

AID TO FINE ARTS

HEARING

BEFORE THE

SELECT SUBCOMMITTEE ON EDUCATION

OF THE

COMMITTEE ON EDUCATION AND LABOR

HOUSE OF REPRESENTATIVES

EIGHTY-SEVENTH CONGRESS

FIRST SESSION

ON

H.R. 4172, H.R. 4174

AND RELATED BILLS TO AID THE FINE ARTS IN THE
UNITED STATES

HEARING HELD IN WASHINGTON, D.C., MAY 15, 1961

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AID TO FINE ARTS

MAY 15, 1961

HOUSE OF REPRESENTATIVES,
SELECT SUBCOMMITTEE ON EDUCATION
OF THE COMMITTEE ON EDUCATION AND LABOR,
Washington, D.C.

The subcommittee met at 10 a.m., pursuant to call, in room 429, Old House Office Building; Hon. Frank Thompson, Jr. (chairman of the subcommittee) presiding.

Present: Representatives Thompson and Martin.

Also present: Russell C. Derrickson, staff director; Charles E. Wilson, assistant education chief; Mary Corbin, clerk to the subcommittee; and George Frain, acting counsel.

Mr. THOMPSON. The subcommittee will be in order.

The Select Subcommittee on Education is meeting this morning for hearings on the bill H.R. 4172 by Mr. Thompson of New Jersey; on H.R. 413 by Mr. Kearns of Pennsylvania, an identical bill; H.R. 3250, an identical bill by Mr. Daniels of New Jersey; H.R. 5408, an identical bill by Mr. Lindsay of New York; H.R. 6484 by Mr. Halpern of New York; H.R. 3640 by Mrs. Bolton of Ohio; and I would like the record to show that in the other body on the bill S. 741, the proposition is introduced by Mr. Humphrey and cosponsored by Mr. Clark, of Pennsylvania; Mr. Douglas, of Illinois; Mr. Morse, of Oregon; Mr. Williams, of New Jersey; Mr. Cooper, of Kentucky; Mr. Javits, of New York; and Mr. Long, of Missouri.

Witnesses will be at liberty to testify also on the bill H.R. 4174, which I also introduced, and measures similar to it.

These are H.R. 1942 by Mr. Kearns, H.R. 2227 by Mr. Chelf, H.R. 2275 by Mr. Powell, H.R. 3509 by Mr. Celler, and the companion bill in the Senate is S. 785, which was introduced by Senator Clark, of Pennsylvania, and cosponsored by Senator Humphrey and Senator Pell.

(The bills referred to follow:)

[H.R. 4172, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the Nation's Capital and elsewhere in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, by and with the advice and consent of the Senate, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for the profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The President shall designate one member of the Council to serve as its chairman. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. Eleven members of the Council shall constitute a quorum.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide necessary secretarial, clerical, and other staff assistance for the Council, its executive secretary, and its special committees.

SEC. 3. (a) The Council shall (1) recommend ways to maintain and increase the cultural resources of the United States, (2) propose methods to encourage private initiative in the arts, (3) cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and (4) strive to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested and qualified persons to assist the Council in making its studies from among those qualified persons recommended to him by the Council.

SEC. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

SEC. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or

utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

[H.R. 413, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares, and it is the policy of the Congress in enacting this Act—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television; and the President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following

the expiration of his term. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. The Council shall annually elect one of its members to serve as Chairman until the next election.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide the Council, its executive secretary, and members of its special committees, necessary secretarial, clerical, and other staff assistance.

SEC. 3. (a) A major duty of the Council shall be to recommend ways to maintain and increase the cultural resources of the United States. A primary purpose of the Council is to propose methods to encourage private initiative in the arts and its cooperation with local, State, and Federal departments or agencies to foster artistic and cultural endeavors.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Council may appoint interested and qualified persons to assist it in making its studies.

SEC. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

SEC. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claims against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

[H.R. 3250, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares, and it is the policy of the Congress in enacting this Act—

- (1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;
- (2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;
- (3) that as workdays shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and
- (4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television; and the President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. The Council shall annually elect one of its members to serve as Chairman until the next election.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide the Council, its executive secretary, and members of its special committees, necessary secretarial, clerical, and other staff assistance.

SEC. 3. (a) A major duty of the Council shall be to recommend ways to maintain and increase the cultural resources of the United States. A primary purpose of the Council is to propose methods to encourage private initiative in the arts and its cooperation with local, State, and Federal departments or agencies to foster artistic and cultural endeavors and the use of the arts in the best interests of our country, and to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested and qualified persons to assist the Council in making its studies from among those recommended to him by the Council.

SEC. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

SEC. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

[H.R. 5408, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares, and it is the policy of the Congress in enacting this Act—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, by and with the advice and consent of the Senate, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic

and craft arts, motion pictures, radio, and television; and in view of the importance of including on the Council persons possessing a high degree of professional or technical competence in relation to the various art fields, the President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields and not more than three persons, appointed primarily for their general interest in the promotion, preservation, or patronage of the arts, shall serve on the Council at any one time. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. The Council shall annually elect one of its members to serve as Chairman until the next election. Eleven members of the Council shall constitute a quorum.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide the Council, its executive secretary, and members of its special committees, necessary secretarial, clerical, and other staff assistance.

Sec. 3. (a) A major duty of the Council shall be to recommend ways to maintain and increase the cultural resources of the United States. A primary purpose of the Council is to propose methods to encourage private initiative in the arts and its cooperation with local, State, and Federal departments or agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested and qualified persons to assist the Council in making its studies from among those recommended to him by the Council.

Sec. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

Sec. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract

or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts and the Advisory Committee on the Arts.

[H.R. 6484, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the Nation's Capital and elsewhere in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an evermore important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, by and with the advice and consent of the Senate, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The President shall designate one member of the Council to serve as its chairman. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. Eleven members of the Council shall constitute a quorum.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide necessary secretarial, clerical, and other staff assistance for the Council, its executive secretary, and its special committees.

SEC. 3 (a) The Council shall (1) recommend ways to maintain and increase the cultural resources of the United States, (2) propose methods to encourage private initiative in the arts, (3) cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and (4) strive to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested and qualified persons to assist the Council in making its studies from among those qualified persons recommended to him by the Council.

SEC. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

SEC. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

[H.R. 3640, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares, and it is the policy of the congress in enacting this Act—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, by and with the advice and consent of the Senate, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television; and the President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. The Council shall annually elect one of its members to serve as Chairman until the next election. Eleven members of the Council shall constitute a quorum.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide the Council, its executive secretary, and members of its special committees, necessary secretarial, clerical, and other staff assistance.

SEC. 3. (a) A major duty of the Council shall be to recommend ways to maintain and increase the cultural resources of the United States. A primary purpose of the Council is to propose methods to encourage private initiative in the arts and its cooperation with local, State, and Federal departments or agencies to foster artistic and cultural endeavors and the use of the arts in the best interests of our country, and to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested

and qualified persons to assist the Council in making its studies from among those recommended to him by the Council.

SEC. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, so authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

SEC. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

[S. 741, 87th Cong., 1st sess.]

A BILL To provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress hereby finds and declares—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an evermore important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

SEC. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereafter in this Act referred to as the "Council"). The Council shall be composed of twenty-one members appointed by the President, by and with the advice and consent of the Senate, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate

balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of six years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, seven at the end of the second year, seven at the end of the fourth year, and seven at the end of the sixth year after the date of enactment of this Act. No member of the Council shall be eligible for reappointment during the two-year period following the expiration of his term. The President shall designate one member of the Council to serve as its chairman. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereafter in this Act referred to as the "Secretary"), but not less often than twice during each calendar year. Eleven members of the Council shall constitute a quorum.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall provide necessary secretarial, clerical, and other staff assistance for the Council, its executive secretary, and its special committees.

Sec. 3. (a) The Council shall (1) recommend ways to maintain and increase the cultural resources of the United States, (2) propose methods to encourage private initiative in the arts, (3) cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and (4) strive to stimulate greater appreciation of the arts by our citizens.

(b) To these ends the Council shall undertake studies of and make recommendations relating to appropriate methods, consistent with the policy set forth in the first section of this Act, for encouraging creative activity in the performance and practice of the arts and participation in and appreciation of the arts. In selecting subjects to be studied, the Council shall consider requests submitted to it by the heads of departments, agencies, and independent establishments of the Federal Government. The Council shall make recommendations in writing to the Secretary with respect to such studies; and the Secretary shall transmit such recommendations, together with his comments thereon, to the President and the Congress. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations, and the Secretary may appoint interested and qualified persons to assist the Council in making its studies from among those qualified persons recommended to him by the Council.

Sec. 4. Members of the Council, and persons appointed to assist the Council in making its studies, while attending meetings of the Council or while engaged in the conduct of studies authorized by this Act, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed intermittently.

Sec. 5. (a) Any member of the Council appointed under this Act, any person appointed to assist the Council in making its studies, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b)(1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other

business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

SEC. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a).

SEC. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

[H.R. 4174, 87th Cong., 1st sess.]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, to assist in the growth of the fine arts in the Nation's Capital, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

DECLARATIONS OF PURPOSE

SEC. 2. The purpose of this Act is—

(1) to assist the several States to inventory their existing programs in the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields, and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;

(2) to assist the several States in aiding existing projects and programs which are making a significant public contribution in one or more of the major art fields;

(3) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;

(4) to assist the several States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;

(5) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and

(6) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

(1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;

(2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;

(3) provides that the State agency will make such reports, in such form and containing such information, as the Secretary may from time to time require;

(4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and

(5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) that such agency is not complying substantially with the provisions of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan, the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under this Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

DEFINITIONS

SEC. 7. For the purposes of this Act—

(1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and

(2) The term "State" means a State, the District of Columbia, or Puerto Rico.

[H.R. 1942, 87th Cong., 1st sess.]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

DECLARATION OF PURPOSE

SEC. 2. The purpose of this Act is—

(1) to assist the several States to inventory their existing programs in the major art fields, including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields, and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;

(2) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;

(3) to assist the several States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;

(4) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and

(5) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

(1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;

(2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;

(3) provides that the State agency will make such reports, in such form and containing such information, as the Secretary may from time to time require;

(4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and

(5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) If the State plan contains standards for the determination of the of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan,

the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under this Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

DEFINITIONS

SEC. 7. For the purposes of this Act—

(1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and

(2) the term "State" means a State, the District of Columbia, or Puerto Rico.

[H.R. 2227, 87th Cong., 1st sess.]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

DECLARATION OF PURPOSE

SEC. 2. The purpose of this Act is—

(1) to assist the several States to inventory their existing programs in the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields, and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;

(2) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;

(3) to assist the several States, to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;

(4) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and

(5) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

(1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;

(2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;

(3) provides that the State agency will make such reports, in such form and containing such information, as the Secretary may from time to time require;

(4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and

(5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) that such agency is not complying substantially with the provisions of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan,

the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under his Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

DEFINITIONS

SEC. 7. For the purposes of this Act—

- (1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and
- (2) The term "State" means a State, the District of Columbia, or Puerto Rico.

[H.R. 2275, 87th Cong., 1st sess.]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

DECLARATION OF PURPOSE

SEC. 2. The purpose of this Act is—

- (1) to assist the several States to inventory their existing programs in the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;

- (2) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;

- (3) to assist the several States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;

- (4) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and

- (5) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

- (1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;

- (2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;

- (3) provides that the State agency will make such reports, in such form and containing such information, as the Secretary may from time to time require;

- (4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and

- (5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) that such agency is not complying substantially with the provisions of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan,

the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under this Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

DEFINITIONS

SEC. 7. For the purposes of this Act—

- (1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and
- (2) the term "State" means a State, the District of Columbia, or Puerto Rico.

[H.R. 3509, 87th Cong., 1st sess.]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

DECLARATION OF PURPOSE

SEC. 2. The purpose of this Act is—

- (1) to assist the several States to inventory their existing programs in the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;
- (2) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;
- (3) to assist the several States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;
- (4) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and
- (5) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

- (1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;
- (2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;
- (3) provides that the State agency will make such reports, in such form and containing such information, as the Secretary may from time to time require;
- (4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and
- (5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) that such agency is not complying substantially with the provisions of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan,

the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under this Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

DEFINITIONS

SEC. 7. For the purposes of this Act—

(1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and

(2) the term "State" means a State, the District of Columbia, or Puerto Rico.

[S. 785, 87th Cong., 1st sess.]

A BILL To establish a program of grants to States for the development of programs and projects in the arts, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SHORT TITLE

SECTION 1. This Act may be cited as the "National Cultural Development Act".

DECLARATION OF PURPOSE

SEC. 2. The purpose of this Act is—

(1) to assist the several States to inventory their existing programs in the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television, to survey the need for additional programs in the major art fields, and to develop programs and projects for public and other nonprofit activities in the arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the arts to all their people;

(2) to assist the several States in aiding existing projects and programs which are making a significant public contribution in one or more of the major art fields;

(3) to assist in the construction of public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts;

(4) to assist the several States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance;

(5) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the art fields; and

(6) to authorize the Secretary to make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the various art fields.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. In order to assist the States in carrying out the purposes of this Act, there is hereby authorized to be appropriated \$5,200,000 for the fiscal year beginning July 1, 1961, and a like amount for each subsequent fiscal year.

STATE PLANS

SEC. 4. (a) Any State which desires to take advantage of the benefits of this Act must submit a State plan which—

(1) designates a State agency (hereinafter in this title referred to as the "State agency") as the sole agency for the administration of the State plan;

(2) sets forth a program under which funds paid to the State under this Act will be expended solely on programs and projects approved by the State agency which carry out one or more of the purposes of this Act as set forth in section 2;

(3) provides that the State agency will make such reports, in such form and containing such information, as the Secretary may from time to time require;

(4) provides for the coordination of the projects and programs carried out under the State plan with the artistic and cultural programs and activities of educational and other public and nonprofit institutions in the State; and

(5) provides for such fiscal control and fund accounting procedures as may be necessary to assure proper disbursement of and accounting for Federal funds paid to the State under this Act.

(b) The Secretary shall approve any State plan and any modification thereof which complies with the provisions of subsection (a).

(c) The State plan may include standards for determination of the Federal share of the cost of art programs and projects approved in the State for assistance under this Act; except that no such standards shall provide for a Federal share of more than 50 per centum of the cost of any such program or project. The Secretary shall approve any such standards and any modifications thereof which are not inconsistent with the purposes of this Act.

ALLOTMENTS AND PAYMENTS TO STATES

SEC. 5. (a) (1) For the fiscal year beginning July 1, 1961, each State for which a State plan has been approved under section 4(b) of this Act prior to or during such fiscal year shall be entitled for such year to an allotment not to exceed \$100,000 (as determined by the Secretary within the limits of available appropriations).

(2) Of the total amount appropriated under section 3 of this Act for the fiscal year beginning July 1, 1962, and each succeeding fiscal year, each State which on the first day of such fiscal year has in effect a State plan approved by the Secretary under section 4(b) of this Act shall be entitled to an allotment equal to such amount divided by the total number of such States.

(3) Each allotment made under this section shall be available for payment of the Federal share of the costs of programs and projects carried out under a State plan approved by the Secretary under section 4(b) of this Act.

(b) The Secretary shall determine the payments to be made under this Act and certify to the Secretary of the Treasury the amounts thereof. Upon receipt of such certification, the Secretary of the Treasury shall, prior to audit or settlement by the General Accounting Office, pay in accordance with such certification. Sums allotted to a State for a fiscal year under this section and remaining unobligated at the end of such year shall be made available to such State for the same purposes for the next fiscal year in addition to the sums allotted to such State for such next fiscal year.

(c) For the purposes of this section, the term "Federal share" with respect to any program or project means the proportion of the cost of such program or project to be paid by the Federal Government, and shall be determined as follows:

(1) If the State plan contains standards for the determination of the Federal share of such cost approved by the Secretary as provided in section 4(c), the Federal share with respect to such program or project shall be determined by the State agency in accordance with such standards.

(2) If the State plan does not contain such standards, the Federal share shall be the amount, not more than 50 per centum of the cost of the program or project involved, as determined by the State agency and approved by the Secretary.

WITHHOLDING OF CERTIFICATION

SEC. 6. Whenever the Secretary, after reasonable notice and opportunity for hearing to the State agency, finds—

(1) that such agency is not complying substantially with the provisions of this Act or the terms and conditions of its State plan approved under this Act;

(2) that any funds paid to such agency under this Act have been diverted from the purposes for which they were allotted or paid;

(3) that any assurance given in the State plan is not being or cannot be carried out; or

(4) that adequate State funds are not being provided annually for the direct administration of the State plan,

the Secretary shall forthwith notify the Secretary of the Treasury and the State agency that no further certification will be made under this Act with respect to such State agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until the State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

DEFINITIONS

SEC. 7. For the purposes of this Act—

(1) The term "Secretary" means the Secretary of Health, Education, and Welfare; and

(2) The term "State" means a State, the District of Columbia, or Puerto Rico.

Mr. THOMPSON. The first witness this morning is Mrs. Jouett Shouse, Chairman of the President's Music Committee of the "People-to-People" program, which is sponsored by the U.S. Information Agency.

Mrs. Shouse also is a trustee of the National Cultural Center, and vice president of the National Symphony Orchestra.

Mrs. Shouse, do you have a prepared statement?

STATEMENT OF MRS. JOUETT SHOUSE, CHAIRMAN, PRESIDENT'S MUSIC COMMITTEE, "PEOPLE-TO-PEOPLE" PROGRAM, U.S. INFORMATION AGENCY, TRUSTEE, NATIONAL CULTURAL CENTER

Mrs. SHOUSE. No, Mr. Chairman, I do not.

Mr. THOMPSON. You may proceed as you wish. We are delighted to have you with us this morning.

Mrs. SHOUSE. Thank you very much. I am very glad to be here because I think that this bill, 4172, is definitely a step in the right direction. We all know that we need a basic Government policy for encouraging the arts because none exists now. It is a long time overdue for the Federal Government to develop such a policy, and I am heartily in favor of it; but I also see the few dangers and hope that they can be overcome, the danger of such an advisory commission being lost in such a big organization as the HEW.

I think I am interpreting your thought that this bill is just a step in the right direction and that you hope that it will develop into a Cabinet post, which is what many of us are looking forward to having, but that cannot be accomplished immediately and this will give an opportunity for a complete survey of the performing arts in our country. This can be accomplished and the status can be given importance if the right people are chosen to direct the work.

I am hoping that the bill will pass and that this will be accomplished because it is so very much needed.

Such a Council, for example, could work very closely with the National Cultural Center and develop that program so it is most representative, which is what the trustees hope.

Incidentally, I am not speaking for any of the groups that I am identified with.

Two points which I would like to mention are that I am vice president of the National Symphony Orchestra and also on the board of the American Symphony Orchestra League. But I have discussed this many times with my associates in all four of these groups and they are looking forward to the time when they can have such an Advisory Council active in Washington because of the great need.

I think we have to have such a survey made by the right body because there are many conclusions that our country is waiting for. One of those conclusions is contained in the bill 4174 which calls for Government aid to our various music and performing art organizations.

I believe that we must first have the Advisory Council on the Arts. That, to me, seems the more important of the two bills because that Advisory Council can set principles and basic purposes and present to the American people the status which we have arrived at in our cultural life, and that is increasing daily which is shown by the reports which the President's Music Committee gets out annually.

There is a great moral value, I feel, in these bills. It shows that our Government is interested and is not lagging behind the interest that other governments have shown, such as the Council in Great Britain which is assuming great importance; and I believe that such a council in our country would also assume great importance and be encouraging to the young people who need music in their lives.

I know that those who are following me are going to talk more in detail but, unless there are any questions, I feel that I have just touched on the high spots and have nothing more that I want to suggest unless you have any questions that you would like to ask me, Mr. Chairman.

Mr. THOMPSON. I thank you very much for your testimony, and your analysis is quite right.

I feel, however meritorious the objectives are of the grant bills which are long overdue, that a logical first step is the long overdue and long awaited Federal Advisory Council or Commission, or whatever anyone wants to call it. We call it a Council now. At various times it has been called a Commission. It is in the Department of Health, Education, and Welfare, a huge Department, very largely because it needs some place in which to reside.

There are a great many people who have long felt that we should have a Cabinet position for cultural affairs including the arts. I agree with that. I think that it is a matter which will get attention within a matter of months or certainly within a very few years.

In the meantime, however, the activities of the Government in the arts are so spread out and so poorly coordinated that this would offer great opportunity to give them a sense of direction.

It is difficult to believe that only 3 or 4 years ago the Government for the first time gave music recognition by the charter granted to the National Music Council.

We have concentrated, I am afraid, entirely too much on automobiles and bathtubs and things like that, and I think it is now quite proper a time to do this.

I thank you very much for appearing.

Maybe Mr. Martin has some questions.

Mr. MARTIN. Mrs. Shouse, I notice that you mentioned that you felt there was perhaps a danger in setting this program up under Health, Education, and Welfare.

Do you have a specific recommendation in regard to that?

Mrs. SHOUSE. The only point that the chairman mentioned, that it is such a huge organization that I hope that the appointees will be strong enough to keep their identity and keep the identity of the Council before the American people because I think this is something, as the chairman spoke of, that the American people want very much. They want Government recognition of the arts in our country and the time has come when it is needed.

Mr. MARTIN. Do you have any specific thoughts in regard to how these problems should be tackled by this Council if set up? For instance, specifically in the field of music, I know that in some of the European nations the opera and classical music are a great deal more popular than our so-called popular music. It enjoys a great reception in the United States.

Do you have any specific thoughts in regard to how this Council could go about educating our youth in the United States to enjoy the opera and the classical music?

Mrs. SHOUSE. The Council could be very influential in influencing the programs and appropriations in the States, I would think, by showing the need for music education.

I know that some of the States are reducing the amount of their appropriation for the study of music. In spite of that, there are more instruments bought today than ever before in our history. It is a very large number. We have more symphony orchestras than we have ever had before, not full time, but the major ones are increasing in the number of weeks each year that they play. There is a great surge of music and I believe it is important to recognize the interest that is not only there but is latent.

I believe that music is so basic to the general well-being of our people, young and old, that such an Advisory Council would pinpoint many things that need to be done and help them along, hurry them along.

I do not know whether that answers your question or not.

I believe that the direction that this Council on the Arts could give would be of tremendous help and also would help our people who are making trips to other parts of the world because they would have the Council to refer to for all kinds of information and help.

Mr. THOMPSON. Thank you very much, Mrs. Shouse.

Our next witness is Mr. Herman Kenin, president of the American Federation of Musicians of the AFL-CIO.

Thank you very much for coming.

Mr. Kenin, you have a transportation problem facing you.

You may proceed as you wish.

STATEMENT OF HERMAN KENIN, PRESIDENT, AMERICAN FEDERATION OF MUSICIANS, AFL-CIO

Mr. KENIN. Thank you very much. I am delighted to be here.

My name is Herman Kenin. I am president of the American Federation of Musicians of the United States and Canada, AFL-CIO, with offices at 425 Park Avenue, New York City.

I am here today in my official capacity as spokesman for more than a quarter of a million professional instrumentalists. But I voice, too, my personal views as a private citizen devoted to the arts and particularly to music. I might add that I speak for our union membership as lovers of music, also. Certainly no person would undertake a career in the economically hazardous and largely unrewarding profession of music were it not for his love of the art.

I urge upon this subcommittee, your full committee, and upon the Members of this 87th Congress enactment into law of H.R. 4172 and H.R. 4174.

Neither bill—nor the two together—provides the bricks and mortar needed so desperately to repair the tottering foundations of our great American musical heritage. But they do provide a start. Their enactment by this Congress could mean that in this area, at least, we are not operating in the awful twilight of too little and too late to preserve our national character and world leadership.

Neither of these bills, Mr. Chairman, goes far enough. The Federal Advisory Council provided for in H.R. 4172 is not on the Cabinet level, as it should be. And I was delighted, Mr. Chairman, to hear an expression from you this morning that you favored the ultimate Cabinet level position. And the approach of H.R. 4174 to grants in aid is excessively modest. Its enactment, however, would be an affirmative adjunct to the Federal Arts Council.

What, other than its physical safety, is more important to the survival of a nation than its culture? Why is it that America stands alone among the major powers in persistently ignoring this fact of life? We ignored it here at home even while our Marshall plan dollars were being used by beneficiary nations to nurture their own national arts. We continue to ignore it today when it has been demonstrated that our best ambassadors abroad have been from the thinning ranks of those who speak in the universal language of music.

It is to be assumed that the first task of the Advisory Council on the Arts would be to survey our needs and to report on them. This assessment of our dereliction should—like the news of the first sputnik—rattle every window in the Nation. That will be good medicine, indeed. We need to have our nerves jangled and our consciences troubled. We need to do something, Mr. Chairman, and do it now.

For some years now, the American Federation of Musicians has been studying in depth the troubles of our symphony orchestras. We have a mass of information on this topic—all of it is distressingly gloomy. It demonstrates conclusively that serious music is doomed in the United States unless the Federal and State Governments help.

Rather than quote our findings, let me instead point to the recent survey of the Education and Public Welfare Division of the Library of Congress. Forty-seven of the 50 States responded to the question of how much aid is given to the arts. The summary, printed in the February 2 Congressional Record, is shocking. In all of the 47 States only \$202,825 was devoted to music. Only six States made any contribution whatever specifically to music.

As H.R. 4174 presently is written, it contemplates matching Federal funds for grants to the arts made by the several States with a maximum grant of \$100,000 annually to any State. We musicians feel that this is totally inadequate for music, to say nothing of the other performing arts. Yet, availability of even limited matching funds should stimulate investigation by the States and local communities into this serious condition of the arts. As some of you gentlemen who have fought so long and so valiantly for legislative action in this field know, the word "subsidy" engenders fear that Government dollars foreshadow Government control. This is a strawman that history belies in this country and all other countries outside the Iron Curtain.

"Subsidy," in some minds, conjures visions of a move toward something un-American. Nothing could be further from fact. The Homestead Act did much to settle these United States; land grants to the

railroads helped make us the greatest industrial nation; airlines, merchant marine, and science subsidies contributed to this Nation's mighty sinews. In the field of commerce, subsidy is accepted as sound fundamental Government policy. But, in the cultural field, it is somehow transmuted into something evil.

When Government supports libraries, museums—even pays to preserve the whooping crane from extinction—why then is there objection to subsidy vitally needed to prevent the extinction of the career musician?

I repeat, Mr. Chairman, this is nonsense that we can afford no longer.

Union musicians are qualified experts on subsidy—in reverse. Our Government depends upon gratis services of Federation musicians for the music that accompanies its messages over the Voice of America. It is our free music that sells Treasury bonds and sparks recruiting drives. Some 60 percent of all music broadcast to our Armed Forces in Korea and on occupation duty is the free contribution of Federation musicians. The radio information service to war veterans, heard over 2,100 radio stations every week is tuned to recording rights given by our union. There are many other governmental services that, strangely enough, appropriate nothing for their music-borne information at home and abroad, which are beneficiaries of the generosity of our union musicians.

Mr. Chairman, I urge upon you and this committee that neither of these bills is a matter of politics, but I am comforted by the recollection that our President has indicated support for a U.S. Arts Foundation. In October 1960 he said in a statement to Equity magazine, and I quote:

I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit private and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

I will not attempt to improve on the language of our President.

Mr. Chairman and members of the subcommittee, I thank you for your patience and consideration.

Mr. THOMPSON. I thank you, Mr. Kenin.

I am really quite ashamed, following your testimony, that I have been so conservative in asking for grants. I am pragmatic, however, and I think that we will be extremely lucky if we get as much as is reflected in H.R. 4174.

There seems to be a consensus among the many, many people interested in this type of legislation that we should have, at the Cabinet level, an officer concerned with cultural affairs.

We are at the age now, particularly in this committee, of creating instant scientists and instant mathematicians and language experts and maybe, if the Soviets do something as dramatic in the field of music as they have done in the field of space, we can get something.

Mr. KENIN. Well, they have, Mr. Chairman. The impact of it perhaps has not reached us but those in this field recognize what has happened in the field of the arts, particularly with respect to instrumental music.

I have talked to many of our instrumentalists who have come back from their tours under ANTA. I have talked to Dr. Roy Harris, the American composer who was there on a mission last year for the State Department and, although I do not want to use the Soviet Government as an example that we ought to follow, they have aroused the editors in this country about the need of providing these instant scientists that you are talking about.

But there is enough evidence here that we are losing talented youngsters to other fields.

I think that is a tragic loss not measurable in dollars.

Mr. THOMPSON. This legislation is not designed to put us in competition with the Soviets or anyone else. This should have been done with the foundation of the Republic. There is no question about that. It is in a sense remedial, to have us catch up. When we have the end of the cold war, if we ever do, we will still be a nation with requirements for cultural life because we will still be concentrating perhaps too much on material things.

I thank you very much for your testimony.

Mr. Martin?

Mr. MARTIN. I have no questions.

Mr. KENIN. Thank you very much.

Mr. THOMPSON. Is Dr. Gorton here?

Our next witness is Dr. Thomas Gorton, the president of the National Association of Schools of Music and director of the School of Fine Arts at the University of Kansas.

Thank you very much for coming, Doctor.

STATEMENT OF DR. THOMAS GORTON, PRESIDENT, NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC, AND DIRECTOR, SCHOOL OF FINE ARTS, UNIVERSITY OF KANSAS

Dr. GORTON. It is a pleasure to be here.

Mr. THOMPSON. You may proceed also as you wish, Doctor. By that I mean that those of you who have prepared statements who would prefer to summarize them, please feel at liberty to do so.

The full statements will be printed in the record anyway.

Dr. GORTON. My statement is fairly concise so that I believe I will proceed, with your pleasure.

It is my privilege to serve as spokesman, in support of the two bills under consideration, for 255 leading schools of music and departments of music of colleges and universities located in 41 States, where approximately 25,000 young musicians are currently enrolled in degree courses leading to professional careers in the various areas of music. In addition, these colleges and universities annually enroll many more thousands of students, majoring in other fields, in courses designed to bring them into contact with the great masterworks of music and thus create a discriminating and supporting audience for the performer.

As Americans we are all proud of the development of a significant musical culture in the United States. Our great symphony orchestras are unsurpassed by those of any other nation. Gifted native musical performers such as Isaac Stern, Blanche Thebom, William Warfield, and Van Cliburn have received international acclaim. Our composers such as Howard Hanson, Aaron Copeland, and Samuel Bar-

ber have created works of eternal beauty and significance. The music education program in the U.S. public schools and in our colleges and universities, has no parallel anywhere in the world.

Yet it is with a sense of shame that we must admit that the economy of music in the United States is in a parlous state. In spite of the tremendous orchestral growth in this country in the past 60 years, only five of the major orchestras have seasons long enough to supply more than a marginal income for the orchestral musician. There is only one permanent opera company with anything like a full season, and most of our singers are forced to go abroad for performance opportunities in opera.

There are few concert engagements for those counterparts of Van Cliburn who have not made a hit in an Iron Curtain country. While many of our American conductors are occupying minor posts, our professional orchestras, with a few exceptions like Washington's splendid National Symphony, are largely under the batons of foreign-born conductors.

Our composers do not generally receive remuneration sufficient for a livelihood, but must engage in their creative work in the hours after the day's bread and meat have been won through other jobs.

The music disseminated by our mass communications media is often a travesty on the art. Mr. Newton N. Minow, the new Chairman of the Federal Communications Commission, has recently described much of television as "a vast wasteland" and has called for an upgrading of many of the tawdry programs which daily enter the American home under the guise of entertainment.

These are problems of more than local concern. They need to be attacked on a national scale if the full musical resources of this country are to be developed. We need desperately the kind of central guidance and large-scale planning which can come from the establishment of a Federal council.

The United States is the only major country which has not given governmental support and encouragement to the performing and visual arts. The influence of the Arts Councils of Great Britain and Canada on the artistic life of those countries is a magnificent example of what can be accomplished through national support of the arts.

We are heartened by certain recent events: the fact that the President's Commission on National Goals has cited the importance of supporting the arts and has urged the Congress to concern itself with the problem of broadening the basis of our cultural activities, by the important stress laid on the arts in the last presidential inaugural and its attendant ceremonies, and by the statement of President Kennedy as reported in the New York Times:

When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

The two excellent bills under consideration by this committee do not abrogate the right of the State, the local community, or the individual to support, to subsidize, or to sponsor the arts. They proceed in the American way. They are designed to provide leadership for the solution of national problems and to propose ways and means whereby private and local governmental initiative may be brought into play for the encouragement and development of new programs and the support of existing programs in the arts.

The establishment of a Federal Advisory Council on the Arts would serve notice to the world that the arts, as well as the sciences, are of inestimable concern to our people. The image of America must not be projected only as a mechanistic facade. The other peoples of the world must see us as we truly are, a nation of deep abiding faith, with souls sensitive to beauty, and proud of the manifestations of our own cultural development. We must not forget that a large part of our misunderstandings with other nations stems from the mistaken idea that we as a nation are solely devoted to material things.

Even our tremendous expenditures for foreign aid have not served wholly to dispel this unfortunate picture, for other nations often view this with the suspicion that somehow there must be "something in it" for us. What we must do is to present another image of America abroad—an image of a country which devotes a substantial portion of its time and financial resources in pursuit of the arts, a country which has an eye and an ear for the things of timeless beauty, as well as engineering know-how.

We have expended over \$12 million in the last 7 years to send cultural presentations abroad. This was a wise investment and has earned large dividends of good will and understanding in many parts of the world. Can we not now call upon the Federal Government to give official recognition to the arts on our own shores?

We believe that the proposed Advisory Council on the Arts, as constituted through the provisions of this bill, will gain increased respect for our cultural maturity on the part of other nations, and that it will be a bold step forward for our indigenous fine arts, particularly if implemented by the program of matching grants to the States.

In conclusion, we should like to quote a resolution passed by the National Music Council on January 5, 1961:

That whereas it is generally agreed that the creative arts and the humanities are a highly important part of the cultural and spiritual atmosphere of a country, and although the Federal Government has recognized this importance in its cultural exchange programs, the contribution of the Federal Government to the creative arts in the United States has developed slowly, and

That if the United States is to maintain and improve its world leadership, to increase its prestige in international relations, and most important, to improve the cultural opportunities for our own people, it seems clear that the Federal Government must assume a greater interest in and a greater responsibility for the further development of the creative arts and the humanities

Mr. THOMPSON. Doctor, thank you very much for this splendid statement.

I note that you represent and are speaking for 255 leading schools of music and departments of music of colleges and universities. Is it your feeling that almost unanimously these schools and colleges favor this type of legislation?

Dr. GORTON. Yes, sir; it is. We have had many discussions of the idea of a Federal Advisory Council on the Arts in our annual meetings and the sentiment seems to be overwhelmingly in favor of this proposal.

Mr. THOMPSON. I assume that you are a member of the National Music Council; are you not?

Dr. GORTON. Yes, we are.

Mr. THOMPSON. That organization represents everyone in the United States who is active in music, does it not, teachers, colleges, universities, musicians, and so on?

Dr. GORTON. Yes, it covers the whole spectrum.

Mr. THOMPSON. I thank you very much.

I have nothing to add except to acknowledge your long trip here with thanks.

Dr. GORTON. I appreciate the opportunity.

Mr. THOMPSON. And I wish to state also that there is nothing new in the proposition; nor is there anything political in it. The Eisenhower administration requested this legislation for several years. Secretary Flemming, Assistant Secretary Richardson of the Department of Health, Education, and Welfare, and now Governor then Under Secretary Rockefeller testified in behalf of it. Also the presentations abroad have been made under a program established by President Eisenhower, the President's emergency fund which was made a permanent part of our foreign policy and therefore our national policy by legislation cosponsored by Senator Humphrey and myself several years ago. Thank you.

Mr. Martin?

Mr. MARTIN. Yes.

As a native and resident of Nebraska, a neighboring State to Kansas, I would like to call attention to the fact and perhaps you are familiar with the fact that in the northern Kansas area and southern Nebraska area we have a volunteer symphony orchestra. They are all amateurs. It is composed of 90-some people who drive as much as 175 miles for rehearsals, purely because they love music, and to get together and practice, I believe, about once a month, which is not too often but there are great distances involved. They have put on several concerts over our TV stations in the southern Nebraska and northern Kansas area. They do it simply on their own with their own initiative and I think it is one of the finest developments that we have in our area of the Midwest.

Dr. GORTON. Yes, I am. We are proud to join hands with the Nebraskans in this fine endeavor.

Mr. MARTIN. I have one other thing which I would like to ask you. You mentioned the TV programs. Do you have any specific recommendations as to how improvement could be made in that field along cultural lines?

Dr. GORTON. Well, it would seem to me that there are certain governmental pressures that might be exerted to increase the ratio somewhat of cultural events on television to those which operate on a much lower level. They have been described very well and I do not need to define it.

Mr. MARTIN. Do you mean pressures of this council, if it is set up, or from the FCC?

Dr. GORTON. I think recommendations from this council to the FCC. I think there has to be some kind of an advisory group which will advise the FCC of its responsibilities, perhaps, in this matter.

The new Chairman of the FCC has indicated that he has watched television and does not like particularly everything which he sees. There are certain pressures in the way of advice which could be transmitted through the FCC by such a Federal advisory council on the arts to create a better climate in the networks for cultural programs.

Mr. MARTIN. Do you have any educational TV stations in Kansas?

Dr. GORTON. No, sir. We are trying to get some State funds set up for this. We have a pilot project which is underway now, a study of an educational TV network which is to be operative soon.

Mr. MARTIN. I think that has great possibilities along this line, an educational network that would carry this type of program.

That is all, Mr. Chairman.

Mr. THOMPSON. The broadcasters in meeting here last week suffered almost as much at Government hands as the Government did a week or so earlier at the hands of the Daughters of the American Revolution.

I think it was former Governor Collins who started out shocking the big network people and they had hardly recovered from that when Newton Minow took the stage and gave them a comeuppance which was long overdue.

I do not think that anything is contemplated or possible in this legislation to do more than advise; nor should it be. We cannot legislate taste and, if shoot-them-up programs sell cookies or soap or whatever they sell, then I do not suppose that the sponsors are going to change and put a symphony orchestra on. We might finally get to a point, however, where there are some live musicians on radio and on television and a few less records used over and over again at the expense, really, of the musician; but certainly this legislation does contemplate a thorough review of the Government's role in the arts and it will be expected to make recommendations to the appropriate agencies having to do with the arts. In that sense I think it can be very valuable, but in no sense will it be a censorship group or a group the purpose of which is to require any action on the part of any citizen.

We thank you very much, Doctor.

Dr. GORTON. Thank you, Mr. Chairman.

Mr. THOMPSON. Our next witness is Dr. Clifford Buttelman, of the Music Educators National Conference.

Is Dr. Buttelman here?

STATEMENT OF DR. CLIFFORD BUTTELMAN, MUSIC EDUCATORS NATIONAL CONFERENCE

Mr. THOMPSON. You may proceed as you wish, sir.

Dr. BUTTELMAN. I have something here which you might want to consider. I am fortunate to be representing the Music Educators National Conference of which I am executive secretary emeritus.

The organization is the department of music of the National Education Association. As an entity, it has been organized for 55 years. As a department of music it approaches 73 years. We have approximately 37,000 members, almost all teachers of music in the schools and colleges or directors of departments, and included in that number are some 10,000 undergraduate students of music education who join as student members and become active members as soon as they graduate and take jobs.

There is a fairly large public adjacent to these people because there are several million pupils in the schools who are receiving music attention from these teachers, and I would not be surprised but what we could get almost unanimous approval from our teachers and the parents of these children for the kind of action that is projected by these two bills.

It seems to me that everything I could say on behalf of our organization is being said by other witnesses. However, I might speak of two among the several reasons that I am very much interested personally and I know I represent the will and the wishes of our membership in general. Of course, it is a fundamental reason that should be stated because almost since I can remember reading about the Music Educators National Conference before I became associated with it in 1930 our members through their meetings, through their resolutions adopted at conventions and in various ways have been advocating Federal, let us say, recognition and support of the arts, of course including music.

There used to be a line in the constitution of the organization taking that stand that we should advocate the development of at least some interest and recognition on the part of the Federal Government of the arts. That was not something that originated in the minds of these people here. Many of them were at that time musical products, to a greater or lesser degree, of European musicians and music schools.

In any event, the endorsement and support of the arts with such programs as are provided in these bills will really be a shot in the arm to thousands of voting citizens who are in a position in their own communities to help develop, among other facets of the strengthening growth of our culture, some of the do-it-yourself agencies in the various areas of the arts.

The second point that I will pick out is that Federal endorsement and support of the arts in the manner prescribed by these bills will do much to enhance our stature and our status around the world, especially among those countries which give recognition to the cultural aspects of the lives of their citizens.

Now I will speak of Russia. I see the topic can be introduced here safely. I hold no brief for Russia, but I am very much impressed by what we learn of the things they are doing in education in general and in the arts in particular, and particularly in the specialty of music, of course. I am going to draw only a few comments from the report of our executive secretary, Vanett Lawler, who I am sure was invited to come here and asked me to substitute because she had another engagement that she had to fill in another city. Miss Lawler was one of the mission on the arts to the Soviet Union last year. This was an official State Department-sponsored mission and it involved Miss Lawler, Mayo Brice, and Ralph Beelke, representing the U.S. Office of Education and the Art Department of the National Education Association, respectively.

I knew something about what they would find over there and one of the reasons is a letter from which I think I will take the time just to read a brief paragraph. This letter came from one of our members, a Russian who had been in this country for 47 years and was pretty well Americanized in that length of time. He went back to Russia for a visit with his family.

We realize how far education has reached the masses of the Russian people. I can cite as an example my own large family. In pre-Revolutionary Russia there was not one that I knew of—

that is of his family—

that had a high school education. While I was in the Soviet Union last summer my family included professors of mathematics, physics teachers. Nieces and

nephews who represent the younger generation are almost all students or college graduates. In my travels in the U.S.S.R. I had the opportunity to meet people of different educational levels from professors and engineers to chauffeurs and peasants. Speaking the language fluently, I had the advantage of talking with them directly. I came out with the impression that they looked with horror at the past, that they are not content with the present, and they are striving for something better in the future.

He goes on and tells about his visit with his brothers and says again that he had not seen them for 47 years.

He winds up:

I have been very much impressed with the persistence and the accomplishments of the Russian people.

He is not talking about anyone but the people that he met.

Now, the things that seem to be impressive to some of us about what the Russian people are having at their disposal now at no expense, we should mention, include a rather large amateur movement which specifies that it is, as I remember, supported by what we would call the unions. These are the houses of culture for the employees. Then there are the pioneer houses or clubs for students between the age of 10 and 14 years.

We have nothing like either of those in this country because what we do have that would compare in a way in handling and achievements are entirely otherwise sponsored.

I thought that you folks here, any of you who are interested, would like to avoid having to listen to me any longer but would allow me to pass to you the copies of Miss Lawler's own personal report. The official report will, of course, come out later.

I do not know how soon that would be but this is in a way only official because it is objective and it tells the facts.

The report, of course, will be sponsored by the Department of State. It does not tell here when it will be out.

I had read this report some time ago and then read it again yesterday, and I think it is good reading for us to endure and think about because in certain ways they are beating us to it. I do not mean like the sputnik thing. This is something that will not explode all of a sudden.

One of the big steps toward putting ourselves in this picture where we belong for our own people regardless of any competition will be securing not only the passage of these two bills but also informing thoroughly all citizens who are interested in the arts in their communities and in their children.

I include at this point the text of my prepared remarks:

Chairman Thompson and members of the Select Subcommittee on Education of the Committee on Education and Labor, ladies and gentlemen, my name is Clifford V. Buttelman and I represent the Music Educators National Conference, a department of the National Education Association of the United States. Our organization is numerically the largest and probably the most highly organized of the NEA departments. The MENC has 51 organized and well developed federated music educators associations. Although our federated organization in each of the 50 States and the District of Columbia operates through its officers and board of directors as an autonomous unit in most respects, our nearly 40,000 members are united in membership and in basic common purposes stemming from the objective to advance music education through the schools and higher educational institutions of the United States as a common cause in the development of the cultural aspects of the lives of our citizens. The number of boys and girls and older people who are coming under this influence represent literally millions of families.

I am here to speak for our executive secretary who could not be present because of another engagement away from Washington. As executive secretary emeritus of the organization I am authorized, and I hope qualified, to report for our organization in support of the two bills under discussion in this hearing. Indeed I am particularly grateful for the opportunity to be here in view of the fact that I had the privilege of attending a similar hearing a year or so ago.

There is no question about the interest and vital concern of the people who comprise our membership.

Of the several reasons why I am glad to speak in support of H.R. 4172 and H.R. 4174, I shall mention only two, largely because the time available encourages brevity and because other witnesses admirably covered what we would say in a more detailed and complete presentation.

First, it is worthy of note that the organization with which I have been associated for so many years has, almost since I can remember, joined with other groups in advocating Federal recognition of and support of the arts, including music.

About 1921 our organization participated in the support of a bill to establish a forerunner of the present proposed legislation, introduced by Senator Fletcher. This bill pertained to the establishment of a National Conservatory of Music and for many years, from 1919 on, the Music Educators National Conference maintained a continuing committee activity in the general area of this type of Federal recognition of the cultural arts. Joined with the MENC in these developments were several other organizations, including the National Federation of Music Clubs, the Music Teachers National Association, and others. From time to time various bills were introduced with spreading cooperation from various organizations, including the American Federation of Musicians and others. These efforts continued through succeeding years. The issues were kept alive but nothing happened that attached the word "Federal" to any kind of music and arts project until the establishment of the Works Progress Administration music and arts programs in the early 1930's. A single quotation here from Guy Maier, Assistant to the WPA Federal Music Director:

"Hundreds of (its) musicians have already been reabsorbed in gainful, private employment, their skills intact, and even enhanced, through their activities on the projects. They have been engaged by major symphony orchestras and opera companies, by school districts, bands, theaters, and by recreational centers * * * Extraordinary impetus has been given to the American composer through the activities of the Federal music project. Since October 1935 more than 5,000 compositions written by 1,500 American composers have had public performances, bringing to light a creative opulence undreamed of 2 years ago. No one contends that all these compositions have lasting merit; but if even one or two masterpieces are discovered, the cause of American music will have been splendidly advanced."¹

One more reference to emphasize the reasons why the Music Educators National Conference believes in, supports, and begs for favorable action on H.R. 4172 and H.R. 4174; respectively, a bill for the establishment of a Federal Advisory Council on the Arts and the National Cultural Development Act. These two bills essentially belong together. If a poll could be made it seems altogether likely that the support of our citizens would be overwhelming.

Indeed, endorsement and support of the arts with such programs as provided in these bills will be a veritable "shot in the arm" to thousands of voting citizens who are in a position in their communities to help develop, among other facets of strengthening the growth of our culture, some of the "do it yourself" agencies in the various areas of the arts.

The second point is stated simply—and most of us who are familiar with the international situation know it is a pertinent issue: Federal endorsement and support of the arts in the manner prescribed by these bills will do much to enhance the stature and status of the United States around the world—especially among those countries which have given recognition to the cultural aspects of the lives of their own citizens.

And now I speak of Russia. It would not be necessary to hold hearings, make speeches, or argue the appropriations in connection with a similar subject in the Soviet Union. In fact what we are arguing for here is already recognized

¹ From "Federal Music Project's Contribution to American Music," an address by Guy Maier, Assistant to the Federal Music Director, at the 1938 convention of the Music Educators National Conference, St. Louis, Mo., MENC 1938 Yearbook, p. 96.

in Soviet Russia. We were terribly alarmed when Russia beat us to important space developments—to the point that many of our people recommended abandoning cultural aspects of our educational program.

It is time for us to take stock. We are in a prime position to be outdistanced—and soon—in the realm of the cultural development of the people of our country, which we have proudly believed to be a world leader in providing for our citizens the means for making a living and making life worth living.

Now, back to the Soviet Union. Contrary to the popular impression in the United States of America, there is no evidence that there is overconcentration on science and similar areas of education at the expense of the arts and cultural development of the Russian people. In an interview with a member of the recent U.S.A. Mission on the Arts to Soviet Republics, Mrs. E. Furtseva, Minister of Culture, who is a member of the Central Committee of the Soviet Union, the question was raised as to whether, in these days of somewhat spectacular developments in the field of science, the educational authorities of the Soviet Union are deemphasizing education in the arts in order to carry on an accelerated program of science and mathematics education. Assurance was immediately forthcoming that under no circumstances is the program of education in the arts being neglected, deemphasized, or curtailed in favor of an accelerated program in any other part of the curriculum. If there is acceleration it would seem that it is in the direction of more and more time being devoted to educational pursuits in all fields.

The foregoing statement is taken from a report based on the official visit to the Union of Soviet Socialist Republics prepared for the Music Educators Journal, the official magazine of the Music Educators National Conference, by Miss Vanett Lawler, executive secretary of MENC, who was a member of the mission. The mission officially represented the U.S. Department of Health, Education, and Welfare, and went to the Soviet Union as a functioning part of the 1959 cultural agreement between the Ministry of Foreign Affairs of the Soviet Union and Department of State of the United States. The two other delegates were Mayo Bryce, specialist in fine arts, U.S. Office of Education; Ralph Beelke, executive secretary, National Art Education Association of the NEA. (The complete, official report of the mission will be published by the U.S. Department of Health, Education, and Welfare. The mission visited the U.S.S.R. for slightly over 4 weeks during the latter part of September and most of October 1960.)

In the light of the discussion at this time, it would seem that Miss Lawler's report is of more than passing interest. Permission is asked, therefore, to make available copies of this pamphlet in which Miss Lawler's report is reprinted in full. It merits careful reading.

Although the title of Miss Lawler's report deals with "The Arts in the Educational Program in the Soviet Union," there is much more involved than pertains directly or exclusively to the Soviet schools or curriculums per se. Perusal of this lucid and objective analysis of current facts is illuminating indeed.

However, our appeal for public support is not predicated on the premise of beating Russia, but rather on a basis of the genuine need for creating a proper Federal climate for one of the greatest opportunities before us, which is the cultivation of the cultural interests and life satisfactions of the citizens of the United States in a truly American way.

Mobilizing Public Support for the Arts

An experiment worthy of reviving at this time was initiated by the Music Educators National Conference in 1932 and 1933. When the great depression was threatening all aspects of American economy, schools, and communities, entire States and regions were coping with problems which made it seem appropriate to many citizens to eliminate all expense except the needed requirements of food, clothing, and shelter.

Leading organizations throughout the United States rallied to the call of a committee organized by the Music Educators National Conference. It now seems appropriate to tell something of that story here. Particular attention is directed to the statement following under the heading "A Cultural Arts Platform for the United States of America." It should be noted that 85 organizations subscribed to and supported this platform.

The following report and draft of the cultural arts platform are excerpted from a report in the 1934 Yearbook of the Music Educators National Conference.²

"On July 4, 1933, a meeting, called by the Music Educators National Conference Committee on Contacts and Relations, was held in Chicago, in connection with the National Education Association Convention, to stimulate and foster the fine arts, including music. This campaign was made possible through a generous contribution by the American Society of Composers, Authors, and Publishers. A total of approximately 500 organizations and individuals were contacted. A hearty response was received from leaders in all parts of the country.

"At the July 4, 1933, meeting, official delegates from 57 national organizations were present, representing a total membership of over 5 million American citizens. At this meeting there was adopted and endorsed by these official delegates a statement in regard to the status of the fine arts, and particularly music.

"Organizations represented at the July 4 meeting issued to their members copies of the platform in three ways: (a) By distributing the copies provided by the Music Educators National Conference; (b) by duplicating (mimeographed or otherwise) copies of the statement for their members; (c) by printing the platform in their official journals. While the number of copies distributed cannot be definitely stated, we have actual figures for the distribution of over 3 million and can estimate the distribution as not less than twice that number.

"Individuals and organizations present at the July 4, 1933, meeting were requested to see that copies of the platform were given to their local newspapers. This was done, although no actual attempt was made to keep clippings. Three newspapers alone, the Kansas City Star, the Louisville Courier Journal, and the New York Times would account for a distribution of approximately 1 million, and many other newspapers swelled this to a very much larger total. A conservative estimate, therefore, of the distribution of this platform would amount to not less than 10 million copies.

"The influence of the platform was even wider, however, in that in a great many cases extracts from the platform and reviews of it served as the basis for editorials both in magazines and in newspapers throughout the country.

"The importance attached to the project can be seen by the fact that clubs of varied interests, races, and creeds have been anxious to consider the activity as an integral part of their own work, in addition to their willingness to promote it as a part of their cooperation with the committee.

"It is not intended that work on this project shall cease. Inquiries are being received constantly for additional copies of the platform and the committee is also receiving copies of various publications in which the platform is appearing. It is urged that all members of the conference in locations where the newspapers have not already quoted the platform in whole or in part shall bring this matter to the attention of editors so that the campaign for the recognition of music shall continue."—OSBOURNE MCCONATHY, *Chairman*.

A CULTURAL ARTS PLATFORM FOR THE UNITED STATES OF AMERICA

"* * * There is urgent need for a declaration of faith that the arts are not optional luxuries for the few, but are essential for the complete living of the many.

"Music and the allied arts give cheer and comfort and richness to life. They bring beauty to our materialistic civilization. Beauty contributes to the morale and stability of a nation. Social unrest gains its readiest recruits among men who have not found beauty and joy in their work and in their environment.

"Our fathers faced a simpler world than ours, with relatively simpler needs. Modern inventions are shortening the working week and greatly increasing the hours of leisure. But in making this advance we have also incurred some penalties. Science and the machine have added so much to living that we may have rated them above human values. Life tends to be overmechanized. Education today must concern itself with physical and mental health and with emotional, social, and spiritual responses as well as with reasoning powers.

"The responsibility of the present generation for the education of those that are to follow should not be shifted to the future. Youth must be served while it is youth. If we fail in our duty to the boys and girls of today, it cannot be made up to them in after years when prosperity returns and public funds are more

² Report of the MENC Committee on Contracts and Relations, Osbourne McConathy, chairman, 1934 Yearbook of the Music Educators National Conference, p. 309.

easily available. We have no right to unload upon the youth of today the burden of our adversity.

