
Nancy Hanks

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Statement of
Nancy Hanks
Chairman, National Endowment for the Arts
Chairman, National Council on the Arts

Joint Hearings
before the
Special Subcommittee on Arts and Humanities
of the
Committee on Labor and Public Welfare
of the
United States Senate

and the
Subcommittee on Smithsonian Institution
of the
Committee on Rules and Administration
of the
United States Senate

on
S. 796
and
S. 2137

July 18, 1973
Statement of
Nancy Hanks
Chairman, National Endowment for the Arts
Chairman, National Council on the Arts
July 18, 1973

Senator Pell: The National Endowment for the Arts appreciates this opportunity to discuss the potential of the cultural institutions of the nation to improve the quality of life of our citizens.

Through the leadership of the Special Subcommittee on Arts and Humanities of the Committee on Labor and Public Welfare, the Senate has passed only recently a three year authorization extending the life of the National Endowment for the Arts, thereby giving this agency an opportunity to continue its assistance to the nation's museums as contained in its legislative mandate.
In an attempt to be helpful to the Committees in assessing the two bills before them (S. 796 cited as the "Museum Services Act" and S. 2137 to extend the authorization for the National Museum Act), I will trace the history of the National Endowment for the Arts as it pertains to museums, I will discuss plans for the future, and I will close with a few general policy comments.

**Funds for Museums**

The National Endowment for the Arts and its companion agency, the National Endowment for the Humanities, were established by the Congress in September 1965.

The funding level for the Arts Endowment in its first year was approximately $2.5 million. In the four years from Fiscal 1967 through Fiscal 1970 the appropriations ranged from a low of $7.2 million (1968) to a high of $8.25 million (1970). In effect, this funding level was a fairly constant figure and one of such small amount that very little funding of the nation's cultural institutions was possible.

The National Council on the Arts, the Endowment's policy advisory body, in my judgment made a very wise decision at that time in its determination not to attempt to cover all fields of cultural endeavor, but to concentrate in several fields where it could be effective. Support for
touring programs of the nation's dance companies and modest assistance for the resident professional theatres are key examples of this early effort. There were basically no programs then for the nation's museums, orchestras, or opera companies.

In the museum field for example, support totalling $57,500 in Fiscal 1966 was given for the Venice Biennale and to the Metropolitan Museum for a special costume exhibition. In Fiscal 1967 a three year pilot program to test outreach planning in three diverse situations was begun with funds of $131,000. In Fiscal 1968, through the Visual Arts Program, the Museum Purchase Plan was initiated to encourage museums to buy works of living American artists. This plan, plus continuation of the pilot project and one or two other grants, raised the funding level to $200,450. Funding in Fiscal 1969 continued the pilot projects, but did not include the Museum Purchase Plan, and totalled only $80,000. In Fiscal 1970, the funding level was increased to approximately $350,000. Total funding during this five year period was approximately $819,000.

It was during this period, too, that the museums became increasingly concerned about their ability to serve their publics. This was a matter of concern as well to President Johnson and the Federal Council on the Arts and the Humanities. In 1967, the American Association of Museums
was commissioned to study museum needs: a study which resulted in The Belmont Report.

It was also during this period that the National Museum Act was first passed (1966) although it was not funded until Fiscal 1972.

The inability of museums to meet adequately the needs of their publics was in considerable measure responsible for a decision by President Nixon, which was warmly supported by the Congress, that funding for the Endowment begin a substantial and orderly increase. In December 1969, in requesting an extension of the Endowment's authorization and additional monies for the Fiscal 1971 budget, the President urged the Congress to increase funds so that the Endowment could "...provide some measure of support to the hard-pressed cultural institutions, such as museums and symphony orchestras, to meet the demands of new and expanding audiences."

As a result of this recommendation and favorable action by Congress, the Endowment was able to raise its funding level for museums in Fiscal 1971 to $1,024,000, some $205,000 more than the entire total for the five preceding years. $927,000 of the total came from the Museum Program that was established in January 1971 and
approximately $97,000 from other Endowment programs.

Funds for museums through the Museum Program in Fiscal 1972 more than quadrupled to approximately $4,150,000. In addition, some $415,500 to fund museum related activities came from other programs. In Fiscal 1973, the Museum Program totaled approximately $5.2 million and other funding was on the order of $730,000.

When I speak of funding from other areas of the Endowment, I am referring, for example, to grants to museums for regional film center development (Public Media); for instruction and training and arts exposure (Expansion Arts); for music, theatre and dance performances and workshops (Dance, Theatre, Music); for artists in residence, workshops, and short term activities (Visual Arts); and for architectural programming (Architecture and Environmental Arts). Based on past experience and on future projections, the Committees will note that these cooperative programs are definitely on the increase, a point I will speak to later.

**Development of a Museum Program**

The Committee on Education and Labor of the House of Representatives in its March 23, 1970 report on the Endowment's legislation also had suggested "that a new division be created within the (Arts) Endowment to deal specifically with museums."
Thomas W. Leavitt, now Director of the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, New York, was appointed as the first head of the Museum Program. Its current Director is John Spencer, formerly Director of the Allen Memorial Art Museum and professor of art, Oberlin College, Oberlin, Ohio.

Because it was essential in the Museum Program, as in all other programs of the Endowment, to call on the highest calibre of professional expertise to advise on the development of guidelines and to review applications, a Museum Advisory Panel was established. The first co-chairmen of the Panel were Dr. Louis Jones, then Director, New York State Historical Association, Cooperstown, New York, and Dr. Evan H. Turner, Director, Philadelphia Museum of Art. Now serving as co-chairman with Dr. Turner is Dr. J. C. Dickinson, Jr., Director, Florida State Museum (Science), Gainesville, Florida.
The current members of the Panel are:

Dr. William T. Alderson
Director
American Association for State and Local History
Nashville, Tenn.

Mr. J. Carter Brown
Director
National Gallery of Art
Washington, D.C.

Mr. Edmund B. Gaither
Director
National Center of Afro-American Artists
Elma Lewis School of Fine Arts
Dorchester, Mass.

