

T H I R D P U B L I C H E A R I N G

before

COMMISSION TO STUDY THE ARTS IN NEW JERSEY
[Created under AJR No. 20 of 1962 and
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Held:
September 29, 1965
Assembly Chamber
State House
Trenton, New Jersey

MEMBERS OF COMMITTEE PRESENT:

Mrs. Mildred Baker [Acting Chairman]

Mr. Gabriel Kirzenbaum

Dr. Samuel A. Pratt

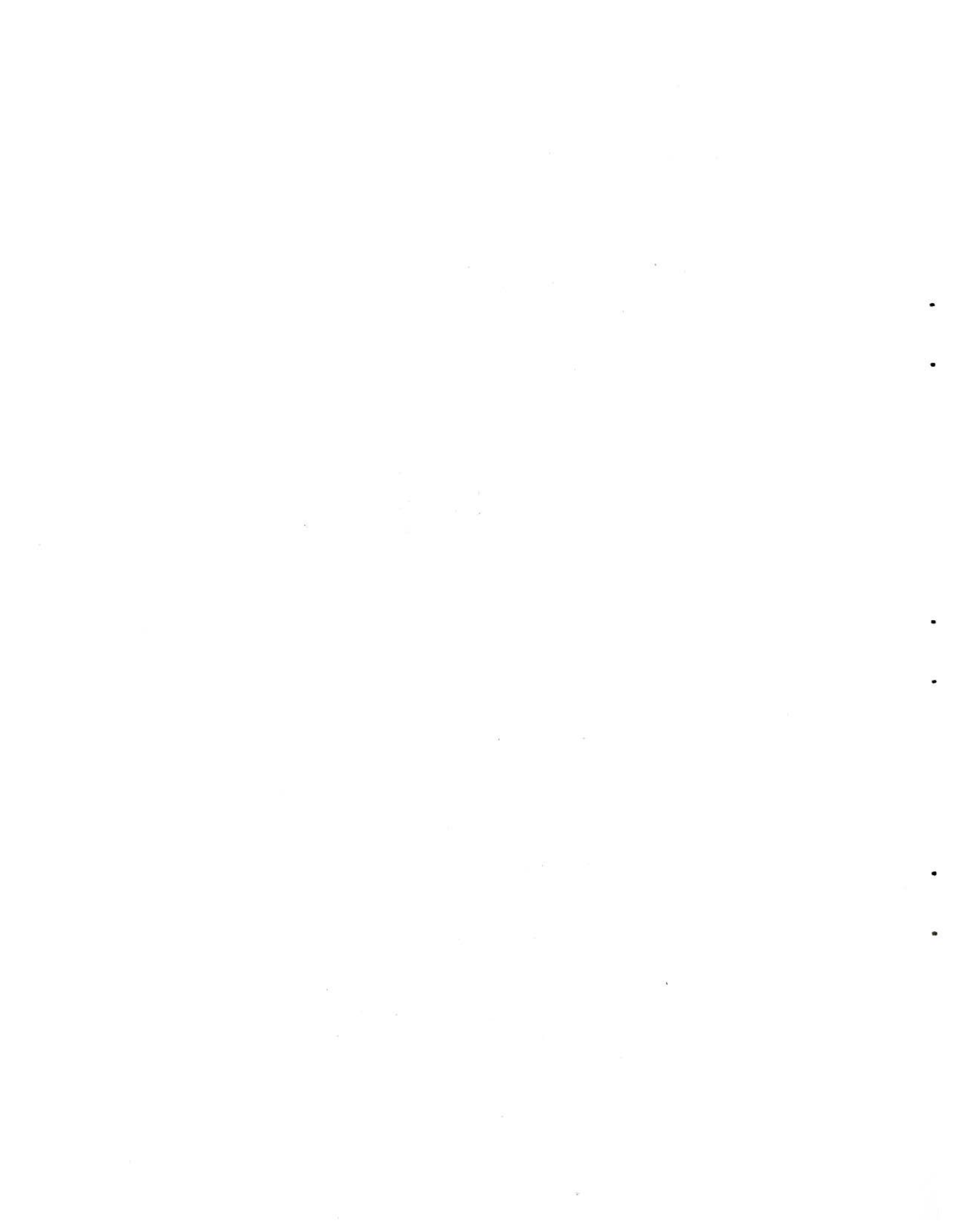
Mr. Ben Shahn

Mrs. Evelina Gleaves Thompson

Also:

Howard Goldstein, Executive Director
Roger H. McDonough, Secretary
Bernard Bush, Assistant Secretary

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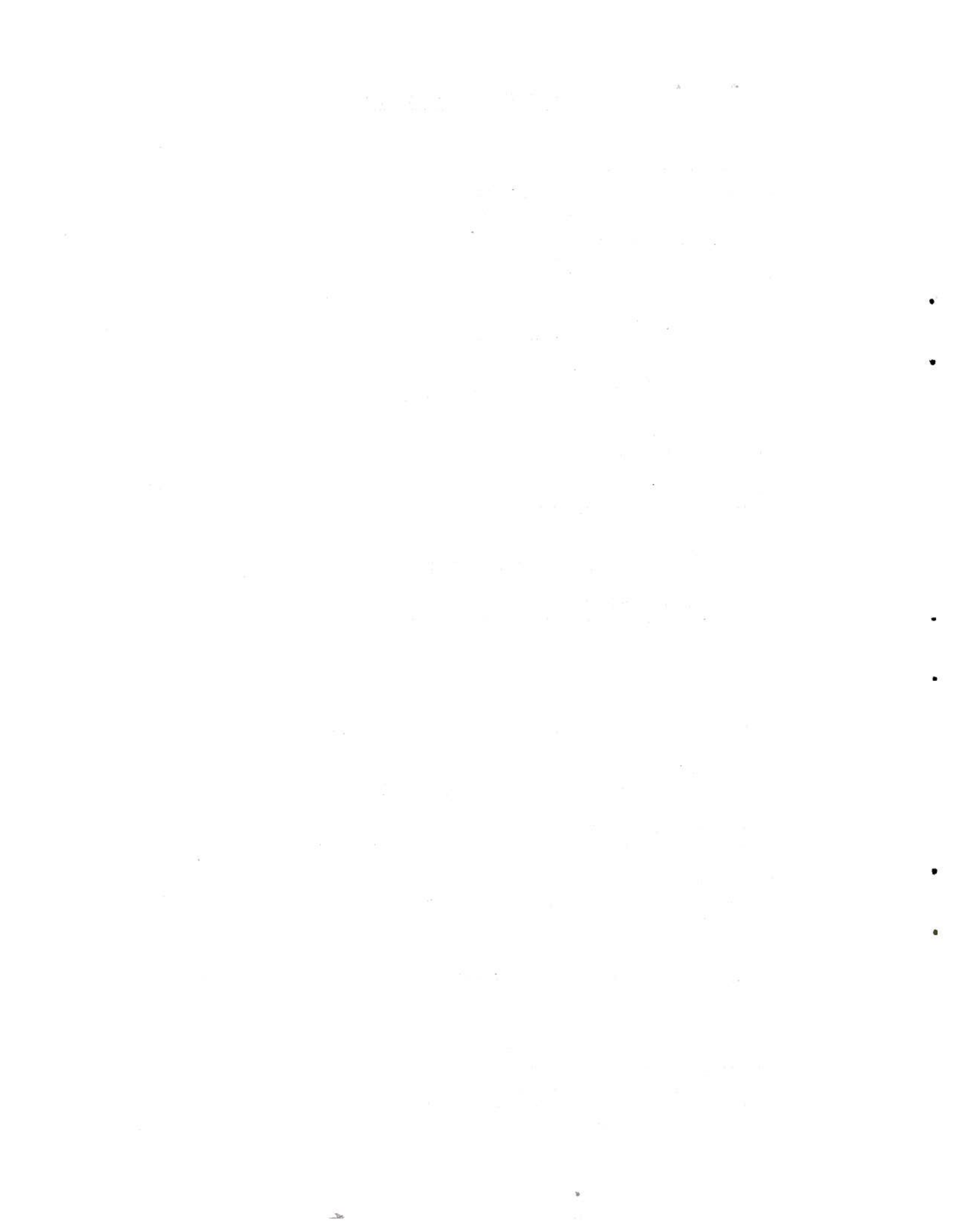
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THE HISTORY OF THE

REPUBLIC OF THE UNITED STATES OF AMERICA

FROM 1776 TO 1863

1863

MRS. MILDRED BAKER [Acting Chairman]: Since there are many witnesses to be heard today, we would like to start rather promptly. It gives me great pleasure to welcome all of you here to the third of our public hearings.

As Vice Chairman of the Commission to Study the Arts in New Jersey, I am substituting for Assemblyman Farrington who expressed his regret at not being able to be with us.

It is, I think, especially fitting that we meet today because, as you know, the Arts and Humanities Bill is to be signed this morning by President Johnson. Also I think it is fitting that we meet this week when we have had the great pleasure of seeing our Cultural Center in Trenton dedicated.

I would like now to introduce my fellow commissioners who are here at the table with me. At my immediate left is Ben Shahn, noted artist whose name is known to all of you and needs no introduction. To my immediate right is Dean Pratt of Fairleigh Dickinson who has done noble service for us on the Commission. To his right is Mr. Kirzenbaum, lawyer and collector of Wedgwood. To his right we have the great pleasure of having Mrs. Evelina Thompson, Congressman Thompson's wife, who has done so nobly in connection with the national legislation and the bill which is to be signed today.

As you may know, this Commission was set up in February of 1962 under Assembly Joint Resolution Number 20. This created the Commission to be known as the Commission to Study the Arts in New Jersey and we were charged with studying the role of the arts with particular emphasis upon the means and agencies now engaged in or available for the promotion of good literature,

painting, sculpture, music and the other art forms in this state, also to investigate what the role of the state and its various political subdivisions in promoting the arts should be and also to formulate a program whereby the state and its political subdivisions can assist in the stimulation of greater interest and participation in the arts by all of the citizens of the state.

To assist us in our investigations we have had the help of well over 130 committee members who have submitted reports to us which will form a supplement to our final report which is due at the end of December and will be presented to the Governor and the Legislature at that time. Also to assist us we are holding these hearings, the last of which takes place today.

So without further ado, I would like to ask the witnesses to present themselves. First, I would like to say that there are many people to be heard and we hope that you will be able to compress your testimony to ten minutes. And if you have a written statement to make, would you be good enough to hand it to Mr. Roger McDonough whom I would like to introduce now as Secretary of the Commission, who has assisted us throughout our negotiations and deliberations; also Bernard Bush who has assisted Mr. McDonough I would like to introduce and I don't see him at the moment.

MR. McDONOUGH: He is running some errands.

MRS. BAKER: Oh, he is running some errands. I see.

Now in regard to questions, will you please hand your written questions to Mr. McDonough. We will not be able to handle them immediately. We will wait until the end of the

session to deal with questions because you will see that we have a very full schedule. Will you please when testifying come to the microphone in the first row, give your name and your affiliation.

First of all, I would like to ask Mr. Roger Sessions, distinguished composer and member of the faculty of Princeton University, to come forward.

R O G E R S E S S I O N S: Ladies and gentlemen, my name is Roger Sessions and I have the honor of speaking to you today as a member of the Music Subcommittee of the Commission to Study the Arts in New Jersey. I have had the honor of serving as Chairman of this subcommittee.

For the last fifty-six years, I have led a very active life as a composer. I have composed two operas, five symphonies, concertos for violin and piano, besides other major orchestral works, chamber music, an Anglican Mass, and solo music for piano, violin, organ and voice. All of these works have been played extensively in the United States, Canada, Europe and Latin America. In the course of my career, I have personally known most of the leading composers of my time, some of them well and a few of them intimately, and have known very many performing artists, conductors, instrumentalists and singers. For the past thirty years I have taught musical composition both privately and in universities, principally the University of California and Princeton. I retired as Professor of Music at Princeton this last Spring, and am now on the faculty of the Juilliard School of Music in New York City.

May I state at the outset my conviction that the nationwide movement, of which the appointment and the work of our New Jersey Interim Commission is a part, is a development of incalculable importance for the cultural life of our Nation. This nationwide movement consists in essence of a growing recognition that the safeguarding of our cultural heritage and present achievement and the fostering of our artistic talent in its present and future production is a matter of public interest, and therefore one with which both our Federal and our State governments should concern themselves. I believe that it is hardly necessary to point out here what has surely been pointed out already in these hearings, that every other one of the other leading nations of the Western World has an established and in many cases an ancient and virtually unchallenged pattern of far-reaching support for cultural enterprises of all kinds, similar in intent and spirit to the support granted to education.

I would like here to refer to a book which has come out recently which documents this in a very thorough and rather remarkable way. The book is published by the Pittsburgh University Press - the University of Pittsburgh Press. It is entitled, "Commitment to Culture," with a subtitle, "Art Patronage in Europe, its Significance for America." The author is a very well known music historian and scholar, Mr. Frederick Dorian, Professor of Music at the Carnegie Institute of Technology.

That we in the United States should be beginning to move in this direction seems to me inevitable for a number of

reasons, not the least of which is the major role we are called upon to play today in the world. I don't wish to dwell on this aspect of the question, but rather to state my conviction that thought and action along these lines is a necessity if the increasingly serious problems of our major performing organizations are to receive the kind of concerted attention which they need, in order to maintain their high standards or even to continue to exist, if the wealth of artistic talent which this country undeniably possesses is not to be in large measure frittered away, and - to speak more specifically as a musician - if the genuinely spectacular development in our country during the last forty odd years, in terms both of musical education and of the creative works of our composers, is to continue. It seems to me also that the principle of governmental interest in and support of the arts is also to a considerable extent a decisive phase in our transition from the stage of being still a nation which imports the major portion of its artistic nourishment - sometimes referred to as a colonial attitude towards the arts - to that of one which produces it. Having become fully aware of the importance of our achievements, of which the attainment of a genuinely high level is a fairly recent development in every field except literature, it is inevitable that we should acquire a strong sense of responsibility, public as well as private, in regard to its further cultivation and development.

I believe I am reflecting the underlying intentions of our Subcommittee in what I have just said. After considering many matters of obvious need palpable gaps in our New Jersey

musical life in detail, we came to the conclusion that overriding all was the necessity for an Arts Council which should have the function of evaluating proposed programs and allocating available funds. The necessity of such a body or council is clear if certain very evident pitfalls of any government support of the arts are considered. One of the most dangerous of these pitfalls is that of political influence or control. This danger has been virtually by-passed on the European Continent, very largely because the institutions involved date back to monarchical (or ducal) times when the artistic establishment was the private property of the ruler, who in most cases had no other interest than to find the best talent available and who as a matter of course depended on the advice of experts. The organization of the Arts Council as proposed by the Music Committee would consist of people involved professionally either as artists themselves or as those engaged in the promotion of the various arts represented in the various subcommittees of the present Commission. The original Arts Council should consist of members elected by the subcommittees and for limited terms. They in turn should elect their successors.

It seemed to us that some such rule of organization would go very far in insuring both the independence of the organization and its continuing character as a body of experts, reliable as regards both knowledge and experience, and at the same time as securely free of political or governmental control as can possibly be provided for in advance. In these connections, it should never be forgotten that, considerable as would be the power of the Arts Council, it would not under our system have

any jurisdiction over the art world other than that of determining the areas where support is needed and the amount and kind of support that could be offered. Presumably for the foreseeable future, that would amount in practice to a far lesser degree of potential control over artistic results than many private patrons are able to exert at the present time; and, in fact, it is certainly one of the characteristic features of governmental support in countries where it is established that the economic security which subsidy provides works with the freedom of art, except in countries which have destroyed freedom of expression as such. Governmental support of the arts can become a tool of totalitarianism if the government is totalitarian, otherwise, by the mere fact of supporting artistic expression, it will tend to promote freedom of expression as long as it is administered by people who are themselves knowledgeable devotees of the arts.

I have dwelt in this statement on the question of a permanent Arts Council because it seems to me, as it did to our subcommittee, the basis on which the implementation of the other recommendations depends. The latter represents genuine and palpable needs in our musical community, some of them very urgent and immediate, others less so. But I am very aware, as are my colleagues, that the task of the Commission had to do not with music alone, but with our cultural and artistic life in general. For that reason I have confined my remarks to the important question of establishing a sound basis - a non-partisan and non-political agency - through which whatever governmental aid which may be made available for cultural and artistic

purposes can be most effectively allocated. Thank you.

MRS. BAKER: Thank you, Mr. Sessions, for a most helpful statement. I would like to ask the commissioners if anyone has a question of Mr. Sessions.

Important in the work of the Commission has been the contribution of Professor Howard Goldstein, who is our Executive Director. I regret that I failed to introduce him in making the other introductions. I didn't go far enough left. Do you have a question, Professor Goldstein?

PROF. GOLDSTEIN: Yes. Mr. Sessions, you have considerable experience in the arts, particularly in New Jersey. You have been here quite a long time. And I would be interested in your opinion of the significance of the artistic endeavors - of course, you have the great experience with music - but the significance of the artistic endeavors undertaken by New Jersey artists. Would you think this was highly significant as far as other states would go?

MR. SESSIONS: Well, it is hard to make comparisons, of course. My point of view would rather be one of principle rather than anything else. It seems to me in the first place that widespread diffusion of artistic effort and one which is as far down into society as possible is of the utmost importance. Maybe I am interpreting your question as one regarding the relative merits of New Jersey artists and those of other states and being one of these myself, I am a little vulnerable on the subject after all. But I look around the room and I see Mr. Ben Shahn, for instance, and I see others who certainly uphold New Jersey very well. I don't think there is much

competition on the part of other states. Does that answer your question?

PROF. GOLDSTEIN: Yes. I was particularly concerned with a report in the papers last week concerning our last hearing. Some of the headlines stated that New Jersey lacked culture - it was a cultural vacuum. I, myself, don't believe this to be true and I was wondering your opinion of this.

MR. SESSIONS: Well, there are some people who go in many parts of the world - I ran into it even in Latin America recently - although I should get over saying "even in Latin America" because I have a very high esteem for Latin America - but they think the United States itself has very little culture or no culture. I not only don't agree at all, but I think one of the most dangerous things for the development of art or culture is a deep-seated inferiority complex and I find that this is one thing that has troubled us for a long time.

In my contribution to the Music Committee report, I told the story of the lady who begged me at the age of 14 not to become a composer because she said an American couldn't be a composer. She gave me rather strong reasons for this. Luckily I had had the blessing of some European musicians before I met her and so she didn't do nearly so much harm as she might have. But this kind of attitude is everything. Akin to it is a mortal enemy of any cultural development whatever, it seems to me, and I don't think New Jersey has anything to be ashamed of, quite the contrary.

MRS. BAKER: Thank you again, Mr. Sessions.

Next I would like to ask Dr. James L. Whitehead, Director

of the Monmouth Museum, to appear. I think that the formation of your museum, Dr. Whitehead, is an indication of the growing cultural interest in the State and we are very glad to hear from you.

J A M E S L. W H I T E H E A D: My name is James L. Whitehead. I am Director of the Monmouth Museum which has no home at present. It is a new venture. We hope to build in Telegraph Hill Park within the next two or three years a very nice museum for the Monmouth County area.

In making my statement I shall not take the Commission's time in repeating or adding to the many arguments which have already been made that the State of New Jersey should give encouragement and financial support to the arts. It is sufficient to say at this time that I hope New Jersey will become a leader among our states in creating an environment in which all the arts will prosper, both because of official support and public interest.

It is this second point, public interest, which I wish to emphasize. Whatever the State does, I think, should be done with the purpose of encouraging this interest, rather than helping the artist as such, either because he is an artist or because we feel guilty that he has found it so difficult thus far to flourish in our society.

I say this, not because I do not wish the artist to flourish, but because I think he will gain much more in the long run if, instead of setting up what might be essentially a kind of WPA project for him, we create a society which sincerely

wants and values his work.

By this, I mean that we should think first of the education of the public and of the values and pleasures that the arts, if properly presented and supported, can bring to our people - not of the artist and how he can make a living. Of course, no matter what is done, the artist will be the gainer thereby. If under one plan or another more concerts are played, more plays are performed, more painting or sculpture is commissioned, the artist will profit immediately.

But I look for something stronger, healthier, and more permanent than this. Let me illustrate by referring to the visual arts only.

How far can the State go in buying or commissioning art for its public buildings? How much can it help the artist by using its money directly in this or in other ways? Desirable as such methods may be in themselves, they cannot even begin to achieve our goal - a position of respect and prosperity for the artist. This can come about only if the public, as well as the State government, wants it.

Thus we must look first, as I indicated at the beginning of this statement, to the education of the public; and, if this is well done, all the rest will come. State money should be used, therefore, perhaps on a matching basis, to see that the best art is shown all over the state and that lectures, classes, films and other appropriate art activities are presented as widely as possible; but when I say "best art" (and this is perhaps my most important point) I do not mean New Jersey art only, or even work by contemporary artists only. I mean the

art of all places and all periods.

In other words, you cannot truly educate the public in art, and create that environment in which the artist will prosper if you emphasize only what will be of immediate benefit to the artist who happens to live in New Jersey. It is understood that his work should not be neglected. In fact, it should be shown much more frequently, much more widely, and under better conditions than is generally the case at present. But we should emphasize even more the tremendous role which art has played throughout history and bring this great story, in all its variety, to all the people of this state. Only in this way, with a proper balance between the art of the past and the present, with emphasis on public education and on art itself, rather than on the needs of the artist, can we insure to the artist that place of honor to which his great profession entitles him - and, even more important, open a new and wonderful world which now is either unknown or glimpsed only occasionally by many of our people. Thank you.

MRS. BAKER: Thank you, Dr. Whitehead. I am sure there are many questions in people's minds. Are there any members of the Commission who would like to ask any?

MR. SHAHN: I would like to say something. As an alumnus of the WPA, I fail to understand how you can educate the public when there is no encouragement of those who would create the arts. This educating the public without concern, hoping in some way that the arts will be created in which the public will be interested seems to be an arbitrary approach to this thing. The WPA, I would say now, was probably more

responsible for the leadership that America has taken in art - I can mention endless names of people who during the four or five years of the existence of the WPA work kept going and have now taken the absolute world leadership. Our influence is universal now whether it was Indonesia or Japan or Germany or anywhere else and even in France which had taken this great leadership. It was equally true of the theater. I have spoken to many theater people who say we have not used up the ideas that came forth during the theater projects that existed under WPA. Similarly it may be said about music. For instance, there is a reference here - one of the proposals made - that a half of one per cent be turned over for the use of art in public buildings. We had at that time one per cent. I don't know whether it was an actual law or not. But there was one per cent that was used and not interpreted in landscaping or a bronze gate or something, but as the person who wrote this piece referred to it, as true art.

One is embarrassed by the word WPA nowadays, but I don't think that there was anything wrong with it no more than there was wrong with the government support of the Bureau of Standards or the government support of the Army or the government support of the Post Office and so on. And I would urge very strongly, even on the tiny level that the State of New Jersey can do this, to so set up either in the Art Council as Dr. Sessions has suggested or in more specific help that the State can give to the artists at all the levels, in the theater, in the music and the visual arts.

DR. WHITEHEAD: I think you probably misunderstood. I

wasn't belittling WPA. I perhaps shouldn't have referred to it at all. I wouldn't argue with you that it was a very worthwhile project. Many good things came out of it. But my point - the main point I was trying to make - was that we should not think first just of ways and means for an artist to gain his livelihood. I want to think first of the public and of art itself and I firmly believe that everything else will come.

For instance, when I spoke of art of all places and all periods, I do think we should emphasize heavily the whole story of art in whatever we do, so that our people through exhibitions or whatever activities with which we are concerned will give them this full background. I think that in the long run this will do artists more good than if we just emphasize rather narrowly the here and the now.