"We, therefore, declare our faith in the arts. Curtailments in educational budgets must not be permitted to affect vitally the cultural subjects, especially music. Avocations as well as vocations must be provided for the sake of the present times and for the days of larger leisure which lie ahead."

PARTICIPATING ORGANIZATIONS

The following organizations expressed sympathetic interest in the formulation and dissemination of the foregoing platform by: (1) Appointing official and accredited delegates to attend the meeting; or (2) sending unofficial observers; or (3) offering cooperation in the follow-up; or (4) notifying a member to be present at the meeting.

American Association of University Women.³
 American Association of University Professors.
 American Choral and Festival Alliance.³
 American Council on Education.
 American Farm Bureau Federation.
 American Federation of Teachers.³
 American Home Economics Association.
 American Legion.³
 American Society of Composers, Authors, and Publishers.³
 American Vocational Association, Inc.³
 Arizona Education Association.³
 Association for Childhood Education.³
 California-Western School Music Conference.³
 Chicago Artists Association.³
 Chicago Council of Teachers of Singing.
 Chicago High School Music Teachers Club.³
 Colorado Education Association.³
 Council of Past Presidents, MENC.³
 Eastern Music Educators Conference.³
 Eastman Foundation.³
 Girl Scouts.
 In-and-About Chicago Music Educators Club.³
 In-and-About Pittsburgh Music Teachers Club.
 International Society for Crippled Children, Inc.
 Iowa State Teachers Association.
 Jewish Peoples Institute.³
 Jewish Welfare Board.³
 Joint Commission on the Emergency in Education.³
 Lions International.³
 Los Angeles, Calif., High School Teachers Association.³
 Maine Teachers' Association.
 Massachusetts Federation of Teachers.
 Massachusetts League of Women Voters.
 Michigan Education Association.³
 Milwaukee State Teachers College.
 Minnesota Congress of Parents and Teachers, Inc.³
 Minnesota Education Association.³
 Mississippi Congress of Parents and Teachers.³
 Montana Education Association.³
 Music Education Research Council, MENC.³
 Music Education Exhibitors Association.³
 Music Industries Chamber of Commerce.³
 Music Publishers Association of the United States.³
 Music Educators National Conference.³
 Music Teachers National Association.³

³ Organizations which appointed official and accredited delegates to attend the meeting.

Musical Merchandise Association of the United States.³
 National Association of Colored Women.³
 National Association of Musical Merchandise Manufacturers.³
 National Association of Music Merchants.³
 National Association of Piano Tuners.³
 National Board of the YWCA's of the United States of America.³
 National Bureau for the Advancement of Music.³
 National Child Labor Committee.
 National Congress of Parents and Teachers.³
 National Council of Women of the United States, Inc.³
 National Council of the YMCA.³
 National Education Association.³
 National Exchange Clubs.
 National Federation of Business and Professional Women's Clubs.
 National Federation of Music Clubs.³
 National Kindergarten Association.
 National Recreational Association.³
 National School Band Association.³
 National School Orchestra Association.³
 New Jersey State Teachers Association.
 New York State Teachers Association.
 North Carolina Education Association.
 North Central Music Educators Conference.³
 Northwest Music Educators Conference.³
 Oklahoma Education Association.
 Ontario Educational Association.
 Pennsylvania State Education Association.³
 Pennsylvania Congress of Parents and Teachers.
 Phi Mu-Alph Sinfonia Fraternity.³
 Piano Manufacturers National Association of America.³
 Rockford Teachers Club.³
 Salvation Army.³
 Southern Conference for Music Education.³
 Southwestern Music Educators Conference.³
 The Folk Lore Foundation.
 Vermont State Music Committee.
 Vermont State Teachers Association.
 Veterans of Foreign Wars of the United States.³
 Western Arts Association.
 Wisconsin Teachers Association.

Mr. THOMPSON. Thank you very much and thank you for bringing Miss Lawler's report.

I will ask unanimous consent that Miss Lawler's report be included as part of the record and also that these communications in support of the legislation be made part of the record: A telegram from the Texas Art Educators Association; a telegram from Lydia Joel, the editor of Dance magazine; a letter from William Bealmer, president of the Western Arts Association; a letter from Mimi Benzell Gould, of New York; and a letter from the New York Opera Festival.

(The documents referred to follow:)

³ Organizations which appointed official and accredited delegates to attend the meeting.

The Arts in the Educational Program In the Soviet Union

VANETT LAWLER

MUSIC EDUCATORS NATIONAL CONFERENCE

A Department of the National Education Association

1201 Sixteenth Street, N. W., Washington, D. C.

The Arts in the Educational Program In the Soviet Union

VANETT LAWLER

A MISSION dedicated to the arts in education program of another country is a fortunate assignment. Two broad fields are involved—the arts and the program of education—and, therefore, a period for study and visitation should be provided adequate to encompass the two fields, and, in the case of the Soviet Union, commensurate with the vastness of the country. The Union of Soviet Socialist Republics covers an enormous amount of territory—one-sixth of the surface of the world—larger in territory than the combined geographical areas of the United States, Canada and the United Kingdom. There are fifteen Republics, the largest and most popu-

lous of which is the Republic of Russia. In the Soviet Union more than sixty different languages are spoken.

The mission on the arts in education officially represented the United States Department of Health, Education and Welfare and went to the Soviet Union as a functioning part of the 1959 Cultural Agreement between the Ministry of Foreign Affairs of the Soviet Union and the Department of State of the United States. There were three members of the delegation: Mayo Bryce, Specialist in Fine Arts, United States Office of Education; Ralph Beelke, Executive Secretary, National Art Education Association; Vanett Lawler, Executive Secretary, Music Educators National Conference.

The delegation was assigned the following fields in education on which to develop a report within a period of one month: music, painting, sculpture, dance, theater. While the assignment was primarily directed at the formal program of education in the arts in the schools, the report (by no means intended as comprehensive for the entire Soviet Union!) must necessarily embrace the entire education program which, in the Soviet Union, is also carried on outside of the formal educational program in the schools. The latter is particularly true as far as the arts are concerned, and, within the field of the arts as well as in the formal education program, the major emphasis in this connection is on music education.

IT IS OBVIOUS that a study or survey in any field in so vast a country over a four-week period could actually touch only a very small portion of the total land or population. However, as the days and the weeks of the month-long period went by, it was also obvious to the members of the delegation that probably no mission sponsored under the Cultural Agreement had a more pleasant or rewarding assignment than the one devoted to the arts in education. From the day of arrival in Moscow until the day of departure, also from Moscow, as well as in the intervening weeks, there were serious discussions on a high professional plane regarding the arts in education, or education in the arts. To point up this statement, it

seemed significant that on the final morning in Moscow, when the group was being taken to the airport by the head of the Education Department in the Ministry of Culture and the liaison officer with the United States (Mrs. Butrova, also from the Ministry of Culture), that Mrs. Ilyena, Head of the Education Department, said: "We have done our best to show you everything you asked to see. Now, what we need to know is your opinion of what we are trying to do in our arts in education program. This is why we would like to have you here longer. In lieu of this, however, we would like to suggest a reciprocal delegation to your country, if possible during the spring of 1961."

As in many countries of the world, and as contrasted with the United States, the system of education in the Union of Soviet Socialist Republics is highly centralized. While each of the fifteen Republics in the Soviet Union has a Ministry of Education and a Ministry of Culture, there is a standardized curriculum for general education, as well as for the arts in education program. Therefore, perhaps, some of the facts, statistics, and observations in the report will serve as a basis for understanding the total program of education in the arts throughout this very large country in the Eastern world and among the diversified ethnic groups in the Union of Soviet Socialist Republics.

EDUCATION in all its aspects is of paramount interest in the Soviet Union. A word about recent developments in education might be helpful at this point. Up to 1940 only the four-year program of education was compulsory. In the period between 1940 and 1950 the seven-year program became mandatory. About four years ago there began the program of eight years of compulsory education. From the standpoint of the arts, it was learned that in general schools there is offered one forty-five minute period each per week for music and art. In addition, however, there are special lectures to which the students are obligated to go and questions pertaining to these lectures are given in the regular examinations. Another interest-

ing fact which came out of a conversation with the director of a general secondary school (eleven-year school) is that approximately 35% of the 1,000 students in the school attend morning or afternoon classes in the special music schools about which information will be given later in this report.

It is not the opinion of the arts delegation that one particular phase of education is emphasized more than another in the Soviet Union. There is no current de-emphasis on the arts in education, and there is considerable emphasis on music education. This emphasis on music education is being accelerated. Within the last three to four years the number of primary music schools has been increased by 500.

Specialized Schools in Arts in Education

AT THIS POINT it is probably well to define some aspects of the arts in education program in the Soviet Union. There are several types of schools dealing with the arts. As stated previously, it should be remembered that, in the general school, the arts—music and painting and drawing—are offered one forty-five minute period each week. This is obviously an inadequate amount of time; the school authorities are aware of this inadequacy and are of a mind to work toward increasing the number of periods of instruction in the arts in the general school program. However, as will be reported on later, and again particularly in the field of music education, the general school program is supplemented to a very considerable extent by the music programs—and to some extent programs of the other arts, particularly the dance—in the Pioneer Houses, to which school children between the ages of 10 to 14 years belong, as well as in Houses of Culture where employees of industries and their children participate in strongly-oriented arts programs. This is generally referred to as the amateur movement.

Referring to the various types of special schools (music, fine arts and other schools), there are the following categories: (1) music schools; (2) fine arts schools;

(3) ballet schools; (4) the circus school; (5) arts in education programs in Pioneer Houses as well as in Houses of Culture.

In addition, there are evening schools for adults. Due to the shortened working day (recently reduced to seven hours for employees in business institutions and industry) and the gradual improvement in the material conditions of the working people, there is more time and interest to pursue music education. The government is encouraging participation in these amateur movements, and, as reported to us, this is being done to provide intellectual advancement for the people as well as to insure intelligent and informed audiences.

An aside here would be a comment about the attendance at concerts, ballet, theater, the circus. If there were vacant seats for any of these presentations anywhere in the cities visited, it would be hard to believe. On the other hand, standees were always in substantial numbers. The same comment can be made concerning visitors to galleries and museums. On occasion, so great were the numbers of visitors, that waiting lines—and patient ones—were frequent.

RECENTLY there has been a new trend in evening courses in music which are being offered. Employees in industry and factories may apply to the Conservatory in their area or Republic for the purpose of enrolling in classes. This is called correspondence education. There are twenty-one Conservatories in twelve of the Republics, and most of the Conservatories offer these correspondence courses. A part of the correspondence courses includes sixty days of direct work with the teachers, during which time the students are given official leave from their work with transportation costs paid by the government to the city in which the Conservatory is located. Qualification for participation in the Conservatory correspondence courses is through the special technical schools of music.

At the present time there are 1800 primary music schools and one hundred primary art schools in the Union

of Soviet Socialist Republics. These are seven-year schools located throughout the Soviet Union in metropolitan areas and in rural areas. The schools are also established on some collective farms.

There are 160 professional schools in music and forty-three in art which accept students who have graduated from the seven-year music schools and the seven-year general schools. The professional schools of music offer a four-year course, and, in many of them, are included the general education courses. In any event, completion of a four-year general education course is a requirement for completion of the four-year course in a technical school in music.

Nineteen eleven-year schools of music prepare for the Conservatories. In these schools there is not only a systematic curriculum in music but also education in the other disciplines.

The Conservatory course is set up for a five-year period and in addition there is a post-graduate course of three years. Therefore, for the truly serious and gifted musician, there is involved a total of nineteen years of arduous preparation if he is accepted year after year through the final examinations of the post-graduate work at the Conservatory. Additional information will be given later in this report concerning some of the principal Conservatories visited in the Soviet Union.

The questions might very well be raised as to where teachers are trained; where performers are trained. Some general answers can be given to these questions. Teachers at the Conservatories are trained in the Conservatories. Teachers for the primary music schools and the general schools receive their training at the four-year technical music schools—although in one primary music school a teacher of violin is a graduate of the Conservatory and is a member of the Moscow State Symphony Orchestra. The matter of qualifying to teach at the various levels of music schools is very important. The teachers in the technical music schools (four-year) have frequently come from the technical music schools, the Institutes, or have also studied at the Conservatories.

Then, too, there are General Pedagogical Institutes which have training courses for music and art teachers for the general schools as well as for the general classroom teachers who also teach music in many of the general schools through the fourth year. Members of the orchestras and choruses and conductors of orchestras and choruses receive their education at the Conservatories—or, in Moscow, for instance, not only at the Conservatory but perhaps at the Gnessin Institute (Music School) which has a very highly developed professional curriculum. The Moscow Conservatory and Gnessin Institute prepare for teaching as well as for performance. The factor of qualifications is extremely important, and acceptance for enrollment and continuation of enrollment are based on rigorous examinations, both in theory and in performance.

Ballet Schools

ADDITIONAL information will be given later in the report regarding curriculum and activity in the specific music schools and Conservatories. At this point some interesting facts are appropriate concerning the other types of schools dedicated to the arts. It is difficult to say whether music or the dance is in the foremost position of prominence in the arts in education program—the two are so closely identified. Certainly the ballet and the music of the ballet are a part of the cultural life blood of the Soviet Union. The Bolshoi Ballet School in Moscow and the Vaganova School of Ballet in Leningrad provide memorable experiences for the visitor fortunate enough to visit these schools, to know their directors and to witness demonstrations of the work in the schools. The training in the ballet schools, in seriousness of purpose, objective, dedication, length of preparation, corresponds to that in the Conservatories. At the ballet schools are provisions for the general education courses which the students receive from the time they enter the schools—some as early as age seven.

Students are trained at the ballet schools in classical ballet, national dances, and for participation in serious

musicals involving the dance. Music education is a part of the education in the ballet schools, as well as French, together with rigorous training in other aesthetic subjects. The day at the ballet schools is from 9:00 in the morning until 6:00 in the evening, with homework for the evening schedule.

Many of the students, including the children, are a part of many of the performances at the Bolshoi Theater in the Republic of Russia as well as in the theaters in the other Republics. An interesting piece of news in this connection was given to us. The Bolshoi Ballet School receives 240,000 rubles a year for the appearance of the children in ballet performances. This money is used by the school for certain expenses such as those in connection with luncheons for the students.

THE experiences at the Bolshoi School of Ballet in Moscow, which is 200 years old, were most interesting in that the director, S. Golovkina, has been one of the distinguished ballerinas of the Bolshoi Theater. Golovkina not only greeted the delegates in her office where the organization of the school was explained, but was our hostess at luncheon, following which she taught some classes in our presence. When we asked her if she missed performing as a ballerina she said she did not know because "during the last month" she was still dancing! At the Vaganova School of Ballet in Leningrad, where Ulanova studied, there was a different type of experience. There a special program was arranged, beginning with the little folks of seven and ending with experienced students, some of whom had qualified for study at the Vaganova School from their home Republics far away in Central Asia.

The Vaganova School of Ballet is 223 years old; enrollment in the school totals 370, and the faculty numbers 120. The usual rigid curriculum prevails at the Vaganova School—a nine-year course and a six-year course. The fact that eighty are accepted after highly competitive examinations and thirty finish indicates the high qualifications which are necessary to complete the course.

Children's Theater Schools

ANOTHER interesting educational development in the arts is the Children's Theater School where all plays are written especially for this Theater—with the exception of plays of other countries, which are not revised. Plays are planned for different age groups, young, medium age, and older children. All parts are played by adults. Dramas are performed by children only in the Pioneer Club Theaters covered later in this report. Plays are chosen with the following points as criteria: (1) psychology of children, (2) psychology of adults, parents and directors of schools who also attend the Children's Theater.

Three years are spent in the theater school or studio, and study begins at age twenty. Among the courses offered are history of Russian and Western theater, Fencing, Dancing, Mastery of Acting. There are about thirty-two Children's Theaters in the Union of Soviet Socialist Republics. Shows in the Children's Theaters are organized for the afternoon, for 6:00 o'clock and 7:30 presentation, according to the ages of the children. Following the performances there is discussion in the schools concerning the presentations.

There are about 300 on the staff in the Children's Theater School in Moscow. This personnel includes the entire production staff. Also in this number are seventy actors—thirty-five men and thirty-five women

An interesting feature of the organization of this movement is the pedagogical section attached to the Theater. There are three teachers. Special showings are given for the directors of the schools; twelve hundred directors of schools came to one performance. Special showings are also given for parents. The purpose of the latter special showings is for the information of the parents, also to give the management an opportunity to secure the opinion of the parents about the productions. It was mentioned that sometimes there are different points of view between teachers, parents and management. Five new plays are added to the repertory each

year. At the present time there are about twenty-five plays in the repertory.

The Circus School

BEFORE going to the Soviet Union we had heard about the Circus School (or School of the Circus Art), but to us at that time it seemed no more a serious educational undertaking than it has since our return to many people to whom the Circus School educational project has been mentioned. However, the experience, first at the performance of the circus, followed by a day at the school itself, has thrown an entirely new light on this project as an educational activity. At the present time a new building is being completed in Moscow as the headquarters for the Circus School. Incidentally, the Circus has returned recently from a tour to Latin America, and, as we passed through Paris on our return from Moscow, we noticed that the Circus was booked for an engagement in Paris, and, according to our friends in Paris, a much anticipated event.

In the Circus School, as in many of the other schools described in this report, the students receive an overall education. The Circus School is a self-contained establishment, offering general education as well as the specialized education to the students. The construction of the new Circus School is in the form of a circus ring.

The Circus School has two faculties: (1) acrobatic training; (2) clowns, including the famous music clowns. There are two courses: (1) four-year course, in which students between the ages of fourteen years and twenty-one years may enroll; (2) seven-year courses, in which are enrolled students between the ages of eleven and eighteen years. Competitive examinations are required in order to qualify for entrance, and there are always many more candidates than can be accepted.

It is interesting to note that, for the course dealing with the training of clowns, only those who have finished the four-year technical music school are accepted. This means that a total of eleven years of music training precedes entrance to the Circus School clown department.

The course is scheduled for three years and may be entered upon between the ages of eighteen and twenty-six years. The three-year course consists of two years of theoretical subjects and one year of practical training. The practical training is undertaken outside of Moscow—that is, in other cities, and, upon return to the headquarters school, students undergo examinations for the purpose of getting their diplomas. Examinations include history of theater and history of circus, plus examination in the student's own field of specialization.

Former circus performers are teachers. Acrobats and gymnasts retire after twenty years of active work regardless of age. The Circus School is thirty-two years old, has two hundred and fifty students, a general faculty of forty-five and a specialized faculty of thirty.

Institute of Art Education

ANOTHER important educational establishment in the Soviet Union is the Institute of Art Education begun in 1947 under the general auspices of the Academy of Pedagogical Sciences. This is mainly a research institute whose principal task has been dedicated to aesthetics pertaining to children of school age and preschool age. In the Institute are several divisions: (1) music, (2) fine arts, (3) literature, (4) dancing, (5) theater and the cinema, (6) aesthetics in general education. The research program of the Institute is considered an important factor in the training of the teachers.

Also identified with the work of the Institute is the Editorial Office, which is concerned with the preparation of textbooks for all of the heretofore mentioned fields. Allied with the work of the Institute, which, as stated above, is concerned with research in all fields of the arts, is the preparation of books on music appreciation and choral singing, as well as with projects of the pedagogical faculties at Conservatories. To further this work of the Institute, testing groups are used by the teachers. To the Institute itself also belongs a chorus (which meets after school), involving changed voices of boys from sixteen to eighteen years old.

In this Institute are three choreographic groups. Also, the Institute is responsible for the planning of the lectures on the arts (already mentioned) which are made 'available to the general schools. An interesting part of the program of the Institute is concerned with the activities of the Pioneer Club Houses.

In connection with the basic research of the Institute the choice of students for the research experiments is based on the purpose of the research project. For instance, experiments pertaining to choreography draw upon a cross section of students whereas research work pertaining to choral singing draws upon students who have some choral ability.

The Institute is also concerned with the present curriculum as well as the emerging curriculum in art and music in the general schools in the Soviet Union. It was at the Institute of Art Education that there was defined for us the number of hours in the school day: grades 1-4—four periods; 5-8—six periods; 9-11—seven periods—45 minutes each.

Academy of Fine Arts

THE ACADEMY OF FINE ARTS in Moscow occupies an important place in the intellectual and artistic life of the Soviet Union. A session with the officers of the Presidium of the Academy was very helpful in developing an understanding of the organization and motivation of the entire fine arts movement in the Soviet Union. The work of the Academy is devoted to: (1) creative work of the members of the Academy, (2) scientific or theoretical subjects pertaining to the history of the arts, (3) the field of pedagogy in the Institutes as well as the four-year technical art schools. The Academy members work with the Ministry of Culture, the Ministry of Education, the Ministry of Higher Education, as well as with Institutes where painters and sculptors are trained.

The Academy dates back two hundred years. There are 110 members—sixty academicians and fifty associate members. Membership is based on professional attainment, maturity and production. There is no correspond-

ing Academy of Music in the Soviet Union. This, however, does not imply that there is less activity or quality of activity at the higher levels in the field of music. For the record, however, it should be noted that the training through the program supervised by the Academy is as rigorous and thorough as in the field of music at the Conservatory. The course involves five years of intensive study, practical and theoretical, and, if examinations warrant, the opportunity for an additional post-graduate course of three years.

An interesting facet of the work dealing with the training of the artists is what might be termed field work. The course of study is divided as follows: (1) eight months of studies and lectures, (2) two months of annual leave for students and professors, (3) two months of what is called summer work.

In connection with the summer, or field work, the students, in consultation with their professors, choose in advance the places where the students will go. The younger students are limited to a travel radius of 150 to 200 miles within the vicinity. The more advanced students travel considerable distances—some as far as Pakistan, Viet-Nam, or Siberia. Up to the present time these projects have been undertaken only within the Socialist countries. In the distant areas the students (who travel with their professors) may be located in a large industrial plant. Following this practical experience, or at the same time as the practical experience, exhibitions are arranged and lectures are given.

In conjunction with the practical work, assistance is given to amateur art education movements in establishments in other countries or distant parts of the Union of Soviet Socialist Republics, such as Pioneer Houses and/or Houses of Culture, whose programs in the arts will be dealt with later in this report. Groups traveling to foreign countries from the Union of Soviet Socialist Republics on such field missions average ten in number.

The foregoing information was obtained from the members of the Presidium of the Academy of Fine Arts, who pointed out the importance of the field work under-

taken by fine arts students, not only from the standpoint of their profession in the Soviet Union but from the standpoint of the benefits accruing to life in the Soviet Union as the results of the contacts made and later maintained by the students.

It was observed by the members of the delegation during the course of the extensive interview with the members of the Presidium that it seemed to be common practice for distinguished musicians to participate actively in the amateur movement in the Soviet Union (Pioneer Clubs and Houses of Culture of industrial organizations), and the question was asked: "To what extent does the same type of participation prevail among the leaders in the field of fine arts?" The answer was that students of the members of the Academy are the leaders in the amateur movement in the field of fine arts as well as in the special schools—that is, schools attached to industrial plants and factories. The Academy of Fine Arts is responsible for special classes in the fine arts to which employees of industrial establishments and factories come for instruction.

WHILE it is assumed throughout this report and—it is a fact—that the music life and activities occupy a stronger position in the Soviet Union at the present time than do, say, painting and sculpture, yet it would seem that the creative activities of the painters and sculptors and designers are probably called upon frequently. To make this point clear: Painters, sculptors, designers, are constantly commissioned to contribute their creative activities to practically every public building. It is inconceivable, for instance, to believe that the subways in Moscow, Leningrad and the recently opened subways in Kiev were planned without the aid of artists. The subway stations are marble palaces themselves. Construction people alone could not have done this artistic job. The choice of marble, the mosaics, the bronze statues—all of which beautify the "underground," or subways, in the Soviet Union—indeed had close supervision of artists.

There are paintings and sculpture in public buildings—even in the hotels, all state-owned and operated—

which clearly indicate that artists are used. And much of this creative outlet depicts constantly the fact that the Russian artists, while being interested in innovation, are definitely committed to realism in art, which the masses of people understand and enjoy. This concept seemed ever-present as contacts were made in the fine arts field. To be sure, the same zeal for realism is dominant in the field of music, but somehow—perhaps because of the great difference between the time and space arts—it does not seem to be as obvious. This could also be because in music there is so much current exposure to the classical and romantic periods, including the classical ballet. However, there is recalled an evening in Kiev where we attended a full-fledged classical ballet production—with music and libretto by contemporary Ukraine artists. *Black Gold* (coal) was the name of the ballet, whose theme was based entirely on portrayal of current coal production, the transportation to the mines of young workers and so forth—all of this amid the usual skillful and bewilderingly beautiful classical ballet.

It would be remiss to neglect mention of the educational activities in the great Hermitage Gallery in Leningrad. At this world-famous gallery are opportunities for art appreciation for students beginning the fifth year of general schools. Approximately seventy-five guides who are qualified as teachers are responsible for this work. Not only are lectures arranged at the Hermitage but lectures are also arranged by the specialists from the Hermitage at Pioneer Clubs and Houses of Culture. The lectures at the Hermitage are usually arranged to correlate with academic studies in the general schools. The Deputy Director of the Hermitage, Mr. Livinson-Lessing, told us that attempts are made, for instance, to hold lectures in Egyptian art at the Hermitage at the time students are studying Egyptian history in the general schools. It was pointed out that efforts of the education department of the Hermitage are directed to the development of knowledge of art rather than the development of skill.

The Theater

THEATER LIFE in the Soviet Union is important, and, as in the case of concerts, ballet, opera, the drama theater is well supported both by the Ministry of Culture and by the public. It was with some reluctance that the delegation accepted the suggestion to attend a theater in Moscow one evening, due to the tremendous language barrier. "Dead Souls" by Gogol was the play. We received only a very brief synopsis of the play from the interpreter—and then found ourselves thoroughly enjoying the production, laughing with the rest of the audience to the point where our neighbors thought we were Russians and began to talk to us (in Russian) about the play! Nothing was spared to project the production, whose characterizations were effective enough to surmount the formidable language obstacle. A director of an important theater in New York mentioned to us later the possibility of actually importing the production to New York.

Another experience in the theater was in Leningrad when we attended Arthur Miller's "Death of a Salesman," which had been playing in Leningrad for several months, and, on the evening we were there, had a large and enthusiastic audience. Theater repertory, by the way, is so arranged in the Soviet Union that plays do not run for long periods. The repertory is constantly changed and, of course, repeated at intervals.

THE PUPPET THEATER is a unique experience for visitors to the Soviet Union. Not only did we attend the famous Puppet Theater in Moscow, but an afternoon was spent with the also famous Obratzov, head of the Puppet Theater, which was established close to thirty years ago. Some 200 people are engaged in the activities of this theater alone. It was interesting to listen to Obratzov state his philosophy about the Puppet Theater. Rather than paraphrase this philosophy, perhaps it would be good to give some actual quotations—which, of course, are taken out of context but which may give an insight into this artist's concepts.

In response to a question concerning qualifications for participation in the Puppet Theater, Obraztsov said: "The person must be an actor and must have an ironical sense of humor." "Man is happy as he works when he feels his work is necessary. Therefore, we had to find out if we were necessary to the people." "Before we produce a show we must determine for whom it is intended and why." "Art is either harmful or useful. It either improves a man or it does not improve him." "If art does not call for emotion, it is not art. And emotions are not neutral."

There is a marked difference between what is shown to adults and to children by the Puppet Theater. Children do not attend the evening performance regardless of the nature of the performance.

Some of Obraztsov's comments about children were interesting: "Children view puppets as living things. There is greater tragedy for children in Red Riding Hood presentation than in that of Othello for adults." "Grownups do not understand what brittle hearts children have. Adults too often perceive children through the adult heart, which is wrong." "In our shows for children we do not eat or beat anyone." "Children are interested in a struggle but there must be someone or something they love involved in that struggle."

Obraztsov then went on to say that, before the 19th century, puppetry existed only in China and India. It was introduced to Russia in 1918.

A REVIEW OF THE ARTS IN EDUCATION program of the Soviet Union does not convey anything like an accurate report unless it portrays the great emphasis placed on the arts in education, or education in the arts, in the two highly organized amateur movements—namely, the Houses of Culture for employees of factories, industrial establishments and collective farms, and the Pioneer Houses or Clubs for students between the ages of ten and fourteen years. Here, again, in connection with the various aspects of the

report dealing with education—the formal education and the educational facilities made available through Pioneer Clubs and Houses of Culture—it seems almost too obvious to warrant mention that all are available for everyone without cost. To be sure, there may be instances of private instruction involving fees, but it seems that such instances are rare indeed.

Houses of Culture

Three typical Houses of Culture were visited: (1) the Likhatchov Plant House of Culture in Moscow, (2) Petrograd Workers House of Culture in Lenin-grad, (3) the October House of Culture in Kiev. To describe these establishments as community centers will communicate something of an idea of their organization and program. However, this is by no means an adequate frame of reference, because these organizations and their programs penetrate into as well as emanate directly from the entire nature of the society in which they exist.

Comment should be made about the large and very interesting displays in the Houses of Culture. These displays, indicating progress in the seven-year industrial plan in the Soviet Union, are sometimes done by professional artists, especially commissioned, and sometimes done by students. In other words, since the Houses of Culture are attached to one or more industrial plants, factories or collective farms, and since the current seven-year plan in the Soviet Union has set certain goals of accomplishment for the various industries and farms, it is logical to have posted in the Houses of Culture graphic presentations (usually very attractive) which depict progress—or special progress—in the various fields of endeavor in which the workers are engaged.

There seems to be something for everybody in these establishments—and it also seems as if everybody is “in something.” In the first place, the buildings are very large, with full-scale auditoriums, educational and recreational facilities and equipment. (For instance, it

was at the Houses of Culture in Leningrad and Kiev that the American Ballet performed.) In the House of Culture visited in Moscow there is a theater seating over 1,000, a dancing hall accommodating 1500. The adequate reading hall and library contains 150,000 books, and in addition there are twenty-two supplementary libraries in the factories, making the total of books for this one House of Culture something close to half a million. There is also a small auditorium accommodating 400 and a lecture hall seating 200.

Participation in the activities of the House of Culture is not necessarily confined to employees of any specific industrial group or groups, although if space is limited—for instance, at theater presentations—the employees of the particular industrial establishment with which the House of Culture is identified are given preference for seats.

IN THE Moscow House of Culture there are 170 different activity groups and about 5,000 participants. (It should be noted here that by no means do all the employees in industrial plants necessarily participate regularly in the activities of the Houses of Culture.) There are four orchestras, two jazz orchestras, one orchestra of folk instruments, two choruses—one classical (100 persons), and another which sings folk and national songs. There is a lively theater movement, also a ballet, a circus. Opportunities are provided for the study of painting and sculpture. The leaders or teachers of the 170 groups are for the most part professionals in their fields. For instance, a member of the Moscow Conservatory staff has been a leader of one of the orchestras in this House of Culture in Moscow for twenty-eight years.

The Children's Department was of special interest and is especially comprehensive, with considerable emphasis on music education, theater, ballet. On the occasion of our visit to the House of Culture in Moscow a rehearsal of Tom Sawyer was in progress.

The opportunities offered through the educational programs in the Houses of Culture not only provide aesthetic

education for large groups of people, but not infrequently some special talents are discovered, encouraged, developed—sometimes to high professional artistic levels.

All maintenance expenses are borne by the sponsoring industrial establishment. The cost of instruments, costumes, salaries for professionals, is assumed by the trade union responsible for the general administration of the project. Faculties at the House of Culture in Moscow are in the following categories: (1) music, (2) literature, (3) fine arts, (4) cinematography, (5) science.

THE PETROGRAD Workers' House of Culture is one of five such large centers in Leningrad. In the vicinity there are 195 smaller centers. Here some of the distinguished artists were at work in their respective fields. For instance, G. N. Kaganov, the producer at Children's Theater in Leningrad, was at work with an amateur theater circle group. A well-known ballet dancer, Kozlov, works regularly in the Petrograd Workers' House of Culture. The Acrobatic Circle is headed by a producer of the circus in Leningrad. A fine a cappella choir was heard in rehearsal under the direction of F. Kozlov, distinguished choral conductor. A group of teen-age boys gave demonstrations of classical ballet and national dances. Lessons were observed in progress on individual instruments, including folk instruments. The library contains 150,000 books and is used by some 5,000 persons plus 6,000 additional persons who take advantage of the library resources in the centers of employment. Approximately sixty-five smaller traveling libraries move from one factory or working establishment to another. It was observed that this library in Leningrad has a good supply of non-technical books on the arts which we were told are in popular demand.

A particularly interesting experience for us was to observe the large crowd (about 500 people) filling the auditorium in the House of Culture at nine o'clock on the evening of our visit to listen to a distinguished musicologist lecture on the subject of "Music Romanticism in the Nineteenth Century." Incidentally, Mr. Weinkopf,

the speaker, told us prior to the lecture that when illustrations of his lectures seem in order, only live music is used—in other words, not records or tape recordings but singers and instrumentalists are actually a part of the lecture-demonstration.

The October House of Culture in Kiev, located on one of the highest points in the city, was opened in 1957 and is supported by small industry unions. There are 1,000 participants in the amateur movement. On the evening of our visit a rehearsal was in progress. The part of the rehearsal we saw, national dances of the Ukraine, was superbly executed. In this establishment there are organized courses for national dances, classical ballet; there is a girls' ensemble of folk-dance and song, a symphony orchestra, orchestras of folk instruments, a cappella chorus, chorus for national songs and folk songs, courses in painting and sculpture, Children's Department, Theater Department.

The Houses of Culture described briefly in the foregoing paragraphs would seem to be the focal point for the adult amateur movement in the arts. That opportunities offered in these establishments are acceptable and, in fact, eagerly participated in, there seems to be no doubt. The plan seems to be to encourage to the fullest extent the growth and development of these centers, and within them no effort seems to be spared in giving every opportunity for maximum participation in the arts, not only for adults but for children as well.

Pioneer Clubs

IT WILL BE RECALLED that earlier in this report it was mentioned that the Arts in Education program in the general schools is well supplemented by educational programs in Houses of Culture and in the Pioneer Houses or Clubs throughout the Soviet Union.

The Pioneer movement, an important part of the society of the Soviet Union, is an organization plan for students who are from ten to fourteen years of age. It would seem that most of the students belong to Pioneer groups which are organized the length and breadth of

the country. A day was spent at the Pioneer Palace in Leningrad, and a Palace indeed it is—and was—before the Revolution and now. There are twenty other Pioneer Centers in special buildings in Leningrad. On the day of our visit to the Leningrad Pioneer Palace there was a special program celebrating the Fortieth Anniversary of the founding of the Pioneer movement.

The general purpose of this movement is to provide focal points of organization for young people within the ten-to-fourteen year brackets; through these focal points countless activities are sponsored, including some especially organized Arts in Education programs—particularly in the field of music education, dance, theater. Thus there is beginning some concerted direction in the field of the fine arts.

At the Central Pioneer Palace in Leningrad about 1,000 students participate each day; there is a total participation of over 11,000 students. Group activities and instruction include orchestras, folk instrument orchestras, a bayan (accordion) orchestra, choruses, choreography, theater, photography, painting, literature. Not infrequently, by any means, are exceptional talents of students disclosed. One post-graduate artist piano student heard at the Rimsky-Korsakov Conservatory in Leningrad, was a war orphan discovered in a Pioneer Club. A magnificent soprano, in her last year at the Conservatory in Kiev, owed her first education in music to the Pioneer Club movement.

Field work to other parts of a Republic or to another Republic is a part of the program of the movement; in turn, groups of students from other parts of the Soviet Union come to Pioneer Club Centers in large cities. Competition seems to be a strong feature of the Pioneer Clubs. On the day we were at the Pioneer Palace in Leningrad, students from 511 schools were at the Center, not only to celebrate the Fortieth Anniversary of the movement, but to inaugurate an inter-school competition dealing with scholastic subjects, sports and exhibitions. Later on, awards based on the decisions of the students themselves were to be made.

One interesting experience at the Pioneer Palace in Leningrad must be recorded. During the rehearsal of a student orchestra, a member of the orchestra came to the members of the delegation and asked in good English if boys and girls in the United States like to play in amateur orchestras, also asked what music they played, and finally said, "Do they maybe play the music of some of our composers too?"

Moscow State University

FOUNDED in 1755, and established on its new site with 32 floors and 25,000 students in 1953, Moscow State University is one of the most important educational centers in the Soviet Union. Some faculties are still maintained on the former campus. Moscow State University does not have faculties in arts education, nor does it prepare students for careers in medicine or dentistry, the latter two being provided by special Institutes, as is true of the fine arts. There is a course in art included in the Department of History at the University. At the University there are faculties in mathematics, engineering, chemistry, economics, history, law, philosophy, languages.

Part of the campus life are dramatic theater, ballet, choruses, symphony orchestras, jazz orchestras. This is made possible through courses offered on an extra-curricular basis at the University, or through instruction received by students in the special schools for arts.

The Conservatories and Special Music Schools

UP TO THIS POINT this report has not gone into details about what might be called the serious music education program in the Soviet Union—that is, the education of the professional musician, the musicologists, the composers, as well as the teachers for the special preparatory music schools. What is said about the "serious" music education program, however, should in no way imply that the arts—particularly music—in the amateur move-

ment, in the primary music schools and in the general schools, are not considered seriously. On the contrary, the amateur movement is highly regarded as a part of the artistic life and ideals of the Soviet Union. It is, however, only when extended visits are made to Conservatory Preparatory Schools, when conversations are held with directors of such schools—and with the directors and staffs of Conservatories in Moscow, and Kiev, and the Rimsky-Korsakov Conservatory in Leningrad—that one is fully impressed with the great seriousness attached to *music education as a profession* in the Soviet Union.

In the first place, the special Conservatory Preparatory Schools, such as the Central Music School (an eleven-year school) in Moscow which prepares students for the Moscow Conservatory as well as for other Conservatories, give a solid education in music, and at the same time and in the same school, the general education courses are offered. In this school from the first year (age seven) there is serious music education, including solfeggio, music dictation, rhythmic, instruction on instruments. Participation in the orchestra is compulsory at this preparatory school. The basic instrument is the piano.

In this institution there is art instruction during the first four years, with courses in history and appreciation of art and, of course, as the students progress, intensive instruction in such subjects as harmony and history of music—both Russian music and music of the Western world. The teachers at this school, for the most part, are trained at the Moscow Conservatory. Enrollment in the school is based on competitive examinations, and the right to continue as a student in the school is based on the most rigorous examinations.

Within the plan of organization in the school are competitive events. One afternoon a Chopin audition was attended. Students as young as eight years participated in the contest—the purpose of which was to determine which students would have the privilege of appearing in a concert soon to be held. Professors were the adjudicators. It was not only an illuminating experience to

witness this event from the standpoint of the musical excellence of the students, but it was interesting to observe that for a period of close to three hours some very young students—around eight years old—listened attentively to each presentation.

FROM the eleven-year school, again through examinations, the students enter the four-year Technical School, also attached to the Conservatory in Moscow. At this school there is training for performance, to be sure, but also training of teachers for the primary music schools. However, the objective of the outstanding students is to enter the Conservatory, if possible following the completion of the eleven-year special secondary music school.

Moscow Conservatory is ninety-four years old. In the five-year Conservatory course there are about 800 students, among them students from other countries. In the three-year post-graduate schools 100 students are enrolled. The faculties of the Conservatory are: (1) piano and organ, (2) orchestra, (3) vocal, including solo and opera, (4) theoretical (composition, musicology, choral conducting, opera and symphony conducting).

There is no correspondence school education offered by Moscow Conservatory; however, 300 students are enrolled in evening courses. There are two symphony orchestras and one chorus in the Conservatory. The Director of the Conservatory, an outstanding choral conductor, A. V. Sveshnikov, and the Assistant Director, M. N. Anastasiev, gave the delegation every opportunity to become familiar with the organization of the Conservatory which is indeed an important part of the cultural life of Moscow and the country. Through the facilities at the Conservatory 400 concerts were given in Moscow and other cities during 1959.

Some of Russia's leading composers and artists are actively working at the Conservatory in Moscow—Shostakovich, Khachaturian, Kabalevsky, Gillels. An interesting conversation was held with Negaus, teacher of Gillels and Richter. Conversations were also held with Khachaturian and Kabalevsky, both of whom expressed warm interest in the opportunities they have to compose

music for amateur groups. They stressed the fact that composers are challenged when writing music for school or non-professional groups, and agreed that it is a difficult task which required not only simplicity but originality. Both Khachaturian and Kabalevsky devote considerable time to the amateur music movement in the Soviet Union.

THE OLDEST CONSERVATORY in the Soviet Union is the Rimsky-Korsakov Conservatory in Leningrad, founded in 1862. Attached to this Conservatory is an eleven-year preparatory school begun in 1936. This is a well organized school, where intensive training both in music education and in general education is given the students. An orchestra of eighty is a part of the plan of the preparatory school. Some of Russia's most distinguished musicians have studied and graduated at this fine Conservatory, including Rubinstein, Tchaikovsky, Glazunov, Shostakovich.

There are daytime classes as well as evening classes, and correspondence education is also offered. The Conservatory has two symphony orchestras, as well as a special orchestra for the training of orchestra conductors and an opera studio orchestra. The total enrollment is about 1,000. About 100 may graduate and of this number ten may qualify for post-graduate work.

One has the impression that the Rimsky-Korsakov Conservatory in Leningrad is a well organized institution with the highest of musical standards. The warm reception received from the Director, Yuri Brjushkov, a distinguished pianist, and from other members of the faculty, was especially appreciated.

At the Moscow and Rimsky-Korsakov Conservatories some interesting conversations were held with the composers and musicologists relative to the desirability of experimentation in art—music, painting, sculpture, ballet. It would seem that the general belief among artists in the Soviet Union is that, while it is interesting to support innovation, experimentation merely for the sake of experimentation is not desirable. Art for art's sake is not enough, it was gleaned from such conversations, but

rather art must be so conceived that its structure and form, whether it be music, painting, sculpture, classical or modern dance, can be understood by and can reach the masses of people.

It was not detected that there exists to an appreciable extent what might be termed an intellectual *avant-garde* group interested primarily in, say, pure experimentation in composition, abstractionism in fine arts, expressionism in the dance. It was, however, the conviction of the creative artists that it was their duty to use their creative talents so that there can result from their creations an understanding of all music and the other arts by all peoples—an understanding directly related to the lives of people and compatible with their ideas and ideals, which should be lofty; and, above all, an understanding love for the beautiful.

Kiev

THE UKRAINE REPUBLIC (population 40,000,000) whose principal city, Kiev, was visited, has a most active music life, as well as considerable activity in the other arts. The Glière four-year Technical Music School is one of the oldest in the Ukraine. The divisions of instruction are as follows: piano, strings, conducting and chorus, brass and percussion instruments, folk instruments, theory.

Here teachers are trained for the seven-year primary music schools, as well as music teachers for the general schools; here training is received for professional orchestra and choral work and for work with the amateur music groups. Students are received in this school between the ages of fourteen years and thirty years (the latter, those who want refresher courses). A small boarding school enrolls students from collective farms and nearby towns. There are the daytime courses (enrollment of 386), evening courses and correspondence education courses (enrollment of 200). Some students enter the Conservatory at Kiev or elsewhere. Last year there were eighty-five graduates and twenty-six entered the Conservatory.

In Kiev there are eight primary music schools, and in the Ukraine Republic the number of primary music schools totals 267. The Ukraine has four Conservatories, five eleven-year music schools, and twenty-four four-year technical music schools. The faculty in the Glière four-year Technical Music School numbers 130, nine of whom teach general subjects. All of the graduates are qualified to teach. Methods of teaching and other pedagogical subjects are included in the training, and associated with the school is a practice-teaching school.

Some interesting emphasis is placed on the training on folk instruments in the Glière four-year Technical Music School, the Lysenko eleven-year Music School, as well as in the Conservatory in Kiev. The instruments on which instruction is given for solo work as well as for large ensembles of folk instruments are: (1) bandura, (2) gusli, (3) dombra, (4) sopilka. Students major in these instruments, for which serious or classical music has been arranged and for which composers are also creating music.

The Lysenko eleven-year Music School in Kiev is the principal preparatory school for the Conservatory in Kiev, which has an enrollment of 460 and a staff of 127. A good orchestra had already been organized for concert work at the beginning of the school year. At this school a dombra orchestra performed for the delegates a work by Vivaldi with piano accompaniment.

Since the close of the last war the Conservatory at Kiev has been completely rebuilt as has much of the city. Kiev Conservatory is a well organized institution with a broad program of instruction in standard instruments, in voice, as well as in folk instruments. Compositions by Mendelssohn, Liszt, Tchaikovsky were heard, both solos and large ensembles, played on bandura, balalaika, gusli. Also heard was a composition by the Conservatory Director, P. Shtogovenko, played by a fine orchestra.

Status of Fine Arts in the Soviet Union

INSTRUCTION IN THE FINE ARTS in the Soviet Union parallels that of music except that, as has already been

said, there are many more music schools at all levels than there are fine arts schools. There are special primary art schools, the four-year technical art schools, schools which prepare exclusively for the higher Institutes or Academies of Art. The Institutes or Academies, like the Conservatories, have five-year courses and, for the students who qualify, three-year post-graduate courses.

During the course of the limited stay of one month in the Soviet Union it was obviously impossible to evaluate the various programs of the arts in education—in special schools, general schools, in Conservatories, Institutes of Fine Arts, Theater Schools, Ballet Schools, Circus School and so forth. This was also true of the programs of the arts in the amateur movements such as the Pioneer Houses and the Houses of Culture, to say nothing of the professional productions such as the symphony orchestra concerts, the ballet, theater, the galleries and museums. It was, indeed, fortunate that there were made available to the delegation so many opportunities for contacts with the various programs. It can be said with conviction, however, that, based on the month of experiences and observation, there is indeed a well-supported cultural program in the Soviet Union. Everything we saw and heard gave evidence that the arts in education—in the presentation of the arts to the public and as a part of the highly organized amateur movements—have significant official support.

ON THE DAY PRIOR TO DEPARTURE from the Union of Soviet Socialist Republics the delegation was accompanied by Mrs. L. Ilyena, the Head of Education in the Ministry of Culture, and Mrs. A. Butrova, the liaison officer in charge of relations with the United States in the Ministry of Culture, for an interview with Mrs. E. Furtseva, the Minister of Culture, who is one of the members of the Central Committee of the Soviet Union.

In discussing with the Minister the extent of the cultural program in the Soviet Union, the question was raised as to whether, in these days of somewhat spectacular developments in the field of science, the educa-

tional authorities of the Soviet Union are de-emphasizing education in the arts in order to carry on an accelerated program of science and mathematics education. Assurance was immediately forthcoming that under no circumstances is the program of education in the arts being neglected, de-emphasized or curtailed in favor of an accelerated program in any other part of the curriculum. If there is acceleration it would seem that it is in the direction of more and more time being devoted to educational pursuits in all fields.

Indeed, all of the experiences during the month-long period indicated that the arts are increasingly regarded as part of the daily lives of all of the people. It was reassuring and of more than passing significance to have the specific answer from the Minister of Culture under whose jurisdiction the entire arts program in the Union of Soviet Socialist Republics is operated. For, the informed reader will recall, the jurisdiction embraces not alone the formal education in Conservatories, Special Schools of Music, Institutes of Fine Arts, the Ballet Schools, the Circus School, Theater Schools, but also the enormous professional productions such as the Ballet, the Symphony Orchestras, Opera, Theater.

It is apparent that in the Soviet Union, as in many other countries, there is official patronage of the arts, and, as a consequence, great national respect for the arts. In the Soviet Union the emphasis on political and economic growth is of great importance, to be sure, but emphasis on cultural growth and activities and support of cultural activities is of equal importance. A career in the arts is regarded as of the same importance as a career in politics, economics, science or other professions. Therefore, the most careful attention is given to the education of artists in all fields. Official support of the arts does not end with the education of the artists. Support of the arts as an intrinsic part of the life in the Soviet Union provides widespread opportunities for education in the arts for Soviet youth as well as the adult population.

It seems that the arts and artists in the Soviet Union are accepted as much as any other facet of the life, as official representatives of the society of the country.

Conclusion

THE PURPOSE of the mission was not to evaluate or to interpret the artistic life in the Soviet Union in any of its aspects because such an undertaking would have distressingly artificial implications if attempted in such a short period. Therefore, the delegation was painstaking in making note of all information provided by the hosts. It is on the basis of some of these notes that the information in this report has been made available.

It is the opinion of members of the delegation that it would indeed be a worthwhile project to make a comparative study of the arts in education programs in the United States and the Soviet Union. Because of the emphasis on music education in all fields in both countries such a project would be especially challenging.

Members of the delegation feel that it was indeed a privilege to take part in this mission, and look forward hopefully to a continuation of the cultural exchange program between the Soviet Union and the United States. The benefits to be derived from such exchange are many and are important—from a strictly professional angle, as well as from the standpoint of the effectiveness of exchanges in the field of the arts—particularly the arts in education—as fundamental factors in the development and maintenance of international understanding and good will.

LUBBOCK, TEX., *April 27, 1961.*

Congressman FRANK THOMPSON JR.,
House of Representatives, Washington, D.C.:

The Texas Art Educators Association is in strong support of your efforts for H.R. 4172 on the Advisory Council on the Arts.

BILL LOCKHART,
President, Texas Art Educators Association.

NEW YORK, N.Y., *May 12, 1961.*

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

Unfortunately impossible for me to be present, but most sincerely express the enthusiasm of Dance magazine and of the dance field for House bills 4172 and 4174. As objective and leading representatives of a field which has already proven its' growing creative force on the national and international cultural scene, we wholeheartedly promise our support, and, in the event of the anticipated passage of the bill will do everything within our power to help realize their aims successfully.

LYDIA JOEL,
Editor and Chief, Dance Magazine.

WESTERN ARTS ASSOCIATION,
May 10, 1961.

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

DEAR REPRESENTATIVE THOMPSON: At a recent meeting of the Western Arts Association, a report was given on the progress of the Federal bill H.R. 4172, the Federal Advisory Council on the Arts.

Since our group represents the art educators in 18 Midwestern States and is affiliated with the National Art Education Association, we are quite anxious to see the passage of this bill. Thus, the Western Arts Association unanimously voted to express their support to you.

If, as president of this association, there is any way in which I can be of service, please do not hesitate to write me.

Sincerely,

WILLIAM BEALMER, *President.*

NEW YORK, *April 5, 1961.*

Congressman FRANK THOMPSON, Jr.,
House Office Building,
Washington, D.C.

DEAR CONGRESSMAN THOMPSON: I wish to congratulate you on your past support of various bills that have been introduced by Congress and your wish to further the cause of the performing arts in this country.

As a performing artist who is actively engaged in bringing music and other forms of culture to the people throughout the country and the world, I know I speak for many when I say that we are hopeful that your bill, H.R. 4172, to establish a Federal Advisory Council on the Arts, as well as the National Cultural Development Act, H.R. 4174, will garner the support that it so richly deserves.

I hope that your efforts on behalf of arts and culture in this country will be undeterred, and be assured that there are many people such as myself who have recognized your unselfish support and who are interested in helping in whatever way possible.

Most sincerely,

MIMI BENZELL.

NEW YORK OPERA FESTIVAL,
New York, N.Y., March 14, 1961.

Congressman FRANK THOMPSON, Jr.,
House Office Building,
Washington, D.C.

DEAR CONGRESSMAN THOMPSON: My sincere congratulations and thanks for your past activities in encouraging the performing arts.

May your bill (H.R. 4172) to establish a Federal Advisory Council on the Arts, as well as the National Cultural Development Act (H.R. 4174) find the needed support for enactment.

For the past 25 years I have watched and, naturally, tried to help the development of an arts program in the United States. It has been a tough and sometimes hopeless task and only now has the note been struck which resounds success.

I would like to volunteer my services in any way to help.

Cordially and sincerely,

FELIX W. SALMAGGI.

Mr. THOMPSON. Do you have any questions?

Mr. MARTIN. No.

Mr. THOMPSON. Thank you very much, Doctor.

I also ask unanimous consent that statements in support of the legislation by Harold Weston of New York be included.

(The statements referred to follow:)

TESTIMONY BY HAROLD WESTON RE H.R. 4172, FOR THE NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT

My name is Harold Weston. I am chairman of the National Council on the Arts and Government. Much to my regret, prior engagements prevent my appearance before the Select Subcommittee on Education on May 15, 1961. Mr. Dick Moore, a member of the NCAG, has kindly consented to present this testimony.

The NCAG is the only national organization in the United States consisting of distinguished representatives of all major art fields and dedicated to forwarding the arts through sound legislative and administrative procedures. It has become widely recognized for its leadership in the formulation and promotion of legislative measures for the arts. Since its decisions are determined by its members, many of whom are prominent in national organizations concerned with the arts, it would seem pertinent to identify the present membership and to request that the attached list be made a part of the record of this hearing.

Our national council took part in the drafting of this legislation in 1955 and made strenuous efforts during the past 6 years to expedite the creation of a Federal Advisory Council on the Arts. Some 20 prominent witnesses testified for the NCAG in April 1956 at a hearing in New York City in favor of Senator Lehman's S. 3419, which was unanimously approved by the Senate on July 5 of that year. The Congressional Record of that date printed the names of over 300 cultural and civic leaders throughout the country who endorsed the NCAG appeal to Congress to enact this legislation. In May 1957 about 15 witnesses testified at NCAG request at a Senate committee hearing in New York City and over 400 eminent citizens signed our second appeal to Congress, a copy of which is submitted herewith to the committee. Representatives of the NCAG also testified at House hearings in 1955, 1956, and 1959 for this legislation.

It seems redundant to restate the arguments in favor of a Federal Advisory Council on the Arts which has been endorsed by an overwhelming majority of organizations and citizens interested in the arts, by both Presidential candidates last fall, by the Democratic Party, and by its sponsors from both parties in both Houses of Congress. This legislation is generally considered the most important first step in Federal recognition of the role of the arts in our national welfare and in the development of closer relationship between the Federal Government and the arts. May I, however, call the committee's attention to one aspect which has not been stressed?

