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Arts and Humanities: Reauthorization (1973-1976): Report 01

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REPORT

ARTS AND HUMANITIES REAUTHORIZATION

(SUBCOMMITTEE DRAFT)

CERTAIN SECTIONS

LEGISLATIVE CONSIDERATION

The Special Subcommittee on Arts and Humanities of the Committee on Labor and Public Welfare held joint hearings on S. 1800, S. 1809, H.R. 7126, and related legislation with the Select Subcommittee on Education of the House Committee on Education and Labor on November 12, 13 and 14, 1975. With regard to provisions to assist the nation's museums, it should be pointed out that in addition to the above-mentioned hearings comprehensive hearings on museum needs were held by the Senate Subcommittee in 1973 and by the House Subcommittee beginning at a similar time and extending more recently to regional hearings held in 1975. Traditionally the two Subcommittees have worked in close cooperation and have shared together an extensive body of material and information.

HISTORICAL BACKGROUND

The National Foundation on the Arts and Humanities was established in 1965 by Public Law 89-209. The original Act, the first of its kind in our nation's history, was thereafter amended in 1967 by Public Law 90-348; in 1970 by Public Law 91-346; and in 1973 by Public Law 93-133. The 1965 legislation created the National Foundation on the Arts and Humanities and its two cooperating entities, the National Endowment for the Arts and the National Endowment for the Humanities. The Endowments have Presidentially appointed Chairmen and Councils to oversee the awarding of grants, some of them matching, which the two Endowments are authorized to make. The National Endowment for the Arts and the National Endowment for the Humanities have joint administrative staff who report to both Chairmen.

NATIONAL ENDOWMENT FOR THE ARTS

The Committee is particularly gratified by the Arts Endowment's overall program which brings quality in the arts to an ever increasing number of Americans--regardless of their geographical location, or economic circumstances.

3).

The Endowment as Catalyst

~~THE ENDOWMENT AS CATALYST~~

The Committee believes that the Arts Endowment is continuing to fulfill its important role as a catalyst in the development of the arts. It applauds the wisdom of assisting existing organizations to enhance their activities while at the same time exerting leadership in the development of new organizations. The Committee cites as examples the more than 50 resident professional theaters and 60 resident professional dance companies now in operation. In the ten-year span of the Endowment's life, these groups have dramatically increased. Ten years ago, the number of resident theater groups was 15 and the number of dance companies only ten.

During the past three years, the two groups have almost doubled in numbers, showing an increasing momentum. The Committee is mindful of the Endowments constructive programs to assist our nation's orchestras and opera companies, and individual artists in all fields of endeavor; and it looks forward to a continuing growth of the arts, so that their benefits can reach all parts of our country.

4)

Regional efforts

The Committee has urged the development of regional arts activities involving state cooperation and notes that there are at present seven regional coordinators assisting many states in undertaking projects on an intercooperative basis through such regional organizations as ^{the} Western State Arts Foundation, the Upper Mid-West Regional Arts Council, the Mid-America Arts Alliance, and the Southern Federation of State Arts Agencies. Funding for these organizations has more than doubled, from \$806,617 in fiscal year 1974 to \$1,374,000 in fiscal year 1976.

Public media

The Committee is pleased to report since fiscal year 1974, when the latest previous reauthorization occurred, the Arts Endowment has funded seven series for public television broadcasting: ~~beginning this year~~ Dance in America; Drama by American Authors; Live Performances at Lincoln Center; Women Artists (pending National Council approval); and three American Film Series on Immigrant Film Directors, Blacks in American Film and American Indians in Film.

continued --

State arts agencies

The testimony received by the Committee focused on the encouraging growth in the support, scope and quality of State arts agencies created under section 5 of the Act.

The increase in the minimum grant to over \$200,000 for each State has had beneficial results. State art agencies have become leaders in providing a wide variety of programs to meet local and community needs.

When the Endowment began its assistance to the States ten years ago, State funding for the arts was approximately \$4 million per year in total. Today's total exceeds \$60 million. The Committee places great significance on this 15-fold increase. It demonstrates that the States are giving growing priorities to the arts and that there is substantial and growing grass-roots support for them, in keeping with findings, which were reported in the hearings, of Louis Harris, the well-known poll taker and Chairman of the Associated Councils of the Arts. Mr. Harris has emphasized that the American people in the years ahead will be searching for "a quality of experience to fit the quality of life." In this search, he has pointed out, "the arts are central."