MRS. BAKER: Thank you, Dr. Whitehead. Is there a question of anyone else on the Commission? Hearing none, we accept your statement and ask that you give it to Mr. McDonough.

Is Dean Haberly here? [No response.] He was scheduled to be next.

Is there a representative of Rider College here?

A R T H U R F R A N K: Mrs. Baker and members of the Commission: I am Professor Arthur Frank, Acting Chairman of the Department of Fine Arts at Rider College, representing the staff of Rider College. And I also am wearing many, many hats today. I am a professional musician and composer, a member of the Symphony Executive Board, on the Executive Board of the Musicians' Union, and a music educator, and, believe me, I can

look at this situation from many, many viewpoints. But all the viewpoints from my point of view seem to indicate one answer. I am also going to skip all remarks about the need for support by the Federal government and the State government and the local agencies. This has been covered, I am sure, for the Commission many, many times and in reading the reports of the initial two meetings I see that almost everyone is agreed that some help is needed and that the history of art in general has needed patronage of some sort from the time of the Medicis and before that, all the way up to the present. So I am going to throw out the remarks that I had prepared of that nature in order to save time and talk specifically about how I think the funds, if they are made available, should be used to best benefit the State of New Jersey and people in general.

I think there is a compromise position that is available between the position that Mr. Sessions has mentioned and the position of the gentleman who spoke immediately before me. I think that this position is the utilization of the faculties and facilities of the colleges of New Jersey as the center for the utilization of funds, in other words, the support of professional artists, musicians, and artists of all disciplines, and have these people work within the facilities that exist in the State of New Jersey now. For example, let us take a university like Princeton or a university like Rutgers or a college like Rider and bring in a professional sculptor. Now we are using State funds, yes, to pay for this seat at the university which the particular university or college could not afford to pay a sculptor to be there. But look at the tremendous

influence.

First of all, the facilities are there at the college. The State does not have to build new facilities for this artist and the artist's work, for instance, a theater. Many colleges have very fine theater facilities. If we bring in a very noted professional director and playwright to work in residence at a university, they can, not only produce in their creative field, but they will be such a great influence upon the young leaders of the future, in other words, the college students, not only the college students who are majoring in those fields. It is obvious that someone that is majoring in Dramatics is going to gain a great deal of information and experience by being associated right with a person who is definitely considered a professional working in his field. By the way, this can only be done now in summer stock where the actors go to work as apprentices and there they are kept in the shop building scenery all day. But you all know about this setup. But in a college or university setup where professional actors and directors and scenic designers would be brought in, paid for, supported, patronized by these funds that probably will be available -- as I said, they will not only serve the students in the college who are majoring in these fields, but also the students who are attending the college who will see the results of this work and because these public funds are going to be used, we would induce the colleges to open their doors, throw open their doors, not the ivy tower approach, but throw open their doors to serve the whole community around them and encourage the people of the community to come out and see

the results of these labors and keep the prices of theater and prices of concerts down to a level where the general public can enjoy them.

There have been several examples of how this can work well. I am not talking of a pipe dream. I know from experience that this can work. I would like to cite two examples that come to mind. This October 23rd, a few Saturdays from now, there is going to be a United Nations concert at the War Memorial Building in Trenton. Now here is an established building which seats 2,000 people and has excellent facilities for concerts. The facilities are there. The State is sponsoring this concert. I am not exactly sure whether these are State funds or funds that have been gathered by the State through contributions. But let us assume for the future that they are State funds. Professional artists come from New York and are the solo singers. The resident Trenton Symphony made up of professional Trenton musicians and members of the Princeton Orchestra and the Philadelphia Orchestra and the New York Philharmonic - these are the nucleus members of the Trenton Symphony, an all-professional group - will be doing the performing and being paid. The Mercer County Community Chorus, which is county supported, a paid director and paid accompanist, but the people are all members of the community - the Community Chorus is singing. One of the works is the Fourth Movement of Beethoven's Ninth and the Community Chorus is singing with the Trenton Symphony. This is an outlet for the people of the community to participate on a high amateur level with professionals in a unique performance. I think this is a marvelous project. These are the kinds of

projects that the State could well look to support that would serve many people including the professionals and the public.

Another example would be the Theater in the Park which was very successful in Trenton this summer. Here is a project with city money, tax money, using a facility that existed already, the open-air theater at Cadwalader Park. Then the Rider College staff was called in and other professional people in the area were hired at professional salaries. Professional musicians were hired, a few professional actors, and talented amateurs of the community were recruited. Using these combined forces, a fine theater project was produced which served 60,000 people, half of them free. In other words, the residents of Trenton whose tax money was being used for this project could attend free and a very highly reduced price was charged to people of the neighboring communities as a token contribution more or less, since they were not contributing through taxes, in order for them to see the project and enjoy the results of this theater.

I realize that I have thrown out my whole prepared speech and talked extemporaneously, but I feel that this is the future, not that we should spend great amounts in building new facilities, although, goodness knows, this is a marvelous facility that we have here. But if we utilize the staffs of our colleges, the facilities of our colleges and the community facilities that we have and if the State will subsidize the artists who work within these existing facilities, then I think we should get the most for our money and serve the most

people.

MRS. BAKER: Thank you very much. Are there any questions?

MR. McDONOUGH: Yes. May I ask a question, Mr. Frank?

MR. FRANK: Yes.

MR. McDONOUGH: Have you any idea how many artists in residence there are in our New Jersey State Colleges? Are you familiar with that?

MR. FRANK: I really am not as familiar as I should be. I think maybe Mr. Goldstein would be able to tell us about Trenton State and there is also a Professor from Montclair who is here. I would refer to them. Perhaps they can answer. I think there are certainly very few. Rider College is a private college so I shouldn't talk for Rider. We are also non-profit and we can only afford to hire people who will be teaching almost a full load. What we need is a person who is just in residence there, not necessarily having to teach, but just be there and work creatively next to the students.

MR. McDONOUGH: I confess I was thinking of Lawrence Davidson - his name leaped to mind - from the Metropolitan Opera, who is a member of the staff of Montclair State College, is he not, Professor Goldstein?

PROF. GOLDSTEIN: He was up until recently as far as I know.

MR. McDONOUGH: Was it a teaching --

PROF. GOLDSTEIN: It was an artist-in-resident program. Actually the artist-in-resident program is so minor in New Jersey that you probably could count them on one hand, the number

of artists in residence. There is a program where some of the colleges bring in professional - well, musicians particularly - to teach a course or two and they call them artists in residence sometimes, but this is really not an artist in residence in the true sense. They don't have too many that actually spend their full time on campus.

MR. McDONOUGH: Philip Roth at Princeton and Ralph Ellison at Rutgers - this kind of thing we do have.

PROF. GOLDSTEIN: Very few.

MRS. BAKER: Princeton this year will have Esteban Vicente as artist in residence.

Are there any questions?

PROF. GOLDSTEIN: I have one question. You mentioned some interesting programs that you conducted in conjunction with the City of Trenton. One of the big problems or one of the big concerns about government involvement in the arts is how much artistic freedom the artists would have. This seems to be a question in the minds of many artists and of people that are involved in the arts. How much artistic freedom did you have when you were working with the City of Trenton?

MR. FRANK: The artistic freedom, I would say, was almost complete. But we were asked to keep one consideration in mind, which I think perhaps is valid for the particular project that this was, a summer out-door theater. We were asked to try to achieve the finest professional result, but that the theater since this is a new project and we want it to continue and to grow - we were asked to keep the theater on a more popular level of involvement with the audience and we

realized this is a minor restriction and in the future the audiences will be educated and we can raise the level. But we did do fine quality popular theater. We used standard works rather than experimental works. But the point is that this can grow.

DEAN PRATT: I'd like to make sure I understood your point. You consider a request to stay in the popular taste a minor restriction?

MR. FRANK: Yes. I'll tell you why I say it is a minor restriction. Something is better than nothing and a beginning is better than no beginning. This kind of a beginning can grow to be the kind of thing that exists now at Lewisohn Stadium which is the open-air, summertime enjoyment for large numbers. But the level of the performance and the quality of the works performed at Lewisohn Stadium have now reached a very, very, shall we say, distinguished level, while at first there were quite a lot of very popular works performed there. I think that the history of this is that we have to start some place and just the minor restriction that we use standard works at first rather than more experimental works - I felt that was a minor restriction. We are not told how to do them.

DEAN PRATT: You are advising that we take a very pragmatic approach to our problem, is that it?

MR. FRANK: I really do, yes.

MRS. BAKER: Any other questions? [No response.]

Thank you again, Professor Frank.

PROF. FRANK: Thank you for allowing me to come.

MRS. BAKER: Earlier mention was made of the many subcommittees we had working with us. Important among them is the Literature Committee and next I am going to call on Dean Lloyd Haberly of the College of Liberal Arts of Fairleigh Dickinson University to make a statement.

L L O Y D H A B E R L Y: What I wish to say closely parallels what you have just heard. But along with other things, I would like to present a statement that I was asked to bring - the statement of Lloyd Haberly, poet, historian, book-craftsman, President of the Poetry Society of America, Liberal Arts Dean of Fairleigh Dickinson University's five New Jersey campuses and of its campus in England, and member of the Subcommittee on Literature of the Commission to Study the Arts in New Jersey.

It seems to me as it seemed to the previous witness, the State of New Jersey can get large cultural returns immediately from judicious small contributions to programs and projects already under way on the campuses of its many colleges and universities, both private and state supported. For instance, Fairleigh Dickinson University carries on a writers conference and an international art workshop on its Madison campus, a Literary Review Quarterly with world-wide range on its Teaneck campus, and a center for cultural studies on its 17th Century Wroxton College campus near Oxford and Stratford-on-Avon.

Aid to such programs and projects will immediately invigorate and extend them.

I recommend that a survey be made of the existing cultural

facilities of New Jersey colleges and universities, with a view to increasing their capacity and effectiveness by subsidies for equipment and professional instruction, and by scholarship aid for the student entering them with unusual talent in writing or in the arts.

I recommend a similar survey of their history libraries. This will discover widely-distributed and professionally-staffed facilities which would be enabled by state subsidies to collect, reproduce, and make available to scholars the valuable local and regional materials of New Jersey history.

As to the extent and range of the present facilities, I can speak with knowledge of the one large private university that I am associated with. On our several campuses here we maintain three little theaters in regular operation. We have great numbers of art exhibitions, art of a wide range. We have a very large art collection, as large as that of a good-sized city art museum, both here and in the great ancient Wroxton Abbey Campus in England. We have two artists in residence. We have authors in residence of the Pulitzer Prize and Book-of-the-Month level. And these facilities are in use now and we can make increasing use of them with further assistance, particularly, I think, assistance in providing facilities and in providing scholarships to the kind of students who can make best use of what we offer.

Now I certainly disagree with those who speak of New Jersey as a cultural desert. It has made great contributions to the arts and to literature and still does so. The very fact that it is overshadowed in this way by the nearness of the

great cultural centers of New York and Philadelphia is in a way an asset to us on the campuses because this allows us to draw to our campuses and to hold there artists and writers and historians who wish to be within reach of the libraries, the museums, the musical offerings and so on of these cities. So we are in almost a unique position to draw and to hold the best kind of instruction for these programs. And it seems to me that culture must spring from the roots and the roots, of course, are the minds of the young. We can do more, it seems to me, in less time by contributing in a wise, judicious way to the facilities and to the faculties that already exist here.

MRS. BAKER: Thank you, Dean Haberly. Any questions from the members of the Commission? Mrs. Thompson.

MRS. THOMPSON: I thought that what you said about the roots of culture being in the minds of the young is a very significant point and I suppose someone else will bring that out later about the importance of educating the very young at elementary levels and secondary levels.

DEAN HABERLY: I think the school and college levels and when you are in college, even if you are on some other sort of study, if this is offered to you - for instance, when I was a student at Oxford though I was doing law, I was very much attracted by the monastic past and the arts and went on and made printing and bookbinding and so on my profession for a number of years. I think that this is where you can get it started and there is the enthusiasm and incidentally the younger the writer when he begins, the better are his chances because

people will help the youngster when they will be zealous of and rather nasty to the older person very often.

MRS. BAKER: Thank you again, Dean Haberly.

Next I would like to ask Mrs. Helen Boehm to read her statement.

M R S. H E L E N B O E H M: Mrs. Baker and members of the Commission: I am Mrs. Edward Marshall Boehm, wife and business associate of the ceramic sculptor, Trenton, New Jersey. I am very proud to say that his works are represented in eighteen museums throughout the world and he is the first ceramist to research in this field in our country and the first ceramist to export to Europe the refined medium of the ceramic industry.

I sincerely thank you and the Commission for the privilege of appearing here today. As you know my husband and I are very close to the arts as well as being directly involved in one phase for our livelihood, so I speak for both of us today.

Also, I travel extensively throughout our country and in Europe and have the good fortune of constantly meeting interested persons like yourselves and in lecturing at museums, literary and art organizations in behalf of my husband and the field in which he specializes.

The two phases of the arts closest to us are, number one, our new State Museum located here in Trenton, and the art educational opportunities for students in our high schools. I first shall comment on our new Cultural Center, the State Museum.

It is a building of which we all can be justly proud.

Since it is not on the immense, all-encompassing scale of the larger museums, naturally it cannot contain the varied collections in the various forms of art that they do.

In one respect, however, I believe our museum should be one of the most outstanding in the world. This is in the field of ceramic art.

Some museums have outstanding specialized collections:

For example, you all are aware of the crest collections throughout the country. Another is the expensive Wedgwood collection in the Chicago Institute of Fine Arts and the Meissen collection in the Birmingham Museum of Art, etc., etc.

Trenton is and always has been the ceramic capital of our country, the birth of this field. Therefore, I strongly feel that one of the first goals of our State Museum should be the acquisition of collections representative of the past and present skills of our own people, so the glorious history of our State in ceramic art will be documented for future generations to see, to study and be proud of, also for this collection to be a direct subject of study for the various museums in our area who teach ceramics and, if possible, for it to be like the University of Delaware in Newark where they are in conjunction with Mr. Dupont's early American fine furniture and should students study over a period of months, this is connected with the credits for the AID and towards the credits for art.

In keeping with this belief, I am extremely proud to inform you that arrangements are under way and that a family in Mobile, Alabama, is presenting a \$50,000 collection of Mr. Boehm's art to our new Cultural Center next May. Naturally this has been with the approval and acceptance of Dr. Prescott, the Director.

I propose that a committee be formed, staffed by experts in this field, whose prime aim would be to see that the fine products of our earlier factories eventually might be represented in our Museum. And, once this is accomplished, that the works of fine foreign factories, and the early ones, also be represented in a modest way.

In summary, I suggest that the Commission consider ways and means of starting our State Museum on its way to having one of the finest collections in existence of domestic and foreign ceramic art.

Now I turn my attention to the matter of the art educational opportunities afforded our young.

About seven years ago Mrs. Roebeling and I began an annual art scholarship fund where each contributed \$750 towards the study of the arts. It is open each year to the senior students of high schools throughout our State. I have a copy of the eligibility requirements and program for your examination.

The organization and hard work necessary for the proper conduct of these annual awards have been handled very ably by the Director and staff of our Museum and friends throughout the State.

Although the number of scholarships, of necessity, is limited and the eligibility requirements rigid, we have been amazed - in fact, overwhelmed - by the great response and active participation of the students.

This is due in part to the wonderful efforts put forth by many people in the State. It is also due to the fact that our students truly hunger for financial aid and recognition in the arts, and, unfortunately, the assistance and competitions available are so severely limited.

To illustrate this, last year approximately 500 students entered the Boehm-Roebling scholarship competition, fully realizing that only a few, in fact, four, could be winners.

My second suggestion, therefore, is that the Commission consider ways and means of establishing, through State and local scholarship funds, added opportunities for advanced art education.

Only through proper inspiration and assistance for our youth can we rapidly make total progress in our State in the arts. Young artistic talents and desires must be stimulated and brought to fulfillment. This would benefit not only the people directly involved, but the total interest in and support of the arts and our cultural institutions.

Again, many thanks from Mr. Boehm and myself for giving us the opportunity to make our testimony to you today.

MRS. BAKER: Thank you, Mrs. Boehm. Are there any questions?

[No response.]

An indication of the growing interest in the arts, I think, is reflected in communities such as Livingston which has

formed its own Art Association. Here to tell us about it today is Mr. J. Julien Grunberg.

J. JULIEN GRUNBERG: Madam Chairman, ladies and gentlemen of the Committee: My name is Julien Grunberg of West Orange and I represent the Livingston Arts Association of which I am the Chairman of the Board of Directors.

The Livingston Arts Association is a local citizens group with a membership of 250 people interested in fostering the fine arts, particularly painting. It is sponsored by the Department of Recreation and Parks of the Town of Livingston.

The main object of our presentation here is to express an opinion and offer suggestions on what should be done for the arts at the grass-roots level. This is not to be construed as a lack of interest for broader statewide endeavors, such as art centers, large symphony concerts or museums. Indeed, we welcome them and applaud those most important initiatives. But we want New Jersey to have practical and immediately attainable programs, fearing as we do that ambitious esoteric plans, necessary as they may be, will neither achieve results at the earliest possible time nor get down to the vital component of the problem: What should be done to bring the arts to the people and make it a part of their daily lives?

To use the words of the late Adlai Stevenson, "There is a spiritual hunger in the world today," - and I suppose this includes New Jersey - "and it cannot be satisfied by better cars on longer credit."

We believe that we have a meaningful and valid experience

resulting from seven years of fruitful activity, of which more later by way of illustration, and we are before you today to urge that practical steps be taken promptly before the population of our State is irremediably anesthetized from beauty and esthetic values. Although it is obvious that creative artists must be supported at times, even financially, and an audience made available for his work, our principal concern is about the way and means to bring art to the people.

To achieve this, it is imperative to create an awareness of, and a climate for, art in its various manifestations.

The "Council for the Arts," and we agree with its creation, should as soon as possible begin this task by a systematic creation of a favorable and inquiring public opinion, integrated with a step-by-step broad educational plan. This will take some doing and may in terms of Art with a capital "A" look like a menial job. But it is vital to the success of any longer-term and deeper-going response and enjoyment of Art. The Council should pay particular attention to this first step and accord it a high priority.

The tone and an example must be set from above. The State and the municipalities can beautify our streets, public squares and official buildings both outside and inside. Apart from hackneyed war monuments, it is hard to find a work of sculpture of merit in our parks or squares, with the exception of Mr. Ben Shahn's lovely little town. The overwhelming majority of our public buildings do not have even a single painting or reproduction on their walls.

Useful guidance could be given to municipalities. For every new public building, a part of the cost - I don't care whether it is a half a per cent or one per cent - that's for the financier to work out - however modest, this amount should be apportioned for art and decoration, perhaps with a little more emphasis on murals than anything else. No public building funds ought to be allocated or plans approved without prior consultation with an ad hoc commission. Counties and municipalities should be encouraged and advised on the placement of works of art in the open and pictorial art inside. As an extension, these advisory services could well be made available to industry and private builders. Awards and publicity could act as powerful motivators to obtain this.

The education of the public - well, that is so vast a subject and has such varied facets that a separate division of the Council may well have to be established to direct a program. Obviously education begins with the child at the school level. Parents and teachers too need to be convinced of the merits of an art education unfortunately, which too often is considered as superfluous. After establishing a permanent operating link with the State's department of education, minimum standards and requirements ought to be set up. This is true both of the curriculum and the teacher. At present, there are no firm criteria of accreditation, both for personnel and courses, resulting in vast confusion and immensely different levels of instruction from school to school. Although it may not be possible, or even desirable, to attain absolute uniformity, a high level of excellence and sophistication is in order. In

high schools the art education should include a quality course of the History of the Arts, with visual aids, visits to museums, and for the specially gifted pupils, study groups. Regional and statewide exhibitions, as well as a system of competitive awards, would create interest and incentive. PTA's too, if properly oriented, can enlarge the school's efforts by bringing an awareness of art into the child's home and, by the way, also help to educate the parents. Art must enter the school building by the front door and be permanently on display in corridors, meeting places and classrooms. In many cases this can, under proper guidance, be done by local groups. Our Livingston Arts Association has to date placed in the town's school system, 136 quality prints and reproductions, all suitably framed, which constantly bring the student in visual and emotional contact with art. This is a continuing program.

Adult education: This may be much more difficult to tackle in a centralized manner. In the first place, there is a crying need to develop professional art schools in various parts of the state, patterned after the Newark School of Fine and Industrial Arts, with fully accredited degree courses especially in the field for art educators. In our opinion, however, the brunt of the effort of this adult education can be carried by local Art Associations like our own, and what should appeal to everybody, at no cost to the taxpayer.

For the past six years our Association has organized workshop painting classes open to its members for a modest fee. Two semesters, each consisting of ten sessions, are held in

well-appointed and spacious classrooms of the Livingston school system. I underline "well-appointed" and "spacious" because those of you who have seen some of the schools may realize how unsatisfactory they often are. The average enrollment of these classes is around eighty students per session, ranging from semi-professionals to beginners. The faculty is made up of qualified professionals, currently four, including artists of international reputation. This winter by way of experiment we had a lecturer on the History of Art, in the person of William H. Gerdts, curator of painting and sculpture in the Newark Museum. The quality and reputation of these classes are such that we now have participants who come from seven adjoining townships and this without a cent of subsidy from anybody. Over the six years, about seven hundred people have benefited from these classes. Some of them have as a result of this tuition gone on to become professional painters and commercial artists and some pretty good ones. For instance, one of our members who trained in our group is one of the leading designers of covers for pharmaceutical magazines. The Livingston Arts Association now organizes five yearly exhibitions, of which two are Statewide Outdoor Shows, one of which is sponsored by a local bank even. They pick up the tab completely, including prizes, coffee, arrangements, parking, etc. These exhibitions are judged by front-rank New Jersey and New York artists or critics, and handsome money and artist material prizes are awarded. Except for the outdoor shows, exhibitions are generally hung in the most adequate Livingston Public Library and we have provided special hanging facilities so that all the paintings are well

displayed. Members also have the opportunity of showing and selling their works in various approved business locations. Shows were arranged in cooperation with the New Jersey Symphony and thanks to Dean Pratt's delightful hospitality at the Fairleigh Dickinson University in Madison. Our Exhibition Chairman estimates that in 1964 alone some 3,000 works were through these various ways brought before the public.

At our monthly members' meetings, noted lecturers and artists present programs often accompanied by actual demonstrations. We find that our low membership dues, \$6 for husband and wife, plus tuition and exhibition fees, are sufficient to cover our budgetary requirements. The surplus which we can sometimes accumulate - maybe the State Treasurer will hire us - is spent on prints previously mentioned and on helping the Livingston Public Library enlarge its arts reference department. Recently thirty illustrated art books were donated to the library, and more are coming out of our surplus.

Although we are far from having achieved our educational goals - and this commercial should not be taken as too much of a sounding off - we have, however, in a very meaningful manner made Livingston an art conscious community. There is no reason why the same cannot be done in scores of other New Jersey communities. If the Council sets up a pilot plan for local art associations and has field representatives to guide new groups in their formative stages, we might be able to develop a network of local organizations that could become the vehicle for adult education throughout the State. Later on an organizational bond by way of a Federation could be instituted among these local

associations because when two Americans get together they found a group and three found a federation, for the very practical purposes of leading to an exchange of manpower, exhibitions, lecturers, bulk purchases and so forth.

Now that we have a Trenton Museum, not only a most useful but also an outstandingly beautiful structure, a well-defined policy of exhibitions and acquisitions is required. We shall never be able to outdo New York or Philadelphia in assembling representative collections of classic masters. We may even find it beyond our human and financial means to emulate on the grand scale New York or Philadelphia where modern or contemporary art is concerned. That is not necessary. But in time our State Museum should be receiving enough gifts and legacies to adequately furnish an old masters section, and if there is a place to hang them, I am sure people are going to donate them or will them. But its primary and immediate concern ought to be with assembling as fine a collection as possible of past and present New Jersey artists. In so doing, it would be unique and perform a signal service, not only to our State, but to the Nation.