The time has come when the Federal Government urgently needs to encourage the expansion of our cultural resources in cooperation with State and municipal governments and private initiative not only for our own citizens but also to maintain at the highest possible level our cultural ammunition in the constantly intensifying cold war. Consultative bodies for all of the arts do not exist in the Federal structure to advise either Federal administrators or the Congress in meeting these responsibilities. Establishment of this Advisory Council would provide a system whereby committees of experts for advice about any field or fields of art could be promptly appointed when and as needed. This feature is relevant to the proposed National Cultural Development Act which this committee also has under consideration.

The NCAG respectfully submits to the Select Subcommittee on Education two suggested amendments to H.R. 4172 and two points which we hope this subcommittee may wish to recommend for inclusion in the committee report which will accompany whatever Advisory Council bill may be approved by the Committee on Education and Labor.

In the 86th Congress, in order to secure administration support and at the suggestion of the NCAG, a compromise text was introduced in both Houses by Members of both parties. This text eliminated certain provisions of the bill (S. 3419) approved by the Senate in 1956. The various bills introduced in the 87th Congress followed that compromise text with slight variations. S. 3419 specified that all seven major fields of art were to be equally represented on the Advisory Council. Its accompanying Committee Report No. 2409 emphasized the importance of a high degree of technical competence on the part of persons appointed to the Council, and an explanatory sentence about the three members who are not representatives of any one of the arts. The NCAG is well aware that strict apportionment on the Council of representation of art fields and their many subdivisions may not be desirable. The NCAG suggests the following amendment, which underscores more adequately than the present vague phrase "appropriate balance" the desirability of wide representation of these fields of art, yet does not restrict the President's choice unduly. Further, it emphasizes professional competence, which is, in our opinion, essential to successful operation of the Advisory Council. Incidentally, this amendment would militate against appointments motivated by political considerations.

In H.R. 4172, section 2, page 2, line 22, after "television" it is suggested that the following sentence be substituted for the present sentence before the next sentence: "In view of the importance of including on the Council persons possessing a high degree of professional or technical competence in relation to the various art fields, the President is requested in making such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields, and not more than three persons, appointed primarily for their general interest in the promotion, preservation, or patronage of the arts, shall serve on the Council at any one time." This amendment is included in H.R. 5408 introduced by Congressman John V. Lindsay but as a continuation of the same sentence.

The second suggested amendment is of minor importance and is merely a safeguard in case a conflict of responsibilities is anticipated between the Federal Advisory Council on the Arts and the Advisory Committee on the Arts which already functions in relation to federally sponsored cultural programs overseas. The development of the arts in the United States undeniably has international implications, all the more so in view of the emphasis placed in Soviet propaganda on cultural matters. As stated in Committee Report No. 1660 which accompanied H.R. 7656 in the 86th Congress: "Not only does art enrich the lives of individual citizens, but our national life and the impact of our country abroad is enhanced by cultural development." The arts do not recognize national frontiers and one of the charges constantly repeated by Soviet propaganda is that our Government does almost nothing to support the arts. Naturally, the Advisory Council should not concern itself with projects or programs carried out overseas with assistance from the Government. That can be quite simply clarified by adding in section 7, page 7, line 5, to that sentence the following phrase: "and the Advisory Committee on the Arts." This amendment is included in H.R. 5408.

In administering Federal legislation for the arts greatest care must be taken that the freedom of the arts shall be protected from esthetic bias and political censorship or controls. This objective cannot be written into legislation but can be expressed as an intent of Congress in a committee report. To this end, Committee Report No. 2409 which accompanied S. 3419 stated:

"It is the intention of this committee that the Advisory Council, in carrying out its functions, shall not, directly or indirectly, infringe or attempt to infringe in any way, shape, or manner upon the freedom of expression in the arts or impose or attempt to impose any form of censorship or governmental control or direction of the arts."

The NCAG most earnestly hopes that this or a similarly clear statement of intent will be favorably considered for inclusion in the committee report. This was not done in Committee Report No. 1660 which accompanied H.R. 7656 in the 86th Congress.

The effectiveness of an advisory body depends in large measure on the leadership given by the chairman. He should not only have the requisite abilities but

also be sufficiently free from other responsibilities to be able to devote the necessary amount of time and energy. Also it would be preferable if his interest was not concentrated on only one field of art. There should, of course, be no restrictions as to the choice of chairman. However, the committee report might appropriately suggest that, in making appointments of persons who had a general interest in the arts, qualities of leadership and willingness to spare adequate time to such efforts might be given special consideration.

In conclusion, the members of the National Council on the Arts and Government are thoroughly convinced that the creation of a Federal Advisory Council will greatly stimulate the arts for the benefit of our people and our country. We are confident that the Committee on Education and Labor will expedite the enactment of this long-overdue legislation at this session of Congress.

TESTIMONY RE H.R. 4174 FOR THE NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT

The National Council on the Arts and Government considers the proposed National Cultural Development Act to be the most valuable way for the Federal Government to assist in forwarding the arts in the communities of the United States. We are enthusiastic about this legislation because it will stimulate State, municipal, and local action for the arts and therefore help in the long run to develop the arts more than any other method. However, there are areas of our country where there is pressing need for assistance to the arts to make them available to the population in those areas where State and local initiative is now lacking. Consequently, we believe that the establishment of a U.S. Arts Foundation for the performing and visual arts is also and almost equally important.

We agree that Federal aid for the arts is best channeled through State art agencies and based on grassroots support. But this method actually may not amount to much in the near future and those areas of our country that most urgently need Federal help to develop their cultural resources may not obtain it. Few States at present have State art agencies of the operative character required to receive grants under this act. It will take several years to establish such agencies in a majority of States. This is an argument in favor of early approval of this act rather than a reason for delay. By the example of even a few States enriching the lives of their citizens through this means, other States will make the necessary effort to obtain similar Federal assistance. Until most States participate, the National Cultural Development Act will not by itself be able to provide the Federal cooperation needed to augment effectively and broadly the cultural vitality of our country.

The NCAG wishes to submit a brief amendment for consideration by the subcommittee. This act wisely places upon State art agencies the responsibilities of proposing, supporting (at least to 50 percent), and carrying out any art projects or programs for which Federal aid is received under this act. A minimum of Federal control or direction is involved. However, unless the required approval of the Secretary of the Department of Health, Education, and Welfare for such projects or programs is merely perfunctory, some judgment must be exercised by him about matters which may be of a specialized nature relating to any field of art. The Secretary cannot be expected to have special competence in such wide areas. In the opinion of the NCAG, whenever advisory opinions are necessary, they should be obtained from impartially selected professionals and through channels specified by Congress in this legislation. We do not believe the Secretary should be required to request advice in all instances, but the source of whatever professional advice is obtained should not be left to the personal judgment of the Secretary.

It is therefore respectfully suggested that in H.R. 4174 in section 4 subsection (b), page 4, line 9, the following sentence be inserted after the words "of subsection (a)":"In reaching such decisions, the Secretary shall, whenever he deems it advisable, request the Federal Advisory Council on the Arts to provide advisory opinions from a special committee or committees in the field or fields of art concerned." The Federal Advisory Council on the Arts is instructed in H.R. 4172 section 3(3), page 4, line 3, to "cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors." The method suggested above will be an effective way to do so.

The National Council on the Arts and Government wholeheartedly supports the National Cultural Development Act and urges its early approval.

Membership May 1961

Richard F. Bach, representative of American Institute of Design
 Pietro Belluschi, architect, dean, School of Architecture, MIT
 Mrs. C. Arthur Bullock, president, National Federation of Music Clubs
 Dr. Oscar J. Campbell, former administrator, arts center program, Columbia University¹
 Charles Collingwood, commentator
 Thomas DeGaetani, president, U.S. Institute for Theatre Technology
 Norman Dello Joio, composer
 Rene d'Harnoncourt, director, Museum of Modern Art, New York
 Lamar Dodd, painter, head, Department of Art, University of Georgia
 Henry Dreyfuss, industrial designer
 Quaintance Eaton, executive secretary, National Committee for the Musical Arts
 Hy Faine, vice chairman, NCAG, national executive secretary, AGMA¹
 Dave Garroway, TV personality
 Lillian Gish, star of film and stage
 Lloyd Goodrich, director, Whitney Museum of American Art, author¹
 T. Edward Hambleton, founder and managing director, Phoenix Theatre
 Howard Hanson, composer, conductor, president, National Music Council
 Alfred Harding, treasurer, NCAG, former assistant to president, Actors' Equity¹
 Jay S. Harrison, editor, music critic
 Edwin Hughes, pianist, executive secretary, National Music Council¹
 Theodate Johnson, publisher, Musical America
 Herman D. Kenin, president, American Federation of Musicians
 Dan Kiley, landscape architect
 Billie Kirpich, representative, Dance Teachers Guild
 Mrs. Serge Koussevitzky, patron of musical arts
 Leon Kroll, painter, National Institute of Arts and Letters
 William Lescaze, architect
 Dorothy Liebes, textile designer
 Howard Lindsay, honorary chairman, NCAG, playwright, actor, producer¹
 Gertrude Macy, general manager, Int. Cult. Exch. Svs., ANTA
 Dick Moore, actor, representing Actors' Equity Association
 Joseph Allen Patterson, representing American Association of Museums
 Andrew Ritchie, director, Yale University Gallery of Art
 Theodore J. Roszak, sculptor¹
 Robert C. Schnitzer, general manager, Theatre Guild American Repertory Company¹
 Gilbert Seldes, author, editor, educator
 Seymour N. Siegel, director, Municipal Broadcasting System, New York
 Carleton Sprague Smith, musicologist, author
 W. Eugene Smith, photographer
 Grace Spofford, chairman, music committee, National Council of Women of United States
 Eleanor Steber, opera, concert artist
 Edward D. Stone, architect
 Rex Stout, author, former president, Authors' League of America
 Dr. Harold Taylor, former president, Sarah Lawrence College, lecturer
 Mrs. Helen M. Thompson, executive secretary, American Symphony Orchestra League
 Lucia Victor, playwright, stage manager, representing Actors' Equity Association
 Ralph Walker, architect, former president, American Institute of Architects¹
 Mrs. Vanderbilt Webb, president, American Craftsmen's Council
 Harold Weston, chairman, NCAG, painter, president, U.S. Comm. IAPA¹
 Elihu Winer, secretary, NCAG, playwright, representing Writers Guild of America¹
 William W. Wurster, architect, dean, Department of Architecture, UCLA
 Dr. Edwin Ziegfeld, educator, head Department Art, Teachers College, representing NAEEA¹
 William Zorach, sculptor

¹ Executive committee.

[Press release Thursday, June 6, 1957]

NEW YORK CITY, June 6.—Strongly supporting President Eisenhower's statement that "The Federal Government should do more to give official recognition to the importance of the arts and other cultural activities," 400 men and women prominent in the arts and public life today signed an appeal to Congress asking that bills establishing a Federal Advisory Council on the Arts in the Department of Health, Education, and Welfare be enacted during the 1957 session. The appeal was made public by the National Council on the Arts and Government, representing all the arts, through its chairman, Clarence Derwent.

Among the signers of this appeal are: Nelson W. Aldrich, Rose Bampton, Samuel Barber, Leonard Bernstein, Van Wyck Brooks, Al Capp, Paddy Chayefsky, Marc Connelly, Mrs. Norman Chandler, Stuart Davis, James T. Farrell, Walter Gropius, Helen Hayes, Celeste Holm, Clare Boothe Luce, Henry R. Luce, Burt Lancaster, Howard Lindsay, Joshua Logan, Dr. Earl J. McGrath, Stanley Marcus, Raymond Massey, Gilbert Miller, Grandma Moses, Dimitri Mitropoulos, Marianne Craig Moore, Paul Muni, Charles Munch, Reinhold Niebuhr, Bishop G. Bromley Oxman, Vincent Price, Mrs. Ogden Reid, Fritz Reiner, Elmer Rice, Edward G. Robinson, David Smith, Rise Stevens, Gladys Swarthout, Ruth St. Denis, Charles Sheeler, Mark Van Doren, Mies van der Rohe, Cornelius Vanderbilt Whitney, Darryl F. Zanuck, Fred Zinneman, Hon. Frank P. Zeidler.

"The primary purpose of a Federal Advisory Council on the Arts" said the appeal to Congress, "is to propose methods to encourage private initiative and its cooperation with local, State, and Federal departments or agencies to foster artistic creation and appreciation and the use of the arts both nationally and internationally in the best interests of our country."

It was pointed out that the bills under consideration have bipartisan support in both Houses of Congress, do not request subsidies for the arts and require only modest administrative appropriations.

The complete statement and the list of signers follow :

ENCOURAGEMENT OF THE NATION'S ARTS—AN APPEAL TO CONGRESS

"President Eisenhower in 1955 declared that 'the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities.' He recommended 'the establishment of a Federal advisory commission on the arts in the Department of Health, Education, and Welfare.' Last year a bipartisan bill to carry out this recommendation passed the Senate, but the House failed to take action.

"The President's 1957 budget message again requested action by Congress. Senators and Congressmen of both parties have introduced bills for this purpose :

S. 1716 by Senator H. Alexander Smith, Republican, of New Jersey, cosponsored by Senators James E. Murray, Democrat of Montana, Irving M. Ives, Republican of New York, Thomas C. Hennings, Jr., Democrat, of Missouri, John Sherman Cooper, Republican of Kentucky, and Jacob K. Javits, Republican of New York ; S. 930 by Senator Hubert H. Humphrey, Democrat, of Minnesota, cosponsored by Senators Paul H. Douglas, Democrat, of Illinois, and Jacob K. Javits, Republican, of New York ; H.R. 6374 (identical to S. 1716) by Congressman Stuyvesant Wainwright, Republican, of New York ; H.R. 6642 (identical to S. 1716) by Congressman Edith Green, Democrat, of Oregon ; H.R. 3514 by Congressman Frank Thompson, Jr., Democrat, of New Jersey ; and H.R. 1089 by Congressman Emanuel Celler, Democrat, of New York.

"The primary purpose of a Federal Advisory Council on the Arts is to propose methods to encourage private initiative and its cooperation with local, State, and Federal departments or agencies to foster artistic creation and appreciation and the use of the arts both nationally and internationally in the best interests of our country. The Council would upon request advise Federal departments and agencies which administer art programs, exclusive of those areas of responsibility of the Commission of Fine Arts.

"These bills do not request subsidies for the arts and require only modest appropriations for administrative expenses.

"Effective international use of the arts is a permanent policy of our country, but the United States lags behind 38 nations in considering the development and enjoyment of cultural resources a matter of concern to the Government. As work days shorten and life expectancy lengthens the arts will play an ever more important role in the lives of our citizens.

"We urge that this legislation be favorably considered and enacted by this session of Congress."

The appeal to Congress was signed by the following artists and distinguished citizens interested in the arts:

MUSIC

Maurice Abravamel, Salt Lake City, Utah	Josef Krips, Buffalo, N.Y.
Rose Bampton, New York, N.Y.	Vanett Lawler, Washington, D.C.
Samel Barber, Mount Kisco, N.Y.	George London, New York, N.Y.
S. L. M. Barlow, New York, N.Y.	Robert Millonzi, Buffalo, N.Y.
Floyd G. Blair, New York, N.Y.	Howard Mitchell, Washington, D.C.
Theodore Bloomfield, Portland, Oreg.	Dimitri Mitropoulous, New York, N.Y.
Percy W. Brown, Cleveland, Ohio	Douglas Moore, New York, N.Y.
John Brownlee, New York, N.Y.	Charles Munch, Boston, Mass.
Dean Robert Choate, Boston, Mass.	Patrice Munsel, New York, N.Y.
Norman Dello Joio, New York, N.Y.	Eric Oldberg, Chicago, Ill.
Leonard De Paur, New York, N.Y.	Lily Pons, New York, N.Y.
Willard Fejfar, Vermillion, S. Dak.	Muriel Rahn, New York, N.Y.
Arthur Fiedler, Boston, Mass.	Fritz Reiner, Chicago, Ill.
Rudolph Ganz, Chicago, Ill.	Regina Resnik, New York, N.Y.
Ira Gershwin, Beverly Hills, Calif.	Hans Schweiger, Kansas City, Mo.
Boris Goldovsky, Brookline, Mass.	Robert L. Shaw, Cleveland, Ohio
Vladimir Golschmann, St. Louis, Mo.	Boris Sokoloff, Minneapolis, Minn.
Howard Hanson, Rochester, N.Y.	Henry Sopkin, Atlanta, Ga.
Guy Fraser Harrison, Oklahoma City, Okla.	Eleanor Steber, New York, N.Y.
Margaret Hillis, New York, N.Y.	Risë Stevens, New York, N.Y.
Helen M. Hosmer, Potsdam, N.Y.	Reginald Stewart, Baltimore, Md.
Edwin Hughes, New York, N.Y.	Polyna Stoska, New York, N.Y.
Thor Johnson, Cincinnati, Ohio	William Strickland, New York, N.Y.
Henry Kaiser, Washington, D.C.	Gladys Swarthout, New York, N.Y.
Milton Katims, Seattle, Wash.	George Szell, Cleveland, Ohio
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Mr. THOMPSON. Our next witness is Mr. Dick Moore of the National Council on the Arts and Government.

Mr. Moore, Mr. Weston's statement will be part of the record by the consent which has just been obtained.

If you desire to do so, you may summarize.

STATEMENT OF DICK MOORE, EDITOR, EQUITY MAGAZINE, AND MEMBER, NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT

Mr. MOORE. Thank you, Mr. Chairman, and Mr. Martin.

My name, sir, is Dick Moore, and I am the editor of Equity magazine and a member of the National Council on the Arts and Government of which Mr. Weston is chairman.

I shall summarize perhaps only that portion of the statement that deals with suggested amendments in deference to the committee and the limited amount of time available.

Is that satisfactory, Mr. Chairman?

Mr. THOMPSON. That is fine.

Mr. MOORE. Perhaps in so doing I should state at the outset that the NCAG is wholeheartedly in favor of both H.R. 4172 and H.R. 4174, which Mr. Weston explains at much greater length in his statement.

The NCAG respectfully submits to the select subcommittee two suggested amendments to H.R. 4172 and two points which we hope this subcommittee may wish to recommend for inclusion in the committee report which will accompany whatever advisory council bill may be approved by the Committee on Education and Labor.

In the 86th Congress, in order to secure administration support and at the suggestion of the NCAG, a compromise text was introduced in both Houses by members of both parties. This text eliminated certain provisions of the bill (S. 3419) approved by the Senate in 1956. The various bills introduced in the 87th Congress followed that compromise text with slight variations. S. 3419 specified that all seven major fields of art were to be equally represented on the advisory council. Its accompanying committee Report No. 2409 emphasized the importance of "a high degree of technical competence" on the part of persons appointed to the council, and an explanatory sentence about the three members "who are not representative of any of the arts."

In H.R. 4172, section 2, page 2, line 22, after "television" it is suggested that the following sentence be substituted for the present sentence before the next sentence:

In view of the importance of including on the council persons possessing a high degree of professional or technical competence in relation to the various art fields, the President is requested in making such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields, and not more than three persons, appointed primarily for their general interest in the promotion, preservation, or patronage of the arts, shall serve on the council at any one time.

The second suggested amendment is of minor importance and is merely a safeguard in case a conflict of responsibilities is anticipated between the Federal Advisory Council on the Arts and the Advisory Committee on the Arts which already functions. Naturally, the Ad-

visory Council should not concern itself with projects or programs carried out overseas with assistance from the Government. This can be quite simply clarified by adding in section 7, page 7, line 5, to that sentence the following phrase:

and the Advisory Committee on the Arts.

This amendment is included in H.R. 5408.

In administering Federal legislation for the arts, great care must be taken that the freedom of the arts shall be protected from aesthetic bias and political censorship or controls. This objective cannot be written into legislation but can be expressed as an intent of Congress in a committee report. To this end, Committee Report No. 2409 which accompanied S. 3419 stated:

It is the intention of this committee that the Advisory Council, in carrying out its functions, shall not, directly or indirectly, infringe or attempt to infringe in any way, shape, or manner upon the freedom of expression in the arts of impose or attempt to impose any form of censorship or governmental control or direction of the arts.

The NCAG most earnestly hopes that this or a similarly clear statement of intent will be favorably considered for inclusion in the committee report. This was not done in Committee Report No. 1660 which accompanied H.R. 7656 in the 86th Congress.

The effectiveness of an advisory body depends in large measure on the leadership given by the chairman. He should not only have the requisite abilities but also be sufficiently free from other responsibilities to be able to devote the necessary amount of time and energy. Also it would be preferable if his interest was not concentrated on only one field of art. There should of course be no restrictions as to the choice of chairman. However, the committee report might appropriately suggest that, in making appointments of persons who had a general interest in the arts, qualities of leadership and willingness to spare adequate time to such efforts might be given special consideration.

In conclusion, in terms of Mr. Weston's statement on H.R. 4172, Mr. Chairman, the National Council on the Arts and Government wholeheartedly supports it.

There is a further statement. With the Chairman's permission, may I read that?

Mr. THOMPSON. Yes; indeed.

Mr. MOORE. At the outset, the testimony states that the NCAG believes that the enactment of this bill is the most important way in which development of the arts on a grassroot level can be achieved.

The statement continues: The NCAG wishes to submit a brief amendment for consideration by the subcommittee to H.R. 4174. This act wisely places upon state art agencies the responsibilities of proposing support (at least to 50 percent), and carrying out any art projects or programs for which Federal aid is received under this act. A minimum of Federal control or direction is involved. However, unless the required approval of the Secretary of the Department of Health, Education, and Welfare for such projects or programs is merely perfunctory, some judgment must be exercised by him about matters which may be of a specialized nature relating to any field of art. The Secretary cannot be expected to have special competence

in such wide areas. In the opinion of the NCAG, whenever advisory opinions are necessary, they should be obtained from impartially selected professionals and through channels specified by Congress in this legislation. We do not believe the Secretary should be required to request advice in all instances, but the source of whatever professional advice is obtained should not be left to the personal judgment of the Secretary.

It is therefore respectfully suggested that in H.R. 4174 in section 4, subsection (b), page 4, line 9, the following sentence be inserted after the words "of subsection (a)":

In reaching such decisions, the Secretary shall, whenever he deems it advisable, request the Federal Advisory Council on the Arts to provide advisory opinions from a special committee or committees in the field or fields of art concerned.

The Federal Advisory Council on the Arts is instructed in H.R. 4172, section 3 (3), page 4, line 3, to—

cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors.

We believe that the method suggested above will be an effective way to do so.

In closing, may I say, Mr. Chairman, that the National Council on the Arts and Government wholeheartedly supports the National Cultural Development Act and urges its early enactment.

Mr. THOMPSON. Thank you very much.

I have been looking at the suggested amendments and I agree that they have great merit. Also the suggestion for the report I consider has merit.

In the original drafts of this legislation we did not require that the Advisory Council be confirmed by the Senate. I still have doubts as to the wisdom of that course or the need for it. However, on the full committee there are some members who fear that undesirable souls might find their way into this thing, people with whom they would not agree completely or with whose ideas they would not agree, and this is supposed to be the device by which subversives are kept off the Council.

We have gotten, you know, beyond that stage where everyone who reads without moving his lips is suspect, but there are groups who still worry about the possibility of un-American, I should say, influences on the Council. If this attitude persists, I suppose that we will have to have these people nominated by the President and approved by the Senate where there appears to be a remarkably high degree of sophistication in the field of the arts, and in other matters, of course.

Thank you for these very fine statements.

Mr. Martin?

Mr. MARTIN. I have no questions.

Mr. MOORE. Thank you, Mr. Chairman and Mr. Martin.

Mr. THOMPSON. Our next witness is Mr. Eddie Weston, vice president of Actors' Equity Association.

STATEMENT OF EDDIE WESTON, SECOND VICE PRESIDENT, ACTORS' EQUITY ASSOCIATION

Mr. WESTON. Sir, I have a very brief prepared statement which I would like to read if I may. I have additional copies for the members of the committee.

Mr. Chairman and members of the committee, my name is Eddie Weston. I am the second vice president of Actors' Equity Association, representing 12,000 actors in the legitimate theater throughout the entire United States. I am appearing today on their behalf.

Our president, Mr. Ralph Bellamy, had hoped to be able to attend this session personally, but is in California at the present time. However, he has asked me to read the following statement for him.

GENTLEMEN: I regret my inability to meet with you again today, but I wish to take this opportunity to assure you of Equity's complete support for the arts legislation which you consider now. This is not the first opportunity I have had to express my views on the establishment of a Federal Advisory Council on the Arts. In previous appearances before you, both as a private citizen and as president of Actors' Equity Association, I have spoken on behalf of such legislation. As you know, both the Democratic and Republican administrations have supported establishment of the Federal Advisory Council on the Arts. Currently before you are several bills, introduced by members of both parties, which would establish such a Council; similar legislation has been introduced into the Senate. Everybody has come out for this bill. Nobody has expressed themselves against it. Yet the bill never has been passed.

We share a deep conviction that the abilities, skills, and talents of our artists will stand comparison with those of the citizens of any country in the world today. But the Government is not yet making full use of those abilities. Other governments put vast sums of money into the arts, not because they are esthetes or idealists who love the arts for themselves, but because the arts strengthen the bonds of unity and understanding between people, and explain them and their aspirations and ideals to their neighbors and the world at large.

In the firm conviction that enactment of H.R. 4172 (to establish a Federal Advisory Council on the Arts) and H.R. 4174 (which would create the National Cultural Development Act) are in the best interests of our culture, our citizens, and our international relations, we urge their speedy adoption.

RALPH BELLAMY.

I would like, if I may, to read excerpts from two additional statements that may be of interest to you. One is from the President of the United States, John F. Kennedy; the other from former Vice President Richard M. Nixon. During the recent presidential election campaign our official publication, Equity magazine, posed questions to both candidates concerning their views on matters of particular concern to our membership.

Here is that portion of their reply which deals with the proposals we are discussing today as quoted in the November 1960 issue of Equity.

Incidentally, I note that Mr. Kenin, of the American Federation of Musicians, was kind enough to refer to this article, and one of the other witnesses referred to an article in the New York Times which, if I am not mistaken, is just a quote of this article from the Equity magazine.

If I may, I will just read this brief paragraph because I think it bears repeating.

President John F. Kennedy:

I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit, private, and civic groups in the performing arts. When so many other nations officially recognize and

support the performing arts as a part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

Former Vice President Richard M. Nixon:

I wholeheartedly support the objective of stimulating the advancement of the performing arts and promoting increased public appreciation of their important role in our national life.

I think that a good first step toward meeting that objective would be a proposal by this administration to create a Federal Advisory Council on the Arts within the Department of Health, Education, and Welfare.

The Council would explore all aspects of the question—including the proper function of the Federal Government in cultural development—and make recommendations as to the best methods by which we can encourage activity in the performance and appreciation of the arts as well as fostering participation in them.

It seems to me that laying this groundwork is necessary before we go on to consider specific proposals such as the establishment of an independent U.S. Art Foundation to undertake operating programs, as provided in the Javits-Clark bill.

Once we develop the basic guidelines, we can then study alternative programs and choose the one that will effectively promote the full development of our performing arts.

It is our earnest hope that this committee will take speedy action and give bipartisan support to H.R. 4172 and H.R. 4174 as the first step in a series of bills to revitalize the arts in our country.

We are most grateful for the courtesy you have extended by allowing us to appear today. Thank you.

Mr. THOMPSON. Thank you very much and we would like through you to thank Mr. Bellamy who appeared personally the last time we had hearings on this legislation.

Mr. WESTON. Yes. He was very sorry he could not be here today, but I will communicate your kind wishes to him.

Mr. THOMPSON. Are there any questions, Mr. Martin?

Mr. MARTIN. I have no questions.

Mr. WESTON. Incidentally, I have, if you would like them for the committee, the copies of Equity magazine with the full comments of Mr. Kennedy and Mr. Nixon.

Mr. THOMPSON. We would like very much to have them.

Mr. WESTON. Thank you.

Mr. THOMPSON. Our next witness is Miss Peggy Wood of the American National Theater and Academy.

Good morning, Miss Wood.

STATEMENT OF MISS PEGGY WOOD, AMERICAN NATIONAL THEATER AND ACADEMY

Miss Wood. Good morning, Mr. Chairman. I thank you.

Mr. Chairman and gentlemen of the committee, it is a gratifying experience both as an actress and as president of the organization which Congress endowed with a Federal charter, the American National Theater and Academy, to be received here today on behalf of the bills you are considering.

I might say that I have written what I am going to say, but I doubt if you would be able to understand the interlineations. Therefore, I will go on.

We of the performing arts have often appeared before committees in Washington in the past and, while we were listened to, we were seldom accorded much serious consideration. I am sure you are tired of hearing the phrase in cultural affairs the "climate has changed" and therefore I will spare you further reference to that condition. But what a curious condition it is to be sure that such a phrase should have to be used in a civilized society. It implies that heretofore we have been barbarians. The real trouble I fear is—and here I may answer the question which Mr. Kenin asked: "When government supports libraries, museums"—and so forth—"why then is there objection to subsidy vitally needed to prevent the extinction of the career musician?" The real trouble I fear is that we have suffered the results of the blight of the Puritans who considered all art frivolous and the performing arts but manifestations of the devil. We may not be consciously aware of our former reluctance to accept the arts as vital to our society but it is there in the unconscious just the same. Congress has not been able subconsciously to justify subsidizing the arts because its atavistic conscience cannot justify spending taxpayers' money on what some few voters might hold to be frivolities.

ANTA, the American National Theater and Academy, was chartered to "extend the living theater beyond its present limitations," in 1935, but has functioned under what may be called "Operation Boot-strap" ever since because no money was appropriated to assist this admonition.

When the President's program came into existence in 1954 we formed an international committee of ANTA to put that program into action and you are all aware of the success of this function, culminating this year in the tremendous acclaim of the repertory theater headed by Helen Hayes. To operate this international section of ANTA we receive 5 percent of the money allotted to us to run the booking, transportation, and details.

Now, I have heard this morning that \$12 million had been allotted to the President's program during the past 6 years. Part of that, indeed half of that, goes to trade fairs and that is half of the President's fund. We in ANTA receive the balance and, out of that, we are supposed to carry on the work of the international program. Now we are expected to service all the new countries that have come into being, but the money is still the same and therefore we have to take care of several, shall we say 100 more places, and we still have the same amount of money we previously had for 10 countries. But we are supposed to work the miracle.

The manner in which we handle and choose who and what is to represent us over the world is done by three panels, the drama panel, the music panel, the dance panel, and two subsidiary panels of music and drama for the educational theater. The panels are composed of the absolute tops in their fields and are qualified to judge the quality of the artists proposed to be booked by the State Department and ANTA.

On the music panel we have Dr. William Schuman, the head of the Juilliard School of Music, perhaps the most famous music school in the world; we have Dr. Harold Spivake, chief of the Music Division of the Library of Congress; we have Virgil Thompson, one of Amer-

ica's greatest composers; Ray Harrison, music critic; two specialists on jazz; Dr. Carlton Sprague Smith, musical advisor to Lincoln Center—and many others who come to the monthly meetings from as far as California and Texas.

On the dance panel we have Agnes De Mille, Martha Graham, Walter Terry, the dance critic for the Herald Tribune, and others.

On the drama panel we have Warren Caro of the Theater Guild, Elliot Norton, the famous Boston critic, Richard Coe from the Washington Post, myself, and others.

All of these panels serve without pay and are religious in attendance at the monthly meetings.

They are all ruthless in refusing to recommend to the State Department anything or anyone not top drawer.

This expertise—and I must say that we have now found a new word. It used to be know-how. Now it is "expertise," so that I must be in the fashion and use the word "expertise."

This expertise cannot be bought or even hired. Therefore I hope this committee will consider that with two already chartered organizations already functioning with experience behind them, ANTA and the National Music Council, this bill will accept their services and incorporate them in the final result, rather than duplicate what these chartered organizations have already done and are equipped to do by setting up other advisory committees or panels. You would have to call on the same people anyway to get the best advice, because they are the best in the country and, if you did not get the best, you would have second best and the second best would have to go to the best to be instructed.

ANTA heartily endorses the bills introduced by Representative Thompson called H.R. 4172 and H.R. 4174 and respectfully calls your attention to itself and the National Music Council. As ANTA speaks its recommendation for these bills, you have already heard that the National Council of Music says the same.

I wish that I had brought with me a report on the National Cultural Center here in Washington and the speech that the Honorable L. Corrin Strong made the other day when he said this, and he was quoting. As far as I remember it, it was that this person he quoted said that in the 18th century we achieved a political democracy and in the 19th century an economic democracy, and that he hoped that in the 20th century we would achieve and put into being a cultural democracy.

Thank you very much.

MR. THOMPSON. Thank you, Miss Wood. I hope that we can, too. I would like very much some time to see the National Cultural Center completed. I do not know where the \$75 million is going to come from; nor do I know whether the trustees, of which I am one, will finally decide to build, as I think the National Cultural Center should be built, a little bit at a time so that we perhaps can have an opera house before we have a restaurant or something like that.

When you, for Mr. Martin's benefit, said "we" during your presentation and your description of the selection of groups to go overseas, you meant ANTA, did you not?

MISS WOOD. Yes. I am speaking for ANTA. They asked me to speak to you.

Mr. THOMPSON. And that has been the Government agency through which these groups have gone abroad.

Miss WOOD. Yes.

Mr. THOMPSON. I do think ANTA, the National Music Council, and the American Educational Theater Association have the best on their panels and have selected only top drawer people. I have felt, as one who has been intimately acquainted with the activities of these groups, that it is pitiful that the President's program has so little money and half of that should be devoted to trade fairs. However, last fall, during the campaign, President Kennedy and Mr. Nixon both called for a large increase in this program, financially and otherwise.

It is not that trade fairs are unhealthy or are not good, but they do not achieve nearly as much as does Marian Anderson, for instance, or some of the other projects. Perhaps consideration should be given to separating them, and I am pleased to see that this is being done in legislation sponsored by Senator Fulbright (S. 1154) and Congressman Harris B. McDowell, Jr. (H.R. 5204). Consideration must also be given to enlarging greatly the amount of money available, to the inclusion of our many fine education groups, such as the Howard University Choir, and individuals, and young artists like Van Cliburn, in the program.

Miss WOOD. Yes, sir; because we have the same amount of money allotted now as was allotted 6½ years ago and we have 10 or 20 new countries to serve and it always has to be done on a nickel or two. If it were not that a great many of the people are dedicated to the service of their own country, we could not get the fine artists that we have had.

Mr. THOMPSON. The President's program has indeed done a remarkable job, but it should do much more, and it should be a true exchange program, inviting artists from abroad as well as sending artists abroad. I have made a speech or two on this and I shall include one of them at the conclusion of your remarks. I feel quite strongly on this matter, since I was the author, with Senator Hubert H. Humphrey, of the act which made the President's program permanent, as I have mentioned.

Mr. MARTIN. I have no questions.

Mr. THOMPSON. Thank you very much.

(The following was submitted for the record:)

[From the New York Times, Friday, May 19, 1961]

STOCKHOLM REVIEWERS ARE MIXED IN REVIEWS OF U.S. STAGE TROUPE

STOCKHOLM, SWEDEN, May 18.—Applause laced with disappointment was touched off here by the 3-night 3-play stand of the Theater Guild's American Repertory Company.

Stockholm's reviewers joined today in applauding last night's performance of Thornton Wilder's "The Skin of Our Teeth" at the Royal Dramatic Theater here.

Characterizing Helen Hayes as "dazzling," and June Havoc as providing a "great experience," the semiofficial Stockholm Tidningen said "the best had been saved till last." It described Leif Erickson as having made a "brilliant recovery" from his opening performance Monday night.

Such praise for the third of the three plays the troupe is presenting in Europe under the sponsorship of the State Department helped to cover the largely negative reaction to the second attraction. William Gibson's "The Miracle Worker,"

put on here Tuesday night, was deplored by Dagens Nyheter, Sweden's leading paper, as a weak play whose "banal tendencies" the troupe was unable to conceal.

Disagreeing, the Conservative Party newspaper Svenska Dageladet added, nevertheless, a double-edged comment. The play about the childhood of Helen Keller, it said, had "a nobility one had hardly expected from American theater, even on its highest level."

There was a sprinkling of empty seats through the house, apparently because a Swedish version has long been running here. The theater was full, however, for both "The Skin of Our Teeth" and for the opening bill Monday night, Tennessee Williams' "The Glass Menagerie."

Both critics and audience were generous with applause for the Williams play. But the labor-owned newspaper Aftonbladet echoed some of the intermission comments in the lobby when it said Miss Hayes, with her "affected" performance, "was not in her best form, and the play was not either."

All in all, the American Repertory Company's reception here was decidedly warmer than the cool one in Copenhagen 2 weeks ago. There the Berlingske Tiende, Denmark's leading paper, asked:

"Is this American theater at its best? That we refuse to believe."

The troupe opens tomorrow night in Helsinki, Finland, where Finnish National Theater directors have waited with fingers crossed ever since the composition of the company was announced.

"It had better be good," one commented a couple of months ago. "The Russians always send their best."

[From the Congressional Record, Jan. 13, 1960]

THE INTERNATIONAL CULTURAL EXCHANGE PROGRAM

(Extension of remarks of Hon. Hubert H. Humphrey, of Minnesota, in the Senate of the United States, Wednesday, Jan. 13, 1960)

MR. HUMPHREY. Mr. President, many times in the past I have been proud to associate myself with the legislation on arts and culture introduced by Representative Frank Thompson, Jr., of New Jersey. In particular, I recall our bill passed by the 84th Congress to insure that the President's international cultural exchange program would become permanent policy.

It is to the administration of that law—Public Law 860-84—that the distinguished Representative from New Jersey referred in a speech on the American Educational Theater Association on December 28, 1959. Representative Thompson said:

"Under the current program of the President's international cultural exchange program as administered by the Department of State, of 115 attractions which have been sent abroad, only a half-dozen or less than 6 percent, have been educational talent—university or college theater or music groups. * * * This program is so weighted with professionals that it might justly be called the 6-percent program rather than the President's international cultural exchange program. It should also be noted that there is no cultural exchange in the program at all."

Ambassador Llewellyn Thompson in Moscow and Ambassador Ellsworth Bunker in Delhi have requested the State Department to send young educational talent in the arts to Russia and India, hoping to repeat the success of Van Cliburn, for example. However, the administration has only talked about this exchange and no young talent has been sent to either of these countries.

Mr. President, I ask unanimous consent that this fine speech on recruitment of educational cultural talent for our exchange program be printed in the Appendix of the Record.

(There being no objection, the address was ordered to be printed in the Record, as follows:)

ADDRESS BY CONGRESSMAN FRANK THOMPSON, JR., OF NEW JERSEY, BEFORE THE AMERICAN EDUCATIONAL THEATER ASSOCIATION, DELIVERED IN WASHINGTON, D.C., ON DECEMBER 28, 1959

Dr. Young, Dr. Cole, Dr. Selden, Dr. Morrison, distinguished friends and guests, it is an honor and a pleasure for me to have this opportunity to discuss with such a select group some of the pressing problems and suggested solutions which this 23d annual convention of the American Educational Theater Asso-

ciation must deal with. My remarks might well be titled "Democracy Needs a Broader Cultural Emphasis," since they are especially directed to the need for stimulating a more widespread cultural awareness in the United States and in sharing this enthusiasm with people throughout the world. I think it particularly important that we understand that our approach to the arts must be one of sharing them with other peoples, rather than one of using the arts for political ends. For if our primary purpose in our national policy is political we shall fail. Political results may very well follow as a result of sharing the arts, as indeed they have followed the educational exchanges authorized by the Fulbright and Smith-Mundt Acts. But in the arts as in education, it must be primarily a matter of exchanges, and this is something that is entirely missed in Washington these days due to a belief that everything from breakfast cereals to our way of life can be "sold."

The American Educational Theater Association can exert a tremendous force for the stimulation of a significant cultural impact which could be felt both in this country and abroad. Through positive action your association, in effective cooperation with other cultural organizations, can, with imagination, purposefulness and hard work, effect a cultural renaissance. This will require your wholehearted direction, support, and effort—for, as Walter Lippmann has pointed out, "the renaissance will have to come from men of learnings"—men who know, because they live the intellectual life, what a renaissance would be. However, before we can achieve this goal of a fuller cultural awakening there are obstacles to be overcome. It is my desire today to discuss some of the areas, nationally and internationally, in which your particular kind of leadership is specifically required.

Just recently, for example, Richard B. McLanathan, who was the curator of the U.S. art exhibit at the Moscow Fair (now director of the community arts program of the Munson-Williams-Proctor Institute at Utica, N.Y.), reported to the U.S. Information Agency and other Government agencies that he found throughout Europe and the U.S.S.R. that people were looking to the United States for cultural leadership. People are looking for evidence that the United States will not only take up Mr. Khrushchev's challenge regarding economic competition, he said, but that we also will demonstrate more fully than we have done so far that we have "a lot to spare in the esthetic and cultural field as well."

Mr. McLanathan further reported, I am told, that people throughout the world believed that the United States and its allies could withstand any economic or political pressures which the Soviet Union and its satellites might exert. We can do this, they are convinced, only if we are strong culturally. According to Mr. McLanathan, the people of the world believe the United States and the U.S.S.R. offset each other in the economic area. Their decision to follow either the United States or the U.S.S.R. ultimately will depend, he thinks, on the balance sheet evidence of cultural resources and leadership. History clearly documents the fact that civilizations are remembered more for their contributions to the fine arts, to music, the theater, to literature, to painting and sculpture and architecture than they are remembered by the battles which they have fought. It is my belief, and I know it can be documented, that one of the major ways in which we can turn reluctant and uneasy military allies—and the millions of uncommitted people of the world—into friends is to earn their respect through our own respect for our own cultural leadership and achievements in the deeply related fields of education, science, and the fine arts.

As we know, President Eisenhower is a leading exponent of this point of view. In his speeches in India, for example, he called for a massive interchange of mutual understanding through exchange of students. I might add, parenthetically, that he also took the lead in forming a very effective Committee of the Arts and Sciences for Eisenhower in the fall of 1956.

For a number of years, 10 in fact, the great value of exchanging students, the leaders of tomorrow's world, has been proved by the successful Fulbright and Smith-Mundt programs. A massive expansion of these and other programs will be a welcome and valuable step toward creating the international understanding so essential to a permanent peace. Dare we hope that the forthcoming budget message of the President will request the funds which will be needed to finance the President's massive exchange? I look forward anxiously to the opportunity to vote for such a program. My colleagues and I would, I am sure, be much more willing to appropriate the additional funds needed to implement these massive exchanges if the State Department shows the same good judgment it has

displayed in the Fulbright and Smith-Mundt programs and works with and through our country's major educational organizations for the implementation of these new exchanges which the President has called for.

I am concerned, however, that the President has endorsed massive exchanges as a grand design because I question how well this will actually be carried out in the field of exchanges in the arts—your association's particular interest—as long as all public funds for cultural and artistic exchanges are channeled through one organization, the American National Theater and Academy, and no other organization, even the American Educational Theater Association, or the National Music Council which—like ANTA—has a congressional charter, is permitted to develop any know-how in this vital area because of the restrictive practices of the Department of State. Yet, at the same time, the leading educational organizations such as the American Council on Education and the National Education Association, and the Institute of International Education, are given a major role by the State Department in the Fulbright and Smith-Mundt programs.

To illustrate what I have in mind, under the current program of the President's international cultural exchange program as administered in the Department of State by Mr. James Magdanz of 115 attractions which have been sent abroad only a half dozen, or less than 6 percent, have been educational talent—university or college theater or music groups. In my opinion, and also in the opinion of such important national groups as the National Education Association, the National Association of Schools of Music, the National Music Camp at the University of Michigan, the Music Educators National Conference, the National Art Education Association—to name only a few—this program is so weighted with professionals that it might justly be called the 6-percent program rather than the President's international cultural exchange program. It should also be noted that there is no cultural exchange in the program at all, as there is in the Fulbright and Smith-Mundt programs. So we now find that many of the Nation's most talented performers, its young artists, who could be our country's most successful cultural ambassadors, witness Van Cliburn, are actually used less than 6 percent of the time.

For the record I will read from some of the glowing newspaper and official reports on the success of the performances of our university theater groups who have toured abroad just in case Mr. Magdanz and Mr. Robert H. Thayer, Special Assistant to the Secretary of State for the Coordination of International Educational and Cultural Relations, missed them. The reaction of people in Latin America, India, and parts of Africa was significant. These accounts prove beyond a shadow of a doubt the great and lasting impact America's talented young artists are making wherever they are given the opportunity to appear by our cloistered policymakers.

"The visit of the University of Minnesota players to São Paulo was a success from every point of view," we are advised by the American Consulate General. "They attained a level of the best professionals in many countries in Latin America," according to the *Diario de São Paulo*.

The American Embassy, New Delhi, reported home that the Wayne State University Players were "a fine group and did an amazing job in the face of many vicissitudes while they were in Delhi. Their performances were excellent. They met people well and were eager and enthusiastic in their contacts with Indian students and other play groups. They made an outstanding contribution, with a grueling schedule, to the feeling of good will and in the advancement of knowledge about the American university drama."

The American Embassy in Ghana reported that the Florida A. & M. University Players "had a net effect favorable to the United States. * * * The players were quite effective in their social relations with Ghanians before and after their performances, and left many fast friends behind them when they left Ghana." This report is supported by the comment in the Ghanaian that "Their visit is a fine example of what can be done by actors who love the theater and are willing to give their spare time to not only the glamorous side of it but also to the equally exacting tasks of stage management and general organization."

Clearly, talented groups of this type can be a major asset to the United States in its program to give the peoples of the world a broader understanding of America's culture and purposes. As you know so well, since you pioneered it, the Department of Defense sends a large number of college and university drama and music groups abroad to entertain our troops in distant theaters of operation. These groups are much more popular with our troops than most professional

entertainers. When they are abroad on these tours why doesn't the State Department and the U.S. Information Service cultural affairs officers schedule them for appearances before young people of the countries in the countries they are visiting, including university audiences, thus saving tax money and spreading America's message at one and the same time?

I think it is significant to note that early in October at the very time that Mr. Robert H. Thayer (special assistant to the Secretary of State) was speaking in New York City to the President's Music Committee about the difficulty of including young educational talent from our institutions of higher education in the President's special international cultural exchange program he was advising Members of Congress that Ambassador Llewellyn Thompson had requested that such young educational talent in the arts be sent to Moscow. Ambassador Thompson was moved, no doubt, to make this request by the astonishing success of Van Cliburn, a Juilliard graduate, who, by the way, received absolutely no financial help from the President's program. His expenses were paid with funds raised by the Institute of International Education from the Martha Baird Rockefeller Fund. Mr. Thayer also told us that Ambassador Ellsworth Bunker had requested that young educational talent in the arts be sent to India. What then becomes of the classic defense of the Department of State of its present program's virtual exclusion of young people; that American cultural affairs officers and top Embassy people have demanded the great professional groups and don't want educational talent? The State Department, by the way, has done nothing to date about these significant requests by the American Ambassadors in the U.S.S.R. and India except to study them.

The agreement for cultural exchanges with the Soviet Union includes a provision for "university exchanges of faculty and students," and clearly this agreement doesn't rule out educational talent in the arts. There is no reason why we cannot work out this particular type of exchange of educational talent with the U.S.S.R. and other Iron Curtain countries, just as we have with so many other countries under the Fulbright and Smith-Mundt programs where between 3,000 to 4,000 of the 35,000 to 40,000 exchangees during the past 10 years have been in the arts. That this is so is shown by a New York Times article of December 25, 1959, to the effect that one of the U.S. students who went to the Soviet Union last September is studying at the Moscow Musical Conservatory. The New York Times says:

"The U.S. Government is understood to be strongly in favor of continuing and enlarging the student exchange program. Officials remark that the American students during their academic year in Moscow or Leningrad are able to befriend more Russians than any American diplomat or news correspondent can do during his entire service in the Soviet Union.

"Young Americans and Russians are reported to be establishing personal contacts in lecture halls, libraries, cafeterias, and dormitories of Soviet institutions of higher learning with ease and eagerness. This alone, in the opinion of U.S. officials, would be sufficient for justifying the entire exchange program and advocating its expansion. ***

"Kenneth Holland, president of the Institute of International Education here, declared that 'it is important for us to have students who know the U.S.S.R., even if they do not advance in their specific fields' in the course of their Russian year.

"Mr. Holland talked with many American students during a visit to the Soviet Union earlier this year. He said he was impressed with their knowledge of Russian affairs and had found that despite the limitations they were encountering their experience was invaluable."

If President Eisenhower's call for massive exchanges is to be carried out with maximum effect then the United States should embark upon a broad program to provide two-way cultural exchanges with all nations, with particular emphasis on young people. You will be pleased to know that Senator Hubert H. Humphrey, Democrat, of Minnesota, Representative Harris B. McDowell, Democrat, of Delaware, and I have introduced legislative proposals (S. 1827; H.R. 6876 and H.R. 7533) to put this type of program into effect. We want to see the Humphrey-Thompson Act (Public Law 860, 84th Cong., which made the President's special international cultural exchange program permanent) amended to specifically provide for more widespread cultural exchange of young artists and art groups, and we think that at least 50 percent of the funds appropriated for this program should be devoted to young Americans if the President's call for massive exchanges is to have any real meaning. We hope President Eisen-

hower will support this, and that he will call in his budget message next month for an immediate raising of the present picayune \$2 million to an amount respectably nearer the \$20 million which he annually requests for the Fulbright and Smith-Mundt programs.

I was very pleased to hear that the Young Democratic Clubs of America, at their recent national convention, adopted a resolution which urges the Republican administration to utilize the power they have been given not only to send throughout the world our large artistic groups and universally accepted artists whose appeal is primarily to the sophisticated audiences of the world's capitals, but also the groups with fine artistic merit who would represent our local creativity and to include in the exchange program, as was intended by the sponsors of the legislation, young artists of great merit.

I completely support the idea that we should create and help finance with Federal funds university circuits at home and abroad. Such programs would certainly more fully display our cultural achievements and assets as well as help us learn more about the people of other nations. Here the sharing of our cultural resources with the people of other nations, which I mentioned earlier, would have significant meaning and results. In my considered view, the question of whether one or another great American orchestra plays with that extra shade of polish, and is a fraction better in its technique than a similar great aggregation in Europe or the Soviet Union cannot compare with the importance of reaching and influencing the leaders of tomorrow's world through our young American student exchanges in all fields.

For this reason, the national showcase program which my colleague, Representative Harris B. McDowell, Jr., has recently espoused, and which passed the House of Representatives with the help of the leaders of the American Educational Theater Association in 1952 and was passed over without prejudice in the Senate at the same time, is a plan which has my wholehearted support. For years I have wanted to see our talented young American artists given more recognition on the national scene and particularly through a program in the Nation's Capital by which their talents could be displayed to the Nation and the world.

As a corollary, then, to a national showcase program there should be a worldwide Olympiad of the Arts and Sciences held regularly in Washington, D.C., which would afford competition between talented young people from all nations. Such an arts and sciences competition could sponsor contests for awards in piano, cello, violin, youth orchestras, choral and chamber groups, ballet, folk dancing, and other forms of the dance such as ballet in which the U.S.S.R. excels, painting, sculpture, readings, and drama and poetry presentations. It is also desirable that under this program comparable talent competitions in the Nation's Capital be held in mathematics, physics, biology, and the other sciences. These Olympiads should be judged by an international jury of renowned artists and specialists in the various fields. The winners would immediately attain international recognition and be awarded substantial prizes. It is quite reasonable to assume, I have been advised by Dr. Oliver J. Caldwell, Assistant Commissioner for International Education, U.S. Office of Education, a long-time and able advocate of the proposal for a worldwide Olympiad of the Arts and Sciences, that such an international Olympiad program, if carefully planned, would be as significant as the Nobel Prize Awards in the years to come. As President Eisenhower said at Delhi University in India:

"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 we go forward, then, along this great highway into the future to a less troubled era I believe we can be resourceful enough to find the best possible methods to surmount any roadblocks which may be planted by those with axes to grind. I have in mind, for instance, the fact that the American Educational Theater Association already has a committee for U.S. touring by foreign university dramatic groups. I understand that this committee is at work seeking private engagements in the United States for educational groups from other countries, and it should have—if it is to really accomplish its great objectives,

both status and public funds comparable to the program the American National Theater and Academy carries on for the Department of State.

A word about the little matter of the double expense in presenting performances of professional foreign artists in our country because of union policy that American artists must be paid during a performance even though these American artists are not performing in the attraction. Here a bit of statesmanship is required on the part of top State Department officials. My, my, if they can't develop a policy to surmount such a roadblock, how can they possibly negotiate successfully with other nations?

My own suggestion, for what it is worth is as follows: If there are to be standbys, then why not react to this situation by providing, under the President's cultural exchange program, that such matching funds be utilized in a way similar to the funds of the music performance trust fund which is managed by representatives of the American Federation of Musicians, AFL-CIO, the broadcasting industry, and the public. Standby funds could and should be used to provide increased employment of American artists and, at the same time, cultural attractions could be offered under the fund's auspices throughout the United States. Cooperative arrangements could undoubtedly be worked out by the Department of State, with the blessing of the Congress, between the theater and music industry, the Federal Government, and such powerful unions as Actors' Equity Association, the Associated Actors and Artistes of America, AFL-CIO, the American Guild of Musical Artists, and the American Federation of Musicians, or whatever the unions involved. All it takes is good will on both sides and I know this is present.