Dr. Louis Jones
Director Emeritus
New York State Historical Association
Cooperstown, New York

Dr. Thomas W. Leavitt
Director
Herbert F. Johnson Museum of Art
Cornell University
Ithaca, New York

Dr. Sherman Lee
Director
Cleveland Museum of Art
Cleveland, Ohio

Miss Nancy Neilson
Associate Curator
City Art Museum of St. Louis
St. Louis, Missouri

Mr. David E. Nelson
Executive Director
Montana Arts Council
Missoula, Montana

Mr. Gerald Nordland
Director
Frederick S. Wight Galleries
University of California
Los Angeles, California

Mr. Daniel Robbins
Director
Fogg Art Museum
Harvard University
Cambridge, Mass.

Dr. Joshua Taylor
Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.

Mr. Otto Wittmann
Director
Toledo Museum of Art
Toledo, Ohio

Mr. James Woods
President
Watts Community Housing Corp.
Los Angeles, California
Former members included:

John R. Spencer  
(now Director of Museum Program)  
Director  
Allen Memorial Art Museum  
Oberlin, Ohio

Bruce B. Dayton  
Chairman of the Board  
Dayton Hudson Corporation  
Minneapolis, Minn.

Allen Memorial Art Museum  
Oberlin, Ohio  

James L. Haseltine  
Executive Director  
Washington State Arts Commission

Jack Tworkov  
Artist  
New York City

Harold Rosenberg  
Art Critic  
New York City

Richard F. Brown  
(now a member of the National Council on the Arts)  
Director  
Kimbell Art Foundation  
Fort Worth, Texas

At its most recent meeting, the Museum Panel began a practice it intends to continue on a periodic basis: namely, open meetings with members of the museum profession in various regions of the country to obtain a broader range of advice and counsel. This meeting was held at the Florida State Museum, Gainesville, Florida and eleven museum representatives from the Southeast attended.

In its early years, the National Council on the Arts had represented in its membership three outstanding museum professionals: Rene d'Harnoncourt (dec.), Director of the Museum of Modern Art, James Johnson Sweeney, Director of the Museum of Fine Arts in Houston, and Otto Wittmann, Director of the Toledo Museum of Art. Currently, we are aided in the development of our programming by National Council on the Arts
members E. Leland Webber, Director of the Field Museum of Natural History, Chicago, Illinois, and Richard Brown, Director of the Kimbell Art Foundation, Fort Worth, Texas. Other members of the Council intimately involved in or knowledgeable about museum activities include Richard Hunt, James Wyeth, and Charles Eames, all noted artists or designers who have museum orientation. O'Neil Ford, the architect, is connected with the Museum of Contemporary Arts in Dallas; Kenneth Dayton with the Minneapolis Institute of Arts; Rosalind Russell with the Los Angeles County Museum; and Mrs. Anne Potter Wilson with the Tennessee Botanical Gardens and Fine Arts Center in Nashville.

Also, I might note that prior to my appointment as Chairman, I served as a Trustee of the Museum of Primitive Art, as a member of the founding committee of the Mary Duke Biddle Gallery for the Blind at the North Carolina Museum of Art, as a Trustee of Duke University who played an active role in the establishment of the University's museum and was elected as a member of the American Association of Museums' Council. I also had completed a thorough study of one of the nation's great museums at the request of its board. And, perhaps most valuable, in terms of my gaining insight and understanding of the problems museums face, I served as a
member of the Committee on Museum Needs, which prepared The Belmont Report. That landmark report was restudied thoroughly by myself and the Endowment staff in the development of the agency's Museum Program.

The Museum Program has evolved since its establishment in January 1971 and now includes assistance in twelve categories. I will give a brief description of these and examples of the kind of projects being supported.

**AID TO SPECIAL EXHIBITIONS**

<table>
<thead>
<tr>
<th>FY 71</th>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>$347,650*</td>
<td>$909,325</td>
<td>$793,000</td>
</tr>
</tbody>
</table>

Special exhibitions are among the most vital functions of museums as they attract new audiences and make available works of art, historical material and cultural artifacts to millions of people who would not otherwise have access to them. Without special exhibitions museums become static; yet, financial problems and rising costs had seriously jeopardized this essential function of museums.

Examples of the more than 180 exhibitions that have received Endowment assistance to date are:

- Anchorage Historical and Fine Arts Museum, Anchorage, Alaska
- Native Art of the American Northwest and Arctic.
- Atlanta Arts Alliance, Inc. The High Museum of Art, Atlanta, Georgia
- Highlights from Atlanta University's collection of Afro-American Art.
- Center of Asian Art and Culture, San Francisco, California
- Rarities from the Guimet Museum.

* Figures given for Program descriptions that follow represent Federal funds only. There were no donations received by the Endowment and granted by the Museum Program in Fiscal 1971; in Fiscal 1972 such donations totaled $166,628; in Fiscal 1973 donations totaled approximately $638,000. Fiscal 1973 figures are estimates.
Colorado State University Art Museum  
Fort Collins, Colorado

Contemporary Crafts of the Americas.

The Franklin Institute  
Philadelphia, Pennsylvania

Beauty in the Universe.

Field Museum of Natural History  
Chicago, Illinois

Contemporary African Arts.

Hofstra University  
The Emily Lowe Gallery  
Hempstead, New York

Exhibition comparing the use of the Visual Arts by the Serge Diaghilev and Merce Cunningham Dance Companies.

Nebraska Art Association  
University of Nebraska Art Galleries  
Lincoln, Nebraska

A Sense of Place, American Landscape Painting in cooperation with the Joslyn Art Museum, Omaha.

Seattle Art Museum  
Seattle, Washington


University of Vermont  
Robert Hull Fleming Museum

George Loring Brown American Landscape painter.

 UTILIZATION OF MUSEUM COLLECTIONS

<table>
<thead>
<tr>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>$548,061</td>
<td>$672,700</td>
</tr>
</tbody>
</table>

This program was initiated in 1972 to encourage museums to use their permanent collections in imaginative ways for the benefit of the whole communities they serve. Large proportions of museum collections lie fallow in museum storage areas because...
institutions do not have funds to present them meaningfully to the public. This program serves to:

-- provide funds toward new installations of permanent collections in museum galleries
-- encourage the creation of study-storage centers for the benefit of scholars and students
-- support the publication of catalogues on museum collections.

For Fiscal 1974 we have established a separate program for support of Cataloguing, which includes:

-- cataloguing of uncatalogued or inadequately catalogued permanent collections
-- duplication of traditional catalogue information and conversion to machine readable form
-- research and preparation of catalogue copy for publication; services of an outside consultant may be included in the budget, if applicable
-- publication of catalogues or handbooks of the whole or part of the permanent collection.
Since 1972, the Endowment has requested that all museums receiving a catalogue grant send 150 copies to the United States Information Agency for distribution to its libraries abroad, thus serving to make other nations aware of the richness of American culture, the vitality of our museums, and, at the same time, making available to foreign scholars (museum and university) material that they would otherwise have difficulty in finding.

Project examples of the 82 grants to date for utilization of permanent collections are:

- **Edmundson Art Foundation**
  - Des Moines Art Center
  - Des Moines, Iowa
  - Publication of the Museum's first catalogue of its permanent collection of paintings, sculpture and unique works on paper.

- **Jacksonville Art Museum**
  - Jacksonville, Florida
  - Installation of Museum's Oriental art collection.

- **Sheldon Jackson College**
  - Sitka, Alaska
  - Preparation of a catalogue of Eskimo and Indian ethnographic artifacts collection.

- **Brown University**
  - Haffenreffer Museum of Anthropology
  - Providence, Rhode Island
  - Publication of handbook-catalogue of art and ethnography of South American Tropical Forest Indians.

- **Museum of Science and Industry**
  - Chicago, Illinois
  - Installation of exhibition of the Museum's historic collections now in storage.
State Historical Society of Colorado  
Denver, Colorado

Catalogue and classification of 35,000 glass plate negatives taken during the late 19th and early 20th centuries by O. E. Aultman.

Walters Art Gallery  
Baltimore, Maryland

Installation of the arms and armor collection, illuminated manuscripts collection, and collection of Sevres and other 18th century porcelain.

E. B. Crocker Art Gallery  
Sacramento, California

Publication of a booklet on Jacques Louis-David's Funeral of Patroclus.

Cooper-Hewitt Museum of Decorative Arts and Design  
New York, New York

Preparation of a colored-slide catalogue of the Textile collection.

CONSERVATION

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>FY 71</th>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$100,300</td>
<td>$443,291</td>
<td>$840,300</td>
</tr>
</tbody>
</table>

A survey conducted by the National Endowment for the Arts in 1971 demonstrated the great need for encouragement of conservation projects. Dr. Spencer, Director of the Museum Program, has visited numerous museum directors and all have expressed a need for conservation services. The Endowment, realizing that this is a critical problem, has tried to draw public attention to it by developing a program which includes the following facets:

- support of training centers to meet the pressing need for conservators
- support of the existing, and the establishment
  of new, regional cooperative conservation centers
- support for surveys of conservation needs and
  emergency treatment of endangered objects.

Examples of the 93 projects the Endowment has been
able to assist follow:

<table>
<thead>
<tr>
<th>Institution</th>
<th>Project Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maine State Museum</td>
<td>To continue and expand the services of the Conservation Center.</td>
</tr>
<tr>
<td>Augusta, Maine</td>
<td></td>
</tr>
<tr>
<td>University of New Mexico University Art Museum</td>
<td>To plan for establishment of a regional center for research and conservation procedures on photographs.</td>
</tr>
<tr>
<td>Albuquerque, New Mexico</td>
<td></td>
</tr>
<tr>
<td>New York State Historical Association</td>
<td>To continue training in the Conservation of Historic and Artistic Works Program at Cooperstown which includes stipends for thirteen fellows.</td>
</tr>
<tr>
<td>Cooperstown, New York</td>
<td></td>
</tr>
<tr>
<td>City Art Museum of St. Louis</td>
<td>To train an intern in conservation for one year.</td>
</tr>
<tr>
<td>St. Louis, Missouri</td>
<td></td>
</tr>
<tr>
<td>Rhode Island School of Design Museum of Art</td>
<td>For conservation treatment of the British watercolors and drawings collections.</td>
</tr>
<tr>
<td>Providence, Rhode Island</td>
<td></td>
</tr>
<tr>
<td>The Columbus Gallery of Fine Arts</td>
<td>For conservation treatment of six paintings.</td>
</tr>
<tr>
<td>Columbus, Ohio</td>
<td></td>
</tr>
<tr>
<td>Maryland Historical Society</td>
<td>For emergency conservation treatment of approximately thirty paintings.</td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
</tr>
<tr>
<td>Wood Art Gallery</td>
<td>For emergency conservation treatment of the collection.</td>
</tr>
<tr>
<td>Montpelier, Vermont</td>
<td></td>
</tr>
</tbody>
</table>
To support three regional workshops in conservation.

For emergency conservation treatment of the Alfred Stieglitz Collection.

To restore thirty-six paintings in the Museum's collection.

**RENOVATION (CLIMATE CONTROL, SECURITY, STORAGE)**

<table>
<thead>
<tr>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>$512,362</td>
<td>$763,500</td>
</tr>
</tbody>
</table>

Approximately one-fifth of American museums are in buildings 50 years or older. In order for American museums to preserve our cultural heritage, they must have adequate climate control, security systems and storage facilities. Recognizing this need, the National Council on the Arts in May 1972 adopted a "Statement On Museum Conservation/Renovation," which provided in part:

--- in **Renovation**, the immediate need is to enable museums to survey their requirements for adequate environmental and security control, and then to begin a private/public effort to accomplish the necessary renovation.

--- Endowment grants in Renovation will enable museums to hire specialists to assess their problems and recommend solutions.
-- in addition, even with the limited monies available, the Endowment will help fund the installation of environmental and security control systems. These renovation project grants must be matched by at least three dollars in other funds for every Federal dollar.

In commending the Council for its imaginative leadership and creative foresight in the important area of conservation of our treasures for generations to come, the President wrote:

"This is an important function of the overall activity of the National Endowment for the Arts: and a major partnership effort between the public and private sector to preserve our cultural heritage should be a priority goal of our national bicentennial celebration."

The Council has so far recommended funding for a total of 73 grants. While the installation projects are very expensive, and while our support has been modest because of available resources, Endowment grants have been able to focus attention on this problem and generate private and government, especially municipal, funding.

The problem, though serious, is not insurmountable. If adequate funds were appropriated, the Endowment could begin to phase this program down in five to
ten years. New buildings will have proper climate control, security systems, and storage facilities. While systems will have to be replaced and facilities renovated in time, the funds necessary to stimulate private and local government support of these projects will achieve a rather constant level.

Examples of the 73 museums and collections that have benefitted from this program in the past two years are:

For support of surveys:

Museum of Fine Arts Boston, Massachusetts
Survey of storage needs in the Print Department, and climate control need in the Museum.

Pennsylvania Academy of the Fine Arts Philadelphia, Pennsylvania
Survey of climate control and storage needs in the Academy and Peale House.

University of Vermont Robert Hull Fleming Museum Burlington, Vermont
Survey of climate control, security, and storage needs.

For support of installations:

Atlanta Arts Alliance, Inc.
The High Museum of Art Atlanta, Georgia
Installation of reserve water chiller unit for climate control.

American Museum of Natural History New York, New York
Improvement of storage facilities for its fur and textile collections.

Baltimore Museum of Art Baltimore, Maryland
Installation of climate control and security systems.

Boise Art Association Boise, Idaho
Installation of climate control and security systems.
Huntington Galleries, Inc. Huntington, West Virginia
Joslyn Art Museum Omaha, Nebraska
Minneapolis Institute of Fine Arts Minneapolis, Minnesota
Norwegian-American Museum Decorah, Iowa
Rhode Island School of Design
Museum of Art Providence, Rhode Island

**MUSEUM TRAINING**

<table>
<thead>
<tr>
<th>FY 71</th>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 98,000</td>
<td>$118,745</td>
<td>$173,600</td>
</tr>
</tbody>
</table>

American museums urgently need well-trained professional personnel. Due to the diverse needs of the field, the Endowment has tried to be as flexible as possible in supporting various museum training programs. Support is available within the following areas:

- university graduate level programs in museum training conducted in conjunction with museums
- training programs in museum administration or museum education conducted by universities, museums or both
- undergraduate programs directed toward minorities or unique disciplines.
Some of the 17 programs the Endowment has supported are:

Elma Lewis School of Fine Arts, National Center of Afro-American Artists, Dorchester, Massachusetts

A cooperative venture with the Museum of Fine Arts, Boston, to train staff.

Portland Art Museum
Portland, Oregon

A program of internship in museum operations. Candidates to be chosen from the Northwest.

Troy State University
Troy, Alabama

A cooperative venture with the University and the Montgomery Museum of Fine Arts to train selected students and other interested persons for museum work.

University of Michigan
Ann Arbor, Michigan

A museum training program and a program to provide intern training at several college or community oriented museums in Michigan.

The Toledo Museum of Art
Toledo, Ohio

A Fellowship Program in Museum Education.

<table>
<thead>
<tr>
<th>VISITING_SPECIALISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY 71</td>
</tr>
<tr>
<td>$98,250</td>
</tr>
</tbody>
</table>

The Visiting Specialists Program is designed to help alleviate the problem of staff shortages and skills. Through
this program, grants are awarded to engage a specialist for a limited period of time to accomplish a particular task. Some of the kinds of support available are:

- preparatory research for and cataloguing of exhibitions and collections
- development of improved methods of museum operations, such as administration, registration, exhibition techniques, handling and storage
- establishment of suitable museum library systems
- planning for membership drives and other fund-raising activities
- guidance for better programs of education and public service.

Some of the 74 projects that were funded to date through the Museum Program are:

<table>
<thead>
<tr>
<th>Project</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milwaukee Art Center, Milwaukee, Wisconsin</td>
<td>Organize the audio-visual equipment and assist in the development of the initial audio-visual program for the Junior Education Learning Center.</td>
</tr>
<tr>
<td>Baltimore Museum of Art, Baltimore, Maryland</td>
<td>Research the Cone Collection.</td>
</tr>
<tr>
<td>Oberlin College, Allen Memorial Art Museum, Oberlin, Ohio</td>
<td>Catalogue collection of European and American drawings.</td>
</tr>
</tbody>
</table>
Society for the Preservation of New England Antiquities
Boston, Massachusetts

Yale University
Yale University Art Gallery
New Haven, Connecticut

Vermont Historical Society
Kent Museum

Engage a development/management consultant to organize a systematic fund raising program.

Engage a professional designer to maximize the exhibition space and to assist in the installation of ancient art.

Catalogue the holdings of the Kent Museum.

FELLOWSHIPS FOR MUSEUM PROFESSIONALS

<table>
<thead>
<tr>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>$163,150</td>
<td>$140,600</td>
</tr>
</tbody>
</table>

The museum professional fellowships enable members of museum staffs to take leaves of absence to study, research, travel, and/or write. A fellowship includes the equivalent of salary to the fellow, enabling him to take a leave without pay, and thus making it possible for the museum to hire a temporary replacement. This program is aimed at improving the quality of museum workers by making museums more competitive with universities in attracting top notch professionals. In this sense the program provides for mini-sabbaticals for museum professionals. Response has been enthusiastic; prior to this program, many museums had been unable to provide this important opportunity to their professionals. The program is funded in part with $100,000 transferred from the National
Museum Act and has been developed in close cooperation with officials of the Smithsonian. We feel strongly that the program benefits greatly the museum profession.

While we defer to the Smithsonian Institution on the appropriate extension of the National Museum Act, we wish to note that the National Endowment for the Arts believes that the Smithsonian Institution, under the National Museum Act, has conducted a most effective program. This agency will continue to work in close association with the Smithsonian in carrying out the purposes of the legislation and in other areas of mutual concern. For example, Frederick Schmid of the Smithsonian's National Museum Act program has been extremely helpful in connection with the Endowment's museum survey, which will be covered later in the testimony.

Professionals who have benefitted from the 80 "mini-sabbaticals" in the past two years:

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleta H. Downey</td>
<td>Assistant Curator</td>
</tr>
<tr>
<td>University of New Mexico</td>
<td>Albuquerque, New Mexico</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Laurel J. Reuter</td>
<td>Director</td>
</tr>
<tr>
<td>University Art Gallery</td>
<td>University of North Dakota</td>
</tr>
<tr>
<td>Grand Forks, North Dakota</td>
<td></td>
</tr>
</tbody>
</table>

To visit print collections in the U. S. to find out how other institutions care for, repair, and conduct research on prints.

To develop a program of assistance for the Sioux Indians by studying the programs in Arizona, New Mexico, and South Dakota.
Robert L. Shalkop  
Director  
Anchorage Historical and Fine Arts Museum  
Anchorage, Alaska

To survey traditional native crafts in Alaska as represented by older examples in public and private collections and contemporary craftsman still working in the traditional media.

Susan H. Auth  
Curator  
The Newark Museum  
Newark, New Jersey

To research ancient glass in preparation for a catalogue of the museum's collections.

WIDER AVAILABILITY OF MUSEUMS

<table>
<thead>
<tr>
<th>FY 71</th>
<th>FY 72</th>
<th>FY 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>$181,757</td>
<td>$481,391</td>
<td>$605,800</td>
</tr>
</tbody>
</table>

This program was developed to encourage full community participation in the activities of museums. Museums are becoming increasingly responsive to the importance of serving a much broader cross-section of the public than had previously benefitted from these institutions. This program is broadly conceived and includes support of taking the museum to its audience, of bringing the audience to the museum, and of programs that heighten awareness in the audience. The Museum Advisory Panel feels that this program has great significance for the museum public as a whole. Approximately 50 projects have been funded to date and show promise of a wide range of benefits for museum-goers and for museums.
Examples of museums and audiences that have participated in this program are:

- **Cincinnati Art Museum**
  - Cincinnati, Ohio
  - Project to transfer three TV tapes relating to the museum's collection to 16 mm film in order to make the material more available to schools and museums.

- **The Baltimore Museum of Art**
  - Baltimore, Maryland
  - Continuation and expansion of NEWSEUM - an extension of the Baltimore Museum of Art located in the inner city.

- **Illinois Arts Council**
  - Chicago, Illinois
  - Chicago Ticket Plan - A program administered by the Illinois Arts Council in which a group of five Chicago museums make free entrance tickets available to inner city residents, the aged, handicapped, students, and members of labor unions.

- **Palace of Arts and Science Exploratorium**
  - San Francisco, California
  - Support of the "Explainer Program" which trains high school students to work as guides at the museum.

- **Virginia Museum of Fine Arts**
  - Richmond, Virginia
  - Workshop/Conference program for the state-wide system of 30 affiliated arts organizations.

### GENERAL PROGRAMS

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<th>FY 71</th>
<th>FY 72</th>
<th>FY 73</th>
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<td><strong>$</strong></td>
<td>11,000</td>
<td>99,600</td>
<td>23,400</td>
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The National Endowment for the Arts also allocates funds for projects which do not fit into any of the categories.
previously described. Some of the best ideas for new museum
programs come from proposals not falling within a specific
area of support in the guidelines. From these ideas, new
categories may be developed.

An example of the kinds of projects that have been
supported under the general programs category is:

Museum of Fine Arts
Boston, Massachusetts

A research project to test
the applicability of new
technology -- such as
non-heat generating light
sources, new lightweight
materials, etcetera -- to
museum exhibition techniques.

SERVICES TO THE FIELD

FY 72 FY 73
$ 24,930 $ 66,200

The Museum Advisory Panel and the National Council
on the Arts recognize that there are many projects that would
be of benefit to the entire field that cannot and should not
be organized by one museum. The Endowment, therefore, has
provided support as needed for professional organizations.

Examples of professional organizations offering services
to the field that have been supported by the Endowment are:

The American Association
of Museums
Washington, D. C.

A seminar to permit museum
directors and lawyers
to discuss museums and
the law. Offered coopera-
tively by the American Law
Institute, the American
Association of Museums, and
the Smithsonian.
Western Association of Art Museums
Oakland, California

Coordinating agency, providing consulting services and seminars for its members.

MUSEUM PURCHASE PLAN

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<th>FY 71</th>
<th>FY 72</th>
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<tr>
<td>$140,000*</td>
<td>$500,000</td>
<td>$400,000</td>
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* $50,000 funded from Fiscal 1970 funds.

The Museum Purchase Plan was initiated as a pilot program in 1968 and has been continued and expanded. This program is extremely popular and requests continue to increase each year. The plan provides assistance to museums for the purchase of two or more works by living American artists. Through this program, the Endowment has been able to encourage museums to add to their collections of contemporary American art. The program has also helped to create and expand audiences for living artists, and to provide financial assistance for artists.

Contemporary American art includes not only painting and sculpture but also original prints, still photography, and crafts. To date, one hundred and thirty-five museums have benefitted from this program, and approximately six hundred and fifty works have been acquired from three hundred artists (some purchases still to be made). The matching funds for this program must come from new sources, and this has been a great stimulus to local communities and helpful in identifying new sources of funding for museums.
MUSEUM GUIDELINES FOR FISCAL 1974

With the permission of the Chairman I would like to submit for the record a copy of the "Museum Guidelines" for Fiscal 1974. The index, plus pages 1 through 28, gives general information as well as details concerning all aspects of the program I have described. As noted previously, we also have a "General Category" "...for specific projects which do not fit into any one or a combination of the programs listed."
Future Directions: 1974 and Beyond

Through the Panel and Council deliberations and through inquiries from the field, we are constantly examining new or different directions for the Program. It is one of our hopes that during these hearings there will be presentations from which we can benefit in the Endowment's programming. There are areas of obvious need, particularly in regard to Special Exhibitions, Utilization of Collections, Catalogues, Conservation and Renovation, Museum Training and Fellowships, and Museum Purchase.

AID TO SPECIAL EXHIBITIONS

The program will continue to support travelling and special exhibitions which include preparation, packing, shipping, insurance, installation, and catalogue. Encouragement will be given to exhibitions that involve cooperation between a number of museums and to exhibitions that are concerned with making objects available to wider audiences. Such exhibitions may involve efforts on the part of American museums to draw on foreign collections and there are increasing inquiries for support to make American collections visible abroad, especially for the bicentennial celebration.

Because of the great expense for insurance connected with loan exhibitions, the Endowment is working very closely
with committees from the American Association of Museums, Association of Art Museum Directors and International Committee on Museums to investigate actual rates of loss, the means of determining premiums and the possibility of cooperative efforts to lower insurance rates.

**UTILIZATION OF MUSEUM COLLECTIONS**

American museums of all types (art, history, and science) suffer from antiquated installations of the collections. Many museum directors are concerned with installing their collection in ways for it to be used most effectively by the public. Installation involves a great deal of expense for staff time, outside expertise, and materials. The program assists museums in making these new installations. The Utilization of Museum Collections program has assisted research in the use of new ("space-age") materials and techniques with the stipulation that such research be published. Museums will be encouraged to re-install collections in more effective ways by utilizing new techniques, materials, and technology available for more effective presentation.

**CATALOGUE**

The Panel recommended that this program be split off
from the Utilization of Museum Collections program for Fiscal 1974 because preparation and publication of a catalogue are quite different from installation of a collection.

Applications indicate that there are a large number of uncatalogued or inadequately catalogued collections in American museums. This program will encourage museums to make a working card catalogue of the collections, to assist them in putting catalogues on computer or preparing the material for eventual computer use, for duplication of existing card catalogues in the interests of safety of records, and in the preparation and publication of all or part of a museum’s holdings.

CONSERVATION AND RENOVATION

To meet the critical need for conservation and for conservators in the United States, the Endowment will continue to expand programs in existence and to develop additional ones as required. Continued support of the four major institutions training conservators will be required, and two additional training centers are already in the advanced planning stage. A meeting of training institutions held at Winterthur in June 1973, set the need for future conservators at a minimum of 150 over the next five years for replacements only. Only 20 a year are being trained. In cooperation
with the private sector, the Arts Endowment will continue to assist in the training of these badly needed professionals.

Three regional conservation centers exist at the present time. Ten more are in the planning stage. There is a need for between 15 to 20 in the 50 states. As trained conservators become available, assistance will be provided to these centers.

Support of urgent work on collections will be continued to help preserve the American patrimony and to encourage museums to include conservation of the collection as an ongoing part of their budgets.

Future planning for renovation to preserve America's cultural heritage has been detailed earlier.

MUSEUM TRAINING

The program will continue to broaden in response to needs of the field. It will include more in-service training through internships and other less formal arrangements. There is a need for short but specific projects such as the request now pending to train American Indians to run the museum on their reservation (state of Washington). There is a great need for up-grading personnel in current positions, e.g. training new museum directors in management techniques.
FELLOWSHIPS FOR MUSEUM PROFESSIONALS

A need has been expressed for support of specialized training and acquisition of new skills, such as educational techniques, outside the museum, to qualify museum staff for more responsible positions.

MUSEUM PURCHASE PLAN

Greater emphasis will be given to purchase of American crafts, photography and objects representative of American design in response to the growing interest and awareness in these areas on the part of museums. Applications will be considered for the purchase of independent non-commercial films for museum film archives.

The Panel is greatly concerned with the need for museums to acquire works of art by American artists no longer living and with the need to assist museums in acquiring works from the American cultural heritage (e.g. American Indian art) that are in imminent danger of export. However, current or immediately foreseen funding levels would clearly prevent initiation of this type of expansion of the Purchase Plan.
APPROPRIATIONS LEVELS

There is no question that more monies are needed from
the Federal Government to stimulate increased support from
other sources to make it possible for museums -- along with
all of the other cultural institutions -- to meet the need
of the people and of the nation.

This fact was recognized by action taken earlier this
year by both Houses of the Congress in raising the authorization
levels for the National Endowment for the Arts and the National
Endowment for the Humanities.

Naturally, it is of more than considerable concern to
me, as I am certain it is to members of these Committees and
the museum profession that the appropriations levels passed
by the House of Representatives -- and currently being con-
sidered by the Senate -- are so far below those authorized
by both Houses and requested in the President's budget.

The National Foundation on the Arts and the Humanities,
which includes this Endowment, along with the National Endow-
ment for the Humanities, has appealed the action of the House
of Representatives. In part, we have stated that:

"The reductions in the House bill...amount
to almost one-third of the Foundation's
planned operating level for FY 1974: to a
young agency, charged with and already successful in the development of activities which had not before been organized on a national scale, such a constraint is, in our judgment, excessive in view of the authority so recently voted in both Houses.

"We hope that this appeal will be considered in the context of the growing national emphasis on educational and social needs, for our programs have important impact in these two areas. They preserve and reinvigorate our cultural and historical heritage. They offer new horizons and motivation for disadvantaged youth. They help make learning a stimulating and a continuing experience. They enrich the lives of Americans of all ages in all sectors of society, in all regions of the country. Their effects are magnified by stimulating new and more effective approaches in the conduct of other larger social and educational programs. While the Endowments' funds are and will remain small compared to the much more massive sums devoted
to other social and educational programs, their impact, especially on disadvantaged communities and individuals, is beginning to be widely felt."

The National Endowment for the Arts went on to note its particular concern for various areas where the repercussion of this budget cut would be serious. One of these areas would be "...the critical need for museum renovation to preserve great works for future generations...."

We are aware of the tremendous fiscal pressures on the Federal government; we are grateful indeed for the support in the House that recommended an increase of $15 million over the Fiscal Year 1973 figure. At the same time, however, viewing the potentials of the museums and other cultural institutions and the relatively low amounts of monies coupled with the very significant impact of these monies in encouraging other funding, we hope that the Congress will be able to restore the additional $18,825 million requested by the Administration.

THE IMPORTANCE OF THE MATCHING PRINCIPLE

With the exception of the individual fellowship grants, Arts Endowment programs are matching on at least a dollar for dollar basis. Many of the grants are matched at a far greater level. The encouragement of increased support from state and local government sources and private funds is a main tenet of Endowment policy. And it has proven highly successful.
We believe that this principle, which was embodied in the original legislation of the Arts Endowment by the Congress, was and remains very wise. Pluralism of support of cultural institutions in this country is a great strength, not a weakness. We would urge that the philosophy be incorporated in any additional legislation or amendments considered by the Committees. There should, of course, be flexibility so that exceptions can be made for unique circumstances and selected programs, such as individual grants.

OPERATING COSTS

The Endowment is constantly queried by cultural institutions in all disciplines concerning the possibility of direct grants to cover "general operating or administrative costs." As a matter of policy, the Arts Endowment does not, in general, give that type of support.

However, the categories of support in all of the Endowment's programs are directed to the highest priority needs as developed in the agency's continuing exchange of views with the different fields. Moreover, most are in the areas of what a cultural institution would view as part of its general operations. For example, in the Museum Program there are categories of support for exhibitions, utilization of collections, cataloguing, preserving and conserving collections, making collections more available to the public,
enabling staff members to increase their knowledge of a field, and employing specialists to enhance the efforts of the permanent staff. It is true the Endowment does not provide general monies for maintaining staff, although, of course, staff costs are an important element in the programs and projects the Endowment supports.

And, the programs and projects themselves need not be "new or innovative." The Endowment welcomes applications for support to strengthen existing programs. The guidelines generally state that "although the Endowment welcomes the vitality of new programs and under all conditions encourages applicants to develop new sources of funds, applications first and foremost should represent the genuine needs of the applicant organizations. Accordingly, (the institution) may request support to strengthen existing programs."

The Endowment's programs, of course, are directed to projects of cultural and aesthetic significance. This means that some kinds of museum activities are denied support from the Endowment by nature of the discipline, particularly science and natural history. However, there are other agencies of the government that give substantial sums to science and I assume that the Committees will be taking into account the programming of those agencies.
The issue of whether the Federal Government should support operating costs for museums and other cultural institutions is one of the key issues on which the Committees will wish to focus their deliberations. Therefore, I would like to suggest several points that seem to me important for consideration. While my remarks will be from the point of view of the National Endowment for the Arts, I believe that most are applicable generally.

-- First, let me state that I believe the current policy of program/project support, rather than operating cost support, is appropriate for the Endowment at the present time. Unquestionably, this is a matter that needs constant evaluation and in-depth study.

-- Second, I believe any consideration of support from the Federal Government should include all cultural institutions and not just museums.

-- Third, I wish to note that any action that is taken by the Federal Government that would in any way have the effect of decreasing or discouraging maintenance funding from local and state sources -- both government and private -- would be a mistake. Many local, county, or state governments believe it to be their responsibility to provide
general maintenance monies for museums. Approximately 37.1 percent of operating expenditures of history museums is covered by income from these sources: 28.9 percent of science museums; and 16.5 percent of expenditures of art museums.

Of course, not all museums receive this kind of support from local or state governments, but for many it is a tradition. Perhaps the funds are not sufficient, but I believe institutions of all disciplines should be striving to increase funding for operating costs from local and state governments.

-- Fourth, I have yet to see any formula, presentation, or exposition that would set workable guidelines for operating cost support. This information may exist but, if so, it has not been brought to the Endowment's attention. I do, indeed, as noted earlier, believe this to be a matter for continuing study at this stage of development of our cultural institutions and the emerging relationship between them and the Federal Government.

-- Fifth, the main problem we are talking about is not, in my view, whether funds should be for "projects or programs" in contrast to "general assistance for operating costs of maintenance," but rather that funding at the Federal level for this agency and others must be increased to the level of the 1974 budget request to achieve the goals set by members of these Committees and the Administration.
I believe that wider knowledge of the actual and the potential contributions museums and other cultural institutions make to the country is the key issue. The Chairman and these Committees are giving an opportunity for the museum profession to state again to the public the opportunities museums have to serve them.
RENOVATION AND CONSTRUCTION

I have noted earlier that the National Council on the Arts in May 1972, because of the critical need for preserving our nation's cultural heritage, broadened its program of museum conservation by instituting the program of renovation for preservation purposes.

The Endowment does not at present have programs to support renovation for purposes other than preservation nor does it have programs for new construction, although both of these are permitted in our current legislative mandate.

The Committees may be interested in the present demand on the Endowment from the field in regard to new construction and physical improvement.

The Endowment receives approximately 65 requests a month for financial assistance to help with the professional design and construction of cultural facilities. This expression of need comes from all types of institutions, from all states, and from urban and rural areas alike.

The most frequent requests are for actual capital improvement funds; during Fiscal 1973 alone we received approximately 600 inquiries for funds to finance the construction and physical improvement of cultural facilities. The nature
of these requests varied from the preservation and adaptation of existing structures to the construction of new facilities. It is estimated that about 40 percent of these requests came from museums.

Within the Endowment's request for Fiscal 1974 funding, we did not propose assistance for new construction. We did, however, propose to establish a program in Architecture that could be used to defray a percentage of the costs of professional design and planning fees on carefully selected projects that hold promise for imaginative community use and design excellence. Further, we hoped to fund a program similar to that done in the educational field by organizations such as the Educational Facilities Laboratories in order to improve design capabilities for the special needs required in all cultural institutions.

We were particularly anxious to implement these programs for two reasons: 1) the possibility of improving design and 2) the obvious need for additional cultural facilities. On the latter point, we are convinced that assistance in design plans would be tremendously beneficial to institutions in terms of the ability of these institutions to raise actual construction funds locally. Both of these programs have been under consideration for some time by the Endowment's Architecture +
Environmental Arts Program. Whether or not they will survive a critical cut in appropriations remains to be determined by Council discussion of priorities. It is the staff's current view that these programs will have to be postponed for at least a year.

MUSEUM SURVEY

There is so much more we need to know about museums and the other cultural institutions in order to make informed policy decisions. Hearings such as this one provide valuable information indeed, as I have mentioned previously. Further, studies such as the Belmont Report and the Endowment's own survey of conservation needs help guide government and private planning in the field. However, we all are aware that much more inquiry is needed.

The National Council on the Arts has been concerned with the development of a body of research information. On recommendation of the Council, the Endowment undertook a modest study resulting in "Economic Aspects of the Performing Arts -- A Portrait in Figures," published in May 1971.

In February 1972, the Council considered a proposal for an in-depth survey of all the cultural institutions of the country. The argument was strongly made that all cultural
institutions should be surveyed at one time. The Council
determined, however, that in view of the Ford Foundation study
of the major performance institutions which was underway at
that time and in view of limited funds available for research,
the Endowment should begin with a museum survey. When the
Ford Foundation study (expected date now late fall 1973) and
the Endowment's museum survey (expected date now late summer/
fall 1973) are completed, the Council will consider the areas
for further research to be done.

The Endowment's current national survey covers the
following areas in regard to science, history and art museums:

-- the formation, characteristics and distribution of
  museums
-- purposes and functions
-- programs
-- collections and exhibitions
-- accessibility and attendance
-- personnel
-- trustees
-- facilities
-- finances and budget.

The findings of the museum survey will be of great assis-
tance -- to museums in planning for future financing, manpower
training and utilization, and programming; to private and local government funding sources in helping to determine needs; to the public in understanding the role of the museum in the life of the community and the nation; and, of course, to the Congress in its consideration of Federal funding for the nation's museums.

The survey will be particularly useful in informing us of the dimensions of the field. It will also make clear what we do not know and point directions toward additional areas of essential inquiry for museums and other cultural institutions. The survey is already being used in the preliminary development of a study of state arts agencies.

The museum survey is being conducted by the National Research Center of the Arts, Inc. and is being done in cooperation with the American Association of Museums, American Association for State and Local History, American Association of Zoological Parks and Aquariums, American Federation of Arts, Association of Art Museum Directors, and Association of Science Museum Directors.

Some 30 museum professionals representing all disciplines and all sections of the country and other experts were consulted on the development of the survey and the review of the results. The Endowment has also been in touch with members of the Federal
Council on the Arts and the Humanities and has invited particular participation from the Humanities Endowment, the Smithsonian's National Museum Act staff, and the Statistics section of the U.S. Office of Education.

THE CULTURAL FABRIC OF THE NATION

I am deeply aware of the problems that beset American museums today. These problems were made clear to me in their broadest terms when I worked on the Belmont Report. As Chairman of the Endowment, I have had many opportunities to visit all sorts of American museums and to talk with a wide variety of museum directors. I have been given a sense of the museum problems -- and the uniqueness of some of them -- by reviewing the inquiries and the applications that come into the agency. The impressions I have received on the needs and priorities of American museums have been verified by the preliminary reports from the survey being conducted for the Endowment.

As much as I appreciate these problems -- in fact because I do appreciate them -- I urge that they be put in the perspective of the needs of all cultural institutions and more importantly in the perspective of the potentials of all cultural institutions to improve the quality of life of the nation.

In my view, among the most significant developments in the country during the past four or five years has been the
strong development of a spirit of cooperation within the cultural community. Too often in the past, a spirit of unhealthy competition had prevailed to the detriment of the cultural development of the nation and to the increased levels of funding required. Today, there is a spirit of healthy competition of an entirely different sort. Institutions in every state in the union and in most communities are talking about and working together to compete against ugliness, against materialism, against sterility, against boredom.

Today, cultural institutions are faced with problems, problems caused by growing public interest and demand on the one side, and by rising costs on the other. These problems have never existed before, or more accurately have never existed in such dimension. These problems cannot be solved by cultural organizations working separately from other institutions that comprise a community's or a nation's cultural fabric.

This need for cooperation may in the long run be more significant for discussion than the undoubtedly important questions of economics and finance. On the latter point, the available evidence would appear to indicate that in the aggregate the general economic situation of museums is not significantly different from that of the nation's other cultural institutions.
Cooperation has done much to eliminate duplication of effort, to reduce expenses, to reach large publics, to share knowledge and expertise, to increase the multiple use of facilities and to respond to the total cultural needs of the community.

To give only a few specific examples:

-- Particularly in the smaller communities or in areas of the country that do not have great traditional museum resources, we see the building of cultural centers that contain history, science and art exhibition spaces, along with performance and film facilities, plus workshops and educational programs for all.

-- We see established museums all over the country developing film and music programs; some museums have performance facilities and active programs in dance and theatre as well.

-- We see the development of the state arts agency movement that in most states covers all phases of cultural activity. There are some who believe that the state agencies are only for the performance arts. Statistics from a survey covering the years 1970-71 indicate that 13 percent of state arts agency funding went to "museums or galleries." This was more than
was given to symphonic music (10 percent or operatic music (3). There are also those who believe that the state arts agencies cannot help the larger institutions. This is not true, or will not be true, when more of the major institutions become involved in -- and for -- the state agencies.

In my judgement, the growing alliances at the state and local level of all cultural institutions should be taken into serious consideration by these Committees in their review of any proposed Federal legislation or amendments which would appear to separate museums from the nation's other cultural institutions.

In closing, I wish to state that I appreciate the concern for the museum field which prompted the Chairman's sponsorship of S. 796. My statement has been general in nature and not directed toward the specific provisions of the bill. I understand that other interested agencies of the Executive Branch will be addressing themselves to these.

I also wish to add my gratitude for the time and thought given by these Committees of the Senate to further consideration of the cultural needs of the country.