The Trenton Museum also ought to be a permanent showcase for contemporary New Jersey artists by way of exhibitions of local art associations and group shows provided by New Jersey galleries or individuals.

Particular attention must be paid to this New Jersey character of the Trenton Museum, which in this manner would soon become an eloquent proponent of the State's art and a focal center of interest.

At last Sunday's dedication ceremonies, the Governor announced the happy news that \$5000 will be made available for purchases by next March. I hope sincerely that in the selection quality will be the prime consideration without too much attention to the cult of isms or current fads. A museum, especially one like the Trenton State Museum, should not be oriented towards novelty or avant-garde only. It should have some no doubt as a living museum. But it should be a broader representative - a historical and educational museum - to fulfill these necessary functions in our State.

Now before closing, I would like to make a few brief specific suggestions:

1. Publication of a monthly news bulletin, giving art news from the State, and listing all important art manifestations.

2. Creation of a "manpower" bureau with recommended lecturers, instructors, etc. Very often the small local groups do not know where to turn to get these.

3. Creation of a well-documented information center where documentation and advice are readily - and let me add cheerfully - available to public bodies, associations and individuals.

4. Establish a "House of Delegates" to hold periodic meetings and annual conventions at which policies are discussed and in a general manner to provide a link between the "governors" of the Council and the "governed" at the regional or local level.

Summing it up, we applaud and will support the State and its instrumentalities in developing the practice and appreciation

of the Arts. While realizing that a degree of centralization is unavoidable and often necessary, we recommend that as much as possible be left to the initiative of local groups. To avoid an "institutionalization" of the Arts, we suggest as broad a participation as feasible of local organizations in the decision-making and administrative processes of the State Council.

While coming to Trenton this morning I was reading a most interesting book on President Kennedy and I read in there a thought of the Late President who gave the Fine Arts legislation its definite impetus and who in his proverbial, lucid and yet idealistic style said: "The quality of American life must keep pace with the quantity of American goods. This country cannot afford to be materially rich and spiritually poor." May I suggest that this be the central theme of these deliberations. Thank you.

MRS. BAKER: Thank you very much indeed, Mr. Grunberg, for your most helpful suggestions and interesting account of your Association. We can only hope that many more will be formed in the State within the next few years. Are there any questions of Mr. Brunberg? [No response.]

We are very happy to have with us this morning two artists. We have had very few testify thus far. So I am happy to call on Adolf Konrad who is here representing the Associated Artists of New Jersey. Mr. Konrad.

MR. KONRAD: I believe Mr. Rohowsky was to have appeared first. I think he has a more extensive report and some of the things I may say may be a little repetitious.

MRS. BAKER: Very good. Then you will yield to Mr. Rohowsky.

Mr. Meyers Rohowsky is here as President of the New Jersey Chapter of Artists Equity Association.

M E Y E R S R O H O W S K Y: Just a word of explanation, I was called yesterday and told that I would have to split my time with Mr. Konrad, which I was willing to do, of course, and therefore we will each have five minutes. I will try to keep my report to five minutes.

In these days of government subsidy in the Fine Arts, it is not new because subsidy in the Fine Arts is as old as civilization itself. However, I would like to bring that up to the present day. In these days when almost every phase of American endeavor, especially heavy industry, is subsidized, the fine artist should have his right to be recognized as a first-class citizen and his right to a share of his tax dollar. He can no longer be treated as a child to be pushed into a corner and only brought out when company comes. In the rest of the world the artist is given the place in society that he has earned.

In Mexico he teaches in the schools and universities. The government exhibits his work and takes his art as legal tender for taxes and the purchase of a home.

In Scandanavia and the Netherlands, homes and studios are built especially for the artist and paid for with his art.

In England the Arts Council has employed the artist regularly in government projects and exhibits his work internationally.

In Czechoslovakia an artist is the Ambassador to France.

In France, the President has an artist as one of his closest advisors.

I am going to skip some of this because the report will be handed in anyway. I want to keep it down to the time.

DEAN PRATT: Take whatever time you need.

MR. ROHOWSKY: O.K. I would like to get right down to the problem. What is the problem? In a news item dated July 31st, Assemblyman Farrington, Chairman of this Commission, said: "Lack of adequate opportunities for professional artists to contribute directly to the cultural environment of their communities and to earn a livelihood from their work..." Now this is the basic problem.

Another news item in the Herald Tribune, Monday, September 27th, a couple of days ago: "The \$72 million New Jersey Cultural Center was dedicated yesterday by Governor Hughes with a call for legislation to aid state artists. The Governor said he would ask the legislature to appropriate \$5000 annually to purchase the work of a New Jersey artist."

Well, today there are about 200 professional artists in the State of New Jersey, including newcomers who left New York City in the past few years because of lack of studio space. If the legislature passes this appropriation, it would take about 200 years just to aid the present-day artists. The Governor has taken a step in the right direction, but it is painfully inadequate.

In 1959, the Council of the City of Philadelphia passed an ordinance, approved by the Mayor, amending the Philadelphia

Code relating to acquisition or construction of public property to read as follows:

1. Aesthetic ornamentation of the city structures with Fine Arts, sculpture, monuments, bas reliefs, mosaics, frescoes, stained glass, murals, and fountains which either contain sculpture, or are designed to enhance adjacent accompanying sculpture.

2. Expenditures for Fine Arts. An amount not to exceed one per cent of the total dollar amount of any construction contract for a building, bridge and its approaches, arch, gate, or other structure or fixture to be paid for either wholly or in part by the city, shall be devoted to the Fine Arts, provided that the Art Commission certifies in writing that said ornamentation is fitting and appropriate to the function and location of the structure.

In 1965, the City Council of Baltimore passed a similar ordinance, approved by the Mayor, but with one change. The expenditures for the Fine Arts are not to be less than one and one-half per cent of the total dollar amount.

We recommend:

That the State of New Jersey adopt legislation similar to the above instances, retroactive to include the new buildings in the Trenton Cultural Center.

That every community have schools for vocational training. On this point, the State of New Jersey ranks fifth in industrial wealth, but fiftieth in institutions of vocational training.

That the elementary, junior high schools and high schools,

colleges and universities secure the services of the fine artist as lecturer and demonstrator on a paid basis several times during the school year. We do not intend to encroach on the curriculum of these school organizations, but if art is made by the artist, then the artist himself can best stimulate students in art.

Due to the limited amount of exhibition space now existing, the present museums [Trenton, Newark and Montclair Art Museums] should receive funds to have continuous exhibitions of contemporary art. The artists should not be taxed with a fee to exhibit and the art works should be insured. "Insured" is very important because several art works that were exhibited at the New Jersey Pavilion at the World's Fair have been returned to the artist in very bad state of damage and some irreparable.

That the Trenton Museum be supplied with funds to create a collection of contemporary New Jersey art by professional artists. On this point, funds could be solicited from industry. Industry in the State of New Jersey enjoys a very low tax rate. Standard Oil of New Jersey has spent over a hundred thousand dollars in the purchase of Italian art and in exhibitions of this art in the United States and elsewhere. Other New Jersey corporations have purchased large art collections.

The Newark Museum and the Montclair Art Museum should be supplied with funds to supplement their art collections with art by contemporary New Jersey artists and others.

To further the appreciation of and education of the public in the fine arts, the State should sponsor forums and

lectures on art by its professional artists. Monographs on the artists should be published so that the public can know who these artists are.

Community Art Centers should be subsidized by the State. These centers should be staffed with professional artists. Each county should have at least one or more Art Centers, depending on the density of the population. I might say on this point that the Art Centers could be partially subsidized by the State and the rest by the county.

I think I am going to finish right here because I don't want to be too long-winded and talk about other things. However, I would entertain any questions that anyone might ask.

MRS. BAKER: Professor Goldstein.

PROF. GOLDSTEIN: In establishing a dialogue between other states, it seems that states that have investigated this problem before and, of course, even the Federal government - I was talking to some of the people - in fact, Robert Stevens - one of the great problems that has come up is in the establishment of criteria and standards of what determines a professional or as John McFadden of New York said, "Who is an artist?" What opinions would you have to establishing definitions?

MR. ROHOWSKY: Well, I would state it this way, that an individual could call himself that if he had a basic education in his medium, if he was recognized by other artists of recognition, if he were accepted by national or international art exhibitions, if his work was accepted, if that is his sole and main endeavor. I understand today that artists teach, I am sure not because they want to, but because they must to earn some sort of a

livelihood. These I think could be standards for an artist to be called or to be classified as a professional artist, one who devotes all of his time and energy to his work.

MRS. THOMPSON: I was just going to say that I don't think that many of the French impressionists would have been accepted by those standards in the late nineteenth century. Of course, there was government censorship of artists and perhaps that had something to do with it.

MR. ROHOWSKY: Well, now you are going into the field of subsidy again. Some of the French artists -- I'd like to speak about the past and the present French artists. France has always exhibited their artists' works, always, ever since the 1780's. France has always had a Ministry of the Fine Arts. I know at one time any building that was considered for construction would have an artist on their committee along with the architect. Today in Italy that is the law. But we are talking about France.

Some of the French expressionists were given government jobs on the payroll, but did very little work. It was a subsidy, I would say. Would that answer your question?

MRS. THOMPSON: Well, I thought that the French Art Commission or whatever it was called, the Royal Art Commission --

MR. ROHOWSKY: It is the Ministry of Fine Arts.

MRS. THOMPSON: [Continuing] -- the Ministry of Fine Arts only recognized certain artists and it has always been hard to establish critical standards for new art because it is so hard to understand when it first comes along. Sometimes a great artist may not even be recognized by his own fellow artists

because what he is doing is so new or so revolutionary. I think this is what happened in France. I don't think this has anything to do with us because the government is not in any way dictating.

MR. ROHOWSKY: No, of course not, and I don't think the French government has dictated to their artists because Paris has always been known as the art center of the world, even today in spite of the fact that a lot of art is produced in New York City and its environs. As far as I am concerned, New York City is the art market of the world. That's all.

MRS. THOMPSON: Oh, I agree with you.

MR. ROHOWSKY: But you must recognize the fact that all experimental art has come out of the Paris school and also the art that is produced today here in New York City and around it - this art has been done back in the early 1900's, from 1902 up or earlier, starting with Cézanne I would say, back in the late 1800's. So I am sure the French government did not hog-tie their artists as far as that was concerned - their experimentation.

MRS. BAKER: I think we have two more questions from Commissioners. Mr. Shahn has a question.

MR. SHAHN: The discussion on professional artists - the term "art" has never been defined and there has never been agreement on it. How in the world can we define a professional artist other than the amusing one that used to go around that an amateur artist is one who works at anything he possibly can to earn his livelihood and a professional artist is one whose wife works.

MR. ROHOWSKY: Well, you know, an artist must live. But I would like to be serious for a moment.

MR. SHAHN: I am serious.

MR. ROHOWSKY: I would say in answer to Mr. Shahn's question or statement that art has always come before a jury or a group of people who were recognized in the field of the fine arts and if these people more or less - sometimes it doesn't work - but I think generally it does - if these people accept this individual's work regardless of who he is, I would say that generally it is a good work of art.

MRS. BAKER: Dean Pratt.

DEAN PRATT: We have been listening to testimony for about two and one-half days and you are one of the first of the artists we have had the pleasure of talking to. We have listened to many wonderful statements which underlying most is a notion of great institutionalization of all the arts in the State of New Jersey, appointments of councils, selections of juries to decide who is an artist and who is not an artist, certification of the teacher who is going to teach in the school. It all adds up to a formalization, an institutionalization, a further structuring of the art function as if it were another business enterprise or educational enterprise or religious enterprise. Now do you believe as an artist that this is the way to unleash the creative spirit that produces great art in our State?

MR. ROHOWSKY: I don't think so. I would say formalization of such a program would inhibit any creative endeavors. The artist should work as he must, as he thinks right. Any individuals or any group who should pass on whether his production

is art or not should be artists because I would say that only an artist could pass upon another artist's work.

DEAN PRATT: Do you believe the tyranny of an art evaluation panel would be any less than any other panel in the history of society?

MR. ROHOWSKY: I think if the panel were composed of recognized, mature artists that the artist himself would have no opposition to this. It has always been that way. Not that I say because it has always been that way, it should be that way, but because that seems a fair way of evaluation of an individual's work.

As far as education is concerned, formalized education is all right. It is all right. But formalized education generally in the elementary and secondary school systems must abide by a curriculum and generally the instructor hasn't the time nor the energy or maybe sometimes the will to recognize exceptional talent and, therefore, doesn't give the individual the time. I recall when I went to high school, I was in a class in English and the instructor there had us turn in an essay. And I turned in my essay like everyone else and the following day I suppose after the instructor had read the essay, I was asked to stay after class or see her after school, which I did. She brought this out and she said, "Did you write this?" I said, "Yes." She said, "Well, I don't think you did. From where did you copy it?" Well, I insisted I didn't copy it and this went on for about fifteen or twenty minutes and I wanted to get out of there because I had to report to the football team for practice. So I said, "All right, I copied it," and I went out.

Now I am not saying I was inhibited from being a writer, but examples like that do happen and could happen and could inhibit individuals. The artist has his place in education to stimulate art classes or art clubs in high schools and junior high schools. I know I have been asked several times and I have done it. Art teachers have brought their classes to my studio. I would have liked to have been paid for the several hours' work, but there were no funds.

MRS. BAKER: Any further comment, Dean Pratt?

DEAN PRATT: No.

MR. KIRZENBAUM: Mr. Rohowsky, I would like to ask you: What is your opinion as to the possibility of political influence when there is government subsidy of the arts and government influence and restrictions? What do you think this Commission should do about that?

MR. ROHowsKY: I will just say what I always said and thought, that art and politics do not mix and politicians should not mix in art. If there is any legislation like the present legislation, which I might add was spear-headed by Artists Equity Association back in 1947 -- Now there are exceptions to the rule. Representative Frank Thompson is one who was responsible for this business here today and others. But generally politics and art do not mix and the politician should get the advice of an artist or a poet like General De Gaulle is doing. I think he is doing all right by having an advisor on his staff, Malraux, who is a poet and an artist. Does that answer your question or shall I give you some more?

DEAN PRATT: Thank you.

MR. ROHOWSKY: All right. Thank you very much.

MRS. BAKER: Thank you, Mr. Rohowsky.

Adolf Konrad is well known to us as a painter. He appears before us as the President of the Associated Artists of New Jersey, as I mentioned before. Will you come up please, Mr. Konrad.

A D O L F K O N R A D: The organization I represent is the Associated Artists, consisting of about 50 practicing painters and sculptors living in New Jersey. I would, if asked, probably identify them all or most of them as professional artists.

I am going to be very brief. I had a lengthy report written, but because a number of things that I wanted to say have already been said a number of times, I am just going to underscore a few points made by Mr. Rohowsky with which I agree. Some of these things were arrived at in discussion with some of the leading members of the Associated Artists, but I think they require repetition.

Firstly, is the establishment of funds for the State Museum, to establish a first-rate collection of the works by New Jersey artists. I know everyone is asking for funds, but I would emphasize one particular source, industry, as was mentioned before, and particularly as an example and as a precedent I would point to one of the oil industries which just a few years ago, I believe, made a collection of contemporary Italian paintings which, I believe, were seen in New Jersey and elsewhere in the world. I think this is an area in which the

State could be extremely helpful and I would say at the highest level these industries would have to be approached. Artists or art organizations I don't believe are capable or are not able to do this.

Another point, as mentioned by Mr. Rohowsky, is the creation of monumental art for public buildings, the establishment of a percentage of the cost to be allocated for these functions.

And, thirdly, visiting artists in the higher schools and in the colleges, modified artists in residence programs - I am not certain how many artists in residence we have. I can think of only two or three working in that position in this State at this time.

My own experience has been in classes that visited me in my studio and in the studios of my colleagues that they all went back to their classrooms full of enthusiasm, having been shown things which because of the classroom program is not possible to show in a classroom. This I suggest as purely a supplemental aid to the work being done in classes and at colleges.

Now, fourthly, an item which is very near and dear to me and many of my friends, and this is a continuation of the historical series published by the State of New Jersey last year to celebrate the 300th birthday of the State of New Jersey. And this was a monumental task and as the Governor said, this series of books was the result of a remarkable collaboration between private and public interests. And it is suggested in one of them, the one on painters and sculptors of New Jersey, that

further investigation be carried on with respect to particular aspects of New Jersey art, such as print making, which could not be included, or sculpture which should be gone into in greater detail. But for myself, I would propose a continuation of the series, using it as a precedent, to publish monographs or books on individual artists. This has been done in other places, but I think here we have a remarkable precedent, these twenty-six or so volumes.

One of the places where this has been done is, for instance, again Mexico which is only one of the countries incidentally. Here is an example of one of many books published [indicating]. This is published by the Institute of Fine Arts in Mexico. This is published by the National University of Mexico City [indicating]. And here is one of a series published by one of the states, one of the smaller states. This happens to be on mural painting and has short biographies of some of the artists. This is in a country whose total national budget is less, much less, than the total budget of New Jersey. This is only a small sampling. I have seen very similar things in other countries.

I believe it is easier in some countries to do this because there is greater awareness of their tradition. But I have been a great booster for the tradition of art in New Jersey, as was illustrated several years ago in an exhibition at the Newark Museum of New Jersey artists where there was listed in the catalog some 1200 artists, over 1200 artists, professional artists, practicing artists, who were active in the 18th and 19th century in New Jersey. We do have a great tradition and I think

that the public should be given greater awareness of this. This is the reason I make this proposal on monographs and books about our artists. And to quote the Governor again: "New Jersey has long needed a book about itself." I think New Jersey has long needed more books about its artists.

I think that is all. In general, I would endorse the positive remarks made by my predecessor and several other speakers and I would outline these in greater detail in the written report.

I would just like to unburden myself of a very small thought about professionalism, professional artists. I think it is a stumbling block which has never been solved and I think that it is sort of pointless to keep belaboring this point. I, myself, have a very loose and a very general definition of it which is to me largely a matter of attitude on the man who passes on his art, whether he earns his living by it or whether he does not, but attitude. I think that is about all.

MRS. BAKER: Thank you, Mr. Konrad. Any questions?

[No response.]

Mention has been made of our new Cultural Center and, of course, important in it is the State Museum. We are very happy to have Dr. Kenneth Prescott with us today. There have been so many statements made about the \$5000 you are going to have - you'll face some difficulties.

K E N N E T H W. P R E S C O T T: I am Kenneth W. Prescott, Director of the State Museum. I have a prepared statement, but may I comment first of all on the \$5000, which

the Governor so, I think, generously and aware of the odds announced on Sunday last as available to the State Museum as a purchase award for the State Museum at its Annual New Jersey Open. This is an exceedingly generous and forthright statement, I think, and does not imply that the State of New Jersey will provide more or less funds for purchases in the years to come. But I think it should be perfectly clear that this is a purchase award prize and the work will go to the permanent collection of the New Jersey State Museum.

I received about three months ago another purchase award prize for \$2000 which will be made available to the press next week. So when we have our Spring Open at the New Jersey State Museum next spring, we are now assured of one \$5000 purchase prize, thanks to the Governor, and a \$2000 purchase prize, thanks to a very generous group of young ladies and we will be telling the press more about that. And we would like many more purchase awards. I am sure that the artist who receives the \$5000 purchase award or the \$2000 purchase award will be pleased. I hope he will.

Now to my prepared statement - As I say, I am Director of the State Museum. I am grateful to have had the opportunity to attend meetings and to observe not only the dedicated work of the Commission members, but that of hundreds of New Jersey citizens serving on sub-committees who have given generously of their time, talent and knowledge. One cannot praise too highly the important contribution of these New Jersey citizens from every walk of life.

But I feel that I must make some comments concerning an

unfortunate state of mind in New Jersey which these hearings have highlighted. I am disturbed by the constant reference to this, my chosen state, as a cultural desert, and by the knowing smiles that inevitably follow the mentioning of this unfortunate comparison. The constant repetition of this inappropriate and inaccurate statement seems to have mesmerized some of the intellectual and cultural leaders of our State into believing that blind repetition will exorcise the devil responsible. They seem to imply by the accusation that New Jersey is at fault for an alleged culture lag. It places the blame on a scapegoat... out there. It ignores the obvious fact that it is man who creates and man who collects. These past few years we have had an open season on the State of New Jersey and whosoever wishes to focus attention on his written or verbal message need only mumble the magic incantation: "New Jersey - mumble, mumble, mumble - Cultural Desert."

The term has been so frequently used and our State so unfairly abused that hardly an article appears on the subject of the arts in New Jersey without an allusion to this unfortunate description. Witness the past Sunday's Trenton Times' excellent article on the McCarter Theater, which states in the first paragraph, "the 'oasis' in the 'cultural desert' that is called New Jersey."

At the Commission hearings in Camden last week, a distinguished editor pointed out that in two centuries of its existence, a New Jersey university could put together only a modest collection of some thirty to fifty paintings, and he asked, "How in two centuries of this institution's existence

could it have been passed by in this manner?" Where would the fault lie if there were only 30 to 50 seats in the University Stadium? Would the situation be improved by protestingly proclaiming New Jersey to be a "pigskin" desert?

It appears to me that we get not only what we pay for, but what we really and truly wish to buy. What a community really wants, it gets. How individuals and institutions use their money is largely a matter of choice. If we lack a symphonic hall or an art museum, schools of medicine or journalism, a laboratory or a library, then let's get on with the job. Describing New Jersey as a desert begs the issue and dishonors those in New Jersey who have worked so devotedly to make this, our State, a better place in which to live, to rear and to educate our children.

The outstanding collections of the great Newark Museum, of the Princeton, Montclair, Monmouth and Morris Junior Museums have been built up by the devoted work of professionals with the cooperation of local governments, societies and generous citizens. The Garden State Cultural Center and the gleaming New Jersey State Museum buildings offer the promise of accelerated cultural activities. The Director and State Museum staff are overwhelmed by invitations to cultural affairs in New Jersey, far too numerous for us to attend. Our mail is laden with queries, with offers of help, with clippings and notices of significant New Jersey cultural activities. We detect no signs of a desert; on the contrary, we have come to believe that we live in a cultural garden, a garden characterized by a distinguished and enviable cultural heritage, being continually enriched by

our own young vigorous contemporary artists and other creative individuals who have chosen this our state, New Jersey, as their home and who give depth and strength to the flowering arts in New Jersey.

Now I am fearful that the monumental report that this Commission is preparing may be filed away for future reference. I am fearful that the excellent recommendations submitted by the many sub-committees will overwhelm those who seek to provide legislation and enabling funds. I would hope that a permanent Commission would be appointed to plot the course, to choose wisely significant steps to be taken one at a time for legislative consideration to strengthen our existing cultural position.

The great Governor of our State, on Sunday last, dedicated our Cultural Center to the citizens of New Jersey. He emphasized not only governmental awareness, but the need for a partnership between the people's government and their cultural institutions. He punctuated his remarks by recommending an annual \$5,000 Purchase Award for the State Museum to use in acquiring a significant work of art by a New Jersey artist at our New Jersey open show. These are positive actions!

Perhaps I may be allowed to suggest a few steps which this Commission could recommend to the legislature for action this session:

1. Recommend legislation making mandatory a fixed percentage of the construction costs of State buildings to commission monumental works of art by New Jersey artists; the percentage should vary between 1 and 5 per cent following a

Federal government scale already used across the land; selection of the artist could be made by a group composed of: the architect, the senior occupant of the building, a prominent New Jersey artist, a member of the legislative art committee, and a State Museum official.

2. Request emergency legislative funds of at least \$40,000 for the purchase and commissioning of the work of New Jersey artists to become part of the permanent State Museum collection; works to be kept as a record of New Jersey art movements and as a nucleus for loan collections to other museums, schools and colleges.

3. Designate an official New Jersey State Symphony and provide funds for the employment of a core of key musicians who could become a basic unit of other symphonies throughout the State...these musicians could then be assured of year-round employment which would help hold New Jersey's best musicians and attract others as needed.

4. Create distinguished student awards at all levels, in literature, drama, music, and art, and bring creative students here to the State's exciting Capital, not only for personal recognition, but as an example to other youth.

5. Create a "museum-on-wheels" program which will allow us to take works of art to students in schools too distant from museums for frequent visits.

6. Request funds to help us in our creative artists' program to bring distinguished lecturers, painters, sculptors, printmakers, writers, singers, musicians, poets, and others to the State Museum platform for general public appearances and to

then send them to the State's schools and colleges and museums to stimulate our youth through personal contact.

Now these are neither unique nor all-inclusive suggestions. I know this. They do not imply a lack of such activities in New Jersey, but rather an increased use of the talent and facilities we already have. If I can leave but one impression with this learned Commission, it would be my sincere and unshakable belief that New Jersey is a cultural garden; and, in the words of Voltaire, "We must cultivate our garden." Thank you. [Applause]

MRS. BAKER: I see your statement has won approval.

DR. PRESCOTT: I think I talked loudly and strongly.

MRS. BAKER: Are there any questions from the Commission? [No response.] Well, thank you very much indeed for that fine, forceful statement.

DR. PRESCOTT: Thank you.

MRS. BAKER: We are approaching the luncheon break of one o'clock. I would like to ask next to have a statement from the President of the New Jersey Art Education Association, Henry Ahrens.

H E N R Y W. A H R E N S: Mrs. Baker and members of the Commission: I am very happy to be here this morning to testify for the New Jersey Art Education Association as their President and also for myself as a member of the staff at Trenton State College and as a practicing artist in my own way.

First, I will speak for the New Jersey Art Education Association and we have several concerns in the area of the

visual arts in New Jersey for presentation here.

Of major importance to our organization is the establishment of the position of Art Supervisor or Art Director in the State Department of Education. We feel that such a position would encourage the growth of art programs in New Jersey public schools, because there would be a key person in the education department guiding, stimulating, and serving as a resource to school boards, superintendents, and principals. Establishment of such an office in the State would necessitate the employment of both elementary and secondary supervisors or assistants and an adequate staff to permit these people to offer the kind of service such an office would be expected to provide.

Second, the State of New Jersey should encourage every community to establish excellent art programs in their schools from primary grades through community colleges. Criteria should be identified to evaluate programs now functioning. These criteria could be based on factors determined by careful study of worthy art programs now functioning in New Jersey. The State might also establish certain minimum standards for elementary, junior and senior high school and junior college art programs.

Third, additional state aid should be offered to local communities who have or are establishing art programs in their schools which meet or preferably would surpass State requirements.

Fourthly, the work of certain committees of the New Jersey Art Education Association, which have studied

and made recommendations to the State Education Department, should be given careful consideration and implementation, particularly in the areas of administration and art teacher certification.

We believe also that artists should be invited to participate in educational projects sponsored by local communities and financed by supplementary funds from the State. These projects and programs could be similar to those offered in the Philadelphia public schools, in which children have an opportunity to meet artists and see them at work.

We also feel that we should encourage artists to create works for exhibition in local schools. These could be on a commissioned basis by the local communities or subsidized by the State, perhaps using the now historic Federal WPA art projects as a suggestion for procedures and for organizing the selection and financing of such projects.

We feel that we must upgrade art programs at every level of education by State support of local efforts and by seeking for and finding ways and means to guide and encourage these efforts. The need for adequate gallery space to bring professional exhibits to the colleges is paramount to the growth of an understanding of the visual arts in New Jersey. We feel that here is a logical place for encouraging community participation in the acquisition of college-owned art collections. Artists and galleries in New York and Philadelphia have been most cooperative in loaning work for display in very inadequate space. With better conditions, a long-range program for developing community interest and enthusiasm for

the visual arts could be organized. Some of the colleges have been resourceful in developing the limited space available, but more administrative and financial help is needed in these critical areas which provide motivation, inspiration, and encouragement to the art program.

Many fine art centers do exist in New Jersey, but they are insufficient in number and in some instances deficient in quality. The support of local art centers could be structured in much the same manner as the support given to libraries when they are maintained as part of the local school budget, supplemented by appropriations from endowments, subsidies and membership dues from the local community.

This is the end of my prepared statement. We hope it is brief and to the point.

MRS. BAKER: We thank you very much, Dr. Ahrens. We have had some help from your Association, I believe, in the work of the Education Committee. Are there questions?

Dean Pratt.

DEAN PRATT: No. I was just agreeing we did have.

MRS. BAKER: Professor Goldstein.

PROF. GOLDSTEIN: Dr. Ahrens, in your estimation do you feel that the children attending our elementary schools today in New Jersey have adequate experiences in art education?

DR. AHRENS: I feel very strongly that they are not having adequate experiences in art education. I feel that our elementary programs in New Jersey for the most part have been neglected when in many school systems right around Trenton, we have no elementary art person at all. The classroom teacher

is expected to carry on any art education that goes on in the elementary classroom and this for the most part is at a very inadequate level, many times doing more harm than good. Where we do have elementary art supervisors in the State, they are so burdened with the number of people they are supposed to contact, that their work becomes scattered and they are not able to do an adequate job.

MRS. BAKER: Does that answer your question?

PROF. GOLDSTEIN: Yes.

MRS. BAKER: Thank you very much again, Dr. Ahrens, for your statement.

MR. McDONOUGH: Madam Chairman, I have a communication which bears on this particular point.

MRS. BAKER: Would you like to read it?

MR. McDONOUGH: Would you like me to read it at this time?

MRS. BAKER: Yes, if you will, please.

MR. McDONOUGH: It is from Mrs. Alan D. Gruskin, and she introduces herself as partner with her husband in New York's Midtown Galleries, dealing with American Art. Her residence is in Stockton, New Jersey.

[Reading]

"Observing the lack of art programs in our community and the passive attitude in our local schools, I have been instrumental in encouraging the appreciation of the visual arts in my area. In order to expose children to works of art I have introduced art reproductions into the local elementary school. Museums are not easily accessible in a small out-of-the-way community such as ours. Therefore, it was necessary to plan an art program in order to encourage a familiarity with and an understanding of fine works of art. I helped form a committee, Art for Schools, to help with the program.

"We secured an exhibition of reproductions of masterpieces from the National Gallery of Art in Washington. These reproductions were exhibited in our local school. Students from surrounding schools were invited to visit the exhibit. As a result, other schools have come to our committee for advice.

"Artists asked to demonstrate their work were very helpful and their demonstrations proved highly successful. A permanent display case in the school was used for changing exhibits with loans from a few of the local art collectors. Included also have been displays by artists showing step by step the production of a drawing, painting or sculpture.

"We have also arranged student trips to art collections and a visit to an artist's studio and to an art gallery to familiarize children with original works of art. The Committee on Art for Schools has increased from three members to seventeen very interested and devoted members. We shall continue the program this year with an art display unit being purchased for one school. It will be supplied with reproductions of great paintings which can be changed from time to time."

I interpolate and say this is something in which

Mr. Shahn has been deeply interested for many years.

"It also includes complete notes on the artist and his work to aid teachers in discussing each painting and drawing both as an artistic creation and as a commentary on the period or subject being covered by the class in daily lessons. We hope other schools will be stimulated in following our program. Invitations to them will be sent out.

"I have served on a committee for a scholastic art exhibit of high school work originating in neighboring Pennsylvania. I did this with the understanding that our New Jersey's high schools be included. I regret to say that the work shown by the New Jersey schools lacked originality and creativity and the lack of interest on the part of the teachers in several of the New Jersey schools was appalling.

"In addition to this I have been instrumental in working with Hunterdon County Art Center and Mrs. Marsh its director, in suggesting that art be shown at the Flemington County Fair. As a result an annual exhibit has been instituted at the Fair grounds. New Jersey prize winning works from the Hunterdon County Art Center annual state exhibition have been shown in the exhibit by Mrs. Marsh. Painting and sculpture demonstrations have been arranged as an added attraction. The purpose

of the exhibit is to bring works of art to people in places where they congregate and the Fair seems one logical place to do this.

"I trust these local efforts of mine, with the cooperation of my neighbors, may be of some use as possible pilot experiments to improve the cultural atmosphere of New Jersey.

"This all is a continuation of thirty years work in New York with my husband at the Midtown Galleries, promoting American artists and as art chairman of the National Council of Women of the United States helping to develop an interest in American art in America and in various countries throughout the world through the International Council.

"Signed - Respectfully yours,
Mary J. Gruskin"

I would describe that as a hopeful and encouraging report.

MRS. BAKER: Will you express to Mrs. Gruskin our appreciation, Mr. Secretary, for the statement.

Are there further questions of Dr. Ahrens or further comment? There is one question.

PROF. GOLDSTEIN: It is obvious by some of the reports that we have received that there is an imbalance of education in the public schools of New Jersey and, of course, public schools throughout the United States. It seems that we are in the Sputnik period and we have somewhat of an overbalance towards science and technological subject matter. Apparently many school districts feel that art is a so-called frill or something we should get involved in only after we have solved all the problems of science, technological problems and so on. What are your feelings on this?

DR. AHRENS: Of course, my background, my training, everything that I believe in comes into play here. If we

believe that art is a vital part of life, if we believe that in a sense life itself must be lived as an art, then if we neglect this important area in our curriculum, we are neglecting to do something that is very vital. Design is a part of ourselves. We are designed individuals in a sense. We are molded by every influence that comes upon us. If children are not given an opportunity to understand and appreciate the arts from nursery school on through, they will never come to appreciate or understand the arts. We must start early. The earlier we start, the better. It is from my point of view a terrible neglect if we leave out the arts in our public schools. Does that answer your question?

PROF. GOLDSTEIN: Yes.

MRS. BAKER: Thank you again, Dr. Ahrens.

Is Mr. Idone here of the Princeton Chamber Orchestra?

MR. IDONE: Yes.

MRS. BAKER: At our first hearing we were told that the Princeton Symphony Orchestra is no more and we are interested in knowing, I think, about that.

C. J. I D O N E, J R.: As a matter of fact, I followed that up with a statement to the Times the following day to clarify the whole thing.

I am going to limit my statement to what I think the panel, that is to say, the Art Commission, should do if it is established.

A state that is as populated and as industrious as New Jersey has the responsibility of affording its citizens

the opportunity and providing them with cultural activity that will enrich their lives as well as develop their interest in the lively arts. New Jersey has already suffered the attacks of the press at the commencement of these hearings and one obvious solution in rectifying the situation is through an arts council. It is my feeling that the council should be composed of at least a single person or hopefully a group of distinguished non-biased, non-political, established men and women who have worked and lived within the framework of the arts and who will direct this program for the benefit of the state's citizens. Before the concept of an arts council can become a reality there must be state funds available - if it only means a salary for one director and a secretary - but there must be funds to launch this because without funds, the council can be defeated before it has begun.

The art council's program should deal solely with the performing arts - namely, music, theatre and dance. Above all, the council must demand professional quality, professional programming and professional performance. New Jersey has an abundance of musical, theatrical and dance organizations who perform. Very little of it is professional and the council must allow explicit provisions for professional groups. Not least of all, the council has the obligation of encouraging newly-developing communities' cultural programs, fostering them if they do not presently exist and support, guide and improve the cultural climate within this state.

The council has the additional responsibility of developing cultural programs within state educational institutions

and making available the presentation of quality attractions through financial support when these institutions are unable to afford them. The council should also infiltrate into the colleges and universities of the state, and encourage businessmen's associations, women's and men's clubs, PTA's, student groups, local art groups, etc. to stimulate an interest for the fine arts. The council should set its objectives and goals in such a way that will enable the touring of various dance, musical and theatrical offerings throughout the state.

The Princeton Chamber Orchestra is the first permanently established chamber orchestra in the state comprised of completely professional musicians. The board members of the orchestra are heavily burdened and without additional support and interest from the state and hopefully the federal government, this orchestra cannot survive.

The orchestra's second season begins on October 5th of next month and though it has mushroomed spectacularly in this short period of time and has been acclaimed by the press and has delighted those who have heard it, it is a sad fact that this group has not been heard anywhere in the State of New Jersey except in Princeton.

The difficulties facing the development of this orchestra are formidable. The kind of music that is played usually demands the use of a small hall and a most definite need in this state is for halls that can suitably accommodate attractions such as this. The council should stimulate and advise communities as well as perhaps control the building of community art centers.

Because of a lack of response on the part of university and community presentors in the state, I have applied to the New York State Council on the Arts who, it is hoped, will add us to their touring roster and enable us to play for New York communities in the following season.

I am convinced that there is a demand for programs such as ours within this state, but without the help of an arts council, the few quality-type performing organizations in New Jersey will eventually disappear.

MRS. BAKER: Thank you. Mr. Goldstein has a question.

PROF. GOLDSTEIN: We have been hearing a lot of these statements about the council and with yours, I think I would like to ask specifically: What funds would you recommend for the establishment of a council? Do you have any statistics, for instance, on what it would cost to put your orchestra on a tour?

MR. IDONE: My organization specifically?

PROF. GOLDSTEIN: Well, that would be helpful.

MR. IDONE: Well, I think for you to afford it - I mean, if the money is going to come from the council - it would cost for a performance - at its very lowest, it would be about a thousand dollars.

DEAN PRATT: For one performance?

MR. IDONE: For one performance. Now I am taking into consideration that I am talking specifically about schools where most probably there would be a limited budget and the admission prices, let us say, wouldn't be more than a dollar a ticket, depending upon the size of the student body.

DEAN PRATT: What would you think would be a suitable winter tour season?

MR. IDONE: For us?

DEAN PRATT: Yes.

MR. IDONE: Well, we are planning a national tour through the Herbert Barrett Management in New York City and that will take place in '66-'67. Now in order to do this, they have to guarantee us \$9,000 a week. We still have a deficit. But we realize that we are going to have a deficit. We will always have a deficit.

DEAN PRATT: How many weeks and how many concerts?

MR. IDONE: There will be six weeks in all, three in the Spring, three in the Fall, and approximately five a week.

DEAN PRATT: Is that enough to sustain you or do you need a longer season?

MR. IDONE: Well, we need a longer season. But they can't afford to launch us out on anything longer.

DEAN PRATT: What I am trying to get at is: How long a season do you feel you need?

MR. IDONE: Well, our objective at the moment is not to give yearly employment to our musicians, that is, neither the Board's objective nor mine. But the basic problem is that for the seven-week season that we have now, we are suffering great losses.

DEAN PRATT: So you are seeking a seven-week season, is that it?

MR. IDONE: No. I'm sorry. I said seven; I mean fourteen.

MRS. BAKER: Any other questions?

DR. PRESCOTT: Fourteen what?

MR. IDONE: Fourteen weeks.

MRS. BOEHM: Fourteen thousand dollars?

MR. IDONE: No, I am just talking about community concerts. Our regular fee is higher. Our regular fee is \$1850, which is what we normally get from sponsors.

PROF. GOLDSTEIN: If your performance would cost about a thousand dollars and you were suggesting the establishment of a State Arts Council which would have as one of its functions perhaps to assist in establishing a performing season for your group, do you have any idea what a State Arts Council should receive as far as an appropriation from the Legislature?

MR. IDONE: That question I couldn't answer.

MRS. BAKER: Sizeable.

MR. IDONE: Exactly. I know that the New York State Council is allotted something like in the neighborhood of \$500,000 a year just for musical organizations, which is quite a bit of money, and it is just for the State of New York. But what they do, you see, is they only pay for half of an attraction. In other words, the community comes in and requests an attraction. They have so much money. And if they can come up with half of it, the State Council will give them the other half. They do not give the money to the organizations directly. It works basically through the community.

MRS. BAKER: We understand that. Well, thank you

again, Mr. Idone, for a very interesting statement.

MR. IDONE: Thank you.

MRS. BAKER: We now come to Earl Schenck Miers.

Mr. Miers, will you give your affiliation? It is not on our list.

E A R L S C H E N C K M I E R S: Mrs. Baker and gentlemen: My name is Earl Schenck Miers and I live at 5 Lenox Street in Edison.

Although I was born just across the river from the continental United States - in Brooklyn - I have lived most of my life in the old Garden State.

Fifty-five years ago I was born with that form of cerebral palsy known as athetosis, resulting from a very low oxygen intake at birth. If my speech becomes blurred, simply hold up a hand, suggesting that I slow down, and we shall be able to understand one another quite easily.

I graduated from Hackensack High School in 1928. I spent a year working for the Bergen Evening Record, and other newspapers, to earn the wherewithal to go to college and graduated from Rutgers with the degree of Bachelor of Letters in 1933. Since then I have received two honorary degrees from your State University: that of Master of Arts, granted in 1943; and that of Doctor of Letters, granted in 1963.

I was the first director of the Rutgers University Press; and the fact that the arrangements were made during this period for Rutgers to publish the Collected Writings of Abraham Lincoln, in nine volume, I present simply as evidence

that this State, in the field of the arts, deservedly has acquired a national reputation.

After I worked at Rutgers, I was an editor at Alfred A. Knopf and the World Publishing Company. It was my high privilege to serve the United States Congress as editor-in-chief of the Lincoln Sesquicentennial Commission.

Today I devote my full energies to writing, with emphasis on books for children in the field of American History. Many of these books are in series published by Grosset and Dunlap, Rand-McNally, American Heritage, Golden Press and Colonial Williamsburg, Inc., among others. The total sales of my books run to millions of copies. Recent subjects have varied from biographies of John F. Kennedy and Winston Churchill to histories of the White House and Capitol Hill; from The Story of the American Negro to The Story of the F.B.I.; from the story of Blackbeard the pirate to a book called Freedom: The Story of Your Rights as an American; and, incidentally, I wrote Where the Raritan Flows, which the Rutgers University Press published for the Middlesex County Board of Freeholders as a contribution to our recent Tercentenary celebration. I also edited New Jersey in the Civil War as part of our official state Tercentenary series.

Obviously, with some sixty titles to my credit, I come to you not as an artist but as an enlightened hack.

I have very positive ideas about New Jersey: it is my home and I love it.

I have very positive ideas about practitioners of the arts: They do not need to live in New Jersey to write

books - or paint pictures - or conduct symphonies. An artist is, no matter where he resides, as he seeks to capture the only two real ingredients of his craft - universal truth and human emotion.

I have very positive ideas about people who appear before commissions like this. Usually, in the name of the arts, these people are seeking some self-advantage: a more secure position where they can live out the years before retirement. Security - institutional advantage - a job well done in earning a salary - have nothing to do with art.

Art is not this kind of tool.

Art is life, an attitude, a way of being. It can exist anywhere - on a university campus, if you wish to put it there; or on an isolated mountaintop like Mount Rushmore, if that is your choice.

Art is never self-interest.

So that our definitions may never become confused, I would like this fact clear: I come only as a friend of the commission, as occasionally a lawyer appears as a friend of the court, to give an opinion that may help.

Now if my friend, Roger McDonough, had his way, I would not bore you by saying that unhappily, since the press often latches onto a cliché, New Jersey has been characterized as "a cultural desert," so I won't say it. Now if Roger McDonough had his way, I would not say that originally, my good and dear friend, President Mason Gross of Rutgers, suggested that New Jersey could be approaching "cultural bankruptcy," a somewhat milder accusation and one with which I still cannot

agree, but I will not say this either. Because if these charges were true, then history and education and legislative processes would have all failed in New Jersey; and, indeed, Mrs. Baker and gentlemen, you would not be listening to this testimony.

I do not know why this statement was made. I would not have said it. Art is not self-interest - it is not Rutgers-interest or Princeton-interest; it is not Mason Gross-interest or Earl Miers-interest.

Art is only people-interest.

What can we say of this little state of ours? We are rich in history. We endure. We grow. We give to a Professor Genovese freedom of speech, the right to make a fool of himself, which, God knows, is a genius of a sort. We give to others the right to make fools of themselves in mistaking why; over these long years, we raise public education above politics and barroom expediency and vested self-interests, and that also is a sort of genius. Indeed, Professor Genovese demonstrates how culturally rich we have become in our freedom to laugh at frauds.

In this only real way that art counts - in living - New Jersey has no need to apologize. Take another example. Long years ago, when you were building the Rutgers University Library and that grand woman of New Jersey, Mrs. Marie Katzenbach, served on the planning committee, the suggestion was made that no state ever should contain back-door citizens.

World War II was not long behind us then; veterans were coming home in wheel chairs and on crutches. But other people,

because of the accidents of birth, highway and old age, also were crippled. Did you give them steps to climb? Did you make more difficult their access to buildings constructed with public funds?

So the Rutgers University Library was redesigned with a great many innovations, such as electric eyes that would open doors; it was to be a building without back-door citizens.

An isolated incident? No. Architects across the nation began then - they insist still - in eliminating architectural barriers in building libraries, churches, schools, homes. More than half the States of the Union have written into law the elimination of such barriers (and Attorney General Sills today is drafting such legislation for New Jersey) - proof that art is a vital servant of the living.

Art is books only as books help people. Libraries are not filled with great books; they are filled with great readers. And paintings are only important as paintings increase respect for beauty in life; and landscaping and building are only important as these crafts reach out to embrace every member of humanity; and music and drama and philosophy and centers of performing arts, only to the degree that a better, more productive society results.

I wish I had the time to describe how your New Jersey Civil War Centennial Commission reached out in the Madeline Williams case to draw from the White House the first executive order upon which a great deal of later civil rights legislation was based. A lawyer, a theatrical producer, an attorney general,

an historian, four members of the State Legislature (two Democrat, two Republican) made that fight; and, to my mind, this achievement was also Art Applied - the art of stage and thought and law and legislative process.

But if I must hurry on to some feeble suggestions of how art can better serve New Jersey, the problem, to my mind, must be reduced to an effort of understanding how art can best serve all the needs of all the people of New Jersey.

The arts are not more important than the crying agonies of the mentally retarded - nor of the average youngster deserving a relaxed right in seeking a higher education - nor of the municipal taxpayer badgered almost beyond his ability to pay for roads and schools and sewers and unpolluted water. I see art only as a tool to be used in achieving a richer life on all levels.

Above all, of course, art is wisdom.

Art is insight.

Art is inspiration.

And so any help for the arts must begin with libraries no matter where they are located, in Trenton or New Brunswick or Princeton or Newark or elsewhere.

We beg for resources - tons and tons of resources - for all fields of creative thinking. New Jersey simply does not own enough books or documents to think through its basic problems. It does not possess the staffs to catalog these books or to compile essential bibliographies. The state as a political entity is far and away better than its presently existing provision of resources for the thought-taking processes

that we call research.

Secondly, funds are needed for publication, but here I would caution you severely.

Discipline must be placed upon such expenditures - through state commissions or otherwise, set enlightened overseers over the spenders. Those who serve the arts as producers rather than creators tend to overemphasize their own importance.

For example, a copy editor, in questioning a phrase, sometimes seems to be writing a book; a critic, in dwelling upon a flaw in a painting, reduces the poor devil with the brush to the level of a double martini; and, briefly, I suppose that I am saying that hucksterism in the arts can become very expensive.

The arts need not be expensive; if I were in your position, as a legislator, I would be businesslike in receiving a dollar back for a dollar spent.

Thirdly, New Jersey must respect its own history, its highest art form in terms of living. Actually, and you well know this fact, anybody could fly over New Jersey, enroute from Washington to New York and forget that this original of the thirteen colonies was not there.

But this cannot happen within America. New Jersey, that little state with a streak of cussed independence, always has been important. It was important in the Constitutional Convention, in the Revolution, in the industrial revolution which begat the Civil War. It is important today.

Recently the New Jersey Legislature voted into existence, without enabling funds, a permanent New Jersey Historical

Commission. This is a ridiculous situation which must be rectified in time by the processes of logical government. You know - I know - that whatever enhances the pride of the state and the community in which I live increases my sense of value in the property I own. Art is always such an economical expenditure, in political terms. That is why I hope there will soon be a wisely established and soundly financed Commission on the Arts, as a business proposition, as part of the attitude that will make New Jersey more valuable for every New Jersey man.

Fourth, and finally, you may build some day a center for the performing arts in New Jersey before we acquire at a private cost of about a million dollars, a Football Hall of Fame, which New Jersey will need a half century from now about as much as it will need a hall for revolutionary iron furnaces, or salt preservation on Toms River during the Revolution, or huckleberry picking in Monmouth County in 1910.

Where you build such a center will not be significant. Mason Gross may want it near New Brunswick. President Goheen may want it somewhere near Princeton. And for reasons deep within the womb of political expediency, someone else may want it at Cheesequake Park. But the people of New Jersey will not care where you place it.

The people of New Jersey are - they are there and intelligent. They will go anywhere to enrich their lives. And the artist is - he will live and work in New Jersey or anywhere else to do his work.

For that is his job.

Thank you for listening to me. [Applause.]

MRS. BAKER: Thank you very much indeed, Mr. Miers.

Are there questions? [No response.]

We are rapidly approaching one. I believe it is one o'clock right now.

Mr. McDonough suggests that we go on. We are expecting Congressman Thompson. So we shall proceed with the next witness, Mr. James K. Fogleman.

J A M E S K. F O G L E M A N: Thank you, Mrs. Baker.

A Commission to Study the Arts is indeed unique, I feel, not only for New Jersey, but equally so for the Nation. It is a most significant step - and very timely. To call attention to these extremely important influences on our culture and on our daily life is one step - and to take action is the next.

My work is related to design in industry. Therefore, my remarks are more in relation to the report of the Committee on Graphic and Industrial Design and Art. It is beyond question that industry contributes in a considerable degree toward shaping the tastes of our times. A state in a sense is a large industry and shares a similar role, although in a different manner. Now design is a broad term, but I think of it and speak of it simply as relating to the creation and function of all visible man-made things.

I quite agree with the Committee in their opinion that "the designer has an important role in the cultural climate of a complex world." The designer in his work deals in great

part with the establishment of order and discipline.

Now industry, particularly in the past decade, has concerned itself to a considerable degree with the cumulative effect resulting from the activities of all the various areas by which a business concern communicates or visually represents itself. The total of the effect results in an image of the company and/or corporation. Many of you know the importance that is today attached to this end in business and political life for that matter.

The importance which a business concern places on its image is a reasonable and obvious conclusion. Because as our life has become more complex, contact has become more impersonal. Seldom does one meet the employees of a company or the producer of a product or see the environment in which it is produced or have an intimate knowledge of it as an establishment. We may meet salesmen or representatives, but we more often meet companies through, of course, products, but are persuaded and influenced by the impressions made by packaging, material utilized in marketing, such as advertising, publicity, sales rooms, and the other many, many ways through which and by which a company communicates, expresses and represents itself. Companies have found it useful and almost necessary to coordinate this vast array of activities and functions - to ascertain, first of all, that they are all working toward one common purpose - actually on the other hand to prevent them from negating or conflicting with one another - and also to assure that the most is gained from that which usually involves substantial investments.

A state, as I have said, is not at all unlike our modern business organization and faces similar problems and situations. It too projects some sort of image. In a sense we are all stockholders in our state and are entitled to speak up as we are this morning to be heard if we believe that improvements can be or need be made. I believe that the State should show deep concern for its image, its personality, or the impressions that it makes. The public is entitled to the best in whatever and wherever the state invests public funds - and by "best" I mean the most competent, not the most expensive.

The Committee points out in its report that New Jersey as a corridor state has been the unhappy victim of a very bad image. They term it - the visual blight of a "neon jungle." Now I am sure we are all sorely aware of this and I am sure that many of you have been troubled about this as often as I have. I think this has fallen upon us as one of the penalties of our land of free enterprise, our supermarkets on super-highways - the resulting and appalling eye-sores created by irresponsible acts of businessmen, men void of concern for basic human dignity. The Committee points out that there are a few exceptions, but these could be listed in one short paragraph in our report. The State should present an award to each such shining effort. For example, in Great Britain, there is now an award made for the first time this year to give corporations called the Presidential Medal for Design Management and it is given by the Royal Society of Arts. This would require very little budget in New Jersey today. I feel that democracy is great if we can survive it.

But what is done is done and we must take steps to set controls for today and tomorrow and make plans for improvement.

But here I find myself at a point that sounds as if I am deploring what surrounds me. So I should like to make this counterpoint. I am on the other hand encouraged by what is but a glimmer or perhaps a capacity, but yet a steady pattern of growth - and that pattern of growth that I am particularly interested in is the growth of the taste of the public.

Now the dictionary defines taste as "the power of discerning and appreciating fitness, beauty, order - or whatever constitutes excellence, that is to say critical judgment." Industry by and large is becoming more and more aware of the influence of this judgment and likewise the criteria by which its image is judged. Good businessmen are thinking about it and some are already doing something about it. A great segment of industry has discovered that good design is good business. This means something of particular interest to me because if good design is good business, then doesn't it naturally follow that the mass, or we the public, must be responding to good design, and therefore, if the public is responding to good design, then it must be capable of responding. In other words, it can understand good design and want good design. This is happening in all areas - from the most basic hard-sell to prestige areas. I feel there is a basic desire in each individual for Order and Beauty.

It is constantly being proven today by market research

and other means that people want good design, will buy good design when they get the chance. Now this should increase as more leisure time is acquired. The public is going to have more time to develop its taste, be more critical and discerning and demand better things and to this industry must respond - and likewise, the State.

The State government can and should demonstrate leadership by taking positive steps toward the correction of prevailing circumstances. The State should carefully appraise itself and set certain courses and policies aimed at projecting an image of greatness and example.

For an effective form of leadership and teaching for that matter is by example. And I believe it is government's responsibility to be a good example. This can be achieved if enough attention is paid to policies, functions, every effort of communication, visual representation, and so on. New Jersey by all means has a heritage in this history of this nation which should be the proud foundation for such a program. This heritage should be brought forth with pride, enthusiasm and dedication.

To achieve the objectives which we are discussing and which are also carefully outlined in the Committee's report, the State must provide itself counsel on matters of design. I urge that such steps be taken to establish an office with authority, such as the Committee has recommended. I stress the need for authority. I stress the need that authority be given this office, and again as the Committee points out, freedom from political restraints.

The need is urgent. Attention to and concern for the image of New Jersey are long overdue. I can offer as evidence, and for what little it may be worth, my own personal reaction to the State of New Jersey at one time. I have said in the past, "If there is ever one State in the Union in which I would not live, it would be the State of New Jersey." This was based on travelling from my home State of Indiana to college in Connecticut. Until that time, I had known New Jersey only from books and otherwise. And my New Jersey image was: exhaust smoke from trucks, smoke from factories, billboards, crowded highways, and more billboards. But business brought me here and I must admit with tongue in cheek, but it did give me the opportunity of looking beneath the industrial scum of this corridor image - and I found what the term "Garden State" really meant. I did not find a "Cultural Desert." Now I have children who are actually natives, born and bred, as the saying goes, and I consider myself a resident of this state.

A solution has been offered through the Committee's report. It boils down to, I think, one simple thought and that is: Put qualified people in the right places. To obtain the best has always required putting the best people in charge.

On the other hand, the Federal government offers a poor example on a domestic basis, although internationally it is another story. From the standpoint of architecture, our embassies are truly fine examples. But look at the architecture which represents the Federal government within the boundaries of the U.S. So I ask on the other hand: Can State government achieve the lofty goals of which we speak?

In general we are in an age of mediocrity in our country. The craftsman seems nearly extinct. What caused this? I can't answer exactly. Labor unions? technology? automation? It is becoming more and more rare to find anyone who really cares about the quality of his efforts or understands why he should care. Or how many builders do you find who really care about what they build - or even printers who care about what or how they print? In my opinion the artist, no matter what his art may be, is a lonely individual in our American society.

Finally I would like to say that the Committee has done a commendable job and a job by a few individuals, most of whom I consider it a privilege to know personally. This study and report brings forth something of substance which we can hold in our hands, read and discuss. It brings forth an awareness and this in itself is a first giant step.

The next step is more legislation and programs - more legislation to control the destruction of our landscape and to control the visual noise along our highways and increased programs to foster understanding and cooperation. The point of view which we are discussing must be communicated - advertising and publicity will be needed - films, exhibits. I would expect support from industry for such programs. And I am also sure that many of my profession would consider it an honor to be called upon in any way to help see the recommendations of this Committee brought to as early a realization as possible.

The contributions that can be made by the proposed program transcend the borders of our State. I feel they can

even contribute to the President's concept of the "Great Society." Thank you.

MRS. BAKER: Thank you very much, Mr. Fogleman. We appreciate your statement on this important area with which we have been dealing - our Committee on Design and Commercial Art. Are there questions? [No response.]

I think we shall now have to conclude the morning session since Congressman Thompson has not appeared. We shall reassemble here at approximately 2:15. I am sorry that we couldn't hear everyone this morning, but I hope that those of you who have not been heard will return this afternoon so that we may get your statements.

Thank you very much for being with us today.

[Recess for Lunch.]

AFTERNOON SESSION

MRS. BAKER: I take pleasure in opening the afternoon session of the hearing of the Commission to Study the Arts in New Jersey.

Today is indeed a momentous day in the history of our country - the cultural history of our country, I should say - because, as I announced this morning, the important bill which has been sponsored by Congressman Frank Thompson, Jr. was signed by the President and I believe that he is here between festivities to be with us. So we say, welcome home, Congressman Thompson, and also congratulations. I think the country is greatly in your debt. There have been many years of hard work that have gone into the passing of this bill and we hope that the arts in our country will flourish as a result of it and, of course, more particularly, we hope that the arts will flourish in New Jersey as a result if it.

I take great pleasure in asking you now to read your statement.

F R A N K T H O M P S O N, J R.: Thank you very much, Mrs. Baker and members of the Commission.

I am honored to have been invited to testify here. Indeed, I must be the envy of every member of the husbands' union. Here I am speaking to a captive audience of which my wife is a member and, as such, is required, I hope, by protocol to pay me respectful attention. However, at the risk of losing my membership in the union, I won't discourse at length on anything other than the business at hand.

As you suggested, we meet today at a singularly significant time because only this morning at the White House, President Johnson signed into law the bill creating a national foundation on the arts and humanities. And I might interject that there was really an enormous crowd at the signing, particularly of members of Congress, about whom Senator Pell, my co-sponsor and I observed, had we had that much support, this bill would have been passed earlier.

It would be difficult, in my judgment, to overestimate the potential influence this legislation will have on our national life. It might be well, therefore, to discuss its provisions and how those provisions might apply to the work of the Commission. Mrs. Thompson has forwarded to each member copies of the legislation, together with the report from the Committee on Education and Labor. And while the bill was amended on the floor of the House - I accepted an amendment offered by my colleague, Mr. Widnall of New Jersey - the amendment relates solely to the District of Columbia and does not alter the substance of the legislation of which you have copies.

Before we examine the new law, it might be in order to briefly sketch its background. For a very long time efforts have been made in the Congress to gain recognition for the arts as a part of our national purpose. This effort has intensified in recent years. My predecessor and great friend, the Honorable Charles Howell, sponsored legislation to create a National Council on the Arts. Happily, after a decade of effort, my bill to establish the Council was signed into law last year.

Concurrent with the effort to gain national recognition for the arts, has been the conviction among many of us that scholarship and cultural achievement ought to be raised in public esteem by an appropriate gesture of national commendation or commemoration. I sponsored legislation to that end, but it failed to elicit sufficient support for enactment. Subsequently, the late President Kennedy, who had expressed keen interest in this effort, achieved the same result by issuing an executive order establishing an award for distinguished civilian achievement. As you may know, the President and Mrs. Kennedy helped design the Freedom Medal. A number of our outstanding citizens have been the recipients of this award by President Kennedy and President Johnson.

National recognition of scholastic and cultural achievement is certainly a worthwhile purpose in and of itself. Nevertheless, many distinguished members of our academic community have for a number of years thought we ought to be doing more. This feeling intensified in the post-sputnik years. The Soviet achievement in orbiting the first space vehicle brought in its wake the National Defense Education Act, legislation designed to encourage and stimulate the study of physics and other space-oriented disciplines.

The National Defense Education Act has been a marvelous and effective instrument for its purposes, but man does not live by the laws of physics alone. Bit by bit we expanded the basic act to include certain areas of the humanities. However, the feeling persisted in the academic community that

a more direct national effort should be made to encourage the humanities. Thus, the American Council of Learned Societies, the United Chapters of Phi Beta Kappa, and the Council of Graduate Schools sponsored a national commission on the humanities.

After extensive study, the Commission recommended the establishment of a national foundation on the humanities. Legislation to implement this recommendation was prepared and introduced. Senator Pell of Rhode Island and I were planning hearings - he in the Senate and I in the House. We decided to join forces and hold joint hearings. Before very long, we concluded that it would be extremely difficult, if not impossible, to consider the humanities in isolation from the arts. As a result, the foundation concept was expanded to include both, each with its own endowment. I shall, of course, here dwell principally upon that portion of the legislation that addresses itself to the arts.

It should be noted at the outset that the legislation transfers the National Council on the Arts from the Executive Office of the President to the National Endowment for the Arts. The Council will, in conjunction with the Federal Council on the Arts and Humanities, advise the chairman of the endowment as to policy. The chairman, who is to be selected by the President by and with the advice and consent of the Senate, will establish and carry out a program of grants-in-aid to groups and/or individuals engaged in or concerned with the arts. Such financial assistance can specifically be given to help initiate or support:

1. Productions which have "Substantial artistic

significance" on both the professional and non-professional level.

2. Projects to "encourage and assist" artists achieve professional excellence.

3. Workshops to "encourage and develop" public appreciation and enjoyment of the arts.

4. Surveys, planning and research in the arts.

Moreover, the chairman, with the advice of his councils, is authorized to establish and carry out a program of matching grants-in-aid to assist the states in developing and supporting projects and productions which meet the broad criteria set forth in the act. To participate, the State must establish an agency to develop and administer a plan of action and to exercise the necessary fiduciary responsibility. A seed grant of \$25,000 is made available to establish and operate such an agency. The seed grant need not be matched, nor must the matching grants necessarily be met by appropriated funds. Private gifts would satisfy the legal requirement.

Now how could this legislation affect your Commission and its work? As I understand the language of the Joint Resolution under which the Commission is operating - and I am certainly open to correction - you have a three-fold duty: First, to study the role of the arts in New Jersey; second, to investigate what that role should be; and, third, to formulate a program designed to elicit greater citizen participation in the arts. I gather that you will discharge that duty by making an appropriate report to the Governor and the Legislature.

I should think it entirely possible that the Commission

might qualify - this Commission might qualify - as the officially constituted agency entitled to accept a Federal planning grant. If your enabling resolution does not expressly so provide, surely the language could be amended to do so. It seems to me that New Jersey is fortunate indeed, thanks to the foresight of Governor Hughes and the Legislature, in having in existence a Commission such as yours prepared to help achieve the aims of the new Federal legislation.

The range of activities which could qualify for Federal assistance is very wide. This has been a source of criticism in some quarters, but on the whole, I think the decision to have been sound. The scope of the arts should have no limitation beyond the imagination. From a practical viewpoint, the endowment chairman's function will be subject to the scrutiny of his advisory councils which will, of course, have broad representation from all of the major arts.

I can think of several examples, and just several, which could qualify for assistance under this legislation:

Your Commission, or one substantially like it, could stimulate production of an art education film suitable for use in our secondary schools. The matching share could be raised locally or on a regional basis, either through appropriated public funds or by private subscription. Such a project could surely receive consideration for a Federal grant.

Your Commission, or one like it, could join with Rutgers, the State University, Princeton, or any consortium of schools to sponsor a workshop or workshops in drama, the dance or music. Surely such an effort would commend itself to the endowment

chairman.

Virginia has a marvelous artmobile program operated by the Museum of Fine Arts in Richmond. I should think New Jersey might be able to entice assistance for a similar endeavor. A provision in the new law authorizes modest appropriations to the United States Office of Education to make grants to the states for the purchase of equipment to foster the teaching of the arts and the humanities in both the elementary and secondary schools. Therefore, the Commission will be assured that the ideas it has developed and will develop may be passed on to our schools with the prospect that financial assistance will be available to help bring them to fruition.

There is no need to extend this recital. The possibilities are as limitless as your imagination and in this respect I am certain this Commission is well endowed. I am confident that you will urge the Governor and the Legislature to move quickly to take full advantage of the new legislation. It would be, I think, the finest investment New Jersey could make. Thank you very much. [Applause.]

MRS. BAKER: Thank you. I think you are quite accustomed to sitting in my chair. I want to ask if there are any Commission members who might like to ask for further information or questions.

PROF. GOLDSTEIN: I am interested in knowing about this \$25,000 seed grant. Now as I originally understood the legislation, the \$25,000 would be an outright grant for a study and then there could be another appropriation for the establishment

of a State Council for which could be appropriated \$50,000 in matching funds. Is that right?

CONGRESSMAN THOMPSON: Yes, in the first instance.

The seed grant which was a Senate addition to the legislation is in effect a gratuity, an enticement to states. It would be my view, subject to whatever legal opinion you might get here with respect to your ability to accept such a grant, that this Commission with its stated purpose would and should qualify for the \$25,000 seed grant. Any subsequent grants would be on a matching basis. But you will note that we very carefully steered away from requiring exclusively appropriated funds. There are many generous citizens who would contribute their own private funds which could be used to match any Federal grants which may follow under the act.

MRS. BAKER: Thank you. Any further elucidations?

We want to again express our appreciation to you, Congressman Thompson, for being with us. We know that this is a very busy day for you, but I am sure that you are very happy at your victory and we want to congratulate you.

CONGRESSMAN THOMPSON: Thank you very much.

MRS. BAKER: We will resume where we left off this morning. The witness we were about to hear before concluding for lunch is Mr. Norman T. Boggs, President, New Brunswick Art Center.

N O R M A N T. B O G G S: Mrs. Baker and members of the Commission: I am Norman Boggs, President of the New Brunswick Art Center.

As President of the New Brunswick Art Center, I am conscious that I stand in a long line of dedicated volunteer workers reaching back more than a quarter of a century. Indeed, a member of your Commission, Mr. Roger McDonough, was one of our founders.

Our Art Center has provided a meeting place for artists in the entire New Brunswick area, a place for area residents to increase their enjoyment of the arts through classes, lectures and exhibitions. It has survived for twenty-five years by the voluntary dedication of some 300 of its members and too often despite a minimum of enthusiasm on the part of local officials.

Currently in much expanded quarters we are offering a full program of art classes, classes for children, beginners and advanced students. We have plans for stimulating programs and exhibitions. We offer musical recitals and lectures featuring the best in professional talent. Our instructors are people of established reputation who have given their time to our activities at considerable personal sacrifice.

In Piscataway Township, with the enlightened cooperation of the Township authorities, we are acquiring land on which we hope in the course of time to erect our own building and art gallery. A committee and an architect of established merit are beginning to formulate plans.

Just recently the membership voted to express this growth in terms of a new name to be assumed at our annual meeting this spring - that of the Central Jersey Arts Association.

We have been following with keen interest the reports

in the press about the work and aims of your Commission. We believe in what you are doing. We uphold your goals. We want you to know that you can count upon our full cooperation.

We have noted with approval the many names of persons well known in various cultural fields who are associated with your resolve to build the artistic and cultural image of the State. We would hope, however, that you will not forget, in your search for big names, those non-remunerated artists who are too often dismissed as amateurs, or worse as "non-professionals." I much prefer the designation "avocational artist." I have known many avocational artists who are neither amateurs nor lacking in professional attainments.

It is the avocational artists who build and support local art centers, local symphony societies, local string ensembles, choral groups and little theatres. It is, I suggest, to these disinterested devotees of the arts that your commission should turn for its most ardent and influential supporters. These are the greater numbers. It is they who will spread the word among the far greater number who must approve the expenditures of public funds in support of the arts.

May I express my own feelings in this matter?

It is important, I feel, that the arts should be meaningful to more than a handful of initiates and cultists - that the doors should be open to the multitude of citizens who are more and more turning to active participation -

not spectator participation in cultural pursuits.

We are entering an age of shorter working hours, greater leisure, and an ever-increasing educational achievement on the part of those who graduate from our schools. We may not always believe it - listening to the pessimists - but each generation is likely to have a wider cultural exposure as it comes to maturity.

Yes, it seems to me that those of us who are most concerned in the arts should beware of turning up our noses at this rising tide of active participation because it often rejects the current fads and aberrations. As President of the New Brunswick Art Center it has been my deepest desire to welcome as active members all, from the finest professional to the senior citizen who paints by the numbers.

It is true that we may sometimes discover that certain artistic positions become threatened by a wider participation and experience hard going against popular feelings. Certainly, however, this will be a healthy challenge to those artists, both professional and avocational, who sincerely feel that art, music, the theatre are more than an esoteric cult.

Let me use one illustration from an area completely alien to the arts: Throughout New Jersey we have volunteer rescue squads dedicated to the volunteer rendering of first aid and ambulance services to the public. These organizations have buildings and equipment at the disposal of

their neighbors. These volunteer organizations do receive public support. First, however, they must prove to the public that they can help themselves.

As a person dedicated by profession to voluntary associations, I find this approach attractive. I would like to see local participation and "delivering the goods" emphasized as a factor in government support. I would like to see government support avoid the pitfalls of a narrow professionalism and institutional domination. Let's not be afraid of popular taste and local initiative because we worry whether they are or are not "up to" certain "standards."

How do we know that other standards will not develop in time? How do we know that some better standards will not evolve through such local or regional efforts? It is easy for the large institution to say - give us the money and we'll do the job. I suggest it is more important to find interested citizens, even laymen, and support their efforts. I suggest you may end up with a less stereotyped and a more vital result.

Now I ask your permission to yield the remainder of my time to one of our members and professional instructors, Mr. Waylande Gregory, a ceramic sculptor of national stature, a writer for the New Brunswick Home News, identified with the arts in New Jersey for almost three decades. Mr. Gregory, it seems to me, has some important thoughts for those who reside in central New Jersey.

MRS. BAKER: Thank you very much, Mr. Boggs.

Mr. Gregory?

W A Y L A N D E G R E G O R Y: Mr. Boggs said I was an artist for three decades. That makes me thirty years in New Jersey? I came here thirty-two years ago because of the clay beds of New Jersey, because as a little boy out in Kansas and Oklahoma the first thing I learned to do was to make mud pies and later on, when we would go swimming naked in the river, I would carve figures along the clay banks, so that my first art communication was modeling in clay. I started doing that with little Cherakee Indian kids down in Oklahoma where I used to ride on my pony down on the reservation from my dad's ranch.

Well, evidently I showed such cleverness that I was funneled into art education and became an artist, or was made into an artist before I had a chance to discover that I might have been a scientist or psychologist or something.

Anyway, from there I ended up in a studio in Chicago and I was a devil at a terra cotta factory out in Cicero, where they killed off a gangster about once a week, and I learned to work in this wonderful terra cotta clay. As I began to move into that and got more interested and, after traveling all over Europe, I got more and more excited about the direct record of past civilizations that is seen in the broken pottery and the ceramic pieces which is probably one of the most lasting of all the media of art. When all the other things have pretty much crumbled or decayed, the stone carvings and the ceramic pieces are left.

So I became more and more dedicated to this the more I saw of how long and how far and with what sensitivity and veracity an artist can speak when he models directly in clay. So when I came back from studying in Europe in 1929, I came to Cleveland and when I presented some pieces of sculpture made out of clay at the Cleveland Museum, William Milliken, the director out there, had to coin the words "ceramic sculpture," and that's where the term ceramic sculpture originated in this country, at the Cleveland Museum in 1929, because he didn't know what the devil to do with these figures I did. They weren't pottery, they weren't pots, and they weren't sculpture in stone or bronze or wood, and they didn't know what to do about putting them in the sculpture class or the craft class, so they invented the term "ceramic sculpture."

Well, as you all know, today ceramic sculpture is used for everything from a gigantic piece of sculpture in clay down to some bric-a-brac in the dime store that is made in Japan. But actually not much is being done in this magnificent medium and, if I have talked a great deal about myself, it is because I pioneered this and have dedicated my life to it, and I have been such a damn fool to spend all my life working at something that most people don't care anything about.

You hear of art exhibitions constantly taking place where it's paintings, paintings, paintings. They hardly ever have enough money to even haul a piece of sculpture

or even a room in which to exhibit it so we sculptors as a class are left out as second-rate artists in a sense because we simply do not have the means to show our work in most exhibitions.

Anyway, when I came to New Jersey here about thirty-two years ago, I had been out to the Cranbrook Foundation. I was the first American invited as an American artist out there with Saarinen, the architect's son, and Carl Milles, the Swedish sculptor, and I found that here was this very wealthy man able to spend millions and millions and millions of dollars so that we could have a kiln out there. But after the kiln was done, it was so unattainable to the poor boys of the district and unless you were a millionaire's son you could hardly get to go to school there, and I found I was in this little class of privileged characters and I wanted to get out of it. So I came to New York and taught sculpture at Cooper-Union and I went to a terra cotta factory in Perth Amboy and asked Mr. Powell, the owner, if he would let me use his plant to create terra cotta sculpture and told him that I would give him credit for it in the exhibits I held. I did a group of large terra cotta sculptures there; some of them weighed a ton apiece and they were sent all over the United States to 30 one-man shows.

My whole point - I wanted to illustrate what could be done in terra cotta. Well, when the federal art project came along, they made me the Director of the State of New Jersey and I inherited a lot of men from the terra cotta

industry in this country who used to make gingerbread and some good sculpture on the buildings of the country fired out of terra cotta, such as the gingerbread you see in this room, and some a lot better than this. But these men had no income and my job was to design sculptures that the local politicians would feel they could sponsor without losing too many votes and this right away curtailed me quite a lot, but we were able to do a few things and one of them is the fountain over in Roosevelt Park on Route 1, near Metuchen, a sixty foot pool with a gigantic central disc about twenty feet high, and it has six large groups in terra cotta sculpture in color that weight about a ton apiece. This has been there ever since the federal art project days in the middle thirties. It was buried in the park because the local politicians were afraid that if they put it in front of the railroad station in New Brunswick there would be too much criticism of spending money for sculpture, because way back in those dark prehistoric days people were almost afraid to mention anything to do with art for fear you would either be considered a sissy or a waster.

So it has been a rugged path that I have traveled in trying to make a living and at the same time stick to my guns as an independent, free lance sculptor. I have done some teaching, although I never wanted to belong to any institution per se. I wanted to have contact, and I remember I offered my services to Rutgers way back in those days and they had no provision for such a thing as to teach sculpture

and to teach ceramic sculpture. They didn't even have a kiln over there. I tried it in different areas. None of these people have any funds for such things as kilns.

I have taught at the Somerville school for leisure learning in the adult department; I have taught at the Watchung Hills Regional High School; I have taught at these different little art centers around. At one fine arts center down in Hunterdon County we had a sculpture class down there with Mrs. Marsh. that we tried to institute three years ago, I believe it was, and my students would do lovely things in terra cotta. I would lug the terra cotta down there but they have no kilns to fire it in. What in the world is a piece of terra cotta clay worth unless you have a kiln? No one wants to mess around plaster and just make a plaster reproduction.

Now over at the New Brunswick Art Center, the art center is 25 years old and now has to move out and we are located in the basement of a candy shop in the middle of town. We need a kiln, we need clay, and we need it to offer this wonderful medium of clay to the thousands of impressionable youngsters who would realize a great deal in being able to get their hands in clay. I hope - I am jumping around a lot here and I hope you can make sense out of what I am saying, but I do hope that in this program it will help a lot of youngsters who are going to follow the same path that I did. I think that many of them will. I think clay is such a marvelous thing, such an impressionable thing, such a marvelous medium, and if you stop and think that New Jersey

is basically a ceramic state, if you stop and think that Michelangelo carved great marbles because he lived in Italy where marble was in the ground under him - and New Jersey is a ceramic state and we have thousands of magnificent sculptures right here in this building, because this is a clay state.

Now I had better be still because I think I have taken more than my time. Thank you.

MRS. BAKER: Thank you, Mr. Gregory, for your plea for clay.

Are there any questions?

MR. McDONOUGH: Just an observation, Madam Chairman. I can see that Mr. Gregory, my old friend from Raritan Valley, is still not a fully transplanted individual into New Jersey, because if he grew up in Trenton he would know that the word k-i-l-l-n is pronounced by the potters hereabouts "kill." They are kills.

MR. GREGORY: It is bad psychology. Murder shouldn't have any part in it. It is all creative birth. [Laughter]

MRS. BAKER: Among our fields of investigation have been architecture. Heading the Committee on Architecture we have had Arthur Rigolo, and I would like to ask him now to read his statement.

A R T H U R R I G O L O: I am going to be very brief, Mrs. Chairman, primarily because I do not have a prepared report, and I hope I don't ramble.

- The statement for the Committee on Architecture I think has been completely expressed in the report which

has been turned in to the Commission, but I would like to make one or two points, very briefly again, because apparently I am the only witness who seems to understand that architecture also is an art. I would like to emphasize the fact that architecture as an art has great value in the life of the people of New Jersey and elsewhere. It has, in fact, more value than the other arts simply because most people, all people, come in contact with architecture every minute of their lives. Every situation which confronts them, which puts them inside of a building, puts them in contact with architecture. Consequently, architecture is the business of everybody, and everybody should be concerned with it and I think that rightfully this is a deep concern of this Commission.

Now, there are two points I would like to make in that respect:

Unfortunately, we do have some very bad architecture and mere architecture which forms part of our environment, and I'm not talking about New Jersey alone or its cultural desert. I am talking about the United States in general. And this, we feel, as we have indicated in our report, is due to the fact that the person or persons who have the authority and the duty to make decisions with respect to architecture are not trained to judge between what is good and what is bad architecture, and we have made a point in our report, Mrs. Chairman, that we feel that architecture or the education in architecture in preparation for citizenship is a valid enterprise for education way

down into the elementary grades. It isn't possible for a citizen to exercise his whole right as a citizen unless he is acquainted with the value of architecture and exercises his vote in the direction of good architecture, because that is what causes good environment.

The other point I would like to make is that Dr. Gross in his last - and I am not going to take any pot shots at Dr. Gross - but I just want to say that in the Elizabeth hearing, Dr. Gross of Rutgers indicated that he is a supporter of the arts, and I fully believe that he is. I would like to encourage this on the part of Dr. Gross and would also like to mention to him that the State of New Jersey is one of the very few states that does not have a school of architecture in a state university. There is, in fact, only one school of architecture in the State of New Jersey and that is in Princeton. And with all due respect to Princeton's prestige, it has a very small, although very good, school of architecture. It handles a very small number of students. The result is that, with New Jersey's very great population, our students and our future architects are forced to go outside of the State to obtain their education in architecture. I think this is wrong and I think this is certainly not in the direction of promoting the arts, and most assuredly it is not in the direction of promoting the art of architecture.

I have no more comments here, Mrs. Chairman, but I think that you have heard enough from me for the moment.

MRS. BAKER: Thank you, Mr. Rigolo. We have the report of the Committee on Architecture, which is an excellent

one, and we thank you for your statement.

Are there any questions by the Commission? [No questions]

Important in our musical life, not only in New Jersey but in the country as a whole, is the Westminster Choir College, Princeton, New Jersey, and we are most happy to have with us today the president of the college, Dr. Lee H. Bristol, Jr., and I would like to ask him now to present his statement.

D R. L E E H. B R I S T O L: Mrs. Baker, members of the Commission, my name is Lee H. Bristol, Jr., and I am president of the Westminster Choir College in Princeton.

As a New Jersey citizen who is both professionally and personally concerned about the cultural life of our state, I was delighted to accept Mr. Farrington's invitation to come speak at this hearing on the arts. I could speak at great length on a subject so close to my heart, but I won't. I'll try to be - as secretary Roger McDonough would put it - "blessedly brief."

Congressman Frank Thompson and Assemblyman Charles Farrington have long expressed their concern about New Jersey's cultural life. These hearings, I think, augur well for the future. The very fact that such hearings are being held is probably attributable to the fact that men like Messrs. Thompson and Farrington have voiced their concern in the past and felt something should be done to brighten a bleak though not black state picture.

Some time ago when Messrs. Schwartz and Dietz wrote a song extolling the virtues of the various states of the Union, all they managed to be able to say about our state was summed up in the question: "Aren't you glad New Jersey gives us glue?"

I think this somewhat restrained tribute is emblematic of the attitude of many outsiders toward our state. It certainly reflects the attitude of many critics both outside and in, who have recently spoken of New Jersey as a "cultural desert." We have heard the phrase from educators, journalists, artists, civic and industrial leaders. What's more - and this really hurts! - we have heard this term from neighbors across the Hudson, the New Yorkers who have been doing remarkable work in spreading cultural activities to the grass roots, out to areas where geographic and economic considerations had not permitted such activities before.

Here in New Jersey there are evidences that the "desert" has its cultural oases. We hear of a Garden State Arts Center project, the Cultural Center in Trenton, Symphony Hall events in Newark, McCarter Theatre in Princeton offering a wide range of professional programs to young and old literally at all hours of the day and night. We hear of community concerts, a half-dozen local symphonies, a new chamber orchestra, new theatrical companies, two ballets, and a few community choruses. Our own Westminster Choir, if I may be permitted a brief commercial, periodically serves as a New Jersey cultural

export to the White House or Lincoln Center or about a dozen other states each spring, and was nationally cited by Dean Rusk last year for its role in the State Department's cultural exchange program overseas.

Yes, it is true that New Jersey makes its contributions to the cultural scene, but I suspect any study of the performing arts in New Jersey would show - as did a New York State study in '61 - that cultural activities tend to be centered in just a few more populated centers. What about the many other local communities where people seldom get to see and hear live, topflight drama, ballet, and music? Aren't these the areas about which we want particularly to be concerned?

Many states have begun to wrestle with the problem of how to spread cultural opportunity to a broader cross-section of the population. The Arts Councils of America organization reports a growing groundswell of interest in the development and promotion of cooperative programs to organize, administer, and support the arts more effectively. Where there were 60 arts councils in the U.S. three years ago, there are today 150 operating at the local, state, or national level.

There are now more than two dozen state arts councils, I am told, three-fourths of them less than two years old. All of these state councils have been authorized by legislative sanction or executive order. Many are admittedly still in the early formative stages of development, but at least five states so far have appropriated substantial

budgets for this work: New York, North Carolina, Illinois, Missouri, and California.

I should like to propose that, as an outgrowth of your Commission - and maybe others have done this before me - the State of New Jersey legislatively sanction its own permanent state arts council and appoint to its membership twelve persons of acknowledged ability and experience in the visual and performing arts. These should be qualified people who agree to devote time and effort to the promotion of the arts in New Jersey through this council. These should be workers, not merely prestige names on a letterhead.

Authorization should be given to the employment of a full-time professional Executive Director, the establishment of an office in Trenton, and an adequate, if modest, budget to permit the launching of three initial projects:

(1) Conducting a study of our cultural needs and resources and both the publication and circulation of the report of findings. This study should provide as complete a picture as possible of what has been done in the arts in New Jersey in the past and what talent, physical facilities, and other resources are available.

(2) Acting as a clearing house for information on what is going on in the visual and performing arts in New Jersey. The Council office would wish also to circulate information on such cultural activities in other states as might be feasibly considered for our own. Also, close liaison should be maintained with the institutions of higher education with strong programs in the arts.

(3) Disseminating "how-to-do-it" information to help local communities launch cultural programs in their own areas. It has been suggested that some New Jersey areas are today "culturally deprived" due chiefly to the fact that local leaders do not know the ABC's of how to go about launching a cultural program. During the Tercentenary year we saw eye-opening evidence of what can be done to foster events at the local level when people are shown how to do so and given encouragement to move ahead. The Arts Council office could offer information and advice to local leaders to help them get started.

Governor Rockefeller of New York presented an interesting case history of the New York State Arts Council when he spoke at a conference in Washington last June 18, 1965. I recommend that the published excerpts be read into the record of this hearing and I have taken the liberty of bringing with me a copy of those excerpts to give the secretary.

I also recommend to those who haven't done so yet the reading of "Government in the Arts," a chapter in the recent Rockefeller Brothers Fund Report on the Performing Arts, because it suggests what the role of a state arts council at best can be.

Best wishes to you in whatever you elect to do. Let me know if there are any ways in which the personnel or facilities of Westminster Choir College or the services of its aging president may help you take these discussions a step further.

In the past, New Jersey may have fallen far short in certain areas of its potential in the arts and seemed to certain critics a kind of "cultural desert." But I am convinced that with our advantageous location, our resources, the growing concern of responsible citizens, and - hopefully -

with the leadership of a strong permanent arts council, we may well be on the threshold of a new cultural era for our state. Like yourselves, I came here today because I'd like such to be the case.

Thank you very much.

MRS. BAKER: Thank you. Are there any questions by anyone?

MRS. THOMPSON: I would just like to compliment Dr. Bristol on his very fine statement. I really enjoyed it and it gave us a lot of enthusiasm and cheer, which I think we need.

DR. BRISTOL: Thank you very much. I feel a little frustrated in coming to such an august gathering as this because I know your Commission has done much remarkable work that I am not as up to date on as I should be, but this is perhaps added evidence of the fact that when a commission is made a permanent body there should be a public relations budget to make certain that communication is maintained at the highest possible level. This is an old PR man who used to be in the drug industry.

Thank you.

MRS. BAKER: Thank you very much, Dr. Bristol. I think in the final report you may find some of your recommendations incorporated.

We have with us Dr. Thelma R. Newman who is Art Director of the Union Township Schools. We look forward to having her statement presented to us now.

D R. T H E L M A R. N E W M A N: Thank you, Mrs. Baker, honored Commission and colleagues. Because of this report, we have now added to our very long list of committees yet another one with a long, long name called the Committee on College Entrance and High School Guidance Policy Toward Art. It is our particular problem, and this committee is made up of the chairmen of the Art Departments of the State Colleges, the art supervisors, and Mr. Swanson from the Department of Education. Contributions by three of the chairmen, three supervisors, and Mr. Swanson comprise the contents of this report which I have compiled.

The period following the launching of Sputnik by the Russians was followed by a wave of criticism directed at the inadequacies in education in the fields of mathematics, sciences and later, foreign languages. The national government and leaders of education in these fields vigorously moved to improve and upgrade the quality and amount of instruction in these areas at all levels. The resulting situation was seriously deleterious to the fine arts and humanities programs.

It has now become apparent that this exaggerated swing of emphasis has spent itself and we are turning to a more central position in education, and that the arts are now receiving the necessary support and encouragement of various government agencies.

The evidence of this is found first in the enactment of cultural acts here as well as abroad. On the other hand, it often appears that educational administrators and

curriculum directors are so busy fighting for or against various reforms and revolutionary aspects of the educational system that they seem to overlook the basic factor in education - the student himself, along with his current interests and needs. They neither see the handwriting on the wall nor heed the signs of the cultural explosion that is underway. The National Association of Secondary-school Principals in a statement appearing in "The Art in the Comprehensive Secondary School" declared: "No dichotomy need exist between conventional academic subjects and the arts. All subjects are important in the race for human survival and progress.

"Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programs should reflect a balanced image of social and artistic values. Every secondary school needs to provide well-trained personnel, adequate facilities, definite time during the school day, and broad curricular offerings in the arts for all students."

The time has passed when the school art program at any level serves the personal or vocational needs of only a few students and the decorative needs of the school. It seems that most influential educators read only the literature which they feel they can safely interpret or find personally meaningful. If the subject is art, no notice is paid to it. This must be so, for there is a wealth of material on the subject of the essentiality of art in education, and yet the evidence that it influences educational thought at the

secondary school and college level throughout the country is not notable.

The growing interest shown toward art in culture at large seems to go unnoticed by the designers of educational programs. They are unmoved by the extensive growth of art centers throughout the nation, the overwhelming response to art festivals all over the world, the upsurge of interest in works of art of every type, the growth of museums and museum visitors and the ever-growing market for films and books on art of every period and style. All of this is happening at a time when the world is astir over the spectacular feats of science. It would seem that this is evidence that the humanities are as important to the individual at this time as is scientific endeavor. Clearly, both are needed. Should any area of learning that contributes to growth and well being of the individual be relegated to a minor position in the educational program? And yet it is apparent that the schools are lagging far behind culture in their consideration of art in the curriculum.

When will colleges accept art credit from high schools on the same basis as they insist upon credits in so-called solid subjects? If making a contribution to individuals and culture is what makes a subject solid, then art is indeed a solid subject. Its contributions to creative human development and society as a whole are manifold. A clear understanding of the role of art in life and in education must become a stronger consideration in the current educational

revolution. Art should be respected throughout the elementary and secondary school experience, and at the college level, and the contribution of the visual arts to the area of humanities should be strong and in terms of its real importance.

Despite the fact that leading spokesmen for education, in and out of the field itself, include art as an essential ingredient in the secondary education of American youth, evidence seems to present a rather different picture in terms of actual practice. Beyond primarily exploratory experiences in grades 7 and 8, which meet too infrequently and usually occur in oversized classes, relatively few youngsters seem to be participating in the art programs of our schools.

The factors which are shaping the character of the secondary schools in New Jersey appear to place emphasis on programs heavily loaded with other kinds of experiences. As a result, art is often not given a significant position in the over-all curriculum. We have not progressed very far from the situation where art finds itself in a category of "special subjects," available primarily for those of exceptional ability and interest, and for those who find most other subjects in the curriculum too difficult.

There are 402 junior and senior high schools in the state. Three of these do not provide some art experience in the curriculum. Yet only 15 per cent of the senior high youngsters throughout New Jersey are enrolled. This percentage has remained constant according to a check on

enrollments over a nine-year period. In a 1962 tabulation of junior high schools, 68 per cent were enrolled in the art program. This includes the usually required program for seventh and sometimes for eighth graders. Nine years ago, however, 79 per cent of our students were taking art in the junior high. Percentagewise, it seems that art is not holding its own in the space age.

Art education in New Jersey public schools needs a great deal of encouragement. There are many schools all through New Jersey where boys and girls participate in fine programs,- fortunate ones like ours in Union Township where we have 13 competent art teachers in a community of 50,000, with 10 schools. For these we can be justifiably proud. However, only a small portion of our secondary school youth have any direct contact with art. In the elementary schools only about half as many art teachers are employed as there should be, and many who are now employed are responsible for far too many children to be effective. Our communities are under great financial stress as they attempt to provide a complete education for their children and the arts are frequently the curriculum area most quickly compromised at budget-cutting time. School systems need greater encouragement and motivation to give the arts their proper place in the schools.

One of the most significant deterrents to college-bound young people who desire to elect art in secondary schools is pressure to meet college entrance requirements.

Typically, college entrance requires up to 15 or 16 Carnegie units. This controls a large part of the student's time in high school - up to 4 periods a day for 4 years. In many cases, some college-bound students have no room for elective choice. The one or two remaining periods should be free for elective subjects, including art. However, the college-bound student may feel he has to forego art in order to take more and more academic subjects to strengthen his position in the competition for college. This tendency to go beyond college entrance requirements robs the elective area. It robs some very able students of electives they should want and have.

Secondary school guidance strongly advises our young people to take "solid" academic subjects, negating the principle of free choice. The same thing happened to my son the other day in a very fine community. The college bound, therefore, are siphoned away from areas of their choice, leaving a very high proportion of tomorrow's leaders without any significant art experiences. Indeed, students attending elementary schools in some parts of our state, many parochial schools and some private schools, have never had art experiences directed by trained art teachers.

This cycle is repetitive and stultifying to the full development of our progeny and, from a larger view, to the cultural development of our community, state, and indeed country. And this is not just a local problem.

Now, in this report I have documented statistical material from different parts of the country, but I don't

want to bore you with all these numbers but it should be noted here for the record. Instead of reading it to you, I'll give you some highlights.

In our country's large schools, there was an 11.4 per cent decrease in art enrollment. This correlates with our statewide decrease. There was a recent law that was enacted in June 1965 in California that has replaced music and art in the curriculum, grades 6th, 7th and 8th, with foreign languages - the study of foreign languages. And, of course, this is oppressive because there is no room for them to take art unless there is some special situation that permits it. Another point - 46.4 per cent of schools in one of the studies have no students at all enrolled in art. In one survey, a number of responding principals noted that even though art was an accepted subject, requirements in basic subjects were a limiting factor on how much art the students could take.

In another survey conducted by New York City's Department of Art, a sampling of 352 colleges responded throughout the nation, and only 68 per cent of our colleges will accept art credits for admission equally with other subjects. And in a follow-through of this research, we found that even this percentage had serious qualifications. Requirements for a minimum of at least 12 academic credits were very clearly spelled out in almost all colleges and universities except some of the "Ivy League" institutions. In the latter case, art training was clearly stated as important a requisite as other academic subjects, but this was just in a handful of

colleges.

Some typical responses:

"Please be advised that we accept Carnegie Units in art as electives only," or, "When work in art appears on the transcript, it is acceptable, but we would not expect a course in art to replace one of the 16 basic units." Another, "...we do not accept Carnegie Units in art for admission. We consider courses in the field of English, social science, mathematics, foreign language and science as major areas of study on the secondary school level." This is just a sampling of recurrent responses. Can you see why our college-bound youth are discouraged from taking art?

The majority of our committee recommends:

One year required art and music appreciation in our high schools for all students.

A concerted program between art and guidance to clarify difficulties.

A statewide program coordinating with our colleges and universities on redefining college admission requirements.

High schools encouraged to offer full programs of art; art courses of 5 hours a week giving a full Carnegie Unit. This is not the usual case. An art course might be just two hours a week with half credits or something like that.

If we are requesting concert halls, galleries, museums, lecture programs, exhibitions and so on, how many adults of our exploding population will have culturally-developed taste and art-motivated interests to support these programs in the future? How many of our adults will have developed enough skill

to competently participate in some aspects of art in our future promised leisure time? How much longer are we going to experience the great lag between good designing and the consumption of well-designed products? Art educators as taste makers are waging a tread-mill battle. Experience in aesthetics that we offer is miniscule compared to the forces of conformity toward poorly designed buildings, furniture and household products.

Art education has too long been relegated to the unimportant; too often considered a frill. We must consider what happens at the "grass-roots" of education. Whatever requests are made in cultural areas for adults is fruitless picking if the very young are not exposed to enough art experiences. One of the most depressing modulators here is our guidance program and commensurate college entrance pressures.

MRS. BAKER: Thank you, Dr. Newman. Are there questions from the Commission?

MR. MC DONOUGH: Do you have the other statement?

DR. NEWMAN: Yes. I have a statement from Dr. Raichle. She wasn't able to remain. She is State Cultural Arts Chairman of PTA.

MRS. BAKER: May we file that with our other reports?

DR. NEWMAN: Yes.

[Statement of Dr. Elaine L. Raichle, Cultural Arts Chairman, New Jersey Congress of Parents and Teachers, can be found on page 155 of this transcript.]

MRS. BAKER: Those were two individuals who were to have appeared this morning.

I would now like to ask Mrs. Mary G. Roebing to give

us her statement. We all know Mrs. Roebeling as someone deeply interested in the arts of our State and know the work she has done, especially for Trenton.

M R S. M A R Y G. R O E B L I N G: Thank you very much, Mrs. Baker.

Members of the Art Commission and representatives of various activities in connection with the art movement in the State of New Jersey:

I would like to begin by applauding the New Jersey Cultural Center, with its museum of fine arts and its library and its many facets. It is a magnificent contrast to that period back at the turn of the century when the artist, Charles Dana Gibson, was fighting to open the doors of art museums on Sunday - the only day in the 72 hour work-week left to the working man and his family to come in and see the great masterpieces and works of the artists.

I am sure that a great deal has been covered in this hearing and I am terribly sorry that I could not be present if for only my own enrichment. I do want to talk briefly though on a phase that I am particularly interested in and I believe has been somewhat neglected to date, and that is, the audience or the general public, including the adults and the senior citizens as well as the school children and the educational programs. It is a cliché to say that we cannot have great art without great audiences. We know that for hundreds of years Italy, which is far from being one of our wealthiest countries, has constituted one of the world's richest audiences

for both music and art.

Just as Charles Dana Gibson was concerned with the museums being made available to the working people, I am concerned that art, and fine art, should be made available to not only the American audience, which it is, but to the New Jersey audience, right here in Trenton. And here for the purposes of brevity, I will confine my remarks to the discussion of paintings.

Several months ago in the New York Times, John Canaday - and I believe you will concur that he is possibly the best and most able of our critics - headed a review with the plea - Come back, Michaelangelo, Come back! The basis of his protest was that, having attended a season of second-rate art shows, when he was confronted with some of Michaelangelo's magnificent drawings, he just had to readjust his sense of values to appreciate them.

What, he asked, must happen to the viewer who is constantly exposed to nothing but mediocre art - just what? - he asked.

We know that New Jersey has a concentration of artists of very high calibre, possibly second to none in the Nation. And I may say - and I am not attempting to discourage amateur art, just so long as it is recognized as such, - I know it can supply great personal satisfaction. But when a critic of the stature of John Canaday focuses protest on the excess of second-rate art exhibits, then I think the situation must be recognized for our Cultural Center, both for the sake of the audience and the serious, disciplined, dedicated artist who is, too often,

lost in the deluge.

I might note that for more than thirty years I have been assembling works that I consider are works of art. I would like to say - and I am very proud to say - that I have one of Mr. Shahn's. I have some Thomas Sully. I have some Gilbert Stuart - Joe Jones and Picasso - just to mention a few. Many of these have been exhibited both at our institution and here in the city, as well as in other institutions outside the city. In addition, our public relations program includes frequent exhibits of the work of recognized artists, and the public is always welcome and we have been encouraging this for a period of twenty-five years, so it is not new with us.

Since this is the Commission for the Study of Fine Arts in New Jersey, I am suggesting it be especially concerned with - what to me are the basic elements - not only fine art, but the audience, and how to get them all together.

Now in this morning's Wall Street Journal, our able President Johnson said that in this Great Society's program, he hopes that there will be a pilot city or example in connection with the activities of the Great Society and I would recommend that we use the New Jersey Cultural Center as a pilot job for the capitals of the whole 50 states, whatever we do with it, so they could come here and witness what we have done to carry on the program of the Great Society of culture, education and the beautification of our State and be number one in this. Now while it is true we may not be able to acquire the great magnificent paintings which have already been acquired by the greatest museums in the world, those that we have here in this

country, I believe that we might have a reference library for the students, for the educational department, that could be maybe second to none that has been somewhat neglected in the library department, that would have as its object and be pointed toward the reference of art in all its phases.

Certainly we have the greatest opportunity since we are the third most historic city. We are well in advance with our Cultural Center over many of the other states in the United States and we have the background of education and ability among the people within this State that I consider second to none to bring this into being. Thank you very much.

MRS. BAKER: Thank you, Mrs. Roebling, for your contribution.

Are there any questions from the Commission?

[No response.]

We have with us Mr. Edwin Rosskam, who is a member of the Board of Education of Roosevelt. Mr. Rosskam --

E D W I N R O S S K A M: My name is Edwin Rosskam and I live in Roosevelt, New Jersey.

The Board of Education of the Roosevelt Public School has delegated me, as one of its members, to tell you about a problem that is serious not only for our small town, but for the State and even the Nation.

In the Roosevelt Public School a large fresco painted by Ben Shahn in 1938 under the auspices of the Federal Government is in danger of immediate deterioration and potential disintegration. It has developed serious settling cracks which are

spreading steadily and which, if not repaired in time, may eventually destroy it.

The mural depicts the struggles and achievements of immigrants similar to those who settled in Roosevelt, which was called Jersey Homesteads in its early days as a resettlement project during the depression. Many of us in town may have come to take the fresco for granted. This is what happens when you live around the most vital work of art long enough. It becomes like the trees and the sky, part of the environment. But especially to our kids the huge image is more important than we or they may realize. It makes them aware of its story, which is often the story of their own parents or grandparents and of the contribution of these men and women to the history of their state and their country. The children learn who they are and what their community is, and they learn to take pride in their roots. Certainly they benefit from their daily exposure to an original work of art.

A steady stream of visitors somehow finds our out-of-the-way village just to see one of the important relatively early works of art by Ben Shahn. The mural has been reproduced in books, magazines and several TV programs, one of them by the British Broadcasting Company which sent a movie crew all the way from England to the town of 225 families where Shahn lives and where the mural is located. There is no question of the historic and cultural value of this fresco. Its financial value is more difficult to establish. Since it is painted directly on the wall, with its colors mixed in the very plaster, it cannot be removed: Therefore, its insurance value of \$27,000 is even

more meaningless than the price quotations on more mobile easel paintings that fluctuate in the artificial rises and falls of the national and international art market. The fact is that the painting is irreplaceable and now it is in danger.

You may well ask: Why doesn't the town of Roosevelt have the fresco restored?

The answer is simply that at the present moment our community is not in a position to afford it. The repairs are neither simple nor cheap. It seems that the repair of the cracks which result from the settling of the building can be undertaken only by an expert in the field. Such experts are rare and charge accordingly. Several years ago, when the cracks were smaller, an unofficial estimate by one of these experts placed the cost in the neighborhood of \$3,000. What it would be now we do not know exactly. But we do know that it will be higher than we could afford at this moment.

Why? Let me explain. I need hardly tell you that in New Jersey a community of 225 families, with only one very small factory to help carry costs, has a hard time paying for its own school. In Roosevelt our school takes up more than 2/3 of the municipal budget; and this with the highest tax rate in the whole of Monmouth County. Even so we have only this year achieved the State minimum in teachers' salaries; and only this year - next month in fact - will we have painfully accumulated a reserve sufficient to allow us to ask the community to approve the building of two new classrooms we have needed for many years. At present we still do not have as many classrooms as we have

grades, and our kindergarten children twitter and sing and chatter in the drafty lobby right under the gigantic figures of Einstein and Steinmetz. Whether the community will approve or disapprove our school addition is not so much a measure of our pride in our school, which we definitely do have, as it is a measure of the majority's ability to bear an increasing financial burden.

As you can see, the coming year is not a good one to try to raise the money in Roosevelt to fix the famous mural in the school we can barely afford to keep going. But the cracks won't wait. And so we want to talk to you.

It is, we understand, the purpose of the Commission to Study the Arts in New Jersey to develop and recommend policies designed to improve the climate for the arts in our State. Surely the Shahn Fresco in the Roosevelt School is not the only threatened work of art in New Jersey. There must be many others, especially as the Commission includes among its concerns such arts as sculpture and architecture. Right in the neighborhood where I live an architecturally admirable Quaker meeting house has been quietly collapsing over the years until today there is little more left than some fractured walls and a fallen-in roof. We strongly urge the Commission to recommend that funds be made available for the conservation of the artistic and cultural heritage of the State of New Jersey. We hope that these funds can be provided rapidly and that they can be expended without too much red tape. After all, conservation is a recognized principle in practically any field

except the arts, and has long been accepted as one of the responsibilities of government. It is our suggestion that a way be found to aid communities in the preservation of works of art, especially works with a reputation and a value transcending the narrow community limits. In many cases, we are sure, the communities by themselves simply cannot afford the costs involved; but the loss, in the event of destruction, will have to be borne by the whole state and the whole nation.

Here are some pictures of it. [Mr. Roskam submits pictures.]

MRS. BAKER: Thank you, Mr. Roskam - a moving plea for conservation. Any questions? [No response.]

Thank you again.

I now come to our next witness, Dr. Morris Saffron. Dr. Saffron has been a member of the Committee on Collections and is himself a well-known collector.

D R. M O R R I S S A F F R O N: Thank you, Mrs. Baker and members of the Commission.

I know we are all assembled here with one purpose in mind, to find some way to fill the cultural gap which has made New Jersey, one of the oldest states in the Union, at the same time one of the poorest and most backward in its cultural and artistic heritage. If we compare ourselves in regard to public collections with sister states of similar size, such as Connecticut or Massachusetts, we must literally and figuratively hide our heads in shame.

There are historical reasons why this unfortunate

situation developed. For many years the two Jersey's, East and West, were hostile strangers, often at odds and with different philosophies of life and the functions of government. Even today, the industrial North and the agricultural areas further south find ample room for antagonism. Another reason for our sluggish interest in the arts is the geographical location of our State. Across the Hudson and the Delaware lie the two great cultural centers of New York and Philadelphia where anyone who has the leisure time or interest has ample opportunity to slake his thirst for music and the fine arts.

The result is nothing less than appalling. The fifth most prosperous state in the Union can boast of only four museums really worthy of the name, namely, at Newark, Montclair, Princeton and now Trenton.

Now you cannot have museums without first having devoted collectors, people who with loving care have accumulated objects of taste and virtue. We have only to mention such great names as Morgan, Kress, Altman, Frick and Mellon to realize how impoverished our museums would be if these people had not been motivated with the zeal of collecting.

New Jersey also has a few examples of great collectors. Dan Fellows Platt left his great collection of paintings of the Italian Renaissance and of drawings to Princeton. Eugene Shaeffer left his class book collection to Newark. The unsurpassed Tibetan collection in Newark was formed by Suydam Cutting and is now one of the glories of our State. Another great collection of which New Jersey may well be proud is the Frank I. Liveright collection of coins which is now also

at Newark.

On the other side of the coin, many fine collections have been dispersed or have left the State simply because their owners felt that there was no adequate place where their prize possessions could properly be shown and be taken care of. This flow of fine collections from New Jersey must be stopped.

The Collectors Committee felt strongly that private collectors who are often reticent about their holdings should be encouraged in every possible way to show their possessions either in established museums or in travelling exhibits to be shown in schools or historical societies.

The Newark Museum pioneered in this as it did in many other things, holding a series called "New Jersey Collects."

I was very happy to hear Mrs. Roebing speak just before I did because I think she represents an example of New Jersey collectors of the future and I agree with her that even though we may not be able to show the greatest examples of the old masters, many of which have already been deposited permanently in our large museums, still we can display examples, perhaps minor, but at least original. I feel that exposure to one original work of art is much more valuable than exposure to hundreds of prints or reproductions.

Now whoever guided the destiny of the Commission on the Arts felt that there was room for a subcommittee called the Collectors Committee. But they decided in their wisdom that painting and sculpture should not fall within the scope of this Committee. This I believe to be an error. There are

many people who collect widely, not in specialized fields. The man who collects drawings may also collect pottery. He may also collect furniture. He may collect in other areas as well. So in any permanent Commission, I believe that this arbitrary division should be eliminated. As far as I am concerned a small bronze by Benvenuto Cellini is as important a work of art as a large painting which covers yards of wall by some unimportant master. The size of a work of art has no meaning as far as its intrinsic artistic value. A small medallion by Wedgwood and Bentley may be a greater work of art than an enormous piece of sculpture by some obscure artist.

I would like to congratulate the Commission on the work it has already done. The need in New Jersey is great, much greater than in many of the other states aside from the deep South, because even in the Midwest, states which were not in existence when New Jersey was one of the original states of our government have fine institutions and museums for the display of works of art. The need is great. The Commission has done a laudable piece of work so far. I am delighted to have been asked to work with even one of the subcommittees and I shall be very happy to do anything that I can to encourage the work of this laudable organization.

MRS. BAKER: Thank you very much, Dr. Saffron.

Are there any questions? [No response.]

Mr. David Kosakoff is here, I believe, and has asked to testify. His name is on the list. I guess he is not here.

Mr. Louis J. Grimaldi, President of the Trenton

Symphony Orchestra.

R. CHARLES JESTER, JR.: Mrs. Baker and members of the Commission, ladies and gentlemen:

My name is R. Charles Jester, Jr. I am executive vice president of the Greater Trenton Symphony Association, which I represent today. Unfortunately, our President, Mr. Louis Grimaldi, was called away on very urgent business and couldn't possibly be here.

I know that you have listened to many people today. Therefore, I will make my presentation very brief.

The Greater Trenton Symphony Association is one of the oldest in the country and we are just about to launch our 44th consecutive season shortly.

We provide cultural music, vocal, terpsichorean arts for Mercer, Burlington and western Monmouth Counties.

We also provide a means of employing the talents of everyone with competent musical capabilities in this area.

One of our greatest prides is the fact that we provide the vehicle for exposing our youth and our senior citizens alike to fine musical arts of all kinds, and we set a high standard for musical endeavors in the communities we serve.

The Greater Trenton Symphony Association has a commitment to help students with ability in our area through scholarships.

However, budget limitations naturally reflect a limited number of concerts. We must stay solvent, but we do have plans to expand our activities in order to expose more of our people to great music from our own performers and from

many great artists whom we import, many of whom are world renown.

We constantly endeavor to raise enough funds to make it possible to send our orchestra into some of the nearby, smaller communities and especially to the high schools. Each season our officials set new goals of concertizing for all of our high schools, but lack of funds invariably curtails large parts of this effort.

We know there is a growing interest in the musical cultures all over our area and throughout the country because in the last three years particularly in our area the number of inquiries for tickets has doubled and tripled. In order to place symphony tickets within the reach of everyone, our rates are low and even when we sell our entire house, there is not enough money to pay all of our expenses.

We think the fact that over two thousand people from the area attended the opening of the new Cultural Center last Sunday is an indication of the widening interest in cultural arts of all kinds.

We believe our orchestra is the best in New Jersey and one of the fine orchestras of this country. We have a nucleus of full-time professional musicians and a periphery of hand-picked performers. We are always trying out new musicians to improve our orchestra and our standards and provide symphonic experience for all who are capable in our area.

Surely our symphonic activities project a fine cultural image for our State's capital city. We compliment the State's Cultural Center and we do feel that we temper the appearance

of heavy industry and large business.

We hope that there is more that we can do to help your Commission.

Are there any questions?

MRS. BAKER: Thank you very much. Any questions?

[No response.]

Mrs. Barbara Gardiner. Will you please give your affiliation too when you introduce yourself.

M R S. B A R B A R A G A R D I N E R: Mrs. Baker and members of the Commission: My name is Barbara Gardiner and I have lived in Cherry Hill for the past seven years. I am a housewife and mother. I have watched the growth of my community in every area. I believe that the cohesive and meaningful part of the life of any community is an active and vital cultural center.

My qualifications may be nebulous. My interest is very strong. In fact, the only way I could get here today was to find four different baby sitters for my five children.

I have appeared on the stage and have been active in a large number of theater groups throughout the country.

What we need is a community theater in the greater Camden area to provide a means for local talent to participate in a wide variety of the performing arts, including stock and repertoire productions, experimental theater and children's plays. This cultural center would function as a true civic theater and would be governed by an elected board of trustees representing many facets of the community. The program would

be geared to meet needs of the community with such things as children's plays, experimental theater, discussion groups. The number is immaterial that I list because the need is strong enough to make the establishment of this center for only one of the many purposes for which it could be used an absolute necessity. We need this to help emphasize the growth and vigor of South Jersey.

The group which I represent is the Actors' Guild. We were a travelling theater group and for three years we were in demand for our excellent children's theater, not only in our own Cherry Hill, but North Jersey wanted us, Philadelphia wanted us. We completed our tour at the Academy of Music in Philadelphia before thousands of children. But why do we have to go to these places? Why do we have to take our theater outside of Cherry Hill? - Because there is no place in South Jersey. We store our scenery in a garage and rehearse in homes.

Cherry Hill has a growing population of more than 40,000 citizens, most of which represent transients from all over the country - Omaha, Tulsa, Minneapolis, Cleveland, Washington. These are all strong and vital ports of communication. These people arrive in South Jersey and they ask for our civic theater, our cultural center, where they and their children can participate. It isn't there. It just isn't there.

We have heard that colleges might have the answer. Perhaps colleges alone cannot meet the need. With the tremendous interest in adult education shown by the increase in registrations at night school, it is obvious that we are at the height of a

cultural renaissance throughout the country. Active centers for adults are not available in South Jersey. Our citizens ask, "Is there a place we can go?"

I came here this afternoon to express a vital need and offer a possible solution. The population of South Jersey is now large enough to support and necessitate a cultural center. Cherry Hill itself supports the need of a civic theater. It would not only be for people like myself. The theater is a means of expression, of communicating social philosophy and thought as well as pure entertainment and it would be education for the young. Our children would be exposed to live theater and we would leave them pride in a heritage.

The solution - We would like to see a program on the share basis, the community paying its part and the State possibly matching funds. Another idea might be setting up a team of specialists under the Ford Foundation for one year or so so we could have qualified guidance. This would prevent waste and prove most practical and profitable.

In closing, I use the word again "necessity." A cultural center is a necessity in our community. It isn't the ruffle on the skirt or the lace trim, it is a part of the fabric. Without this, there is something missing and what is missing may be that intangible thing that makes life meaningful. I know that New Jersey will forge ahead for an identity in the cultural arts program. Thank you.

MRS. BAKER: Thank you very much indeed for your statement.

Mr. Marvin R. Reed, Editor of the New Jersey

Educational Journal Review - Is he here?

M A R V I N R. R E E D: Mrs. Baker, members of the Commission, ladies and gentlemen: As editor of the NJA Review, I am pleased to represent the 54,400 members of the New Jersey Education Association, to express an educator's concern to the encouragement of the arts in New Jersey. Almost all teachers are committed to the proposition that music, art and similar subjects are fundamental in the education of American children and in the continuing education of adults.

We have long recommended that the fine arts be given equal consideration and support with other basic subjects. In a well-balanced school curriculum, the arts belong side by side with such other important subjects as mathematics, history, languages and science. It is important that pupils as part of their basic 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.

New Jersey is to be highly praised for not following the tendencies seen in several other states where pressures on educational policy-makers have all but eliminated the fine arts from school programs. Through categorical financial aid plans and, in some cases, by legislative fiat so much emphasis has gone to more favored subjects that time in the school program for art, music, and other forms of artistic expression has been drastically curtailed.

The enduring creations of man's imagination, represented

in the fine arts, must always be an essential element in a liberal education. The school curriculum must be flexible enough to encourage the artistic aptitudes and interests of students. We cannot say that the fostering of artistic appreciation and artistic talent is a less important part of the school's responsibility than the training of the scientist or the businessman.

To the extent that federal and foundation school aid programs emphasize the sciences, mathematics, the social sciences, and foreign language study, it is to be hoped that complementary effort on behalf of the fine arts can be stimulated through state and local resources.

Teachers are well aware - as I am sure are the members of this Commission - that the teaching of artistic appreciation and the development of artistic talent is not a simple process. Proximity to cultural pursuits is not enough. Artistic understanding and discriminating taste require more than frequent viewing. Awareness and understanding develop through direct involvement and direct instruction.

Therefore, the aims of this Commission and the aims of educators will be enhanced simultaneously to the extent that public support of the arts can concentrate on those artistic endeavors that involve large numbers of people as performers and creators not merely as spectators. The discovery of otherwise unrevealed talent is only one of the effects of such participatory activities. For the greater number, such direct involvement reveals the basic elements of the art by which many learn to admire the excellence of those few who

are truly gifted and creative.

Furthermore, all should recognize that a genuine understanding of the arts is dependent to a considerable extent on intellectual effort - on a fundamental knowledge of the structure, technique, and precedents behind those creative endeavors that have earned critical acclaim.

Providing enjoyment is a valid activity of performing groups, but to be worthy of public support this function should not obscure basic educational objectives -- the development of greater artistic understanding, and a more knowledgeable sense of discrimination for the citizens of our State.

These objectives of public policy can best be achieved to the extent that public agencies work in harmony. Aid to our schools and colleges should extend instructional opportunities in the arts. Aid to museums, concert halls, and theaters should extend active, participatory artistic experiences for those enrolled in school.

Let me cite but a few of the already existing cooperative ventures which suggest ways in which public support may be able to widen opportunities for New Jersey school children and citizens:

1. The New State Museum - The State's new Cultural Center is not a sterile viewing hall for New Jersey artifacts, but is a second classroom for students of all ages. Building on its limited but excellent past, the Museum has a heavy educational orientation. Visiting students not only look, but participate. Group visits will be carefully planned with specific educational outcomes projected. A wide variety of

real specimens, models, audio-visual devices will fuse into a total - and truly overwhelming - experience. Exhibits of art will be supplemented by auxiliary explanations of technique, media, and other contributing factors in the art of creative expression. On occasion, visiting students will do more than view; they will themselves create and perform.

This concept of a museum as a place to participate, as well as view, is one that can be extended to other cultural centers as they develop around the state. It is to be hoped that this Commission is envisioning a future in which public support is given to the development of similar area centers as well as to mobile units and services emanating from our promising new State Museum.

2. McCarter Theatre - The highly successful McCarter Theatre Repertory Company is one of several in the nation hailed by educators for fusing the performing arts with the educational program. Student exposure to live drama - not simply motion picture or televised adaptations - has revolutionized the teaching of this form of literature. Though most of the credit must go to the initial and generous private support of Princeton University, this project's success suggests the possibility - through public support - of establishing similar repertory activities at other collegiate centers in the State and reaching still larger student and public audiences.

3. The recently established resident Contemporary Chamber Ensemble at Rutgers - The Rockefeller Foundation grant to establish a resident chamber music group at the State University in order to promote the playing and composing of

contemporary music suggests further ways in which our public institutions might increase public understanding and appreciation of the most advanced levels of creative expression. Other publicly supported colleges are beginning to include similar distinguished artists among their faculties. Greater support for an "in residence" program bringing accomplished writers, poets, musicians, and artists to our public institutions of higher education - including our newly-formed county colleges - should be considered by this Commission.

4. The Glassboro State College Summer Music and Arts Camp - In recent summers, the faculty at Glassboro State College has been encouraged by the State Board of Education to combine their talents in offering intensive summer experiences in the arts to high school students. Not only do such young people have an opportunity to be inspired by talented professors from the college staff, but they are able to concentrate in developing their abilities far more intensively than a normal school program might allow.

Support of cultural pursuits on such a high level might well be extended by encouraging the use of other public facilities in other parts of the state and by grants to talented but needy youngsters who might not otherwise be able to participate at their own expense.

Opportunities for similar cooperative educational and cultural efforts are many.

In conclusion, let me review these points. The arts are a vital part of our way of life. They deserve public support. Those projects most worthy of assistance are:

1. cultural activities which represent cooperative effort between educational and cultural institutions - assistance for artistic programs in schools and colleges and for educational programs in museums, concert halls, and theaters;
2. cultural activities that represent more than simply the witnessing of artistic endeavor;
3. cultural activities that encourage widespread individual participation in creative activity; and
4. cultural activities that involve direct instruction in theory, skill, and history of the arts.

By emphasizing such priorities, New Jersey can make rapid advances in its cultural advancement. Both school programs and the arts can be enhanced; and the public interest can be well served.

Thank you very much.

MRS. BAKER: Thank you, Mr. Reed.

Mr. Louis Dottini, playwright, actor, composer and musician.

L O U I S D O T T I N I: I wish to thank this Commission for what I consider a very high honor to be able to speak before you.

I started, shall we say, in the arts when I was 15 years old with the Trenton Symphony as a violinist and I started at the very beginning of the Trenton Symphony. I remember very well the people that started the orchestra, Mr. Robert V. Jannelli and Mr. Hagerdorn, and this was in 1929.

The comments which I wish to make will concern what

I think the colleges of the State of New Jersey can do to help out.

The State Teachers Colleges of New Jersey a few years back took the word "Teachers" out of their names and called themselves officially just plain State Colleges obviously to give the impression they are not just Teachers' Colleges. Yet, every student who wishes to enter a New Jersey State College is asked to sign a promise certificate that he will hold himself ready to teach in the public schools of New Jersey for the first two years immediately following graduation. This policy seems hypocritical.

A student wanting to enter a State College, but not for teaching, and who cannot afford to go out of State is put in a very embarrassing position and is tempted to lie to receive an education.

Montclair State College has one of the best Drama and Music courses in the State. If a student wishes to study there to become a professional actor or musician, why deny him his education just because he doesn't wish to teach! There is no shame in wanting to be an actor, director, playwright or composer. These are the people with dreams and ideas who produce wonderful music and plays. Don't make it difficult; give them a chance. Please, no promissory notes. May I recommend that this policy be discarded at once. It is, in my opinion, restrictive education and not in the best interest of the State.

I have noticed that colleges have a tendency to become little kingdoms of their own and keep within themselves

living in a world of theoretical ideas and conclusions.

Colleges should share their ideas and talents with the community - get the teachers and students into the real stream of community cultural life. The community will profit and so will the colleges, especially through the arts, the international languages which need no words. Everyone will get to know each other better and I'm sure everyone will find it rewarding and refreshing.

So many people have been asking and speaking - and I am glad I was here - about having theaters and so forth. May I point with pride to a successful program of this type by which the City of Trenton and the surrounding communities have been enriched - namely, the Trenton Theater in the Park.

As Chairman of the Performing Arts of the Trenton Tercentenary Commission, I originated the Theater in the Park with the wonderful cooperation of the Commission, Mayor Holland, Mr. Faherty, and Rider College.

I saw the work of a genius, and I do not use this word lightly since I have been in this business of show business for 36 years in various forms, and this genius is Professor Lee Yopp. I saw one of his productions at a Rider College show. I approached him at once and asked him if he would bring his theater to the City of Trenton. He said, "Yes," for which I was very happy. That's how the Trenton Theater in the Park began which involved so much hard work and problems which I won't go into now and some real humor too. But the wonderful cooperation of the city, the College and the Commission made it possible for it to succeed.

The Theater has been in existence for two years. Over 150,000 people have seen the marvelous performances. Close to 100,000 people were admitted free.

This year over 175 community and Rider College people were working and learning together and made it possible to bring magical theater to the people, some perhaps had never seen theater before because they never had the opportunity or the price.

I think Lee Yopp, the City of Trenton and Rider College have set an example which communities throughout the State can follow. They deserve an award of some kind for bringing fine theater to the people and enriching their cultural life.

Lately I have noticed a danger sign on the cultural horizon which, in my opinion, can only lead to failure in public cultural events. The sign I speak of is the black tie affairs. These cultural affairs are usually always out of reach of the people of modest means who would like to attend.

Let us not kill culture with the sign of the black tie. Thank you.

MRS. BAKER: Thank you very much, Mr. Dottini.

We have four more witnesses to be heard and time is running along very quickly. I would like to ask those who are to testify, if they can possibly, to summarize their statements for us so that we can adjourn by five o'clock.

Miss Veronica Cary, Director of the Trenton Public Library, is next.

M I S S V E R O N I C A C A R Y : Mrs. Baker and

members of the Commission: It is indeed a pleasure to have this opportunity to speak to you this afternoon and to assure you of the vital interest that the New Jersey Library Association, of which I am President, has in the work of this particular Commission.

As part of their function, libraries have long been the repositories for the recorded thought of mankind. In every field of knowledge, in every expression of artistic endeavor, the library has been alert to collect and preserve. But we do much more than this because the records of civilization and culture are also the foundation from which new ideas, new things and new expressions develop.

Today there is an ever increasing activity in the arts. This activity brings with it a demand not only for opportunities close to home to see pictures and plays, to hear music and poetry, but to read books. Books can explain and enlighten and in addition are themselves works of art and occasionally and mostly the instruments of aesthetic enjoyment.

We find then not only those who are engaged in the creative arts, but those who, with their leisure hours society increasingly provides, form the appreciative audience for them, are the concern of the public library.

Today the library functions as an agency for the continuing education of all of our citizens. We provide pictures, music scores, sheet music, song books, phonograph records, films, slides, plays and poetry. We conduct lecture series, dramatic readings and discussion groups. But this ideal of service applies to just a few of our citizens because in the State of New Jersey

this opportunity is not equally available to all of our people.

We have in the Association recently completed a stock-taking of all of the resources of New Jersey. It is the kind of inventory that has never been done in our State before nor in any other state for that matter. We have surveyed and we have scrutinized every library in the State. We know where we are and we know where we would like to be. To supply the kind of service that our State needs is going to take far more money than is available to citizens at the present time. This is one of the things in which we are vitally interested because - and I will quickly do what you ask - better libraries throughout our State will support and extend any program for the arts. Books can give the stimulation, the enthusiasm, the understanding, to build even more appreciative audiences in the future. Thank you.

A copy of this will be filed with your Secretary and I also will make available to the Commission our 64-page report.

MRS. BAKER: Thank you very much, Miss Cary, for pointing out to us the importance of the role of the library.

Mila Gibbons, Director of the Aparee School of Dance, in Princeton.

M I L A G I B B O N S: Mrs. Baker and members of the Commission: I have a very bright picture to present because I represent the field of dance and the field of dance is very lively. Things are going excellently in New Jersey. We

have some good schools. We also have even a professional ballet company situated in Newark called the Garden State Ballet.

I will summarize very briefly because I can say in one sentence what I have recommended on the two committees on which I have been sitting, the Theater-Dance Committee and Dance and Education.

Teachers speaking to me and dancers speaking to me have asked me to say that they highly recommend that New Jersey establish a State Theater for a State Opera Company, Theater Company and Ballet Company, and that there also be established a High School of Performing Arts in New Jersey. Thank you very much.

MRS. BAKER: Thank you.

Mrs. Judith Papier, Chairman of the New House Committee of Pennington Players. Is she here?

MR. GONZALES: I am here in her place.

MRS. BAKER: Very good. Will you come up to the microphone, please.

J O S E G O N Z A L E S: Madam Chairman and members of the Committee: I am Jose Gonzales, President of the Pennington Players.

In my quick trip down here, I seem to have lost the essence of what I will be saying, but it is not hard to recall.

Our main problems at the present time are problems similar to most of the theater groups in the New Jersey Theater League. We have difficulty, if we own our own property, in paying taxes, maintenance expenses and insurance. If we had

some help in these areas, I think we could do a very good job.

At the present time, the Pennington Players has 102 members. We put on two shows a year. We have a children's theater which appears before a minimum of ten schools in the Hopewell Township area. We put on a summer production at Washington Crossing Park and in addition have a junior players' show during the summer.

We have no home of our own at present. We would like to have a home because it is difficult in scheduling any production through the schools and the churches. It is also expensive. We are presently planning to build a new theater. These plans can only come to reality through the help of the township. We need the township's help to give us the land where we can erect a theater. We are willing to raise the money. We feel we can raise the money. But it would be difficult for us to maintain the operating expenses. Therefore, we want a cultural center in our area, one that not only the Pennington Players would use, but the many cultural groups who are now without a home because it has been necessary for the School Board of Hopewell Township to make a definite policy on renting. It costs \$45 for an evening, \$50 if a production is done in there.

There are many art groups in this area, among which are the Woosamonsa Art Club and choral groups, who could all benefit by an arts center which we are trying to construct. We are sure we can raise the money to do this. We would recommend to this Commission that the New Jersey Theater League's

groups like our own would get some help in the way of maintenance costs and taxes, especially property taxes. We would pay as much as an industry in the area. This makes it very difficult. Then we have insurance and liability.

We have made a study across New Jersey of the different theater groups. Most of them, although they felt it was a moral obligation to carry insurance, could not do it and still put on productions. I have those which I can present to the Committee.

Thank you very much.

MRS. BAKER: Thank you, Mr. Gonzales, for telling us of your work.

Michale Lenson is well known to us as an artist and also as an art critic of the Newark News. Mr. Lenson, will you come to the microphone.

M I C H A E L L E N S O N: Madam Chairman, I think it will take less time for me to read it than to summarize it.

I am Michael Lenson, painter, instructor at the Montclair Art Museum and, for the 11th year, art critic for the Newark Sunday News. In addition, my 30 year residence and activities in the art affairs of the State has, so to speak, given me a ringside seat at the inception and development of what is termed the New Jersey Art Renaissance.

Other cultural areas, their growth, needs and problems, have been more than amply covered in expert testimony after testimony before this excellent Commission. Indeed, the very quality, sincerity of purpose and depth of understanding by all concerned is in itself a demonstration by leaders in all

areas that nothing must impede the progress of the arts and humanities in our State.

I shall therefore confine my observations to my given area. On my arrival here in 1935, exhibitions at the Newark Museum, Montclair Art Museum, occasionally at the Trenton, New Jersey, State Museum, the Princeton Museum and one or two lesser ones was par and normal for the season. Today, a listing of 45 concurrent New Jersey exhibitions in the calendar beneath my own Realm of Art column, is not uncommon. And, according to the New Jersey Historical Society, over 550,000 people attended these during the past season alone, which possibly ranks as favorably behind only New York and California.

Within the two decades since the war, our museums have expanded their collections, exhibitions and educational services immeasurably. I cite Newark Museum Director Catherine Coffee's testimony on that point and wish to greet the rejuvenated New Jersey State Museum under Director Kenneth Prescott as gallant additions to that field. Vital and progressive art departments have emerged in our universities and colleges. Literally thousands are enrolled in our art schools. Moreover, there is an enormous upsurge of autonomous community art centers, a marked increase in commercial galleries, with the historic Newark Library being emulated by others in presenting art exhibitions as valuable features of community life and education. And the development of our talent in this period has been acknowledged nationally and internationally.

In passing, one might well turn back the pages to the fruitful and exciting pre-war Federal Arts Program or the WPA

era, during which I served as Director of Mural and Easel Divisions. In this context, however, I cite this only as an object lesson of how much can be achieved even under minimal Federal patronage and how much more one may hopefully expect under the present infinitely more tangible expression of government encouragement to the arts.

The state of art in our State and the economic welfare of our professional artists are basically indivisible. A man does not live by paint or stone alone, but thrives on opportunity, encouragement and recognition. That he has not received his measure of these in the Garden State can hardly be disputed and need not be belabored here. This is not a wailing wall and rather than mourn for what was not, the task before us is how to more fully release, compensate and place his talent at the service of the State and thus solve a mutual problem.

The need for exhibitions and collections of contemporary work has, I believe, been elsewhere discussed. Concretely, my proposal is to survey the needs of existing and contemplated public buildings - post offices, court houses, schools, libraries, airports and others - in terms of mural and sculptural as well as free-hanging and free-standing architectural decorations. The precedent is notable if one recalls the Federal Arts Program and the United States Treasury Department Post Office commissions of the 40's. If the field has lain fallow since then, the current legislation is the manna for an historic opportunity to at once beautify the State and largely solve the problem of the independent artist.

I would therefore suggest:

1. That a specific survey be made and a plan devised for the decoration of old, new and planned public buildings, namely, post offices, court houses, higher and secondary schools, administrative buildings and libraries.

2. That this survey be carried out and recommendations made with the assistance and concurrence of postmasters, directors and highly-placed government officials who are to be reminded that the traditional 1/2 of 1 per cent allotted to the decoration of all public buildings must now and henceforth be operative.

3. That rather than plead for decoration of a public building as a budgetary afterthought, which is always a lost cause, all architects commissioned, as well as officers of the New Jersey Architectural Society, be advised that decoration must be embodied in their design conceptions and so indicated in their plans and blueprints.

I have in mind, among immediate possibilities, the Cultural Center here in Trenton, Newark State College in Union, the Court House in New Brunswick with its ten court chambers and the lobby, and the Summit Post Office as ready, willing and indeed anxious for a variety of decorations.

Thus a long-deferred dream for beautifying key points in our State can be converted into a blueprint for the future and, in the process, allay the economic problem that inhibits the blossoming of our best creative talent. Under this generous Federal appropriation, we are given perhaps the first real opportunity to implement such a program. I submit this opportunity must be grasped if we are to convert our so-called Cultural Renaissance from an euphemism to a proud reality. This can and

must be done.

MRS. BAKER: Thank you very much indeed, Mr. Lenson, for your statement.

I think now we have covered all those witnesses who said they would like to testify today.

MR. MC DONOUGH: May I speak very briefly on behalf of one witness who had to leave? I will summarize his statement.

MRS. BAKER: All right.

R O G E R M c D O N O U G H: Madam Chairman, Mr. David Kosakoff of Texhibits, Incorporated, in Newark, wanted to say a few words about three-dimensional design.

His major points are as follows:

There has been too little space available or scheduled time in existing museums to permit a proper showing of three-dimensional design endeavors. He hopes that new facilities will improve this situation.

His second point is that our designers, meaning New Jersey designers, are not called upon often enough to lend their talents in planning museum exhibits. And I can interject the fact that Mr. Kosakoff indeed was the man whose firm designed the three Tercentenary Historymobile exhibits and also designed the exhibit in the Archives Exhibit Room in the New Jersey State Library Building.

His third point is that if we make the climate healthy enough for good design by encouraging the establishment of local design offices, we can encourage the users of such talent to find it in New Jersey.

Finally, he makes a plea for improving the art school situation in New Jersey so that it includes three-dimensional design, much as Pratt and Cooper Union now do.

Finally, Madam Chairman, if I may introduce a letter from Mayor Biertuempfel of the Township of Union - Mayor Biertuempfel's main point is that he is not opposed to culture or the arts, however, he is opposed to using Garden State toll fund surplus money to construct an art or cultural center. He said we should reduce the tolls.

I will include this in the record.

[The statement of David Kosakoff can be found on page 159 of this transcript.]

[The letter, dated September 27, 1965, from Mayor F. Edward Biertuempfel can be found on page 162 of this transcript.]

MRS. BAKER: Thank you, Mr. Secretary.

I believe now we have covered all those who wished to testify today and so I will now call the meeting closed.

We will now conclude our session. Thank you very much, all of you who came to be with us today and to testify as well as be a part of the audience.

* * * *

We in the PTA are interested not only in supporting the arts but in educating the public to appreciate them.

Innate appreciation for the arts is not inborne; it must be cultivated. To insure that such an appreciation is not limited to the affluent few, the schools must take an active role to promote it. Young lives can be enriched by encouraging children's interest as listeners or performers--or better, both.

Today, in the United States, we have an obligation to make possible the most fulfilling life for every individual. According to his capacities, each person must be permitted to attain his aspirations for an appreciation of and competency in the great arts. The twentieth century demands an exploitation of the arts beyond that ever achieved in any society.

The essentials for realizing this potential now exist. We have a growing economic capability and leisure time, a rising education level and a widening realization that the aesthetic development is a large part of the abundant society.

We are in the midst of a cultural explosion--and it shows no sign of abating. Art centers spring up in large cities and small towns in all parts of the country; attendance at museums skyrockets; community theatre and professional companies bring the excitement of live performances all over the country; even the federal government recognizes its responsibility for culture and is taking steps to do something about it. The Arts and Humanities bill has been signed by the President providing a 21 million annual subsidy for three years, to be divided equally between the arts and ~~the~~ humanities. On Sunday the \$72 million New Jersey Cultural Center was dedicated by Governor Hughes

with a call for legislation to aid state artists. The Garden State Arts Center is on the planning board. These are encouraging signs, especially because they show that the support of the arts is widely disseminated throughout our state and country.

Yet as an art educator, one can only note with dismay the disparity between the support of the arts in the schools and out of it. Many communities still do not have trained teachers in the arts. Supplies for classroom work are so limited as to cripple the art program. Experiences in visiting galleries, museums, recitals, and theatre are available too often only for the few who have already cultivated tastes for the arts.

In our schools, public and private, where we can reach all children, we have the opportunity to develop a people that enjoy a life rich in aesthetics. By providing all children with visual and performing arts programs as part of their school curriculum, we can encourage an appreciation and participation in the many arts centers that are mushrooming about us. To build a truly healthy American culture, we must work beyond the surface affects of a select intelligentsia who "understand the arts" and provide an arts program for the masses.

I hope our Arts Council will consider the vital role our schools play in developing the audiences and consumers of the arts of the future.

Specifically, four areas in the arts need special implementation in our schools if we are to move our educational programs forward.

1. We must encourage more performing arts programs, ballet, symphony, opera, in our schools so all students are exposed to first rate education in live theatre. This means more financial help to school boards. Coincident with performing arts programs, the children can be given in the classroom a background of history and understanding of the art to be performed. Performing arts that are encouraged and supported by this arts council will help us to develop the next generation as artistically aware human beings.
2. More teachers and supervisors of the arts must be provided so the children receive adequate instruction in arts classes. Needed are trained teachers of music, art, dance, and the theatre. School boards are often reluctant to provide properly for art and music in elementary classrooms. The earlier we begin quality arts education in the lower grades, the sooner we will begin an art program equal to the people it seeks to serve. Poor habits and misconceptions developed in the young by poorly prepared teachers last for a lifetime. In education, as in other areas of living, we get what we pay for. School boards and school administrators must be reminded of this fact. And they must be encouraged to meet the situation.
3. We hope the arts council will encourage the establishment of the position of State Director of Art. Such a position, with a bold educator, would be able to initiate desirable art programs, implement courses of study as a guide to art education in the state and attempt to raise the standards of art offer-

ings in the New Jersey schools.

4. The values of the arts, both visual and performing, must be brought to the attention of the general public through PTA groups, conferences, talks, and exhibits. Adults as well as children should be exposed to an opportunity for an arts education.

Your leadership, your recommendations and your action in the field can mean a great deal in increasing the role of the arts in New Jersey.

Elaine L. Raichle
Supervisor of Art Education
Irvington, New Jersey
and
Cultural Arts Chairman
New Jersey Congress of Parents
and Teachers

STATEMENT SUBMITTED BY DAVID KOSAKOFF

Madam Chairman, members of the Commission, ladies and gentlemen:

Many of the previous speakers have already made the point that the time has long been overdue for New Jersey cultural activities to emerge from the shadow of New York and Philadelphia and to glow in its own light among our seven million citizens. I don't want to belabor this point but a few words relating to the three-dimensional design field may be in order.

My own interests and activities are in this three-dimensional design area. I have been involved in the design and construction of exhibits and museums for many years. I was fortunate in being the designer and builder of the N. J. Tercentenary Historymobile and, more recently, the Archives exhibit in the magnificent Cultural Center just newly dedicated. In addition, I've been on the staff of the Cooper Union Art School for 15 years. Against this background of interest and work, I would like to make a few comments.

There are among us extremely talented and creative architects, sculptors and industrial designers whose works are well known and whose efforts may be seen in New Jersey. However, considering the population, the industrial activities and the need for good design in our state, these efforts are very small.

The great need for more museum facilities throughout the state for showing the works of our designers is very evident. The new plans for the Garden State Parkway Art Center

and other local projects is a step in the right direction.

(1) There has been too little space available or scheduled time in the existing museums to permit a proper showing of three-dimensional design endeavors. It is hoped that the new facilities will provide for the proper display of architecture, sculpture and industrial design, thereby enabling our citizens to become familiar with our designers.

(2) Another point I would like to make is that our designers are not called upon often enough to lend their talents in planning museum exhibits. I have noticed that where an exhibit was designed and executed by competent professional people, the interest and attendance were enormous. Too often, because of the lack of funds or simply because not enough emphasis is placed on good design, the exhibits are put together by clerks and handymen in an amateurish way. Some of the problems your Commission might address itself to is the education of museum people to the use of competent designers and the means of obtaining funds for this work. We have the designers and we have the need for their talents; the two must be brought together.

Because of the lack of emphasis and attention to our designers, New Jersey industrial organizations and commercial establishments turn to the more familiar sources in New York and Philadelphia for design talent.

(3) If we make the climate healthy for good design within our state by encouraging the establishment of local design offices, we can encourage the users of such talent to find it in New Jersey.

(4) My last point involved the art school situation in New Jersey. There are some schools which do a fine job within their limits of turning out good three-dimensional design people. However, there is not a design school in New Jersey which approaches the high standard of Pratt Institute or Cooper Union. This, in spite of the fact that many, many students at these New York schools are from New Jersey. We need a comparable school within our state. Perhaps we might consider that this school could become part of the Rutgers structure with facilities in Newark and Camden. It is my firm belief that this school should be government supported in order to enable it to achieve the high goal we're after. The benefits that will be borne from such a school will accrue to us all in the State - and nationwide.

I hope these few comments will help in fostering an interest in the three-dimensional design field and that consideration for this area of art activity will be recommended in your report.

Thank you.

David Kosakoff - Red Bank, N. J.
Exhibit and Industrial Designer
President, Texhibits, Inc., Newark, N. J.

Instructor - Three Dimensional Design
Cooper Union, N. Y. C.



Regular Meetings of Township Committee
2nd and 4th Tuesdays of each month at 8 P.M.
At Municipal Headquarters
Friburger Park



F. EDWARD BIERTUEMPFEL
MAYOR
1109 OVERLOOK TERRACE
RES. MURDOCK 8-3332
OFFICE: MURDOCK 6-4200
CHAIRMAN:
FINANCE
PARKS AND PUBLIC PROPERTIES
LICENSES
RECREATION

THE TOWNSHIP OF UNION

MUNICIPAL BUILDING - FRIBERGER PARK
IN THE COUNTY OF UNION
NEW JERSEY

September 27, 1965

Honorable Roger McDonough, State Librarian
Secretary to Commission to Study the Arts in New Jersey
State House
Trenton, New Jersey

Dear Sir:

Local Township Committee business prevents my attending the meeting of the Commission on Wednesday September 29th...However, may I respectfully request that my feelings on the matter regarding the Garden State Highway Authority use of surplus funds to construct an Art and Cultural Center be placed in the record of the proceedings.

"I am not opposed to culture or the arts, however, I am strenuously opposed using Garden State Toll Fund Surplus Money to construct an art or cultural center. The field of recreation and entertainment is not a function of a highway department.

\$10,000,000.00 is a lot of Money...The opportunity is here to really do a good turn for the Tax-Paying--Toll-Paying public by using the surplus money as a cushion while reducing the toll charge. Citizens using the Garden State, who live in Ocean County and drive to their employment daily, pay upwards of \$300.00 a year in tolls. Others are also heavy contributors.

It does seem a little ridiculous to folks, who use the Parkway when statements are made regarding the thousands who might visit the art center and in the same breath that the Parkway will not be further congested.

I respectfully ask that the Commission request our Governor and our legislators to halt this proposed project. Our people would much rather have bread than cake, I am certain".

Sincerely yours,

F. Edward Biertuempfel, Mayor.

FEB/v

"What Helps Youth, Helps Union"