In my opinion, if we are to capture the imagination and the minds and hearts of the peoples of the free world as well as the millions of uncommitted peoples—the United States must more definitively supply the energy, the resourcefulness, the creative power and talent which is ours to give than it has done so far. If this is to take place then several steps must be taken by the American Educational Theater Association in cooperation with other national educational organizations concerned with the arts in education. You must work together toward—

1. The establishment of a permanent division at the State Department in the Bureau of International Cultural Relations to handle the massive exchanges in the arts which must be developed as a central and integral part of this massive exchange program which President Eisenhower has called for. Such a permanent division must be headed by a distinguished educator, and must be staffed by leaders drawn from the arts departments of our colleges and universities. At the same time, the Advisory Committee on the Arts established by the Humphrey-Thompson Act (Public Law 860, 84th Cong.) must be reorganized and strengthened with the addition of leading educators from our college and university art departments. For several years now, every time the White House appointed people to an art commission in Washington, the District of Columbia Auditorium Commission, and the Advisory Committee on the Arts at the State Department are examples, the names of George Murphy and Robert Montgomery—from Hollywood via the Republican National Committee turned up. The names conspicuous for their absence, even from the Advisory Committee on the Arts of the National Cultural Center were those of Dr. Howard Hanson, director of the Eastman School of Music, and president of the National Music Council, other officials of the National Music Council, and distinguished art educators generally. At the present time the official directly in charge of the President's cultural exchange program at the Department of State is Mr. James Magdanz who has no background at all in the arts. He is a former budget officer, and no doubt a good budget officer. However, many of the present limitations of this vital program, for instance, its virtual exclusion of educational talent, is directly due to an astounding lack of familiarity with today's significant fine arts programs in our Nations' colleges and universities on the part of leading State Department officials. (H.R. 6876, Thompson; H.R. 7533, McDowell; and S. 1827, Humphrey, go to the heart of the problem sketched here.)

2. The status and quality of our cultural affairs officers abroad must be sharply raised, and legislation will be offered soon to do this.

3. The establishment of a worldwide Olympiad of the Arts and Sciences and a national showcase program in our Nation's Capital has been developed by Representative McDowell, and will be introduced early in January 1960 by several sponsors in both Houses.

4. The establishment of a Federal Advisory Council on the Arts in the Department of Health, Education, and Welfare. Sponsors include Senators Hubert H.

Humphrey; Paul H. Douglas; and James E. Murray; and Representatives Emanuel Celler; John V. Lindsay; James G. Fulton; Seymour Halpern; Stuyvesant Wainwright; Lee Metcalf; Carroll D. Kearns; Edith Green; Dominick V. Daniels; Robert N. Giaimo; Carl Elliott, committee chairman; and John A. Lafore, Jr., and Frank Thompson, Jr.

5. The establishment of the position of Special Assistant to the Secretary of State for the Coordination of International Educational and Cultural Relations has passed the Senate under the sponsorship of Senators J. William Fulbright and Hubert H. Humphrey. House sponsors include Representatives Wayne L. Hays, Stuyvesant Wainwright, John V. Lindsay, James G. Fulton, and Frank Thompson, Jr.

6. If the American National Theater and Academy is to continue in the future to enjoy its special privileged status as sole professional manager of the State Department's cultural exchange program with other nations then ANTA's reorganization must be sought. As you know, ANTA was chartered by the Congress in 1935 as a theater organization and it is undoubtedly rendering as great a service to the American theater and to American drama as the National Music Council—likewise chartered by the Congress—is rendering to American music.

When the State Department selected ANTA in 1954 for the important role of professional manager of the President's cultural exchange program which was authorized by the Congress in July of that year, ANTA set about creating advisory panels in music, the dance, and so on and more recently has established academic screening committees to advise it on outstanding talent in our colleges and universities in the performing arts. These latter committees are: The overseas touring committee of the American Educational Theater Association, and the academic screening committee of the music panel. After 5 years the time has come, I am convinced, to expect ANTA, in fairness and justice to the other art fields, to elevate these advisory panels and academic screening committees to a position where they are an integral part of ANTA itself, and in full charge of their respective fields of interest in the arts. These panels and committees should, at the same time, be broadened to provide the American Educational Theater Association, the National Music Council, the Music Educators National Conference, and the National Association of Schools of Music and other similar groups a more significant role in keeping with their importance in our society. ANTA would be a true arts council.

Alternatively, the American Educational Theater Association and the National Council of the Arts in Education should be contracted with directly by the State Department to manage our developing program of educational exchanges in the arts of the theater. For ANTA to continue to manage our cultural exchange program for the State Department without such significant internal changes would be comparable to the Department of Defense contracting with General Motors to manage its entire procurement program covering everything from submarines and airplanes to tanks and trucks. You can well imagine what giant aircraft companies like Douglas and Boeing and great automobile manufacturing companies like Ford and Chrysler would think of this. If it became known that the Defense Department was even considering establishing the kind of arrangement the State Department has with ANTA the outcry occasioned by Defense Secretary Wilson's remark that "What is good for General Motors is good for the country" seem like a lark by comparison.

There are other areas directly relating to the arts fields which I want to discuss with you also—and briefly because of the time limitation. For several years I have urged that the status of our cultural affairs officers be raised and given a status equal to that of cultural affairs officers of other nations. I have introduced legislation to effect this change. We must create a career foreign service system in the U.S. Information Agency equal to that in the Department of State—of which it was originally an integral part to insure the ability to recruit high caliber people. Abbott Washburn, Deputy Director of the U.S. Information Agency, recently urged the need for legislation to correct the present deplorable situation. He pointed out that—

"The system under which we continue to operate is unsatisfactory for a number of reasons. Americans in our overseas service may hold appointments only as Foreign Service Reserve or Foreign Service Staff officers. Chiefly because of the lower ceiling on staff salaries, the Agency's most important and valuable officers—our public affairs officers and other top officials overseas—hold appointments as Foreign Service Reserve officers which in no sense meets our needs for a career service system. Reserve appointments are authorized under the Foreign Service Act for temporary service not to exceed 5 years. While Reserve

officers are accorded the same salary and allowances as Foreign Service officers, the limitations on tenure make the Reserve category an antithesis of a career service. In addition, Reserve officers have no job security. Under the law, they may be separated at any time for any reason.

"As you know, many of our posts are located in areas where work is demanding and living is hard. Moreover, the work, itself, whatever the location, requires experience, expert knowledge, and a high level of ability and character."

Cultural affairs officers are, indeed, key men in the long-range program of presenting America's cultural image to the world. They surely deserve to be recognized as permanent career officers. I intend to continue to push for legislation which would accomplish this necessary change.

When the Congress convenes I am very hopeful, too, that we will act quickly to establish a Federal Advisory Council on the Arts. In my opinion this would represent a significant cultural step forward on the part of the Federal Government. A Federal Advisory Council on the Arts would formally recognize the essential role of the Government in promoting the arts. "There should be a Federal advisory agency as provided in several bills now pending before Congress," a resolution adopted by the Democratic Advisory Council on December 7, 1959, says, "with general authority to assist in formulating plans to develop the cultural resources of the United States, and to promote general appreciation of the beauty and educational value of works of art, literary and musical compositions, and of the contribution of performing artists in all fields."

It is interesting and significant, I think, from a long-range point of view, in our Nation's cultural development that the bills in the Congress to establish a Federal Advisory Council on the Arts, and to carry out much of the legislative program I have outlined in my remarks today, now have the support of strong elements in the Democratic Party at the national level. The Young Democratic Clubs of America at their Toledo, Ohio, national convention in November 1959, and the Democratic Advisory Council at its New York City meeting on December 7, 1959, endorsed the bills in the Congress in support of the fine arts.

It will be interesting and important to observe if the organizations of the Republican Party follow suit, with regard to the fine arts legislation in the Congress—much of which has been sponsored by individual members of the Republican Party—including the bill for a Federal Advisory Council on the Arts which President Eisenhower first recommended to the Congress in his message on the State of the Union in 1955. The fine arts must have bipartisan support, just as our foreign policy does. Unfortunately, the Republican Party has tended to regard the arts in a more personal light as a handmaiden of political advantage. I need only remind you that the Committee of the Arts and Sciences for Eisenhower (CASE) established in the fall of 1956 had as its purpose, not the advancement of the fine arts, but the election of a leading official of the Republican Party. Such a committee can only discount the great purpose which the fine arts have in any democratic society. Certainly Thomas Jefferson and the other Founding Fathers never conceived of the arts in this particular context.

We in the Congress would deeply appreciate hearing much more than we do at present from the cultural leaders of our States and districts just as we presently hear from representatives of labor, agriculture, commerce, and industry. How many of you have contacted those sponsors of fine arts legislation in the Congress to tell them you appreciated their introduction of fine arts bills in the Congress? I'll wager not many, yet this is an essential part of the democratic process.

The need for greater understanding and support of the cultural activities of the Federal Government must be developed at the grassroots level, and must be given wider publicity. I would hope that the American Educational Theater Association will, as a part of its work here in its annual convention, adopt strong resolutions in support of some of the matters which I have discussed with you today in order that we as a Nation may move forward in 1960 along the hard and difficult road to artistic and cultural maturity.

More of our citizens must come to know about the forthcoming \$60 million funds drive for the National Cultural Center and the exciting plans of architect Edward D. Stone for it which are now sorely threatened by a road-and-bridge complex developed by the Republican-controlled city government of the District of Columbia which doesn't have to account to the voteless citizens of Washington for its actions and which has had no firm direction from President Eisenhower who appointed its members. There is the added riddle of what the National Cultural Center will do about the educational fine arts. Despite the law which specifically lists the educational fine arts, including even the children's

theater, there is little evidence that the present movers and shapers of the National Cultural Center have any plans for educational theater. Few of the country's leaders in educational drama and music have been appointed to positions of influence, and few men of wealth have been appointed to the Board of Trustees. We can only hope for the best, but the American Educational Theater Association should certainly call for appointments of leaders from the fields of the educational fine arts to the Advisory Committee on the Arts of the National Cultural Center, and condemn by an outright resolution the present plans for a bridge-and-road complex which the Commission of Fine Arts has found unacceptable.

I would like to say a word about the 45-room hospitality mansion which the American Council on Education, with which the American Educational Theater Association is affiliated, has purchased with Ford Foundation Funds (\$500,000). The AETA is a real grassroots group and the Nation's most representative and powerful theater group. Certainly the AETA should have a special position at the new headquarters of the American Council on Education commensurate with its special and deserved position in our country's cultural life. In the past there has been no adequate headquarters for the reception of such special groups as were intent on learning about America firsthand, such as professors, students, correspondents, and others from nations across the face of the earth. Certainly in such an exciting program the American Educational Theater Association must and should have a role equal to that of the recently formed Institute of Contemporary Arts which is local and confined to the District of Columbia in its operations.

In closing, let me say that we must turn the spotlight on the arts by dramatizing across the Nation, through all the various media of communication, the exciting possibilities of our cultural resources. The stage is set for action, the players are on hand—only your direction will assure effective performances. The times in which we live demand that democracy's show must go on.

Mr. THOMPSON. We have as our next witness, Miss Sally Butler, director of legislation, General Federation of Women's Clubs.

You are welcome, Miss Butler. Thank you very much for coming.

STATEMENT OF MISS SALLY BUTLER, DIRECTOR OF LEGISLATION, GENERAL FEDERATION OF WOMEN'S CLUBS

Miss BUTLER. Thank you, Congressman Thompson. I am glad to come. I am sorry that the president, Mrs. E. Lee Ozbirn, could not come. She wanted very much to. Mrs. Ozbirn is tremendously interested in the subject.

Mr. Chairman and Mr. Martin, for the record, I am Sally Butler, director of legislation for the General Federation of Women's Clubs. In order that the record may show something about the general federation, it was chartered by the Congress in 1901. The purpose was set out in that charter and was defined in part as follows:

* * * to bring into communication and to unite women's club and like organizations throughout the world for the purpose of mutual benefit, and for the promotion of their common interest in educational, industrial, philanthropic, literary, artistic, and scientific culture as interpreted and implemented by established policy.

I would like to say here that, as policies, our different States carry out the same program as the general federation, and that in the States they deal with the subjects. For instance, they will have a State art exhibit. We have resolutions on TV and radio and certainly we have one on educational television, which the general federation supports tremendously because we think it is important.

To show that we are interested as a group in the arts also, the women of the general federation raised money and built a building in Interlochen, Mich., where students can go and study during the summer months.

Those are just a few items that I did not put in this report.

The General Federation of Women's Club is set up so that there is a chairman of fine arts in every State and also in most of the nearly 16,000 clubs. The membership is made up of women who are homemakers in every club and totals more than 5 million women who are affiliated with the federation from every State in the Union, including the District of Columbia which, for club purposes, is considered as a State, and as an international organization has approximately 5 million members in 50 other nations.

The federation has supported legislation through the years that has been designed to encourage and develop programs which would stress the value of the cultural aspects of our people. There are awards offered in many States to encourage the young people to study cultural subjects such as music and painting. These programs differ but in some States we have scholarships and hold auditions and people often go to places like the Chicago Musicland when they have that festival annually in Chicago.

The general federation, from the time legislation was proposed to build a national cultural center in our Capital, has worked to help get such legislation enacted into law. Our members who travel abroad and meet with clubwomen in their native lands, know that almost every large capital in the world has a national cultural center of some sort. It may be a national gallery, a symphony hall, or a general cultural center. It is time that the United States of America, as a mature nation, have a real national cultural center in our National Capital. The image of our maturity as a nation will be enhanced when we demonstrate that the cultural aspect of life is as vital as the industrial or professional fields of our national economy. We express this in the general federation over and over again.

Our General Federation is in full accord with Congressmen Frank Thompson, Jr., of New Jersey, and other members of Congress who are promoting the cultural phase of American life, and we do know that there are many bills that are identical and some that differ in minor things. We support Members of Congress wholeheartedly when they introduce legislation which, when passed, will bring into being a Federal Council on the Arts and, of course, it is very necessary to have an Advisory Council on the Arts, composed of truly qualified people.

We are not trying to be too specific, generally, on who is selected but we urge that qualified people be chosen in order that such legislation may really serve the people of our Nation, as intended by bills H.R. 5172 and H.R. 4174. I stress "qualified people" because such appointments, when made, must be made because the persons, and organizations they represent, vitally interested in the arts and in service to our country in an informed, intelligent manner and not because such persons are members of a national committee or because of any personal or superficial reasons.

We think that one of the most vital things that could happen for the success of this bill is to have qualified people, the right people, on the Council.

It was because the president of the General Federation of Women's Clubs, Mrs. E. Lee Ozbirn, feels so keenly that the success of any cultural center in our Nation's Capital must represent the best of our

culture that she wrote to Congressman Kearns, of Pennsylvania, urging that Mrs. Jacqueline Kennedy, the wife of the President of the United States, be made Chairman of an Advisory Council for the Arts in our Nation's Capital. Mrs. Ozbirn, as does any well informed, intelligent person, knows that Mrs. Kennedy is an expert in the arts. We could go on to say that we feel Mrs. Kennedy should be appointed because of that interest and because of her prestige as the wife of the President. We are conscious that this program was pushed as much under Mr. Eisenhower as it is now. It does not belong to any one party or any one administration and it should not belong to them but, because Mrs. Kennedy is an expert, we think that her appointment would lend much support from people who do not know too much about the program but look to the people that support it. We feel that it would advance the program to do so.

We want to preserve the culture of our historic past as well as to make it possible for the present and future generations to develop the cultural arts in our country.

We believe seriously that it is the culture of any great Nation that lasts and lives. Other phases of physical strength may pass but the artistic and spiritual culture leave a lasting influence on civilization.

While I specifically say here that we urge Congress to take favorable action on these specific bills, our interest is not so much on just which bill is passed so much as that the intent of these two bills gets into language. We think it will be very, very worthy and worthwhile.

MR. THOMPSON. Thank you very, very much, Miss Butler, and I hope you will thank Mrs. Ozbirn for authorizing your appearance.

MISS BUTLER. I will because she called me in just before I left and said, "Oh, how I wish I could go."

MR. THOMPSON. Mr. Martin?

MR. MARTIN. I have no questions.

MR. THOMPSON. Thank you.

MISS BUTLER. Thank you.

MR. THOMPSON. Our next witness is Mr. Patrick Hayes, past president of the National Association of Concert Managers and consultant, cultural presentations program, Bureau of Educational and Cultural Affairs, Department of State, who is responsible personally for the fact that Washington does have so much good music and good theater. I think he is more responsible for this than any one else. We could say a lot more about him.

We are delighted to have you, Pat.

STATEMENT OF PATRICK HAYES, PAST PRESIDENT, NATIONAL ASSOCIATION OF CONCERT MANAGERS; AND CONSULTANT, CULTURAL PRESENTATIONS PROGRAM, BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS, DEPARTMENT OF STATE

MR. HAYES. Mr. Chairman and Mr. Martin, I do not have a prepared statement. I do have prepared material. I will be brief. For the record, my name is Patrick Hayes, Washington, D.C., and at the end of my testimony I will hand this prepared material to the clerk for the record.

At the outset, I must issue some disclaimers. I will appear as a Washington concert manager and radio commentator on the subject of people and events in the world of music. I will not attempt today to speak for my colleagues throughout the Nation who are concert managers; nor do I have authority to speak for the State Department. I note that that is foreign policy and these bills concern domestic matters.

Before I come to these paragraphs, may I have the privilege to address a comment to Mr. Martin on two questions.

You asked just specifically what would this Federal Council do? You wanted an example.

What would they talk about at the first meeting? How would they get the show on the road?

Later you asked Dr. Thomas Gorton, dean of fine arts at the University of Kansas, how the whole intent here could become operative in educating our young people more along cultural lines.

In both questions you struck the very thing that is principally on my mind in testifying today. That is that I would recommend that at this first meeting of the Federal Advisory Council that the No. 1 item on the agenda be the use of television, notably educational television in all of the 50 States, bearing maximum usage in mind, programs of the finest quality not only available in the home but directly piped into the schoolrooms and college classrooms with attendance required, and course credits being given for those attending. As an example, the Shakesperian series, the Age of Kings, recently seen only on a few stations on the eastern seaboard, the finest of dramatic productions, which well might be introduced on such an educational network under congressional action.

ANTA, for which the charming Miss Wood appeared, could present the dance in beautiful form, and note too that color television has come into the scene. Such are the programs.

Further than that, I have held the view for a long time that our true centers of culture in the United States are our universities. I know this at first hand. My distinguished father-in-law, Dean Donold Swarthout, whose name you may know, was Dean Gorton's predecessor. I may say that, in his administration at the University of Kansas, the talk about the football teams disappeared when they talked at meetings with the deans.

Quite apart from Hollywood or Broadway, this richness can spring from our college campuses where more and more beautiful facilities are in existence, notably the center at the University of Kansas, which I have had the pleasure of inspecting from top to bottom.

One of the most beautiful theaters in the world is in Lawrence, Kans., and I can see programs not only there but on educational television to go throughout the area. I hope that will be item No. 1 on the agenda when the Council meets.

I heartily endorse both H.R. 4172 and H.R. 4174, Mr. Chairman. I find, in reading them carefully, that they both qualify on a fundamental point in our society, that initiative rests with the individual person or city, county or State, and Federal action comes into play only when the request for advice, guidance, information, or actual money gets to Washington. Anything else would be Federal control, and I would oppose such a proposition.

When people say, as more and more people are saying, that the Government should do something, the tendency is to interpret this expression as meaning that the Government should run the arts in the country. Comparisons are made with France, Great Britain, Canada, and many European and Latin American nations, which do have cultural institutions owned and supported entirely by the state. This is their way of doing it. It works, for them. It would not work here, because the philosophy of the system is not the American philosophy of private initiative.

What should be done in America, and what these two bills would start happening in America, is to provide a system of national encouragement of the arts, through a council or commission in Washington, and to make provision for financial grants upon local request through the State governments with no strings attached and on a basis of matching funds—we build hospitals this way under the Hill-Burton Act. As it happens, now is a sensitive time for consideration of these bills, and there is need for a clear understanding about the proposed relationship of the Government and the arts.

No one disputes that there is need for greater cultural development in the Nation. Presently established organizations need more money, and local resources are reaching the point of no return. The arts cannot stand still, any more than a progressive people or a nation can stand still. If a symphony orchestra is to stay in being, and extend its season by many weeks a year, it needs money to do so. The same applies to opera companies and ballet and dance companies.

The business of the proposed Federal Advisory Council on the Arts would be to research the fundamental questions involved, spot the problems in consultation with people from all parts of the country, and set standards and bases of qualification for grants to be made.

What these bills do and the course they chart will set the tone and indicate the direction of our cultural development for a generation to come. They should err on the side of caution for a long time—and make progress slowly. Fortunately the pace of cultural progress is up to the States and their cities and towns, and a rapid pace is predictable because of the known restlessness at the local level to get more done. This restlessness here in Washington expresses itself in impatience at the delay in getting the National Cultural Center underway; in the need for a longer home season for the National Symphony Orchestra; a longer season for the Washington Opera Society, and for the Washington Ballet; the need or desirability of a conservatory of national prestige such as the Congress authorized in 1891—which is still a part of the basic law of the land—being located here. Other cities have similar or identical needs, and are restless to get going.

There is no one distressed area in the field of the arts. The problem is entirely national and widespread. The only variables are those of degree—New York City, giant that it is, has its problems—it almost lost Carnegie Hall; it may lose the Metropolitan Opera House; Lincoln Center is still a long distance from its total financial goal.

Cheyenne, Wyo., has no opera house or opera company, and in Kansas City the beautiful Music Hall in the municipal center is vacant more nights than it is occupied by performances of music, dance, and drama. There is need of places to play, and a critical need of more organized companies to perform.

This lack of organized companies has become apparent in the operation of the international cultural program—we are now beginning to repeat ourselves—after 6 years of operation. We must do more than send the same symphony orchestras and the same few ballet and dance companies abroad. The creative challenge is the paramount one in the performing arts. We have the talent—we abound in talent—the need is for money, more money than any one city or person or foundation alone can put in. This means that the whole Nation, represented by our Government, must step in, intelligently and wisely, in accordance with the classical principle of our free society, that Government should only do for the people those things they cannot do of or by themselves. Dedicated to only the best in quality, and to the system of matching funds granted to local projects which arise out of local initiative, the Nation's cultural growth and development could speed ahead for the enjoyment and benefit of all.

There will be those who will argue beyond this principle—for a grand design in the arts in America, run from Washington or New York. They can take a lesson from no less an authority in a field much greater than the arts—history itself, and Arnold Toynbee. Mr. Toynbee's book, "A Study of History," volume XII, was reviewed last week in the New York Times book review section, and the caption is a pronouncement of caution: For Toynbee, "history is an open road, not a pattern that is predetermined." To paraphrase the Times book reviewer, I would say, let the path of our cultural development be an open road, not a predetermined pattern.

This simple statement is an argument for the utmost freedom in the arts—freedom of initiative, freedom of choice, freedom of opportunity.

Finally, without prepared remarks, I make reference to one statement several times stated today that, of course, the two bills are not enough, but they are something.

An old Chinese proverb comes to mind that, for every long journey, there must first be a first step.

Mr. THOMPSON. Thank you very much, Pat. I quite agree with that. I do think that, if this legislation is enacted, it will create a healthier attitude within the Congress to legislation of this type. It is so modest, I believe, that no one need have any fear of it, and that it will indeed just be that first step.

Mr. Martin, do you have a comment or question?

Mr. MARTIN. I enjoyed your testimony very much, Mr. Hayes.

I am glad you made reference to the two questions I asked earlier. I feel that educational television is of tremendous importance in the United States and I understand that we have had legislation introduced in regard to the Government sponsoring educational television. I do not believe it has come for hearings yet; has it?

Mr. THOMPSON. No; it has not.

Mr. MARTIN. I think it would be of tremendous impetus in the country along cultural lines if we could greatly expand this operation.

I know we have a station at the university there at Lincoln, Nebr., which was No. 12, I believe, and I understand that there are 53 educational TV stations in the country at the present time.

Mr. HAYES. To comment further on that, the potential is limitless and I should say, in general, that reference material abounds worldwide as well as in our own country.

For example, in Germany the radio networks are controlled entirely by the state. There is no commercial radio or TV at all. The postman picks up, I think, the equivalent of a dollar a month from each household on a regular billing basis and that money goes entirely for this purpose. There are seven principal centers, each of which produces special programs which are taped and rotated among the others so that you can imagine that what could be done in Denver could be sent to Lincoln, what could be done in Anchorage, Alaska, could be sent to Hawaii.

When you think of the talent we have and the fine programs to be produced, the hours of playing time would be limitless. It is a thrilling projection.

Mr. MARTIN. I quite agree.

Mr. HAYES. If I could address a comment to my good friend, Mr. Thompson: H.R. 4174 is modest, yes, in terms of money, but we cannot weigh the impact of the prestige of this. If this becomes an official matter of our Government in the national interest with a statement from the White House at the time the bill is signed to that effect, you see how much that would mean.

I am reminded of the hearing on another bill of yours that relates to this. Recognition is the key thing, the official pat on the back. We had no medal to give Van Cliburn when he came from Moscow. We have a military medal. We gave that to the astronaut the other day. There should be some provision for recognition of these people.

I mention that as a comparative point that the mere fact that these bills might pass at this time in 1961 in the century of cultural democracy would have an effect right down the line. It would encourage notably our young people to enter this field.

Mr. Kenin mentioned earlier, where does the young musician go when he gets his degree from Juilliard, the University of Kansas, the University of Nebraska, Curtis, Peabody, the Eastman School in Rochester? The doctor, the lawyer, the businessman know where to go. Where does the young musician, and, notably, where does the young composer go?

These are some of the challenges for the Federal Arts Council.

Mr. THOMPSON. We have had before us in previous Congresses the distinguished civilian award on which we had hearings and which passed this House. It was held up in the other body as being illiberal for some undefined reason and we had great difficulty with it here because some of my colleagues on this committee feared that an award would go to foreigners or to people whose political ideas are not the conservative ones and to people who might not conform.

We argued that there is very little politics in music and that politics was not to be considered in this matter. We had an unhappy experience with that legislation. I do agree that recognition is the thing.

Some of the skeptics when we were arguing for the congressional charter for the National Music Council said, "Oh, well, it will take years and years for anything to happen and it is just a lot of malarkey." The ink was not dry on the legislation after President Eisenhower had signed it when the National Music Council was off and running and is growing like topsy even today.

Thank you very much, Pat.
(The statement referred to follows:)

BROADCAST BY PATRICK HAYES, WGMS, SUNDAY, MAY 14, 1961, 12:30 P.M.,
WOODWARD & LOTHROP

Good afternoon. There is a hearing tomorrow morning at 10 o'clock in room 429 of the Old House Building. Sitting will be the Select Subcommittee on Education of the House Committee on Education and Labor. Congressman Frank Thompson of New Jersey, is chairman of this select subcommittee, with six other members who give the group a good national representation—one from Illinois, one from Washington State, one from Michigan, Nebraska, Indiana, and two others besides Thompson from New Jersey.

The hearing is on two bills now before the Congress: H.R. 4172, to provide for the establishment of a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the Nation's Capital and elsewhere in the United States; and H.R. 4174, to establish a program of grants to States for the development of programs and projects in the arts, to assist in the growth of the fine arts in the Nation's Capital, and for other purposes. Both bear the name of Mr. Thompson as sponsor. There are companion bills in the Senate.

I propose to testify in favor of both bills, and express myself with some fervor. Both bills qualify on the fundamental point in our society that initiative rests with the individual person or city, county, or State, and Federal action comes into play only when the request for advice, guidance, information, or actual money gets to Washington. Anything else would be State control, or Federal control, and I would oppose such a premise.

When people say, as more and more people are saying, that the Government should do something, the tendency is to interpret this expression as meaning that the Government should run the arts in the country. Comparisons are made with France, Great Britain, Canada, and many European and Latin American nations, which do have cultural institutions owned and supported entirely by the state. This is their way of doing it. It works, for them. It could work here, but the philosophy of the system is not the American philosophy of private initiative.

What should be done in America, and what these two bills would start happening in America, is to have provided a system of national encouragement of the arts, through a council or commission in Washington, and to make provision for financial grants upon local request through the State governments with no strings attached and on a basis of matching funds—we build hospitals this way under the Hill-Burton Act. As it happens, now is a sensitive time for consideration of these bills, and there is need for a clear understanding about the proposed relationship of the Government and the arts.

No one disputes that there is need for greater cultural development in the Nation. Presently established organizations need more money, and local resources are reaching the point of no return. The arts cannot stand still, any more than a progressive people or nation can stand still. If a symphony orchestra is to stay in being, and extend its season by many weeks a year, it needs money to do so. The same applies to opera companies and ballet and dance companies. The business of the proposed Federal Advisory Council on the Arts would be to research the fundamental questions involved, spot the problems in consultation with people from all parts of the country, and set standards and bases of qualification for grants to be made.

The proposed Federal Advisory Council would be a part of the Department of Health, Education, and Welfare. There would be 21 members appointed by the President, with an executive secretary who would obviously be a key official. I cannot imagine more important staff work to be undertaken in any field than would face this executive secretary and his staff.

What they do and the course they chart will set the tone and indicate the direction of our cultural development for a generation to come. They should err on the side of caution for a long time and make progress slowly. Fortunately the pace of cultural progress is up to the States and their cities and towns, and a rapid pace is predictable because of the known restlessness at the local level to get more done. This restlessness here in Washington expresses itself in impatience at the delay in getting the NCC underway; in the need for a longer home season for the NSO; a longer season for the opera society, and

for the Washington Ballet; the need or desirability of a conservatory of national prestige located here. Other cities have similar or identical needs, and are restless to get going.

Senator Javits of New York sounded an optimistic note last Sunday in an article on the front page of the New York Times amusement section headed "New Cultural Climate." His opening sentences read: "The climate has been improving in the country for a national arts program. I believe the people are ready, through their elected representatives in the Congress, to enact a Federal program to help the development of our Nation's cultural resources in the performing and visual arts." He then goes on to say that he has been trying since 1949 to get Federal help for the arts, and this is the first year that he is confident that the country has reached the point when the needed public support can be marshaled to bring about the adoption of the legislation. He reminds us that both presidential candidates expressed affirmative views on the arts in America, and that the President's Commission on National Goals made important findings relevant to the problems which exist today in the arts. There is no one distressed area in the field of the arts. The problem is entirely national and widespread. The only variables are those of degree—New York City, giant that it is, has its problems—it almost lost Carnegie Hall; it may lose the Metropolitan Opera House; Lincoln Center is still a long distance from its total financial goal. Cheyenne, Wyo., has no opera house or opera company, and in Kansas City the beautiful music hall in the municipal center is vacant more nights than it is occupied by performances of music, dance, and drama. There is need of places to play, and a critical need of more organized companies to perform. This lack of organized companies has become apparent in the operation of the international cultural program—we are now beginning to repeat ourselves—after 6 years of operation. We must do more than send the same symphony orchestras, and the same few ballet and dance companies abroad. The creative challenge is the paramount one in the performing arts. We have the talent—we abound in talent—the need is for money, more money than any one city or person or foundation can put up. This means that the whole Nation, represented by our Government, must step in, intelligently and wisely, in accordance with the classical principle of our free society, that government should only do for the people those things they cannot do of or by themselves. Dedicated to only the best in quality, and to the system of matching funds granted to local projects which arise out of local initiative, the Nation's cultural growth and development could speed ahead for the enjoyment and benefit of all.

There will be those who will argue beyond this principle—for a grand design in the arts in America run from Washington or New York. They can take a lesson from no less an authority in a field much greater than the arts—history itself, and Arnold Toynbee. Mr. Toynbee's book, "A Study of History," volume XII, was reviewed last week in the New York Times book review section, and the caption is a pronouncement of caution: "For Toynbee, History Is an Open Road, Not a Pattern That Is Predetermined." To paraphrase the Times book reviewer, I would say let the path of our cultural development be an open road, not a predetermined pattern. This simple statement is an argument for the utmost freedom in the arts—freedom of initiative, freedom of choice, freedom of opportunity.

Mr. THOMPSON. Our next witness is Mr. Richard L. Coe, the distinguished dramatic critic of the Washington Post and Times Herald.

STATEMENT OF RICHARD L. COE, DRAMATIC CRITIC, THE WASHINGTON POST AND TIMES HERALD, WASHINGTON, D.C.

Mr. COE. Thank you, Mr. Chairman. I do have a prepared statement and, rather than take much time, I think it would be better if I read just a few sections of it and make a few references to some of the discussion which has preceded me.

Mr. THOMPSON. We will print your statement in its entirety following your comments.

Mr. COE. Fine. Thank you.

What I would like to stress is that it is sometimes stated quite erroneously that in our country governmental promotion of the arts is an unknown sea. This is far from true as the gentlemen of Congress are fully aware.

We have our great Library of Congress, the National Gallery of Art, the Freer Gallery, which are homes from time to time of the performing arts as well as of the more reflective ones. The Defense Department finances theatrical tours to oversea troops and all branches of our armed services are noted for their many bands. The Commerce Department pays keen—and fiscal—attention to international film festivals and fairs. The Agriculture Department has created many distinguished films. The ICA rebuilt many war-shattered theaters of Europe. The State Department currently is scanning enthusiastic reports from the tour of 15 European nations which the Helen Hayes company is now making.

No; the arts are not disrespected nor unsupported by our Federal Government. We have every reason to be proud of what we have done and I much regret that the general, even the specialized, public often appears unaware of the Government's activities in these cultural matters.

I express that because I feel that the projection is not very clear.

The questions really before us are the next steps. What should be done? What can be done? How?

This morning we have gone into a great deal of this and, while I am in favor of both bills, I would like to call attention to the suggestion which Mr. Dick Moore made through the testimony of Harold Weston of the National Council of the Arts and Government.

I feel that this is a very vital point which he points out, suggesting an amendment:

In administering Federal legislation for the arts, greatest care must be taken that the freedom of the arts shall be protected from esthetic bias and political censorship or controls. This objective cannot be written into legislation, but can be expressed as an intent of Congress in a committee report.

I would like very strongly to second this particular aspect.

I would like to call attention to some of the many other bills that have been increasingly before the Congress in recent sessions.

I feel that it is extremely heartening and that it shows that we have genuine interest in the Congress.

I think that the differences between the Javits bill in the Senate and the Thompson bill of the House are perfectly able to be alined and that in conference there could be some agreement of how the council of Mr. Thompson and the foundation of Mr. Javits could be compromised to work together.

On Mr. Chelf's bill, I would like to point out that what he calls the National Center of Performing Arts is, I think, a better title than the National Cultural Center. I myself am rather afraid of that word "cultural." I think that it loses us friends and makes us seem absurdly self-conscious; so that, for that reason, Mr. Chelf's previous bills of a few months ago using the term "National Center of Performing Arts" I would like to see taken up. I feel that it would, in the long run, help the public to understand what we are trying to do.

As for H.R. 4174, I am extremely enthusiastic about it. I think it is a very healthy scheme because it would work through the States

in establishing a program of grants to the States with the proviso that the States themselves must initiate plans and activities.

This is a healthy scheme, because if only through the universities at first, now so active in the arts, creative activity could be stirred and audiences inspired. There are, out in the States, more people than the theater's professionals seem able to guess, who are promising creators and there are lively audiences. I think of the yearly \$20,000 voted by the Virginia State Legislature to the Barter Theater, and of New York's espousal of tours by companies started in New York City. Under H.R. 4174 the challenge would be up to the people of the 50 States and I am confident that enough would meet it to gratify those favoring this bill.

For in the increasing stranglehold of bigness in the performing arts, this bill could create breathing space. Its phraseology suggests that the State treasuries need not supply the initial payments to be matched by Federal funds. These could be raised privately, at the local level, through individuals or the foundations, working then into a State program.

The plan also means that only States which wish to participate would be involved initially. I should imagine only a few would take it up. In time their effectiveness would prove contagious.

So, H.R. 4174 seems to me a workable plan and a natural progression in the congressional steps which started in 1935 with the chartering of the American National Theater and Academy. That act of 26 years ago was a definite precursor of what we are discussing today and, properly guided, Mr. Thompson's bill could provide an orderly sequence and prove rich in value to our country.

Thank you.

(The complete statement referred to follows:)

TESTIMONY OF RICHARD L. COE, THE WASHINGTON POST & TIMES HERALD

Gentlemen, several times in the past 15 years I have had the honor and most sobering responsibility of speaking before a distinguished committee of the U.S. Congress.

The first concerned the need for our city's theater not to discriminate their audiences on a racial basis. That question, ultimately resolved, led to far wider issues than the theaters of our city. That it did so suggests that the arts play an often unrecognized, wider role in national opinion.

The second time I appeared before you concerned legislation which would alter laws governing the appearance of children on Washington stages. This was resolved and, from the record, well and honorably so through your considered actions.

A third time the question concerned fitting auditoria for this city which would, indirectly, serve the Nation as well. Legislation was passed and while action on the matter has been painfully slow, the cause is not yet lost.

I go into these past matters because on those and several other occasions I have been able to testify strongly for a specific, clear-cut, single action.

Today's subject is by no means so concrete. Perhaps the longer one lives in this city of all Americans, the more impressed one becomes of the vastness and depth of any single, particular action.

What I am sure of, certain of, today is that some action must be taken to stem the tide of general ignorance which is sweeping over the landmarks of man's past. Some ways must be found to combat the superficial, easy, misleading, dangerous values which resulted from too much communication in a time of increasing leisure. And, because private sources and leaders are either unable or unwilling to cope with the problem many of us feel it falls to the Government to initiate action.

Ways must be found to keep the best alive, easily and constantly before the young whose values can easily be corroded into thinking that the latest rage indicates the greatest progress. Our present ways allow little or no room for the greatness of the past without an awareness of which man can foolishly delude himself.

It sometimes is stated, quite erroneously, that in our country governmental promotion of the arts is an unknown sea. This is far from true as the gentlemen of Congress are fully aware.

We have our great Library of Congress, the National Gallery of Art, the Freer Gallery, homes, from time to time, of the performing arts as well as the more reflective ones. The Defense Department finances theatrical tours to overseas troops and all branches of our armed services are noted for their many bands. The Commerce Department pays keen and fiscal attention to international film festivals and fairs. The Agriculture Department has created many distinguished films. The ICA rebuilt many war-shattered theaters of Europe. The State Department currently is scanning enthusiastic reports from the tour of 15 European nations the Helen Hayes company is now making.

No; the arts are not disrespected nor unsupported by Our Federal Government. We have every reason to be proud of what we have done and I much regret that general, even the specialized public, often appears unaware of our Government's activities in these cultural matters.

The questions really before us are the next steps. What should be done? What can be done? How?

From the many bills in this field increasingly introduced these recent congressional years, the observer can see that some kind of national planning is evolving. Mr. Thompson's bills, H.R. 4172 and H.R. 4174, seem to me specific improvements over ones with like themes he has introduced in past sessions. They are more specific, more clear as to intent in an admittedly vast field.

After studying both H.R. 4172 and several introduced in the Senate, I find a promising relationship between H.R. 4172 and S. 1250, introduced in the Senate by Mr. Javits. These have several like intents, differing in specifics, most notably in governmental channeling of Mr. Thompson's Council and Mr. Javits' Foundation. Because the subject is an intricate, precedent-shattering one, it would seem to me that in conference some agreement on the salient points of the two bills could be reached. I think much effort could be avoided by conference on these two bills.

About H.R. 4174 I can be far more concretely affirmative. I am in favor of it because it would work through the States, establishing a program of grants to the States with the proviso that the States themselves must initiate plans and activity.

This is a healthy scheme. Surely, if only through the universities at first, now so active in the arts, creative activity could be stirred and audiences inspired. There are, out in the States, more people than the theater's professionals seem to be able to guess, who are promising creators and lively audiences. I think of the yearly \$20,000 voted by the Virginia State Legislature to the Barter Theater and of New York State's espousal of tours by companies started in New York City. Under H.R. 4174 a challenge would be up to the people of the States and I am confident that enough would meet it to gratify those favoring this bill.

For in the increasing stranglehold of bigness in the performing arts, this bill could create breathing space. Its phraseology suggests that the State treasuries need not supply the initial payments to be matched by Federal funds. These could be raised privately, at the local level, through individuals or the foundations, working then into a State program.

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So, H.R. 4174 seems to me a workable plan and a natural progression in the congressional steps which started in 1935 with the chartering of the American National Theater and Academy. That act of 26 years ago was a definite precursor of what we are discussing today and, properly guided, Mr. Thompson's bill could become of orderly sequence and rich value to our country.

Mr. THOMPSON. Thank you very much, Mr. Coe. My feeling is that the Arts Foundation bill which Senator Javits has sponsored would be subject more to the argument against centralization than

H.R. 4172 and H.R. 4174. The Federal Government would be put directly in the art business, and every Member of Congress would soon become an art critic. We had a taste of this situation in the WPA art project days. More recently, the art at the Brussels World Fair and the Moscow Fair has been criticized. There was the famous case of the National Symphony being forced to cancel a program it had scheduled for General Eisenhower's first inaugural. Art, just like education, must be free of Government control. The secret to a flourishing art program in our country is Federal financial aid free of centralized control. H.R. 4172 and H.R. 4174 are long steps in the right direction. I shall include a statement on this subject prepared for delivery by Mr. Weston of the National Council on Arts and Government to the National Music Council.

STATEMENT BY HAROLD WESTON, CHAIRMAN OF THE NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT TO THE NATIONAL MUSIC COUNCIL

It is a pleasure to speak to you on legislation for the arts, but the time allotted is too short to do more than touch a few high spots. I shall concentrate on three bills before Congress of special concern to the National Music Council. However, let me comment first on recent State developments.

References are often made to the system of Government aid to the arts in England through the Arts Council of Great Britain. That system seems to many of us who have studied the problem far more suited to individual States than the traditional European method of an official department of the arts. New York is the first State to inaugurate such a plan. The New York State Council on the Arts was established last October as a research agency. Last winter a number of us worked very hard and the legislature finally granted Governor Rockefeller's request and appropriated \$450,000 for this council. It has now become an operating art agency. The allocations of the funds were announced last week together with the names of many of the 50 cities and towns which will benefit from this program—\$80,000 of the total will underwrite special tours upstate by the Buffalo, Rochester, and New York symphony orchestras.

At least 14 States have art commissions of one sort or another, usually limited to architecture and allied arts. One was started in Florida last year. The Commonwealth of Massachusetts has one under study. A number of States help to finance special ventures in the performing or visual arts, but, as far as I have been able to find out, New York is the only State which assists both performing and visual arts through a State art agency. Other States will watch this experiment keenly and, it is to be hoped, will be encouraged to establish similar or comparable systems. The two States almost prepared to do so are Michigan and Washington, which recently created art commissions of somewhat different nature. The much larger Michigan Cultural Commission was only formed in November and the Washington State Arts Commission in March. Neither has been granted more than administrative expenses, so it is premature to report their plans or just how they will attempt to advance the arts in their States. If Congress approves the National Cultural Development Act, which I will describe later on in some detail and which seems to me the most significant forward step in relation to State aid to the arts, States will have a real incentive to create operating State art agencies.

The three major art bills before Congress of interest to the National Music Council concern (1) a Federal Advisory Council on the Arts, (2) the National Cultural Development Act, and (3) the U.S. Arts Foundation. There are several other bills I would mention if there were time.

It hardly seems necessary to restate the many arguments in favor of a Federal Advisory Council on the Arts which is generally recognized as the most important first step in Federal recognition of the role of the arts in our national welfare and in the development of closer relationships between the Federal Government, State and municipal governments, and private enterprises and the arts. For this purpose Senator Humphrey sponsored S. 741 with eight cosponsors and Congressman Thompson of New Jersey introduced H.R. 4172 in the House where six other similar bills were introduced by members from both parties. The Select Subcommittee on Education of the House held a hearing on this legislation and on the National Cultural Development Act on May 15.

The art section of the New York Times of May 7 carried a long and optimistic article by Senator Javits on U.S. aid to the arts. Although he has been a cosponsor for the past 5 years of legislation to create a Federal Advisory Council on the Arts, he saw fit to state: "We really do not need an intermediate step of an Advisory Council," implying that the only legislation needed to forward the arts in the United States is the U.S. Arts Foundation which he alone sponsors in the Senate. I most emphatically disagree with this conclusion. One can hardly be blamed for suspecting that Senator Javits' casual dismissal of the Advisory Council is due to the publicly expressed opinion of the National Council on the Arts and Government and other organizations that one of the early tasks of that Advisory Council should be to study Senator Javits' bill for a U.S. Arts Foundation and advise Congress what functions the National Music Council, and the American National Theater and Academy, both chartered by Congress, should perform in relation to that Foundation. Senator Javits has so far not clarified that point or explained why these two well-established organizations are ignored in his plan. Senator Javits quotes a statement made by President Kennedy last fall, but does not mention that the only specific measure for the arts which Mr. Nixon endorsed during the campaign was the creation of an advisory council for the arts with the comment that "this groundwork is necessary before we go on to consider specific proposals such as the establishment of an independent U.S. Art Foundation to undertake operating programs." Recalling that President Eisenhower first proposed this advisory body in 1955, it would seem that Senator Javits in this matter does not concur with the leaders of his party.

In any case, there is wide bipartisan support for this measure in Congress. Its passage last year was blocked by the House Rules Committee. I am confident that it will be enacted by the 87th Congress and fervently hope that will be accomplished at its 1st session.

The most valuable way in the long run for the Federal Government to channel financial aid to the arts, in the opinion of the NCAG, is through a system which requires and stimulates State and community action in behalf of the arts. Such a method was introduced in the Senate by Senator Clark with two cosponsors (S. 785) and in the House H.R. 4174 by Congressman Thompson of New Jersey and four other identical bills by members of both parties. These bills are titled the National Cultural Development Act. They would authorize yearly allocations of not over \$100,000 to any State having a suitable State art agency and proposing specific projects or programs in any field of art for which the State, through a combination of public and private resources, will provide not less than 50 percent of the required funds. It can reasonably be assumed that this ceiling will be raised when this system has proved its value. The State art agencies initiate and administer the desired projects or programs based on surveys of needs in developing the cultural resources of that State. The Secretary of the Department of Health, Education, and Welfare decides whether the proposed undertakings qualify for Federal support. A minimum of Federal control is involved.

When the Federal Advisory Council is created, States can turn to it for expert advice, if so desired, about what method seems best to create a State art agency, what projects or programs to undertake in relation to available facilities, organizations, private efforts and resources, and similar problems. The Secretary of HEW can also turn to that Advisory Council for expert advice, when needed, in reaching his decisions.

However, there are areas of our country where State and local initiative in relation to the arts is sadly lacking and where there is urgent need for Government help to make the arts available to the population of those areas. Few States have State art agencies suitable to receive grants under the NCD Act. It may be claimed that it will take years to establish such agencies in a majority of States. This is an argument in favor of the earliest possible approval of this act rather than a reason for delay. The time is ripe to begin. The example of some States enriching the lives of their citizens in this way will create popular demand in other States to make the necessary effort so that their States will give due attention to the arts. Until most States participate, the NCD Act will not by itself be able to provide the Federal cooperation needed to augment the cultural vitality of our country as a whole.

It is precisely for areas which have been called cultural dust bowls and for particular fields of the arts that a complementary or second system for Federal aid is urgently needed now. To give two examples: the theater has practically

disappeared in some States and in the largest cities, even in New York, it is only a shadow, numerically at least, of its vigorous past; almost all symphony orchestras end their short seasons in the red and their share from the NCD Act cannot be expected to alter that situation appreciably, for a long time to come. Senator Javits' S. 1250 for a U.S. Arts Foundation supersedes his S. 936 and includes the visual arts in addition to the performing arts. Congressman Halpern's H.R. 4427 has not yet been revised to include the visual arts. This foundation could supply the second or supplementary method, but until it is sponsored by influential Democrats in both Houses, which I hope it will be, there is little likelihood that it will get very far in the 87th Congress.

Senator Javits in his New York Times article attributes to his proposal the stimulus to State and local initiative of matching funds. S. 1250 states: "The Foundation shall, wherever practicable, develop the principle of matching funds with States and interested agencies, public or private." The escape clause "wherever practicable" means that it is not a mandatory requirement as it is in the NCD Act. Unless a State or agency has to raise matching funds, it is open to serious question as to how often matching funds will be forthcoming. Furthermore, an outstanding value of the Javits' proposal, in my opinion, is that the Foundation could help those areas of the country or of the arts where matching funds cannot be expected. Therefore, I would not recommend that the matching principle be made mandatory in this legislation.

Again referring to that Times article, Senator Javits compares the U.S. Arts Foundation to the Canadian and British systems. There are significant differences which I shall not go into now. Although an arts council system is highly suited to a smaller area, such as New York State, a decentralized method for Federal aid seems to me far better for our country as a whole. Indigenous cultural traditions are rapidly disappearing under the impact of the increasing trend to standardization. The arts flourish best under conditions of greatest freedom from conformity. Government aid to the arts will enrich our civilization far more if the initiative of the artist and the special cultural interests of the community are encouraged and fostered. Insofar as possible, whatever Government aid is provided for art projects or programs should not be determined by a few taste makers with power to dispense Federal funds for the arts throughout the country. The National Cultural Development Act would operate from the grassroots up; the U.S. Arts Foundation, largely from the top down. There is need for both systems.

When Senator Javits revised his proposal to include the visual arts, he did not increase the number of trustees who alone would control the allocation of the anticipated annual appropriations of \$10 million. Assuming that this system of Federal aid to the arts is the only step taken by Congress to help the arts, as Senator Javits seems to desire, then 13 persons, in my opinion, should not be granted that degree of responsibility and power. They would have a direct influence in all the various fields of the performing and visual arts including fields, such as painting and sculpture, divided by conflicting esthetic points of view. Merely to increase the number of trustees is not the solution. Rather, their responsibilities should be appreciably simplified by delegating to existing or future organizations chartered by Congress administrative functions for their respective fields of the performing arts and only create new committees, councils, or panels when necessary. This would avoid duplications and take full advantage of years of highly commendable experience.

The trustees would still have heavy duties, such as: (1) apportionment of available funds to the different fields of the performing and visual arts, (2) decisions as to which geographical areas needed special help, (3) approval of and priorities for specific projects or programs proposed by the administering agencies, (4) appointment of new committees, councils, or panels when appropriate agencies do not exist, (6) annual reports to the President, and so forth.

Now we finally come to the major purpose of my remarks to the National Music Council. Since the Federal Advisory Council has not yet been created, I have drafted a suggested amendment to S. 1250, which would also apply to H.R. 4427, to rectify the omission in this legislation of any reference to your organization and ANTA. There is, I am assured, no legal reason why either or both of these organization, since chartered by Congress, should not receive appropriations from Congress to carry out the activities proposed for the Foundation in their respective fields of the performing arts. Sooner or later a national organization for the dance field will be formed; it is already being discussed. Provision should therefore be made for it to function in the same way when sufficiently developed and chartered by Congress for such activities.

Thus the suggested amendment is stated as a matter of principle in language that clearly refers to your organization and to ANTA but purposely does not name them.

The amendment will be clearer if I read, first, the present first sentence in S. 1250, page 8, line 4, section 6(a) under the heading "Administration and Enabling Authority": "The Foundation may appoint committees or councils or panels concerned with particular regions of the country or with particular aspects of the performing or visual arts, or both, and composed of persons who need not be Trustees of the Foundation, or of organizations."

This sentence is incorporated into the suggested amendment, which would replace it, as follows: "In carrying out its responsibilities under section 4 insofar as they relate to the performing arts, the Foundation shall request existing organizations chartered by Congress for activities in a given field or fields of the performing arts to administer for the Foundation such programs or projects as the Foundation may approve for that field or those fields and to expend therefor such funds as may be allocated to that organization by the Foundation. When necessary or when such an organization has not been chartered by Congress for a given field of the performing arts, the Foundation may appoint committees or councils or panels concerned with particular regions of the country or with particular aspects of the performing or visual arts, or both, and composed of persons who need not be trustees of the Foundation, or of organizations." The last sentence of that section 6(a) would remain unchanged.

Following its usual procedure, the NCAG is seeking the opinions of organizations most concerned before voting on the above amendment or submitting it to the appropriate congressional committees. ANTA has determined its stand. We now request the decision of the National Music Council.

I hope that you will wish to endorse without reservations the first two measures, the Federal Advisory Council on the Arts and the National Cultural Development Act, and that you will also approve the U.S. Arts Foundation bill on condition that the suggested amendment or the equivalent of it, however reworded, is accepted by the sponsors of this legislation. All three methods of aiding the arts supplement each other, as I have tried to make clear. They deserve strong support from organizations and individuals desiring to forward the arts in the United States.

Thank you for your attention. I shall be glad to answer any questions that I can.

Mr. Coe. It seems to me in reading H.R. 4172 and H.R. 4174 and just from the talk this morning I feel that working through HEW is a perfectly sensible way of doing it.

I would be against trying to get a Cabinet position for it at this time. I would rather aim at the more realizable at this time, rather than the ideal.

Mr. Thompson. I think, if this is enacted and successful, that it would follow that perhaps the scope of its work would require a different administrative setup and that therefore some time later there might follow a Cabinet-level appointment. People have been talking about this for a number of years.

First we have to get the Government, somehow or other, in the business of not only recognizing the arts here and there but all of them at once which it would do with a Federal Advisory Council.

Thank you very much.

Mr. Coe. Thank you.

Mr. Thompson. Is Dr. Ralph Beelke here, executive secretary, the National Art Education Association?

Thank you for coming, sir.

**STATEMENT OF DR. RALPH G. BEELKE, EXECUTIVE SECRETARY,
THE NATIONAL ART EDUCATION ASSOCIATION**

Dr. BEELKE. I have a prepared statement which, in the interest of time, I will summarize briefly to the effect that my statement does have a copy of the resolution recently passed by our association in favor of H.R. 4172 and H.R. 4174.

Briefly, our association has supported arts legislation in past hearings and many of our members have written letters in support of this, which testifies to our interest in it. Our specific interest, of course, is the area of the visual arts, and we would be anxious to point out here this morning, at least so far being the only representatives of the visual arts, that in a sense the United States is the art capital of the world and that much of the leadership at least in the area of painting and some of the other visual arts which is evidenced in this country is due to the encouragement which was received by many of our outstanding artists during the days of the WPA.

While admittedly the WPA was a program designed to solve human problems rather than cultural ones, we are today reaping the rewards of this encouragement and nurture on the part of the Federal Government in the arts.

We would also point out the President Kennedy recently referred to our society as an open one in the relationship to publicity concerning our recent space efforts. History shows that the arts flourish in an open society and we believe that the stipulations given in these bills would maintain the open context under which inventiveness and creativity can flourish.

So that again, to briefly repeat, we are heartily in favor of both of these measures and we recognize that the arts are important and this legislation recognizes the arts as an important part of our national and individual life.

The legislation also gives concrete evidence of support and encouragement and is structured in such a way that the characteristics of our open society are maintained.

