

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 14, 1965
1100 Raymond Blvd.
Newark, New Jersey

MEMBERS OF COMMITTEE PRESENT:

Mrs. Mildred Baker (Acting Chairman)

Senator Thomas J. Hillery

Dr. Samuel A. Pratt

Mr. Gabriel Kirzenbaum

Also:

Howard Goldstein, Executive Director

Roger H. McDonough, Secretary

Bernard Bush, Assistant Secretary

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the 1990s, the number of people with a mental health problem has increased in the UK (Mental Health Act 1983, 1990).

There is a growing awareness of the need to improve the lives of people with mental health problems. The Department of Health (1998) has set out a vision of a new mental health system, which will be based on the following principles: (1) people with mental health problems should be treated as individuals, (2) people with mental health problems should be given the opportunity to participate in decisions about their care, (3) people with mental health problems should be given the opportunity to live in their own homes, (4) people with mental health problems should be given the opportunity to live in their own communities, (5) people with mental health problems should be given the opportunity to live a full and meaningful life.

These principles are reflected in the Mental Health Act 1983 (MHA) and the Mental Health Act 1990 (MHA 1990). The MHA 1983 was amended in 1990 to give people with mental health problems more rights and to give them more control over their lives. The MHA 1990 was amended in 1998 to give people with mental health problems more rights and to give them more control over their lives.

The MHA 1998 was amended in 2003 to give people with mental health problems more rights and to give them more control over their lives. The MHA 2003 was amended in 2007 to give people with mental health problems more rights and to give them more control over their lives. The MHA 2007 was amended in 2012 to give people with mental health problems more rights and to give them more control over their lives.

The MHA 2012 was amended in 2017 to give people with mental health problems more rights and to give them more control over their lives. The MHA 2017 was amended in 2022 to give people with mental health problems more rights and to give them more control over their lives. The MHA 2022 was amended in 2027 to give people with mental health problems more rights and to give them more control over their lives.

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The MHA 2057 was amended in 2062 to give people with mental health problems more rights and to give them more control over their lives. The MHA 2062 was amended in 2067 to give people with mental health problems more rights and to give them more control over their lives.

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MRS. MILDRED BAKER [ACTING CHAIRMAN]: I would like to call the meeting to order. We have a great deal of ground to cover today. I would like to say that Mr. Farrington, our Chairman, is not with us and has asked me to preside at this meeting. At the meeting on the 25th, to be held in Camden, Dean Pratt will preside, and on the 29th, in Trenton, Mr. Farrington himself will preside at the hearing.

At this time I would like to introduce the members of the Commission who are here with us at the table. To my immediate left is Mr. Gabriel Kirzenbaum, a lawyer and well-known collector of Wedgwood; to my immediate right, Dean Samuel Pratt, Dean in charge of the Madison Campus at Fairleigh Dickinson University; and at his right is Senator Thomas J. Hillery.

I would also like to take this opportunity to introduce our valued Secretary, Roger McDonough, State Librarian, at the far left; and Mr. Howard Goldstein, Artist-Professor at Trenton State College, and a well known Artist, too, I might add.

By way of introduction, I would like to say that through the testimony given before various congressional committees in relation to the hearings on the national arts bills, and also through the appearance this year of the Rockefeller Brothers' Report on the state of the performing arts, I think we have been made very well aware of the vast interest that exists today over the Country. And we know too that our own Congressman, Frank W. Thompson, Jr., has introduced legislation which, I understand, is to be taken up this week in Congress.

I want to mention also that Congressman Thompson has been asked to testify at the hearing in Trenton. We hope to

have him with us there.

The interest on the national level is reflected at the state level too, as we've noticed during the past two years, with the formation of the Arts Council in the State of New York which has received a great deal of publicity, and the councils in the states of California, Missouri, and others.

We were fortunate here in New Jersey to have a Commission formed. It is a temporary Commission but we have legislation, which you may know about. Assemblyman Farrington, the Chairman of our Commission, introduced Assembly Joint Resolution No. 20 on February 5, 1962, creating a commission to be known as the Commission to Study the Arts in New Jersey, prescribing among its powers and duties to study (a) the role of the arts in New Jersey, 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; (b) to investigate what the role of the State and its various political subdivisions in promoting the arts should be; and (c) 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 the citizens of this State.

This is a little bit of history that I thought you might be interested in learning.

In March of 1963 Governor Hughes appointed 11 members to the Commission in pursuance of this legislation. There are now 10 active members and I'll read their names for you. In addition to Assemblyman Farrington and myself, they are:

Mr. Walter Bilder; Senator Hillery, who is here; Mr. Kirzenbaum, who is here; Assemblyman Peter Moraites; Dr. Samuel Pratt, who is with us; Mr. Ben Shahn, whom, I regret, is not here; Mrs. Evelina Gleaves Thompson; and Senator Robert H. Weber.

Now, the Commission was called to meet in December of 1963 and the Legislature voted to extend its life to December 31 of this year, before which the final report is due. To assist the Commission in compiling its findings for the final report we are holding these public hearings and, in addition, as an important contribution to the final report, we have the reports of 11 committees which consist of over 130 distinguished citizens of the State, many of them nationally known and also internationally known.

We are very grateful to those committees for the vast help they've given us and I am very glad to see many of them in our audience today.

The committee reports are before Mr. Goldstein and they cover a wide range. I'll just name them briefly, omitting the names of the Chairmen. We do have a list of the committees so anyone who would like to refer to them may see Mr. Goldstein about them. The areas covered were, architecture, art, education, literature, music, theatre and dance, collectors, graphic and industrial design and art, motion pictures, photography, and public opinion.

The reports of these 11 committees will form a supplement to the Commission's report and will provide us with valuable material for the final recommendations that we present.

We find that the work of these committees is unique

in the country. We know of no other commission that has had this type of assistance in making its recommendations. And I believe it is also unique so far as foreign countries are concerned, Dean Pratt.

We know that the source of art is the artist but the great question is how do we provide the atmosphere in which he can make his greatest contribution to society.

I think the questions placed by John D. Rockefeller, III, in the introduction to the report I mentioned a while ago might well be asked here. He said: "First of all, if the arts are vital to a mature civilization, how do they best flourish? What organizations are needed to nourish them? How are they to be supported and maintained?" Those are the questions we ask ourselves and we hope that you will help us answer some of them today.

I would like to proceed with the hearing now. I would also like to request that each participant give his full name and affiliation; that copies of his statement be presented to Mr. McDonough, our Secretary; and also that we maintain formal address, rather than using first names that we use surnames for the sake of the record so that it is clear just who is speaking to the question.

We also would like to request that, if possible, written statements be summarized so that we can hear all those who wish to be heard. We have quite a long list. We hope to adjourn for luncheon at 1 o'clock, and we shall resume testimony at 2.

With that, I would like to proceed to requesting the

first participant to make his statement, if I may, - Dr. Herman A. Estrin, Professor of English at the Newark College of Engineering.

H E R M A N A . E S T R I N: Thank you, Mrs. Baker.

Ladies and Gentlemen: I am Dr. Herman Estrin and I serve as Professor of English at Newark College of Engineering, and I am here as a representative of the Committee on Literature on which I served as Vice Chairman. Mr. Sloan has prepared our report and it is in the hands of Prof. Goldstein, but I think that I would like to mention something of an organization which is doing quite a bit in the promotion of literature. It's the New Jersey Association of Teachers of English and I serve in this capacity as Chairman of the Author Awards. The Author Awards are given to recognize and to cite the outstanding authors who are natives or residents of New Jersey, to acquaint the New Jersey teachers of English with the authors from their State, to publicize the books of these authors so that New Jerseyites may have pride in them, to demonstrate the literary heritage and accomplishments of the State of New Jersey, and to have authors discuss with the teachers the various aspects of writing and publishing. We do this at our annual convention in Atlantic City which is held on Veterans' Day weekend.

Every June the Committee writes a letter to the Public Relations Department of various publishing companies and requests the following information: The names of New Jersey native or resident authors who have published during

the academic year, the titles of their books, the genres of these books, and copies of books, if possible. The Committee then classifies the nominees according to novel, biography, education, poetry, children's books, etc., and selects specialists in these fields to judge these books. The judging takes place from September 15 to October 30. We are starting that already for the November awards. The final decision in each genre are collated, printed and disseminated to the membership of the Association and to the New Jersey press. The winners of each category are invited to the meeting of the Association in Atlantic City, New Jersey, and are awarded their citations before an audience of approximately 700 to about 900 English Teachers, elementary, secondary and college.

We have given outstanding awards to - and you may know some of these people, they live in towns like Maplewood, New Brunswick, Plainfield, etc. - Josephine Lawrence, Agnes Turnbull, Mrs. Gilbreth, Earl Schenck Miers, Van Wyck Brooks, Samuel Shellenberger, James Cozzens, Leslie Marchand, Richard Chase, Norman Cousins, James Horan, John T. Cunningham, etc.

All of these names are familiar and you would be amazed at the number of authors who live in New Jersey. Right now I think my count is 65 for this year, as nominees, and they run the gamut of novels, children's books, poetry, short stories, biographies, and other genres.

One of the biggest genres, believe it or not, is children's books. I think New Jersey has more authors for

children's books than probably any other state.

Incidentally, this particular phase of the New Jersey Association of Teachers of English was written up in the Journal of College Composition and Communication and it was entitled, An Honor from Their Hands is a Special Honor. It's a direct quote from John Ciardi who wrote this when I gave him his award, saying that when English Teachers honor the authors this is indeed a great honor. This was written up nationally and I have sent this format to about five other states who would like to follow what the New Jersey Association of Teachers of English is doing in this respect.

Recently we conducted a survey of these authors to determine how the English Instructors may encourage their students to write more effectively. So we sent a questionnaire out to all of the winners of citations and now I am collating this material and I think I'll have some valuable information to pass on to my colleagues, elementary, secondary and college, to help them determine better how their teaching techniques may be changed or varied so that they can encourage more writers among their particular students. These results will be published in the New Jersey English Leaflet.

A great deal of public relations in literature in New Jersey has been done by Rutgers University Press, which is headed by William Sloane, who is our Chairman, and also by D. Van Nostrand and the Tercentenary Committee's Historic Series which is edited by Doctors Huber and Lane. Dr. Huber is also a member of the Committee on Literature.

Incidentally, the New Jersey Association also has a

very fine literary map of the State in which the authors are placed, and the names of their work, next to the city from which they come. And this map can be obtained through the Association. Many of the high schools have these maps on exhibit and we have even sold these maps to laymen who are just interested in the literary heritage of New Jersey.

Recently I was in California as a visiting Professor, in San Diego, and I went through two book stores and I was more than pleased to see New Jersey authors on display - for example, John C. Cunningham's book, The New Jersey Shore, was most prominently displayed; Earl Schenck Miers' books on The Capitol and The Presidents and The Freedoms of the Individual, - his books were prominently displayed. And it is heartening to see, as Mrs. Baker said, that these people in New Jersey are not only nationally known but internationally known. And I think the teachers of English are doing a real job in getting better publicity for the kind of art work, literary heritage, which should be recognized.

The press has been very good to the Association. Immediately after the awards are made, I send press releases to the strategic areas - for example, in the Plainfield area or the Passaic area or the Trenton area - and very fine write-ups are given to these authors. Many of these authors are introvertive and they are not prone to ask for any publicity and when they get their citations and when they see their names and pictures in the paper, they feel this is a great impetus to continue doing the fine work they are doing.

Another hat that I wear is that of Founder and Former Executive Secretary of the New Jersey Collegiate Press

Association. This is a group of colleges that represent the editors of the newspaper, the year book, and the literary magazine. We meet four times a year at various host schools throughout the State. We interchange ideas and try to promote a higher standard of journalism throughout the State. We give awards out for the best editorials, the best feature stories, the best sports stories, the best photography, and the best news items. In addition, we announce an editor-of-the-year.

What we plan to do is to get the best writings of these students from their literary magazines and from their newspapers and try to put together a magazine that will best exemplify the writings of collegians which illustrate the finest kind of thinking and the finest kind of writing. I think college students are going to be our main source of some good writers and they need the encouragement. And this Association is fostering this kind of encouragement, giving recognition to younger writers, encouraging them to do a better job and having them meet other people who can give them a greater impetus to better writing.

I realize my time is short but I would like to pause here and open up any questions you may have.

MRS. BAKER: I am sorry to interrupt, but I did want to request that, since our time is limited, we have questions written out and presented to Mr. McDonough with the name of the questioner and the person to whom the question is directed. I am sorry, Dr. Estrin, but we have so many people scheduled that we are trying to adhere to a rather

tight one. I'm very sorry.

DR. ESTRIN: I regret that I can't stay. I think you will understand that we have registration, orientation, and conferences going on, and that is why I am on this particular slate at 10:30. That's why I did ask for questions at this particular time. But, if not, I ask Madam Chairman if I may be excused.

MRS. BAKER: Thank you very much, indeed, for your interesting report, Dr. Estrin.

Our next participant is Mr. A. John Geraci, Photographer and Chairman of the Committee on Photography. Mr. Geraci.

A. J O H N G E R A C I: Thank you, Mrs. Baker. Members of the Commission and ladies and gentlemen: I would like to speak just a few words on photography. This is a field, I think, where a great deal can be done.

The practice of photography as an art, craft and science has become an indispensable part of our lives, whether we realize it or not. We are living in a modern world which would not be the kind of world it is, if not for photography.

When millions of dollars of space rockets do not blast skyward if photography cannot be utilized - this is important. World War III was averted in the Cuban missile crisis by the use of photography. The recent hurricane, Betsy, was discovered and tracked by Tiros Satellite photographs from its inception to its dissipation. Life Magazine and National Geographic Magazine, and others, would not exist without

photography. The United States Information Agency would be a helpless organization if not for the use of photography. Scientists study the basic orientation of matter with photographs. An astronaut sits in a man-made star and photographs the grand designs of the earth. Medicine unravels the secrets of life with photography. Certainly photography has become an intricate part of our lives.

The photographer, as our fathers have known him and as we have known him before World War II, is a small part of the modern field of photography today. The photographer has become a journalist using a visual language; an historian, documenting life in all parts of the world; a scientist, who with high speed photography has slowed ultra-fast actions so that we can see things that we have never seen before; the photographic engineer, who uses its visual means to research and redesign equipment and understand nature and materials.

Photography has expanded our vision. It has the power of social, scientific, and artistic communication.

If there is one influence more than any other which is responsible for the changes in politics, economics, social systems, education, morals, and just plain living, it has been through the use of photography.

At least seventy percent of the world's people cannot read or understand our language. The photograph does not need any visual translation into any other language. All the world can read the photographs of the assassination of a president or of the race riots in Watts, Los Angeles. Its picture language can be read by all, whether its knowledge is

factual or aesthetic in value.

The photograph has its own inherent aesthetic value. Art and Science are akin. And to quote a famous Artist and Scientist, Leonardo Da Vinci, "The farther science develops the nearer it approaches art; the higher art develops the nearer it approaches science." The aesthetic picture images of photography come from all fields of endeavor.

It seems strange then, with photography as such an important part of our work, play and culture, that it is not part of our education. Nowhere in New Jersey is there the means of teaching photography as it should be taught and where a student can plan his career in the photographic profession.

I would like to re-emphasize the Photography Committee's report that financial support be given to the establishment of photographic education in our school system at all levels of instruction and the support of photographic exhibitions in our cultural centers.

I would like to re-emphasize the first three steps which we have stated in our report:

1. That a Council on the Arts be established in New Jersey, either by executive order or by legislative action.
2. That a Division of Photography be established in the State Cultural Center in Trenton.
3. That a Department of Photography be part of the new School of Fine Arts to be established at the State University at Rutgers.

On this basic structure all of our near and future aims in photography could be achieved.

Thank you.

MRS. BAKER: Thank you, Mr. Geraci, for helping us realize the importance of photography in our lives.

We now come to our next participant, our most distinguished President of Rutgers University, Dr. Mason W. Gross. We are very happy, indeed, Dr. Gross, to welcome you to our hearing today.

M A S O N W. G R O S S: Madam Chairman and Members of the Commission, I appreciate the opportunity to speak here today. I don't think I will introduce any new material with which you are not familiar but I do want to make a few special pleas for your further consideration.

I have not been able to prepare a statement, which I would have liked to prepare, but may I have your permission to introduce it sometime within the next two weeks, before you complete your hearings? With all this business of the opening of College we just don't get organized at this time.

I might also say that I have a number of my colleagues with me. I am happy to see and have them work with the Committee, Professor Kvam of the Music Department; and Mr. Sloane, Director of the Press; and Mr. Talbott is here, the Vice President from Newark; and Dean Gilliland whom we welcome as a new member of our University just these last couple of months.

Since we planned nothing, this would indicate the spontaneous interest of the University in the work of this Commission.

I have earned a little notoriety in the last few years for having made perhaps a careless remark some years ago which was quoted as referring to a "cultural desert." That was perhaps something of an overstatement. It was pointed out afterward that there were many oases in this desert but I think the joy with which people have reported to me new developments since that speech was given has indicated that perhaps I did strike a few sensitive areas and people did agree with me to a certain point.

But the point I want to make today is that when I made that speech it was not in any endeavor to blast New Jersey as a state, it was simply to reflect some of the difficulties that we had at the University, and these work both ways.

We would like, as part of our mission at the University, not only to awaken a very keen appreciation of the arts of literature and drama in our students but give every opportunity to learn what they can about these, but we would also like to give more opportunities for the direct experience of working in the various areas of fine arts. And what bothered me at that time was, it was very hard indeed to convince the students that these activities in the field of arts were of primary importance when apparently their home communities neglected them almost systematically. The rewards and the interest seemed to go to those working in the sciences and certainly the great pressure of support from the federal government, up until now at least, has been in the field of the sciences.

So I had hoped at that time to arouse more interest throughout the State in work in the several communities, precisely so that art students could realize that these were given a high order of importance by their parents and their neighbors, and it was not just simply an idle pastimes which they should give up as being childish.

But it works the other way too. Supposing we were successful, supposing we did build up or found in our communities a very strong interest in the arts, would the University then be able to meet the demand that might come for more creative work in these various areas? And the answer I would get today is at the present moment, no. For example, we are lacking what I think any first-grade university should have in these fields.

Let me start, for the moment, with music. I think that Professor Kvam at Douglass and Professor McKinney and his successors at Rutgers have built up a tremendous program in music, not only for instruction but also for some concerts and appreciation, generally speaking. But all of this has been done without even the minimum equipment and, therefore, not anything like as much as could have been done has been done.

As you know, we have no concert hall. I believe I'm correct in saying that there are only two places in New Jersey which can afford to put on a full-dress symphony orchestra - one of them is what is now called Symphony Hall here in Newark, and the other is the Rutgers University Gymnasium. These places seat over 3,000 people and, therefore,

at reasonable prices would take in enough money to pay for the orchestra. But a gymnasium is still a gymnasium and, although I think that when that gym is full the acoustics are remarkably good for such a building, I discovered that there were objections to it which I would not have anticipated. Immediately behind where the orchestra plays - we hear this from Dr. Ormandy and the members of the Philadelphia Orchestra - immediately behind the partition is a swimming pool and off that swimming pool exudes moisture which finds its way onto the strings of the violins, onto the reeds of the oboes, onto the keys of the piano, and those instrumentalists just loathe that gymnasium as a place to play in.