Financial Needs

The Committee received comprehensive testimony from the National Committee for Cultural Resources regarding the financial needs of the non-profit arts in the United States. Based on extensive research, this Committee recommends that "Federal aid should provide an average of no less than 10 per cent annually of the funds needed by the arts organizations of the nation." Based on this assessment, this Committee urged that a minimum of \$225 million be authorized -- and appropriated --

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to meet most pressing needs. ^P The Labor and Public Welfare Committee carefully considered this recommendation. It believes that there are many unmet needs in the arts. It recognizes that inflation plus recession have placed often critical limitations on the development of our cultural resources, at the very time when our people are placing increasing demands on these resources to benefit the quality of their lives. It recognizes that the arts, and the manifold related businesses with which they are involved -- from tourism, to the vast assortment of art supplies and suppliers, to the construction or improvement of art facilities which frequently serve as focal points for community growth and the attraction of industry -- have a highly important economic impact. It recognizes that the arts are labor intensive -- that when a major orchestra performs, for example, 100 individual musicians, 100 jobs, are involved. It also recognizes the present appropriateness of the ten percent figure. The Committee continues to believe that the Federal role should never be dominant and that the federal investment should constantly be used to stimulate non-federal assistance. While the authorized amounts are well below those recommended to the Committee -- and also well below those adopted by the Senate in 1973 -- the Committee believes they are in keeping with the necessity for fiscal restraint and that they offer an opportunity for future needed growth.

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American Film Institute (AFI)

The Committee wishes to note the accomplishments and growth of the American Film Institute over the past three years. In particular, the Committee applauds the success of the Institute in generating a broader base of non-federal support. The Institute has more than doubled this support since 1973, as the table below demonstrates. Current estimates indicate an additional 28 per cent increase, from \$1,861,360 in 1975 to \$2,370,375 in 1976. In contrast, support from the National Endowment for the Arts has increased by 17 per cent -- from \$1,100,000 in 1975 to \$1,290,000 in 1976. The figures show that the Institute has achieved a better than dollar for dollar match, with respect to federal assistance.

Analysis of growth of American Film Institute self-generated revenue

AFI self-generated revenue:

Fiscal year:	
1973 -----	\$922,600
1974 -----	1,327,400
1975 -----	1,861,360
1976 -----	¹ 2,370,375

NEA general grant:

Fiscal year:	
1973 -----	1,100,000
1974 -----	1,100,000
1975 -----	1,100,000
1976 -----	1,290,000

¹ Estimated.

Accomplishments of the Institute, as reported by its Director George Stevens Jr. at the hearings, include:

Included the preservation of more than 12,500 motion pictures through its collection at the Library of Congress, an ongoing program directed at ensuring the safety of a large portion of America's film heritage;

Included the compilation of the AFI catalogue, a partially completed, projected 19-volume series which will document every feature film produced in the United States since 1893;

training and education in filmmaking at the Institute's Center for advanced Film Studies in Beverly Hills, California, in which more than 1000 young professionals participated in the past year;

special internships for aspiring film directors to work with established professionals;

a pilot training program designed to aid women already working in motion pictures to gain the experience needed to achieve positions as film directors;

the Independent Filmmaker Grants program which has provided support to over 150 filmmakers since 1968;

the operation of the AFI Theatre in the John F. Kennedy Center for the Performing Arts as a gallery of film showing over 600 motion pictures a year, and offering an outreach program of assistance to regional theatres in exhibiting special film programs.

10)

Committee Oversight

During the past year the Subcommittee on Arts and Humanities carefully reviewed the relationship between the Endowment and the Institute. The Institute is unique in its having been established by the Endowment in 1967 in order to improve quality in the major art forms of film and television. The Institute's mission is both educational and archival. From the beginning, it was clearly recognized that the success of AFI would depend on a combination of federal and non-federal funding, with emphasis on developing broad cooperative support. The Subcommittee urged the establishment of procedures which would maximize the development of such support, including procedures which would afford maximum opportunity for the appropriate growth of the Institute and its significant endeavors with Endowment assistance.

Accordingly, the Committee is gratified by the letter, whose text is printed below, addressed to the Chairman of the Subcommittee, with an identical letter going to the Chairman of the Subcommittee in the House of Representatives.

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NATIONAL ENDOWMENT FOR THE ARTS,
Washington, D.C., February 27, 1976

Hon. CLAIBORNE PELL
Chairman, Special Subcommittee on Arts and Humanities, U.S.
Senate, Washington, D.C.

DEAR MR. CHAIRMAN: This letter conveys our recognition of the significant progress that the American Film Institute has made in advancing the art of film, and informs you of our current plans, which we are confident will result in an effective relationship between our agencies to advance mutual goals.

Both the Institute and the Endowment are pleased with the results of the Institute's growth over the last eight years and with the Endowment's contributions to its purposes. We both believe that the Institute has an important role to play in encouraging American film and television. At the same time we both recognize the magnitude of the job to be done and the many difficulties involved. We realize the benefit of our working closely together and also the great importance of our working cooperatively with others.

With the support of Senator Pell and Congressman Brademas and their respective committees, we feel that the National Council on the Arts and the American Film Institute's Board of Trustees are assisting us to move in the right direction. We, of course, need also to work in concert with the Appropriations committees in both houses, and believe we are doing so.

The issues faced by the Endowment and the Institute are not simple, but we will try to state them simply.

The American Film Institute has a leadership and catalytic role to play in the development of film and television in this country. The Endowment recognizes this role and is committed to work with the Institute in fulfilling it.

To achieve its purposes, the Institute requires a long-range plan of stable funding. This will provide it with the opportunity to develop long-range programs and services. The Institute needs a continuity and dependability of support, both government and private. The Institute has done remarkably well in developing a broader base of support in recent years, and the National Council on the Arts is both pleased and anxious to encourage this progress.

The Endowment and the Institute need to improve and strengthen their joint planning capacities and to develop a more efficient and effective review process for the Institute's grant and contracts.

To address these issues, we have, on the recommendation of the National Council on the Arts and after extensive consultation among our respective staffs and with the Institute's Board of Trustees, developed the following procedures:

(1) An advance funding plan whereby the Institute will develop a five-year planning budget and program;

(2) An advance commitment plan whereby the Endowment will act on the Institute's annual budget application nine months prior to the beginning of the Institute's fiscal year;

(3) As part of a restructuring of the Endowment's Public Media advisory system, a General Programs subpanel is being established, composed of leading professionals in the film and television fields. This subpanel will review all the Institute's applications for new and expanded programs and contracts annually, and will review ongoing Institute programs in three-year cycles;

(4) A project manager has been appointed to administer the Endowment's responsibilities with the Institute and to coordinate the work of the subpanel; and

(5) In addition, the Endowment and the Institute are exploring other procedural changes, including alternative ways to incorporate multi-year grants and contracts in the application and review process.

We both believe that when the procedures already agreed upon and those now being considered are fully implemented, the issues mentioned above will to a great measure have been successfully addressed.

Sincerely yours,

NANCY HANKS,
Chairman, National Endowment for the Arts.

GEORGE STEVENS, JR.,
Director, American Film Institute.

Enclosure.

13)
NATIONAL ENDOWMENT FOR THE HUMANITIES

~~National Endowment for the Humanities~~

The Committee is pleased to acknowledge accomplishments of the Endowment during the past three years since reauthorization.

1. The Endowment's Research Division is described by the Endowment Chairman as "the smallest of its programs supporting the works of scholarship which, although they defound to the benefit of the nation as a whole, can only employ the minds of a few." In a Bicentennial program to reach a wider audience, this Division is supporting the preparation of special histories of each State in the Union, "written for the general reader by distinguished writers."

2. The Division of Education has embarked on a series of experimental grants to include major metropolitan museums and libraries as focal points for year-long educational programs for urban populations.

3. The Division of Fellowships traditionally serves to enhance the competence of scholars and teachers in the humanities. It has recently broadened its program to include journalists, lawyers, medical practitioners and public administrators, so that they may have a greater awareness of the values of the humanities.

4. The Endowment has helped to support Public Televisions, "The Adams Chronicles," the widely acclaimed saga of the Adams family; and it has assisted in funding ~~the~~ such major exhibitions as the display of Impressionist paintings from the Soviet Union at the National Gallery, the Tapestry Masterpieces exhibition at New York's Metropolitan Museum of Art and the showing of Chinese archeological treasures in San Francisco and Kansas City.

14)

The Committee, however, believes that much more needs to be done if the values inherent in the humanities are to be better understood and appreciated by our people.

MUSEUM SERVICES

Title II provides for the establishment of an Institute for the improvement of Museum Services to support our nation's museums, ~~primarily in the~~ especially in the areas involved with administrative costs where museum leaders report most urgent needs.

15)

Background

Over the past four years the Subcommittee on Arts and Humanities has been studying the increasingly significant role of museums in American life. In 1973 the Subcommittee conducted extensive hearings on the subject, the most extensive ever held in the Senate, and in 1972, 1974 and 1975 the Select Subcommittee on Education of the House conducted additional hearings in Washington, D. C., Chicago, Los Angeles, San Francisco, Boston, Fort Worth, Brooklyn and New York City.

Changing Role of Museums

The testimony presented to the Senate from all areas of the country clearly indicated that the pressures, both of increasing population and the growing interest of Americans at all economic levels in seeing works of art, historic objects and scientific collections in our nation's museums, have created critical problems for museums in meeting the rising costs of their services. These services are increasingly in demand. Attendance at museums has risen sharply in recent years. Current ~~visit~~ estimates of individual visits to museums now approximate one billion visits on an annual basis -- a five-fold increase from ten years ago.

Underscoring the vital role museums are playing, a 1974 Louis Harris poll indicated that 90 per cent of the public consider museums a significant resource for the whole community.

Museums have moved into communities in new ways and are seeking to build new audiences. "Museums U.S.A." a major survey conducted by the National Endowment for the Arts, showed that 31 per cent of our museums had developed programs to attract senior citizens, and 27 per cent were making special efforts to meet the needs of the economically disadvantaged.

16)

Museum Needs

Annual operating expenses of the 1,821 museums surveyed totaled \$478,912,000. And two thirds of these museums reported that their current budgets did not enable them to provide adequate services to the communities they serve. These same museums reported that an average increase of 45 per cent in their annual budgets within a three year span would be required to enable them adequately to serve their constituencies. Based on these findings it is apparent that the needs for these museums are approximately \$145 million within the above time frame. It must be remembered that this survey was completed in 1973 and that since that time museum needs, far from diminishing, have continued to increase. It must also be remembered that this survey, while the most comprehensive of its kind yet undertaken in the United States, represents only a portion of our nation's museums, estimated to number close to 5,000.

In view of these considerations, the Committee believes that the authorized amounts contained in the legislation are modest. The Committee also believes that the implementation of this program, which has been before the Congress for a number of years, is overdue. It addresses needs, especially in the operating and administrative cost areas, which are not being met today. Museum leaders repeatedly testified that these considerations are of highest priority.

17)

The NEA survey showed that more Americans visit science museums and history museums than museums devoted to art. Of the total number of visits made to museums, the study recorded that 38 percent were to science museums, 24 percent were to museums of history and 14 percent to art museums.

The Committee highly commends the efforts of both Endowments over the past few years in assisting museums with grants for "special projects" such as exhibitions, training and fellowships for museum professionals, renovation of buildings for improved security and climate control, purchase of objects and artifacts and conservation of collections, and with the passage of this legislation expects that there will be no lessening of the financial assistance and effort of the Endowments to extend this important support to museums. Most of their concern has been for museums of history and art and limited to "special projects." The proposal contained in this legislation would support a broader purpose. Assistance would concentrate on operating and on-going programs as opposed to "special projects." In addition, support would be available to all types of museums of science and technology for which assistance at the present time is relatively small.

(6)

CHALLENGE GRANT PROGRAM

H.R. 12838 as amended authorizes the Chairman of the National Endowment for the Arts and the National Endowment for the Humanities to establish a program of challenge grants to cultural institutions in great need.

The grants, which may be in the form of contracts and grants-in-aid to public agencies and private non-profit organizations, are intended for the following purposes:

- (1) To enable cultural institutions to raise their levels of financial support;
- (2) To provide for the improvement of the administration and management of cultural institutions;
- (3) To aid cultural organizations in increasing audience participation in, and appreciation of, their various programs;
- (4) To stimulate greater cooperation among cultural organizations; and
- (5) To foster greater citizen involvement in planning the cultural development of a community.

The program would provide that every Federal dollar expended under the challenge grant program must be matched by three non-Federal dollars.