Mr. THOMPSON. We thank you very much and might note that for the first time in a number of years when this type legislation has been under discussion we have not had notice of any opposition to it, particularly from a well-known sculptor who has appeared a number of times, Mr. Wheeler Williams. I really almost miss him. He did the Taft Memorial and that may be his valedictory—I do not know—here in Washington.

Dr. BEELKE. I mentioned the WPA thing, I think, largely because Mr. Williams' previous testimony in this committee always referred to this in the negative rather than in a positive way.

Mr. THOMPSON. Yes, Mr. Williams did not approve of anything that was done in the WPA.

Thank you very much for coming, Doctor. We are most grateful to you.

Dr. BEELKE. We appreciate the opportunity to be here.

(The complete statement referred to follows:)

STATEMENT OF RALPH G. BEELKE, EXECUTIVE SECRETARY, THE NATIONAL ART EDUCATION ASSOCIATION

Mr. Chairman and members of the committee, my name is Ralph G. Beelke and I am executive secretary of the National Art Education Association, a department of the National Education Association. The National Art Education Association is a professional association of teachers of art from the elementary school through the college and university levels and has approximately 5,000 members. I am pleased to represent the association at these hearings and to inform the committee of the association's support for H.R. 4172 and H.R. 4174.

At the recent biennial conference of the National Art Education Association held during April, a resolution supporting these bills was adopted upon the recommendation of the association's legislative committee. The resolution reads as follows:

"Whereas it is a responsibility of the National Art Education Association to be cognizant of and actively support Federal legislation pertaining to the arts: Be it

"Resolved, That the National Art Education Association strongly urge that the present Congress take favorable action on the following bills currently submitted or pending: H.R. 4172, a bill to provide for the establishment of a Federal Advisory Council on the Arts; H.R. 4174, a bill to establish a program of grants to States for the development of programs and projects in the arts."

The resolution also lists companion bills introduced into the Senate.

The association has supported arts legislation in previous sessions of the Congress. The record of other hearings will testify to our interest and to the interest of many individual members of our association who have often written in support of efforts designed to provide Federal recognition of the arts. I can only reaffirm here the belief of our association in the importance of the arts in our national life and in the lives of individuals, and of our hope that the 87th Congress will not only provide Federal recognition of the arts but will provide concrete means for the encouragement and support of art activities.

The specific interest of our association is the visual arts. The work of American artists, painters, sculptors, architects, and graphic artists, is outstanding in today's visual activity throughout the world. There is general agreement that the visual arts of the United States are vigorous and that our country is the art capital of the world. There is also general agreement that the quality of the visual production of many American artists is due to the support that most received from the Federal Government in the years of the WPA. This Federal support was, admittedly, support given to solve a human problem rather than a cultural one. The results culturally, however, are being realized today in the quality of American visual production and in the esteem in which this production is held in the free world and, to the extent possible, by the artists in countries not free as viewed in our terms.

President Kennedy referred to our society as an open one in relation to the publicity of our recent space effort. History shows that the arts flourish in an open society and that it is within an open context that new ideas and new expressions are born. There is no doubt of the creative inventiveness of American artists in the fields of the dance, painting, architecture, music, and the theater, and world leadership and vigor will continue to be ours in these arts if we nurture and support them. The bills now being considered do this very thing and do it by maintaining the open system of a free society.

In closing I would repeat—the National Art Education Association strongly endorses H.R. 4172 and H.R. 4174. We feel the Federal Government should (1) recognize the arts as an important part of our national life; (2) give concrete evidence of support and encouragement to arts activities; and (3) structure this recognition and support in such a way that the characteristics of our open society are maintained.

Mr. THOMPSON. We had scheduled 2 days of hearings. We have done remarkably well.

The full committee is to meet tomorrow.

Our next witness is Miss Marie A. Hurley, the national legislation chairman of the National Federation of Music Clubs. Thank you for coming.

**STATEMENT OF MISS MARIE A. HURLEY, NATIONAL LEGISLATION
CHAIRMAN, NATIONAL FEDERATION OF MUSIC CLUBS**

Miss HURLEY. It is a privilege to be here, sir.

Mr. Chairman, as national legislation chairman of the Federation of Music Clubs, I am privileged to represent the world's largest single musical organization, with a membership of more than 600,000 with 5,500 clubs in 50 States, whose purpose is to raise the musical standards of our Nation, to aid and encourage musical education, and to promote the composer, the young artist, and the musical youth of America.

Today I appear in behalf of the National Federation of Music Clubs in full support of the two worthy legislative proposals under consideration here; one, which would provide for the establishment of a Federal Advisory Council on the Arts within the Department of Health, Education, and Welfare, consisting of 21 members appointed by the President and the other, designated the National Cultural Development Act, which would establish a program of grants to States for the development of programs and projects in the arts, under which an annual allotment would be authorized of not more than \$100,000 to any State having a suitable art agency and proposing specific projects in any field of art for which the State will provide not less than 50 percent of the required funds, such assistance to be limited to nonprofit undertakings, with determination by the Secretary of Health, Education, and Welfare as to whether projects proposed carry out the intent of the act.

Since 1955 when former President Eisenhower in his state of the Union message stated:

I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education, and Welfare to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation.

The National Federation of Music Clubs has lent consistent support to bills introduced in the Congress for this specific purpose. The National Federation of Music Clubs is interested in a Federal Advisory Council on the Arts as a part of our Government; it welcomes the prestige nationally and internationally that would accrue to American music and the arts by the establishment of such a Council; it recognizes the desirability of American national artistic sponsorship, and the maintenance of the musical and artistic activities of our Nation on a sound and permanent basis which it believes such a Council would insure.

During the 1960 presidential campaign the National Federation of Music Clubs and the American Federation of Musicians requested a cultural plank in both political platforms. Such a plank was included. On page 49 of the Democratic platform this pertinent statement appeared:

We propose a Federal advisory agency to assist in the evaluation, development, and expansion of cultural resources of the United States. We shall support legislation needed to provide incentives for those endowed with extraordinary talent as a worthy supplement to existing scholarship programs.

In addition to this, both presidential candidates last fall agreed on the need for the establishment of a Federal Advisory Council on the Arts.

On August 25, 1960, I received a letter from General Wilton B. Persons, Special Assistant to the then President Eisenhower which stated in part:

The President has asked me to reply to your enthusiastic letter supporting legislation to establish a Federal Advisory Council on the Arts. As you know, the President favors this type of legislation, and the administration has repeatedly asserted itself for enactment. It is, of course, our hope that this Congress will act favorably on the desired legislation, and the congressional leaders know of this attitude.

With such widespread prominent recognition of the basic need for a national arts policy for America, immediate enactment of this legislative proposal is inevitable.

The National Federation of Music Clubs has endorsed the National Cultural Development Act because the financial assistance provided to States under the act is limited to nonprofit undertakings; determination is made by the Secretary of Health, Education, and Welfare as to compliance with the intent of the act; the financial assistance is a supplement to the local effort and not a replacement; also, left to the States is the initiative to support whatever arts projects and programs they consider appropriate. The federation believes that music and the arts need aid just as much as business, education, or the sciences do, and that the Government should lend encouragement and prestige to the arts. Suffice it to say, making the arts a responsibility of the Government is making the arts a responsibility of the people, for American Government is "of the people, by the people, for the people."

Therefore, we urge enactment into law without delay of the National Cultural Development Act which would lend encouragement through Federal assistance without Federal control to arts programs and projects.

Mr. Chairman, our national president, Mrs. C. Arthur Bullock of Canton, Pa., who had wanted very much to appear here in person today to speak in support of these bills, was unable to do so. However, she sent me a telegram yesterday, May 14, which I respectfully request to be included in the record, and which states as follows:

Regret previous commitments prevent testifying Monday in Federation's full support of bills for establishment of Federal Advisory Council on Arts and for grants to State to assist arts programs at National, State, and local levels, but National Federation of Music Clubs reconfirms its consistent support of these bills and urges their immediate enactment into law. We heartily commend and appreciate Senator Clark, also Representatives Thompson and Kearns, for sponsorship of bills.

DOROTHY DANN BULLOCK,
President,
National Federation of Music Clubs.

Thank you, Mr. Chairman, for this opportunity to appear and express the views of the organization I represent.

Mr. THOMPSON. Thank you.

Miss HURLEY. Thank you.

Mr. THOMPSON. Our next witness is Mr. Harold F. Berg, national counsel, American Guild of Variety Artists (AGVA).

Mr. Berg, we thank you for coming.

STATEMENT OF HAROLD F. BERG, NATIONAL COUNSEL, AMERICAN GUILD OF VARIETY ARTISTS (AGVA)

Mr. BERG. Gentlemen, I am the national legal counsel to the American Guild of Variety Artists, better known as AGVA, which is affiliated with the A.F. of L.-CIO. The president of AGVA is Mr. Joey Adams and the national administrative secretary is Mr. Jack Bright. Both of these men have been cited in the Congressional Record for their great accomplishments. Both have also been commended on numerous occasions by Federal, State, and municipal governments and agencies and by public and private organizations for the great and humane things that they have done for the public as well as the entertainment field.

I am honored to be privileged to appear before you today to express their opinions as well as my own.

AGVA has approximately 20,000 members, among whom are such international stars as Nat King Cole, Jimmy Durante, Bob Hope (our former president), Harry Belafonte, Sophie Tucker, Red Skelton, Georgie Jessel, and hundreds of other great stars who are known all over the world and who have carried the message of democracy to the four corners of the earth.

AGVA is also the representative of thousands of lesser known but equally talented performing artists in the variety field, which includes dancers, comedians, singers, acrobats, magicians, and all others appearing in special acts, vaudeville, presentation houses, clubs, hotels, music halls (such as Radio City Music Hall in New York City), circuses, fairs, arenas, ice shows, et cetera.

It is primarily the AGVA performer that contributes his talent to charity in all of the large fundraising activities that take place throughout the country, regardless of the medium of presentation used, raising millions of dollars for less fortunate people.

It is primarily the AGVA performer that rushes to disaster areas wherever they may be, to contribute his time and talent to aid the suffering.

It is primarily the AGVA performer that travels to far away places to bring entertainment, recreation, and a touch of home to our men in military service.

AGVA carries on its activities in all 50 States and Canada and has reciprocal agreements with organizations in other countries. It is now negotiating additional similar agreements covering countries that are not affiliated with or controlled by the Soviet Union.

Mr. Adams, Mr. Bright, and I, in behalf of AGVA desire to record our approval of proposed bills H.R. 4172 and H.R. 4174, both introduced in the House of Representatives by Hon. Frank Thompson, Jr., of New Jersey.

In expressing our wholehearted approval however, we respectfully request that they be amended to specifically include variety entertainment.

H.R. 4172 should be amended in section 2(a) at line 22 by adding the words "and variety entertainment" so as to more completely provide an appropriate balance of representation among the major art fields, which is the expressed intention of the section.

H.R. 4174 should be amended in section 2(1) at line 3 by adding the words "and variety entertainment" so as to provide for a more complete inventory of existing programs in the major art fields and furnish additional adequate programs, facilities, and services in the arts to people in the several States, which are the expressed intentions of the section.

The variety artist is the greatest of all performers. Only the variety artist has the general talent and ability to step into almost any other entertainment category. Most of the great television and motion picture stars are variety artists. They come from the variety field of entertainment and return to that field after making their television and motion picture appearances.

Failure to specifically include variety entertainment in these proposed bills would seriously detract from their laudable purposes and would deprive the people of the benefits of the greatest form of entertainment art, which the greatest number of people everywhere would appreciate, welcome, and understand.

Mr. THOMPSON. Thank you very much for coming. We appreciate it.

Mr. BERG. Thank you.

Mr. THOMPSON. Without objection, the telegram of Dr. Howard Hanson will be included.

(The telegram referred to follows:)

ROCHESTER, N.Y., May 14, 1961.

HON. FRANK THOMPSON,
Congressman from New Jersey,
House Office Building, Washington, D.C.:

Am very much impressed with your two bills H.R. 4172 and H.R. 4174. The first, establishing a Federal Advisory Council on the Arts should be most helpful and is long overdue in a country which is looked to for leadership by the free world. H.R. 4174 seems an excellent approach in assisting the individual States to develop programs in the arts which are suitable to their own individual needs. This should provide an admirable partnership in the arts between the Federal Government and the individual States. Finally may I say how delighted I am to see an arts bill which includes an appropriation of money. Shall be happy to speak of these bills before the National Music Council at our meeting in New York this week if you wish me to do so. With many thanks for your unflinching interest and support of the arts.

Yours sincerely,

HOWARD HANSON,

Director, Eastman School of Music, President, National Music Council.

Mr. THOMPSON. I would like at the conclusion of today's record unanimous consent to include from the Congressional Record studies made by the Library of Congress of present programs carried on by States for development of the arts, and of support of the arts by 50 cities.

(The documents referred to follow:)

[From the Congressional Record, Feb. 2, 1961]

PROGRAM OF GRANTS TO STATES FOR DEVELOPMENT OF THE ARTS

Mr. CLARK. Mr. President, on behalf of myself, the Senator from Minnesota [Mr. Humphrey], and the Senator from Rhode Island [Mr. Pell], I introduce, for appropriate reference, a bill to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes. I ask unanimous consent that a press release prepared by me relating to the bill, together with a memorandum prepared by the Library of Congress on the same subject, be printed in the Record.

The PRESIDENT pro tempore. The bill will be received and appropriately referred; and, without objection, the press release and memorandum will be printed in the Record.

The bill (S. 785) to establish a program of grants to States for the development of programs and projects in the arts, and for other purposes, introduced by Mr. Clark (for himself and other Senators), was received, read twice by its title, and referred to the Committee on Labor and Public Welfare.

(The press release and memorandum presented by Mr. Clark are as follows:)

Senator Joseph S. Clark, Democrat, of Pennsylvania, today introduced the National Cultural Development Act, which would help States develop and encourage artistic programs and projects. The bill was cosponsored by Senators Humphrey, Democrat, of Minnesota, and Pell, Democrat, of Rhode Island.

"One of the bright spots on the New Frontier," Senator Clark said, "is the emphasis that President Kennedy is giving to excellence in every field. Encouragement and appreciation of culture and the arts will clearly be one of the hallmarks of the new administration.

"In this century, the United States has ceased to be a backward child in the arts and has become a leader. Our artists are in the first rank of creative and performing ability. Not only do we not need to apologize for their quality; they have given impetus to many fresh directions in which the arts all over the world are moving today. But though we may boast of topflight performers and creative artists, we are still confronted by the fact that cultural projects constantly run into economic difficulties which threaten their lives or make it impossible for them to reach fruition. Gifted students often do not have local artistic horizons which are sufficiently rich in opportunity for advanced training and performance."

Senator Clark pointed out that his bill would establish a program of grants to States for the development of programs and projects in the arts. A maximum of \$100,000 would go to each State to help it inventory existing programs, survey the need for additional programs, and develop new and existing nonprofit activities in the arts. Funds could also be used to build public and other nonprofit centers for the performance, demonstration, teaching, or exhibition of the arts; to protect and preserve sites and buildings of national or local historical, architectural, or artistic significance, and to help States develop projects designed to supply leadership, training, and experience in the arts.

Senator Clark continued: "The ovations that have been given to traveling American artists like Marion Anderson, the 'Porgy and Bess' and 'My Fair Lady' companies, Van Cliburn, the Philadelphia Orchestra, Louis Armstrong, and the New York City Center Ballet indicate the potentially enormous acceptance of American culture abroad. American scientists, for all the brilliance of their achievements, cannot hope to arouse these eager and enthusiastic responses. Yet compare what we spend nationally on scientific programs with what we spend nationally on the arts. Compare our concern with seeing to it that scientists are trained with the haphazard way in which we force artists to scramble for their training, and indeed for their careers. Compare the support we give to ongoing scientific projects to the always shaky future of artistic projects.

"We need a coherent and continuing national outlook and policy toward the arts. The bill I introduce today would establish such a policy and outlook while leaving to the States the initiative as to what specific projects and programs to support.

"That music is the universal language we all know. The other arts as well have universal messages to convey. At a time when we are trying to reach the hearts and minds of people everywhere, there is no more direct route than the arts, no vocabulary which is more eloquent, no vision which can be more readily shared."

STATE SUPPORT OF ARTISTIC AND CULTURAL ACTIVITIES

(By Anne F. McGrath and Helen A. Miller, Education and Public Welfare Division, Library of Congress)

A. EXPLANATION OF SUMMARY

This State-by-State summary is a compilation of information selected from the 47 replies received from letters sent by the Legislative Reference Service to the 50 State Governors in February at the request of several Members of Congress.

The following questions concerning State support of the "fine arts and cultural activities" were included in these letters to the Governors:

1. What kinds of State-created or State-sponsored agencies exist in your State whose major interest is in cultural activities?

2. Do any other groups or organizations (for example, art councils, commissions, private groups) receive State support for the promotion of cultural activities?

3. Please include any additional information concerning:

(a) the artistic and cultural activities, organizations, institutions, buildings, etc., which receive State funds;

(b) the specific amount of State funds expended for each cultural activity supported;

(c) the sources of such funds in each case (i.e., general revenues, taxes earmarked for such purposes, etc.);

(d) how such funds are allocated to the various State-supported cultural programs.

This survey represents a sampling of how the States in general have expressed their official interest in cultural activities as reflected primarily by the amount of financial assistance made available for such programs. Therefore, it is not intended as a complete report on all the ways in which any individual State encourages cultural endeavors.

1. Form of summary

Due to the wide variety of activities supported, the time periods covered, and the varying amount of detail with which the States answered the survey letters, the information selected from the replies is presented here without further elaboration or interpretation. Each State letter was considered individually. However, because of the variations in the facts reported, it was often necessary to select activities to include on a discretionary basis only—depending to some extent on the amount of information made available. More details concerning the selection of activities are discussed in the next section (content of summary).

The State information has been arranged below (pt. B) in alphabetical order—rather than in chart or table form—in order not to invite unwarranted comparisons of State activities. Because of the numerous ways of answering and differences in the extent of the information reported, it is clear that comparisons may not be made on the basis of the following facts alone.

2. Content of summary

Concerning the use of the phrase "fine arts and cultural activities" in the survey, one State requested a definition of this term. The following explanation was presented in the reply to this request:

"We wish to explain that a broad, general phrase such as this has been purposely selected to be used in our letter. It was our hope that, by not further limiting the definition of this phrase, we would thereby encourage its broadest possible interpretation by the State and thus receive the most comprehensive kind of information available.

"For example, in addition to such obviously artistic activities as art museums and symphony orchestras, some of the States have chosen to report such forms of State support as that to: State libraries and library associations; historical agencies, museums, libraries and publications; museums and academies of science and industry; certain State-supported arts and crafts programs and exhibits; memorials and centennial commissions; arts festivals at State universities; horticultural societies; garden tours; and even State aid to county fairs. Other States have confined their answers to those agencies receiving State support whose major interest is in cultural activities and have interpreted the term 'fine arts' according to its traditional meaning (that is, painting, drawing, architecture, sculpture, poetry, music, dancing, dramatic art)."

The intention in not further defining this phrase was to encourage the most complete report possible and yet to allow each State the leeway to select and emphasize programs considered most indicative of its own particular interest in support for cultural endeavors.

To be more specific, for the purposes of this report, libraries and related agencies have been considered primarily as educational activities thus distinguishing them from "cultural institutions." However, there are exceptions to this general rule—for example, in cases where a State report includes specific mention of the

fine arts programs of its library or where the State library budget includes, let us say, a historical museum. In line with the nature of the congressional request, whenever possible in such cases, an attempt has been made to present a breakdown of the funds involved. However, such a breakdown is not always reported by the respective States.

Also, the cultural and artistic programs of State institutions of higher education are omitted even when a State letter specifically refers, for example, to a university's contemporary art festival. It is presumed that State-supported institutions of higher education in all the States sponsor activities of an artistic or cultural nature to some extent, many of which are not distinguishable from the educational program. Moreover, detailed information relating to this subject was not reported consistently.

Among other categories which were mentioned in certain State replies, but which this survey does not include, are: Civil War centennial commissions; certain other historical commissions or boards designated as temporary; memorial funds; horticultural activities; wildlife reservations; and garden tours.

Other possible limitations in connection with the following excerpts and other selected information are:

1. Of 50 letters and, in some cases, followup letters sent to the Governors between February and May 1960, 46 final replies have been received. One State has sent a partial reply. No information is included about the other three States, therefore.

2. Many of the survey letters were referred by the Governors to offices within the respective State executive departments—e.g., the department of finance or the director of the budget. This fact might present a problem in the case of answers to the question (No. 1) which relates to State-created or State-sponsored agencies whose major interest is in cultural activities. It is conceivable, for example, that a State which actually has statutory provision, for a State art agency but which agency perhaps received no appropriation for a recent fiscal year or biennium might not be mentioned in a letter from the State's department of finance. For this reason, the source and date of each State's information appears at the end of the respective State's excerpts. (Incidentally the following States reported the existence of a State art council, commission, or similar agency in their replies: Alabama, Florida, Georgia, Louisiana, Maine, Massachusetts, Minnesota, Montana, New Hampshire, New Mexico, New York, North Carolina, Utah, and Wisconsin. Brief descriptions of these agencies appear in the excerpts below.)

B. STATE-BY-STATE SUMMARY

Alabama

Amount of State funds appropriated for each fiscal year during the biennium beginning October 1, 1959, and ending September 30, 1961:

Department of archives and history-----	\$91, 040
Cahaba Historical Commission-----	2, 500
Gorgas Memorial Board-----	5, 000
Hall of fame board-----	500
Richard Pearson Hobson Memorial Board-----	5, 000
La Grange Historical Commission-----	500
Alabama Agricultural and Industrial Exhibit Commission-----	25, 000
First White House of the Confederacy-----	40, 000

Source of appropriations: Practically all of these appropriations were made from general State revenues.

Other agencies mentioned without additional information: Alabama Art Commission, Stonewall Jackson Memorial Fund, Fort Morgan Historical Commission, Division of State Parks, Monuments, and Historical Sites, State Department of Conservation.

Other information included: A few private groups or organizations sometimes receive State support for the promotion of certain cultural activities. For example, an annual appropriation is often made for the purpose of providing Spanish-American War veterans an encampment. Also, sometimes appropriations are made for local chambers of commerce.

Source: Charles Cooper, Director, Legislative Reference Service, Feb. 18, 1960.

Alaska

Amount of State funds appropriated for last year: Alaska State Historical Museum and Library, \$24,950.

Source of appropriations: General revenue fund.

Method of allocation: Allocated by legislative action based on Governor's budget as modified by house and senate finance committees.

Source: Paul Solka, Jr., special assistant, office of the Governor, Feb. 25, 1960.

Arizona

Amount of State funds appropriated in 1959 (see "Other Information," below) :

Arizona Pioneers' Historical Society (Tuscon)-----	\$48, 535
Sharlot Hall Museum (Prescott)-----	13, 300

Source of appropriation and method of allocation: Legislative appropriation from the general fund of the State.

Other State-supported artistic or cultural activities:

The State Museum is located at the University of Arizona and is under the direction of the board of regents of the State universities and State college. Funds for its operation are included in the university appropriation.

Each year a very fine art exhibit is held at the State fair. This includes not only paintings, but also Indian art—basketry, jewelry, painting, weaving, and pottery making. This is under the jurisdiction of the State fair commission, with funds set aside by the commission from its appropriation.

Other information (re: Arizona Pioneers' Historical Society and Sharlot Hall Museum): The State provided matching funds for the building of the Arizona Pioneers' Historical Society quarters and granted a 99-year lease for the old Governor's mansion at the Sharlot Hall Museum. The funds appropriated by the State are used for upkeep and personnel. Other funds are provided by memberships, organizations, and local governments.

Source: Mrs. Alice B. Good, director, Department of Library and Archives, Feb. 24, 1960.

Arkansas

So far as we can determine, the State of Arkansas does not make direct grants to artistic and cultural activities in this State. The State of Arkansas makes direct appropriations for the maintenance of the territorial capitol restoration and the old statehouse restoration. The territorial capitol restoration is comparable, on a limited scale, to the Williamsburg restoration.

Source: Marcus Halbrook, director, State of Arkansas Council, May 26, 1960.

California

Amount of State funds for last year: Annual arts and crafts exhibit of the California State Fair and Exposition, \$27,900.

Source of funds: Funds earmarked for fair purposes.

Other information: The State also maintains as part of its beach and parks program 19 historical monuments for the purpose of portraying the history, customs, and physical character of early California; the restored gold rush town of Columbia; Sutter's Fort and Indian museums; selected historic buildings in the city of Monterey; and the Hearst castle at San Simeon.

Source: Edmund G. Brown, Governor, June 25, 1960.

Connecticut

Amount of State funds appropriated :

	1959-60	1960-61
State library: Operation of State historical museum-----	\$5, 400	\$5, 600
State department of education: Connecticut Historical Society (a private corporation with own building)-----	1, 000	1, 000
State parks and forest commission:-----		
Trustees, Henry Whitfield House-----	14, 800	11, 400
Harkness Memorial State Park (gift to State):-----		
(1) 900 bird paintings by Rex Brasher-----	(1)	(1)
(2) Gillette Castle-----	(1)	(1)
Groton Monument (Fort Griswold State Park)-----	300	300

1 None specified.

Highway department: Preservation of Goodspeed Opera House,¹ \$10,000 (1959-61).

Sources of State appropriations: General fund revenues, except in case of highway department.¹

Method of allocation: Regular State allotment programs after appropriation by State legislature.

Other State-supported cultural activities: Connecticut Historical Commission, Goodspeed Opera House Foundation.

Other information: The Connecticut State Library Building contains memorial hall with its collections, paintings, artifacts, and memorabilia of the history of Connecticut. A history of Connecticut is also being written under the direction of this agency.

Under the State parks and forest commission, the Henry Whitfield House, furnished as a State historical museum was established as a State agency in 1899. Groton Monument is a monument to a battle in the Revolutionary War similar in style to the Washington Monument.

The highway department has provided funds for the painting of Goodspeed Opera House. The entire restoration is the project of a private foundation comprised principally of residents of Connecticut and New York. The State provided the land for \$1, and included parking areas, and additional area. A drive is currently underway for public contributions to restore the former glittering and famous opera house (circa 1876) to its former grandeur as a unique center for contemporary and cultural activities, including possible operation as a festival theater.

Source: Henry J. Rigney, budget examiner, department of finance and control, budget division, Mar. 14, 1960.

Delaware

Amount of State funds appropriated:

State museum.....	\$26,950
John Dickinson Mansion.....	15,350
Lewes Memorial Commission.....	8,000
Delaware Day Commission.....	100
New Castle Historical Building Commission.....	8,450

Source: Mrs. Lillian I. Martin, chief accountant, budget commission, May 13, 1960.

Florida

(Defines "cultural" as referring to the "traditional fine arts" and includes only "agencies whose major interest is in cultural activities.")

Florida supports three State agencies whose chief interest is in cultural activities:

1. John and Mabel Ringling Museum of Art at Sarasota includes the art museum, the Ringling residence and furnishings, the circus museum, the Asolo Theater, and extensive grounds. In addition to the collection of paintings, the agency sponsors an artist series, a lecture series, and a motion-picture art series. Total expenditure for this activity in 1958-59 fiscal year was \$303,303. These funds came from three sources: (1) a State appropriation of \$95,374 from the general revenue fund; (2) income of \$188,162 from museum admissions and activities which was deposited in and expended from the incidental fund; and (3) \$19,767 from the interest of trust fund which consists of interest earned on a trust fund established by the Ringling will for the preservation and enlargement of the collection. General revenue and incidental funds for the Ringling museum are requested, budgeted, and appropriated as is the case with any other State activity.

2. The Florida State Museum is an adjunct of the University of Florida and is supported by regular university funds which come from general revenue appropriation and university incidental fund collections. Total expenditures for this activity in 1958-59 were \$104,000. Appropriations are made on the basis of the University of Florida request. Actually, a lump sum appropriation within the categories of salaries, expenses, and operating capital outlay is made to the University of Florida for all educational and general operations and the university allocates the amount which goes to the Florida State Museum.

¹ From special fund derived from gasoline tax, highway tolls.

3. The Stephen Foster Memorial Commission operates the Stephen Foster Memorial at White Springs. Aside from the physical park facilities of the memorial and the museum * * * the commission is concerned with the preservation and presentation of the folk arts in the fields of music and dance of the period with which Stephen Foster is associated. Total expenditures of the commission in fiscal year 1958-59 were \$150,806. Of this amount, \$70,087 was appropriated from the general revenue fund, \$34,719 came from the trust fund income derived from parking fees and concession sales at the memorial, and a \$500 scholarship from private contributions. * * * The Stephen Foster Memorial Commission requests and justifies its appropriation before the State budget commission and the State legislature.

Other State-supported activity:

The Florida Arts Commission was established by the 1959 Legislature with an appropriation of \$5,000 for the 1959-61 biennium (ch. 59-275, Florida Statutes). As of February 1960 the commission had not been activated. Commission to consist of 9 members appointed by the Governor upon recommendations of board of commissioners of State institutions. "The Governor shall appoint as members * * * citizens and residents of Florida representative of various professional organizations and governmental institutions concerned with the orderly development of the artistic and cultural resources of Florida in the fine arts area and qualified to advise and assist in capturing and symbolizing the spirit and great natural beauty of Florida in permanent structures of the State." Members to serve without compensation but to be reimbursed for expenses.

Powers and duties of commission to be concerned with: decoration and beautification of public buildings, assurance of a uniformity of artwork within State buildings; advice on the acquisition by gift or purchase of fine art works and their use and display; and fostering "the development of a receptive climate for the fine arts" in Florida (ch. 59-275, House bill No. 347, June 12, 1959).

Other information: The State does not contribute to the support of any private art groups.

Source: Harry G. Smith, budget director, State budget commission, Feb. 23, 1960.

Georgia

Amount of State funds appropriated:

	<i>Last year's appropriations</i>
Department of Archives and History-----	\$100,000
State Museum of Science and Industry-----	25,000
The Georgia Historical Commission-----	100,000

Method of allocation: All State funds appropriated by the general assembly and none specifically allocated from certain taxes earmarked for special purposes.

Other information: A Georgia Art Commission acts in advisory capacity only, and no State funds are appropriated.

Source: Ben W. Fortson, Jr., secretary of State, department of State, Feb. 25, 1960.

Hawaii

Amount of State funds appropriated, source of funds, and description of activities supported:

Hawaii historic sites: One function of the State department of land and natural resources is to locate, identify, and preserve sites of historic significance, such as heiaus (ancient Hawaiian burial grounds), and other historic and prehistoric structures. The public may visit these historic sites without charge. During the fiscal year 1959-60, the sum of \$1,680 was appropriated out of the general revenues (general fund) of the State for this program.

Captain Cook Memorial: During the fiscal year 1959-60, the State public archives has expended \$200 for the collection and purchase of historical or other materials of Captain Cook, the discoverer of the Hawaiian Islands. Moneys expended were obtained from a special fund created through the sale of commemorative coins of Captain Cook.

Iolani Palace: For the fiscal year 1959-60, the legislature has appropriated, to the department of accounting and general services, out of the general revenues of the State the sum of \$75,382 for the maintenance and operation of Iolani Palace, the former capitol of the Hawaiian monarchy. The palace (State owned) is maintained for historical and cultural purposes and is open to the public without charge.

Hulihee Palace: The legislature has appropriated, to the department of accounting and general services, out of the general revenues of the State the sum of \$7,668 for the purposes of operating and maintaining the Hulihee Palace (State owned) for the fiscal year 1959-60. The palace serves as a museum for Hawaiians.

Hawaiian language and arts: A sum of \$25,000 was appropriated by the legislature out of the general fund of the State for the 1959-61 biennium for the preservation and study of the Hawaiian language and arts. The University of Hawaii is designated as the expending agency. The sum of \$15,000 was allocated for the fiscal year 1959-60.

Hawaii Visitors Bureau: For the fiscal year 1959-60, the legislature has appropriated to the Hawaiian Visitors Bureau, a private nonprofit corporation which is primarily concerned with the development and promotion of the tourist industry, the sum of \$750,000 from the general fund of the State. (The visitors bureau is also supported by private funds.) The visitors bureau has allocated the following sums to organizations that promote cultural shows and events:

(a) Aloha Week Commission (\$5,000): The Aloha Week Commission promotes the Aloha Week festival, which presents the old Hawaiian customs through parades, events, and displays.

(b) Cherry Blossom Festival (\$1,000): Sponsored by the Japanese junior chamber of commerce to display to the public the customs of the Japanese people through cultural shows and exhibits.

(c) Narcissus Festival (\$1,000): This festival by the Chinese junior chamber of commerce to display the Chinese customs through cultural shows and exhibits.

Other information:

The definition of "cultural activities" on which Hawaii based the selection of the above information for inclusion in its letter is "all activities which promote and otherwise make available on a communitywide basis knowledge and interest in the fine arts, humanities, the broad aspects of science, and the distinctive attainments; beliefs, traditions, customs, and so forth, which constitute the background of the various racial, religious, and social groups, and which are not presented as part of the curricula of educational institutions."

State support is almost entirely restricted to the preservation and understanding of the rapidly becoming extinct customs, traditions, and so forth, of the Hawaiian people. With the exception of State public libraries, there are no agencies whose major interest is in cultural activities which are created or sponsored either by the State or the counties, such as museums and art academies.

Source: Department of budget and review, May 25, 1960.

Idaho

The State of Idaho does not support the promotion of cultural activities except insofar as it may be a support of one of our institutions of higher education.

Source: Robert B. Hodge, assistant to the Governor, Feb. 16, 1960.

Illinois

Amount of State funds appropriated:

Type of activity	State expenditure (fiscal year 1959)	Source of revenue	Method of allocation
Historical library.....	\$138,000	General revenue.....	Legislative appropriation.
State museum.....	250,000	do.....	Do.
Publicizing Illinois natural and historic attractions.	33,000	do.....	Do.
State memorials:			
Operation.....	341,000	do.....	Do.
Capitol.....	180,000	do.....	Do.
State aid to county fairs.....	1,410,511	Tax on pari-mutuel wagers, horseracing.	Do.
State aid to city and county fairs, and expositions.	1,955,087	do.....	Do.

Source: R. D. Frisch, supervisor of research, budget division, department of finance, Apr. 4, 1960.

Indiana

Amount of State funds appropriated:

	<i>Biennial appropriations</i>
World War Memorial (to World War I veterans)-----	\$106,960
Soldiers' and Sailors' Monument (to Civil and Spanish-American veterans)-----	63,270
14 memorials in the Department of Conservation (such as George Rogers Clark Memorial)-----	200,000
New Harmony Commission-----	50,000
Historical Bureau-----	79,812

Source of funds: General Fund of the State of Indiana.

Source: Philip L. Conklin, director of the budget, Mar. 8, 1960.

Iowa

Amount of State funds appropriated annually:

State Department of History and Archives-----	\$92,500
Herbert Hoover Birthplace Society (private organization)-----	10,685
Historical Society (private organization)-----	94,000

Source: R. C. McClelland, research associate, Iowa Development Commission, Feb. 24, 1960.

Kansas

Amount of State funds appropriated:

	<i>Fiscal year 1961</i>
Kansas Historical Society, general revenue-----	\$352,130
John Brown Memorial State Park, general revenue-----	5,810
Kansas Frontier Historical Park, general revenue-----	9,636
Marais des Cygnes Massacre Memorial Park, general revenue-----	500
Pawnee Rock Historical Park, general revenue-----	3,911
Washington County Historical Pony Express Station, general revenue-----	3,291

Other cultural activities supported:

State funds were appropriated for the purchase of land for the use of the Eisenhower Presidential Library Commission (\$50,000 in 1955) and for the Agricultural Hall of Fame (\$95,000 in 1960). (There is also a museum of art and a museum of natural history at the University of Kansas. However, as in the case with many other State universities, the amounts expended for cultural activities are not classified separately and are, therefore, impossible to determine.)

An amount of \$200,000 is budgeted for a series of pageants depicting the history of Kansas. The amounts shown above for the Kansas Historical Society and the various historical parks include funds for personnel, maintenance of buildings and grounds, and preservation and extension of museum collections.

Source: James W. Bibb, budget director, department of administration, Feb. 24, 1960.

Kentucky

Amount of State funds in budgets for fiscal years 1960-61, 1961-62:

Public concerts (especially for schoolchildren) from funds allotted to the State council on public higher education (Louisville Symphony)-----	\$106,000
To commission the painting of murals by a 1st-class artist for the University of Kentucky Medical Center-----	50,000
Kentucky Historical Society—museum and publication-----	108,000
Kentucky State Fair (premiums for art work awarded each year)-----	1,000

Source of funds: The general fund and trust and agency fund.

Other information: Kentucky has no agency, the primary functions of which are devoted to fine arts and other cultural activities.

Concerning the allotment of funds for public concerts to the State council on public higher education: Members of the orchestra—that is, the Louisville Symphony Orchestra—also will be available for lectures and film demonstrations as a result of these funds.

Concerning the murals to be painted at the University of Kentucky Medical Center: These murals not only will enhance the esthetic beauty of this vast medical center, but also will be viewed by thousands of persons during the life-

time of the hospital. A large piece of free sculpture will be centered outside the entrance to the new medical center. This work also will be commissioned by the university in behalf of the State.

Concerning the Kentucky Historical Society: The society maintains a museum filled with art pieces in the old State capitol in Frankfort. * * * The society writes legends for all historical highway markers and approximately 150 of them have been erected since 1948. The society also publishes the official State historical quarterly.

Source: Robert R. Martin, commissioner of finance, Commonwealth of Kentucky, Department of Finance, May 19, 1960.

Louisiana

State of Louisiana Art Commission (official State agency created by the legislature in 1938 and supported entirely by State appropriations):

Current annual operating budget, \$20,500 (facilities also provided by the State).

Program set up in two major categories: 1. Baton Rouge Art Galleries; 2. extension services (including the loan and circulation of free traveling exhibitions and slide talks).

Executive board (serving without pay of any sort): State superintendent of education, president of Louisiana State University, president of Baton Rouge Art League.

Source: Jay R. Broussard, director, State of Louisiana Art Commission, February 1960.

Maine

Amount of State funds appropriated for current biennium:

	1959-60	1960-61
State-created or State-sponsored agencies:		
Maine Art Commission.....	\$3, 500	\$2, 500
State museum.....	6, 272	6, 292
State historian.....	500	500
Park commission (restoration of forts and memorials).....	0	48, 400
Groups or organizations which receive State grants:		
Knox Memorial Association (toward support of Montpelier).....	1, 000	1, 000
Maine Historical Society.....	2, 750	2, 750
Aroostook County (to restore forts).....	5, 000	0
Various towns, purchase of histories.....	2, 075	0
Maine Federation of Music Clubs for biographical sketches of Maine composers.....	750	0

Method of allocation: The individuals and groups involved appear before the legislative appropriations committee and explain the need and the funds which are approved by legislative action are then sent directly to the group or organization.

Source: David F. White, budget examiner, department of finance and administration, bureau of the budget, Feb. 29, 1960.

Maryland

Amount of State funds appropriated in 1960:

Star Spangled Banner Flag House Association to assist the association in perpetuating the old Flag House.....	\$2, 500
Baltimore Symphony Orchestra Association, Inc.....	25, 000
Maryland Historical Society (among whose activities are the preparation of historical road markers).....	27, 500
Maryland house and garden tours to assist Historic Annapolis, Inc. (appropriation provided through the department of economic development).....	1, 000
Maryland State Fair Board.....	14, 400

Source of State appropriations and method of allocation: All amounts listed come from general fund revenues, with the single exception of funds for the Maryland State Fair Board, which come from racing revenue. All amounts are allocated as lump sum grants. In most instances the amounts are stated by law or are calculated on the basis of legal formulas; the remainder are determined in the course of the budget process.

Other information: Although many of the organizations and institutions listed operate on the basis of State charters * * * they can [not] be identified appropriately as State-created or State-sponsored * * * there are no State-created or State-sponsored agencies whose major interest is in cultural activities, but * * * there are groups or organizations * * * which receive State support for the promotion of cultural activities.

Source: Dwight C. Smith, Jr., budget analyst, department of budget and procurement, Mar. 15, 1960.

Massachusetts

(Partial reply)

The art commission (for the Commonwealth) has complete jurisdiction over State commissions for sculpture, design of medals, and the like.

An important new venture which began last summer is the Metropolitan Boston Arts Center. The Metropolitan District Commission, which is a State agency, contacted with a local drama group for the production of plays in an open-air summer theater, which was constructed by the MDC.

Source: Martin Lichterman, research director, executive department, the Commonwealth of Massachusetts, Mar. 15, 1960.

Michigan

Amount of State funds appropriated for the current year: Historical commission, \$100,979.

Other information: The State of Michigan does not directly support any State, local, or private organizations relating to fine arts and cultural activities, as such.

Source: James W. Miller, controller, department of administration, Feb. 22, 1960.

Minnesota

State art society: Governing board consists of the Governor, the president of the university, as ex-officio members, and 11 other members appointed by the Governor by and with the advice and consent of the senate for 4-year terms. Included in such appointees shall be four artists or connoisseurs of art, one architect, and one person prominently identified with education (no appropriation from the State).

Minnesota State Historical Society: Receives an annual appropriation of \$225,000. Although a private body, 89 percent of the operational cost of the society is financed by State appropriation. Construction of the building was by State appropriation, as well as the maintenance and custodial care of the building.

Minnesota State Fair art exhibit: While the State fair board only spends about \$5,000 a year on premiums and overhead expenses for the art exhibit, the major portion of the \$10 million investment in land, buildings, and improvements of the State fair was by legislative appropriations.

Source: Florence Reber, department of administration-budget, Feb. 19, 1960.

The cultural climate in Minnesota is excellent, and we have a multiplicity of activities, largely conducted and supported by private resources. The interest and enthusiasm of our citizens in this respect is indeed fortunate, since * * * the legislature does not appropriate extensively for direct State support in this area.

Source: Orville L. Freeman, Governor, State of Minnesota, Mar. 1, 1960.

Mississippi

Pertinent information reported: The legislature in 1958 authorized the restoration of the old capitol located in Jackson. * * * This capitol was erected in 1840 and remained the seat of government until 1903. * * * When it is completed, it will be the State's outstanding museum of Mississippiana.

Source: J. M. Tubb, State superintendent of education, department of education, Jackson, Miss., Sept. 16, 1960.

Missouri

Amount of State funds appropriated for 1950-61 biennium :

State museum (contained in the appropriation of the division of resources and development)-----	\$34, 000
State historical society-----	196, 675

Source : George A. Bell, assistant budget director, division of budget and comptroller, Mar. 9, 1960.

Montana

Amount of State funds appropriated for fiscal year ending June 30, 1958 :

Montana Historical Society-----	\$65, 208
Montana Fine Arts Commission-----	66, 743

Other information : The fine arts commission spent \$1,612 during the fiscal year ending June 30, 1958. This was not a legislative appropriation, but is still considered State funds. The money was received from private donations.

The board of directors of the State historical society is presently appointed by the Governor. The Governor is also chairman of the fine arts commission.

Source : J. Hugo Aronson, Governor, State of Montana, Feb. 15, 1960 ; Robert J. Smith, budget analyst, director of the budget, Feb. 25, 1960.

Nebraska

No such support (that is, State financial support of the fine arts or cultural activities) is given to any activity of this kind in Nebraska from any type of State fund.

Source : Jack W. Rodgers, director of research, legislative council, Mar. 18, 1960.

Nevada

Amount of State funds appropriated from the general fund :

State museum-----	\$41, 757
Nevada Historical Society-----	29, 748

Source : Grant Sawyer, Governor, State of Nevada, Mar. 11, 1960.

New Hampshire

Amount of State funds appropriated for fiscal 1960 : League of New Hampshire Arts and Crafts, \$8,000.

Source : Leonard S. Hill, comptroller, division of budget and control, department of administration and control, Mar. 2, 1960.

New Jersey

Tabulation of specific appropriation from "Governor's 1961 Budget Message" :

Activity	1959 expended	1960 appropriated	1961 recommended
State capitol development commission-----	\$20, 000		
State board of architects-----	38, 759	\$29, 178	\$34, 496
State museum-----	334, 328	350, 293	360, 865

Other information :

State financing of these and other activities depend upon the factors of public policy, need, and advisability, and the availability of funds.

It should be noted that some portion of the total State share to education (almost \$163 million or 39 percent of the 1961 recommended budget) is used to teach fine arts subjects to students in this State.

(Source : Abram M. Vermoulen, director, division of budget and accounting, department of the treasury, Feb. 26, 1960.)

New Mexico

Amount of State funds appropriated:

Museum of New Mexico (for current fiscal year):	
Anthropology-----	\$64,553
History ¹ (presently included in administration).	
Fine arts-----	46,429
Folk art-----	39,210
Administration-----	67,071
Custodial and maintenance-----	56,212
State monuments-----	13,663
Publications (presently included in administration).	
Libraries (of cultural and artistic materials)-----	27,862
Total-----	320,000

¹ In current reorganization of the museum structure, plans are completed for separate budgeting of funds for a division of history and a department of publication, in the next—1961-62—general appropriation.

(As a separate line item in the museum's budget is the sum of \$5,000 administered by the museum for—and allocated to—the Roswell (municipal) Museum, Roswell, N. Mex., for maintenance of an exhibit memorializing R. H. Goddard, the pioneer rocket technologist whose experiments were conducted in the vicinity of Roswell.)

Historical Society of New Mexico (annual appropriation)-----	\$10,000
Inter-Tribal Indian Ceremonial Association (current annual appropriation from general revenues)-----	29,300
Old Lincoln County Memorial Commission (current annual appropriation from general revenues)-----	22,500
The State fair (current annual appropriation earmarked from fair revenues)-----	1,000,000

Additional information:

Museum of New Mexico: Our principal State agency devoted to cultural activities is the Museum of New Mexico, founded in 1909 by an act of the (then) territorial legislature. It is supervised by a board of regents of seven members, appointed by the Governor. Its fields of operations are four in number: southwestern anthropology, southwestern history, fine arts, and international folk arts. * * * Besides exhibits, related museum activities include public lectures * * * concerts (folk art), film rental service, archival and photograph reference service, traveling exhibits (fine arts and folk art), and the use of the three museum auditoriums by local concert and other nonprofit cultural groups.

The museum also is in charge of five State monuments.

The museum publishes a bimonthly journal * * * with about 80 percent of costs covered by State funds.

State financial support for the museum is in the form of a biennial general appropriation against general revenues.

Historical Society of New Mexico: Closely connected with the museum is the Historical Society of New Mexico, originally founded in 1859 and reestablished in 1881. A private organization, it has statutory right to use certain rooms in the palace of the Governor for the exhibition of its collections, which are in the care of the museum staff. In cooperation with the museum and the University of New Mexico it publishes the quarterly *New Mexico Historical Review*. It receives an annual appropriation of \$10,000, from general revenues, upon a budget prepared and presented to the legislature by the museum in conjunction with the museum's own biennial budget request. Almost all of this mount is expended by the *Review* publication costs, and the salary of an archivist.

Inter-Tribal Indian Ceremonial Association: A nonprofit corporation designated as a State agency for the purpose of encouraging the preservation and development of Indian arts and crafts and preserving traditional rites and ceremonials. The association presents a public exhibition of ceremonial and wares, by Indians * * * every year.

Old Lincoln County Memorial Commission: A State commission appointed by the Governor to maintain the old Lincoln County courthouse and related buildings as a historical museum.

The State Fair: May be considered a cultural activity on the basis of its displays of arts and crafts. It is a State agency, the board of which is appointed by the Governor, for the purpose of holding annual exhibits primarily of agricultural and mineral products and equipment, and other features which the commissioners may deem consonant with the purpose of a State fair. It has its own extensive grounds and buildings in Albuquerque.

Source: Bruce T. Ellis, acting director, Museum of New Mexico, Palace of the Governors, Mar. 1, 1960.

New York

Amount of State funds appropriated and descriptions of activities:

Advisory Council on the Arts: Passed by the legislature in 1960 with a supporting appropriation of \$50,000 to survey ways in which the State could encourage appreciation of, and participation in the fine and performing arts.

Division of archives and history of the State department of education: Administrative costs will amount to about \$135,000 in 1960-61. This division prepares materials and exhibits a collection of historical objects. It also assists local historians, erects markets, and manages local record programs.

Commission on Historic Sites: With an appropriation of about \$240,000, the State will maintain 20 historic sites in 1960-61. Among sites which will be preserved, restored, or refurbished by these funds are: Fort Crailo; Johnson Hall; John Brown Farm; John Jay Homestead; Philipse Manor; Schuyler Mansion; Walt Whitman home; and Washington's headquarters.

State Museum and Science Service: About \$421,000 are expected to be spent for such activities in 1960-61. The State museum maintains exhibits and collections of scientific and cultural interest. (The science service conducts research, publishes results, offers scientific services, and cooperates with other public and private research organizations.)

Marine Stadium at Jones Beach: Stadium was constructed with State funds at a cost of \$4.2 million. It is leased to private producers during the summer for theatrical performances.

Saratoga Springs Reservation: State leases a theater to a professional summer stock company. Free concerts and chamber music are provided at the reservation's Hall of Springs.

New York State Power Authority: Thomas Hart Benton's murals at the St. Lawrence and Niagara power projects were commissioned by the authority at a cost of about \$30,000. The authority also participated with Canada in commissioning Morton Gould's St. Lawrence Suite for the opening ceremonies of the St. Lawrence Seaway.

Parks and other facilities are made available for the performing arts, such as the dance festival at Watkins Glen in Finger Lakes region, the Arena Theater at Albany State Teachers College, and free Shakespearian drama in New York City's Central Park.

New York State Fair: The fair features exhibits of painting and sculpture by professional artists, displays of Indian handicrafts, and fosters achievement in the graphic arts and music in other ways.

Other information included:

At the Governor's request, a bill was introduced in the legislature this year to establish an advisory council on the arts, supported by an appropriation of \$50,000. This bill was passed as chapter 313, laws of 1960. The council will conduct a comprehensive survey of the State cultural resources and make recommendations to the Governor and to the legislature by October 31, 1960, concerning ways in which the State can encourage appreciation of and participation in the fine and performing arts.

The Governor also proposed legislation to create a temporary State commission, supported by an appropriation of \$50,000 to prepare for State participation in the [World's] Fair. This became chapter 429, laws of 1960.

Source: William J. Ronan, secretary to the Governor, executive chamber, May 11, 1960.

*North Carolina***Amount of State funds appropriated for 1959-61:**

	Appropriations	
	1959-60	1960-61
State art society.....	\$129,559	\$137,105
Department of archives and history.....	411,944	394,439
North Carolina Symphony Orchestra (grant-in-aid).....	30,000	30,000
Old Salem, Inc. (grant-in-aid).....	50,000	0
Tryon Palace Commission.....	72,886	69,055
State museum of natural history.....	37,676	37,706
Bennett Memorial.....	50	50
Confederate Museum (at Richmond, Va.).....	200	200

Source of appropriations: In North Carolina, State support is a strict term relating to appropriations from tax funds. Where appropriations are mentioned * * * these do not include the activity's operating receipts nor does it include State tax funds spent for capital improvements or other capital outlay.

Other information:

The State Art Society: A private nonprofit organization instrumental in operating the North Carolina Museum of Fine Art, which has collections valued at about \$3 million. About \$1 million worth of these collections were purchased with State funds (tax funds appropriation). Also, the building has been provided by State funds. Operating expenses are appropriated in major part by the State.

The State department of archives and history: An agency financed almost entirely by State funds. It operates the State Museum of History (the Hall of History). The agency also sets up historical markers and develops and maintains certain historical sites, including several local museums.

The State Museum of Natural Science at Raleigh (under the State department of agriculture): Established about 1850. Now each of the three major museums in Raleigh—North Carolina Museum of Fine Art, Hall of History, and State Museum of Natural History—is under a different State agency.

The Tryon Palace: Reconstruction and rehabilitation of palace and grounds of the colonial Governor in old capital town of New Bern. A private endowment has provided practically all of the capital outlay and physical maintenance. Operating expense is paid by admission fees with the deficit being paid out of State fund appropriations. The property is held in the name of the State.

Historical sites administered by the department of archives and history:

Alamance Battleground (includes a museum) supported entirely by State appropriations; Bentonville Battleground (includes a museum); Brunswick Town (a museum is being developed here); Town Creek Indian Mound (includes a mound temple and a museum); the Covered Bridge; James Iredell House; Zebulon B. Vance birthplace; President James K. Polk birthplace; Charles B. Aycock birthplace; House in the Horseshoe; Temperance Hall.

Town anniversary celebrations to which State has contributed: Town of Bath 300th anniversary celebration; town of New Bern 250th anniversary celebration.

Historical associations which receive State funds:

Roanoke Island Historical Association: A private organization which is involved in presenting the outdoor drama "The Lost Colony" and in the maintenance of old Fort Raleigh. The State pays their deficits occurred with reference to these.

The Smoky Mountains Historical Association: Deficits incurred from several summer performances of certain outdoor dramas are met by State-appropriated funds.

Other recipients of State support:

Historic Halifax, Inc.: State assistance for restoring certain buildings.

Gov. Richard Caswell Memorial Park: Historic site administered by an independent commission.

Old Salem, Inc.: State assistance for certain restoration.

The North Carolina Symphony Orchestra: Deficits of this activity are paid by the State. Many of its performances are given without admission charge.

Source: Charles R. Holloman, budget analyst, education, department of administration, June 1, 1960.

North Dakota

Funds appropriated by the North Dakota Legislative Assembly are not earmarked for any specific cultural purpose.

In 1959, the State museum received an appropriation of \$172,200.

Source: A. E. Mead, commissioner, North Dakota State Board of Higher Education, Mar. 3, 1960.

Ohio

Amount of State funds appropriated for the 1959-61 biennium.

	Fiscal 1959-60	Fiscal 1960-61	Biennium
Ohio Historical Society.....	\$609,755	\$598,716	\$1,208,471
Capital improvements.....	(1)	(1)	(165,000)
Total.....			1,373,471
Anthony Wayne Parkway Board (operating expenses).....	23,212	23,356	46,568

(1) Not available.

Source of funds: State general revenue fund.