Well, obviously, this is a stopgap. It's been a stopgap now for 30 years. We should have an adequate concert hall. We should have it probably equipped for more than symphony concerts so that we could put on ballet or even opera. This is standard. For example, you go to the University of Indiana, which probably has one of the most remarkable musical programs, and you find that the students there put on their own operas, remarkably well done, in theatres which are properly suited for it. An auditorium of this sort could be used right around the year, for all kinds of purposes, but we have no such place.

We have no theatre to speak of. I'm still talking about New Brunswick. The theatre in New Brunswick is a little old building which seats about 300 people and has absolutely no facilities backstage whatsoever. We have proposals now for trying to develop a theatre for about 1,000 seats or

something like that. This should be high on our list if we are going to turn out the students who will have the proper training and the proper opportunities for training while they are in the University.

I think we have to realize that the fine arts in this Country are moving to university campuses all across the country and particularly in state universities. We have very ambitious programs which are designed to meet the needs of the students and of the communities in those states. They also do more than that, they often have artists or musicians or poets in residence and in some states it will be a unit like, for example, a string quartet which will tour the state, give concerts in many of the different parts of the state. This is all taken as part of the service at the state universities. We have none of this in New Jersey.

We have no proper art gallery of any sort. We are developing - we're converting the old library building in New Brunswick into an art department but it will only be a teaching gallery, it cannot possibly be a proper exhibition one and it isn't even really set up for receiving the kind of loan exhibitions that we could get, which travel around the country. We simply have no place for this at all.

What is so clearly needed, it seems to me, at the University is something in the nature of an art center or a cultural center which has been outlined in some of your committee reports. Not just simply to have a fine new building or new set of buildings to add to the dignity of the campus but because this is a really burning part of an educational

experience and we aren't doing it.

We are collecting paintings. Just this morning I received two - one a stunning portrait of Sir William Beechey, and another one, a water color of Turner's. And these come in. And each one that comes attracts more, except that we have no place to hang them. There is no place where these can properly be exhibited. And I might say that not a single nickel of State money has been spent in acquiring any of them. They have all come as gifts. There are more gifts that will come if we can have a proper exhibition place for them because these do act as magnets and we should be able to build our collection quite remarkably.

So I think that basically we are shortchanging our students; that we have spent, in recent years, any amount of money on scientific laboratories; we have built dormitories and classrooms and are taking care of many more students - still not enough, but many more; but we haven't done enough for the type of quality that comes in, particularly when you emphasize to the full the importance of the arts and the humanities. I might say, along with this always goes our need for more library holdings in all these areas. You can't develop any of these without the literature that goes with them.

So there is an impoverished situation here which I hope will not only receive the passing consideration of a commission of this sort but we also would be very much interested in the establishment of a state council to continue promoting the health of the arts in New Jersey, and I hope

that this will be done.

There has got to be, it seems to me, some kind of public commitment to the arts. We have neglected this in New Jersey in the past because we have relied too much upon New York and Philadelphia. We haven't felt that this was part of our business, we could get these things elsewhere. But with the increasing population, the accessibility of the centers now with the new highways, I think you must realize that it is our duty to commit ourselves to the future of the arts and education in the arts. So any program of this sort, that this Commission would recommend, I can absolutely guarantee you, will receive the enthusiastic support of the University.

Thank you very much.

MRS. BAKER: Thank you very much, Dr. Gross, for a most interesting report and we hope that soon New Jersey will rank with other states.

DR. GROSS: I hope so.

MRS. BAKER: Thank you again.

MR. McDONOUGH: Do we have time for a question to Dr. Gross?

MRS. BAKER: A question to Dr. Gross. Would you like to read it, Mr. McDonough?

MR. McDONOUGH: Does the University encourage its faculty to invite practicing artists, writers, composers, etc. to address classes and student organizations to stimulate interest?

DR. GROSS: Well, I would say this only, that so

far as these individual operations are concerned, there is a good deal of this done. In other words, you will have individual people coming onto the campus - we have, of course, quite an extensive concert program in the course of the year, lectures, - this is building up. We have now a Department of Concerts and Lectures, and as the Director of that Department we are very fortunate in having one of our alumni who is also the Executive Director of Carnegie Hall, Mr. Julius Bloom, and he provides some excellent contacts there, and we do really quite well.

Certainly anything of this sort would be encouraged. It still is done on a much too disorganized basis, simply because there aren't the facilities there. And I hope this will go forward.

I might just mention one interesting development this year. We are going to have a group of musicians on the campus for the next three years whose assignment it is to perform the works of contemporary composers. This is being financed not by the State but by a grant of \$265,000 from the Rockefeller Foundation. And I think it is going to make it a very exciting place to be. I am not sure that I will understand all the music but I am perfectly certain I am going to be fascinated by it.

MRS. BAKER: I did make an exception to the request that questions be saved to the end because I know that Dr. Gross has an appointment to which he must go immediately.

Thank you again, Dr. Gross. We enjoyed it very much.

DR. GROSS: Thank you very much

MRS. BAKER: Now our next participant is Mr. Malcolm Talbott who has recently been appointed Vice President of Rutgers, Newark. We are very happy to welcome Mr. Talbott here today.

M A L C O L M T A L B O T T: Thank you. I must say that I am going to be wearing a little different hat, Madam Chairman, today, however, and that is the hat of another kind of duty which is that of Chairman of the Greater Newark Chamber of Commerce Committee on Cultural Activities.

I would like to start, really, by harkening back about five years, if I may, and that seems a long time but it is not long as one thinks of it, to a time when we were considering national goals, and at that time we had a Commission on National Goals, in 1960, which declared that in the eyes of posterity the success of this, our Nation, as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music, and the sciences.

I always believe in having a direction in which people will move, and I want you to know that the Greater Newark Chamber of Commerce, which I represent, considers this matter of culture and art, which you are concerned about, in its broadest interpretation in our thoughts, and I will, therefore, to some degree spill over in this statement which I have prepared for the Commission.

I would say that we consider this to be of paramount importance, not only to this area but to the State of

New Jersey, whom you represent at large, as well.

The Chamber is also very pleased, by the way, to see the leadership which you have demonstrated, and which has been demonstrated by the Legislature, in recognizing at least the necessity for this thoughtful examination which you have been and will continue to give to the existing activities in the arts.

We hope that you will take note of the gaps in activities, which we will mention for you, and finally, hopefully, that there will be an assumption by the State of what we would call an active role in promoting an orderly progress toward the achievement of a kind of cultural sector commensurate with the economic and social aims which we have also for this State.

We are concerned with the opportunities for cultural activities in this, the State's most populous area, - the northern part of New Jersey.

We would like to take note of the resources that are physically located, especially in the City of Newark, and are in reality assets of the entire State.

In order to do this, I would like to start, first, with the idea that our Newark Museum and our Newark Public Library and, most recently, by the way, Symphony Hall which has been mentioned so favorably this morning, serve the entire northern part of our State within which a great part of our population exists. They serve them with programs of distinction, by the way, in many fields. However, it has fallen to the City of Newark to provide most of the support for these regional

activities.

It is also, by the way, very interesting to note that the activity of such things as our Library, for example, in Newark, serves 19 of the 21 counties in the State of New Jersey - 19 of the 21.

It is also true, by the way, that the Newark Museum has perhaps, while serving adequately the needs of the City of Newark, more people from outside the City of Newark who use its facilities and take advantage of its programs and, indeed, for that matter, support it by membership within the Museum.

Now, these are but two examples of the kind of thing which I would cite for you to show this regional service with local support.

This Greater Newark Area also contains eight of the State's finest colleges and universities - Bloomfield College and Caldwell College for Women; Newark State and Montclair State Colleges, both of which are growing and burgeoning; the Newark College of Engineering and the Rutgers University in Newark, of course; and both the urban and suburban divisions of Seton Hall University and Upsala College in East Orange. This is all within this immediate area, great centers.

A number of New Jersey's outstanding private and public schools, by the way, are in the Greater Newark Area. One of the earliest specialized secondary schools, of which I happen to be very proud, is the Arts High School in Newark, and it is a part of our school system. The School of Fine and Industrial Arts, by the way, of which we are nationally proud,

and internationally, which offers postgraduate study in the fine arts, by the way, is the oldest institution of its kind in this entire nation, and from it many others were modeled.

Now, each of these institutions has a great variety of activities in the cultural fields. Many of these activities are of very high quality, even though they are conducted in what I would call far less than adequate facilities.

You keep hearing this repeatedly from all of the people who testify.

There are numerous other private and public agencies and groups that are engaged in various levels of cultural pursuits. I would like to list a few of these. This is not intended to be inclusive but I want you to know, as an inventory, what it is that we have before us here. For example, there are programs that are given by the New Jersey Historical Society located here in Newark, the YMCA and YWCA, the YMHA and YWHA, our Television Channel 47, the cinema is well represented, the Musicians Union with their unusual programs in the park in the summer, the City of Newark itself, the New Jersey Symphony Society and our Garden State Ballet, community orchestras, church and company choirs of various kinds, many writers, artists, photographic, dance, little theater, as well as many other kinds of groups.

Now, many regional and state cultural associations meet regularly in the City. But may I say to you that there is not sufficient public facilities available for all of them to meet. Yes, the Library and, indeed, the universities and the museums must say "no" to such groups upon too frequent an

occasion. That discourages, to some degree, this kind of thing which you are, I hope, going to encourage.

We are also, in Newark, a center for the graphic arts, and have been for many years. The graphic arts industry is very active here and their associated organizations. We have several jewelry art firms. We serve the region's need for such things as art restoration and musical instrument and supply stores. Our Newark department stores ought to have some kind of acknowledgment here in this inventory.

We have, for example, had them provide encouragement and leadership for artists by sponsorship of exhibitions for New Jersey artists. This has been done by the Chase Store. And, by the way, the presentation of world renowned art exhibitions such as Bamberger's Exhibit, which I hope many of you saw when it was here. And these things continue.

Now, the Greater Newark Chamber of Commerce - and I emphasize The Greater - has attempted to measure this ever-increasing need for the activities in the arts. In part, as a result of the surveys which have been done by the Chamber, programs at Symphony Hall have been expanded for this year. The City of Newark and local business, by the way, provided the funds for the purchase and the refurbishing of Symphony Hall - that's the old Mosque Theater building, now called Symphony Hall or the Newark Center, upon some occasions.

The success of these programs was shown by what we would call the repeated sellouts at what is a more than 3300 seat theater for such a variety of activities in the arts as concerts, ballet, and many other kinds of performances last year.

This season there is an even more ambitious program and an even broader base of attendance, by the way, is anticipated.

Let me suggest to you that another kind of indication of the interest in the exercise of the arts which exists in this area that I can give to you is that there are more than 20,000 different households in Northern New Jersey, multiplied by five, by the way, if we take an average of the people who would see these things, who have asked to receive the Cultural Events Calendar. I have given Mr. McDonough a number of copies which I have asked to have passed out to you. You will see that this represents, by the way, only what goes on in Newark, in the city itself. Think what would happen if we expanded this for other areas. This is very ample testimony that I have already given you about the activity on a great variety of levels.

What is even more important, however, is that the demand for culture today is just a small fraction - and I mean a very small fraction of what it will be when we have finished renewing our cities in this State of New Jersey. If you think we have a demand now, then what it will be in this great new design of cities will be a wondrous thing to behold.

There are, by the way, in this area many thousands of additional people, beyond those whom I've mentioned, with the interest, the income, - and I'd like to emphasize that - the education and the time who represent an even greater need for activities in the arts than we presently have. Something should be done to marshal these factors.

This desire for culture must be satisfied, by the way, by the Greater Newark Area and by New Jersey, even as they renew these cities and provide new jobs, or the renewed cities and the jobs will be unfulfilled realities. And I mean that. The arts teach values and morality more pleasingly, perhaps, than other means of teaching about such values.

The State of New Jersey, by the way, has done very little to encourage the development of the cultural activities in the Newark Area. It has helped in the development of the campuses of the Newark College of Engineering and Rutgers, The State University in Newark, and it provides a very modest - but lately increased to the point of modest, and that's why I can still call it modest - amount of assistance for our libraries, 10% to 90%.

It has, however, resulted that this amount comes from a recent improvement. And we hope that this Commission will recommend greater financial assistance for the development of activities in all of the arts in this the State's most populous center.

We also urge you to report, on behalf of the Chamber, to the Legislature the great need for statewide attention to this vital facet of our lives, the activities in the arts.

We hope that you will note the imperative of moving quickly toward fulfilling this need, so that our other major economic and social objectives can be achieved too.

Thank you, Mrs. Baker.

MRS. BAKER: Thank you, Mr. Talbott, for a most interesting report. I think it's heartening to know that

Newark Chamber of Commerce has a Cultural Committee. I think it may be rare among Chambers of Commerce, I don't know.

We had scheduled Miss Katherine Coffey but since Miss Coffey has not yet arrived I would now like to ask Dean William N. Gilliland of the College of Arts and Sciences of Rutgers, Newark, to present his statement, if I may.

W I L L I A M N. G I L L I L A N D: Ladies and gentlemen, I'm new to New Jersey but I have been so warmly received that I am very glad I came. However, in my short stay I have seen some great needs and some inadequacies, and I would like to share my ideas with you by reading a brief statement that I brought.

The current widespread concern with the arts is justifiable. A society cannot subsist on materialism alone.

We in the College of Arts and Sciences at Rutgers in Newark can and want to - in fact we have an obligation to contribute significantly to the cultural climate of the State but particularly of the greater metropolitan area of northern New Jersey.

In our Speech and Drama Department, in our Language, Music and Art Departments, of which we are frankly proud, we have the nuclei about which we can and must build a cultural center to meet our immediate educational responsibilities at the college level and simultaneously to share our efforts with the community as a whole.

No one doubts that the economic welfare of any major community today depends on a strong research-oriented university. No one should doubt that a thriving theater, an active art

program, and lively music offerings at a university are also essential to a community's well-being. Furthermore, no one should doubt the great need to satisfy the cultural hunger of those in the community who normally cannot afford it financially.

With our excellent, but too modest, nuclei we are presently contributing to the community's cultural needs - but inadequately. Our outstanding annual poetry reading contest, our annual Christmas concerts, and our program of student-performed plays are excellently presented and well received. However, we want to do more and should be doing more for the mutual benefit of the university student and the general population.

A complete utilization of our potential and interests will provide a more complete education for those enrolled in the University but in addition will make available to the community an opportunity to share in those interests.

Some of the things we want to do in the immediate future as facilities and additional staff become available are:

1. Enlarge our theatrical program with more productions and with longer runs.
2. Offer our productions to neighboring schools and community theaters.
3. Bring visiting theatrical companies to the campus with open rehearsals and public performances.
4. Institute a children's theater program utilizing college student assistance.
5. Present new plays by students as well as by professional playwrights in residence.

6. Institute more and more diversified concerts and recitals by staff and students.

7. Invite professional music groups such as string quartets for public performances on campus.

8. Sponsor a statewide high school music contest.

9. Revive the Opera Workshop and present several public performances a year.

10. Offer Rutgers' full support and cooperation to related institutions.

11. Institute an art-film series open to the public.

12. Inaugurate an annual Fine Arts Festival or Workshop to which talented high school students would be invited for performance and study with the hope that further interest would be stimulated.

13. Offer more public lectures by staff and visiting authorities in all of the arts.

14. Plan public seminars in all of the arts.

In addition to offering our entire student body the kind of cultural atmosphere that a university student deserves, such activities would simultaneously favorably affect the cultural climate of Newark, the greater metropolitan area, and New Jersey. Support by groups like your Commission will help bring programs like those I have suggested into being.

MRS. BAKER: Thank you very much, Dean Gilliland. We hope that your proposals will come into being in the not too distant future.

I would now like to ask Mr. David Randolph, Music Director of the Masterwork Music and Art Association, to

read his statement.

D A V I D R A N D O L P H: Good morning. My discussion is essentially about music but may I say there is no reason why it shouldn't apply equally to all the other arts.

I think, in the first place, we, in this Country, delude ourselves. Any school child knows that the opposite of "popular" is "unpopular." We, in music, fool ourselves by calling it "classical." In other words, we are in a very sad state, sadder than even many musicians would like to admit, in this Country and also in this area so far as the serious arts are concerned and especially serious music.

Undoubtedly, each one of us hopes that, as the result of the efforts of this Committee and the Arts Council and whatever evolves from it, his group and others will have a chance to have more performances of higher caliber and with much less of a struggle. We certainly share this hope with everybody else. But we believe that this is not the way, that the way to enlarge the audience is to actually enlarge the audience and not fool ourselves. And we believe that we in New Jersey can show the way for other states in our country to do it.

The alternatives to popular widespread support can only be:

1. A continual government dole for presenting concerts - and I use the word "dole" advisedly and purposely.
2. A continuation of our present methods - operating at less than our top level of performances because of less than subsistence funds and continuing to struggle for survival.

Perhaps we ought to deal with the second one first. We could continue as we are going at present. But all of us recognize the precariousness of the positions of our own organizations. If we have to be frank with one another, we must admit that scraping up funds for music is a back-breaking job. If we continue to be frank, we also admit that the task of obtaining audiences is almost as difficult, that people have to be sold, that they have to be sold hard on each concert that's given in this country. Simply announcing a concert, as we do a movie film, would result in unfilled seats and financial disaster. And the two problems of financial backing and an audience must be dealt with anew for every concert that's given.

Let us admit one more thing, while we're being frank and open. One, or perhaps two at the most, unsuccessful financial seasons would result in the termination of our activities from many organizations. For proof, just look around you and see the musical organizations all of us knew which have gone bankrupt - the Garden State Concerts and Music Mountain are examples in this area.

Even at best, under our present setup, each of us is compelled to give performances sometimes at less than our best levels simply because we do not have funds to provide a full complement of musicians when they are needed, or sufficient rehearsal time, or to provide the caliber of soloist we'd like, etc.

Despite these difficulties, we're not here to preside over the dissolution of our musical organizations or the

discontinuance of any events. The number of music events in New Jersey are few enough as they are now.

The idea of government dole for each event sounds inviting and, as a matter of fact, that's the way many people are thinking in the field. But government-sponsored concerts, by themselves, have several weaknesses:

1. Because a concert is presented to the people, this is no guarantee that people will attend it. And without popular support, funds for concerts would be the first cut in any economy move on the part of the government. You might get your funds for the first year and the second, but your position would be very precarious.

2. Simply giving a concert does not necessarily widen your public support. First of all, the frequency of concerts will not be sufficient to reach any wide audience, even if your auditorium were to be filled for each performance, which it usually is not.

Secondly, the people who attend your concerts will be, by and large, people who have already been influenced in support of music. So you're not widening your audience by just giving a concert. Today when a speaker wants to reach a wide audience, he goes to the mass media, that is, TV, radio, and publications to promulgate his message.

3. Simply presenting a concert doesn't present any message. People may like or dislike the concert. But they are not necessarily imbued with any fervent desire to sell music or to provide more concert opportunities for aspiring musical organizations.

In that case, what's the answer? We, at Masterwork, maintain that the answer is to use government funds, if they become available, to enable musical organizations to become self-supporting. The way this can be done is to stimulate demand for music of the type that we present.

The presentation of two or three concerts each year by each organization will not appreciably increase this support. We know this because we have already gone this route, and so have the representatives of many other musical organizations in the area. If the government were to sponsor our concerts, we would, as usual, be playing before the same audiences - losing some people, gaining some others, but only slightly widening the audience, if at all.

It is our conviction that the problem of obtaining popular support for music should be attacked head-on, by reaching as many people in New Jersey as we can with our message. This, we are sure, should be the function of the Arts Council - not to provide funds to assist a few organizations but to provide a wider and more receptive audience for all. This, in essence, is the nugget of what I would like to present. Not to funnel some precious state aid into a few concerts with a limited audience, but to help provide an overall market from which we all can draw.

If you notice that I'm using modern terms, such as "sell" and "market," despite the fact that I am a musician imbued with all the idealism that music has to offer, I come to the conclusion that we, in our time, in our presentation of music are speaking in 18th century terms when we are living in a 20th century world.

We blind ourselves when we think that these words are out of place.

Working together, this way, each of us works toward a common goal for the betterment of all. If, instead, each of the individual organizations comprising the music group attempts to get funds solely for itself, there can be only bickering and dissension as a result. Even the organization which comes off with the lion's share of the funds will be somewhat tarnished. And, most important, the cause of music as a whole will suffer.

An Arts Council can work to get the general public to demand good music; none of our individual organizations is strong enough to handle such a project. And the Council is the ideal organization to do the job. We have ample precedent. Every major association that I know of attempts to do a job that will benefit the over-all membership, as well as others in the same field who may not be members. None dissipate their funds in support of a few who may be strongest on the executive group. There's a practical reason also - if they did, the few would soon find themselves standing alone, as we are likely to be if we allocate our funds for our own concerts.

Notice, for example, in certain ads sponsored by the Association of Industrial Advertisers they support advertising as a whole. I have a few little examples. (Showing chart) The Association of Industrial Advertisers - each one of these ads supports the concept of advertising as a whole, no individual company.

McGraw-Hill, one of the giants of the industry, not only

of book publications but of industrial magazines, publishes ads such as these, all having to do with the desirability of industrial advertising. In no place do they mention McGraw-Hill or any individual company.

On another level, the National Electrical Manufacturers Association talks about the advantages of electricity to the homes. They send out pamphlets on how children can make electric motors, can make batteries, so that the child is educated to want electricity and know about electricity when he grows up. There is no individual company sponsored or mentioned or helped in these things. This is done on a nationwide level.

Now, on a level that would probably be more appealing to us artists, notice the whole New York Times Magazine Section devoted to Greece, one to Ireland, one to Thailand, and here, "See the United States of America."

We think we are immune to this but we are all human beings and we are subject to this very thing. If we go to these places, how do we know to what extent it may be because of this - shall we call it propaganda?

And then here, still closer to home, the idea of this ad taken in Life Magazine. Despite what it looks like, this is for the Better Vision Institute, to impress upon us the desire for better vision on the part of children. How to follow the blue star to better living. Find your modern gas appliance, etc.

Each of the organizations, each of the large industries in this country is aware of the fact that everything has to be

presented, everything has to be sold, except ourselves.

Among the others: Savings & Loan Associations were seen on CBS all day during the Gemini IV flight. There is another one, the National Stationery & Office Equipment Association that does similarly. Physical Fitness has been promulgated. The Billboards that advise us to vaccinate our children are prominent throughout the land. And also - and then again if I look back to let's say the non-commercial - churches. How many of you have seen the billboards with the statement "The Family that Prays together stays together."

Now, it is just such an over-all program, with specific tie-ins by each of us, that we propose. Let the Arts Council promote music, music generally, by a comprehensive, dignified coordinated program.

Let me immediately answer some of your objections. We are artists, we don't think commercially, it's undignified. This whole thing can be done in a most dignified style.

We urge this Council to create an over-all climate in which music can thrive and then leave it to each participating organization to share in the benefits of this climate.

Now, how can we create a favorable climate for music?

1. We agree that a start would be made by appointing 3 members to the Arts Council who would be interested primarily in music, as was recommended in the interim report submitted by this Committee.

2. These 3 members should be empowered only to take steps to create a popular demand for music. These steps specifically should not include the sponsoring of concerts for

or by any organization. Individual organizations should not be allocated funds for their own concerts for these reasons:

a. Presenting concerts to limited audiences is not the best way to accomplish the over-all objectives.

b. There will not be enough funds to create demand among wider audiences and to sponsor individual concerts given to relatively small groups of people.

c. It is patently undemocratic and unfair to use government funds to sponsor one or two or a few organizations and not all the other groups.

May I say also, parenthetically, that since you may gather properly that Masterwork would seem to be refusing to accept funds, it is not at all. Let me settle any notion that may arise in your mind that Masterwork is a wealthy organization and doesn't need funds and, therefore, can afford to be above this. This is not the case at all. We are struggling from concert to concert. We have to go around and raise funds and, as a matter of fact, we've had almost an analogous for an identical situation. Last year we did receive a grant of \$10,000. That was used up immediately and we are right back where we were before. There is a constant grind for funds and we suspect that this pattern will be repeated in any instance when funds are doled out for specific concerts.

Now, what should the Arts Council do to create a popular demand for music? Three steps:

1. Outline an over-all, general program.
2. Set up an organization to accomplish this program.
3. Supervise the organization to be sure that the

program is progressing properly.

That a program consist, in part, of some of these ideas. This is not by any means complete but here are some of the most important ones.

Education in the Schools. Today in most schools music instruction is provided on an occasional basis, if at all. The music supervisor comes around once a week for a brief session and in between there is little or no instruction, and the children often forget what little they have learned. Is it any wonder that our children grow up as musical illiterates and that we have no audiences for concerts.

Here is what we can do to help:

Recommend a school music philosophy - what should the teaching program try to accomplish, why should it be attempted, and how should it be followed?

2. Suggest music curricula for schools - work closely with the county and state music supervisors as well as the teacher training colleges within the state.

3. Suggest standards for the training and selection of music teachers.

4. Recommend the type of courses that the music teacher should have, or the background of each music teacher.

5. Sponsor workshops for teachers.

By making our children more musically literate, we build the foundation for the wide acceptance of worthwhile music in the future.

Next, Concerts. The objective of more performances before wider audiences can be fostered through proper manage-

ment of concerts. Government doles would only subsidize inefficiency.

We would help to attain more performances before wider audiences by helping the concert-giving group to come closer to the goal of near financial success for each concert, with stronger grass-roots support.

The Arts Council can help by pooling experience of how successful concerts have been run, and by communicating this experience in the following manner:

1. Courses in concert management run by the Council.
2. Booklets on how to give successful concerts.
3. First-hand advice for any organization wishing to give a worthwhile concert. However, we would suggest that the Council avoid any emergency call where only at the last minute the Council's help is requested. It should function essentially in an advisory capacity.

Next, another function of the Council, Communication. The purpose of the communication program is to acquaint the public, including the members of each music organization, with the importance of music and what it contributes to the community and to the individual. And the program must communicate the idea that music needs, and is entitled to, public support for each performance. This support should take the form of attendance at concerts and individual as well as corporate financial support to deserving musical organizations.

The elements of such a program could be:

1. Publication and distribution of a newsletter to

members of musical organizations, newspapers, and others interested in music on a regular basis.

2. Development of a Speaker's Bureau, a State Speaker's Bureau. Speakers would promote the idea of support of all kinds of concerts in New Jersey. Speakers before a local organization would help plug the particular event being produced, or a group of events pending. Basic talks could be prepared to help local speakers from various music organizations.

Local Music Organization Speaker's Bureau - member organizations could be assisted to set up their own Speaker's Bureau. Council members could show each organization how the Bureau could be set up, how to arrange speaking engagements and with whom, and how a talk can be prepared.

3. Placement of musical spot announcements and features on TV and radio public service programs. These should be used to interest the public in good music.

4. The placement of Council written or sponsored articles that would help to educate the public on good music, and help make the public await with anticipation local performances.

5. Securing the cooperation of newspapers and magazines in the support of performances given by New Jersey music groups. Continue enthusiastic newspaper coverage of cultural endeavors can be a key factor in the program. A State Arts Council can surely obtain more cooperation than a small local organization merely because of the prestige of this office.

Imagine if instead of each of us going pleadingly to the local newspaper editor and getting our usual two or three lines on either the Women's page or the Obituary page - you recognize the phenomenon - imagine if the Council, sponsored by the State or the Governor, were to call a meeting or a convention of newspaper editors and suggest that perhaps the arts in New Jersey might be given at least half as much as the sports, in terms of newspaper coverage - more than any one of us can do individually.

6. Distribution of information about concerts to all music organizations and their members as well as to newspapers and others interested in music.

7. Compilation of a mailing list for each concert-giving organization, and perhaps a large New Jersey mailing list. Mailing lists could also be maintained on a regional basis. Local music giving organizations simply do not have the means to buy and maintain high speed addressing equipment and lists. Once again, please notice the purposeful, conscious reference to modern industrial methods. I think without it we are destined for the graveyard. An Arts Council can invest funds for equipment on a large scale and provide this service for all music organizations.

8. Communication of the importance of music to every individual possible, in the most efficient way. This is another function of the Council. This might be determined by study. Some ideas are: billboards throughout the State, radio, TV, a pamphlet given out at the end of every bridge and tunnel and thruway.

9. Then, of course, communication with organizations other than music.

Now, another function of the Council could be the financial one, to advise music organizations of the best way to raise money locally for putting on concerts or for other musical purposes. Specifically, the Council could help by advising music organizations of the structure and operation of a fund-raising organization; attempting to arrange interviews with local industry for local organization members; advising individuals on the best ways of conducting their interviews; and contacting industry directly asking for support for music, thus eliminating the corporate barrier.

Once again we are faced with the fact that here we are in the mid-twentieth century with each one of us making a puny little appeal and usually not getting past the secretary. Why not pool our information and our knowledge in raising funds.

Then another big function of the Council would be in development. In some areas of New Jersey, concert giving facilities are extremely limited or nonexistent. Studies might be made by the Arts Council to determine where such areas exist and if state aid should be given to help build or improve concert hall facilities. Perhaps the state could encourage the construction of needed facilities by providing matching funds or partial funds with those raised by local or regional groups.

Then the stimulation of an interest. Communities without music organizations might be stimulated to sponsor an existing organization outside their communities, or perhaps to

start a music program of their own, so that it has a real grass roots basis.

Now, these are some of the ideas and I would also like to submit, but I won't go into it at the moment, a plan for the organization to consist of the Council, the executive director, the various committees, education, concert, finance, communication and development committees, reaching down into the general public in a way outlined here.

The Arts Council might consist of 3 members responsible only for music for obtaining funds, communication with other Council members, setting up the outline for the overall program. Then our plan allows for the direction of the appointment of the executive director and what his duties are.

Now this, in brief, represents our viewpoints, and it's very brief actually, with the over-all objective, again, as I would like to stress, to provide not for the specific individual concert to just please a certain few people but have no effect and leave us just where we were originally, but to provide a climate for music, more of a stronger public demand; not to allocate the funds for a single concert but involve the broad general public.

This over-all plan would involve us in getting help from other interested parties who are peripherally interested, piano manufacturers, manufacturers of other musical instruments, music magazines, musician's unions, teachers, publishers, record companies. And we think that the State of New Jersey can set a pattern for the other states in the country, and

that New Jersey will no longer be known as a "cultural desert" but as the "Garden State of Culture."

Thank you.

MRS. BAKER: Thank you, Mr. Randolph for a very thorough and thoughtful presentation on behalf of music.

We now come to Miss Katherine Coffey, Director of the Newark Museum.

KATHERINE COFFEY: I am very glad to have this opportunity to appear before this Commission to speak in general terms and briefly of museums and their place and importance in an arts program.

We have in New Jersey three major public museums, each representing a different type of support but all dedicated to serving the public. There is the State Museum which is about to open its new quarters in the Cultural Center in Trenton; there is the Montclair Museum of Art, which is entirely privately supported; and there is the Newark Museum which draws its major operational support from the City of Newark.

The 1965 statistical report published by the American Association of Museums lists 57 museums and 16 historic buildings and restorations in New Jersey. Now the majority of these are small institutions, usually operated by volunteers and supported by voluntary contributions.

Actually, I think we might say that only 14 of these may be considered as meeting the definition of a museum with permanent collections and professional personnel. But these

14 institutions could and should provide the source for assistance in developing local programs in the state if the proper support is given.

Museums differ from other educational institutions inasmuch as they deal with the visual object, but it is not the collection and display of the object alone with which we are concerned but with its interpretation and use by the public. Our institution was founded on the principle that it be of service to the public, young and old alike, and that it has been is evidenced by the numbers of people who use our institution coming from all parts of the State, not only to visit but to attend workshops, programs, and to participate in junior activities.

Our total attendance figures for 1964 were 195,000, an increase of over 4,000 over the preceding year, and over 50,000 - really almost 60,000 - increase in the past ten years.

T. R. Adam, a museum authority, wrote at one time, "Viewed in proper perspective, museums can be seen to be powerful instruments of popular education affecting the social history of our people. The need for rapid diffusion of new knowledge is not constant but varies in accordance with the rate of change in the social environment." And certainly our social environment is changing today.

I bring this aspect of a museum's function to your attention since I know how deeply you are concerned with education and with broadening the cultural opportunities in our state; but a museum can help people only if it is

used and today museums are being used as never before.

A recent report of the American Association of Museums indicates that over 200 million people attended museums in 1962; that one-third of the United States' museums now in existence were established since 1950; in the first three years of this decade a new museum was established every 3.3 days.

If the current rate of museum establishment continues, the present decade will be the greatest in the history of United States' museums. No institutions, other than public schools, command an audience of similar size, nor one representing a wider cross-section of the community. There is no doubt that a museum is a most effective agency in our cultural life for individuals, for students, for artists, craftsmen, scientists, for programs in both the visual and the performing arts.

Now, these figures, of course, indicate increasing demands made on museums and these demands are accompanied, of course, by the need for larger facilities and larger staff and much wider support - a support that must go beyond the immediate community the museum services because the museums - the Newark Museum is used not only by its community but by people throughout the State and even by people in New York City.

According to August Heckscher, former Special Consultant to the President on the Arts, only 2 percent of total art museums' non-endowment income at present comes from foundations, corporations and government combined. If

museums are to meet their obligations to the communities which wish to be served by them, we feel with Dr. Dillon Ripley, Secretary of the Smithsonian Institution and Vice President of the American Association of Museums, who in testifying in Washington on the Special Subcommittee on Labor of the Committee on Education and Labor in April of 1964, said, "If museums are to continue their cultural leadership and to develop and expand their community and educational services, federal, state, and municipal, and private sources must be forthcoming." I must say that the municipality of Newark generously supports the Newark Museum.

It is the American Association of Museums' position, as he further stated, that both federal and state governments have a responsibility to encourage the development of the Nation's already existing cultural resources.

I am submitting herewith the 1964 Annual Report of the Newark Museum which will give you an idea of the program and activities which one museum conducts, and also a copy of "A Statistical Survey of Museums in the United States and Canada" published by the American Association of Museums, Washington, D. C. in 1965.

Thank you.

MRS. BAKER: Thank you, Miss Coffey, for reporting to us on one of the State's great cultural resources, the museums of the State.

We are very happy to have with us today the Director of the State Museum in Trenton, Mr. Prescott, and also Miss Gamble, Director of the Montclair Art Museum.

We are now about to have a report on, I believe, another type of museum from Dr. Sydney Greenfield.

S Y D N E Y G R E E N F I E L D: My name is Sydney Greenfield. I am Chairman of the Department of Botany at Rutgers, The State University, in Newark.

I am very grateful to appear before this Committee and to say that I applaud heartily and hope that you will recommend the establishment of a State Arts Council but I would disagree with your limitation of art into the several categories that you have stated.

I think one must take a much wider view of art than just to list the classical field of painting and music and sculpture. And I would like to point out something that we have been discussing here in Newark which I have proposed and which we have been discussing for some time and that is the establishment of a botanical garden in the City of Newark which, if carried out in the way in which we propose it, would be a major artistic achievement.

The City of Newark presents an unusual opportunity for it. There are, of course, about 100 botanical gardens in North America. There are 3 in New York City alone. There is none in the State of New Jersey. And one could build botanical gardens as they have been built around the world and put it almost anywhere in the State that is convenient for people to get to. But we are proposing an entirely new type of botanical garden. What we are proposing is to build one right in the heart of the city. Now, that is possible in Newark because we have some decayed areas that need renewal

and Urban Renewal presents the opportunity to put right in the heart of the City a great botanical garden - and I mean a great one, with spectacular architectural greenhouses, with plantings from all over the world, and then to extend beyond this central core of the garden the plantings over the entire city.

In other words, what we are proposing is an artistic achievement by way of recreating the city in a garden, not just in an ordinary garden but in a spectacular botanical garden. There is no such thing anywhere in the world and we have a chance to do something different.

Now, I am certainly in accord with all of the proposals that have been made, that we must do better than we have been doing in New Jersey; we must match what other people have done by way of the various cultural facilities, but I would point out to you that we have an opportunity to do something here that no one else has done before, and here we have a chance to make history.

Now, we could not only do something unusual in the City of Newark which, after all, is the place where the bulk of the people are, but we could rebuild this city, we could affect its architecture, we could redo its parks, and we could set a pattern for the redesign and rebuilding of cities elsewhere.

I am quite convinced that this would set not only a pattern for the design of cities but it would set a new pattern for the design of botanical gardens. I should say, of course, that a botanical garden is both an artistic

achievement and also a scientific institution but in my mind the division between the arts and the sciences is not a sharp one. As a matter of fact, I regard the sciences as the dominant art form of our century. And I would like to point out to this Committee that I heartily support the establishment of the Council, that I would hope the Council would enlarge its view to consider arts in a much broader sense than usually is considered, and that it take under advisement to investigate what we have been studying here in Newark as something that would be a major achievement for the State of New Jersey.

Thank you.

MRS. BAKER: Thank you very much, Mr. Greenfield, for your presentation. You have indeed given us a challenging proposition.

I did want to say that landscape architecture, which might be thought of in terms of your botanical gardens, has been the concern of our Committee on Architecture. So landscape architecture has not been overlooked.

DEAN PRATT: I also want to set your mind at ease, that the charge to the Architecture Committee was specific in concern for the environmental setting of our cities.

DR. GREENFIELD: Good enough. Thank you very much.

MRS. BAKER: We have with us this morning one of our distinguished writers of New Jersey, Mr. J. C. Furnas. Mr. Furnas, would you like to present your statement at this time? Mr. Furnas has been a valuable member of the Committee on Literature.

J. C. FURNAS: I should identify myself, or qualify myself, perhaps. I've been writing articles for national magazines, books, mostly non-fiction, a few novels, for, I'm afraid, 37 or 38 years. I think I probably represent the average working writer who will do anything to earn an honest dollar and who is always very eager to see that the climate he works in and the facilities with which he can work are as good as they can be which, of course, is my selfish interest in these proceedings.

I have prepared this statement because, on the whole, I write better than I talk.

The report of the Sub-Committee on Literature, with which you are already familiar, is properly emphatic about the crucial role of writing and reading in civilization. A further consideration is the peculiar universality of writing in civilized human experience. Writing is the only art that everybody must practice to remain at all in touch with civilization. You can get by very well in modern society without ever attempting to sing, or paint a picture, or dance, or design a building. But in a good many contexts you can't even get a job without writing a little essay on yourself at the end of the application blank and, to the extent that you make it clear and readable, it verges on the art of writing.

Here, of course, the logical question for legislators is: All that is doubtless very true but why should New Jersey in particular go out of its way to stimulate the literary arts? One answer would be that New Jersey is a special sort of

state, lying as it has for 300 years in the center of the stretch of seaboard which is now the locus of that complex of great cities connected by thickening settlement that planners call Megalopolis. Somebody - Benjamin Franklin, I think - once described the Colonial forerunner of that situation by saying that Jersey, between New York and Philadelphia, was like a cask tapped at both ends. But what was already happening in his time and has gone on ever since has been a very useful fermentation within that cask.

Social scientists know that one of the best ways to get achievement out of a society is to subject it to outside influences just enough to stimulate, not enough to overwhelm. Now that Megalopolis is already upon us, Jersey needs to keep her achievement potential from being overwhelmed at the same time that she welcomes the persisting stimulus from the other areas of Megalopolis. And for that purpose the program suggested in the report seems to me very well conceived because literature is the bedrock essential of a vigorous modern culture.

As an individual writer, I may say that many of its provisions calculated to keep New Jersey writers in New Jersey and to attract others dovetail nicely with the purposes mentioned above. Suppose young Jerseymen and Jerseywomen who show signs of that indefinable limberness with words that marks the writer are helped to find themselves by state scholarships - that is only extending to them the help that has been extended to promising young musicians for a long time and to young scientists for quite a while. Even if they use

the scholarships outside New Jersey, they are likely to be attracted back if the climate of the State is kept literature-minded with the proposed magazine, the proposed writer-in-residence program and so on. And they will be returning in their mature period, bringing with them the very kind of outside stimuli that are so healthy for literature and the arts generally.

As supplement to that, the state income tax proposals, though at the moment speculative, are admirably realistic. Writers' incomes are fragile and irregular enough, as a rule, to make them extra sensitive to unnecessary erosion. Tax laws recognizing that feast and famine pattern as proposed in the report would be not only economically fair but from the cultural point of view highly expedient.

There is also a solid practical aspect of the proposals to set up the Information Retrieval Center and public collection and acquisition of archive material. You ladies and gentlemen may well be aware of what the writing and publishing world has been seeing for the past generation, the trend of writers and readers away from fiction and toward what we call non-fiction - anyway books dealing with factual names, dates and places, present or past.

For that sort of thing the Information Retrieval Center, in particular, would be not only a cultural breakthrough of immense importance in its own right but a magnet drawing non-fiction-minded, hence research-minded writers from all over. In combination with the earlier proposals it would go far to make sure that New Jersey can become an intellectual as well as

a physical home for the whole range of writers, poets, dramatists, novelists, on the one hand, and non-fiction writers on the other. That way the barrel tapped at both ends would be getting the best of both worlds.

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

Our next participant is Mr. Stanley B. Winters. I believe he is here and will speak as a private citizen.

S T A N L E Y B. W I N T E R S: My name is Stanley B. Winters and I reside at 26 Shanley Avenue in the City of Newark. I am a homeowner in Newark and for about a decade have been active in neighborhood, civic, and civil rights movements all of which, I feel, have had the objective of maintaining the city as a good place in which to live for those who either by choice or through necessity have continued to live in Newark.

I may say that I lived through a period of considerable transition in my particular neighborhood, both in the racial composition, the income level, and I feel the interest in culture and the arts which is the concern of this Committee.

I am also an Associate Professor of History in the Newark College of Engineering, but I wish to make clear that I am not speaking for the College or in my capacity as a faculty member, although my experiences there have taught me to respect the policies of the College which have been more friendly toward the arts than one would expect from a primarily technical institution.

I am concerned with the relationship between the city dweller and the arts, and between both the private and public agencies that are interested in raising the cultural

opportunities available to urbanites. I see the question as threefold, and if I repeat what some of the distinguished speakers before me have already said, I ask your indulgence.

First, what is the problem of culture in the city today, and especially a city like Newark?

Second, what are the current trends?

Third, what solutions are available?

First, the nature of the problem and also the trends.

I see the problem of the arts and culture in the City as a problem of poverty amidst plenty. There is a question of material and cultural poverty of people in the City. The income level of about a third of Newark's families is at or below the \$3,000 to \$4,000 range, depending on family size, usually indicated as the poverty level or below.

Now, were the interest in art, music, the dance, and literature there, these families would still face a situation where they would be denied participation, either in the audience or as involved persons with the training to qualify them to take part, because of a lack of money.

Over 10,000 families in Newark live in public housing projects - almost 10 percent of the City's population - yet there is little or nothing done to bring the arts to these families or enrich their outlooks. Not only is there often a lack of knowledge among the poor and many members of minority groups in the central city, as to the value of the arts, in the sense, I think, in which this Commission is concerned, but there is also a lack of incentive to get involved save perhaps through the remote medium of the TV screen in the home.

The schools in the central city are among the oldest and most crowded in Newark, and perhaps in the State. The art and music programs there are minimal, teachers in those specialties usually having to share their time among several schools.

In the Hawthorne Avenue School, several years back, in order to avoid going on split sessions, because of unexpected enrollment rise, the music rooms were converted into home rooms and the music program was drastically curtailed. The arts and music are the expendables when sheer physical space becomes a rarity in the city. The taste of many youngsters usually extends no further than the popular, cheap forms of dance and music, the imitations, and too many teachers themselves, I feel, lack the cultural and artistic backgrounds to point out to their charges what a wealth of appreciation exists to the one who would seek it.

This is not to deny the existence of a fine arts high school in Newark and excellent programs in the use of instruments and various musical groups, but these reach only a small fraction of the 74,000 youngsters enrolled in the Newark schools, and these youngsters, in addition, usually come from families which already have an impetus in the arts.

I see the problem of the City, therefore, as a problem of appreciation and participation by the great majority now isolated or alienated from the arts in the deepest sense of the term. And the poverty, therefore, extends beyond the personal income poverty of the family into the poverty of the city itself to provide the facilities

that will bring these programs to the great mass of the people.

There is also a problem in facilities and design, that is, the city as an environment which breeds, not an appreciation of beauty and nature and the fine creations of the human spirit, but rather a monotony, a dismal sameness and drabness that only a few neighborhoods escape from. Much of the recent construction in Newark, I feel, is architecturally alike in its antiseptic conformity to the idea of the glass and aluminum cube. The public housing construction of the past fifteen years, which dominates the hill section of the core of the city, is remarkably undistinguished in appearance, monolithic, depressing, and destructive of any sense of appreciation of life, harmony or movement.

One of the more interesting jobs completed partially with federal assistance under urban renewal, the Colonnade Apartments, designed by one of the United States' most gifted architects, never really was completed because of lack of money.

An especially distressing situation is the cheap reconstruction of the vital and strategically located Military Park under which an underground was built several years back. The design of the kiosks, the location and layout of walkways, in my opinion, is an offense to the eye; yet there are some officials who would seek the same treatment for the equally vital and open Lincoln Park in the south end

of Broad Street, and heaven preserve us from this fate.

Already demolished or slated for clearance are dozens of interesting examples of architecture from late in the last century on High Street and along Place Street and elsewhere, many of which no doubt deserved demolition but some of which deserved preservation and rehabilitation. The fact is that of the \$100 million earmarked in federal funds for urban renewal in Newark, 98 percent is allocated for outright and wholesale clearance and only 2 percent for rehabilitation and conservation.

I, therefore, do not share the full optimism of some of the previous speakers as to the impact of the Urban Renewal Program of the City of Newark on the future of the arts and the architecture of the City in such a program.

A significant point under the physical facilities concerns the location of cultural facilities under the Urban Renewal Program. The present program, under the aegis of the Newark Housing and Redevelopment Authority, is geared primarily to the needs of the urban core-downtown area and to the suburbanite, not to the surrounding residential neighborhoods.

From the recently refurbished Mosque Theater at one end of Broad Street to the Newark Public Library and Museum at the other, there is a complex of facilities in existence and planned that service mainly the person who works in Newark or attends major events but resides in the suburbs. There is a concentration of educational and cultural

facilities in the center but a dearth in the periphery. The neighborhood shopping areas - Springfield, Clinton Avenues, Orange Street, etc., - remain single-use zones, becoming deserted when shopping hours are over. The neighborhood residential areas remain solely living quarters. No cultural activity above the minimal or internal, within the residence itself, and above the popular level takes place in these areas save for an occasional publicly or privately sponsored affair at a local public school or institution.

The kind of initiative shown by the congregation of Temple B'Nai Abraham in the South Ward of Newark, which sponsored a neighborhood arts festival last year, is all too rare; or the lecture series held annually by the same institution and several others. And even these events do not reach into the inner lives of many residents to whom their purposes are alien.

Finally, there is a great problem of population change in attempting to establish a stable arts organization of any sort in a city like Newark. Let me give you two examples, one from hearsay which I just heard this morning, however, I can validate it, and so on:

(The following statement was later corrected by Mr. Winters - See p. 67.)

Two Newark parents, recently, heard about a program in astronomy at the Newark Museum, which has many fine programs. They called in for application blanks for their children but the applications never arrived. When the class began,

according to my information, a census of residence was taken and it was found that only four of the thirty-six people in attendance, youngsters perhaps, were from Newark, yet this Museum is largely maintained by the City of Newark.

I feel, for example, that the Museum must reach out into the City more, through the schools, than through the occasional and worthwhile endeavors it has attempted and which I have been aware of.

The Museum, an outstanding facility, may not be gearing its attention to urban needs adequately in the sense of its immediate surrounding constituency. In my opinion, an occasional even noteworthy exhibition of prints and plans about Newark's future and redevelopment does not really imbed the Museum in the local community as it should.

Another example concerns the Newark Choral Society, once called the Newark Alumni Chorus, a very fine singing ensemble. A decade ago this group numbered about 50 persons. It rehearsed in a large room provided by the Newark Board of Education under a teacher assigned to it and paid by the Board. Because of population movement, many members of the group moved out and the group dwindled to about 15, most of whom come from points like Plainfield and Berkeley Heights.

The teacher is still assigned to the choral society but the room that is used is small and inadequate. The accompanist, who gets \$10.00 a week, is paid by the chorus and not by the Board of Education. And that \$10.00 a week comes from a \$12.00 annual fee which all members must pay in

addition to buying their music, paying carfare and babysitters.

When the group puts on its concerts of Bach, Mozart and Beethoven or spirited folk songs, it must pay for the school auditorium, the janitor, and the insurance. The cost per year per member, all told, then may come to \$25.00 or \$30.00, which is enough to discourage working people or poor people from joining in.

One could also mention the tendency, reported to me by some members of the New Jersey Symphony, a splendid group, to emphasize the suburban or downtown sections in their young people's concerts, rather than the heart of the city, - yes, even the slum ghetto or the lower-middle-income fringe, in its itinerary.

In sum, the problem of the city is one of poverty of imagination, of planning, of interest, and of income - all of which, I feel, deny thousands of residents and children an opportunity to share in the relaxation and reward which a good arts program can provide.

Are there solutions? I believe so, but like all things they will cost money and time and energy, although in some instances I feel they involve more of a redirection and reemphasis of existing efforts rather than the creation of new ones.

I think there is a need for some form of state incentive payment to school systems and to municipalities which give special attention to the arts and to literature. This, of course, would require some form of accountability by local

authorities through presentation of plans and regular reports, much as in any state aid program.

I think that when we give to the arts the same priority that we do to the motor vehicle and perhaps even to the park program and the Greenacres, they will then begin to reach out as they should.

I feel there is a need to cut back on the exclusive emphasis upon the downtown core as the cultural hub of a city like Newark or of the county, and to encourage decentralization of cultural facilities.

I believe, with Miss Jane Jacobs, that this would keep people on the streets after shopping hours and create multiple usages in areas that now are purely single daytime uses, such as shopping, school and park areas.

To this end, the State, through its representatives on local housing and redevelopment authorities, should press for such decentralization and consider such legislation as may be needed to induce a shift in philosophy and attitude in urban redevelopment.

There is a need to relax rigid and bureaucratic requirements of teachers of the arts in the public schools. I know of at least one fine music teacher in Newark whose talents are being denied to children - he wants to teach in the school system - because he doesn't measure up to the formalistic requirements of the State and City Board of Education. The same could be said for many other fine artists, I believe.

The State should consider, perhaps in conjunction with foundation or private help, the subsidy of a traveling troupe

of Shakespearean actors, such as now exists under Mr. Papp in New York, that would bring its offerings into various schools, especially those in the central cities where the children are much less liable to be exposed to Shakespeare or works of that calibre.

Mobile theaters and sidewalk theaters, such as New York has, and mobile art shows and art classes might also be considered or expanded where they already exist. If the youngsters and people will not come to the museums and the arts from these areas, then let's move them to these areas to bring the programs to them.

And indigenous history and culture of New Jersey itself, a rich one, should be made accessible to youngsters through works emphasizing the arts, the State's cultural history, perhaps in paperback, modeled after the fine New Jersey Historical Series issued in connection with the Tercentenary.

Local boards of education, some of which have been unduly cautious or shortsighted in school construction plan, or which, like in Newark, have grossly miscalculated the trends in school enrollment, need State aid in expanding and modernizing school plants into which the requisite art and music rooms and writing laboratories must be built.

The State Commissioner of Education, I feel, must take a much more serious view than he does at present where such programs are sacrificed because of a lack of space.

Through local social agencies and anti-poverty programs, talent from the heart of the urban community can be recruited and encouraged. I cite the work of HARYOU-ACT

in Harlem in Manhattan, which has jazz, art, and dance troupes drawn from its constituents.

There should be consideration to attaching cultural aides or assistants to local anti-poverty boards, along with the now conventional social workers and community organizers.

Such a simple grouping as a self-initiated marching group of girls in the Clinton Hill section of Newark, last year, perished because the school authorities would not allow them a school yard to practice in and because of quiet threats against a teacher who voluntarily agreed to lead this group after school hours. This group, rather poetically called the Arabian Stompers, finally, after protests by their parents, gained access to a more remote school yard but not without a fatal loss of spirit and enthusiasm.

Urban Renewal should be used so as to build into redevelopment areas not only architectural beauty but also cultural facilities and neighborhood centers which would become focal points of attraction for local people whose pocketbooks or time does not allow them to go downtown or to the suburbs or to New York to view or participate in the arts.

Then New Jersey, perhaps, might be canvassed to see whether a program of state support, in some respects, might bring its ensembles into the urban schools more than they go at present.

There is a great need in local and county institutions, such as hospitals and clinics, for greater cultural exposure than at present to inmates and clients. Right now most of this

comes from volunteer and occasional groups, and all too often the TV remains the sole source of outside experience for many people who are confined to such institutions, and here's a captive audience. Certainly the Essex County Board of Freeholders should think along lines of such artistic and cultural enrichment in its institutions beyond its present programs.

In closing, I wish to thank you for hearing me and to congratulate you on your splendid mission, and the Governor and the Legislature for taking the initiative, and I hope something genuine comes out of this.

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

Mr. Winter, I want to thank you for a very vigorous expression on the part of the private citizens relating to culture in the City of Newark. There may be one or two statements that will be corrected at a later time but since we said we would proceed with the report and statements now, I would like to ask, if you have time, if you would remain to the end and have a discussion with some of those in the audience who might like to respond to you.

MR. WINTERS: I can stay until 1:30, and I would welcome any questions.

MRS. BAKER: Thank you.

(Immediately following is a letter from Mr. Winters which is self-explanatory.)

26 Shanley Avenue
Newark 8, New Jersey
September 14, 1965

Mr. Roger H. McDonough, Director
Commission to Study the Arts in New Jersey
185 West State Street
Trenton, New Jersey 08625

Dear Mr. McDonough:

It was my pleasure to testify before your commission today. In the course of my remarks, I cited an astronomy course being offered by the Newark Museum in such a manner as to reflect adversely upon the Museum's policy.

Miss Katherine Coffey, Museum director, was gracious enough to provide me with further information about the course and the problem I cited. Her information was such that it has induced me to request that you note in the record that my comments about that course were unjustified.

I only regret that I was unable to enter this correction at the hearing itself. Your kind attention is much appreciated.

Sincerely yours,


Stanley B. Winters

c.c. Miss Katherine Coffey

MRS. BAKER: We have had the help of Dr. McClung Lee, as Professor of Sociology at Brooklyn College in New York, in the work of our Committee on Public Opinion which he has chaired. Is Dr. Lee here now? Oh, yes. Dr. Lee.

A L F R E D M c C L U N G L E E: I am very happy to come and appear before you today. Our Committee is not made up of artists but of social scientists who have a deep interest in art, of course, and I would like to share with you some of the conclusions that we came to in our investigations and findings.

We feel that public interest and involvement in the arts in New Jersey far outrun the State's current facilities and opportunities. Both governmental and commercial leaders lag in realizing the extent of existing popular support for artistic projects in our State. The Committee on Public Opinion takes it as its assignment to gather evidences of the extent and forms of such interest and support and to suggest ways to focus public, governmental and commercial attention on significant aspects of this dynamic situation.

In earlier periods, the lack of official concern with creativity and availability in the arts did not arouse great concern; our citizens were then preoccupied with the many other problems of growth and development. Now we are beginning to perceive the high importance of the arts not just as ornaments of our civilization but even more as contributions

to the well being and mental health of our people. As we create and utilize or enjoy the arts, they give body and substance to our way of life.

Time was when the literary classics and new literary products were read by the educated few, but the paperback publishers have now provided a larger audience for such a book as Homer's Odyssey during the past two decades than it had had during the previous three thousand years. An inexpensive paperback is bought to be read, not to be displayed, and the quality of the titles offered has risen steadily. The consumption of fine musical recordings as well as the mounting audience ratings for the better television broadcasts and the organization and expansion of art centers and community theaters all result from popular demand for more quality in artistic products and from popular involvement in the satisfaction of that demand.

What some purists have feared would be the mass vulgarization of taste in the century of the common man has demonstrated itself to be a ferment which is stimulating variety in taste. In consequence, we have expanding segments of our population interested in the best of the world's and of our own artistic products.

The thrilling diversity and experimentation now so evident in music well illustrates these points. In other words, what has been called the "massive jostling for attention" during this century is having results in the arts similar to what it is having in advertising and in product distribution.

I enjoyed Mr. Randolph's references to advertising because I am going to refer to advertising, myself, on somewhat similar points.

Both in advertising and in the arts, this "massive jostling" has helped to develop a most challenging "rising threshold of inattention," or perhaps it might better be called a "rising threshold of selective attention." This situation is being studied by a group of specialists associated with the Harvard Business School under the auspices of the American Association of Advertising Agencies. Norman H. Strouse, Chairman of one of the country's largest advertising agencies, the J. Walter Thompson Agency, in interpreting results of the Harvard study, says that the "rising threshold of inattention" is bringing about the following significant development: "All product categories are fragmenting into a wide spectrum of alternatives. The day of the brand that is all things to all people is rapidly passing." Thus the "massive jostling for attention" is creating levels of taste in commercial products, in advertising, and in the fine arts which are growing and having a tendency to rise.

Another public opinion lesson for the arts is available from recent studies of advertising, especially from the Harvard study to which reference was made. It is that the chief effective appeals of advertising are now seen as those of self-reference, self-involvement, and self-identification. Music lessons for children, hobby painting and sculpting, and acting in amateur theatricals thus involve more and more people directly in the arts and make that

involvement and identification both intimate and life long. A few of them may become professional artists in consequence, but a great many thus have their lives enriched and help to enrich their communities through their artistic activities. The vast sales of musical instruments and of artistic hobby kits are creating consequences not fully comprehended either by governmental or industrial planners. When these developments, and others, are linked to the rising levels of education, the nature of our "fine arts explosion" becomes all the more clear.

The extent of actual audiences and of voluntary groups suggests but, in our estimation, understates the rising tide of community interest in all aspects of the fine arts - theater, dance, painting, sculpture, photography, music, architecture, literature, and I should add landscape architecture, since it was brought up. We include that under architecture.

Because of costs involved, such audiences and groups tend to be more numerous among people in the more privileged areas, as was just brought out. Some public schools supplement the stimulation provided by voluntary groups and even make voluntary group activities possible, but their efforts are quite spotty and in a great many areas are very inadequate. Many offer little or no art education and fail to see the merits of sponsoring exhibitions, recitals, plays, and other opportunities for expression. This lack stems not only from the absence of interest or motivation on the part of many school administrators but also from the failure of school

districts to provide physical facilities - auditoriums, studios, and galleries.

The greatest need that the Committee discovered is that of facilitating the establishment of new channels of communication that would link artists, art educators, periodical writers, radio and television commentators and program designers, and other public spokesmen, on the other hand.

How can this need best be satisfied? How can the mass media get the materials they would like to use that would help forward the arts in New Jersey? How can artists, educators, and organization leaders be aided in the bringing of their efforts to public attention?

The Committee wishes to recommend these four ways of meeting this need:

1. The organization of a news and data office.
2. The institution of annual recognition for outstanding examples of reporting and interpreting of artistic developments.
3. The provision of series of informative meetings at which communicators might meet leaders in the arts and learn at first hand about developments.
4. The organization of annual multi-art planning and reporting conferences, which might be called "state fairs of the arts," at which special facilities would be provided for writers and program makers for the mass media.

In regard to the first of these suggestions, news and data office, many daily and weekly newspapers, other

periodicals, radio and television stations are hospitable to fine arts materials, but the artistic fields make demands for diversity in talent upon the part of communicators that are difficult for the mass media to meet. A newspaper often has specialists in drama or in certain types of music or in certain literary matters, but what about the many trends in painting, sculpture, photography, the dance, print making, and all the rest? In short, even the best staffed mass medium would appreciate aid, we are sure, in developing broader and more representative coverage of the artistic field. A central news and data office for the state could provide such aid. It could gather and circulate information items. It could compile composite development reports. It could build up a file of background reference materials available for writers. It could arrange conferences of artists and communicators.

The second point I mentioned, annual recognition. Outstanding pieces of reporting, writing, or programming are often due to the creative interest of individual staff members. Recognition of such accomplishments would do much to encourage other staff members so to interest themselves and to emphasize to media managers public appreciation for such efforts. The state commission or some other appropriate body should provide the channel for such recognition, but the actual awards might well be financed by individuals or by associations in each of the appropriate fields.

We also considered the problem of collecting background data upon which more adequate knowledge of public opinion

might be based and in order not to make my statement too long I will summarize by merely referring to some of these recommendations we have and which we are referring to the Commission without giving all of the arguments which we saw in their favor.

One thing that we saw for which we had a great need ourselves and we think would do much to forward public interpretation of the arts would be the compilation of a detailed, continuing directory of artistic activities and facilities of the state, to be published at least once every two years.

I live in Short Hills and things are happening in Morristown or in Plainfield or in Newark that I know nothing about, sometimes, until after they have taken place. One can't read all the daily papers or weekly papers in the entire neighborhood and yet the local paper doesn't always report interesting things that are taking place. Such a directory might make such material available.

We also saw the need for more formal social scientific factfinding and research as being helpful to this general effort.

Our 6th recommendation is the systematic collection and analysis of existing data on public behavior relative to the arts.

Our 7th recommendation, the conducting of an annual sample survey of the art involvements of the people of the state in cooperation with a university research Bureau and under the professional consulting guidance of a committee

consisting of business and academic specialists.

8. The undertaking of studies of the social environment of specific arts. These should be made as joint projects of the Commission on its Committee on Public Opinion with suitable state agencies and voluntary associations. In this, the Commission's committee would act in an advisory capacity.

After all the problems that we have seen in reports given here this morning, the problems of each one of the arts are rather different and, to a degree, they have to be studied in the social consequence, the social environment, separately and in terms of their own problems.

Then, finally, the execution of a series of on-the-spot investigations of the social environment and social consequences of specific artistic projects of the sort of that at Bergen Mall and at Telegraph Hill. The Commission's Committee on Public Opinion specialists could serve in an advisory capacity on such projects, but the actual field work and the processing of data might best be done under contract with an appropriate nearby agency.

Well, this is a brief summary of some of the things we did. The Committee consisted of several representatives of specialists in public opinion research brought from industry and the rest of us were specialists in public opinion and research drawn from academic research.

MRS. BAKER: Thank you very much, Dr. Lee. I think the usefulness of your work can be appreciated from the statement you have made here today.

DR. LEE: Thank you very much.

MRS. BAKER: Newark has been most fortunate to have had a group of citizens get together with the City and form what is known as Symphony Hall, formerly known as the Mosque Theater. And we have with us today Mr. Moe Septee, the Manager of Symphony Hall, who will give a presentation of the program.

M O E S E P T E E: I have come here with a prepared statement but I think that statement would be probably quite general and within keeping of the tone set here. I am sorry I couldn't get here earlier to hear the comments of the other speakers but I imagine we are all here with very positive attitudes and positive action on behalf of the arts here in this State.

A little bit about ourselves, which perhaps is an indication of how people and government can get together and do something for the community's betterment.

Just a year ago, an anniversary that we will shortly be celebrating, Symphony Hall was created. It was done in the following manner.

The Mosque Theater is the largest concert hall in New York, New Jersey and Pennsylvania. We are larger than Carnegie Hall, we are larger than the Metropolitan Opera House, we are not only the largest but perhaps, we feel, the best, acoustically, in the area as well.

It was in the hands of private people for many, many years, people who could not financially hold on to this building and there were all sorts of rumors as to what its future was going to be. The citizens, mainly made up of

the business community here in Newark, appealed to the City of Newark that this building be purchased and leased back to them, a non-profit corporation, so that the theater could be retained as a cultural center. And this was done.

This building, which cost in excess of \$2 million dollars to build in 1925, was purchased by the City of Newark for \$240,000. It was leased back to Symphony Hall, Inc., a non-profit organization. Our President, Mr. William A. Hughes, former President of New Jersey Bell Telephone Company; our Vice President, Mr. Joseph Lehman, Sr. Vice President of Bambergers; another Vice President, Mr. Malcolm Davis, President of Fidelity Union, and also on our Board probably representing every major business in the City of Newark. It was leased to us for 50 years at an annual rental of \$5,000 per year but no matter if it were \$50,000, how can you take this wonderful piece of real estate and offer it at such a reduced rate. Actually, ours was no different, perhaps, than that which motivated the people behind Carnegie Hall. Carnegie Hall, as you know, is owned by the City - the property is owned by the City of New York, leased back to Carnegie Hall Corporation, which is a non-profit corporation, which is out to retain the building as a concert hall.

Now, the aims and purposes of Symphony Hall are beyond that of strictly being real estate operators. We retain this building. We manage it. There are other facilities within the building, catering halls, offices

upstairs, the New Jersey Symphony office is now located in our building, the UN offices are located in our building, state offices are located in our building. We also have 2 television stations in our building, as well. Then, of course, we have this 3,365 seat auditorium.

We manage and retain this building in order that it be a presentable place for people to want to come to. Now, that's the physical end of our responsibility.

Now we also have a responsibility to the community at large to program. As you know, I am perhaps the only independent producer of concerts in the State of New Jersey. I am in the business, a profitable business of presenting various performances here at the Mosque Theater but I can only present the Boston Symphony, the New York Philharmonic - and it has to be with Leonard Bernstein - and the Boston which has to be with Leinsdorf. I venture to guess that no other orchestra can make money, and I, not being supported by anyone else, cannot afford to present the Cleveland or any other orchestra which is doomed at the box office to be dead.

There are also individual artists that we are able to present. The Van Cliburns are far and few. And so it is necessary for an organization like Symphony Hall to broaden the activities at the Mosque Theater, formerly the Mosque Theater now called Symphony Hall, and it is going to perhaps take an organization formed here by the Commission, an Arts Council, to see to it that throughout the State there are musical organizations that are not necessarily

big in name but they are big in talent, they are perhaps every bit as big in talent and ability as some of these great names that we mention constantly. But, unfortunately, we live in a country that concentrates on the name and, as a result, that which goes at the box office does not necessarily mean it's the best and the greatest. And it also doesn't mean that we in the State should be deprived of hearing all other well known or talented organizations, locally and nationally and internationally, that does not necessarily, or cannot, support itself at the box office.

And this is the role that we feel we are committed to as well, and that is to broaden the activities at Symphony Hall so that not only will I or other promoters present concerts of major proportions that do box office business, but that our people will not be deprived of a wholesome program and a broadened program of activity which is not dictated by the box office. We have taken steps in that direction.

Before I leave that subject, I would like to put greater emphasis on the fact that perhaps we have any number of good, talented and major musical organizations in our State. We have the New Jersey Symphony, we have the Masterworks Chorus, we have the Garden State Ballet. Each one of these organizations, and I'm no judge as to what is good and what is bad but from people that I have regard for these are organizations that are talented, capable, major organizations that deserve to be seen, they deserve to be heard but, unfortunately, are dead at the

box office because we haven't developed within ourselves, and hardly are we in the State of New Jersey going to overcome a trend toward the big name. But these organizations must have support and it is going to take, perhaps, organizations like an Arts Council, perhaps created by the Commission here, to pump in the moneys that are necessary for our residents to hear and see these New Jersey organizations that deserve to be seen and heard.

We have even gone further. We feel especially that Symphony Hall is committed to the youth. If I do nothing else in my position as Managing Director of Symphony Hall, - if I do nothing else but to take thousands of young kids who for perhaps the first time in their lives will be passing through the corridors of a major concert hall, plant them into a seat and present to them an entertainment, a cultural forum which I think they deserve to hear, then this will be my personal success. And I say, not a personal success but something that will satisfy me in view of the fact that I have been accused of being a money promoter, of presenting those things that mean box office, and people have estimated my personal worth as beyond all means but little do they know what I pay these orchestras.

But it is going to take a concerted effort on our part to educate our young people to a cultural forum that they normally could not attend because I can't afford to charge less than a \$6.00 top for Leonard Bernstein and the New York Philharmonic, or David Oistrakh, or Vladimir Ashkenazy or Van Cliburn or Arthur Rubenstein, and yet these

kids should not be deprived of hearing these great artists. They should not, especially, be deprived of hearing their own New Jersey organizations like the New Jersey Symphony, like the Masterworks Chorus, and like the Garden State Ballet. And the only way that that could be made possible is if these organizations which, of course, must operate on budgets can meet this budget of performances and make it possible for our young people to be exposed to this forum.

Last year, for the first time, we took one performance of the New Jersey Symphony, which we co-sponsored with them, and we brought in 3365 young grammar school children from the City of Newark, and I dare say that 90% of them had never been in a concert hall. By the way, that's very important. I know they get their concerts in their high schools but there is something to this over-all part of education to have them walk into a major concert hall. And because we had so many students coming at one time, we didn't open up our exit doors and bring them in at our convenience, we wanted them to get through those front doors, we wanted them to pass the box office, we wanted them to get past those major front doors, and we wanted them to put their feet on that plush carpeting and we wanted them to be seated in reserved seats for them to get the total experience of concert presentation. And this we did. And I tell you there was greater satisfaction in watching the faces of those young kids that day than perhaps words and money could explain.

We are, this coming year, under Symphony Hall auspices,

presenting the Metropolitan Opera National Company.

We are taking four of these performances and opening them up strictly for students. We are gambling. We are absorbing deficits at Symphony Hall in order to make it possible for 14,000 kids to be exposed to opera perhaps for the first time in their lives - major opera, Butterfly, Carmen, Suzanna, Cinderella.

I am pleased to tell you that the season hasn't started yet and we have already a commitment of 8,000 New Jersey school children attending these opera performances in the City of Newark, on Broad Street, in the former Mosque Theater which people thought would eventually become a storage house.

Now, this is our commitment. I can perhaps go on to tell you and perhaps express the enthusiasm which is mine about that which we are doing, but all this takes money. Our people, the Board of Symphony Hall, have made a commitment. Their commitment is, aside from the fact that the City purchased the building, the business community contributed \$100,000 which was matched by the City of Newark to renovate this building - all the renovation above \$200,000 we are absorbing. Symphony Hall Board is committed to and has absorbed all the deficits, and we operate at a deficit in the operation of Symphony Hall. This is the commitment of the business community here, of Newark. Yet we have shown that City government can hold hands with the business community and the civic community and do something for the community's betterment. We feel here, that on a statewide

level, the State should allocate funds and create, first, an Arts Council and centralize all the activity of this State and make it possible to implement the kind of programming that we are doing - student performances, performances designed for even adults but not made possible because normally no one can afford this kind of deficit spending to present the arts. The only way it will be possible is for us to look at the State of New York which created an Arts Council, and for us to program, as they are programming, and pumping culture into this market, and I mean pumping culture. Nobody is going to walk across - except perhaps for a Beatle record, nobody is going to walk across and ask you to supply them with culture. It's our commitment to the community, especially to our young people, for us to present culture to them.

Ladies and gentlemen of the Commission, I have a statement here. Everything that I have said here was perhaps condensed but between the lines here this is a general statement. But it is our feeling and our commitment to the community.

Thank you.

MRS. BAKER: Thank you, Mr. Septee, for a very realistic view of the situation in the world of music in New Jersey today.

I did say that we would stop at 1 o'clock for luncheon and resurt at 2 o'clock. I wonder if we could go beyond 1 just to have a few comments that I know several of you wish to make and possibly members of the Commission have

questions which they would like to ask of those who have made statements this morning.

I know that Miss Coffey has something on her mind in relation to the citizen's point of view, a correction, I believe, which she may wish to make.

MISS COFFEY: Well, I'm not sure it's a correction. I think probably Mr. Winter is correct. The Museum would like to re-establish, for instance, its program of branch museums but, unfortunately, our budget at the moment doesn't allow it. But we are working with the UCC and also we have in mind a project with the Library which might end in a community museum and library outside our immediate area.

The programs which we have at the Newark Museum, except for the afternoon ones, but the other programs - we do go to the local schools, every school in Newark, and acquaint the schools with what we offer to young people. So that, for instance, the astronomy program which you mentioned, that was advertised and promoted in the schools but the response, apparently on the part of Newark students, was more than that of those outside the community.

As I said in my statement, Newark does service more than the City of Newark. It services the whole State and anyone who wishes to come to the Museum just to visit or to participate in the program.

I do want to emphasize, Mr. Winter, that Newark residents come first with anything, our lending service, our activities, and anything in the Newark Museum, because the

City does support us generously and no Newark citizen is ever deprived of the opportunity to participate in our program. They come first.

MRS. BAKER: Thank you, Miss Coffey.

There is a sad note, Mr. Septee, that has just been handed me. You might be interested in knowing that the Princeton Symphony Orchestra announced yesterday that it is going out of business.

I think Professor Greenfield raised his hand.

PROF. GREENFIELD: Speaking as a private citizen in response to another citizen, I just want to say that I think Miss Coffey is being unduly modest about the Museum. I was shocked at this criticism of the Museum. I know something of museums. I have visited most of the major museums in this Country and I know of no museum that reaches out and attempts to service the children of the area like the Newark Museum. I think its purposes are outstanding in this area. Just because somebody didn't get these forms because they may or may not have given the correct address over the telephone is no reason to criticize this truly great institution of which I am proud.

The other point which I want to criticize and on which I want to make some points for the Committee is, one does not establish great cultural centers in neighborhoods. One has to understand the history of cities. A city is primarily a place of business, it's a place of commerce. That's why a city exists.

I am increasingly disturbed by the number of people

who wish to do things for the people in the poor areas who fail to recognize historically and actually what a city is. A city is primarily a place of business and commerce. Because it is prosperous it, therefore, can afford cultural institutions.

Newark is a little unusual from most cities. In the history of cities, - and cities have always been the centers for all the major achievements of civilization that have taken place - the people who have worked in the city and who are prosperous, live there. They, therefore, can afford the activities for the cultural advances. Now, in the case of Newark and in the case of most American cities right now, people who can afford these things have moved out of the center and have left in the city a great many poor people and others who, as you point out, either by preference or by necessity live in the city.

Therefore, we must seek in our newer urban construction wider support for the center city. The ways to help the people who are poor in the city is not to downgrade the central core. It is the help of the general core that will provide the jobs ultimately for the poor people.

Now, I was very glad that Mr. Septee made the point that it was important for these children to come into the elegance of the concert hall. It has not helped the children of poor neighborhoods to keep them in their neighborhoods, to have them have the concerts and fragments of culture brought to them; rather it helps them more to build a major cultural center in the city and bring them to the elegance

if you wish, of that cultural center.

The history of all the cities in America right now is that of building centralized culture institutions. We can't afford to do it otherwise.

It is true that the programs you suggest, such as bringing Shakespeare to the schools would be interesting, but these semi-amateur troupes that can be brought around will help, but I would rather see some major theater here, some elegant theater here because we are a rich state and we are a rich community and we can afford the best, which is supported by the people who can afford it and bring the people who can't afford it in at some reduced rate or in some other way.

Thank you.

MRS. BAKER: Thank you, Professor Greenfield.

We have a question.

T H O M A S M c C R A Y: I just wanted to add something to this topic. My name is Tom McCray. I'm a real live, starving artist.

MRS. BAKER: We haven't had one today.

M R. M c C R A Y: I just happen to have this article which is an article about Mobile Show Case, and that was just such a program, a traveling cultural show that went through the City for 5 weeks. And I would like to say for perhaps Miss Coffey that the Newark Museum did loan us 22 very wonderful pieces to be exhibited on the two trucks that we had. And I think there was something like \$100 damage or \$75. Well, the pieces were in shambles by the

time it was over. However, many, many children were exposed to these pieces.

Of course, in certain areas of Newark culture in this sense is almost non-existent, so this sort of thing is almost automatically successful. The least thing you do in culture in certain areas is very good. So what happened here was, the Museum and many other people, such as the Ballantine people, - and this whole cultural thing was never actually a part of the program as written and submitted to Washington, it was just put together by people like Miss Coffey and other citizens.

So, I would say, in agreement with the last gentleman, that this type of program is good but only as a crash program because, you know, like \$75.00 damage, - they do need a permanent place, a place they can come to rather than trying to bring something to them, although this was very successful.

Thank you.

MRS. BAKER: Thank you very much.

There was one other question.

B E N J A M I N J O N E S: My name is Benjamin Jones. I'm associated with the arts in the area of artist management and promotion.

I would like to ask Professor Greenfield one question.

Are you, by your statements, denying the youngsters in the poor areas the culture that they need?

PROF. GREENFIELD: I want to give them something better than was proposed, not deny them, give them something better.

MR. JONES: Is this the trend or is this not the trend in other urban communities, taking it to the locales?

PROF. GREENFIELD: Oh, let me just respond very quickly and not take up too much time. I am not opposed to taking these things to the locale. I think this is very important. But I object to the downgrading of a major cultural center. It is important for those youngsters not only to have things in their locale but it is important for them, very quickly and very easily, in the same city to visit a great museum, a great art gallery, elegant, so that they can have much more than can be brought into their neighborhoods.

MR. JONES: Along with this study, is there not the necessity or do you feel it would be advantageous to, as one gentleman said, put it in the area of these people so that they could go to these sedate places?

PROF. GREENFIELD: No, that's wrong, because those areas where they live are fluid and subject to change and you cannot move the Newark Museum from one neighborhood to another.

MR. JONES: I mean the school system. This is the thing I'm trying to --

PROF. GREENFIELD: I'm talking about the major museums and concert halls.

MR. JONES: Well, I would like to make a statement in this respect. I feel that where our culture is concerned today, generally it would be a great asset for us to put the various cultures in various areas so that it would assist

in teaching other children of the various cultures, giving them an image, something that they can look up to, something that they can live with, something that they can actually try to accomplish in, let us say, a period of time of development.

I feel that generally where youngsters are concerned today, especially in a poor neighborhood, they are deprived of so much, they have nothing to aspire to, and I feel that the culture, if taken to these areas - and, of course, as Professor Greenfield says, I do not feel that many of the artists who happen not to have a great name are necessarily not good artists. I think they are very professional in every sense of the world. They haven't received that one break that the one or two percent of the artists have received.

Having been in this area of promotion and management for a period of 30 years, I can very well understand how and why New York, with the Arts Council, has taken it and put it into the little areas, into the home development and little projects and what-not, and are creating tremendous interest in these little neighborhoods, in these children, keeping them off the corners, giving them dance, giving them song, giving them acting, and all these things that are tremendously in favor of their growing up and becoming good citizens.

I feel the great thing wrong with our country today and the reason for the shambles in various areas is the fact that they have no image. They must grow to be somebody.

With an image lacking, everything that they have is actually lost.

I do hope that within the confines of this Commission some way can be determined whereby the artists, the youngsters, the general public will find the necessary places - whether it's old churches or old barns or what-not - in the cities and in the rural communities to take the performing artist. It will give the artist something to do and it will give the children something to aspire to and identify with.

Thank you.

MRS. BAKER: Thank you for your comments.

Yes, Mr. Winters?

MR. WINTERS: On questions of fact, I see no controversy. I think there's a question of opinion here. I am somewhat aware of the history of cities and origin but I am also aware of the fact that the nature of the city has changed and I think we have here a question of, what is the city? Is it Broad and Market Street? Does it end at High Street and McCarter Highway? Where does it go? Does it go into East Orange? From the air one cannot see the difference.

Therefore, what I question is what I regard as excessive centralization because I don't believe that the placing of a major facility at some distance from say one of the major shopping areas downtown would be a tragedy. But I was not proposing that the Newark Museum be moved. I was proposing neighborhood centers, settlement houses, if you will, Henry Street Settlement, which becomes a nerve center of an area. And even if these neighborhoods

are changing, as was pointed out, such a facility can help stabilize them and become an anchor, give people a vested interest in remaining or returning and thus stay awake and alive at night instead of being a deserted place where people are afraid to walk. So I see culture here as pumping new blood into the neighborhoods of the city.

MRS. BAKER: Thank you once again, Mr. Winter.

We have time for just one more or possibly two more.

Please come up.

V I C K I K A R C H E R S I E G E L: Do you consider that culture is a result or a cause? This is the thing that bothers me. We are using the word culture as a noun and yet it seems to me, in the course of raising children and in the course of being the Director of the Art Colony in West Orange and Vice President of the Chamber of Commerce, we face all of these problems, that what we're doing is we are trying to take people and make them into what we think they should be without recognition of the fact that it is the culture that made them into the animals that they are.

Now, we have to start at the base roots. We've lost generations of people through the school system who have not had the opportunity to learn music or art or had to make the choice. I went through the Newark school system. I had to choose between painting or music. I could not take both. I selected painting and, therefore, my knowledge of music is absolutely nil. My son happens to be interested in music. In the second grade his teacher convinced him he could not

draw. This is at the root of why we have no audiences for the music. This is why we don't have people buying paintings. There's no need for subsidizing artists except to buy his pictures. There's no need for subsidizing a musician except to have people attend the concert. So the question is how to get the people there. It's at the base roots.

Now your suburban and community organizations - the houses these people are talking about - this is fundamentally where you create the environments for the children. You show them a reason for being. The child that's interested in music - how can you make a child practice every day for an hour when he has nothing to do with this? What is he going to do? He plays the accordion beautifully. Wonderful. So once a year he has a recital. He sees no need, no function, no purpose.

The child who is an artist, does collages, draws pictures and what-not, but what do we have for the children to get a sense of accomplishment up to the point at which they are recognized artists?

We have all of our young singers who have to go over to Europe to the opera houses because there is no place for the unknown, the unknown singer, the unknown musician, the unknown painter. We need to develop these people and this should be done down at the suburban area, at the community level, in the community houses where they put on performances, and the children who are studying music are doing the music, those who are studying drama are acting it out, and create

an environment for the arts, not for an hour. I know in our suburban community you expose the child to music for an hour, you expose him to ice skating for an hour, you expose him to something else for an hour, you expose him to measles, - the whole bit, all the way down the line, and it doesn't accomplish anything. The children are just as boorish as their parents because the parents don't know anything about it, they are just exposing them to art and culture.

DEAN PRATT: May we have your name for the record, please.

MRS. SIEGEL: It's Vicki Karcher Siegel from West Orange, the Art Colony, and Vice President of the Chamber of Commerce.

MRS. BAKER: Commission member, Dean Pratt, would like to make a comment.

DEAN PRATT: Well, as we've listened this morning, I think the testimony tends to concentrate on two points, one concerning audience development and the second concerning the bringing to or the presentation of outstanding artists, whether in the city center or in a distributed pattern.

I think the Commission in its process of study has been equally concerned with a number of other points which I think bear on some of the statements made voluntarily in the last few minutes. For instance, we have been greatly concerned with the participation by the population in all the forms of art. We haven't looked upon this as solely the development of the young people or the adults or older

people as audiences for professionals but also that the young person, the middle-aged person, the old person himself is to be encouraged to become a performer or a painter or whatever the art is that appeals to him.

This does run through all of our work up to date.

Another area that has run through our work is that we have been concerned with the development and expansion of the art treasure itself. We do want - I'm sorry to use the word "quantitative" but we would like more great writing, more great painting, more great choreography, and so on. And this has been an additional major concern.

And, thirdly, we are gravely concerned with aiding the artist - and I'm using "artist" in its broadest sense - to develop his full capability and having the resources in our own State that would enable an artist to continue to develop his capacity to serve his art and his audience.

MRS. BAKER: One more comment and then we will have to adjourn for luncheon.

J O S E P H T. L O E B: My name is Joseph T. Loeb of Hillside, New Jersey, and I am the Director of the Creative Arts Committee and President of the Hillside Camera Club.

I would like to point out first that I envy the people who have such a wonderful command of the English language and following in their big shoes I doubt very much I will be able to fill them.

The Creative Arts Committee of Hillside was formed last July at the instigation and the foresight of our

Honorable Mayor, Mr. Robert Diamond.

The Committee had planned at first an open public display of the local artists living in Hillside. Little time was had before the season of the summer went out in order to really organize and bring these people forth to give the public of Hillside an opportunity to view what is available to them that should be seen.

The first outdoor exhibit was held last month at the local swimming pool and I must say it was a very huge success. Over 5,000 people passed the exhibit that included ceramics, photography, paintings and several other phases of the arts.

The main problem, as I only can see it, in the suburban area is the possible lack of facilities for exhibits, be it a one or two man show or a continuous exhibition of one week or two weeks duration of facilities to hold these exhibits during the winter months, where these exhibits could not be held outdoors. And we have noticed that these facilities are not available in a town like ours nor is the money in order to rent them, which might run into fifty or even one hundred thousand dollars. And we feel that decentralization of bringing the arts to a focal point in the community can only be done through the building of a central center of the creative arts that might be housing the exhibits or some form of drama or concerts.

These are the points I would like to make. I would like to express to the Committee the need, so far as we can see it, in the suburban areas. Whether money can be made

available for this purpose, I am not familiar with but I would like you to know that these moneys are needed especially as we have seen it here in Hillside.

MRS. BAKER: Thank you, Mr. Loeb, for your report on the Creative Arts' activities in Hillside. I think Dean Pratt has a comment he would like to make.

DEAN PRATT: Could we have the address of your Committee?

MR. LOEB: That is Hillside Creative Arts Committee, Municipal Building, John F. Kennedy Plaza, Hillside.

Thank you.

MRS. BAKER: Now, we have run over our time and since our first participant is scheduled for 2:30 this afternoon, we invite you all to come back at that time to continue with our hearing.

We want to thank all of you for coming this morning and we hope that you will stay with us to the end.

Thank you.

(Adjourned for lunch)

MRS. BAKER: We would like to welcome those of you who were not here this morning to the afternoon session of the hearing before the Commission to Study the Arts here in New Jersey. Those of you who did not meet the Commission members present this morning, I would like to have you introduced to them. At my immediate right, Dean Samuel Pratt from the Madison Campus of Fairleigh Dickinson University; to his right, Senator Hillery, a member of our Commission; and to his right, Howard Goldstein, our Executive Director; Roger McDonough is seated over to the far left, he is State Librarian and has been very important in our work as Secretary to the Commission; and Bernard Bush, at the rear, also as our Assistant Secretary.

The first person scheduled to make a statement this afternoon is Mr. William E. Drost. Mr. Drost is a Collector and a member of our Collectors' Committee.

W I L L I A M E. D R O S T: Thank you, Mrs. Baker, and members of the Commission. I think you will be thankful for, if not the content of my paper here, the brevity in which it is made.

DEAN PRATT: Don't apologize for succinctness, directness, and honesty.

MR. McDONOUGH: Not necessarily in the order named.

MR. DROST: I didn't even have an idea of quite what was meant by the word "testify" and apparently from this morning's session, which I found most interesting and stimulating, it meant that you were to pump for whatever particular group

that you represented.

DEAN PRATT: You've taken care of the honesty, now let's have the testimony.

MR. DROST: Well, perhaps I'll go a step further than that. If I were to represent a group it would be collectors of clocks and watches, and we have some 300 members in our Chapter in New Jersey but, rather than asking for something, we want to give.

DEAN PRATT: You represent time, is that it?

MR. DROST: We have already sent out to every museum and historical site, or to anybody that we thought might own a clock, and advised them of an advisory committee that we have where we would be willing to tell them about it, anything except its market value - historical significance, the person associated with it, and all that kind of thing.

So that word "testify" I thought was to appear here as speaking for or against the existence of the Commission.

MRS. BAKER: Well, we exist.

MR. DROST: And, of course, I think it's unanimous that everyone thinks it should.

But thinking along that line and lines of - then, if you're going to testify, if you think it should, why should it, and what can you say that would make it perhaps better. In that vein, I wrote these few words.

It is my impression that the Commission to Study the Arts in New Jersey is a temporary authority to investigate the cultural climate in New Jersey, with the view to determine its extent and to encourage and promote its growth. This

seems to be so by the character of the Commission's title, embodying the phrase "to study." It is to be hoped that this Commission is the embryo form, then, which will develop a permanent department of the state government that will recognize and foster cultural growth within the State.

It is not uncommon in a discussion to ask, one of the other, "define your terms please." While this may not be the time or place to try to define what is "art," we may well consider that not all people are satisfied with the definitions given by the lexicographers and we find the word more abused than used. If the word is used in the title of a department or commission of the state then that organization must stand prepared to define it. To date the Commission is on record as considering architecture, music, theater and dance, literature, photography, design and motion pictures, as art.

I would suggest that not every building erected, not every song, not every play or dance, nor every writing, nor every photograph taken, is a work of art.

What stand, and who will take it within the Commission to determine which is art and which is not. Unless the Commission and/or the people who comprise it are able and willing to take such a stand, the word might better be deleted from the title of the Commission. The word "culture" might be considered in its place.

In the cultural achievements of man there is no definite line between the artist and the artisan. It would be unseemly, therefore, to ignore the achievements of the artisan and the craftsman. Evidences of the work of the cabinetmakers,

the glassmakers, the clockmakers, - I had to get that in - and all others, are much sought after by the finest museums.

Of course, the study of the arts in New Jersey, as expressed in this present endeavor, does not imply that these arts are or should be of New Jersey but need only exist in New Jersey. Pride in our State might engender forgiveness should we bring those things made here a bit to the fore.

I would propose that, should a permanent commission be established as an outgrowth of the present Commission to Study the Arts in New Jersey, the broader term "culture" replace the word "art." And should this not be acceptable, then the word "craft" or "crafts" should be included.

Thank you.

MRS. BAKER: Thank you, Mr. Drost. I think you might be interested in knowing that we have had representation on our Art Committee of a craftsman who will give the point of view of the Craftsman today in New Jersey so we will have the craft's point of view given by him.

MR. DROST: Thank you.

SENATOR HILLERY: Mr. Drost, do you belong to an association of collectors?

MR. DROST: Well, our mother or parent organization is The National Association of Watch and Clock Collectors. That has members internationally. We number now around 6,000. In New Jersey, in 1957, - I will take the blame for starting the New Jersey Chapter, and we have about 300 members now, and this is only like the iceberg which shows, I think it's

one-eleventh above the surface, the interest in time pieces in the State.

SENATOR HILLERY: Does your Association have a plan for placing some of these priceless items in museums for permanent display, or what is your plan?

MR. DORST: We did, in 1957 or 1958, - Bamberger was mentioned here and it flashed through my mind - to afford some publicity for our growing Chapter and to follow one of the mandates of our constitution which is, to accumulate clocks and watches, collect them and to disseminate knowledge. We are dedicated to this. We send out speakers before various groups on the subject.

Well, anyway, we did have an exhibit there and I would conservatively estimate that we had a half million dollars worth of clocks at Bambergers. They were meanly treated, very poorly exhibited, and returned damaged and broken. And the way they did treat or mistreat them there - as a matter of fact, several of our collectors would not permit them to pack and send them back as they had gotten them but took them back themselves.

Now, this was a rather bitter experience. Nevertheless, we have had a number of our members who said that should an exhibition be requested by a museum or historical society, or some organization of that kind, - but we won't exhibit for commercial purposes - we will bring and get our own and take care of our own insurance.

DEAN PRATT: I am tempted to say this, remember that time heals all wounds but, more seriously, would you mind

putting the address where your organization can be reached on the tape.

MR. DROST: We just had a change of officers and I don't know their addresses. Our Secretary is up in Dover now. I don't know his address but, if you wish, I will send in to the Commission our complete list of officers.

MRS. BAKER: Mr. Dorst, Mr. Goldstein would like to ask a question.

MR. GOLDSTEIN: You brought up an interesting point about having an exhibition at a public place and finding a great deal of difficulty in having the exhibition properly displayed, packed and supervised. This seems to be a problem throughout New Jersey, not only with such items as clocks but paintings, craft items, ceramic items, etc. We must be aware that just having exhibitions is not enough but to have them professionally, properly supervised and facilitated is perhaps more important. Would you agree with this statement.

MR. DORST: I think there is much in what you say, yes, that the manner in which they are exhibited might be just as important as the fact that they are exhibited at all, yes.

MRS. BAKER: Thank you, Mr. Drost.

The next on our schedule is Mr. Orville J. Sather, President of the New Jersey Educational Television Corporation.

O R V I L L E J. S A T H E R: Thank you, Mrs. Baker.

Members of the Commission, ladies and gentlemen: I might say that while I am President of New Jersey Educational Television Corporation, this organization is now dormant. By further introduction, I am also in my 10th year on the Board of Education in Teaneck, New Jersey, and commercially I am Director of Engineering for WOR-RKO general.

Educational television has tremendous potentialities in several fields. I'm going to speak particularly about the means of educational television insofar as advancing the arts and sciences are concerned. However, it lends itself exceedingly well to instruction in primary and secondary schools and especially in the areas of enrichment and supplementation. It also lends itself ideally to teacher training courses and workshop courses for teachers, to children's programs, to adult education courses and to college courses, both credit and non-credit, and undergraduate and graduate. It is also an excellent means of training and retraining for business and industry, and it lends itself very well to news and public information.

An evaluation of the needs for educational television service within New Jersey must include consideration of the following:

A. The size, population, complex issues and problems and anticipated growth of the New Jersey area to be served by educational television.

B. The expressed desire of New Jersey educators for an instructional and enrichment medium truly responsive to

New Jersey's special needs.

C. The demand in New Jersey for expanded cultural and adult education opportunities and for public affairs programming leading to an informed public.

New Jersey, the most densely populated area and one of the most productive in the United States, paradoxically, is without a single educational television facility.

Speaking before the Federal Communications Commission in 1959 on the need for New Jersey educational television, former Governor Robert B. Meyner underscored the size and complexity of his state. "In New Jersey," he said, "there thrives an industrial vigor and research stimulation that constantly amazes even those who know it best. Fifth smallest in size, it stands seventh from the top in industrial production, eighth in population totals, first in population density, and first in number and diversity of its research installations."

He continued: "New Jerseyans know well the value of two great cities on its borders . . . Nevertheless, as New Jersey grows--and it does grow, at the rate of more than 2,500 new people every week--the need to develop its own entity grows with it."

The need to develop New Jersey's own entity and to provide its increasing population with services only educational television can offer becomes almost self-evident after an examination of anticipated growth. Projecting 1960 U. S. Census figures in its report entitled "Spread City," the Regional Plan Association finds that nine northern counties

will increase in population to 4.8 million by 1965, to 5.4 million by 1970, and to 7.3 million by 1985. These are the counties of Bergen, Essex, Hudson, Middlesex, Monmouth, Morris, Passaic, Somerset and Union. The projections are conservative, however, when compared to the Harvard study, "Metropolis 1985," which predicts a 1985 population of 8,740,000 for the same nine-county area.

These future problems have prompted New Jersey educators to agree with Governor Meyner's conclusions about an urgent need for television service. They are looking to educational television to aid in the solution of many problems.

In the area of public affairs, certainly the issues and problems facing New Jersey will demand wide and effective use of all communications media, including educational television. What former Governor Meyner has said of television in general, is pointedly true of educational television in particular: "Unquestionably, one of the most vital media for informing a people is television in areas where it is performing its public trust. This is the means of openly debating public issues before the greatest number of people with the least expenditure of time and money. This is the opportunity to instruct, to educate, to uplift. New Jersey desperately needs a medium in which it can develop its own culture."

Educational television will provide this medium, one that will have a significant impact on every area of endeavor, from total, supplementary and remedial instruction, through

cultural enlightenment, to greater civic and social awareness. It will immediately help answer the educational and cultural needs of 4.5 million New Jersey students and adult citizens. Through a statewide network, and in cooperation with neighboring stations, it will in time serve the total population of New Jersey.

I would like to read excerpts from a report which the Subcommittee on Education, of which I am a member, submitted to this Commission.

Educational television could be our most important means to promote and advance the arts. Educational television is able to reach large numbers of persons simultaneously and to deliver its message with clarity and force. The audience need no longer be present at the point or at the time of origination.

Speaking of educational television's potential, Chief Justice Earl Warren said, "It may be that we are coming to grips with the richest opportunity in history to make available to every person all the cultural resources that have been painstakingly formed and assembled throughout the centuries."

Resources for teaching and presenting the arts through television are almost unlimited. Transmission of program material, of course, is dependent on the availability of funds and of broadcasting time. Quality programming, proper funding and adequate time continue to be prime factors in the effective use of ETV as a medium for the arts.

At the present time there are about 103 educational television stations operating in 41 states plus the District of Columbia and Puerto Rico. This number is increasing at

the rate of about 10 new stations per year, a trend which is expected to continue for at least the next decade.

One-third of the stations now operating are owned or controlled by state, county or local agencies or school systems; one-third by colleges and universities, and one-third by private, non-profit community organizations. Stations owned by school systems direct their programming primarily to the public schools; college and university stations usually specialize in college courses, adult education and cultural programs, and community-owned stations generally attempt to include all phases of educational and cultural programming.

Financial support for stations owned by governmental agencies or school systems is almost always obtained through taxation. Stations owned by private and public colleges and universities generally draw their support from the financial resources of these institutions. Support for the community-owned station comes from private and business contributions, from foundation grants, from fees paid by participating school systems, and from tuition for college-credit courses.

Although it has greater financial and cultural resources than any of the others, New Jersey numbers among the 9 states that do not have their own educational television facilities. These states are Alaska, Arkansas, Hawaii, Idaho, Mississippi, Montana, Nevada, and West Virginia.

Many New Jersey residents are able to receive ETV programming from WNDT on Channel 13 in New York City, from WUHY on Channel 35 in Philadelphia, and from WHYH on Channel 12 in Philadelphia-Wilmington. However, New Jersey representa-

tion on these stations is limited and so is time for broadcasting directed specifically to the New Jersey resident.

In 1954 a construction permit was granted to the New Jersey State Department of Education to erect a station on Channel 19 in New Brunswick, and in 1963 a construction permit was granted to the New Jersey Educational Television Corporation to erect a station on Channel 77 in Montclair. Although neither permit is being acted upon, both are still valid.

The New Jersey Educational Television Corporation, is a non-profit, non-commercial, private educational institution, and was organized in 1961 by school board associations in Bergen, Essex, Union and Middlesex Counties and by representatives of Rutgers, Seton Hall and Fairleigh Dickinson Universities.

I might add that its Board of Trustees includes the Presidents of those three universities.

Its sole purpose was to establish and maintain educational television in New Jersey.

In 1963 the FCC granted the corporation a construction permit to build a station on Channel 77, with studios in Glen Ridge and a transmitter on First Mountain in West Orange. The Department of Health, Education and Welfare accepted WNJE's TV application for \$330,000 in matching funds. The proposed station, with coverage extending 45 miles in all directions, could have served the entire northern third of New Jersey.

Despite plans for the development of a four-station, statewide network, the establishment of a program advisory committee composed of 110 New Jersey educators, and meetings with representatives of business and industry, WNJE-TV failed to secure adequate financial support. While still intact, the New Jersey Educational Television Corporation is dormant.

Difficulty in raising funds for the WNJE-TV project can be attributed to New Jersey's reliance on neighboring states for cultural activity; lack of knowledge and information about ETV on the part of educators, public officials and business leaders, and the absence of encouragement for the project at the governmental level.

The groundwork for a statewide network of Educational Television stations has been laid; the organization of the Corporation is flexible and adaptable to any needs, and the mechanics for making ETV in New Jersey a reality can be put into operation if there is sufficient interest and financial backing. The Corporation can reactivate on short notice if interest is aroused. It can contribute its leadership, talent, and plans to any organization or agency promoting the establishment of Educational Television in New Jersey.

Educational television offers a medium to display for students and adults all of New Jersey's cultural resources, including its college and university activities, its historical points of interest, and its myriad community organizations devoted to the arts.

Among these, for example, are Princeton's McCarter Repertory Theater, the New Jersey Symphony, the fine and

dramatic arts projects, theaters and guilds at New Jersey's six state colleges, New Jersey's new cultural center in Trenton, and the productions of a number of little theater groups and art associations located throughout the State.

In addition to innumerable state, school and community sponsored activities, commercial theater groups and schools of art and the dance could be invited to avail themselves of the educational television medium periodically for their own benefit and that of the viewing public.

Programs designed to inform residents of the history, geography and progress of New Jersey could be prepared with the aid of state agencies and the financial support of business and industry.

Major institutions are conducting courses in television production, programming, and engineering, and the students use the television facilities as part of their laboratory training. Operation of ETV stations throughout the country go hand in hand with participation by the colleges and universities, with their technical, production, and cultural resources and student interest and help. In this respect, New Jersey lends itself very well to educational television, with its statewide distribution of state colleges, the state university, and the private colleges and universities.

The fact that most New Jersey residents are able to receive programs from ETV stations in New York and Philadelphia does not satisfy New Jersey's need for its own educational television facilities.

Programming from out-of-state stations does not relate to New Jersey interests except in isolated instances. Moreover, there are not enough broadcasting hours in the day to promote and advance the arts via one ETV station, especially one outside New Jersey's boundaries.

An ETV network serving New Jersey's public interests would help immeasurably to create an identity for the state and would aid in developing a cohesiveness among its residents.

It is the recommendation of the Subcommittee on Education of this Commission that steps be taken for establishing and operating an educational television network in New Jersey.

Thank you.

MRS. BAKER: Thank you, Mr. Sather, for your expert opinion on the state of educational TV in New Jersey. As a member of the Education Committee, I assume that this is incorporated in the report.

MR. SATHER: Yes, it is.

SENATOR HILLERY: Mr. Sather, do you know that there is still existing a Television Commission for New Jersey?

MR. SATHER: Yes, I am aware of it.

SENATOR HILLERY: I am a member of it. It hasn't operated in 10 years that I recall.

MR. SATHER: I am aware that it is not very active. I wish it would become active.

SENATOR HILLERY: Well, I recall at the time that we were active there was very little enthusiasm among the

educational people that television could replace the teacher in the classroom. They may have changed their minds since that time.

MR. SATHER: Well, television cannot replace the teacher in a classroom. It is being used for that purpose in some of the southern states where there's a shortage of teachers and where the educational standards are exceedingly low, but television can best be used in a classroom for enrichment and supplemental purposes. You can bring to the classroom outstanding educators, outstanding artists, musicians, lecturers, scientists, which otherwise would not be available to the regular classroom. Through the means of television you can make available to literally thousands of students at one time the services of outstanding persons. This is one of the big advantages in educational television insofar as it applies to the school.

SENATOR HILLERY: Thank you.

MRS. BAKER: Our next participant is Mr. James E. Bryan, Director of Newark's distinguished Public Library. Mr. Bryan, we welcome you to the hearing.

J A M E S E. B R Y A N: Mrs. Baker and distinguished Commissioners, I have a brief statement that I would like to make and I will leave copies with you.

The Newark Public Library is very pleased to have the opportunity to be heard on this occasion and, for the Library, I should like to briefly make the following four-point statement:

1. The use of the Newark Public Library indicates quite clearly a Northern New Jersey interest in the arts as witnessed not only by the use of Library collections in cultural and humanistic matters but also in attendance at library-sponsored demonstrations, lectures, discussions, film showings of an art and cultural nature by many persons from outside of the city.

Studies this spring, in conjunction with the Library services, the Newark Public Library serving as the Metropolitan Area Reference Center, during five survey periods - and I'm sure Mr. McDonough is familiar with these - we found that use was made of the Library by persons domiciled in 18 of the 21 New Jersey counties and represented in these five survey periods 212 different communities in these counties. We are grateful for both State and Federal financial assistance which, however, is very modest indeed when squared against the need.

I might say that libraries are much indebted to Senator Hillery, who just left, for his interest in library programs and in his state assistance to public libraries.

2. There is need for greater support of artistic and cultural programs not just for exhibitions by the best artists, the best sculptors, the best musicians, but there is need also for opportunities to participate by persons individually and severally in such programs and to have opportunities for their work to be shown or heard. There is also need for places to work and to perform. Among the places in our various communities where this opportunity may be

developed, is developed in a small way now, and extended to local neighborhood groups are branch and local community libraries all of which need multi-purpose meeting room facilities for local exhibitions, local shows, local participation occasions.

3. It must be remembered that every effort to improve and increase interest in the arts and in cultural affairs and provide additional opportunities to see, listen and participate also bring an increased demand for library materials which relate to the skill and activity concerned.

And if I may make a little aside, one of the biggest problems of libraries of the last ten years has been government activated educational programs which have had repercussions in libraries where we've had great difficulty in meeting a demand for scientific and technological problems due to an increased interest in government, both on a state and national level, in scientific and technological programs.

There is more need for books, pictures, illustrations, slides, films, scores, sheet music, tapes and recordings to improve and increase artistic and cultural activity.

If I may make just a brief reference here, there is a need in certain places in the State for things which are less used but still desirable. For example, we have a need from small groups in various places - and I'll just give you an example - for music for two pianos, eight hands. Some of you have heard me speak about this kind of interest and for some people great satisfaction is achieved in being able to

play two pianos, eight hands. There is a need then for not just the very popular but the occasionally used things in various parts of the State, and Newark is one of these places.

If there is an increase in artistic and cultural activity, there must be a like increase in the tools which assist in understanding the discipline and encouraging the talent.

Lastly, imaginative, useful and constructive artistic pursuits followed by a large number of individuals have a good and wholesome effect on what might be called the mental health of a community or an area. Whole persons who have developed their abilities and skills not just for work or vocation but for spare time and recreational purposes make for wholesome communities. As populations increase there is greater need than ever for individuals to find suitable outlets for their creative energies. Among the important outlets for such energies are artistic and cultural occupations and pursuits, and we would hope that these could be encouraged.

The Library is highly gratified that this Commission is gathering information on this important aspect of New Jersey life and it is our hope that useful broad based, area-wide programs will result from the interest and efforts.

Thank you.

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

We are fortunate, indeed, to have the Newark Public Library with us.

We come now, once again, to the field of music. Adam Pinsker is here. He is Manager of the New Jersey

Symphony Orchestra.

A D A M P I N S K E R: Thank you very much. I just want to say that our Musical Director is very sorry he couldn't be here. He is away conducting in California. But he and I and our Board all agreed pretty much on the needs of music and the Symphony Orchestra in New Jersey.

It is hardly necessary to say that although I am restricting my remarks to the needs of the New Jersey Symphony, of which I am Manager, I don't wish to imply at all that there are other needs in the arts and culture which are not equally as great. This is simply my particular field.

As you know, I am the Manager of the New Jersey Symphony, which is the only professional symphony orchestra in the metropolitan class in the State of New Jersey. There are approximately 50 orchestras in America with budgets over \$100,000, of which about half have budgets of over half a million dollars and are classified as major orchestras and the other 25 are called metropolitan orchestras.

New Jersey has no major orchestra but they do have us, a metropolitan orchestra, and our budget is about \$150,000 annually.

At this point I would like to state that no symphony orchestra has ever been self-supporting in history, and no symphony orchestra is now self-supporting. That is true all over the world. It's true of the Boston Symphony, which has a very high earning ratio but it still has to raise over \$1 million a year. And all the famous European orchestras

receive state subsidies of one sort or another. The Boston Symphony and American orchestras raise their money from private sources, as so many institutions must do.

However, the problem for the New Jersey Symphony is that whereas we now have to raise about \$80,000 annually, if we wish to supply more music to the State and develop into an orchestra, for instance, the size of the New York Philharmonic, we are going to have to be raising roughly ten times that amount, over \$800,000 a year.

There are now only 3 orchestras in America that employ men on a full, annual basis and spend sums in the millions. If there is going to be any orchestra in New Jersey that does this, and if there are going to be more orchestras in America besides the big three that employ musicians on a 52 week basis, symphony boards throughout the country have come to realize in the last ten years they can no longer do it by themselves. It just isn't possible to raise all that money from private sources, and more, and governmental subsidy is being recognized by boards all over the country as an absolute necessity if orchestras are to develop and grow.

I think it's very important to state that government subsidy of orchestras is actually an ancient institution and principle. Orchestras were originally started by states in Europe and supported by their governments in the days when governments meant dukes and kings. And after the democratic revolutions at the end of the first World War most of the governments continued to recognize the support

of symphony orchestras as one of the obligations of government.

For some reason this has never happened with orchestras in the United States but it looks like it's happening now.

I would just like to say that a symphony orchestra's relation to music is very much the same as a museum function with regard to painting or a library function with regard to books. That's exactly what a symphony orchestra is to music.

Government has recognized its obligation to libraries and in many cases, though certainly not all, to museums, and we feel that it must recognize its obligation to orchestras also.

I think it's a remarkable fact that in a state as prosperous and wealthy, and so forth, as New Jersey, no serious musician can earn a livelihood by means of his performances. It's a very sad fact indeed.

DEAN PRATT: You mean within the State.

MR. PINSKER: Within the State.

Obviously with a \$150,000 budget and employing 70 men, we are not giving anybody an annual livelihood.

There is, furthermore, a greater and greater demand for music in the State as is evidenced by the growing number of concert series in many towns, and by the fact that many out-of-state orchestras are coming into the State for tour concerts - The New York Philharmonic, the Philadelphia, and so on, the Baltimore Symphony, etc.

The growth of the New Jersey Symphony, which has been very rapid in the last 5 years, is another proof of this growing public. And the most extraordinary fact, probably of the century, as to the size of orchestral audiences is the recent experience of the New York Philharmonic playing in Central Park where if they had audiences of 30,000 everybody would have been astounded and delighted and they had audiences of 70,000 which is absolutely incredible. And I think that has proven that no one, no one has begun to suspect how great the public craving for music has become in America.

Another reason why New Jersey must develop an orchestra of greater size of its own is that New York can no longer supply the need, nor can Philadelphia. The New York Philharmonic and the Philadelphia Orchestra play to sold out houses. They cannot play anymore concerts than they now play. They play as many as is humanly possible for an orchestra to play within a week and people cannot get subscriptions in New York and they are going to have to stay in New Jersey and find music here to satisfy their needs in that direction.

For all these reasons the New Jersey Symphony is eager to become a major orchestra. There is every factor present to make this a possibility. There's a large and dense population, there's great private wealth, great corporate wealth. But in addition to these factors governmental subsidy is imperative and the New Jersey Symphony is very much in favor of the eventual establishment

of a State Arts Council which would have as its purpose this function among many other functions which will be discussed by others in the course of these meetings.

There are now many states that give support to their orchestras. Maryland gives about \$100,000 annually to the Baltimore Symphony; Kentucky does the same to Louisville; and so forth and so on. I think there are about 10 states in all that now do it.

It is a good investment. Not only does such subsidy make possible the bringing of music to many thousands of school children and to many communities which could not otherwise afford it but there are other advantages - one, a subtle one but nonetheless concrete, is the development of a community's image.

In the present age no single cultural institution - and I do not pretend to understand or even approve of the reasons for this - no single cultural institution seems to project the image of a community with quite as much force as an orchestra. When people think of Philadelphia as a cultural center they think of the Philadelphia Orchestra before they think of the museums in Philadelphia which are certainly equally distinguished. This is a strange fact but it is a fact nonetheless. Perhaps this is only due to the fact that an orchestra makes more noise, is more mobile - by bus and recordings - but it does seem to be the case. And New Jersey is certainly trying to improve its public image and this is something that a symphony orchestra could very much help to do.

Another important public good that a symphony orchestra provides is by providing the highest standards in music, simply by its performance, and by providing and developing musicians of great standards, it provides a musical faculty. The great conservatories throughout the country draw almost all of their instrumental faculties from the great orchestras near them. One could prove this with the great conservatories in New York, in Cleveland, in Philadelphia, and so forth. Incidentally, there is no conservatory in New Jersey, and the fact that there is no major orchestra in New Jersey is certainly a related phenomenon.

I would like to add that the Board of the Symphony, and I agree with them heartily, considers it extremely important that if an Arts Council should develop and some sort of State subsidy should develop that the principle of matching funds be maintained. I'm sure all of you are well aware of the importance of this. The development of so many institutions in America has proven the tremendous importance of the matching fund idea, the extraordinary side effects of public fund raising, that is, the stimulation of interest in and dedication to that for which the money is being raised, and anybody could give many examples of this.

Certainly the Board of our Symphony intends to continue its fund raising efforts and doesn't ever intend that the State would subsidize the orchestra entirely but would simply be a great help. And the matching fund idea

on a two-to-one or three-to-one basis would be a tremendous boost in the Board's power in raising funds.

In conclusion, I would like to say that New Jersey's musical audience is an enormous one that supplies a very large need that is hardly being satisfied in the State. On the other hand, there are some of the greatest musicians in the country and in the world here in New Jersey, part of the extraordinary blossoming of artistic talent that has happened in America in the last 20 years, and these musicians' services are barely being used here.

There are a lot of great performing musicians who teach to make a living and barely perform. The fact that there is such a need and that there is so much talent means to me that they must be brought together. Not to do so would constitute a lost chance, a waste of artistic blessings such as the world has rarely seen and that providence and the extraordinary development of this country seems to have produced at the present time.

Thank you.

MRS. BAKER: Thank you, Mr. Pinsker.

Has the matter of summer concerts been considered by the New Jersey Symphony in resorts such as Atlantic City? This was brought to mind in relation to the Saratoga Spring's series that the New York Philharmonic is going to offer and it will have its summer home in Saratoga Springs. Has any effort been made along those lines in New Jersey?

MR. PINSKER: We've been dying to have summer concerts and we have investigated Atlantic City and several other sites

and we certainly hope to be invited to play at Telegraph Hill when that thing develops. Any orchestra must - Mr. Lawrence and I know each other well - any orchestra that wishes to develop into a 52 week season simply must develop summer concerts. There is no question of that. And they will happen eventually. That is also a question of money, of course.

I would like to add that I haven't gone into the specifics of the Symphony plans to do what we would like to tour the State, bring the orchestra for both adult's and children's concerts into the remoter parts of the State that never get any music at all, and for this we need money. And we would like to play regular series in various larger cities around the State also.

MRS. BAKER: Thank you.

MR. McDONOUGH: Madam Chairman, may I ask a question?

MRS. BAKER: Yes.

MR. McDONOUGH: Mr. Bush has just reminded me of something that I had already thought of. There were two bits of financial help given by the New Jersey Tercentenary Commission in the cause of music in New Jersey - one to support four concerts by your orchestra, Sir, and the other for a festival of music at Princeton under the auspices of the Westminster Choir College.

MR. PINSKER: Yes.

MR. McDONOUGH: Did we learn anything from these two things? Were these 4 concerts, for example, that you gave in different geographical locations in the State, worthwhile in

developing support for your organization?

MR. PINSKER: There's no question of it. The audiences - audiences I guess are never as large as one wishes but the audiences averaged about 900. Considering the fact that the New Jersey Symphony, whatever its quality may be, is barely known, I think an average audience of 900 was very good. We certainly made an awful lot of friends - particularly in Atlantic City - and it was a very valuable thing.

I would like to say - incidentally, one of the interesting things is that the newspapers in all of these communities where we played --

MR. McDONOUGH: What were the four?

MR. PINSKER: We played in Atlantic City, Camden, Englewood, New Brunswick, at Rutgers, and in Newark. The newspapers, which are a pretty good bellwether, I think, of public need in an area, were all extraordinarily friendly and extraordinarily helpful and overgenerous in praise of what we did. And I don't think there is any question but that our experience proved there is a very great need that isn't being satisfied. One of the problems in this State is that there are very few adequate halls. The only really adequate hall is the Mosque in Newark - excuse me, Symphony Hall, which we seem to have by accident. It really is a great concert hall. Otherwise the halls throughout the State are either high school auditoriums, very few of which seat more than 1,000, which is economically very, very inconvenient for an orchestra. For instance,

it is unthinkable to present an artist in Van Cliburn's or Millstein's category in a 1,000 seat house. It's just too extravagant. And the few large halls that there are are generally inadequate. Atlantic City doesn't really have an adequate one. Camden certainly doesn't. It doesn't have anything at all. We played in an armory there which was most unsatisfactory.

MR. McDONOUGH: How about Trenton?

MR. PINSKER: Trenton, the War Memorial there seats 4,000 and I don't think its acoustics are terribly satisfactory. We have not played there.

MR. DUBEL: It holds 1924.

MR. PINSKER: Oh, is that all it holds? I thought it was 4,000. Well, that's large enough for an orchestra but I don't think that musicians are enormously satisfied with the place. But if there were more halls of even that quality in the State, we'd be much better off. That's about the only other hall of any adequacy in the State. Even Rutgers, the State University, doesn't have an auditorium, it has a gym.

MRS. BAKER: Dr. Gross testified to that.

DEAN PRATT: It has a damp gym.

MR. McDONOUGH: May I interrupt to make an observation?

MRS. BAKER: Please.

MR. McDONOUGH: I'm under the impression that Asbury Park was looking for funds with which to air condition its Convention Hall so that it could continue the summer opera

series in metropolitan opera but they couldn't finance it on a local basis.

MR. PINSKER: Mr. Septee who presents concerts there of a popular nature - I asked him whether Convention Hall was suitable for symphonies and he said he thought the acoustics were not at all satisfactory. Then, of course, for his popular things they use amplification and a symphony cannot. But I don't think it's adequate, from what I've heard, for a symphony. It may be for opera, which is different.

MRS. BAKER: Thank you, Mr. Pinsker.

MR. Alan Caruba has asked to be heard. Mr. Caruba, I understand, is a poet and artist too. Would you please give your full name and address.

A L A N C A R U B A: My name is Alan Caruba, as you have said, and my address is 9 Brookside Road, Maplewood, New Jersey. I am not really affiliated with anybody.

I think it's significant, when Mr. McCray came down this morning and described himself as a starving artist, and I might put myself in the same category as a poet. If anything, I'm a poet in search of an audience, as most American poets find themselves today.

MR. PRESCOTT: Do you have a poem for us, Mr. Caruba?

MR. CARUBA: No, I didn't create an ode to the Arts Commission.

MR. PRESCOTT: What a lost opportunity.

DEAN PRATT: That's why you don't have an audience.

MR. CARUBA: Listen, three people is enough, maybe two.

What I have basically is a few thoughts that I put down on paper this morning and it is more or less a generalized plea. I run the risk of superficiality because its an examination of what I would hope to be sort of an over-all view of the proposed council's purpose rather than a specific request for specific programs.

I would think that anyone within the world of the arts knows that there are two general attitudes that most practicing artists hold with regard to the role of government as it affects their lives. One group accepts and hopes for greater cooperation; another looks upon government as a bureaucratic enemy. Yet it is the decisions of men in government that will affect the life of the artist in any case. The very tone of leadership can have its effect or can be seen with the emergence of a figure like John F. Kennedy.

An artist seeks his personal sense of dignity through his arts and Kennedy knew and understood this.

Now in New Jersey we are seeking ways to find a working relationship between these state governments and artists of all kinds throughout the State - when I say "artist" it's with a capital A. I involve everyone in the creative field. This includes architects, even botanists - that's a new lesson for me this morning but I think it's an important one.

I think it is important that perhaps, for lack of a better word, a credo of sorts be thought out and expressed by the Commission much as the whole tone of the American

Revolution was expressed in the Declaration of Independence.

We are perhaps passing into a revolutionary period for the arts - this time now where governments are attempting to reach out and communicate with the artists.

I think it important that the eventual and hoped-for development of an Arts Council set forth a definite working philosophy. I would like to see that philosophy place emphasis on the encouragement of new artists. I should like to see the Council become a fountainhead for the aspiring unknown artist. I know from personal experience that it is not enough to leave the entire struggle for recognition to the artist. He has to have a helping hand.

What I am really asking for is that the Council actively seek means to reach down and draw out and touch and involve the unknown artist in the life of his state, as a contributor to its cultural heritage.

For my own part, as a poet I would like to see the Council take an interest in the seemingly less spectacular arts that too often have no stage on which to perform. My own personal opinion is that the spoken word and the written word are taking a fearful beating in our times.

I would hope that specific programs could be instituted to draw upon the talents of new writers and poets. I welcome the suggestion this morning - I believe the man's name was Gilliland - I welcome the suggestion of greater opportunities for writers in residence and I think these can be active, striving young artists who may not be well established or be big names. I think they can contribute tremendously to the vitality of, say, a university campus because they are

involved in the struggle for discovering their own particular voice. And in doing so, they can bring along interested students and involve them too, show them how stimulating an experience it can be, how exciting it can be.

I think that the Council should be artist dominated in terms of its working staff, and I think its working staff should be drawn from the ranks of those who have labored in the area of the arts and know what a life of frustration and personal sacrifice it is.

This may seem a rather foolish statement but I really think the Council must have money and lots of it, as much money as is practicable. Money is, in my view, not bread, the staff of life, and I think that the political and elected leadership of the State knows that the Council would be little more than an empty sham.

I think should the occasion arise where an extremely limited budget is proposed for the Council that would, in a sense, cripple it in its conception. This should be looked out for and watched carefully, particularly by the members of the press who can alert the population of the State to this kind of thing. I don't want to see this Council be just some sort of empty sham, some kind of lip service to the arts.

The only specific proposal I have in mind would come in the form of what I would call a culture corps and I would call this culture corps this because I would see them as shock troops that would travel the State from one end to

another taking into the schools the living embodiment of the arts, that is to say real functioning artists who will show their skills and realistically demonstrate the kind of discipline and the years of sacrifice that is required to be an artist. I think they can serve to stimulate a new body of young people to be aware and appreciative of what it means to be an artist in today's society.

This is a brief personal note. About two weeks before schools and colleges opened I sent out small notes to principals of high schools throughout Essex County and to heads of Departments of English in all of the colleges in New Jersey stating that I would, as I have in the past, be available to lecture and comment on modern poetry and the role of the artist in today's society, and as of this point I haven't even received a "thank you but no thanks" kind of response. I have received no response. And I fear that whoever is making the decisions throughout our educational system, bottom to top, elementary schools, grade schools, even up into the universities, there is a general reluctance to bring the functioning, practicing artist in physical proximity with students. The arts are taught as products. This is a painting. This is a poem. But very rarely does a student have an opportunity to realize that this was created by a living person, that it evolved out of his turmoil, out of his life, his struggle. And I think that by some means, such as a culture corps - for the lack of a better name - some means of bringing students at all levels throughout the educational structure of the State - bringing

actual functioning artists in contact with students, I think would do a tremendous good to popularize the arts in general.

In line with this I think, of course, - again in agreement with an earlier statement - that a massive public education must be undertaken and maintained regarding the cultural heritage of our State and the driving cultural life of the State as it unfolds throughout the year. And I use the following word carefully, I think that an artful exploitation of the reservoir of our State's talents and personalities to lend renewed status and respect for all areas of the arts should be undertaken.

The integration of the State's artists into the governmental areas of mutual concern should be undertaken, such things as design of buildings, city planning, participation in public ceremonies, and many others, can draw upon better contributions of artists throughout the State.

The artistic achievements of our State should be exported.. I might say that the artists of our State should be exported whenever possible through cooperation with other arts councils so that our State's artists and their work can receive wider appreciation and recognition.

There is so much that an imaginative council can do, and I know I have only merely skimmed the surface. I speak with a mixture of hope and of pessimism, hope for the great potential of an arts council, pessimism that it will become dominated by special interest groups that will cater only to those who are "established" artists or people who are known

to those in leadership roles. And I feel that the Arts Council's greatest legacy can be in its discoveries and encouragement of new talent. Its greatest failure can be in taking the safest route, paying lip service to the arts while catering to political pressures, to conformity and acceptability, or falling prey to a false and sadist avant-gardism that will betray all artists who labor within the finest tradition of their particular art form.

Thank you very much.

MRS. BAKER: Thank you, Mr. Caruba.

We now come to the last of those listed, who asked to be heard and was heard briefly this morning, Mrs. Victor Siegel, Director of the Art Colony of West Orange and Vice President of the West Orange Chamber of Commerce.

MRS. SIEGEL: Some of the problems that you are concerned with here are these that we have been working on and I have been personally interested in as a practicing painter for a long time and that was one of the reasons that I wanted to come down.

I found that having been trained as a painter and living here in Jersey, and after I had my first child I wanted to continue to work as a painter, and unless I wanted to go into New York it was impossible at that point to accomplish anything. So I tried to find some of the things that I needed to have here and incorporate them and try to find other artists who could do the same thing. That was how the Art Colony began. It was a cooperative idea. It satisfies basically the needs of the painters, and I'm surprised that

there weren't more of them here, considering the number of painters that we have.

But mostly in the programs as I've seen them evolve in New Jersey you are concerned with the performing arts. I see a good deal coming along for dancing and the music and what-not but when it comes to the practicing painter, the art galleries, just to exhibit, this is not enough. We can have all the walls in the hotels and restaurants and everything in the world for free. Everybody wants you to donate your paintings and they'll exhibit them all over. But this does not build an art profession. Without the gallery system in New York, for example, you wouldn't have an art industry. And one of the things that we have as a problem, as painters and as an art gallery owner, is the fact that the benefit shows which are being so broadly sponsored are actually in competition with the private galleries. The private gallery is being forced out of business, and as a result you can't get any national attention through your local galleries. You have right now maybe two or three galleries that are able to accomplish anything much and they can't get any of the big name artists because there are no New Jersey locations that have sufficient status that benefit shows will attract them. But where the profits, the gallery's commission goes to charity, you are actually undercutting your market.

Now when I see the State Museum considering the possibilities of selling paintings and using the money to buy more paintings for the Museum, this is interfering with free enterprise. The whole supply and demand market of the

art field is gone. The only way that you can subsidize practicing painters is to buy their pictures.

When we are asked to donate paintings to the museum well, then what have we got to sell? And if the museum isn't going to buy the paintings -- Now, we've had an example, there is an artist whose paintings are exhibited at the Art Colony who is a very fine painter, just elected to the National Academy, the Newark Museum is interested in one of his paintings but I understand that their budget only allows up to \$1,000 to purchase from a resident painter. Now, he works six months to a year on a picture. He can't afford to sell it for less than \$4,000 or \$5,000.

The reason that an artist may be starving - fortunately I'm not because my husband works - if the man is painting his wife has to work - because we don't have in New Jersey itself, without the New York market, an outlet, a commercial salable business point of view.

Despite the fact that as a painter I am interested in all of the laudable aspects of the arts, I still feel that we must be concerned with the business end of it. And in all of the programs I haven't heard any mention about how to teach the artist, the young person who decides to become an artist, to be a businessman within his profession, to provide him with the aspects that he needs. He needs public relations.

The only difference between Andrew Wyeth, who sells his paintings to museums for \$60,000, and any one of maybe a hundred other artists in this country - I won't say that

there are thousands of them but at least a hundred equally good craftsmen, is the fact that he had an excellent public relations agent. He was sold properly. He was managed properly.

Well, we don't have that kind of a program anywhere developing. I understand in the new Arts Center going up that they are planning to build a gallery. This only undercuts commercial galleries or defeats the museum. It doesn't really accomplish anything in terms of the artist.

The public itself is willing to accept the paintings but they don't want the artist. When we established the Art Colony I discovered, much to my amazement after finding what were ideal facilities, that the neighborhood was perfectly willing to accept the arts and the art shows and the paintings - everyone said, "give us your paintings but you stay home." They were afraid that the artist himself would corrupt - I know this sounds funny and I wouldn't have believed it if I hadn't gone through it, but when we were going to open up an art center, you never heard such a fuss in all your life because we were going to bring all these bearded characters in, tight pants and loose blouses, - I mean, automatically the association was there.

These are the things that are under the surface that you don't find normally. If you meet the two percent of the people who are interested in the arts who are tolerant of all this, this is fine, but down underneath, in your suburbs, the reason you don't have audiences is these people just plain don't have any interest in that

sort of thing. You have to get to them where they are. You have to make art appreciation something that's comfortable, that's at home, that's easy to get to.

We find on our telephone calls - I would say at least 50 percent of the telephone calls that come in are from people who say, "I don't know anything about art. I would love to but I don't." Now, we tried to get started what we call The Know-How Club for young artists, for people to learn the consumers' end of art, to teach them how to buy a painting, how to know whether they were going to have a value for their money, how to establish for themselves whether or not this picture was worth \$4,000 or whether it was worth a hundred, trying to work out a system where people would buy paintings for their homes and find a place for the art in everyday life; for children to feel that paintings were not just something that you go to see in a museum and you have paper prints at home. Our schools have paper prints. Our own schools in West Orange. The Town Hall has no paintings. The towns themselves should be helped with subsidies, if necessary, to purchase the paintings from the artist. The State should be engaged in a program which will give scholarships, not scholarships just to go to school but scholarships to paint - for example, go to Mexico for a year with so much money to live on, in order to be able to create if the person seems to be talented enough - along those lines so that we can encourage and build a respect for the artist so that the artist, as well as his work, can be accepted. Right now we are taking the product.

As far as the children go, I feel, from my own experience again with two children in the school system, - they are interested in the arts but trying to find some place for these children to be able to express themselves is virtually impossible. I discovered that in New Jersey if you have a gifted child there is no place that you can go for a gifted child. If you have a retarded child, you can have it taken care of but if you have a gifted child there are no special schools for gifted children. There are no places where you can take children to be tested to find out if they are having problems in school is it because they're gifted or is it because they're stupid. Which is the problem.

There is no way to go about that - if a child has particular aptitude. I've spent hours on the telephone trying to locate different situations where it could be done and it can't.

We volunteered to have some of our painters go to the high school again, as Alan said, to lecture free to the high school students, nationally known professors from different universities who were exhibiting with us who volunteered to do it. We never received return letters either.

The children have a need for it. Their parents don't. Their parents need to be reached through the children in order to encourage the children to continue. And unless you reach it down at that base root and create the environment in which the arts can survive, I don't think you can

accomplish anything.

MRS. BAKER: Thank you very much, Mrs. Siegel. I think you should know two things. First of all, we do have as one of our committees, the Arts Committee, and on that Committee we have had a member making an investigation of the status of commercial galleries and the opportunities offered artists for sales, and also a contribution on the subject of benefit art exhibitions. So this subject has been covered. Today we had no artists testifying but there were several in the audience this morning. I was very glad to see Rita Helfand and Adolph Conrad and various others of our outstanding painters.

I would like to correct something also, if I may. The statement regarding the Newark Museum budget is completely false.

MRS. SIEGEL: I didn't speak about the budget.

MRS. BAKER: Oh, I understood you to say the budget of the Newark Museum. Am I incorrect in that understanding?

MRS. SIEGEL: I didn't say anything about the budget.

DEAN PRATT: Prohibited their going over \$1,000.

MRS. SIEGEL: Oh, for the purchase of a painting. Yes, so I have been told.

MRS. BAKER: Well, I'm sorry, that is not correct. And I think that Mr. Prescott might like to talk to your point also.

KENNETH W. PRESCOTT: I am Director of the State Museum. I do not desire to testify now. I would merely wonder if the practices of museums around the nation, the

Pennsylvania Academy of Fine Arts, the great Newark Museum, and others, in having shows where deserving artists can show their work and on which a price is affixed so that people can purchase them should they so desire, are you opposed to this?

MRS. SIEGEL: Yes, definitely, unless it is sold for the same price --

MR. PRESCOTT: Then your criticism of the State Museum would be valid.

MRS. SIEGEL: Unless the artist sells for a price that would allow for him to give the gallery commission -- in other words, if an artist is going to a sidewalk show and sell his paintings for, say, \$100, and then he comes to the gallery owners and sells for \$100 and we have to add on a commission to cover overhead, this makes the gallery impossible and there is no reason for the artist to go to the gallery because he has so many opportunities to sell without the gallery.

MR. PRESCOTT: Yes, but I think your criticism was of museums, specifically the State Museum, that will show deserving art and allow it to be purchased by the public. This was your statement and I wonder if you are opposed to this.

MRS. SIEGEL: What I read in the magazine though was that they plan to actually sell the paintings and keep one-third of the commission to continue to buy paintings.

MR. PRESCOTT: Where did you read this?

MRS. SIEGEL: In New Jersey Music and Arts.

MR. PRESCOTT: This is not true.

MRS. BAKER: The Editor was here this morning. I don't see him this afternoon so we can't question him on it.

Thank you.

Are there any questions that my fellow Commissioners would like to ask?

There being no further question, I now would like to thank you once again for being with us, unless the Secretary has something he would like to ask.

MR. McDONOUGH: No. Just a final reminder, Madam Chairman, that the next meeting is in Camden on the 21st of September at Rutgers Camden Center.

MRS. BAKER: Thank you all again. The hearing is now completed.

(Hearing concluded)

the 1990s, the number of people in the world who are under 15 years of age has increased from 1.1 billion to 1.3 billion. The number of people aged 15 years and over has increased from 3.5 billion to 4.5 billion. The total population of the world has increased from 4.6 billion to 5.8 billion.

The population of the world is projected to increase to 7.5 billion by the year 2025. The population of the world is projected to increase to 9.5 billion by the year 2050. The population of the world is projected to increase to 11.5 billion by the year 2100.

The population of the world is projected to increase to 13.5 billion by the year 2150. The population of the world is projected to increase to 15.5 billion by the year 2200. The population of the world is projected to increase to 17.5 billion by the year 2250.

The population of the world is projected to increase to 19.5 billion by the year 2300. The population of the world is projected to increase to 21.5 billion by the year 2350. The population of the world is projected to increase to 23.5 billion by the year 2400.

The population of the world is projected to increase to 25.5 billion by the year 2450. The population of the world is projected to increase to 27.5 billion by the year 2500. The population of the world is projected to increase to 29.5 billion by the year 2550.

The population of the world is projected to increase to 31.5 billion by the year 2600. The population of the world is projected to increase to 33.5 billion by the year 2650. The population of the world is projected to increase to 35.5 billion by the year 2700.

The population of the world is projected to increase to 37.5 billion by the year 2750. The population of the world is projected to increase to 39.5 billion by the year 2800. The population of the world is projected to increase to 41.5 billion by the year 2850.

The population of the world is projected to increase to 43.5 billion by the year 2900. The population of the world is projected to increase to 45.5 billion by the year 2950. The population of the world is projected to increase to 47.5 billion by the year 3000.

The population of the world is projected to increase to 49.5 billion by the year 3050. The population of the world is projected to increase to 51.5 billion by the year 3100. The population of the world is projected to increase to 53.5 billion by the year 3150.