Description of activities:

Ohio Historical Society: This organization (financed partly by State funds) has as its purposes the collection and preservation of records, artifacts, and sites from which Ohio history may be compiled and understood. The society maintains the Ohio State Museum and its extensive library, and 59 State memorials. Its bureau of archives administers and exhibits the important documents dealing with the history of Ohio.

Anthony Wayne Parkway Board: This board plans and promotes, through the cooperation of various local, State, and Federal agencies, the development of a unified system of parks and historical shrines in the 23-county parkway district. It promotes the development of projects and is charged with preparing drawings and reports for the establishment of markers, restorations, and museums. (It has, however, no authority to develop or maintain any project.)

Source: Department of industrial and economic development, division of research and Planning, Columbus, Mar. 11, 1960.

Oklahoma

If you exclude libraries and historical museums, the State of Oklahoma gives no financial support to agencies of this type. We presume that you do not include libraries and historical museums in this category. No financial support is given to private groups of this type. There is no State art commission or council.

Source: J. Howard Edmondson, Governor, Mar. 14, 1960.

Pennsylvania

Amount and source of State funds (for fiscal biennium 1959-61):

The State, out of its general fund, provides aid in the form of grants to several cultural institutions, however, these grants are given primarily to support the educational program being conducted by these institutions:

Philadelphia Commercial Museum.....	\$60,500
Philadelphia Museum School of Art.....	193,600
Carnegie Museum, Pittsburgh.....	50,000

Other activities supported: The Pennsylvania Historical and Museum Commission whose primary function is the preservation of Pennsylvania's historic heritage is currently cosponsoring a lecture series on Pennsylvania life and culture. The cost of this program, paid out of the commission's general fund appropriation will amount to approximately \$300. The commission also cosponsors seminars on Pennsylvania culture at the State university.

Source: David R. Baldwin, budget secretary and deputy secretary of administration, Mar. 7, 1960.

Rhode Island

Amount of State funds: Direct appropriations (for current fiscal year except as otherwise noted):

Free concerts for public school students-----	\$7, 000
Free public concerts-----	7, 000
Free public operatic performances-----	7, 000
Rhode Island Building at the Eastern States Exposition-----	4, 000
Subsidies:	
Rhode Island Historical Society-----	9, 700
Newport Historical Society-----	1, 500
Cocumcussoc Association-----	1, 000
General Nathanael Greene Homestead-----	1, 500
Varnum House Museum-----	1, 500
Old Slater Mill Museum-----	10, 000
Newport Music Festival-----	5, 000
Providence Philharmonic Orchestra-----	2, 500
Irish Music Festival-----	2, 500
Woonsocket Mardi Gras-----	6, 500

Source of funds: It may be generalized that where specific appropriations are voted they are made from general funds and rarely from particular earmarked receipts. No formula can be devised which adequately describes the method of apportioning funds to each program, but the amounts may be said to be predicated upon the widespread enthusiasm with which the citizens of Rhode Island and their representatives embrace cultural and fine art projects.

That this enthusiasm is growing is evinced by the continually increasing expenditures for educational and cultural purposes. For example * * * the increase in [State] appropriations to subsidize cultural organizations was approximately 30 percent [over the last 3 years].

Rhode Island has maintained * * * a generally consistent policy of refraining from taxing educational and related cultural institutions and has even extended this benefit to some of their personnel. More recent application of similar foresight has resulted in the general practice of granting free use of State-owned buildings to private organizations for the presentation of functions in the public interest.

The general assembly, with the assent and cooperation of the executive branch, traditionally holds well publicized commemoration exercises on the occasion of Lincoln's birthday.

Still another enactment of the last legislative session has potentially great significance. The Historic Area Zoning Act enables city and town authorities to draw up regulations for the protection of areas of historic interest.

Other information: The Department of Public Works bears the responsibility for the repair and maintenance of historical monuments. Some of the more important of these are: Butts Hill Fort in Portsmouth, the site of the only land battle in Rhode Island during the Revolutionary War; General Stanton Monument in Charlestown * * *; Great Swamp Fight Monument where the major battle of the Indian King Philip's War was fought in 1675; and Queen's Fort in Exeter which was an ancient Indian fortification.

Source: Charles A. Kilvert, director of administration, State of Rhode Island and Providence Plantations, March 15, 1960.

South Carolina

The following related activities appear in the State of South Carolina appropriations for fiscal 1960-61:

Archives Department: Calhoun Papers project-----	\$9, 592
Confederate Relic Room administration-----	3, 571
Woodrow Wilson home maintenance repairs-----	650
Poet Laureate-----	600
To match other funds provided for purchase by the State of a collection of the works of William Gilmore Sims-----	5, 000
Confederate Museum-----	100
Oakley Park Red Shirt Shrine-----	1, 800

Source: Appropriations for 1960-61. State of South Carolina—State publication bearing name of E. C. Rhodes, comptroller general.

Tennessee

Amount of State funds appropriated by the general assembly (for fiscal 1959-60) :

State library and archives.....	\$250, 000
Historical grants-in-aid.....	300, 000
State museum.....	¹ 20, 000

¹ This is not a separate appropriation ; however, the amount set out is expanded from the Department of Education's appropriation for the museum.

Source of funds : General revenue.

Other information :

The State library maintains the legislative reference library and a technical and historical library. * * * In the archives records of the State government are preserved.

Historical grants-in-aid are made available to some 15 private nonprofit commissions and associations for the preservation of historical sites throughout the State of Tennessee.

In the State museum are preserved and exhibited costumes and relics of historical periods in Tennessee. The Tennessee archeological exhibit is also located in the museum with many rare specimens in pottery and stone implements and an Egyptian mummy.

Source : Edward J. Boling, director, division of finance and administration, Mar. 8, 1960.

Texas

Amount of funds appropriated (for fiscal year ending August 31, 1960) :

Library and historical commission.....	\$395, 826
State parks board.....	406, 104
Historical State parks.....	38, 234
Historical survey committee.....	23, 020
Museums.....	131, 745

Source : Jess M. Irvin, Jr., administrative assistant, executive department, May 31, 1960.

Utah

Amounts of State funds appropriated (according to recent budget) :

Utah State Institute of Fine Arts (current budget allocations) :	
Art contest.....	\$2, 000
Writing contest.....	2, 000
Crafts.....	500
Utah Symphony Orchestra.....	13, 000
Total.....	17, 500
Utah State Fair Association (typical of recent budgets) :	
Fine arts contest (premiums).....	\$1, 150
Ceramics contest.....	625
Music contest.....	325
Total.....	2, 100

Source of funds : General revenues.

Method of allocation : Funds are allocated by the art institute board consisting of 13 unpaid directors appointed by the Governor.

Other information : The Legislature of the State of Utah created the Utah State Institute of Fine Arts, effective May 11, 1937, an agency which has been charged with the responsibility of fostering all of the fine arts in Utah. The organizational structure of this agency envisions activities and projects in art, drama, writing, art museum, dancing, and music.

In recent years the total appropriation to the art institute has been \$10,000 per year; however, during the current biennium this amount was increased to \$17,500.

Source: Harold L. Gregory, secretary and treasurer, Utah State Institute of Fine Arts, Mar. 14, 1960.

Vermont

Amount of funds appropriated:

Vermont Symphony	\$5,000
Vermont Historical Society (1960)	20,000

Source of funds: General fund. No special taxes are earmarked for these purposes.

Other information: The Vermont Historical Society is a semiprivate State agency which obtains approximately half of its funds from membership and endowment funds.

Source: Lawrence J. Turgeon, State librarian, May 25, 1960.

Virginia

Amount of funds appropriated (under current State budget):

The Barter Theater (Abingdon)	\$15,000
Confederate Museum (Richmond)	1,800
Valentine Museum (Richmond)	5,000
Virginia Museum of Fine Arts	271,000

Source of funds and method of allocation: Appropriated by the State legislature from the general fund on recommendation of the Governor's budget committee.

Other information: At the Virginia Museum, a combination of State funds and revenues (membership dues, admission fees, sales, desk, etc.) pays for operation and maintenance of the building, salaries, costs of exhibitions, programs, events and the artmobile. Endowment income and gifts are used primarily for the purchase of art for the collections.

Source: Leslie Cheek, Jr., director, Virginia Museum of Fine Arts, Mar. 1, 1960.

Washington

Amount of funds appropriated (for fiscal 1960):

State historical society (Tacoma)	\$55,155
Eastern Washington Historical Society (Spokane)	28,191
State capital historical society (Olympia)	23,993
State museum	25,948
Henry Art Gallery	14,633
Parks and recreation commission museums	46,075

Source of funds: All of these expenditures are supported by the State's general fund except for the parks and recreation commission, which is financed from an earmarked portion of driver's license fees and highway fines and forfeitures.

Other information: The parks and recreation commission maintains three museums at Fort Columbia, Fort Simcoe, and Ginko Petrified Forest. The commission employs a full-time historian, and three museum curators during the summer months. The University of Washington operates the Washington State Museum and the Henry Art Gallery on its campus in Seattle.

Source: Warren A. Bishop, budget director, office of the Governor, central budget agency, Mar. 10, 1960.

*West Virginia***Amount of funds appropriated, West Virginia Centennial Commission :**

To be invested for each of the years 1959 and 1960.....	\$100, 000
For operating expenses.....	12, 500
State department of archives and history (fiscal 1961).....	44, 490

Source of funds : General revenue fund.

Other information : The State department of archives and history maintains a library of more than 100,000 volumes.

It also maintains a museum. Moreover, it is interesting to note that contributions to the museum last year cost as much to produce as the department's appropriation. There were approximately 40,000 visitors to the museum last year.

Source : Cecil H. Underwood, Governor, Mar. 11, 1960.

*Wisconsin***Amount of funds appropriated (1959-61) :**

	1959-60	1960-61
State fair (department of agriculture).....	\$1, 025, 000	\$1, 025, 000
Archeological society.....	800	800
Fine arts commission.....	100	100
Historical markers commission.....	200	200
Historical society.....	783, 210	776, 794
Radio council (State radio broadcast system).....	234, 157	225, 843
	1957-58, actual expenditures	
Portraits of former Governors.....		\$5, 197

Description of activities :

State fair : The objectives of this appropriation are to conduct the annual Wisconsin State Fair and to maintain the State Fair Park and its buildings in line with funds available from operation of the fair, rental received from buildings, income from special events, and revenue from concession rentals.

Archeological society : The archeological society studies and attempts to preserve antiquities. The State appropriation is used to pay for publication of the Wisconsin Archeologist.

Fine arts commission : The commission approves the design, structure, composition, location, and arrangement of all monuments, memorials, and works of art which become the property of the State, excluding those acquired by the University of Wisconsin and the State historical society.

Historical society : Administration, museum, library, physical plant, business office, field office, education and interpretation, and sites and markers are supported almost entirely from State appropriations. Publications, Villa Louis, Old Wade House, and the historymobile are supported all or largely by private funds.

The library collects and preserves books, pamphlets, periodicals, newspapers, manuscripts, etc.

The museum collects, preserves, and displays objects and pictorial material portraying the history of Wisconsin and the West. The new Federal highway program pays the cost of salvaging historical items * * * but the State must make the initial survey.

The American History Research Center * * * focuses research on local history and operates a grants-in-aid program to encourage writing of local history.

Nelson Dewey Park : This is the State's contribution to operation of the State farm and craft museum at Stonefield.

Sites and markers: This activity has charge of historic sites operated by the society * * * and the preparation and erection of historical markers.

Historical markers commission: To plan and develop a uniform system of marking for State historical, archeological, geological, and legendary sites in the State. The commission may accept aid and support of local public or private groups.

Radio council: The State network now broadcasts 15¼ hours daily, Monday through Friday * * * and * * * for 10½ hours on Sunday.

University of Wisconsin: It might also be noted that the Memorial Union Theater, part of the university, is open to the public. The theater schedules concerts as well as stage plays and operas.

Other information: As far as the fiscal operation of the agencies is concerned, the method (i.e., of reporting State appropriations) has one shortcoming. The Wisconsin budget spells out the receipts and disbursements by agency rather than by function. Thus, where functions cross agency lines, it is difficult if not impossible to obtain an accurate estimate of the total funds involved.

A case in point is the Wisconsin Academy of Sciences, Arts, and Letters * * * the appropriation listed covers only the cost of the publication of the academy's Transactions (partly covered by membership fees). In addition the academy has for its library the part-time services of a librarian employed by the Memorial Library of the University of Wisconsin, and is assisted in the planning of its annual meeting and the publication of its Transactions by a professor from the College of Letters and Science of the University of Wisconsin. In addition, some of the work for the academy is performed by an employee of the Wisconsin Conservation Commission, a civil service employee of the State of Wisconsin. For an accurate assessment of the expenditure of State funds on behalf of the Wisconsin Academy of Sciences, Arts, and Letters, the monetary value of the work performed by these three persons should be taken into consideration; however, as the cost is absorbed by the State agencies which employ these persons there is no information on the value of this item.

A similar situation exists in practically every case, but the figures cited * * * will give * * * proof that the State does expend moneys for these specific activities in the cultural field. It is not possible to obtain an accurate total.

There are, however, two State activities of definite cultural value which are not set out in the budget document because their costs are entirely absorbed by participating State departments: The functions performed by the Natural Resources Committee, and the State Board for the Preservation of Scientific Areas. For neither function is there an appropriation for operating expenditures. * * * State employee members of these boards are reimbursed for actual expenses by the departments by which they are employed. We understand that particularly in the case of the Natural Resources Committee the hidden costs might amount to a sizable figure, in that the committee is composed of top-level employees who receive part of their salaries for work performed in the service of the committee.

Source: M. G. Toepel, chief, legislative reference library, Feb. 26, 1960.

Wyoming

There is no State agency in Wyoming whose major interest is in cultural activities, and no State appropriation is made for fine arts or cultural purposes. The University of Wyoming does participate in and carry on cultural programs.

Source: J. J. "Joe" Hickey, Governor, Feb. 16, 1960.

[From the Congressional Record, Jan. 13, 1960]

CULTURAL ACTIVITIES IN THE DISTRICT OF COLUMBIA

Mr. HUMPHREY. Mr. President, I introduce, for appropriate reference, a bill to provide that 1 mill out of each \$1 of tax revenue of the government of the District of Columbia be set aside in a special fund to be used by the Recreation Board for the District of Columbia to defray in part the expenses of the National Symphony Orchestra, the Corcoran Gallery of Art, and other nonprofit art and cultural programs of the District.

There can be no doubt that the city of Washington is truly one of the most beautiful in the entire world. All who come here are impressed by the city's lovely tree-lined streets, beautiful parks, and its public buildings.

Throughout my service in the Senate, I have consistently supported measures to improve the city of Washington and to make it an even more beautiful and pleasant city in which to live. I shall continue to support such programs because I believe it is in the best interest not only of the city of Washington but the United States itself. After all, Washington is a picture window through which the people of other nations look and draw their judgments about America. Washington should represent the artistic and cultural aspirations of the American people.

Unfortunately, all too little has been done to promote the arts in the Nation's Capital. I was most interested in the study prepared last year by the Library of Congress for Representative Harris B. McDowell, of Delaware, which revealed that Washington's budget has allotted for civic cultural events only \$16,000—of which about \$10,000 helps to support the Watergate concerts. As compared with Washington, New York spends \$2,600,000, Philadelphia \$824,000, and Baltimore \$448,000. The small city of Hagerstown, Md., only a short distance from the Nation's Capital, gives its Museum of Fine Arts \$12,500 out of its regular annual budget—only \$3,500 less than the entire amount that Washington spends out of its more than \$200 million budget.

To date, the promotion and financing of opera, ballet, orchestras, and theaters has been left primarily up to the citizens of Washington itself. Precious little has been given by the District Government to promote the arts. If any city in the United States should be spending money to promote the arts, it should certainly be Washington, the Capital of the United States. I, therefore, believe it is time that Washington join with other cities of our great country to promote the arts by providing that at least a small portion of tax revenue go for such programs.

Under my bill, 1 mill out of every dollar of tax revenue of the District of Columbia, would be deposited in a special fund in the Treasury of the United States. The money in such fund would be made available to the Recreation Board for the District of Columbia to help in defraying at least in part the expenses of the National Symphony Orchestra, the Corcoran Gallery of Art, and other nonprofit art programs.

We can be proud of our fine National Symphony Orchestra and of the Corcoran Gallery of Art, but we in the Congress can take little pride in the fact that we, as the City Council of Washington, have done precious little to promote these institutions and other cultural programs of the District. We have an obligation to join with the citizens of the District to give financial support for the fine arts of Washington.

I ask unanimous consent, Mr. President, that the study made by the Library of Congress at the request of Representative McDowell, to which I have referred, be printed at this point in the Record.

There being no objection, the study was ordered to be printed in the Record, as follows:

EXHIBIT A

Municipal financial support of certain artistic and cultural activities in selected U.S. cities, a compilation of answers to a questionnaire

City	Amount of municipal financial support	Source of municipal financial support	Type of activity supported
Akron, Ohio.....	\$36,000..... \$5,000,000.....	General fund (indirect support in lieu of tax for facility). Direct tax construction cost.....	Art museum. Plans for the construction of a municipal auditorium and "cultural grouping for arts, library and arena."
Atlanta, Ga.....	1 or 3 parts of a \$100,000 recreation program. \$7,400..... \$9,000..... \$5,000..... \$10,000.....	General fund (part of "recreation program")..... General fund..... do..... do..... do.....	Band concerts. Atlanta Symphony Guild. Atlanta Pops Concert. Municipal Theater Under-the-Stars. Atlanta Art Association for Benefit High Museum and School of Art.
Baltimore, Md.....	1959 appropriations: \$25,594..... \$119,064..... \$288,000..... \$15,000..... \$90,000 (this year's appropriation). Appropriated in 1958-59: \$73,430..... \$30,000..... \$27,300..... Calendar year 1958: \$232,405.87.....	do..... do..... Endowment funds (estimated income)..... General funds (pensions)..... General funds..... Real estate tax and other current revenues..... do..... do..... Payments from Chicago Park District, an independent municipal corporation in the city of Chicago. do..... do.....	Municipal Museum. Bureau of Music. Walters Art Gallery. Birmingham Museum of Art. Albright Art Gallery. Buffalo Philharmonic Orchestra Society, Inc. Kleinhans Music Hall. Art Institute of Chicago.
Dallas, Tex.....	\$80,000.....	General revenues, "the major part of which is ad valorem tax," Local taxes, grants and gifts, and revenues..... Civil City of Evansville.....	Museum of Science and Industry. Chicago Natural History Museum (field museum) Fine Arts Museum.
Detroit, Mich.....	1959-60 gross appropriation, \$543,081. 1959 contribution, \$9,200..... Proposed budget for 1960, \$18,400..... 1959 contribution, \$9,200..... Proposed budget for 1960, \$18,400..... \$12,500 (provided for in annual budget). \$19,500..... \$20,000..... \$5,000..... \$25,000.....	do..... do..... School City of Evansville..... General revenues..... do..... do..... do..... do.....	Chicago Natural History Museum (field museum) Fine Arts Museum. Arts Commission. Evansville Museum of Arts and Sciences. Do. Washington County Museum of Fine Arts. Museum of Natural History. Museum of Fine Arts. Civic Theatre. Houston Symphony.

Kansas City, Mo.	For fiscal year ended Apr. 30, 1959: \$21,211	General fund; park funds.....	Nelson Art Gallery (buildings and ground main- tenance).
	\$9,025	General fund.....	Philharmonic Orchestra (free rent).
	\$42,830	General debt and interest fund.....	Starlight Theater (debt service for facility devel- oped by park department).
	\$48,231	General fund.....	Museum (buildings and ground maintenance).
	\$33,592	General revenues.....	Liberty Memorial (operation and maintenance).
Los Angeles, Calif.	Appropriation for fiscal 1959-60: \$196,998.	Tax and general revenues.....	Department of municipal art: bureau of music.
Newark, N.J.	\$40,000 annually	Appropriated by city.....	Newark Museum.
New Orleans, La.	Appropriated "this year": \$5,000	do.....	Delgado Museum of Art.
	\$2,500	do.....	New Orleans Philharmonic Society.
	\$875	do.....	New Orleans Opera House Association.
New York, N.Y.	\$944,525 (operating budget, July 1, 1959, to June 30, 1960).	Tax levy and general fund revenues.....	Musical City Concerts.
	\$904,989 (capital budget, Jan. 1, 1959, to Dec. 31, 1959).	Capital allocations.....	Metropolitan Museum of Art.
	\$1,329,559 (operating budget, July 1, 1959, to June 30, 1960).	Tax levy and general fund revenues.....	Do.
	\$1,071,985 (capital budget, Jan. 1, 1959, to Dec. 31, 1959).	Capital allocations.....	American Museum of Natural History.
	\$125,140 (operating budget, July 1, 1959, to June 30, 1960).	Tax levy and general fund revenues.....	Brooklyn Institute of Arts and Children's Museum.
	\$95,866 (operating budget, July 1, 1959, to June 30, 1960).	do.....	Brooklyn Institute of Brooklyn Academy of Music.
	\$69,510 (capital budget, Jan. 1, 1959, to Dec. 31, 1959).	Capital allocations.....	Do.
	\$127,000 (operating budget, July 1, 1959, to June 30, 1960).	Tax levy and general fund revenues.....	Museum of the City of New York.
	\$50,250 (capital budget, Jan. 1, 1959, to Dec. 31, 1959).	Capital allocations.....	Norfolk Symphony Orchestra.
Norfolk, Va.	\$2,000	General revenue.....	Norfolk Museum of Arts and Sciences.
Oakland, Calif.	\$69,083	do.....	Art and pictures department of main library.
	1958-59:	do.....	
	Salaries for a professional staff of 6 plus \$2,000 allowance for books and \$500 for pictures.	Annual appropriations by city council to library department from which library and museums commission adopts an operating budget.	
	\$70,377	do.....	Oakland Public Museum.
	\$57,212	do.....	Art Museum.
	\$31,577	do.....	Snow Museum.
	\$25,000	General revenues.....	Academy of Fine Arts.
Philadelphia, Pa.	\$75,000	do.....	Robin Hood Dell.
	\$25,000	do.....	Philadelphia Grand Opera.
	\$524,750	do.....	Philadelphia Art Museum and Rodin Museum.
	\$30,000	do.....	Johnson paintings.
	\$10,000	do.....	Philadelphia Art Festival (every 2 years).
Pittsburgh, Pa.	\$35,000 (1959).	do.....	Pittsburgh Symphony.
	\$20,000 to \$30,000 (annually)	General revenues (through specific appropria- tions each year).	Free summer band concerts.
	\$25,000 (approximate cost to city annually).	do.....	Arts and Crafts Center.

See footnotes at end of table.

Municipal financial support of certain artistic and cultural activities in selected U.S. cities, a compilation of answers to a questionnaire—Con.

City	Amount of municipal financial support	Source of municipal financial support	Type of activity supported
Providence, R.I.	Current appropriations: \$24,877 \$1,500	General revenue	Museum in Roger Williams Park.
Reading, Pa.	\$140,000 (approximate expenditures for 1959) \$3,028 (1959) \$5,000	General revenues (budgeted annually according to estimated needs). do Direct appropriation.	Band concerts. Recreation Bureau (sponsors orchestra, Nature Museum, etc.). Bureau of parks weekly band concerts. Valentine Museum.
Richmond, Va.	1959-60 expenditures: \$10,000	General revenues or real estate taxes.	Civil Music Association.
Rochester, N.Y.	Not indicated. \$20,000	do	"Opera Under the Stars." Museum.
Sacramento, Calif.	1959-60 budget amounts: \$4,500 \$1,000 \$65,866 \$17,000	Not indicated. General ad valorem taxes. do do do	Philharmonic Orchestra. Park band concerts. Crocker Art Gallery (city owned). Children's art and dancing classes (city recreation department). St. Louis Art Museum.
St. Louis, Mo.	1958 revenue: \$320,007.53	Permanent levy of \$0.02 per \$100 valuation on all real and personal property (established under State law in 1907).	
St. Paul, Minn.	1959 city budget appropriations: \$15,500	Appropriations "financed as part of the overall city budget."	St. Paul Gallery and School of Art.
San Antonio, Tex.	\$10,000 \$81,000 (approximate budget for ensuing year). \$81,000 \$1,500	Supported primarily by general fund. do do	St. Paul Civic Opera. Witte Museum.
San Diego, Calif.	1959-60 city budget: \$57,159 \$19,289 \$48,715 \$45,949 \$10,000	General revenues. do do do do	2 municipal auditorium. San Pedro Playhouse (auditorium devoted primarily to theatrical productions). Fine Arts Gallery. Serra Museum (local history). Natural History Museum. Museum of Man (anthropology). San Diego Symphony.
San Francisco, Calif.	1958-59 budget: \$158,365 (taxes, \$120,065; other, \$37,700). \$35,493 (taxes). \$255,456 (taxes, \$254,856; other, \$600)	Budget of the city and county of San Francisco. do do	Art commission. War Memorial Art Museum. California Palace of the Legion of Honor (art museum). De Young (art) Museum. Everhart Museum.
Scranton, Pa.	\$307,942 (taxes, \$307,092; other, \$250). An average of about \$28,740 per annum over the past 10 years.	General funds.	

Seattle, Wash.....	\$233.37.....	City's annual budget funds without regard to income source.	Art commission.
	\$34,097.55.....	do.....	Art museum.
	\$18,090.....	do.....	Public music.
	\$62,743.57.....	do.....	Art division of the library department.
Springfield, Mass. ²	\$33,127.93.....	General tax revenues.....	Museum of Natural History.
	\$31,092.45.....	do.....	George Walter Vincent Smith Museum.
	\$18,161.40.....	do.....	William Pynchon Memorial (Connecticut Valley Historical Museum).
	\$1,267.....	do.....	Springfield Museum of Fine Arts.
	Not indicated.....	do.....	Fine arts department of library.
Syracuse, N.Y.....	\$25,000 appropriation annually.....	General tax levy.....	Syracuse Museum of Fine Arts (privately chartered institution).

¹ City budget for 1960 based on 1 cent per \$100 valuation of the city. Funds provided by taxes earmarked for this specific purpose.

² Included in the library budget is the position of musical adviser, which is the way in which the city contributes to the salary of the conductor of the Springfield Symphony Orchestra.

Source: Compiled by Anne M. Finnegan and Helen A. Miller, Education and Public Welfare Division, Legislative Reference Service, Library of Congress, July 29, 1959.

Mr. HUMPHREY. Mr. President, I also ask unanimous consent that two letters to the editor, which appeared in the Washington Evening Star of December 23, 1959, and which deal with this subject, be printed at this point in the Record.

(There being no objection, the letters were ordered to be printed in the Record, as follows:)

DISTRICT OF COLUMBIA SHORTCHANGING ITSELF ON CULTURE

I want to commend the Star for the excellent article about the Corcoran Gallery of Art by John McKelway on Sunday, December 13. It is good to have the Star assure us that the Corcoran is vigorously alive on its 100th birthday and looking forward to its second century of service in art and the associated field of education.

But, naturally, along with many other people, it is Mr. McKelway's discussion of what will be needed during these coming years that holds my deepest concern.

To begin with, one point should be fully understood. It is useless and, indeed, misleading to compare the income of the National Gallery of Art with that of the Corcoran. These two great galleries represent two quite different setups. The National Gallery is federally owned and largely federally supported; the Corcoran is not and never has been, nor did William Wilson Corcoran intend that the gallery which bears his name would be a Federal Government institution.

The comparison, rather, should be between the Corcoran and, say, New York's Metropolitan Museum of Art, and with other municipal museums throughout the country. These museums are greatly assisted by municipal tax funds and couldn't continue to remain open without such financial assistance.

According to recent study made by the Library of Congress for Representative Harris B. McDowell, Jr., Democrat, of Delaware, included in the Congressional Record, September 14, 1959, this city spends far less on cultural activities than any of the other 38 cities surveyed. Our budget for the fine arts is only \$16,000, as compared with New York's \$2,600,000, Philadelphia's \$824,000, and Baltimore's \$448,500.

Why, Hagerstown, Md., gives its Museum of Fine Arts \$12,500, which is provided out of its regular annual budget, only \$3,500 less than the entire amount the Nation's Capital spends out of its more than \$200 million budget.

The Star says the Corcoran Gallery needs a little outside help. No, what it needs is inside help, and judging from Mr. McKelway's remarks about lack of heat, of air conditioning, and of peeling walls and canceled exhibitions, more than a little help is needed.

Representative McDowell has introduced a bill to provide 1 mill out of each tax dollar for art and music programs. The bill is cosponsored on a bipartisan basis by Representative Carroll D. Kearns, Republican, of Pennsylvania; Representative John R. Foley, Democrat, of Maryland; and Senator James E. Murray, Democrat, of Montana. Also, the intent of this bill has the support of a wide range of groups including the American Federation of Musicians, the AFL-CIO, and even the Washington Board of Trade.

The plan suggested in this bill is one currently in use in scores of cities where their appreciation of the value of their art galleries, museums, and symphony orchestras produces significant civic support and action. Why should not such help be sought, and given, by Washington, D.C.?

We need not try to compete with the ancient capitals of Europe and Russia. We are still in the process of making our world. But let us compete with our fellow American cities so we can take our proper place in the growing cultural life of these United States.

HORTENSE AMRAM.

The Star's Sunday feature article, "The Corcoran, at 100, Is Still Looking Ahead," is commendable, but the Corcoran Gallery should have been compared, not with the National Gallery of Art, but with the Nation's local, city-aided museums and galleries.

The Star points out that the National Gallery receives a yearly grant from the Federal Government of \$1,853,000. This is true, but information on the amount of financial support given local museums by U.S. cities would have been more apropos and significant—and helpful.

Baltimore contributes \$303,000 to the Walters Art Gallery; Buffalo gives \$73,430 to the Albright Art Gallery; Chicago gives the Art Institute of Chicago \$232,405; Dallas gives its Fine Arts Museum \$80,000; Houston its Museum of

Fine Arts \$20,000; Kansas City its Nelson Art Gallery \$21,211; Newark (N.J.) gives the Newark Museum \$525,426; New Orleans gives its Delgado Museum of Art \$40,000; New York gives the Metropolitan Museum of Art the magnificent sum of \$1,849,514; Norfolk gives its Museum of Art \$69,083. Philadelphia gives the Philadelphia Art Museum \$624,760; Pittsburgh gives its Arts and Crafts Center \$25,000; St. Louis gives its Art Museum \$320,007; San Diego gives its Fine Arts Gallery \$57,159. San Francisco, with a population of 775,000, gives its three city-aided art museums a grand total of \$658,891.

Washington, D.C., with a population greater by 100,000 and one of the wealthiest cities in the United States per capita, doesn't give its splendid local art museums, such as the Corcoran Gallery, one red cent.

The District of Columbia Commissioners have requested \$10,000 for the Water-gate Concerts for the past 2 years and Congress has gladly appropriated this sum. There is every reason for believing that if the Commissioners requested an equal or greater sum for the Corcoran Gallery from local tax revenues Congress would gladly appropriate this also.

It is high time the Commissioners displayed a concern for cultural matters at least equal to that of other U.S. city governing groups.

WILLIAM A. GRANT,
National Committeeman,

Young Democratic Club of the District of Columbia.

The VICE PRESIDENT. The bill will be received and appropriately referred.

The bill (S. 2796) to provide for the adoption in the Nation's Capital of the practice common to many other cities in the United States with regard to cultural activities by depositing in a special fund 1 mill out of each \$1 of tax revenue of the government of the District of Columbia to be used for the National Symphony Orchestra, the Corcoran Gallery of Art, and other nonprofit art programs of the District of Columbia, and for other purposes, by amending the act of April 29, 1942, introduced by Mr. Humphrey, was received, read twice by its title, and referred to the Committee on the District of Columbia.

Mr. THOMPSON. American artists, as citizens of a relatively youthful nation, have long carried on their activities under a considerable handicap. Many of their fellow citizens belittled the significance of the arts, and a good number of those who did view artistic creativity with respect looked across the ocean to Europe as the true home of western culture.

Now, however, there are indications that we are moving into an era in which the American arts will be encouraged to flower in their own land.

I believe that artists play a vital role in showing us the deeper meanings of our world and I approve of governmental acts which indicate the concern of the Nation for the artist and his work.

A number of actions taken already by the Kennedy administration indicate that a view similar to mine is held by the President. The President invited Robert Frost to read at the inauguration ceremonies. (As Secretary of Interior Stewart Udall noted in an article in the New York Times magazine, Mr. Frost is the closest this country has to a poet laureate.) The President subsequently invited 150 distinguished representatives of the arts to attend the inauguration as his personal guests. Then, earlier this month, White House Press Secretary Pierre Salinger called for the establishment of a White House prize for distinguished achievement in music and the arts. I, for one, heard this proposal with considerable enthusiasm and am awaiting with interest the report from the committee which is to study the matter.

There are many ways in which the U.S. Government might underscore its support of the arts.

Artists' professional groups have long called for modification of the unfair tax laws, but so far nothing has come of it. Present law, for instance, forbids a writer from spreading the income earned on a commercially successful work over more than 3 years even if it is his only success and he has worked a lifetime on it. Oddly enough, the Internal Revenue Service has, in the past allowed the income from a book to be declared a capital gain (maximum tax of 25 percent) if the author shows he is not a professional writer. The proceeds of former President Eisenhower's enormously successful memoirs "Cru-sade in Europe," for instance, were taxed in this manner.

I have this year reintroduced my bill to create a Federal Advisory Council on the Arts. It is my feeling that this group could come up with some stimulating answers to the hard question of how government can best move to stimulate and support artistic endeavor.

As government patronage of the arts come into being, we will be wise to bear constantly in mind the aims we are seeking to achieve lest we be detoured away from our objectives. I am a little worried that the National Cultural Center, the enabling legislation for which was enacted under my sponsorship in the House of Representatives, may now be heading for such a detour. When I backed the proposal I had in mind the construction of a comparatively modest multipurpose auditorium here in Washington which could serve as a showplace for the performing arts, related traveling painting and sculpture exhibitions, and so on. But recent newspaper reports indicate that the committee appointed by President Eisenhower to bring the Center into being is contemplating something for more grandiose. The Center, under present plans, is far larger than the population of the metropolitan area of the Nation's Capital can reasonably or realistically be expected to use. It will, in addition, require the destruction of worthwhile existing buildings. The Congress gave the Center a site almost as large as that of the Lincoln Center in New York City on which 6 major buildings will be located. I do not believe the additional land called for in two Republican-sponsored bills before the Congress is needed, or that the powers of the Congress should be exerted to obtain it. Especially is this true when perfectly suitable theaters are being torn down in Washington to provide parking lots. Furthermore, the purpose and function of the Center, as set forth in the present plan, is no longer entirely clear.

I include at this point a number of items on the fine arts which will illustrate the ongoing programs of the Federal Government in the arts, and help document the need for further assistance to and support of the arts as provided in the bills under consideration today.

(The items referred to follow:)

[From the Congressional Record, Sept. 20, 1960]

NATIONAL CULTURAL CENTER—PROGRESS REPORTS BY THE NATIONAL FEDERATION OF MUSIC CLUBS, THE NEW YORK TIMES, AND THE JOURNAL OF THE AMERICAN ACADEMY OF ARTS AND SCIENCES

Extension of remarks of Hon. Frank Thompson, Jr., of New Jersey, in the House of Representatives, Thursday, September 1, 1960

Mr. THOMPSON of New Jersey. Mr. Speaker, 2 years have elapsed since the 85th Congress, on August 22, 1958, enacted into law the National Cultural Center Act.

It seems little short of amazing that 2 years after Congress adopted the National Cultural Center Act, and only 3 years before it is due to expire officials of the National Cultural Center have reached the point where they feel they must know what is to go into the center and what purposes it is to serve.

The New York Times reported on July 31, 1960, that:

"To aid them come to conclusions about what the center should offer, the trustees have engaged G. A. Brakeley & Co. of New York to interview several hundred persons on such questions as how a national cultural center can encourage interest in the performing arts and what organizations should operate in the center."

Professor Arthur Schlesinger, Jr., of Harvard University, tells us there is no automatic virtue in councils such as that which the Congress established to bring the National Cultural Center into being.

Professor Schlesinger adds that: "After a protracted delay, President Eisenhower named the 34 members of the new [National Cultural] center's board of trustees. Of the whole group, only a handful had shown any evidence of knowing or caring anything about the arts; the typical members include such cultural leaders as the former football coach at West Point. * * * His television adviser * * *. We ought to set up a Federal Advisory Council on the Arts composed, not of Presidential chums and other hacks, but of professional and creative artists and of responsible executives [museum directors, presidents of conservatories, opera managers, etc.]."

It is widely known that a presidential assistant, Robert Hampton, who handles the work of the White House patronage desk, selected the people whom President Eisenhower later appointed to the National Cultural Center. When one looks at the tremendous success of the Lincoln Center of the Performing Arts in New York City, one is forced to conclude that part of the current troubles of the National Cultural Center are directly traceable to the White House patronage desk.

I include as part of my remarks a section of the legislative report of the National Federation of Music Clubs and an article from the New York Times:

NATIONAL FEDERATION OF MUSIC CLUBS REPORT OF NATIONAL LEGISLATION CHAIRMAN TO NATIONAL OFFICERS AND NATIONAL BOARD OF DIRECTORS (1959-60)
MEETING IN LOUISVILLE, KY.

NATIONAL CULTURAL CENTER

The 10-acre Foggy Bottom site selected for the National Cultural Center is too narrow and awkward for the architect's plan to build a vast edifice housing all the performing arts under a single roof. The Commission of Fine Arts has raised some fundamental questions about the construction of the overpowering Theodore Roosevelt Bridge which might overshadow the cultural center and render the site generally untenable.

George A. Brakeley & Co. are interviewing top performing artists and art patrons throughout the Nation (to date 150 have been interviewed) on such topics as whether the cultural center should serve principally the city of Washington or the entire United States; how a cultural center can encourage interest in the performing arts; and what organizations should operate in the center.

Carlton Sprague Smith, music division, New York Public Library, heads a panel of five currently checking reaction to the idea of a national cultural center.

When survey work has been completed, the fund raising will begin with the initial appeal to foundations and great wealth, and a later appeal to the lesser wealth. Actual construction will begin only when one-third of the required funds have been obtained.

Still undetermined is the role Government should play in providing Federal guidance to the cultural center and whether or not Government should or will appropriate funds to assist the work of the cultural center.

What is needed realistically, practically, and noncompetitively: not the current \$75 million grandiose proposal, but one all-purpose auditorium that could be constructed and endowed for \$25 million or \$30 million for use as a symphony hall where opera and ballet could be performed. Such a structure should be designed to permit desirable additions and improvements as adequate funds would be acquired.

The fact that some appointments to the Advisory Council on the Arts have been people from fields of endeavor totally unrelated to the arts (a football player, for example), people who never at any time were even remotely aware of the numerous legislative proposals introduced and debated in the Congress for many years for a cultural center makes it not at all surprising that 2 years after congressional authorization to construct a cultural center, what should go into such a structure neither has been determined nor is understood.

Mr. Robert Humphreys, staff director, National Cultural Center, recently informed your national legislation chairman of the appointment by Chairman Robert W. Dowling of National President Bullock to the Advisory Council on the Arts, official confirmation by President Eisenhower anticipated approximately September 15, 1960, 2 years after the enactment of the National Cultural Center Act (Senator J. William Fulbright and Representative Frank Thompson, Jr., sponsors), September 2, 1958.

[From the New York Times, July 31, 1960]

CULTURAL CENTER—HAVE THE PLANNERS OF NATIONAL PROJECT PUT THE CART BEFORE THE HORSE?

(By Ross Parmenter)

Though it is still in the planning stage, the National Cultural Center has already had its ups and downs. One of its greatest ups came on September 2, 1958. That was the day Congress authorized the center and set aside 9 acres along the Potomac for its construction. But a down followed fairly quickly. Sherman Adams, President Eisenhower's assistant, was one of the center's god-fathers and his exit from the Capital meant a delay in the appointment of the necessary trustees.

It was 5 months before the administration got the trustees named. Thereafter things moved fairly rapidly. Edward Durrell Stone, who designed the U.S. Pavilion at the Brussels World's Fair, was engaged to draw up plans for the center and a fundraising firm was engaged to promote it.

Mr. Stone got to work and his plans were unveiled with a fanfare at a news conference in Washington on November 21. It was held in the office of Arthur S. Flemming, Secretary of Health, Education, and Welfare, who is the chairman of the center's board of trustees. The plans showed a series of great circles with the Potomac Parkway being bent back from the river so the center would be directly on the waterfront.

FIVE HALLS

Five halls were called for: an opera house seating 4,000, a concert hall seating 3,000, a playhouse seating 1,800, an auditorium seating 1,000 and another seating 500. All were to be under one roof, with a grand salon capable of seating 6,000 as an extra dividend.

Shortly after the plans were announced, the center had another down. It discharged its fundraising firm.

Now it is in a period of soul searching. One reason is that realistic appraisals have brought home the fact that the \$25 million envisaged as necessary for the center 2 years ago is not nearly enough. Now it is seen that to get the center in operation will require closer to \$75 million. Center officials feel that they will have to be a lot more definite about the kind of center they plan to create before they can start turning to the public with appeals for that much money.

So far the center has had substantial funds available for planning, and it is estimated that about \$200,000 has been spent to date. And at present there is no financial pinch—though the backers wish to continue anonymous. However, it is known that present financial support will not be sufficient to build the center, and the trustees are committed to a policy of private capitalization.

Before they can turn to the foundations and to other sources of wealth for heavy support, the trustees feel they must have something clearcut to offer. Specifically, they feel they must know what is to go into the center and what purposes it is to serve. At present about the only major agreement is that the center, like the one proposed for New York's Lincoln Center, should be for the performing arts.

Some feel that, in placing so much preliminary emphasis on the physical plant of the center, the cart has been placed before the horse. To aid them come to conclusions about what the center should offer, the trustees have engaged

G. A. Brakeley & Co., of New York, to interview several hundred persons on such questions as how a national cultural center can encourage interest in the performing arts and what organizations should operate in the center.

There is hope that the Nation itself will engage in the discussion. Should the center contain, for instance, a national television center, which would operate in somewhat the same way as the British Broadcasting Corp.? Another burning question is whether it should serve principally as a cultural center for the city of Washington, or whether it should transcend Washington to serve the whole country?

The role of the National Symphony in the center dramatizes this last question. If the center becomes the home of the Washington orchestra, it will be favoring a local orchestra over all the other orchestras of the Nation. Then there is the question: Are there enough audiences in Washington to go round for a performing arts program so much larger than the Capital enjoys at present.

Carleton Sprague Smith, of the New York Public Library, who prepared a major report on the library-museum for Lincoln Center, has been engaged as one of the principal investigators for the national center. He has taken a forthright position on the legislation setting up the center.

"This public law," he has noted, "makes no mention of the national role the cultural center should play. It is a purely Washington operation. This naturally causes considerable resistance. Unless another law is passed that takes the Nation into consideration the National Cultural Center will not come into being."

TOO GRANDIOSE

Mr. Smith said it had also become evident from his investigations that most people in the arts feel that the present plan of five theaters for the center was too grandiose. The feeling is that three would be enough. There is strong sentiment, too, for making each auditorium an all-purpose hall. That is, able to present concerts, operas, plays, and ballets. The capacities frequently suggested are 3,000, 1,800, and 1,000.

The people of Washington showed their enthusiasm for the center in May. A dinner for the cause was announced. Within 2 weeks, even though the artists to appear had not been revealed, the 700 dinner tickets were snapped up. And they cost \$8.50 apiece.

Having only the acoustically poor Constitution Hall for concerts and Lisner Auditorium and the Capitol Theater for other attractions, Washington certainly needs better playing facilities both for touring attractions and for its own performing organizations. So the city stands to benefit greatly from a handsome center. Everyone feels, too, that better halls will cause more attractions to play in Washington.

Lifting the cultural tone of the Nation's Capital would help the Nation. Especially would it improve the impression of the Nation, made through its Capital, on representatives of foreign countries. They in turn would transmit their views to their home countries. But many non-Washingtonians Mr. Smith had spoken to said they could not get very enthusiastic about any center in Washington unless it truly served the Nation by stimulating the performing arts everywhere else.

His own feeling is that it should be partly educational, that it should stir interest in the arts as well as providing a showcase for the best performing art that is available. But this raises the question of what role the National Government should play in providing Federal guidance. Ultimately, too, the question will arise as to whether the Government should or will contribute money to aid the center's work.

Robert Humphreys, staff director for the center, expects the surveys to be completed by the fall. A widespread campaign for money will start shortly thereafter, with the first appeals going to the foundations and the great wealth. Then there will be a shift to "lesser wealth." And it is expected that there will be no start on actual construction until at least a third of the needed money is in the till.

Besides its trustees, the center has an advisory committee. The committee includes Martha Graham, Helen Hayes, Herman D. Kenin, Howard Mitchell, Robert Montgomery, and Fred M. Waring.

[From the Washington Post, Sunday, May 14, 1961]

FABULOUS INVALID'S ON CRITICAL LIST

(By John Crosby)

The theater truly is in an awful fix. Robert Whitehead, president of the League of New York Theaters, has said: "We truly believe that additional burdens will bring about the extinction of the living theater as we have known it, perhaps as early as next season." Them's strong words and the terrible thing is that they are terribly accurate.

Whitehead's statement was made in an effort to get Mayor Wagner to eliminate the city 5-cent tax on tickets. It should be eliminated. But that would not help much. If the Government clamps down on the tax-deductible theater ticket, certainly if it clamped down on the charity tax deduction which is the theater party, the theater would be really doomed.

Even without these disasters, the Broadway theater seems headed for extinction unless drastic changes are made—and tax eliminations won't help. Everything to do with the theater is too highly priced—playwrights, actors, stagehands (especially stagehands), musicians, property, scenery, lighting, theater rent. Ticket prices at \$7.17 for straight shows and \$8.57 for musicals are outrageous but actually they're not half as outrageous as they ought to be for shows when straight dramas cost \$125,000 and musicals cost \$400,000.

Nothing should cost that much. But it will continue to be outrageously expensive to produce unless everyone from musicians to actors make sacrifices and this is about as likely as snow in July.

Obviously, at current prices no one is going to take risks on Broadway and since risk and experiment are necessary—Eugene O'Neill's "Strange Interlude," Thornton Wilder's "Our Town," Rodgers' and Hammerstein's "Oklahoma" were all great risks that were immensely profitable—the theater is going to decline not only in vigor but in profits.

Off-Broadway is not much better and costs, while far lower than Broadway, are still outrageous. I think genuine freshness and vigor and originality is going to have to come from out of town. All over the country, little theaters and some professional repertory theaters are springing up—thousands of them—all training actors and directors and amateur stage hands. But they're all doing "Bus Stop." Or "Seven-Year Itch." There's hardly a theater in America—except the Frank Lloyd Wright in Dallas, the Alley in Houston, or the Poinciana Playhouse in Palm Beach—doing new plays.

This is a pity because new plays, far from the rapacity of Broadway unions, can be tried out for next to nothing. These little playhouses could nurture young playwrights as Joan Littlewood's Theater Workshop in England nurtured Shelagh Delaney and Brendan Behan. David Merrick has been using Paris and London stages as tryout towns for Broadway which is why Broadway is loaded with European plays, including all the best ones. It was not so long ago that it was the other way around—all European stages from Berlin to London were loaded with American plays.

We are living in an age of increasing leisure time and the quality of our use of that leisure is going to be of enormous importance to our cultural growth. Are we going to be a Nation of time-wasters, turning on television to distract us until it's time to go to bed? I doubt that the country can stand this; in fact, I doubt that it puts up with it now. There's great cultural restlessness in America which is shown by the explosion of cultural activity from ballet companies to symphonies, concerts, little theaters, lectures, museums, across the country.

Senator Javits has introduced a bill to establish a United States Art Foundation which intends, among other things, to canalize and encourage the living theater in all its forms and I think this should be adopted. The foundation is modeled after the British and Canadian Arts Councils which have given such sustenance to the theaters in those countries.

Actually, the United States is the only civilized country anywhere which has given no governmental support to its theater or opera or arts. It has always been felt that these things would flourish best if the Government stayed out of them. But spoken non-musical drama has almost expired already on Broadway.

[From the Congressional Record, Mar. 21, 1961]

AN AMERICAN PRIZE FOR MUSIC AND ART

Extension of Remarks of Hon. Frank Thompson, Jr., of New Jersey, in the House of Representatives, Tuesday, March 21, 1961

Mr. THOMPSON of New Jersey. Mr. Speaker, on March 8, 1961, the newspapers reported that Pierre Salinger, White House press secretary, at a luncheon of the National Symphony Orchestra, suggested the establishment of an American music or art prize.

Great interest is being shown in this significant and worthy proposal, and it is being hailed as an historic step by civic and cultural leaders throughout our Nation.

National prizes are well known abroad where they have made major contributions to the discovery, encouragement, and advancement of young artists and thus have served important national purposes.

Young American artists should be similarly encouraged and it is to the credit of this administration that steps are at last being taken along these lines.

I am certain that my colleagues, from both parties, are ready to welcome this long overdue step and to assist this plan to become a reality without undue delay.

I include as part of my remarks articles from the Star, and the Post of Washington, D.C.:

[From the Evening Star, Mar. 20, 1961]

MOVE FOR ART, MUSIC PRIZES

President Kennedy is very interested in establishing an American music and art prize, according to his press secretary, Pierre Salinger.

Mr. Salinger said the President had asked him to explore the possibilities of such a prize and had put him in charge of preliminary plans.

In a taped interview over WGMS yesterday, Mr. Salinger said that within the next 2 weeks a forming committee will be organized. He said the prize idea had received an overwhelming reaction and pledges of large amounts of money for the project have been received at the White House.

Mr. Salinger first suggested such a prize during a National Symphony Orchestra sustaining fund luncheon earlier this month, together with an idea borrowed from violinist Isaac Stern for a national youth orchestra.

[From the Washington Post, Mar. 20, 1961]

MUSIC-ART PRIZE GETTING BIG SUPPORT, SALINGER SAYS

Presidential Press Secretary Pierre Salinger said yesterday there has been overwhelming response to the idea of a White House-sponsored American music and arts prize and the project is going forward.

Salinger said pledges of large amounts of money have been among the many communications received and within 2 weeks a forming committee will be organized. He said President Kennedy is very interested.

Salinger said also in a radio interview (WGMS) that there will be White House representation at the National Symphony Orchestra concerts, including the President and Mrs. Kennedy when their schedules permit.

The idea for such a national prize was first suggested by Salinger at a National Symphony fund luncheon early this month. The press secretary is an accomplished pianist and has played many concerts.

[From the Evening Star, May 8, 1961]

PIERRE SALINGER SUGGESTS U.S. MUSIC OR ART PRIZE

(By Daisy Cleland)

Mr. Pierre Salinger, press secretary to the President, made a plea for music and the arts yesterday when he spoke at the National Symphony Orchestra's fund raising report luncheon.

The speaker called for two means in which he felt the youth of this country would benefit in the field of culture and in turn benefit the country.

The first he mentioned was "regional youth orchestras," which as "farm teams" would eventually "feed our national orchestras."

FOREIGN ASPECTS

Mr. Salinger said that a program of this kind could even reach abroad. This could be done with European tours of the youth orchestras which could stimulate interest among the youths in the countries visited.

The other suggestion Mr. Salinger had was the establishment of an American music or art prize.

However, he added, "I think for it to be effective it would have to be under the auspices of the White House."

Mr. Salinger foresaw in this latter suggestion that because the winners would come to Washington for proper recognition "there could focus a great deal (world-wide) of attention on this."

The speaker stressed, "I don't think America should be on the defensive about its music and its culture."

Mr. Salinger, who is a pianist in his own right, talked of "music and what it meant to me in my own life."

He started to study the piano when he was 5 years old, and said that he came from "a very musical family."

The personal experiences of meeting and hearing Rachmaninoff ("every time he came to San Francisco he was requested to play the 'Prelude in C Sharp Minor,' and he hated it"), Stern, Yehudi Menuhin and Rubinstein made the speaker "remember as a boy the vista of music open up to me."

He added that after listening to Brahms, "Mendelssohn, and Ravel," "a kind of world opened to me, which I hope would be opened to others."

CHILDREN AND MUSIC

In stressing that he felt music was an important part in growing up, Mr. Salinger said, "They (children) should at least have the opportunity of hearing music as a child."

The press secretary added, "So many people go through life with a plug in their ear."

A surprise for the luncheon guests came when Mr. Salinger sat down at the piano after speaking, and played one of his own compositions. The piece is nameless, he said, and was composed when he was 15.

An interesting note is that Mr. Salinger first started to study in Toronto, Canada, when his family moved there.

His teacher was then Clement Hambourg at the Toronto Conservatory of Music. Mr. Hambourg has now gone into compositional jazz, and is running a gaslight club, according to Mr. Salinger.

A reunion will take place shortly between the teacher and student. Mr. Salinger said that he is going to Toronto on April 8 to speak at the Canadian National Newspaper Awards dinner, and that Mr. Hambourg had planned a concert for him.

Mrs. Dean Rusk, wife of the Secretary of State, was the guest of honor at the luncheon, and although not scheduled to speak, did ask to say a few words at the end of the reports.

She said that "it is exciting to come back to Washington after 10 years, and I am very moved to see your program."

[From the Washington Post, Mar. 8, 1961]

SALINGER NOTES NEED IN U.S. MUSIC

(By Marie McNair)

Presidential Press Secretary Pierre Salinger, who could get a job with the National Symphony Orchestra any time, thinks the White House should establish an American music or art prize that would be sought by artists on a world-wide scale.

Before sitting down to demonstrate his own keyboard talents which once made him a child prodigy at the piano, the versatile Salinger told a luncheon meeting

of the National Symphony fund raisers yesterday that his proposed award would "be an affirmative step in the cultural field." Financing would come from private sources.

Salinger stressed that his award proposal is still in the idea stage, and he did not indicate whether the project has been discussed with President Kennedy. The prize should not be any ordinary prize, he said, but one with prestige enough to be sought by artists throughout the world.

He laments the fact that so many Americans never have the opportunity to know music, and he feels education in both music and art should begin with children. "It is said that in this country, in spite of the great opportunities, such a small percentage of the people know and understand music, compared to the people of Europe," he said, adding: "So many people go through life with a plug in one ear."

Salinger's own performance at the piano was a composition he wrote at the age of 15. It was a moody, Gershwin-sounding piece of music he never gave a name.

Salinger was the speaker for the occasion. Mrs. Dean Rusk, wife of the Secretary of State, was a special guest, and had been told she didn't have to speak. But she became so enthusiastic that she couldn't restrain herself. She got up and told the workers what a privilege it was to be there and to represent the Secretary of State and his coworkers. "It's very exciting to back here after 10 years," she said, to "find how magnificently the symphony's program has developed."

The President's press secretary began studying music when he was 5 and for a time it was thought he might become a concert pianist. He gave it up, however, when he was 12 years old.

Music has continued to play a part in his life and he told his audience yesterday that he's in favor of establishing a national student orchestra with teams throughout the country. They would tour the United States playing on college campuses and later possibly visit colleges in Europe.

[From the New York Times, Monday, Dec. 8, 1958]

U.S. ROLE IN THE ARTS IS FOUND TO HAVE INCREASED IN DECADE SINCE WORLD WAR II

(By Milton Bracker)

In Washington, a bill authorizing a National Cultural Center has been approved by Congress and signed by the President. The 9.4-acre site is there and some day—if about \$25 million in private funds can be raised within 5 years—the building may be.

In another part of the Capital a white-haired New Englander (who happened to be born in California) is paid by the Government to serve as consultant in poetry to the Library of Congress. His name is Robert Frost. He remarked with hearty irony in an interview that "I'm there chiefly to thank the Government for recognizing our existence."

In New York, preparations are being completed for the departures on January 13 of the San Francisco Ballet for the Near East; on January 17 of the Westminster Choir for Africa; and on February 23 of the Little Orchestra Society for the Far East.

AIDED BY STATE DEPARTMENT

All will be backed by State Department funds, administered by the International Cultural Exchange Service of the American National Theater and Academy. ANTA—like the American Red Cross—is a private body holding a charter from Congress.

In St. Louis—at the city art museum—a show of American painting of the last 25 years is being assembled for a tour to open in Italy next September. About 25 artists will be represented, in what one non-Government expert describes as potentially the "most important exhibition of American art to go abroad under Government auspices." This is a venture of the U.S. Information Agency.

In New Delhi on January 5, a new U.S. chancellery will be dedicated. It is a spectacular example of the work of a modern American architect, Edward Durell Stone, who was commissioned by the State Department through the Office of Foreign Buildings.

ANCIENT RELATIONSHIP

These disparate activities and hundreds of others have as a common denominator the ancient relationship between the Federal Government and the arts. As it exists in the United States, the relationship is virtually impossible to delineate sharply. Yet every time an American passes a coin or puts a stamp on a letter he is touched by it.

Overall truths of the relationship are hard to extract. But a month's look into many phases of it suggests the following:

There is no nationally backed opera like La Scala; no subsidized ballet like the Bolshoi; no state orchestra like the Vienna Philharmonic. Nor is there a central department or agency through which art matters are channeled. Within a given field—music, for example—even well-informed leaders are likely to confront each other with "Oh, you mean the other committee," when discussing the myriad Government subdivisions that back one or more musical projects.

In recent years, impelled, according to some opinion, by the example of the dictatorships, this country has placed a strong emphasis on the promotion of art for export. This is often noted wryly by artists who would like to see their own particular art subsidized, or at least assisted, for domestic consumption. There is no doubt that the whole question of Government and the arts has tended to narrow into the question of the use of art as an instrument of the foreign policy of the United States in the cold war.

No matter what the Government does or does not do in relation to the arts, it is subject to a barrage of pros and cons. These concern the fear of censorship or control; the possible sponsorship of subversive art; the timeless dispute between conservatives and modernists in any art medium; and the individual or group equities of artists competing for commissions.

PARADOX AND CONTROVERSY

And the whole subject is fraught with paradox, misunderstanding, and controversy.

In Chicago, a Government subsidy amounting to about \$16,000 was announced by the hard-pressed Lyric Opera Co. But the Government that made the subsidy had its seat not on the Potomac but on the Tiber. The grant, in lire, was to be used largely for travel expenses incurred by Italian singers hired by the Chicago company.

The triumph of Van Cliburn at the Tchaikovsky piano competition in Moscow last May is still commonly held to have been made possible by Government backing. Actually, the funds came from private sources. The Government contribution was a passport.

As for controversy, it has ranged from the political inclination of an individual artist to the design of a 3-cent stamp honoring the American poultry industry; and from the shape of a memorial on a distant beachhead to the recurrent question of whether there should be a Department of Fine Arts.

Abram Chasins, in "Speaking of Pianists," remarks:

"American artists and intellectuals are the natural enemies of American politicians."

INCREASED LEGISLATION

Whether this is the case, the fact is that legislation by "politicians" presumably for the benefit of "artists and intellectuals" has tended to increase during the past decade. The pages of the Congressional Record are ripe with tributes to one or more of the Nine Muses, although the rhetoric has not been enough to forestall the death of most of the bills introduced.

In his state of the Union message in 1955, President Eisenhower asserted that the "Federal Government should do more to give official recognition to the importance of the arts and other cultural activities."

He also proposed a permanent Federal Advisory Commission on the Arts, to come under the Department of Health, Education, and Welfare. In one form or another, this idea had been—and is—backed by large numbers of individual artists and their organizations. It was—and is—opposed by a few.

The proposal was passed by the Senate but died in the House. More recently there have been renewed proposals for a Department of Fine Arts, headed by a leader of Cabinet rank; for an Assistant Secretary of State for Cultural Affairs; for a U.S. Art Foundation and a National Theater.

CULTURAL AID NAMED

Some of these recalled the Pepper-Coffee bill of 1938, for a Bureau of Fine Arts, or even older proposals. Some are sure to be introduced in the 86th Congress. It was announced yesterday that Robert H. Thayer, former Minister to Rumania, had been appointed special assistant to the Secretary of State for the coordination of international, educational, and cultural relations.

Representative Frank Thompson Jr. of New Jersey is one of the most active legislators in the field. Cynics dub him a "culture vulture." The fact remains that Mr. Thompson and senatorial cosponsors have pushed some significant projects over all the usual obstacles into law.

These include the International Cultural Exchange and Trade Fair Participation Act of 1956, which covered the Brussels Fair; the bill to establish a new national art repository in the old Patent Office Building, and the bill for the National Cultural Center.

The cosponsor of the first of these was Senator Hubert H. Humphrey of Minnesota. It authorized on a permanent basis funds for the cultural presentations program that had been established in 1954 following a special request by President Eisenhower to Congress.

ATTRACTIONS TO 89 LANDS

This has meant that in 4 years, 111 attractions—ranging from Dizzy Gillespie to the New York Philharmonic; and from Marian Anderson to "The Skin of Our Teeth"—have been sent to 89 countries. This is the program directed by Robert C. Schnitzer of ANTA, who observes that every so often some Congressman phones him to urge the booking of the "Flathead County Glee Club." Such pressure on behalf of hometown talent (and voters) has also been brought to bear on the office of E. Allan Lightner, Jr., Deputy Assistant Secretary of State for Public Affairs.

But the criterion remains "quality, quality, quality," according to those close to Mr. Lightner. And Mr. Schnitzer says that after he explains the rigid standards of the selection panels, the Congressman invariably recedes without even threatening to have the whole program canceled. Its 1959 allocation is \$2,415,000. A single intercontinental ballistic missile cost \$2 million.

Last March 28, the bill to save the Patent Office Building for an art museum became law. It was backed by Representative Thompson and Senators Humphrey and Clinton P. Anderson of New Mexico. The works to be housed in the Parthenon-like structure at Seventh and F Streets include the National Collection of Fine Arts, now in the Smithsonian Institution; a national portrait gallery, and a contemporary art program.

IN AN ARTISTIC LANDMARK

The Patent Office Building was designed by Robert Mills, who did the Washington Monument. For nearly 125 years it has been one of the capital's artistic edifices. But this is not to say that the measure sparing it from being torn down for a parking lot has automatically satisfied all those who would like to see the National Collection of Fine Arts in a home of its own.

The measure came as the culmination of a long and involved controversy over another site—on the Mall, near the Smithsonian. This was ardently desired, and ultimately obtained by proponents of the National Air Museum. The latter is temporarily housed in the Smithsonian, too. The director of one of the country's greatest museums says that the best that can be said of the Patent Office Building is that "There are walls standing." If it is to serve as a show-place of fine art, he added, "they've got to renovate the whole thing."

On the other hand, Representative Thompson says he has been assured by experts that the conversion is "entirely feasible." It would be paid for by the General Services Administration. But for the moment, the plan is in abeyance.

The Civil Service Commission has occupied the Patent Office Building since 1932, when the Patent Office moved to the Department of Commerce. The Civil Service Commission is scheduled to move into a new building of its own, but the building is not yet built.

SITE FOR ENTERTAINING

Thus the transfer of the National Collection of Fine Arts remains indefinitely in the future. But a large floor plan of the Patent Office Building is already on the desk of Thomas M. Beggs, Director of the National Collection. He is thinking ahead, even though he knows he will have to be patient.

The National Cultural Center, authorized by law September 2, would symbolize the Nation's official interest in the arts and give the President a place to entertain foreign visitors in a setting identified with both the visual and the performing arts.

As cosponsored by Senator Fulbright and Representative Thompson, the act sets up a board including the Secretary of Health, Education, and Welfare and 15 general trustees. These have not yet been appointed. Eventually, there would also be an Advisory Committee on the Arts—similar to the one so often proposed—made up of specialists in the fields of art covered by the center.

The site is bounded by the Inner Loop Freeway, the Theodore Roosevelt Bridge approaches, Rock Creek Parkway, New Hampshire Avenue and F Street in the sector called Foggy Bottom. But apart from obtaining the site, the Government has so far done nothing to implement the project.

And by the act's own terms, it will come to nothing if "the Smithsonian Institution does not find that sufficient funds to construct the National Cultural Center have been received within 5 years."

DOWLING TO PRESS PROJECT

Once the trustees are appointed, Robert W. Dowling, chairman of the board of ANTA, is likely to take a leading role in seeing to it that the act does not come to nothing. "I have been rooting for this [the cultural center] for a long time," he said. He has felt that if the Government would give the land, private citizens should give the money.

New legislation apart, the Government's continuing activities in the arts can best be outlined under four headings. These are international exchange, the design and decoration of public buildings, Government collections, and coins and stamps. The four are obviously not all-inclusive. For example, the chamber music programs at the Library of Congress fit none of them. But most activities can be conveniently covered by the four.

The patronage of artists for the design and decoration of public buildings, the minting of coins, and the issuance of stamps, goes back to the earliest days of the Republic. The Government role as a collector began somewhat later. The depression and the New Deal brought into being a new and still controversial concept, the use of Government funds not so much to commission specific art works as to support unemployed artists. This led to inevitable disputes over the supposed leftist propaganda painted on Government walls by artists on the Federal payroll.

As pointed out by Clarence Derwent, chairman of the National Council on the Arts and Government, the New Deal arts projects, "while productive of much fine work, fell short of the full recognition of the value of the arts to society because of the public relief aspects of the program."

Since World War II the emphasis has shifted to the utilization of the arts as an arm of diplomacy. The aim is candidly asserted: to promote competitively the free creative tendencies of a nation long accused of letting its capitalist ideology cramp artistic expression.

AMERICANS' NEW SIDE

As William Benton, former Assistant Secretary of State for Public Affairs, put it in the early stages of the program, it was to show that Americans, "accused throughout the world of being a materialistic, money-mad race, without interest in art and without appreciation of artists or music, have a side in our personality as a race other than materialism."

Or, as Mr. Schnitzer put it more recently, with regard to the performing arts, "It is propaganda—in the best sense. We are saying, 'Here are some artists whose work we enjoy' and we hope you'll enjoy it, too."

Actually, the State Department's Division of Cultural Relations dates to July 28, 1938. Three years later the first cultural officers were assigned to American diplomatic missions. In 1946 a major step was taken with the passage of legislation presented by Senator J. William Fulbright, Democrat, of Arkansas. Be-

coming operative in 1948, the Fulbright plan draws on foreign currencies owed to or owned by the United States, chiefly for war surpluses, for a cooperative program of educational exchange.

Two exhibitions jointly called "Fulbright Painters," currently crossing the country, indicate how this program may operate to the benefit of individual artists. The shows are made up of samples of the work of candidates who qualified under the Fulbright Act to pursue their studies abroad.

TOURS BEGAN IN OCTOBER

One of the exhibitions opened at the Whitney Museum of Modern Art here on September 17. Both sections began tours in October. These were organized by the traveling exhibits service of the Smithsonian Institution in cooperation with the Institute of International Education. By contract with the State Department, the IIE administers the Fulbright student exchange.

Here is a case, then, where a Government program has artistic implications both abroad, where the artists studied, and at home, where their work is being shown. The Fulbright scholarships cover all fields of study and that the painters represent only a small fraction of those who win them.

On the most sensitive level of exchange, in view of current East-West relations, there is the new status for American artists visiting the Soviet Union afforded by the agreement announced in Washington last January. This was signed by the State Department's William S. B. Lacy and the Soviet Ambassador at that time, Georgi N. Zaroubin, who died on November 24.

The accord did not initiate exchanges between the United States and the U.S.S.R. but facilitated them and gave them new importance. Long negotiations by Sol Hurok to bring the Moiseyev dancers here and preceded their arrival, after the conclusion of the Lacy-Zaroubin agreement. Similarly the "Porgy and Bess" company had reached Moscow on its own: Emil Gilels and David Oistrakh had played here; and the Boston Symphony went to Moscow in 1956 under the President's program as run by ANTA for the State Department.

But whereas the ANTA artists had only a "foot in the door" before the accord, according to one spokesman, the pact "opened the door wider" and gave official recognition to the visit of the Philadelphia Orchestra last May and June. This tour also had already been arranged when the accord was reached. But its auspices were enhanced by the new diplomatic understanding.

On the other hand, some cultural exchange experts see in the Lacy-Zaroubin accord an implicit quid pro quo that they regard as restrictive. These sources—within the State Department—feel that a generally freer and broader exchange is more to the point than a 50-50 balance of trade in terms of traveling artists.

Distinct from the State Department's direct role in the exchange program, there are the manifold activities of the U.S. Information Agency. Since 1953, USIA has had a major responsibility in the presentation of varied aspects of American life abroad.

This takes in the dissemination of both live and recorded music. For example, the Symphony of the Air not only played in Tokyo; a film of its tour has been popular on Japanese television. The entire Voice of America program comes under USIA and "Music U.S.A." is broadcast 7 nights a week, 52 weeks a year.

ART SHOW IN TURKEY

Meanwhile, the fine arts section of the Exhibits Division of the Agency has a show called "Nine Generations of American Art" in Turkey. Another show, "Twentieth Century Highlights of American Painting," involved the distribution of forty color-reproductions virtually all over the world.

USIA has also arranged small overseas shows of American serigraphy (silk screen art) and stained glass. In prospect are an exhibition of prints being assembled by the Brooklyn Museum, due to go abroad in March or April, and the collection of modern painting being assembled by the City Art Museum of St. Louis.

The pertinent background fact in connection with the latter project is that early in 1956, USIA withdrew sponsorship of three collections of paintings that were to have been sent abroad. The trouble started with denunciation of a show called "Sport in Art" by the Dallas Patriotic Council.

This raised a flurry over "subversive" art and underlined the vulnerability of Government to political criticism whenever it was the sponsor of art activities.

Although there remain 9 months before the St. Louis collection starts on its way, such criticism is not expected this time. A museum man associated with the choice of some of the paintings said, "I've been assured that there will be no censorship." An interested official of USIA crosses his fingers when the question is raised.

The general implication is that the tensions of the period associated with the late Senator Joseph R. McCarthy, Republican, of Wisconsin, have been eased. But Government endeavor in any field of the arts remains subject to attack at almost any moment.

The design and decoration of public buildings is a timeless function of government. On November 23, the General Services Administration announced selection of a site west of Foley Square for what will be the largest Federal office building outside the District of Columbia. Recently, there has been increasing awareness that American buildings abroad could symbolize the best of the contemporary American tradition.

Assignments to architects are made through the Office of Foreign Buildings of the State Department. The Department is completing the 5th year of a 10-year, \$200 million program involving new embassies and consulates on four continents.

There is an advisory committee of three leading architects appointed on a rotational basis. The Department also has on hand about 800 brochures from architects. It makes its selection on the basis of the advice of the committee, on what it knows of the other architects, and on the special conditions applying in the country where the building is to be erected.

Thus Mr. Stone was commissioned to do the New Delhi chancellery. He was also architect of the U.S. pavilion at the Brussels Fair. In the case of the new Embassy in London, a different technique of choice was used. The Department arranged a competition among eight American architects and a seven-man jury chose Eero Saarinen of Michigan, as the winner.

An important agency, particularly with regard to public monuments and sculpture, is the Commission of Fine Arts, dating to 1910. When Congress created the American Battle Monuments Commission in 1923, it was provided that any design or material for a memorial had to be approved by the Commission of Fine Arts.

MINISTRY WAS OPPOSED

Moreover, pursuant to a Presidential request of January 1951 the Commission was the agency chosen to make the first and only survey of all the Government's activities in the field of art. The report was submitted in 1953. In an introduction, preceding excerpts from testimony of all Government agencies involved, the Commission said:

"It is a source of the deepest satisfaction to members of the Commission that here in this fortunate country we have freedom to choose what seems most worthwhile in the cultural life of our time, and that the artist, in creating works of art, is free to express his own inner convictions without compulsion on the part of the State or other outside forces.

"Here we have no centralized control of art activities on the part of the Government, such as exists in many other countries."

And the Commission went on to oppose efforts to create a Ministry of Fine Arts or to combine "in a single bureau art activities now carried on effectively in a number of Government agencies."

Nevertheless, the Commission—headed since 1950 by David E. Finley, who was until 1956 also Director of the National Gallery of Art—is occasionally charged with exercising arbitrary influence. It has been asserted that the seven-man unit has a stranglehold on the design and decoration of all Federal buildings and monuments in Washington, and on the design of battle monuments anywhere.

Critics of the Commission have insisted that it hews to an academic line and has facilitated commissions for the generally conservative members of the National Sculpture Society as against nonmember sculptors.

A Commission source, aware of such charges, points out that since not only authorization, but also appropriation, for any monument stems from Congress, it is to be expected that the Commission's advice should follow "conservative" lines. One thing rarely said of Congressmen, the source suggests, is that they are personally inclined toward advanced tendencies in art.

Nevertheless, the supposed grip of the National Sculpture Society on Government commissions invariably comes up whenever the larger question of the Government and the arts is raised.

AGAINST CENTRALIZATION

From 1951 to 1954, the society was headed by Wheeler Williams, who since 1957 has been president of the American Artists Professional League. Both groups strongly oppose any centralization of Government art activities.

In a leaflet called "War Cry," the league declares, "We must continue our battle to see that art is not socialized under political bureaucracy."

The society and the league remain firmly aloof from groups like the Committee on Government and Art, and the National Council on the Arts and Government. These have backed legislation pointing toward a permanent advisory council for the arts.

According to Adlai S. Hardin, president of the National Sculpture Society, "The minute there comes a [Federal] bureau with a capacity to advise, some freedom is going to be dissipated."

The Committee on Government and Art, founded in 1948 and made up of representatives of 12 national organizations, including the younger and less influential Sculptors Guild, declared in a statement of principles on May 25, 1956:

"We believe that governmental art policies should represent broad artistic viewpoints, and not the predominance of any particular school or schools.

"In order to aid in making available to the Government the best experience and knowledge of the art world, we believe that there should be advisory bodies composed chiefly of professionals in the respective fields; and that art organizations in these fields should have a voice in nominating the members of these bodies."

SEVEN FIELDS REPRESENTED

The National Council on the Arts and Government consists of individual representatives of seven major art fields. In general, it has been aligned with the position of the Committee on Government and Art, whose chairman is Lloyd Goodrich, of the Whitney Museum.

Government art collections, which symbolize the Nation's official interest in the preservation and formal display of accrued treasures, include the National Gallery of Art, the National Collection of Fine Arts, and the Freer Gallery.

In his invaluable "Government and Art," Prof. Ralph Purcell writes that it was not until 1906 that the Government began its role as a collector. He notes that when the British burned the Capitol in 1814 the only two paintings owned by the United States—gifts of Louis XVI—were destroyed.

In 1906, a group of paintings known as the Johnston collection was given to the Government by Harriet Lane Johnston, niece of President James Buchanan and mistress of the White House during his administration.

The condition was that the small but valuable collection should be placed in a National Gallery of Art, when one was established. Professor Purcell recounts how a "friendly court action was instituted to determine if the art collection already in the Smithsonian Institution would legally constitute a National Gallery of Art."

The court ruled that it would. Thus the early Smithsonian collection, enhanced by the Johnston gift, was newly constituted as the National Gallery of Art.

Oddly enough, the art in the Smithsonian was to lose that title after all. In 1937, when the Mellon collection became the Nation's foremost, the title was transferred to it. The National Gallery of Art now comprises the original Mellon bequest and subsequent additions.

The Smithsonian art was renamed the National Collection of Fine Arts. It is the art that is to be housed in the old Patent Office Building under the recent legislation. Pending settlement in its new home, the National Collection has about 500 portraits and pieces of sculpture on loan to public buildings, including the White House and the chambers of the Chief Justice.

The Freer Gallery of Art, devoted principally to oriental fine arts and the works of Whistler, was the gift of Charles L. Freer in 1906. The gallery was not built until 1920; and the collection was opened to the public as a unit of the National Collection of Fine Arts. The Freer Gallery is administered by the National Collection, of which it is considered a unit, and does not have a separate board of trustees, like the National Gallery of Art.

MEDALS UNDER MINT

Coins and special medals come under the Bureau of the Mint. By law, no regular coin may have its design changed more than once in 25 years. The mint traditionally opposes commemorative coins, although not always successfully.

When a piece of medallic art is authorized, the mint may commission an artist directly, have a small competition (as with the Washington quarter in 1932), or a nationwide one (as with the Jefferson nickel in 1938). It may also utilize its own artists.

This it prefers, particularly in the case of coins, where distribution of the design and maintenance of rims higher than the design's highest point are technical essentials.

The Commission of Fine Arts acts in an advisory capacity to the mint. But the Director of the Bureau is ultimately responsible for the project, subject only to approval by the Secretary of the Treasury.

STAMP ART IMPROVED

The situation with stamps is somewhat different because of the vast and steadily increasing interest in U.S. commemorative issues. For many years, these were subject to strong criticism from philatelists, particularly as compared artistically with certain foreign stamps, such as the French.

On March 26, 1957, a seven-member Citizens' Stamp Advisory Committee was established. It has three artist members. Final decision on a new stamp rests with the Postmaster General. Philatelic and art circles generally agree that the pictorial quality of the commemoratives has tended to improve, although controversies over individual stamps continue.

And, indeed, the controversies continue over virtually every phase of the complex Government-Arts relationship in a democracy whose Puritan intellectual heritage started it off with what has been called (by John A. Kouwenhoven, among others) an antiesthetic bias.

Mr. THOMPSON. We have with us this morning the Honorable Adam C. Powell, chairman of the Committee on Education and Labor.

Mr. Chairman, we will be glad to hear from you at this time.

STATEMENT OF HON. ADAM C. POWELL, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF NEW YORK AND CHAIRMAN OF THE COMMITTEE ON EDUCATION AND LABOR

Mr. POWELL. Chairman Frank Thompson, and members of the subcommittee, I want to add my voice in support of the fine arts bills which are being considered here today and to pledge to you whatever support I am able to give to secure their speedy passage through the committee, and through the House.

I have been very impressed by the caliber of the witnesses here today.

I know, that had we had more time to organize the hearings, that we could have had many more witnesses here to urge favorable support for this legislation.

Certainly, these bills do not lend themselves to partisan manipulation.

In 1955 President Eisenhower called on the Congress for the establishment of a Federal Advisory Council on the Arts.

In the campaign last fall, both presidential candidates, Mr. Nixon and Senator Kennedy, both called for the establishment of a Federal Advisory Council on the Arts.

In answer to a question on Federal financial aid to the arts asked by Actors' Equity Association, President Kennedy said:

I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit, private and civic groups in the performing arts. When so many other nations officially recognize and

support the performing arts as a part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

I would like to review some of the highlights of the statements made here today by the distinguished witnesses before this committee.

Mrs. Jouett Shouse, chairman, President's Music Committee, people-to-people program, USIA, a trustee of the National Cultural Center, and a vice president, National Symphony Orchestra, thought there should be a Cabinet-level post for the arts, and supported the bills before your committee today as a step in that direction.

Such a Council on the Arts, she said—

could be very influential in influencing (art) programs and appropriations in the States, I would think, by showing the need for music education.

Mrs. Shouse, a member of the Board of the powerful American Symphony Orchestra League, said that—

some of the States are reducing the amount of their appropriation for the study of music.

She was rightly concerned about this development.

Herman Kenin, president, American Federation of Musicians AFL-CIO supported both H.R. 4172 and H.R. 4174 very strongly.

Said Mr. Kenin:

What, other than its physical safety, is more important to the survival of a nation than its culture? Why is it that America stands almost alone among the major powers in persistently ignoring this fact of life? We ignored it here at home even while our Marshall plan dollars were being used by beneficiary nations to nurture their own national arts. We continue to ignore it today when it has been demonstrated that our best ambassadors abroad have been from the thinning ranks of those who speak in the universal language of music.

Mr. Kenin called attention to a recent survey made by the Library of Congress of State support for the arts. Mr. Kenin declared, and I quote:

Forty-seven of the fifty States responded to the question of how much aid is given to the arts. The summary, printed in the February 2 Congressional Record, is shocking. In all of the 47 States only \$202,825 was devoted to music. Only six States made any contribution whatever specifically to music.

Mr. Kenin said part of the trouble was that the word "subsidy" engenders fear that Government dollars foreshadow Government control. He declared that this is a "strawman that history belies in this country and all other countries outside the Iron Curtain."

Mr. Kenin went on to say that:

Subsidy in some minds, conjures visions of a move toward something un-American. Nothing could be further from the truth. The Homestead Act did much to settle these United States; land grants to the railroads helped make us the greatest industrial Nation; airlines, merchant marine, and science subsidies contributed to this Nation's mighty sinews. In the field of commerce, subsidy is accepted as sound fundamental Government policy. But, in the cultural field, it is somehow transmuted into something evil.

When Government supports libraries, museums—even pays to preserve the whooping crane from extinction—why then is there objection to subsidy vitally needed to prevent the extinction of the career musician?

Dr. Thomas Gorton, president, National Association of Schools of Music, and director of the school of fine arts at the University of Kansas, made the point that:

Our composers do not generally receive remuneration sufficient for a livelihood, but must engage in their creative work in the hours after the day's bread and meat have been won through other jobs.

Dr. Gorton said that the heads of the Nation's music schools were heartened by such recent events as the recommendation by the President's Commission on National Goals that the importance of the arts in our national life be recognized, and urged the Congress to concern itself with the problem of broadening the basis of our cultural activities.

This, incidentally, is what has been taking place here today by this subcommittee.

Dr. Gorton pointed out that the National Music Council, which represents the entire field of music in the United States, adopted a resolution on January 5, 1961, which declared:

That if the United States is to maintain and improve its world leadership, to increase its prestige in international relations, and most important, to improve the cultural opportunities for our own people, it seems clear that the Federal Government must assume a greater interest in and a greater responsibility for the further development of the creative arts and the humanities.

Dr. Clifford Buttleman, spokesman for the 36,000-member Music Educators National Conference, the music department of the National Education Association, called attention to the support of the fine arts by the Soviet Union which goes forward at the same time as does support for science.

Dr. Buttleman included a lengthy report on "The Arts in the Educational Program in the Soviet Union" prepared by Miss Vanett Lawler, who visited that country under official auspices of the U.S. Government.

Miss Sally Butler, Director of Legislation for the 5-million-member General Federation of Women's Clubs urged that qualified people be chosen to head up the Government's art programs which H.R. 4172 and H.R. 4174 would establish. She declared that high-quality appointments be made from among people and organizations "vitally interested in the arts and in service to our country in an informed, intelligent manner."

Said Miss Butler:

We want to preserve the culture of our historic past as well as to make it possible for the present and future generations to develop the cultural arts in our country.

The drama critic of the Washington (D.C.) Post, Richard L. Coe declared that—

some action must be taken to stem the tide of general ignorance which is sweeping over the landmarks of man's past. Some ways must be found to combat the superficial, easy, misleading, dangerous values which result from too much communication in a time of increasing leisure. And, because private sources and leaders are either unable or unwilling to cope with the problem many of us feel it falls to the Government to initiate action.

Mr. THOMPSON. Our next witness is the Honorable Carroll D. Kearns of Pennsylvania. Congressman Kearns is the ranking minority member of the full committee, and is a doctor of music.

STATEMENT OF HON. CARROLL D. KEARNS, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF PENNSYLVANIA

Mr. KEARNS. Mr. Chairman and members of the subcommittee, may I begin by commending this subcommittee for the splendid way it has conducted the hearings on H.R. 4172 and related bills such as

my own H.R. 413, and H.R. 4174 and its related measures including my own H.R. 1942.

You have been most courteous to the many distinguished cultural leaders who have appeared here today to plead the cause of Federal recognition of the arts, and you have, I am sure, given them a new insight into the ability and understanding which the Congress can bring to such complex problems as Federal aid to the arts.

In doing this you have well earned the gratitude of millions of your fellow Americans; and you have given a fatal setback to the hoary view that Members of Congress are unenlightened, uncultured, and uninformed about the fine arts. The word most often applied to Members of Congress in certain art circles and by certain cultural leaders is "Philistine." However, if these leaders had been here this morning I am sure they would have gotten a major lesson in democratic government at work and received a new insight into its vitality.

I am proud to be able to tell you that I have received a telegram of support from President Dwight D. Eisenhower in Gettysburg, Pa., in which he says, in part:

MAY 14, 1961.

HON. CARROLL KEARNS,
House of Representatives,
Washington, D.C.

DEAR CARROLL: You of course realize that my support for an Advisory Council of Fine Arts or some other organization similarly constituted has been unchanging since my recommendation of this effort was sent to the Congress 6 years ago. Consequently, any legislation of this type that may be pending would appear to me to be in the interests of our country.

DWIGHT D. EISENHOWER.

President Eisenhower, in recommending legislation to the Congress to establish a Federal Advisory Council on the Arts to the Congress in 1955 said in his State of the Union message that:

In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities.

I include at this point in my remarks the text of a letter I recently received from former President Dwight D. Eisenhower.

GETTYSBURG, PA., May 8, 1961.

HON. CARROLL KEARNS,
House of Representatives, Washington, D.C.

DEAR CARROLL: I just heard of your eloquent defense of the past administration on the cultural front. My thanks for your continuing thoughtfulness and my appreciation of the warmth with which you remember those of us no longer in Washington.

With personal regard,
Sincerely,

D. E.

In the thick of the 1960 political campaign the presidential candidates, the then Senator John F. Kennedy, and the then Vice President Richard M. Nixon, were asked the following questions by Equity Magazine, which is published by Actors' Equity Association:

[From Equity magazine, November 1960]

QUESTIONS

(Asked by Dick Moore, editor, Equity magazine, official publication of Actors' Equity Association)

1. Legislation sponsored by Senators Javits, of New York, and Clark of Pennsylvania, would establish a new federally supported foundation for the perform-

ing arts. This bill stipulates that the proposed foundation "shall not produce or present any productions * * * but rather, through its appointed trustees, will foster and encourage professional and civic and nonprofit, private, public, educational, institutional, or governmental groups which are engaged in or directly concerned with the performing arts and productions." The bill requests an initial appropriation of \$5 million, and it is intended that an annual appropriation would be augmented by tax free donations, and that the Foundation would be established as an independent agency in the executive branch of the Federal Government. Do you favor such a measure?

2. Would you request additional appropriations for the President's international cultural exchange program, for the purpose of increasing the number of live productions performed in other countries by professional American performing artists?

3. Artists in many fields are apt to have highly irregular incomes. Efforts made in the past to permit them to average their incomes for tax purposes over a period of from 3 to 5 years (as is allowed in several European countries) have been unsuccessful. How do you feel about these tax-averaging proposals?

Here are the answers given by President John F. Kennedy :

ANSWERS

(By Senator John F. Kennedy)

It is a pleasure to reply to your questions * * * for publication in Equity magazine.

1. I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit, private, and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as a part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

2. I have been, in the Senate, a consistent and enthusiastic supporter of cultural exchange as a means of exhibiting abroad the quality and character of American culture and earning the good will that can only come from understanding and appreciation of our culture. American artists performing abroad have been one of our finest assets for this purpose and have been of incalculable value to this country's relations with other nations. I hope that the United States can continue and expand its efforts in this valuable program.

3. There is clearly a serious inequity in the failure of our tax laws to recognize the special problems created for artists and writers by the highly irregular character of their income from year to year. While I believe that the specific remedy for this inequity needs careful consideration, I would favor prompt and adequate revision of the tax laws to deal with it.

I hope that these statements are satisfactory for your use. Let me take this opportunity, also, to express my warm admiration and support for Actors' Equity and its achievements.

This is the way Vice President Nixon answered the questions, so it can be seen that there was very little difference between the two candidates:

ANSWERS

(By Vice President Richard M. Nixon)

1. I wholeheartedly support the objective of stimulating the advancement of the performing arts and promoting increased public appreciation of their important role in our national life.

I think that a good first step toward meeting that objective would be a proposal by this Administration to create a "Federal Advisory Council on the Arts" within the Department of Health, Education, and Welfare.

The Council would explore all aspects of the question—including the proper function of the Federal Government in cultural development—and make recommendations as to the best methods by which we can encourage activity in the performance and appreciation of the arts as well as fostering participation in them.

It seems to me that laying this groundwork is necessary before we go on to consider specific proposals such as the establishment of an independent U.S. Art Foundation to undertake operating programs, as provided in the Javits-Clark bill.

Once we develop the basic guidelines, we can then study alternative programs, and choose the one that will effectively promote the full development of our performing arts.

2. America is proud of her performing artists, and I believe that their frequent appearances overseas contribute greatly to an increased understanding of this Nation and the culture it represents.

As you know, the prestige which the President's special international program for cultural presentations has enjoyed in the past 5 years has been of tremendous importance in building and strengthening the image of America abroad.

I would certainly support an expansion of this program to assure that our performing arts are broadly represented in as many nations as possible. For example, I think we might have an American dramatic repertory company, an American ballet troupe, and an American symphony orchestra, all on tour. These groups would travel to virtually every corner of the world.

At present, however, we are not sending abroad as many of our artists as we would like. In the free world, there are more than 250 cities with large populations—more than 200,000 people each—which we should try to reach at least once a year.

My trip to the Soviet Union last year strengthened my belief that we should also increase both our cultural and person-to-person exchange programs with the Iron Curtain countries, as well as with those nations outside the Communist bloc areas.

We certainly cannot lose by continuing or expanding these exchanges with the Soviet Union and other Communist countries. We could stand to gain much. It seems to me that these people may increase their pressures for greater freedom from oppressive controls as they become better acquainted with the aspects of a richer and freer life through direct contacts with Western cultural and civilization. The Communists challenge us to compete, and we welcome that challenge. Our answer is that we can match them in artistic excellence, or for that matter, in any field they want to choose.

3. The merits of this proposal, of course, would need to be weighed against the increased administrative costs and the loss of revenue to the Treasury which it might involve.

The present administration has recognized, in part, the equity of relief for taxpayers who experience sharp variations in income from year to year by support of legislation permitting a 3 year loss "carryback" and a 5 year loss "carryforward."

In deciding whether or not this principle should be extended to permit tax averaging, we must remember that if such relief were given to artists, it should be extended to all taxpayers with the same problem.

This might well put a heavy burden on both the Government and the taxpayer in that the tax for a given year would have to be recalculated again and again.

This aspect, plus the possible revenue losses resulting from tax-averaging, would have to be carefully studied before we could make a firm decision about the proposal. Generally, I would say that if the burdens to the taxpayers and the Internal Revenue Service are shown to be excessive, I would oppose such a change in our tax laws. If a close study of its effects proves otherwise, and if its adoption would not interfere with more urgently needed tax reforms, then I think it could be favorably considered.

I think it is important, here in the middle of May 1961, midway in the 1st session of the 87th Congress, to remind ourselves of the positions on the arts which were taken by the candidates in the political campaign of last fall.

For one thing, it shows that, as far as the arts are concerned, there was a very large area of agreement between the two presidential candidates.

I include here the views of the presidential candidates as they were published in the October 29, 1960, issue of the Saturday Review.

[From the Saturday Review, Oct. 29, 1960]

THE CANDIDATES AND THE ARTS

With the presidential election only days away, Saturday Review is privileged to present the views of the major candidates on some matters of public interest. This letter and the appended questionnaire were dispatched on September 1.

Among the subjects with which the next administration will have to deal is the claim of art and artists to Government recognition, encouragement, and assistance. Though not the gravest issue before the country, it is far from the least if our culture is to attain the growth of which it is capable. As it may involve congressional legislation and executive action, it would be helpful for voters with an active interest in the arts to know the attitude of the candidates of the two major parties on certain key questions.

With that in view, Saturday Review invites your attention to the following questionnaire. We would welcome any overall statement on the question you would care to make, as well as answers in detail to the specific questions. The answers of yourself and your opponent will be published verbatim, jointly, in a forthcoming issue of Saturday Review. If it is possible for you to mail or wire the reply by October 1, we would have it for the issue of October 29, which would be our preference.

1. Are you in favor of a Secretary of Culture (parallel to the Ministry of Fine Arts in some European countries) with Cabinet rank and broad authority in this field?

2. To what extent should the Federal Government assist in the support of symphony orchestras, museums, opera companies, etc.?

3. Through its grants to foreign nations, the Federal Government has, in effect, underwritten cultural activities in many friendly nations. What is its responsibility to such activities in this country?

4. Would you, if elected, continue the cultural exchange program with the U.S.S.R. and its satellites?

5. If so, on the same scale as now? On a larger scale? On a reduced scale?

6. Do you believe this comes properly under the jurisdiction of the State Department, or should it be administered by a Secretary of Culture?

7. What are your views on the National Cultural Center which has received a congressional grant of land in Washington? Would you recommend the use of public funds to bring it into being?

8. Do you consider the encouragement of art, in the broadest sense, and artists a function of the Federal Government or one more properly left to State and municipal authorities?

9. As the "Voice of America" is broadly representative of the people of the United States, it also represents its culture. How effectively do you think this is being done at the present time?

10. Would you support a program to give pay TV equal status with free network television as it now exists?

The Saturday Review thanks you on behalf of its readers for your consideration of its request.

With best wishes,

Sincerely,

IRVIN KOLODIN, *Associate Editor.*

DEAR MR. KOLODIN: I thoroughly share your view that, if our culture is to attain the growth of which it is capable, a great deal of effort, both public and private, is essential. It is through the arts that the spirits of men communicate. For this reason, I believe cultural exchange and growth stand close to the center of our worldwide struggle for the principle of human freedom.

While America is a young country in the history of world culture, its achievements are notable. Although there were fewer than 100 symphony orchestras in our country in 1920, there are more than 11,000 today, many of them of the highest professional standards. Every major city now has its "good music" radio station. Long-playing classical records account for a substantial proportion of record sales.

Over 700 opera groups are active. Hundreds of thousands of our younger people now play in orchestras and bands. There has been a spectacular increase and improvement of the off-Broadway theaters, in summer stock, and in university dramatics.

Today we have more widespread exhibitions of first-class painting and sculpture, and more cities with at least one distinguished work of contemporary architecture. Our American architects are world famous.

The earlier trickle of foreign students at American universities, and Americans studying abroad, has become a respectable stream. Today, nearly 50,000 foreign students are studying in America, while some 14,000 of our own students are enrolled abroad.

In short, our measurable trend in the arts does not indicate an America that lacks cultural consciousness. Far from it. I believe that we are at the beginning of our cultural thrust. But I also believe that what we have achieved in the art field is only a start in relation to what we must do.

In answer to your specific questions:

In my opinion, it would be better, at this time, to appoint an Advisory Council on the Arts, composed of the best qualified Americans in all the cultural fields, than a Secretary of Culture. In this way, the views of a larger number of competent professionals in the several arts could be heard nationally. This Council should make recommendations to the President and Congress as to the best line of Federal action in support of artistic endeavor. It might also be helpful in suggesting steps by which State and local governments might stimulate private cultural activities.

Legislation to create such a Council has been introduced in Congress with broad bipartisan backing. I support this idea, and will work for its passage.

In response to your question whether the encouragement of art, in the broadest sense, should be a function of the Federal Government or one more properly left to local authorities, my position is that both the Federal and local authorities have a proper role to play. Obviously, the building of local civic and art centers is primarily a matter for local authorities. However, programs such as our present international cultural exchange programs are clearly much more suitable to Federal assistance.

We must, of course, remember that in America the pursuit of culture is an individual matter. We do not have a state controlled or state directed culture. Assistance, therefore, should be indirect—scholarships, exchange programs, encouragement rather than subsidy.

As an illustration, the U.S. Government already has committed itself to support the building of a National Cultural Center in Washington. This center to be constructed with private funds, was conceived with full bipartisan support as an effort to promote creative activities and the performing arts throughout the Nation. I personally pledge full support to the successful realization of this project.

With reference to our international cultural exchange programs, we must continue to encourage and expand our efforts in this direction. Our arts, industries, and sciences are open to the world. We welcome persons from abroad who want to have the opportunity to learn our ways and come to know more about us. In turn, Americans have much to learn from these visitors and from our trips abroad.

I can see no reason to limit these exchange programs in terms of their geographical scope. Unless unusual circumstances would warrant a change, I would continue to support the cultural exchange program with the Soviet Union and other Eastern European countries—on the same scale as now with a view to future expansion.

In my view, these programs are best managed under the direction of the State Department. Cultural exchange programs necessitate a great deal of inter-governmental cooperation, and the State Department is in a unique position to make the necessary arrangements. I think the operation of the "Voice of America"—which I regard as a highly successful program—illustrates the point. We should give consideration to expanding and improving the "Voice of America" program because it has done such an effective job up to now.

I hope these views will be of interest to readers of the Saturday Review and I am grateful for the opportunity to express them.

Sincerely,

RICHARD M. NIXON.

DEAR MR. KOLODIN: I will attempt to answer the Saturday Review questionnaire as completely as possible.

1. The Government cannot order that culture exist, but the Government can and should provide the climate of freedom, deeper and wider education, and intellectual curiosity in which culture flourishes. If I thought the addition of a Secretary of Culture to the Cabinet would insure culture. I would be for it. I do not think such a department would accomplish the purpose. It might even stultify the arts, if wrongly administered. We have more than enough conformity now.

The platform of the Democratic Party proposes a Federal advisory agency "to assist in the evaluation, development and expansion of cultural resources of the United States. We shall support legislation needed to provide incentives for those endowed with extraordinary talent as a worthy supplement to existing scholarship programs."

If the people send me to the White House, I shall push this program. A gifted child deserves the finest education this Nation can provide. He is a national asset, whether his gift is to paint, write, design a jet airliner or a dramatic set, or explore the cosmos with a radio telescope. His worth cannot be estimated in the ledgers of the budgeteers.

2. The Federal Government already operates the National Gallery and the Freer and Corcoran Galleries, plus the magnificent Smithsonian Museum. The Library of Congress is perhaps the world's greatest repository of culture. The National Archives preserves the historical record of the Nation. I favor expansion of all these facilities so that all citizens have easier access to the cultural resources now centered in Washington. I do not believe Federal funds should support symphony orchestras or opera companies, except when they are sent abroad in cultural exchange programs.

3. The Democratic Party has accepted the responsibility of participating in the advance of culture. We fight for an end to apathy and a renaissance of purpose in America. We intend that our children be prepared, in education, health, and vision, to challenge a world of exploding technology—of great present danger but unlimited hope. Our children will reach, literally, for the stars. Ours is the renascent party—the party of humanity, of strength, of leadership.

Our philosophy is quite simple. When an organism stops growing, it starts dying. This is true for nations as well as men, and for spirit and mind as well as material things. I am determined that we begin to grow again, and that there be an American renaissance in which imagination, daring, and the creative arts point the way.

4. Certainly.

5. On a larger scale. If every student in the U.S.S.R. and the satellites could tour the United States and compare what they see with what they have been told, I would have little fear of future wars. Conversely, Americans have much to learn abroad. One of our greatest strategic shortages is knowledge of foreign languages.

6. The State Department.

7. The National Cultural Center should be erected as speedily as possible. The private contributions have been welcome and helpful, and I hope will continue.

8. The encouragement of art, in the broadest sense, is indeed a function of government. It has always been so, in a tradition that extends from the most glorious days of Greece. It will be the responsibility of the advisory agency, which will be appointed in accordance with the pledge of the Democratic platform, to decide in what manner this shall be done.

At this moment, the Federal Government acts as art patron to only one person—the Consultant in Poetry and English at the Library of Congress. And his salary is paid through a private, anonymous bequest.

I think we can do better than that, if only by alleviating the unfair tax burden borne by writers, painters, and other creative artists. They may exist on small incomes for years to perfect their skills, and then be plundered by the Treasury in a single year of plenty.

But the problem is not simply one of money. It is one of attitude. It is a question of whether we are more interested in reading books of making book, in *Maverick* or *Macbeth*, *Zorro* rather than *Zola*, *Peter Gunn* or *Peter Gynt*. In this day of crisis, "Wisdom is better than strength * * * a wise man better than a strong one."

If this Nation is to be wise as well as strong, if we are to achieve our destiny, then we need more new ideas for more wise men reading more good books in more public libraries. These libraries should be open to all—except the censor. We must know all the facts and hear all the alternatives and listen to all the criticisms. Let us welcome controversial books and controversial authors. For the Bill of Rights is the guardian of our security as well as our liberty.

9. The "Voice of America" should be revitalized and strengthened. The "Voice" is only one part—shortwave broadcast—of the U.S. Information Agency. Shortwave radio is the media best suited to carrying news, commentary, and music. At this time, the most popular program is American jazz, which, incidentally is very good propaganda. The news operation should be speeded. It is in a life-and-death competition with Radio Moscow and Tass. With television becoming more important the world over, I feel that the USIA should also concentrate on producing documentaries for foreign broadcast.

10. Pay TV is currently being tested in both the United States and Canada. I prefer to reserve judgment until these tests give definitive evidence upon whether pay TV is in the current interest.

Sincerely,

JOHN F. KENNEDY,
U.S. Senator.

American political leaders learn very quickly. The quickest conversion in history, however, apparently took place in the case of President John F. Kennedy.

Let me illustrate by recalling the question asked both Presidential candidates which the *Saturday Review* published on October 29, 1960:

To what extent should the Federal Government assist in the support of symphony orchestras, museums, opera companies, etc.?

To this, Candidate Kennedy replied:

The Federal Government already operates the National Gallery and the Freer and Corcoran Galleries, plus the magnificent Smithsonian museum. The Library of Congress is perhaps the world's greatest repository of culture. The National Archives preserves the historical record of the Nation. I favor expansion of all these facilities so that all citizens have easier access to the cultural resources now centered in Washington. I do not believe Federal funds should support symphony orchestras or opera companies, except when they are sent abroad in cultural exchange programs.

Let us pass over the obvious, that the Federal Government does not operate, or contribute one smidgeon of support, to the Corcoran Gallery of Art in the Nation's Capital.

Let us simply point out that by early November, and before the election, Candidate Kennedy was taking a strong position in support of Federal financial aid for the fine arts.

His exact words in *Equity* magazine, published by the powerful Actors' Equity Association, which is affiliated with the American Federation of Labor-Congress of Industrial Organizations, only a few days later are as follows—and this leads me to hail this as a "conversion";

I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and opportunity to nonprofit, private and civic groups in the performing arts. When so many other nations officially recognize and support the performing arts as a part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

I think the civic and cultural leaders of the United States (who are as deeply interested in the advancement of American art and culture as they are in the preservation of the ancient treasures of the Nile—which President Kennedy has asked the Congress to appropriate \$10 million to accomplish) should pay particular attention to whether

this was truly a permanent "conversion" or whether it was only a "campaign" conversion on the part of the President.

We must remember that President Kennedy introduced legislation to save the historic buildings on Lafayette Square, including the Belasco Theater, and was joined by eight Democratic Senators, and that the President went through the campaign last fall with this as his position. Certainly we must hold him to this promise. The Federal Advisory Council on the Arts must be deeply concerned with preservation of our historic treasures in buildings, sites, and art in the same way that national programs in Europe are. One-quarter of our historic buildings have disappeared in the past 20 years largely as a result of federally financed building programs from highways to urban renewal projects. This is nothing less than criminal and it must be stopped. If the Council can stop the destruction of the Belasco Theater and the John Philip Sousa Home in the Nation's Capital then we will know it is not just a figurehead group and that it is worthy of its role.

I include, as part of my remarks, a speech on the subject of "Music and Public Education" which Dr. Finis E. Engleman, executive secretary, American Association of School Administrators, gave to the 1961 meeting of the Music Educators National Conference. In this connection I would like to call to the attention of the members of this Select Subcommittee on Education the following resolution which was adopted by vote of the 9,000 members of the American Association of School Administrators who attended their convention in Atlantic City, N.J., in February 1959. The resolution was as follows:

TEXT OF THE RESOLUTION ON THE CREATIVE ARTS, ADOPTED BY THE AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS IN CONVENTION IN ATLANTIC CITY, N.J., FEBRUARY 18, 1959

The American Association of School Administrators commends the president, the executive committee, and the staff for selecting the creative arts as the general theme for the 1959 convention. We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination, those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

I am pleased to be able to say that the National Music Council, which represents the entire field of music in our country, has adopted resolutions strongly supporting H.R. 4172 and H.R. 4174.

I include a number of other items on the arts, which I am convinced should be made a part of the hearing record at this time, so that they may be studied carefully by the members of the Federal advisory council on the arts when that council gets underway. Certainly, one of the first projects it must tackle, other than the saving of the Lafayette Square buildings, is that of the absurdly high salaries, some of them higher by as much as \$1,000 a week than the salary of the President of the United States, which are paid to some artists by the Department of State under the President's Program of International Cultural Exchange.

We must have such cultural exchanges, of course, but such salaries make a travesty of this program. The Federal Advisory Council has a major role to play, indeed, if our arts are to be anything more than a convenient vehicle to get the top Federal officials and their wives

of the "New Frontier" on the society pages of our newspapers. This kind of personal glorification and publicity has nothing at all to do with art but it has a lot to do with politics.

The Federal Advisory Council should also take a long, hard look at the monopolization of the Carter Barron Amphitheater by commercial entertainment to the complete exclusion of the National Symphony Orchestra and other civic, nonprofit cultural programs of the Nation's Capital such as the Washington Ballet Co., the Washington Civic Opera Co., and the Children's Theater of Washington.

The plans which have been developed by Senator Clinton Anderson to deprive the National Collection of Fine Arts of the home which the Congress provided in 1958 in the historic Patent Office Building must be critically examined and disapproved by the Federal Advisory Council on the Arts. I have included articles on these matters.

(The items referred to follow:)

[H. J. Res. 386, 87th Cong., 1st sess.]

JOINT RESOLUTION Designating the first week of May each year as "National Music Week"

Whereas the National Federation of Music Clubs for many years has sponsored the observance of the first full week in May as National Music Week; and

Whereas one of the purposes of this annual observance has been to focus national attention on music, as well as on those allied arts and those industries dependent upon music such as the theater, ballet, motion pictures, radio, television, and the recording industries; and

Whereas music is a proven, effective, and major media of communication and understanding between all peoples for the advancement of peace and mutual good will; and

Whereas an understanding of other peoples can best be achieved from the firm foundation of a knowledge of, and respect for, our own arts and culture; and

Whereas George Washington, our first President, declared that an education which included the fine arts was essential to enable our youth to develop a true understanding of our form of government and the true and genuine liberties of mankind, and said that the arts essential to the ornament and happiness of human life have a primary claim to the encouragement of every lover of his country and mankind; and

Whereas Pope Pius XII in his encyclical letter on the subject of music declared that "Music is among the many and great gifts of nature with which God, in whom is the harmony of the most perfect concord and the most perfect order, has enriched men" and added that "music contributes to spiritual joy and the delight of the soul"; and

Whereas President Eisenhower, in his 1955 state of the Union message stated that: "In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities; and

Whereas many outstanding organizations have participated actively in the observance of National Music Week, among them being the American Society of Composers, Authors, and Publishers; the American Guild of Musical Artists; the National Association of Schools of Music; and the National Music Council; and

Whereas music must have a major role in any great overall plan to give the significant overarching cultural climate needed to make it possible for the Nation's Capital to take its place beside other world capitals in regard to the fine arts: Now, therefore, be it.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the seven-day period beginning on the first Sunday in May of each year is hereby designated as National Music Week. The President shall issue annually a proclamation calling on the American people to observe National Music Week with appropriate ceremonies in order to advance the art of music and those arts and industries dependent upon music such as

theater, ballet, motion pictures, television, and the recording industries for the purpose of achieving a sound and mature national culture and international peace and good will.

MUSIC AND PUBLIC EDUCATION

(By Finis E. Engleman, Executive Secretary, American Association of School Administrators)

More than 150 years ago, when discussing his concept of civilization, John Adams said, "I must study politics and war, that my sons may have liberty to study mathematics, philosophy, and commerce so that their children in turn may have the right and privilege to study painting, poetry, and music."

Thus, even before the free public schools of America were established, aspects of their shape and processes were blueprinted by our second President. Fifty years after this statement by John Adams, farsighted humanists such as Horace Mann and Henry Barnard were convincing the new nation that it could not survive except as its citizenry was broadly educated. So the revolutionary institution known as the public schools was born and established.

Its broad purpose of equal opportunity for the sons of all men and its faith in the essential worth of each individual gave it from the very beginning, the humanistic qualities so essential to any nation of free men. This unique institution, which brought reality to the dreams of universal education for all, is probably the greatest contribution to mankind which the Western Hemisphere has produced. The educational content has often been restricted and even barren. But in the farflung reaches of this great country, there has been, in varying degrees, the persistent determination of public school leaders to bring to all children and youth the unique privilege of tasting and digesting an education for living consistent with the liberal tradition of Western civilization.

Slowly but surely progress toward a broad and comprehensive program, with the performing and creative arts playing an ever-widening role, is clearly discernible in the history of American education. It is thus that the cultural level of America has risen, step by step. With much of its support coming from the arts as nurtured and taught in the schools, America has reached a cultural stature of considerable proportions.

Retreat from these purposes, however, seemed to be in full sway in 1959. A space vehicle launched dramatically by a powerful and sinister world competitor threw fear into the hearts of many Americans, tending to cause a retreat from formerly held values and to place new priorities on what should be taught.

Consequently some of the school administrators of the Nation were thrown off balance, as was the educational program which they administered. It is worthy of note, however, that the American Association of School Administrators devoted all major aspects of their 1959 convention to the creative and performing arts, with all general sessions headlined by the master artists in the several fields including fine art, music, drama, poetry, and the dance. Near the close of that convention the association, made up of more than 12,000 of the leaders of American education, voted the following resolution:

"The American Association of School Administrators commends the president, the executive committee, and the staff for selecting the creative arts as the general theme for the 1959 convention. We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

Even as this resolution was adopted many Americans were crying, "Cut out the frills. Nonessentials such as music and literature must give way to the 'solid' subjects of science, mathematics, and foreign languages." And Congress was passing the National Defense Education Act, which encouraged school boards to buy bargains in science and language programs at the expense of the humanities. Since it was suddenly recognized that America must communicate with all the people of all the world, the Federal Government rushed to aid the teaching of French and German while the one language that is common and universal, the arts, was either abandoned or left to struggle against heavy odds

created by a Federal program that offered matching money for these curriculum fields, and thereby discouraging the use of local and State money for the humanities. Thus a very subtle control of the school curriculum was exercised.

All who are familiar with the history of Rome know that a certain Roman senator was successful in stimulating the Roman Senate and his whole country into a frenzy of action by simply assuming a certain state of mind, dramatically draping his toga, and repeatedly shouting, "Carthage must be destroyed." By repetition and by continuous assertion he developed the image of a sinister foe and a line of action for his country which the Romans became compelled to follow.

Today we have several modern Catos in America who by virtue of access to mass media of communication, backed by determined persistence and dogmatism, have resorted to the ancient tactics of accepting some doubtful assumptions and pronouncing them as unquestioned truths. Armed with many questionable "truths," they have set forth by sheer repetition and exalted manner to discredit leadership of America's schools, teachers, and the school curriculum. They set themselves up as saviors and present "new" images of "proper" methods of instruction, "sound" philosophy and psychology of learning, and just "what" constitutes a curriculum for our times. At the same time an inaccurate image is presented of what the schools have done and are doing in structure, materials, content, and methods.

As Robert Frost would put it, "Like old dogs lying down and barking backwards with all the authority of a forward vision" these "saviors" have sounded a frightening bugle retreat call to a curriculum almost barren of the arts.

As I consider the many wise and unwise educational programs and policies which have been promoted by someone during the past half decade in almost every phase of American culture, I think it may profit us to keep in mind an expression attributed to one of our great British literary figures.

When Robert Louis Stevenson was a boy, he sat at his window watching an old streetlamp lighter as he went by touching his lighting wick to the gas burners. Robert's mother, concerned over the boy's silence, asked what he was doing. He replied, "I am watching a man punch holes in the dark."

The leaders of public education have long ago assumed the role of lamplighters where the souls of men cry in darkness, ignorance, and fright. I firmly believe these same men are now reforming their ranks and will immediately go forward with a record curriculum demanded by a civilized culture.

Although sometimes possessing only inadequate wicks and insufficient oil, those who operate our schools have consistently and continuously punched holes in the dark.

The darkness of ignorance, prejudice, and incompetence shrouds the world and America is far from free of it. Each individual with 10 talents or with 1 has the potential to penetrate this darkness and to throw light on a segment of the universe. Light of a great magnitude is necessary for some segments; but light of a lesser brilliance, like that so helpful in a photographer's darkroom or in a damp cellar, is also of great worth. When the lights spread from many individuals are put together brilliance like that in a fluorescent-lighted highway dispels the darkness.

When any light goes out or when a new one is lit, the degree of darkness changes. Thus universal education, a broad program suitable for each pupil, gains full support from a law of nature. If education is to have quality, it must also have quantity and diversity. It is through quantity, and universal education, that the greatest number of samplings of potential talents of a diverse character may be found and developed. And a modern, complex world demands more diversity of human competence than ever before. But diversity is attained not only by diverse human potentials but by diversity of educational programs that nurture all these diverse potentials. But democracy and technology are not the enemies of culture, and mass communication is not the source of its own poison.

The highbrows' worry over "Masscult" is to some extent an alibi for their own doubt and confusion about the relation of art to a democratic society. There is a public, enlarged and enlarging, with a common language and tradition. It must be both the source and audience for such continuing cultural advances as our civilization may make. As Jacques Barzun has put it, "What we have undertaken no other society has tried: we do not suppress half of mankind to refine part of the other half." Instead the refinement must be public and general if our civilization is to be democratic as well as great.

Today the battle is in full fury. Ground lost during the past 4 years in preserving a balanced program has not as yet been reclaimed, but I am optimistic enough to believe that any institution founded on values so close to the aspirations, the hopes, and the very nature of man and so necessary to a free society will not be denied its destiny. Americans surely know that Booth Tarkington was right in his belief, "A country could be perfectly governed, immensely powerful, and without poverty; yet if it produced nothing of its own in architecture, sculpture, music, painting, or in books it would some day pass into the twilight of history, leaving only the traces of a creditable political record."

At this point I quote my own message to you as found in the December 1958 *Music Educators Journal*: "No other civilization has meant more to mankind than that developed on the peninsula of Greece. There a mere handful of men produced the art, the drama, the philosophy which time does not destroy. From these few thousand persons the world has a legacy of great worth. The Greeks indeed taught mankind the joy of beauty, the artistry of design and form, the drama of life, the strength of logic, and the value of truth."

"Today the world is shaken by new knowledge of nature and the power released by its technical utilization. The physical aspects of life and material values have risen to ascendancy. The new release of energy gives man the sheer physical power for moving mountains and shooting the moon. Old feelings of security, of complacency, have been turned topsy-turvy as another great power with a conflicting philosophy threatens our physical Goliath."

"So America may be playing the fool by lessening its concern for what the Greeks held to with greatest priority and by frantically plunging into an education program pointed almost exclusively at material values."

"The incessant cries for technicians, engineers, chemists, physicists, mechanics, skilled industrial workers, have seemingly drowned recognition of the ever-constant need for artists, philosophers, musicians, historians, and poets. The baser emotions of fear and greed have done much to crowd out the nobler emotions of appreciation of beauty, rhythm, color, design."

The urge to find the true destiny of man, the ends he should live for, and his true relationship to the universe must not give way to a frantic race for physical power and technical superiority. Thus it seems that all of us who are responsible for an education of most value to a civilization dedicated to the essential worth and dignity of each individual, along with a further dedication to long-established humanistic values of Western civilization, have the privilege and responsibility to cling fast to and improve an educational program that is both balanced and comprehensive, both scientific and esthetic. It seems clear that the school administrator of modern education in the United States will not forsake the wisdom and courage which his responsible position demands he demonstrate.

My thinking is sometimes at great divergence to that of wiser men, but I am unshaken in my belief that the arts and humanities are a desirable and a fundamental part of the daily life of the educated man; and, by the same token, it may be assumed that they are a vital necessity in the daily life of the less educated and even illiterate, in the sense that we often use that word.

Social anthropology throws much light on the nature and quality of humankind. It is important that we be sensitive to the fact that most illiterate peoples have developed to a very high degree folk art, the dance, and folk drama as a basis for their cultural existence. Thus they make secure their claim of being human beings of higher order than mere animals. It seems clear that if the arts are so essential to primitive peoples, then they must become increasingly so for those where culture and education have been developed to a high degree. A civilization simply isn't civilized in the absence of the arts for the many. Any culture that reserves the finer things to an elite group will lose it for the select. Any art form that fears contamination and loss of prestige when enjoyed by a great majority will fail by virtue of its own assumed exclusiveness.

Since art and music are so fundamental to full and satisfactory living at all levels of civilization, need we belabor the argument that they must be given a place not only in the elective areas of the curriculum but also as part of the common learnings.

Those who insist that Communist competition demands that America throw most, if not all, of our resources into a very limited field might well be asked the question, "Why fight a war if we first give up all that would justify a fight?" Furthermore, as we struggle to be understood by the millions of surging people in the underdeveloped world it might be well to note the majority of them are more interested in Jefferson, Lincoln, Twain, and Bernstein, than in Ford, Urey, Rickover, or Edison. They like America's values more than her machines.

They like our humanists more than our engineers. Fortunately, other scientists applaud when James Killian, president of Massachusetts Institute of Technology, says, "The image of America may be shaped by the qualities of its inner life more than by its exploits in space."

All I have been saying adds up to my belief that the program in music is so important that it should stretch from the kindergarten through the college. Like other great disciplines, opportunity for the specialists must be provided for, that is, those who have special talents, special gifts, and are blessed with academic competence. Children with these special talents should be identified early and should be given the opportunity to become professionals either in the purely academic aspects of the discipline or in combination with the performing aspects. Thus, the school program should provide opportunity for good general music for the great mass of students who will not be professionals but who need education and experience in music as much as they need education in science, language, or history, merely as a basis for living a wholesome life.

The music program should be treated as a serious and solid subject field. The toughest subject I ever took was one in music, and homework didn't give a ready answer. For many it becomes too tough to master, just as is true for some persons in any discipline. I think I must agree, however, that music, like most of the humanities, has qualities which bring greater depth of emotion and greater heights of appreciation and pleasure than is common in some of the other respectable fields. This, I would contend, is its added quality of great worth. Man has too few of the inspirational, esthetic, and exalted pleasures, and music should not retreat from its unusual opportunity of contributing to this great need of all human beings.

I urge, however, that you not assume the false psychology and, I would believe, false philosophy that your subject should be made tough in the sense of its being unpleasant and discouragingly obscure. You need not attempt to gain false academic respectability by accepting a false concept of what constitutes it. Truly, the great in life is always simple and quite readily discernible. The subtlety; the abstract depth; the mathematical scope; the range of meaning, coupled with the art and complex intricacy of performance and interpretation, permit music to match scholarship with any discipline.

The value of simple performance for the many should not be discounted. I am not in favor of spending the number of hours in noisy band practice for the long marches on the football field, which I have infrequently observed. I do believe, however, that the youngster who discovers that he himself can sing a simple melody or can produce harmony with a woodwind or brass instrument has gained added stature as a human being and possibly may have a limited power which will give him and others the keys to hours of future happiness.

I spent 2 years during the war in the cold Arctic where the nights were long in winter and where no source of amusement was found except through that invented and produced by the men of our Navy unit. From unknown sources pianos were procured (a mystery explainable only by the Seabees) and he who could play piano was of more value than an admiral. So I beg of you that, in this struggle now for academic respectability, you not take from your great field those simple aids to good living such as participating comfortably in group singing and instrumental ensemble groups. Possessing a friendly power to join in fireside singing of hymns, ballads, songs from musical comedy, and light opera may bring lasting pleasure to many men. Nor must you attempt to make your subject, which is in many respects academic and abstract in high degree, so much so that it is obscure merely for obtaining the quality of appearing difficult.

Furthermore, may I say just a word about the instruction, even though I am as far afield in my right to make this observation as I was when they started discussing the content to be taught. First of all, as in any other discipline, the music teacher must be a master of his own field. I have a strong conviction that there is some danger that music teachers, like other teachers of great disciplines, may become so specialized that they cannot be classified as first-class music educators. I say this not to minimize the importance of the specialized skills so very essential to teaching aspects of the curriculum but rather with the conviction of the importance of being educated teachers or directors in music first of all, and second, being conductors of orchestras, choruses, bands, and the like.

Music's relatedness to the whole of education, its place in the whole mosaic of human understanding and culture, needs to be understood by the teacher. Also, the working materials and methods peculiar to the music area being taught

should be a part of the toolkit of any good teacher. In other words, difficult as it may seem, the music teacher should be broadly educated with a wise sprinkling of mathematics, literature, history, art, drama, and philosophy. The music teacher profits much by being an educated person as well as a specialist in music. Furthermore, knowledge of these content fields must be supplemented with an understanding of the psychology of human growth and development, as well as by what research and experiences show us concerning the best tools of teaching and the best methods of using these tools.

I next hazard to suggest that music educators beware of becoming prosaic and obsolete not only as to appreciations and skills but also as to their knowledge of music's new designs and emerging qualities. Let us not be hoodwinked into the notion that new knowledge, new techniques are restricted to science. Music, art, and the dance are no more limited to old boundaries than is physics or chemistry. When I first heard jazz it was recognized and accepted as music by only a few. These new noisy incantations were too different, too unorthodox to be understood by my ears accustomed to other forms. You dare not be likewise blinded. Hold fast with one hand to the old but reach eagerly with the other for the new.

This world has never been in such revolution as now. New ideas and new concepts are erupting so fast that the time spread of an idea has no conventional restrictions. For these reasons I urge that you reexamine not only your methods but the minimum programs you have established in the schools. Furthermore, don't be afraid to experiment. If this is not done, obsolescence will be upon you, and with obsolescence usually comes decadence and elimination.

Possibly as I give you so much free advice about music and music teaching you may be asking the questions: "What is the role and attitude of the school administrator as it pertains to the field of music? Is he not partial to other fields? After all, is he not the biggest obstacle?" Since the college major of the majority of school administrators, according to a recent survey, is either in the natural sciences or in the behavioral sciences, you may readily assume that these are the fields to which he would give the greatest emphasis. Frankly, I don't know because I have not made an inventory of all school administrators and what their prejudices really are, but I am convinced that his graduate professional preparation has in most instances given him an appreciation and understanding of the importance of a broad comprehensive curriculum which includes not only the sciences but the humanities and vocational studies as well. Thus, he often sits as a judge or mediator trying to keep balance when many subject field specialists are clamoring for more time and attention, and the reactionists among the public insist on "basic" education only.

In recent years, of course, some of these fields have had support from those who fear we are falling behind the Communist world and who would place high priority on fields other than music. Likewise, the industrial world often demands those practical subjects such as mathematics, science, and vocational subjects, little realizing the economic value of the arts; and, since the economic leaders are often the big taxpayers with power structures all of their own, boards of education and superintendents are, on occasion, unduly influenced. Since sometimes it is a battle among the power structures of a community to determine where the greatest emphasis should be, it might be good advice to the music educator to remember that he often has allies which he doesn't use. Maybe the music teacher should be a student of community sociology too.

Confidentially, I have known superintendents, pushed by the pressures of certain community forces, who would give one subject more emphasis than it deserves, but who would prize greatly some pressures from another direction to counter the forces. Thus they would be given the freedom to establish a balanced program with each subject in its proper place.

Possibly I should give a word of caution at this point. Realizing full well the appeal of music as a public relations agency, may I urge that you not use this lesser strength in a big way. I refer here to persuasion by a dramatic public performance sometimes found at athletic events. Performing groups which have color and considerable public appeal but which consume much time and energy and produce relatively little high-class music should have only modest support from music educators. In other words, don't overplay the showmanship which may be achieved by prostituting music.

May I congratulate you on your magnificent contribution to the cultural maturity of the United States and reaffirm my belief that the cultural maturity of America can never be achieved in adequate or proper proportions unless the

public schools of America continue to strengthen and extend music programs which people like you have developed. May I urge you not only to enjoy your field but to respect it, to be proud of it, and to recognize its true purposes. These purposes will be enhanced as you relate this great discipline, this great source of inspiration, this spring of enlightenment to the other field in the humanities. Each enhances the other; together they fashion the noblest of man's insights, hopes, and aspirations.

[From the Congressional Record, May 3, 1961]

THE FIRST 100 DAYS IN THE ARTS

The SPEAKER pro tempore. Under previous order of the House, the gentleman from Pennsylvania [Mr. KEARNS] is recognized for 40 minutes.

Mr. KEARNS. Mr. Speaker, a number of articles have appeared in such publications as the New York Times, the Washington, D.C., Post, and the Washington, D.C., Star about the Salute to the Arts luncheon held by the Woman's National Democratic Club on April 27, 1961, at the Mayflower Hotel in downtown Washington, D.C.

The theme was "What I Would Do for the Arts if I Were President for a Day."

Speakers at the luncheon included Philip C. Johnson, architect; Cornelia Otis Skinner, actress; Mischa Elman, violinist; and George Balanchine, director of the New York City Ballet.

Perhaps it is time to review the Democratic accomplishments in the arts during the first 100 days, relating them to the entire picture of the arts as it developed during the preceding 8 Republican years.

There have been no Presidential messages on the arts, such as President Eisenhower sent to the Congress in asking for the passage of legislation to establish a Federal Advisory Council on the Arts.

There were several statements during the political campaign last fall on the arts by Senator Kennedy about what he would do about the arts, if he were elected.

However, we are still awaiting any definite steps by President Kennedy—and by other top administration officials and their families—aside from those steps, that is, which are widely reported only in the society pages of the newspapers, which would define the proper role of the Federal Government in the encouragement and growth of the fine arts in our country.

Recently, moved by a spirit of good neighborliness, I offered a few suggestions to the members of the Woman's National Democratic Club. This was in connection with the Salute to the Arts luncheon with its theme of what the President could do for the arts in a day if he wanted to.

Miss Betty Beale, a brilliant and discerning commentator, wrote as follows in the Washington, D.C., Star of May 1, 1961:

[From the Evening Star, Monday, May 1, 1961]

"CULTURE TALK EVOKES BLAST

"(By Betty Beale)

"A Republican Congressman and the only Member of that august body to hold a degree of doctor of music, has let go a broadside at the Democrats for all this talk about culture.

"The Salute to the Arts luncheon given by the Woman's National Democratic Club last Thursday is what finally got Representative Carroll Kearns' dander up.

"The Pennsylvania legislator has sent a letter to Mrs. Richard Bolling and other members of the luncheon committee to set the record straight. The ladies may still be reeling from the blow.

"Noting that many people are beginning to think that the art interest of the Federal Government began with the invitation to Robert Frost and 150 other cultural leaders to attend the 1961 Inaugural, Mr. Kearns fires his first shot. There came into being, he observes, under Eisenhower the National Cultural Center Act, and the International Cultural Exchange and Trade Fair Act under which our great orchestras, artists, drama, and dance groups are sent overseas to demonstrate U.S. accomplishments in the fine arts.

"Then he blasts his second shot. President Eisenhower, he said, called for the establishment of a Federal Advisory Council on the Arts and although the Democrats have been in control of the Congress since 1953, nothing has happened.

"Six years is an awfully long time to wait for the establishment of such a new Federal advisory agency. The contemplated budget is only \$50,000. When our gross national product is over \$500 billion, it can be seen that such a step would scarcely unbalance the national budget. So one may well ask what is the reason for the present timidity on the Democratic side in holding up the early creation of such an Arts Council?"

"He next takes aim at the Kennedy administration, pointing out that President Kennedy himself (about a year ago when he was a Senator) introduced legislation to save the Dolly Madison House, the Benjamin Taylor House, and the Belasco Theater on Lafayette Square, and recalling that the General Federation of Women's Clubs and other organizations support their preservation, he lets go at two Kennedy men.

"Two men, William Walton, a painter, and John Moore, Administrator of the General Services, like pharaohs or reigning monarchs of an earlier and unenlightened period—have decided to proceed with destruction of the Lafayette Square buildings. At this very moment, however, the President has called for spending some \$10 million in saving the ancient treasures of the Nile. Recently the President rescued Harvard University from an office building.

"If the Nile treasures and Harvard Yard can be saved, why can't the Lafayette Square buildings be saved—' asks the Congressman.

"Neither Pharaoh Walton nor Pharaoh Moore could be reached for an answer to this question.

"Numerous other points were brought up by Mr. Kearns in his letter to Mrs. Bolling. In fact, so many it will be days before he gets an answer. The Republican's epistle was seven pages of single-spaced typewriting. A good rupture over culture may be just what we need to put hearts into the arts."

I include the New York Times account of the saving of Harvard Yard at this point in my remarks.

"HARVARD, AGAIN

"Another item the White House has said nothing about is how, in the midst of questions of national and international import, the President took up a cause with Harvard.

"It was proposed that Cambridge, Mass., sell a piece of the Common as the site for a 15-story office building. The land is near Harvard Yard.

"The President thought he had better stay out of the fight. But when the legislature's Democratic majorities pushed through a bill authorizing the sale, he quietly let his views be known in the right places.

"Kenneth P. O'Donnell, class of 1949, and special assistant to the President, phoned leading State Democrats urging them not to make the project a party issue.

"McGeorge Bundy, Yale 1940, and a Republican, former dean of the Harvard faculty, and now special Presidential assistant for national security affairs, passed the word to some Republicans.

"Also active was Mr. Kennedy's one-time Senate colleague from the Bay State, Leverett Saltonstall, a Republican.

"Last week, Republican Gov. John A. Volpe vetoed the bill. The State senate, with some Democratic support, upheld the veto."

Nationwide support is growing for legislation to preserve the historic buildings on Lafayette Square in the Nation's Capital. This legislation was introduced only last year as S. 3280 when he was a Senator by President Kennedy. Other good Democrats cosponsoring the legislation at that time were: Senators Humphrey, Morse, Douglas, Murray, Hennings, Mansfield, and Gruening. Very little has been heard from these distinguished legislators this year, however.

However, this year the President's good friend, John Sherman Cooper, Senator Wayne Morse, and I have introduced legislation which would carry out the purposes of S. 3280.

Three great organizations of American women are carrying on national campaigns to save the historic buildings on Lafayette Square. They are: the General Federation of Women's Clubs, the Daughters of the American Revolution, and the National Federation of Music Clubs.

The Daughters of the American Revolution adopted unanimously, with applause, a resolution presented by Miss Gertrude S. Carraway, honorary president general, on April 20, 1961, deploring the fact that "one-fourth of the his-

torically significant buildings in this country have been destroyed during the last 20 years" and calling for the preservation of the Lafayette Square buildings. It is a brash generation, indeed, which will destroy all physical evidences of its great heritage.

Two men, William Walton, a painter, and John L. Moore, Administrator of the General Services Administration—neither one of them an elected official and, indeed, only one of them a public official accountable to the people of the United States—like pharaohs or reigning monarchs of an earlier and unenlightened period, having walked around Lafayette Square, decided to proceed with the destruction of the Lafayette Square buildings.

I was always taught that this was a representative government, and that Federal officials were elected or appointed to carry out the will of the people. Otherwise, why have elections? Perhaps this is just an antique Republican notion, but it is one which I have held for many, many years. Elections could be won on this matter, since 80 million people visit our historic sites and buildings each year.

The situation regarding the historic buildings on Lafayette Square is unique, I think.

No public hearings were held by either the Public Works Committee of the Senate or the House on the question of whether the historic buildings on Lafayette Square should be saved.

So, here is the sequence.

First, no public hearings by the Senate or House. Second, the decision is taken, without such public hearings, to destroy the historic Lafayette Square buildings. Third, neither the Senate nor the House is permitted to vote on the issue of the destruction of the Lafayette Square buildings. Fourth, the Administrator of General Services, John L. Moore, and the painter, William Walton, walk around the square and, communing together, decide finally to ignore the people of the United States and to destroy the historic Lafayette Square buildings: the Dolly Madison house, the Benjamin Tayloe house, and the Belasco Theater.

A German language publication, the Washington (D.C.) Journal, reported, on May 5, this year, that steps were under consideration to restore the Belasco Theater as the Beethoven Operahouse, as a bond of friendship between the American and German people. The cost would be borne by the German Government, it is said.

Some months ago a bipartisan drive saved New York City's Carnegie Hall—certainly no greater a cultural facility than the Belasco Theater—from destruction. The Carnegie Hall drive was headed by Mayor Robert Wagner, Gov. Nelson Rockefeller, Mrs. Franklin Delano Roosevelt, and Isaac Stern.

The New York Times reported on April 8, 1961, that President Kennedy proposed on April 7 that a \$10 million U.S. contribution be made to preserve ancient Nubian temples and other monuments on the Upper Nile.

The New York Times declared:

"He asked Congress to authorize U.S. participation in an international effort to save antiquities marked for inundation by the Soviet-financed Aswan Dam, which is being built in the United Arab Republic.

"The President suggested that the United States finance alone the estimated \$6 million cost of preserving the "Pearl of Egypt," a group of temples on the Island of Philae, between the old and new Aswan Dams. They now are submerged part of the year.

"Mr. Kennedy also proposed that the United States take part in preserving lesser temples both in the United Arab Republic and in the Sudan, at a cost of \$2,500,000, and that it contribute \$1,500,000 to speed extensive archeological and prehistory research in areas now unexplored but threatened with flooding."

If the Nile treasures and Harvard Yard can be saved by the intervention of President Kennedy then, surely, the historic buildings on Lafayette Square—which are so intimately associated with our own national history—can be saved.

I include at this point, the New York Times article on the Nile treasures to which I have referred, and the resolution adopted during the 70th Annual

Continental Congress of the National Society, Daughters of the American Revolution, in Constitution Hall, Washington, D.C.:

[From the New York Times, Apr. 8]

"KENNEDY ASKS FUND TO SAVE NILE RELICS

"(By W. H. Lawrence)

"WASHINGTON, April 7.—President Kennedy proposed today a \$10 million U.S. contribution to preserve ancient Nubian temples and other monuments on the Upper Nile.

"Mr. Kennedy disclosed that the United Arab Republic and the Sudan, in whose territories the antiquities lie, had offered to cede to assisting countries part of the finds made as a result of new excavations to be included in the program.

"He asked Congress to authorize U.S. participation in an international effort to save antiquities marked for inundation by the Soviet-financed Aswan Dam, which is being built in the United Arab Republic.

"The President suggested that the United States finance alone the estimated \$6 million cost of preserving the "Pearl of Egypt," a group of temples on the Island of Philae, between the old and new Aswan Dams. They now are submerged part of the year.

"Mr. Kennedy also proposed that the United States take part in preserving lesser temples both in the United Arab Republic and in the Sudan at a cost of \$2,500,000, and that it contribute \$1,500,000 to speed extensive archeological and prehistory research in areas now unexplored but threatened with flooding.

"However, Mr. Kennedy deferred any U.S. participation in a major project, estimated to cost \$60 million to \$80 million, to save Abu Simbel, the most majestic of the threatened Egyptian antiquities. He said the engineering problems concerning preservation of the temples, which are hewn out of solid rock, entailed "serious difficulties," and required further studies.

"All the expenditures proposed by Mr. Kennedy already are available in Egyptian pounds accumulated as a result of U.S. mutual aid expenditures. He said all the needs could be met from funds already determined to be in excess of prospective U.S. requirements.

"In parallel letters to the Speaker of the House and the President of the Senate, Mr. Kennedy said the United States should join with the United Nations Educational, Scientific, and Cultural Organization to prevent 'what would otherwise be an irreparable loss to science and the cultural history of mankind.'

"He noted that the Governments of the United Arab Republic and the Sudan had offered to 'cede, with certain exceptions, at least half of the finds of the parties carrying out excavations in Nubia.' He said he would name a commission of leading Egyptologists and Government officials 'to make plans for the acquisition and distribution of the antiquities ceded to the United States as a result of our contribution.'

"In making these funds available,' the President continued, 'the United States will be participating in an international effort which has captured the imagination and sympathy of people throughout the world. By thus contributing to the preservation of past civilizations, we will strengthen and enrich our own.'

"He suggested that the first U.S. contribution should match the cost of preserving the Greco-Roman temples of Philae, sacred island of Isis, Egyptian goddess of motherhood and fertility. They are considered the second most important group of monuments on the upper Nile.

"The project on which Mr. Kennedy held up a recommendation involves tremendous engineering problems. The great temples of Abu Simbel are flanked by four 67-foot-high figures of Rameses II carved during the 13th century B.C., as well as other statuary.

"The President told Congress that two major plans had been advanced for saving these monuments. One, he said, recommends building a cofferdam around them and the other proposes to sever the temples from the cliff of which they are a part and lift them 200 feet to the future level of the Nile.

"Each of these plans entails serious difficulties,' he observed, 'and further studies are being made. Therefore, I feel it would be premature to recommend, at the present time, that any U.S. funds be provided for this purpose.'"

The following statement was read Thursday morning, April 20, 1961, by Miss Gertrude S. Carraway, of New Bern, N.C., honorary president general, during the 70th Annual Continental Congress of the National Society, Daughters of the American Revolution, in Constitution Hall, Washington, D.C. Miss Carraway offered the motion, seconded by Mrs. F. Clagett Hoke, of Jeffersontown, Ky., and was passed unanimously, with applause, by the large assemblage of members, NSDAR:

"Too late for consideration by the resolutions committee, a matter of historical importance to all patriotic Americans has been called to our attention by Congressmen belonging to both political parties.

"One-fourth of the historically significant buildings in this country have been destroyed during the last 20 years.

"By decision of two officials, without public hearings, I am informed, the houses of history fronting on Lafayette Square here, a veritable forecourt for the White House, are slated, unnecessarily and unwisely, for immediate removal to make way for a Federal building.

"Both Democratic and Republican Congressmen are gravely concerned and have earnestly requested the aid and interest of Daughters of the American Revolution, not only to help save the Dolly Madison House, the Benjamin Tayloe House, and other historical and cultural structures in the Nation's Capital but also to assist with the passage of congressional legislation to provide for the publication of a compilation of historic sites throughout the country and for the preservation of antiquities of national significance in all parts of the United States.

"From its beginning one of the main objectives of our National Society, as set forth in our bylaws, has been the protection of historical spots. Our members have long realized that from living history we are much more apt to want to prove worthy of our rich heritage by working for better citizenship in the present and a greater Nation in the future.

"Due largely to our DAR examples and teachings, citizens in general are at long last becoming increasingly interested in American history and the value of holding relics of past importance in trust for the generations to come.

"Bills along these lines have been recently introduced and sponsored by Congressmen of both parties. In my judgment, they merit and deserve the careful study and active support of our members in their endeavors to stop the wanton destruction of historical, cultural and architectural gems.

"Accordingly, I move that Daughters of the American Revolution be urged to write to the President of the United States and to Congressmen registering support and interest in efforts to preserve historic sites and other symbols of our American heritage."

In February 1961 I introduced a bill to establish a Commission on the Cultural Resources in the Nation's Capital, and to provide a comprehensive plan for the effective utilization of such resources in carrying out a long-range program to make the Nation's Capital equal in cultural matters to the capital cities of other great nations.

Similar measures were introduced by Senators John Sherman Cooper and Wayne Morse, and by our colleague, the gentleman from New York, Mr. Powell. So here is a bipartisan measure which deserves Presidential support. Perhaps this is forthcoming, because, in a speech to fund-drive workers of the National Symphony Orchestra, the new Assistant Secretary of State for Educational and Cultural Affairs, Philip H. Coombs, called for a great overall plan to give the significant overarching cultural climate needed to make it possible for the Nation's Capital to take its rightful place besides other capital cities of the world with regard to the fine arts.

A study by the Library of Congress which the distinguished gentleman from Delaware, Mr. McDowell, and Senator Hubert H. Humphrey, inserted in the Congressional Record last year showed that the municipal government of Washington, D.C., spends annually only the piddling sum of \$16,000 on the fine arts. This can be compared to the \$800,000 which San Francisco, a smaller city, spends on the arts. It was facts such as these, doubtless, which led the New York Times, Time magazine, the Reporter magazine, the Christian Science Monitor, and other publications to deplore the lack of cultural progress of the Nation's Capital.

The Nation's Capital has been described in such unflattering terms as "hick town" and "cultural backwater" by these national publications. W. H. Kiplin-

ger, publisher of the Kiplinger Newsletter, a native Washingtonian, has declared that Washington, D.C., has no homegrown culture, such as London, Vienna, and other European capital cities have, and that such culture as it does have is brought in and pasted on.

The Congress controls the purse strings of the Nation's Capital, and allocates local taxes raised locally—a function of city governments alone elsewhere in the United States.

So, a word from the President to the Democratically controlled Congress could quickly raise the \$16,000 to a respectable sum.

Let us hope that he will soon move on this matter.

In 1942 the Congress established the District of Columbia Recreation Department and gave it extensive authority in the fine arts. President Franklin Delano Roosevelt signed this act into law.

Some discerning students of government have compared this law, in its possible significance, to the British Arts Council.

The Congress allocates the \$16,000 for local art programs to the District of Columbia Recreation Department. Now, I admit that \$16,000 is better than nothing, but when we have spent more than \$85 billion abroad in recent years—and this has helped other nations restore opera houses, and carry on cultural programs of important and significant extent—then it does seem to many cultural leaders that Congress ought to do something which would permit the residents of our Nation's Capital to spend 1 mill out of each tax dollar of their own local revenue for cultural activities. This would provide a tidy sum of \$180,000 a year for art and make it possible for the Nation's Capital to shed the "hick town" status immediately.

Bills have been introduced by a number of Democrats, including Senators Humphrey, and Morse, and the gentleman from Delaware (Mr. McDowell) which would allocate to art 1 mill out of each tax dollar raised locally. So far they have failed to get the nod of the President.

I forgot to mention that in his bill, H.R. 4348, the gentleman from New York (Mr. Powell) called for the effective development of the human and other cultural resources in the District of Columbia without regard to race or color, a necessary step in view of the undemocratic hiring and employment policies persisted in by such cultural organizations as the National Symphony Orchestra despite the contribution of the American Negro to our Nation's culture.

The gentleman from New York (Mr. Powell) declared on March 20, 1961:

A thorough search would surely find Negro musicians capable of playing in the National Symphony Orchestra."

He went on to say, in a statement which appears in the Congressional Record of that date that:

"If it is simply a matter of not being able to find a competent Negro musician, and not a matter of bias reinforced by hiring only through a Jim Crow local of the American Federation of Musicians, then there is a simple solution. That solution is to make a more thorough search.

"Because I am confident that competent Negro musicians can be found who will add luster to the National Symphony Orchestra I hereby offer my own services in an effort to find a Negro instrumentalist for the orchestra.

"The National Symphony Orchestra should represent to all the world our high standards and aspirations as a Nation and as a people, and our part in and contribution to Western civilization.

"The National Symphony Orchestra has represented this Nation on its tours abroad under the sponsorship of the Department of State and as part of the President's program for cultural exchange which is financed by taxes which are paid on a nonsegregated basis.

"That the National Symphony Orchestra does not have a single Negro instrumentalist in its ranks despite the vast contribution of the American Negro to our Nation's musical culture, a contribution which is universally acknowledged by people of all nations, is matter to be deplored.

"Top Government officials have shown deep concern in the case of the non-referral of Negroes to employers and contractors working on Federal buildings or holding Federal contracts.

"Surely, the fact that there has never, in the entire time that the National Symphony Orchestra has been in existence, been even one Negro employed by this musical organization should also be a matter of public concern.

"The National Symphony Orchestra has been included in the budget for the first time, and Members of Congress will soon be asked to appropriate funds to

it. These funds are small in amount, and far from what a city the size of Washington should be contributing to its orchestra if we are to judge by what other American cities contribute.

"But, in any event, the National Symphony Orchestra and the Board of Commissioners of the District of Columbia should come to the Congress with clean hands and, especially, in view of the worldwide interest in what we as a people do about solving our own problems of bias and prejudice, they should make an honest attempt to end the longstanding bias of the National Symphony Orchestra against Negro musicians."

Now I read in the New York Times:

"RACIAL CURBS BANNED—KENNEDY CAUTIONS AGENCIES ON RECREATIONAL GROUPS

"WASHINGTON, April 20.—President Kennedy ordered Federal agencies Thursday to take immediate and specific action to bar the use of their names or facilities to any employee recreational groups that practice racial discrimination.

"Current practices in each department are to be brought into immediate compliance with this policy, and a report by the head of each executive agency filed to that effect before May 1, 1961," the President said in a memorandum to the heads of all departments and agencies.

"Pierre Salinger, White House press secretary, said he did not consider the memorandum to be based on anything specific when asked if the President was hitting at any particular group, or agency.

"Mr. Kennedy said his order was in line with his March 6 Executive order affirming that 'discrimination because of race, creed, color, or national origin is contrary to the constitutional principles and policies of the United States.'"

The newspapers report that the National Symphony Orchestra, about which the Democrats are hurling these segregation charges, is using the new State Department auditorium for its concerts.

Will the Secretary of State, Dean Rusk, actually bar the National Symphony Orchestra from use of the fine new auditorium in the State Department, which the President uses for press conferences?

Or does the President's order with regard to segregation apply only to Federal employee organizations?

Of course, it may be argued that the Democratic charges that the National Symphony Orchestra is biased in its hiring practices have nothing to do with art.

This is true, for the charges are only more politics.

One is inclined to suspect that politics are involved because, or so it is said, all other major American symphony orchestras have exactly the same hiring policies that the National Symphony Orchestra does.

In any event, to sum up, it is clear that the Democrats have done little for the arts during the first 100 days of the new administration to carry out their campaign promises of last fall.

The destruction of the Lafayette Square buildings will give our country a definite and major setback in world opinion.

The lack of response to the people by the Democrats in this regard is monumental, and is more typical of a monarchical form of government than of a democracy or a republican form of government such as ours is.

The Democrats are going to have to do much better than they have done so far to match the splendid record of President Dwight Eisenhower in the arts.

Among the cultural steps taken during the Eisenhower administration was enactment of the Humphrey-Thompson Act—Public Law 860, 84th Congress—under which our great orchestras, artists, and talented groups from our colleges and universities are sent overseas to demonstrate the cultural accomplishments of the people of our country and to counteract Russian propaganda that we are a nation of materialists.

Other steps taken under President Eisenhower included the adoption of the Thompson-Fulbright National Cultural Center Act; and the Thompson-Humphrey-Anderson Act transferring the historic Patent Office Building to the Smithsonian Institution as a permanent home for the National Collection of Fine Arts which the Congress established in 1840.

The Patent Office Building, designed by the great architect, Robert Mills, who designed the Washington Monument and the Treasury Department Building, will also house a National Portrait Gallery.

These are far-reaching and important steps of which the Republican Members of the Congress and President Eisenhower can be proud.

[From the Congressional Record, Mar. 20, 1961]

A THOROUGH SEARCH WOULD SURELY FIND NEGRO MUSICIANS CAPABLE OF PLAYING IN THE NATIONAL SYMPHONY ORCHESTRA

(Extension of remarks of Hon. Adam C. Powell of New York in the House of Representatives Monday, Mar. 20, 1961.)

Mr. POWELL. Mr. Speaker, the manager of the National Symphony Orchestra, Mr. Raymond F. Kohn, was quoted in the Washington, D.C., Afro-American on March 4, 1961 as follows:

"There cannot conceivably be a color line in the National Symphony."

Mr. Kohn then outlined to the reporter of the newspaper, Don Harewood, the procedure used for auditioning new talent. He said:

"We hold two types of auditions annually. First we notify the union (Local No. 161 of the American Federation of Musicians) that a vacancy or vacancies exist.

"If we are unable to find talent locally then our personnel director sends out a call to music schools, colleges. They are requested to recommend persons who it is felt can meet our qualifications.

"Sometimes even the orchestra members recommend people whom they know.

"There is one primary requisite for an applicant who desires an audition. He must have a repertoire.

"This means that the applicant must have some knowledge of the symphonic standards, i.e., Bach; Beethoven; Tchaikovsky, etc."

He added:

"Why, we even have a contest every year, the Merriweather-Post Contest, which is open to all."

If it is simply a matter of not being able to find a competent Negro musician, and not a matter of bias reinforced by hiring only through a Jim Crow local of the American Federation of Musicians, then there is a simple solution. That solution is to make a more thorough search.

Because I am confident that competent Negro musicians can be found who will add luster to the National Symphony Orchestra I hereby offer my own services in an effort to find a Negro instrumentalist for the orchestra.

The National Symphony Orchestra should represent to all the world our high standards and aspirations as a Nation and as a people, and our part in and contribution to Western civilization.

The National Symphony Orchestra has represented this Nation on its tours abroad under the sponsorship of the Department of State and as part of the President's program for cultural exchange which is financed by taxes which are paid on a nonsegregated basis.

That the National Symphony Orchestra does not have a single Negro instrumentalist in its ranks despite the vast contribution of the American Negro to our Nation's musical culture, a contribution which is universally acknowledged by people of all nations, is a matter to be deplored.

Top Government officials have shown deep concern in the case of the non-referral of Negroes to employers and contractors working on Federal buildings or holding Federal contracts.

Surely, the fact that there has never, in the entire time that the National Symphony Orchestra has been in existence, been even one Negro employed by this musical organization should also be a matter of public concern.

The National Symphony Orchestra has been included in the budget for the first time, and Members of Congress will soon be asked to appropriate funds to it. These funds are small in amount, and far from what a city the size of Washington should be contributing to its orchestra if we are to judge by what other American cities contribute.

But, in any event, the National Symphony Orchestra and the Board of Commissioners of the District of Columbia should come to the Congress with clean hands and, especially, in view of the worldwide interest in what we as a people do about solving our own problems of bias and prejudice, they should make an honest attempt to end the longstanding bias of the National Symphony Orchestra against Negro musicians.

I include, as part of my remarks, the article from the Washington Afro-American to which I have referred:

"NATIONAL SYMPHONY PLAYS WAY OUT OF TUNE ON HIRING POLICIES SAYS REPRESENTATIVE POWELL

(By Don Harewood)

"The National Symphony Orchestra of Washington, D.C., has been accused of racial discrimination in its hiring policies by Representative Adam Clayton Powell.

"Calling attention to the 'undemocratic hiring and employment policies persisted in by the orchestra,' Representative Powell introduced a bill, H.R. 4348, to establish a Commission on the Cultural Resources in the Nation's Capital, and to provide a comprehensive plan for the effective utilization of such resources without regard to race or color.

"Exactly 8 days later, the Young Democratic Club of the District of Columbia likewise called for an end to the 'whites only' hiring policy of the National Symphony Orchestra.

"The National Symphony, however, has strongly denied any discrimination in its hiring policy.

"In an interview with an Afro reporter Mr. Raymond F. Kohn, manager of the National Symphony, was asked, 'Is there any discrimination in your hiring or employment policies?'

"Mr. Kohn declared, 'There cannot conceivably be a color line in the National Symphony.'

"Mr. Kohn was also asked, 'Have you ever hired personnel through Local No. 710 of the American Federation of Musicians?' (This is the segregated musicians' union for colored musicians in the District.)

"Mr. Kohn exclaimed, 'Do you know that I have never heard of local 710 until recently.'

"Mr. Kohn then outlined the procedure used for auditioning new talent. He said, 'we hold two types of auditions annually. First, we notify the union (Local No. 161 of the American Federation of Musicians) that a vacancy or vacancies exist.

"If we are unable to find talent locally then our personnel director sends out a call to music schools, colleges. They are requested to recommend persons who it is felt can meet our qualifications.

"Sometimes even the orchestra members recommend people whom they know.

"There is one primary requisite for an applicant who desires an audition,' he continued. 'He must have a repertoire.

"This means that the applicant must have some knowledge of the symphonic standards, i.e., Bach; Beethoven; Tchaikovsky, etc.'

"He stated, 'Why, we even have a contest every year, the Merriweather-Post contest, which is open to all.'

"Then, with a puzzled expression he asked, 'Why hasn't local No. 710 made an inquiry of the National Symphony? Why have they not come forth?'

"The Afro also contacted the president of Local No. 161 of the American Federation of Musicians, a Mr. Kaufman.

"This local, along with local No. 710, was mentioned in the resolution passed by the Young Democratic Club of the District of Columbia.

"Mr. Kaufman said flatly that certain sections of the resolution had no basis in fact. 'If a qualified colored musician came up he would be accepted,' he told the Afro.

"We do have a contract with the National Symphony Orchestra which is not exclusive, and it is not restrictive since all hiring is done on the basis of qualification of the applicant,' he said.

"When asked whether or not a nonunion musician who applied for an audition would be allowed to join the union, Mr. Kaufman said 'No.'

"Later, the question was put to him in this manner: 'If a man who through his own initiative and aggressiveness, though not a union member, managed to secure employment with the National Symphony, would he then be permitted to join the union?'

"Mr. Kaufman said, 'under those conditions we would accept him. But in the last 6 years not one colored person has made application for an audition.'

"This last statement, however, would appear to contradict information supplied by Howard Mitchell, music director and conductor of the National Symphony Orchestra.

"Mr. Mitchell informed Mr. Kohn that he had auditioned a colored cellist in New York last year, but that he did not have a repertoire at that time and failed to qualify.

"District residents remember Mr. Mitchell as the man who led the fight against the DAR which opened the way for colored performers to appear on the stage of Constitution Hall.

"Mr. Mitchell also invited Dr. Warner Lawson to direct the National Symphony Orchestra in January 1955 and several times since.

"In addition, he has appeared with the National Symphony Orchestra and the Howard University Choir on numerous occasions."

[H.R. 4348, 87th Cong., 1st sess.]

A BILL To establish a Commission on the Cultural Resources in the Nation's Capital, and to provide a comprehensive plan for the effective utilization of such resources without regard to race or color, a necessary step in view of the undemocratic hiring and employment policies persisted in by such cultural organizations as the National Symphony Orchestra despite the contribution of the American Negro to our Nation's culture

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That it is the policy of the Congress that a study shall be carried out to develop a comprehensive plan (1) for the effective development of the human and other cultural resources in the District of Columbia, without regard to race or color, a necessary step in view of the undemocratic hiring and employment policies persisted in by such cultural organizations as the National Symphony Orchestra despite the contribution of the American Negro to our Nation's culture, (2) the maximum cooperation of governmental authorities and private business in advancing the fine arts, and (3) the utilization for cultural purposes of suitable buildings (whether public or private) in the District of Columbia. Such plan shall be developed, after taking into consideration the role in the encouragement and development of the fine arts of the capital cities of other nations, in order that the Nation's Capital may take its rightful place now in the promotion and encouragement of those artistic and cultural endeavors which make civilization endure and flourish. The plan shall be designed to promote better international understanding and appreciation of the people of the United States and to advance international peace and good will and shall include, for such purposes, provisions for international competitions and festivals in the fine arts utilizing both professional and educational talent. The plan shall not conflict with other governmental or nongovernmental programs to advance the fine arts such as those provided for in the National Cultural Center Act (Public Law 85-874), or the National Collection of Fine Arts Act (Public Law 85-357), but shall seek to complement and supplement them by the mobilization of cultural resources and their effective mobilization and utilization in order that the Nation's Capital may become equal in cultural matters to the capital cities of other nations.

SEC. 2.(a) In order to develop the plan provided for in the first section there is hereby established a Commission on the Cultural Resources in the Nation's Capital (hereafter in this Act referred to as the "Commission").

(b) The Commission shall be composed of thirty-five members as follows:

(1) The chairmen and the ranking minority members of the Committees on the District of Columbia, Foreign Relations, Public Works, and Labor and Public Welfare of the Senate;

(2) The chairmen and the ranking minority members of the Committees on the District of Columbia, Foreign Affairs, Public Works, and Education and Labor of the House of Representatives;

(3) The Secretary, Department of Health, Education, and Welfare;

(4) The Commissioner of the United States Office of Education;

(5) The Assistant Secretary of State for Educational and Cultural Affairs;

(6) The President of the Board of Education of the District of Columbia;

(7) The Superintendent of the District of Columbia Recreation Department;

(8) The Director of the National Collection of Fine Arts;

(9) The Administrator of General Services;

- (10) The Chairman of the Commission of Fine Arts;
- (11) The Director of the National Park Service;
- (12) Ten distinguished educators and other cultural leaders to be appointed by the President and to hold office at his pleasure.

Sec. 3. The Commission shall submit the plan provided for in the first section of this Act to the Congress on or before February 15, 1962. Such plan shall include ways and means of using the existing Government-owned buildings on Lafayette Park as well as other existing buildings (whether public or private) in the Nation's Capital which shall be formulated after taking into consideration the experience of the capital cities of other nations in the encouragement and development of the fine arts as well as the internationally recognized need for a proper setting for the White House consistent with the historic setting for the White House. Pending the submission of such plan no funds, whether heretofore or hereafter appropriated, shall be expended for the demolition of existing buildings, or for the planning or construction of new buildings, on Lafayette Park in the District of Columbia.

[From the Congressional Record, May 9, 1961]

**THE JOHN PHILIP SOUSA HOME IN NATION'S CAPITAL NOW THREATENED WITH
DESTRUCTION BY OFFICIALS INSPIRED BY PROPOSED RAZING OF HISTORIC BUILDINGS
ON LAFAYETTE SQUARE**

Extension of Remarks of Hon. Carroll D. Kearns, of Pennsylvania, in the House
of Representatives, Tuesday, May 9, 1961

MR. KEARNS. Mr. Speaker, I have introduced legislation, H.R. 6893, to provide for the preservation and maintenance of the home of John Philip Sousa, one of America's most beloved composers. The home is located at 318 Independence Avenue SE., Washington, D.C.

The building was the first home Mr. Sousa owned, and he occupied it from about 1900 to World War I. The home, a Victorian-type house, has been condemned by the officials of the District of Columbia despite the fact that it has been planned as a shrine by those concerned with the advancement of American music for at least 20 years.

The destruction of the Sousa home by insensitive officials is just one more example of the present disregard for America's historic and culturally important buildings by top Government officials. During the past 20 years one-fourth of our significant buildings have been destroyed, many of them by Government action.

Last week William Walton, a painter, was revealed as the gentleman who, despite his lack of any official status, had advised leading Federal Government officials to destroy the Dolly Madison House, and the Benjamin Tayloe House, and the Belasco Theater on Lafayette Square. Various groups of citizens of this Nation have been trying to save the historic buildings on Lafayette Square for 20 years.

Mr. Walton was reported by the Washington (D.C.) Star, of May 3, 1961, as saying that "The Dolly Madison House was completely gutted by the Cosmos Club in 1895 so that it no longer has any historical meaning. Inside of the outside stucco are some original brick walls, that's all. If rebuilt it would be essentially a replica. The same thing is true of the Tayloe House, which is of less historical importance."

The Washington (D.C.) Star report went on to say:

"As for the Belasco Theater, it is so outdated, he said, no theater company would want it. And since its facilities are too limited for theater, the stage would be hopelessly inadequate for the opera."

The argument over whether the John Philip Sousa Home, and the historic buildings on Lafayette Square should be preserved will doubtless continue until the present criteria are revised, or until some new and more competent advisers are found.

Miss Gertrude Carraway, honorary president general, National Society, Daughters of the American Revolution, indicates that the problem is really a national problem in a recent letter in which she declares:

"I am having a similar argument with the National Park Service over their failing to include Tryon Palace in their Registry of Historic Landmarks that you seem to be having in Washington over the failure of 'some national authorities'

to recognize Lafayette Square as possessing exceptional value in commemorating and illustrating the history of the United States."

Mr. Walton would have us believe that no one is interested in the Belasco Theater. The Citizens Committee to Save Lafayette Square was formed last year by the Washington Opera Society which was intensely interested in saving the Belasco Theater in a city which has been called a hick town and a cultural backwater by such national publications as the New York Times and Time magazine, because of its lack of cultural facilities.

Other groups interested in preserving the buildings on Lafayette Square are the DAR, the General Federation of Women's Clubs, and the National Federation of Music Clubs. In fact, there is not a single national organization which has demanded the destruction of the buildings on Lafayette Square.

Only 1 short year ago the President introduced legislation to save the Lafayette Square buildings in the form of a bill, S. 3280, and he made a strong speech to rally support for his measure.

One can only guess at the number of history-minded Americans who voted for this history-minded candidate in last fall's political campaign on the basis of his well-known and widely heralded drive, in which he was joined by eight leading Democratic Senators, to preserve the Lafayette Square buildings. These votes might have been decisive since the results were close.

If the Lafayette Square buildings are destroyed, then this will amount to a repudiation of his position of last fall.

The New York Times recently reported how the President intervened to save Harvard Yard at Harvard University from an office building:

"Kenneth P. O'Donnell, class of 1949, and special assistant to the President, phoned leading (Massachusetts) State Democrats urging them not to make the (15-story office building) project a party issue.

"McGeorge Bundy, Yale 1940, and a Republican, former dean of the Harvard faculty, and now special Presidential assistant for national security affairs, passed the word to some Republicans."

One can only surmise that there is not a single Presidential assistant with the courage to face up to William Walton and defend Lafayette Square at this crucial period in our history.

The New York Times reported on April 8, 1961, that the President asked Congress on April 7 to "authorize U.S. participation in an international effort to save antiquities marked for inundation by the Soviet-financed Aswan Dam, which is being built in the United Arab Republic.

"The President suggested that the United States finance alone the estimated \$6 million cost of preserving the Pearl of Egypt, a group of temples on the Island of Philae, between the old and new Aswan Dams. They now are submerged part of the year.

"Mr. Kennedy also proposed that the United States take part in preserving lesser temples both in the United Arab Republic and in the Sudan, at a cost of \$2,500,000, and that it contribute \$1,500,000 to speed extensive archeological and prehistory research in areas now unexplored but threatened with flooding."

One way, perhaps the only way, to save such buildings as the John Philip Sousa Home, and the Dolly Madison and Benjamin Tayloe Houses, would be to replace some of the students of the history of Egypt or Harvard University on the President's staff of advisers with students of the history of our own Nation. A start could be made by bringing in such cultural leaders as Gertrude Carraway of the National Society, DAR; or Helen Sousa Abert, a surviving daughter of John Philip Sousa; Joseph Watterson, editor of the Journal of the American Institute of Architects; Mrs. Ozbirn, national president of the General Federation of Women's Clubs; or Mrs. Bullock, president of the National Federation of Clubs.

I include as part of my remarks the text of my bill, H.R. 6893, and articles from the Washington (D.C.) Post on the John Philip Sousa Home:

"H.R. 6893

"A bill to amend the District of Columbia Redevelopment Act of 1945 to provide for the preservation of the home of John Philip Sousa, and to protect the homes of residents and the businesses and good will of the small businessmen in the vicinity of the United States Capitol Building

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 7 of the District of Columbia Redevelopment Act of 1945 (D.C. Code, sec. 5-706) is amended by adding at the end thereof the following: