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THE WHITE HOUSE

WASHINGTON

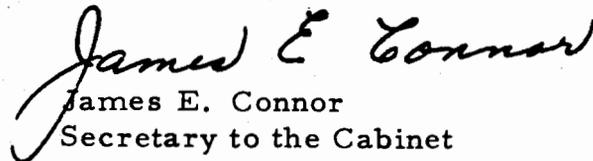
January 9, 1976

MEMORANDUM FOR THE VICE PRESIDENT

The following notation was directed to you in the President's outbox:

"I talked with Paul O'Neill and told him to add in FY 77 budget \$5 million for each - Endowment and Humanities.

We may have a problem in that Budget document has "gone to bed".


James E. Connor
Secretary to the Cabinet

THE WHITE HOUSE
WASHINGTON

Vice President

2 talked with
Paul O'Neil &
told him to add
in F.Y. 77 budget
\$5 million for each -
Endowment + Humanities.

We may have a
problem in that Budget
document has "you to be,"

965-0605 (Home)

634-7608 (Office)

nancy hanks 1-7-76

NAR: I have not included political points here as you know those better than I.

Yesterday, I told you that people had not flooded WH with mail as they frankly expected the President to support their needs because of his previous support and stated positions. I made some calls to key people today and my impression was confirmed. i.e they just assumed increased support because of his and Betty's interest & statements, and there-
fore didn't write!

Nancy Hanks
Arts Endowment
January 7, 1976

I am appealing the recommendation for the Arts Endowment for Fiscal 1977, which provides for the same amount as for Fiscal 1976. This in effect is an actual reduction in program due to increased costs and growing numbers of institutions eligible for funding.

A statement of appeal was made in a December 8, 1975 memorandum to OMB, copy attached.

We are, in effect, requesting \$10.5 million to cover minimum estimates of the costs of inflation and the growing numbers of institutions eligible. In addition, we are requesting \$5 million in Treasury Funds to push a Challenge Grant program. This total of \$15.5 million in additional federal monies would take the Arts Endowment's federal money from \$82 million to \$97.5 million.

President Ford worked hard in the House to increase monies for the arts dramatically. In regard to our current legislation, which increased our ceilings from \$72.5 to \$126 million, the then Minority Leader stated: "Instead of an opponent, as I was, of the program at its inception, I am a supporter. I must say that this relatively small increase...in my judgment is a worthwhile investment." As President, honoring the Arts Council in September 1974, he stated "...we can be as proud as any of our old countries in what we have done in America, and we are going

to do infinitely better." (See other statements.)

Mrs. Ford consistently has stated her interest in the arts and consistently has received plaudits and news coverage. For example, Time, December 1975, "And there's so much I want to do to build interest in all of the performing arts..."

While the President's request for funds last year represented a much smaller increase than the previous growth pattern he had supported, at least he continued the agency's forward direction. This year's no increase (plus a five year budget projection of no increase) thus goes against all previous policy. (See Budget figures.)

It seems particularly strange in the Bicentennial year not to take at least a small step forward in encouraging the very institutions that are preserving our heritage, giving pride to people in communities all across the country, and raising the spirit of the nation.

The public itself is re-setting its own priorities about its cultural life. Audiences are up all over the nation and there has been a fantastic increase in numbers of institutions. The increase is all over the country and not just in the major urban centers. (The Endowment supports only a few institutions that have already become established in their

communities and each year the number grows appreciably.)

-- There are 50 resident professional theatres instead of 15 a decade ago.

-- There are 64 resident professional dance companies eligible for Endowment support instead of 10 only four years ago!

-- There are 25 regional film centers; there were none ten years ago.

-- Some 10 orchestras and opera companies become professional and reach Endowment eligibility criteria every year.

-- While the increase in numbers of museums has slowed, their outreach programs to serve their publics makes almost all of them basically different institutions than they were ten years ago. They total 1800.

-- In contrast, community cultural centers and multi-purpose arts centers are springing up everywhere. We receive more than 800 inquiries a year indicating the building of a new building or renovation of an old one for cultural purposes.

I think eventually the federal government is going to have to reset its own priorities in regard to cultural matters.

In the meantime, I deeply believe the President should request a modest increase to keep the pressure on other sources to increase their support.

Attachments: A. Budget Figures
B. December 1975 OMB appeal
C. Other Presidential statements

NATIONAL ENDOWMENT FOR THE ARTS/BUDGET FIGURES

1/7/76

	<u>Fiscal 1974</u>	<u>Fiscal 1975</u>	<u>Fiscal 1976</u>
Program	54.275	67.250	74.500
Treasury	<u>6.500</u>	<u>7.500</u>	<u>7.500</u>
Federal \$	<u>60.775</u>	<u>74.750</u>	<u>82.000</u>
Private \$	<u>6.500</u>	<u>7.500</u>	<u>7.500</u>
TOTAL	67.275	82.250	89.500
	(+22.575 federal \$)	(+13.975 federal \$)	(+ 7.250 federal \$)

Fiscal 1977

	<u>OMB Allow.</u>	<u>Arts Appeal</u>	<u>Initial Request</u>
Program	74.500	85.000	113.500
Treasury	<u>7.500</u>	<u>12.500</u>	<u>12.500</u>
Federal \$	<u>82.000</u>	<u>97.500</u>	<u>126.000</u>
Private \$	<u>7.500</u>	<u>12.500</u>	<u>12.500</u>
TOTAL	89.500	110.000	138.500
	(no increase)	(+15.500 federal \$)	(Congressional authorized figure)

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

December 8, 1975e

STATEMENT OF THE NATIONAL ENDOWMENT FOR THE ARTS

The OMB recommendation of \$89.5 million for the Arts Endowment for Fiscal Year 1977 will be the same (as) the sum which will be appropriated for Fiscal Year 1976. It is an actual reduction in program due to increased costs, rising public demand and growing number of institutions eligible for funding.

Below are highlighted the most critical areas of impact.

Impact on Employment

A hold-even budget will result in the effective reduction of the Endowment's programs in Fiscal Year 1977. The reduction in turn will result in a loss of jobs and fewer services at a time of growing public demands. For example, in our Dance Touring Program, travel and production costs have pushed company fees upward by an average of nearly 20 percent during the past twelve months. An increase in Endowment funding is necessary simply to maintain that Program at its current level of bringing dance to the people in every corner of this country, and to insure that numerous dancers and other dance company employees are not forced out of work. We estimate that 2,500 people are currently employed in dance touring. Similar statements could be made about Endowment programs in other areas such as museums, theatre, music, and folk arts and crafts.

Impact on Plurality of Funding

The Arts Endowment has a ten-year track record proving that Federal monies have encouraged private and other public sources of support. That leverage on other monies is the only hope in the long run to prevent Federal domination in cultural financing.

If the Endowment received the full \$126 million requested in our original OMB submission, its aid to the cultural institutions (such as museums and nonprofit theatres) would still average less than 5 percent of their costs. As of December 1975, with a few exceptions, support from individuals, corporations, and foundations is increasing. Three-fourths of the states have increased arts funding this year; though some cities are in retrenchment, many are increasing arts support. But there must be a certain level of Federal commitment and funding to maintain this momentum. There is little question that if this commitment in any way appears to be weakening, there will be grave repercussions in many areas of the country.

Impact on New Sources of Nonfederal Funding

The Endowment's very first grant in 1966 to American Ballet Theatre proved the shot-in-the-arm which saved that great company from collapse and stimulated widespread interest and funding from multiple other sources. Two years ago, the Metropolitan Opera -- challenged by the Endowment -- made an appeal to its national radio audience and received well over \$1 million from more than 20,000 new contributors from every state. And just three months ago, a challenge to assist groups in Detroit went out from the Endowment; within a matter of weeks, the city government, recognizing the benefits -- economic as well as morale -- had pledged to match the grant in staff time, equipment, other goods and services. The Detroit business community even though faced with serious difficulties rallied with an additional match in cash. And a broad-based community campaign will be launched shortly to raise still another equal match in monies. The results: at least \$3 for each Federal \$1, plus the long-term effect of stimulating increased ongoing support from within all the various segments of the community.

As described in the budget justification and in the Endowment's recent reauthorization testimony, this Challenge Grants concept is the key to the development of new sources of nonfederal funding. With modest Federal monies, we are convinced that our cultural institutions can indeed broaden their support -- on an ongoing basis -- from within their communities, states, and regions. But the Challenge stimulant is critical. The National Council on the Arts advises that such a program be developed; that it supplement essential ongoing program activities; that it have a limited

time-frame in terms of Federal dollars going into any institutions or communities, and that it receive sufficient funding to permit a meaningful effort.

Impact on Possible New Federal Programs

In recent years attempts to provide Federal funding for separate cultural constituencies have failed principally because the Endowment has been pointed to as the Federal agency with responsibility to service those groups. If the Administration ceases its "growth to meet the needs" approach toward the Endowment, we will see a spate of special interest arts legislation on the Hill that will cost far more to fund than the modest request contained in this appeal.

Summary

The Arts Endowment's portion of the Foundation's appeal budget of \$227 million for Fiscal Year 1977 will be \$110 million, of which \$12.5 million would be private funds. That \$110 million is the minimum required to avert the impacts described above. It is essential if this Administration is to continue leadership in the stimulation of nonfederal support for the arts.

There are few areas of government where the American people get such a return on their tax dollars as they do from their investment in the arts. Those dollars stimulate many other dollars; they preserve our cultural heritage; they train and encourage today's young people to become tomorrow's artists and craftsmen; they bring happiness, enlightenment and fulfillment to millions of Americans while adding to their pride and strengthening their spirit.

The President's past expressions of support and leadership in the area of arts have been very much appreciated by the public at large as well as the cultural constituency. A continuation of that support and leadership seems to us to be in the President's best interest, and therefore we urge approval of our budget appeal.

NATIONAL COUNCIL ON THE ARTS

Remarks of the President and Council Chairman Nancy Hanks at a Reception for Council Members at the Kennedy Center. September 4, 1974.

MISS HANKS. Good evening:

You know, I can't help but be amused because the President of the United States just asked me if I would introduce him. [Laughter]

He has, as you know, been a wonderful friend of the arts in the Congress. And, as you know, Mrs. Ford is so much with us and we have talked so much for the last two days about your interest, sir, and how much you have helped us, and how much Betty has helped us, and, you know, I am very thrilled to introduce you, sir.

THE PRESIDENT. Well thank you very, very much, Nancy. When I am surrounded by Betty on the one hand, who is an expert in her own right and her own background, and Nancy on the other, I am a completely helpless individual.

I have been delighted to have a part to some extent in promoting the Council of Arts and all of the things that are related thereto. I would be, I think, off on the wrong track if I took any credit for any significant gains. But it has been a very wonderful experience for me to go from one who had little or no appreciation or support for the arts to one who has learned that the arts can be very important, very vital in a community and, I think, in the Nation.

So I am a converted individual. And I don't apologize for it. And converts oftentimes are known as more ardent advocates than those who were brought up in an environment or in a religion.

It has been a great experience for me to see over the last four or five years the tremendous increase not only in money from the Federal Government but the interest throughout the Nation.

I have traveled a good bit, as some of you may know, and I have seen from community to community, including my own community in Grand Rapids, Michigan — go from a rather placid interest to an interest of broad-based public support.

And the National Council and all those associated with it can take a great deal of credit. I wish to compliment the Congress because the Congress in this span of time has really contributed very significantly. I doubt if there is a program in the Government in the last five or six years that has grown in dollars percentagewise as rapidly as this program, and I think that is a compliment to the program from its inception to the program under Nancy. I think Roger¹ and you have been the only two heads of the department, or organization, and I think when you can go from Roger to Nancy and have this kind of progress, it is a tribute to both of them.

My home of Grand Rapids, Michigan, is the honored place where one of Alexander Calder's wonderful mobiles — is that the proper —

MRS. FORD. No, that is not a mobile; it is a stabile.

THE PRESIDENT. — stabile, all right — is and will be a hallmark of the arts as far as we are concerned. I point it out to all the visitors who come, including the Secret Service — [laughter] — I tell them that it is nothing they should be worried about — [laughter] — it is stimulating, it is a great attraction as far as the community is concerned, and I am proud of it.

¹ Roger L. Stevens, Chairman of the Kennedy Center, was Chairman of the National Council on the Arts from its establishment in 1965 until March 1969.

— And I have yet to find out with any specificity or any great deal of definitiveness what he was trying to tell us, but nevertheless it is a great attraction and a wonderful addition to our community. And I think it is indicative of what can be done and will be done in the months and years ahead under the leadership of the Council of Arts and the leadership of Nancy, because you have to have a broad-based public, I think, range of activities, ranging from those that I know best to those that others know far better than I.

And the arts are an important and integral part of our better society. And I compliment you all, those on the Council at the present, those who have been there in the past, and those who will be assuming responsibilities in the future.

I think it is a great addition to our society here in the United States, and we can be as proud as any of our old countries in what we have done in America, and we are going to do infinitely better.

Thank you very much.

NOTE: The President spoke at 7:55 p.m. in the Atrium at the John F. Kennedy Center for the Performing Arts.

THE FIRST LADY

There's No Gilded Cage for Betty

A year ago, political stargazers liked to predict that Jerry Ford would not run in '76, in large measure because his wife had just gone through a harrowing operation, and she didn't enjoy political life in the first place. They were quite wrong. Betty Ford today seems to be having the time of her life. She is out-running every word-mincing candidate in public opinion polls. She acknowledges that other First Ladies have felt overwhelmed, trapped by the White House. "It could be considered a goldfish bowl or a gilded cage," she mused in an interview with TIME's Bonnie Angelo. "But I made up my mind that I wouldn't let it be that way. I would go ahead and live my life the way I normally would. I've done it. I'm having fun."

More Outgoing. There were some anxious days, though, she confides, during the flood of criticism that followed her candid observations on premarital affairs and pot on CBS's *60 Minutes*. The outrage was particularly violent among conservatives, whom her husband is courting. Then a pro-Betty backlash began to develop. Signs supporting the First Lady appeared in every crowd on the President's travels; his audiences

the Fords often worship, for a ribbon-cutting ceremony opening a Christmas bazaar. When a clown on hand for the occasion broke into a dance, Mrs. Ford, a former student of Martha Graham, spontaneously joined in. A few days later she taped a cameo appearance for a forthcoming *Mary Tyler Moore* show. The same day she helped launch a Braniff airplane painted with a Bicentennial design by Alexander Calder. At home, she brings in Liberty's puppies for guests to cuddle in the family living room, where the Fords do their personal entertaining—usually sit-on-the-floor buffet suppers. On a glorious Indian summer day last week, she strolled along Georgetown's Wisconsin Avenue, window-shopping. A florist thrust a bouquet into

her hands; a young woman impetuously gave her the book she was reading. A touched Mrs. Ford said: "I think they like to see me as a normal human being, doing the same thing they are doing."

The surveys indicate that Betty Ford could be an asset to Ford in his campaign. "I'll travel with him when I can, and I'll fill in when he can't be there," she says. "But I'm not going to talk issues. I can only say what I think—and sometimes my ideas may be at variance with his." Mrs. Ford would not have taken his hard line on New York City's financial crisis. She also feels strongly that a woman should be on the Supreme Court. As a lobbyist, Betty Ford shows innate skill. Along with the unique advantage of what she calls "pillow talk," she confides that she plans her lobbying with care. "I try to pick times when he's in a good mood. I certainly don't harangue him with it when he's had a tough day."

Last week, as Ronald Reagan challenged her husband for the Republican nomination, Betty Ford emphatically insisted that regardless of what happens in the months before the Republican National Convention, her husband "will go ahead with his plans." But she realistically appraised the long, hard political year ahead. "This is a very negative year for incumbents," she observed. "I was watching Jimmy Carter on television today, and I thought, 'It's quite an advantage to say all those things you would do, but when you are the incumbent you know those promises can't be kept.'"

Time to Plan. Political speculators are forewarned not to think that the President's lady, who years ago saw a psychiatrist as a consequence of the loneliness of political wifedom, would now encourage a decision to bow out. "It's a completely different world," she declares with enthusiasm. "I see more of Jerry than I ever did before. And there's so much I want to do to build interest in all of the performing arts, and for retarded citizens. Another four years would give time to plan so much more."

FRED WARD—BLACK STAR



CLOCKWISE FROM LEFT: BETTY FORD REHEARSING WITH MARY TYLER MOORE, ATTENDING RECEPTION FOR NATIONAL COUNCIL OF NEGRO WOMEN, GREETING ALEXANDER CALDER & WIFE

broke into applause at the mention of her name. Pollster Louis Harris sampled the public and declared, "Betty Ford has now become one of the most popular wives of a President." By 64% to 23%, Harris also found approval of her cool statement that if her daughter were having an affair, she would want to know "if the young man were nice or not." Said Mrs. Ford of the findings: "I was completely dumbfounded."

Reassured, Betty Ford is more outgoing than ever. One recent morning, she arrived at St. John's Church, where



Time 1 Dec 1975

DATE: June 18 73

32 Cents for Art

"Let me say—and this is a confession—," said Rep. Gerald R. Ford (R-Mich.) on the House floor last Thursday, "when this [federal arts and humanities] program started, I think six years ago, I did not support it. However, we were fortunate in Grand Rapid, Mich., to get an award for a joint venture between the city of Grand Rapids, or its citizens, and the federal government. As we developed our urban renewal area downtown . . . we purchased what is called 'a Calder.'

"At the time I did not know what a Calder was," the House minority leader continued. "I doubt if many people here do today. It was somewhat shocking to a lot of our people out home. I must say that I did not really understand, and I do not today, what Mr. Calder was trying to tell us. But I can assure the Members that Calder in the center of the city, in an urban redevelopment area, has really helped to regenerate a city . . . The federal arts and humanities program was a participant and it was a good investment both locally and federally. I praise the people who had the foresight to undertake this program, just as I praise the people who convinced the arts and humanities people down here that they ought to get a federal grant for a children's theater . . . The response has been overwhelming."

Rep. Ford had similar praise for his hometown's

civic theater, museum and symphony orchestra. And so did a large number of his colleagues, particularly the representatives from what is often called "Middle America," both in the geographic and political and social sense. A great many representatives who, like Mr. Ford, had been skeptical of federal support for the arts and thought it an outlandishly liberal Eastern establishment notion, rejected two crippling amendments and voted to double its authorization. No doubt about it, the arts and humanities program has taken root.

The 309 to 63 vote for a \$145 million authorization for fiscal 1974 (a \$65 million increase over current spending) came the day after the President's call for a renewed battle against inflation. The House was fully aware that other vital federal programs are being cut back. The thought will undoubtedly once again agonize Congress when the arts authorization is up for appropriation. But as Rep. Ogden Reid (D-N.Y.) pointed out, Canada spends \$1.40 per person to help the arts and Vienna contributes \$5.50 per person. Under the House bill just passed, we in this country will still spend only about 32 cents a person. "I think a haggle over 32 cents is very unwise," said Mr. Reid.

"In my judgment it is a worthwhile investment," said Mr. Ford. We believe most of the people out home will agree.

① Cong. Gerald Ford
② art, ed. Sp.

He. I am sure the gentleman has some figures from the Internal Revenue.

Another point the gentleman was very much disturbed about is the budget. I am sure the gentleman from New York is a strong supporter of the administration and the administration favors this legislation as the program has done a great deal for this country and as related by other speakers. The increases and comparisons with other countries, we find ourselves in the 34-cent bracket as compared to \$1.40. The President in his judgment felt that \$60 million was not sufficient so he asked an increase to \$145 million.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, I have great affection for my colleagues from the city of Buffalo. We have worked together on many projects in the past and hopefully we will work together in the future for our communities.

What I was alluding to in my remarks about the estimates of the IRS was that in a public statement given in the other body by the distinguished Senator from Wisconsin, Mr. PROXMIRE made the following statement:

While only the most rudimentary estimates are available publicly, close to \$15 billion a year is given to charitable groups, which contributions to literature, museums, educational foundations, libraries, galleries, orchestras, and so forth, probably amount to \$2 billion to \$2.5 billion.

I was not trying to suggest it was given just to the Buffalo Philharmonic.

I appreciate the gentleman's remarks and I just wanted to answer on that one point. I was not talking about only the Buffalo Philharmonic.

Mr. BRADEMAS. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from Indiana.

Mr. BRADEMAS. Mr. Chairman, the gentleman from New York (Mr. Kemp) referred to a remark made by a gentleman from Wisconsin in the other body in respect to this matter. I might point out with reference to the colloquy and the statement made, that officials in the Arts Endowment were also somewhat surprised and inquired where this figure came from, and the IRS officials said they did not know.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, that may be so. I do not think they know a great deal at times over there anyway, but it is obvious this country supports in many different ways charities ranging from hospitals to orchestras, and I am sure the figure is closer to \$15 billion than zero as suggested by the chairman of the subcommittee.

The CHAIRMAN. The time of the gentleman from New York has expired.

(By unanimous consent, Mr. DULSKI was allowed to proceed for 1 additional minute.)

Mr. DULSKI. Mr. Chairman, I would like to point out one institution in Buf-

falo, the Buffalo Fine Arts Academy has \$3,000, and there is another, the Buffalo Fine Arts Academy for \$8,500, and the Buffalo Historical Society for \$10,000, and the Buffalo Society of Natural Sciences has \$3,125, and the Buffalo State College Alumni Foundation has \$5,000.

They are all receiving these funds, and they are in dire need of funds. People from Buffalo were in my office this afternoon asking for this legislation and to oppose any cuts from the bill.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, I too fight to uphold the Philharmonic and the art museum in Buffalo. I am only suggesting that we have the program, but in view of the extraordinary freeze put on last night by the President, the Congress should act in the spirit of that freeze.

Mr. DULSKI. We have given the President sufficient power. He waited all this time and yesterday he invoked a 60-day freeze. Much too late. I hope the amendment is defeated.

Mr. GERALD R. FORD. Mr. Chairman, I move to strike the requisite number of words.

(Mr. GERALD R. FORD asked and was given permission to revise and extend his remarks.)

Mr. GERALD R. FORD. Mr. Chairman, over the years I have learned, I suspect as others have, that when one is not an expert on the subject matter, one should do one of two things: Not speak; or if one does speak, speak for a very limited period of time.

I am going to violate the first recommendation and will try to limit my remarks under the second.

I confess that I have no expertise in the field of the arts, and I use that in the broadest sense. However, I must confess that in more recent years I have more thoroughly enjoyed the arts in its widest ramifications. I suspect that that has been true because I have had an opportunity at the local level in my home town to have greater and more exposure to the arts.

We have a fine civic theater, and the attendance at their various performances over the years has zoomed upward. I have been privileged to see more there in recent years than I ever did in the past, and with much more appreciation.

We have had a fine museum in Grand Rapids, but the attendance at that museum, primarily by school children as well as others, has increased significantly. I think that is a wholesome sign.

We have had a fine art museum. We have a great tradition of furniture, and certain related areas of art and design, and I am glad to report that public support for this part of our community has gone upwards substantially.

We have an outstanding community symphony orchestra. I cannot judge whether everything that is put on or exhibited by these various local operations is the best—or whether it is real good—but I can tell you that there is a growing public interest in these fields and that is most important.

Rather than restrict them, I think we

ought to gamble a little extra investment and probably expand the operation. Let me say—and this is a confession—when this program started, I think 6 years ago, I did not support it.

However, we were fortunate in Grand Rapids, Mich., to get an award for a joint venture between the city of Grand Rapids, or its citizens, and the Federal Government. As we developed our urban development area downtown with a new county administration-city hall, three new bank buildings, a new Federal building, and a number of other attractive facilities of what was once a rundown part of the community, we purchased what is called "a Calder."

At the time I did not know what a Calder was. I doubt if many people here do today. It was somewhat shocking to a lot of our people out here. I must say that I did not really understand, and I do not today, what Mr. Calder was trying to tell us, but I can assure the Members that Calder in the center of the city, in an urban redevelopment area, has really helped to regenerate a city, and particularly a part of it. The Federal arts and humanities program was a participant and it was a good investment both locally and federally.

I praise the people who had the foresight to undertake this program, just as I praise the people who convinced the arts and humanities people down here that they ought to get a Federal grant for a children's theater. As a result of that grant we have a fine children's theater program in the city of Grand Rapids. The response has been overwhelming.

Instead of an opponent, as I was, of the program at its inception, I am a supporter.

I must say that this relatively small increase—I say "relatively," and one can get different interpretations of the amount—in my judgment is a worthwhile investment.

Therefore, in support of a first-class head of this agency, Nancy Hanks, who in my judgment has done a fine job, I am an enthusiastic supporter of the bill as it came from the committee. I regretfully oppose the amendment of my good friend from New York.

Mr. FRENZEL. Mr. Chairman, will the gentleman yield?

Mr. GERALD R. FORD. I yield to the gentleman from Minnesota.

Mr. FRENZEL. I thank the gentleman for yielding.

(Mr. FRENZEL asked and was given permission to revise and extend his remarks.)

Mr. FRENZEL. Mr. Chairman, I rise in reluctant opposition to the Kemp-Steiger amendment to reduce the authorization for the National Foundation on the Arts and Humanities. My reluctance is based on my strong desire to maintain closer and more reasonable controls on Federal spending. It is therefore difficult for me to resist an amendment which seeks to reduce a spending increase of 80 percent over the past fiscal year.

Every Member of this body realizes that few programs ever receive these kinds of increases, and none receive them very long. But there are a couple of

jects in virtually every area of the State.

No doubt there will be discussion on the floor of some abuses which took place in the establishment of the program. I do not condone those abuses and believe that administrative steps are being taken to assure that they do not recur. On a broad perspective, however, I feel that the thrust of the National Foundation has been extremely constructive in enhancing our great national heritage.

The funds in this bill are modest in comparison with so many other programs which we consider. I believe they are vital. As President Nixon said in his message to the Congress:

Few investments we could make would give so great a return in terms of human understanding, human satisfactions and the intangible but essential qualities of grace, beauty, and spiritual fulfillment.

I feel strongly that the National Foundation on the Arts and Humanities deserves this continued support of the Congress. I urge my colleagues to consider it favorably, today.

Mr. REID of New York. Mr. Chairman, I yield 4 minutes to the gentlewoman from Illinois (Mrs. REID).

Mrs. REID of Illinois. Mr. Chairman, I rise in support of H.R. 16065. Although I originally shared the doubts of many of my colleagues about Federal support of the arts and humanities, in my judgment the Foundation has made a creditable record and H.R. 16065 merits favorable consideration.

One of the principal concerns I had was that the appropriation of Federal money would replace outside funding. This has not proven to be the case. Indeed, the National Endowment for the Arts has established a remarkable record of stimulating, rather than supplanting, other sources of funding for the arts. The Endowment's national programs have served as "seed money" and generated funds at the rate of about \$3 for every \$1 they have invested. Furthermore, the Endowment's Federal-State partnership program of direct grants to State arts councils has helped State legislatively appropriated funds to more than quadruple in the past 5 years.

While I am on the subject of State councils, I would like to say a brief word about that of my own State, the Illinois Arts Council. Under the leadership of its chairman, George Irwin, this council has launched an impressive series of programs benefiting the entire State. The National Endowment has made direct grants totaling over \$300,000 to the council over the past 5 years, joining Federal and State governments in a partnership for further development of the arts in Illinois. I think it is significant that, during the past 3 years, the Illinois State Legislature has increased its appropriation sixfold, from \$100,000 to \$600,000. In addition the council has done an excellent job of attracting private funds as well.

A few examples may help illustrate the National Endowment's proven ability to generate other funds outside of Government. A \$25,000 grant 3 years ago to the Radcliffe Institute to assist outstanding women writers was quickly fol-

lowed by a \$300,000 grant from a private foundation. A \$5,000 endowment grant this year for a poetry-in-the-schools program in Minneapolis-St. Paul was so successful that a major local foundation has offered \$35,000 to extend and continue this program in the future. The present Chairman of the National Endowment for the Arts, Nancy Hanks, in her Senate confirmation hearings made it abundantly clear that one of her major aims is that the Endowment be active, in her own words, "particularly in encouraging private resources of funds to come in with a much more vital partnership role with the Government."

Originally, I shared the same concern expressed by my good friend from Indiana, Mr. Dennis, that Government support of the arts might result in government control but I feel that this fear has proven to be unfounded. During the recent hearings on H.R. 16065, private citizen representatives of music, the visual arts, film, arts administration, classics, and others were asked about the danger of Federal control. All stated that they saw no such danger, particularly because pluralistic support of the arts—individuals, corporations, foundations, and municipal, county, and State governments, as well as the Federal Government, precludes any single dominant force.

In my opinion, H.R. 16065 is worthy legislation and I urge my colleagues to support it.

Mr. REID of New York. Mr. Chairman, I yield 2 minutes to the distinguished minority leader (Mr. GERALD R. FORD).

Mr. GERALD R. FORD. Mr. Chairman, when this program was first submitted to the Congress in 1965 I had reservations in two respects. First I was concerned about the initiation of a new program, admittedly small in comparison to many of the other Federal programs and one that had a potential of growth at a time when we were beginning to feel the squeeze and the pinch of some fiscal problems in the Federal Government. Second, I was concerned about the potential controls that a Federal establishment might have over the individual initiative and talent of those who were in the field of the arts and humanities.

Nevertheless, from the outset I have supported the program although on each occasion or on most occasions I have voted to make reductions in the amounts that were available in the appropriations or in the authorizations.

I support this program today and this authorization to the full extent because it seems to me that as we are hopefully emerging from our international problems at least in Southeast Asia we can look forward to more Federal resources for the arts and humanities. But let me talk about the impact of the program, if I might, on a local area.

The CHAIRMAN. The time of the gentleman from Michigan has expired.

Mr. REID of New York. Mr. Chairman, I yield the distinguished minority leader 2 additional minutes.

Mr. GERALD R. FORD. I thank the gentleman from New York.

Mr. Chairman, my home is Grand Rapids, Mich., a city of approximately 200,000. We, like many Middle Western communities of comparable size, have had our share of local citizens who have been actively interested in the arts and in the humanities. We have an outstanding civic theater, we have a superb museum, we have an outstanding local symphony. We do extremely well in the field of cultural interest and achievement on a comparative basis with any other community of a similar size.

Mr. Chairman, back a few years ago just after this program was initiated a number of local citizens came to me and asked for my help in trying to get some Federal funds for an outstanding piece of outdoor sculpture. I must confess that I am not an expert in deciding whether one piece of sculpture is good or another one bad. But there were outstanding citizens in the community who had a vision and they convinced me that their project which was to be an integral part of our Vandenberg Center urban renewal area. In this magnificent Vandenberg Center, we have a new county building, a new city hall, two new banks, a new hall of justice and, hopefully, a new Federal office building and a new State office building. The local cultural leaders recommended a piece of outdoor sculpture. The recommendation was submitted to the proper Federal authorities on the basis that the local authorities should raise their fair share to match the Federal funding. Such funds were raised and the Federal grant was made.

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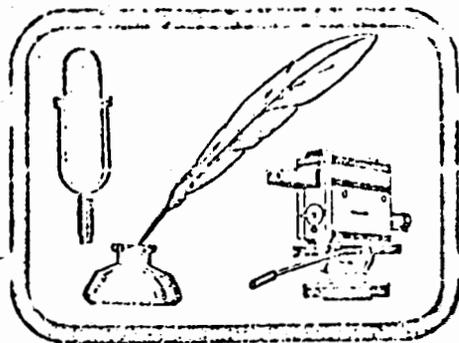
Mr. Chairman, I am proud to say that Grand Rapids is now one of the three communities where there has been joint expenditure through the work of arts in public places program. It has been good for the community. It has been a good illustration of what can be done by the city, local leaders and the Federal Government working together. It is indicative of what we should do in the future.

Mr. PERKINS. Mr. Chairman, I yield 2 minutes to the distinguished gentleman from California (Mr. VAN DEERLIN).

Mr. VAN DEERLIN. Mr. Chairman, there is a certain gentle irony surrounding our consideration of a bill authorizing more generous appropriations for the National Foundation on the Arts and Humanities.

President Nixon is firmly behind this bill—and so, apparently, is the Democratic Study Group.

But what about the majority of our friends on the other side of the aisle? How will they respond to Mr. Nixon's call for sufficient funding to—and I



CONGRESSMAN
GERALD R. FORD
HOUSE REPUBLICAN LEADER

NEWS
RELEASES

--FOR RELEASE ON DELIVERY--
Saturday, June 14, 1969

Remarks by Rep. Gerald R. Ford at the Dedication of "the Calder," at 1 p.m.
Saturday, June 14, 1969, at Vandenberg Center.

Mr. Mayor, Mr. Chairman, Ladies and Gentlemen:

I am delighted to be here at this auspicious moment in the history of our great city.

We all know that politics is not a science but an art -- so I suppose that is the reason that I, a member of Congress, have been invited to participate in the dedication of this magnificent piece of metal sculpture.

This is a great occasion for the city of Grand Rapids. It is a great occasion not only because this stabile by Alexander Calder is truly monumental -- the largest Calder in the western hemisphere. It is a dramatic and significant moment in the life of our community because it illuminates our city in the eyes of us all -- and not only in our eyes but those of the state, of the Nation, and of the world.

We treasure this moment because this gigantic work comes to us as the flowering of an exalted mind. Art gives quality to life, and so it is that this sculpture dedicated here today raises the quality of life in our community.

It speaks to us of the fundamental truth of human existence -- that man is a being with noble aspirations and high ideals. For in creating this stabile which now graces Vandenberg Center, Alexander Calder has imparted to us and to all who may gaze upon his work the best and highest feelings of which man is capable.

This is a work that proceeded from a beautiful incentive -- that of breathing forth the spirit of a city. To take metal and shape it into a form that speaks from one man's soul to the souls of others -- this is a great achievement.

As the novelist Joseph Conrad expressed it: The artist "speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty and pain."

The dedication of this sculpture today brings a new dimension to our lives. It leaves us with the deep sense that everything passes, and that art alone is eternal.

OFFICE OF THE WHITE HOUSE PRESS SECRETARY
(Interlochen, Michigan)

THE WHITE HOUSE
REMARKS OF THE PRESIDENT
AT THE
INTERLOCHEN ARTS ACADEMY

KRESGE AUDITORIUM

9:56 P.M. EDT

President Jacoby, and all of the wonderful people connected with Interlochen:

Let me thank all of you on behalf of Betty and myself. I don't know who made the selections on the program, but everything on the list was on my list of favorites, and I thank you.

May I congratulate again, on Betty's and my behalf, the superb young people in the band, the orchestra and the chorus. It makes all of us extremely proud to see young people with such enthusiasm and talent and dedication.

As I sat back there, I couldn't help but be impressed to see the words that are on the back of the stage -- "Dedicated to the promotion of world friendship through the universal language of the arts."

That is a hallmark that is something all of us should strive for and seek and all of you who participate, whether it is in the summer or year round, make a joint contribution to a better world through the spoken word of the arts.

Thank you very, very much.

END (AT 10:02 P.M. EDT)

JUNE 23, 1975

Office of the White House Press Secretary

THE WHITE HOUSE

TO THE CONGRESS OF THE UNITED STATES:

I am pleased to transmit to the Congress the Annual Report of the National Council on the Arts and the National Endowment for the Arts for the Fiscal Year 1974.

Our Nation has a diverse and extremely rich cultural heritage. It is a source of pride and strength to millions of Americans who look to the arts for inspiration, communication, and the opportunity for creative self-expression.

This Annual Report reflects the role of the government in preserving this cultural legacy and encouraging fresh activity, in developing our cultural resources and making new connections between the arts and our people.

In September 1974, the National Council on the Arts celebrated its Tenth Anniversary, and I had the opportunity to congratulate the Council and this relatively new Federal agency on its success in creating interest in the Arts throughout the Nation.

I believe that the work of the National Council and the National Endowment for the Arts has been a great addition to our society in the United States and we can be very proud of it.

With the bicentennial of our Nation approaching soon, we shall need the creative gifts of our artists and the capabilities of our cultural institutions to help us celebrate this great anniversary.

It is my hope that every member of Congress will share my conviction that the arts are an important and integral part of our society. I hope that they will agree with my assessment of the importance to this Nation of the achievements of the Endowment.

GERALD R. FORD

THE WHITE HOUSE,

June 23, 1975

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THE WHITE HOUSE

WASHINGTON

As preparations advance for the first Federal Regional Design Assembly, to be held October 30-31, 1975 in Denver, Colorado, I reaffirm my support for this endeavor. I am confident that this regional meeting will help Federal and State government officials understand more clearly the significance of design as an element of good management.

The Design Assemblies have been a significant part of the Federal Design Program since they were initiated by the White House three years ago. The Design Program has made important contributions to Federal architecture, to visual communications, and to the recruitment of design professionals to Government service.

It is heartening that last year, Colorado and Ohio sponsored their own State Design Assemblies, modeled after the Federal Design Assembly Program, and that this year five more states will be holding State Assemblies.

As the largest users of design services, Federal and State government agencies influence design excellence throughout the nation, and encourage high standards of design quality in public buildings, office interiors, and visual communications.

It is my strong expectation that the Federal Regional Design Assembly will be a professional means to greater achievement, and it has my full support.

Gerald R. Ford

THE WHITE HOUSE

WASHINGTON

August 23, 1974

Dear Nancy:

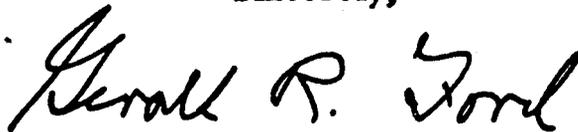
Your report on the progress of the Federal Design Program is most gratifying. There is little wonder it received such a favorable reception at the recent meeting of the Cabinet and agency heads. I am pleased that, as a result of the briefings, many agencies are proceeding with their plans to implement design improvement efforts.

The American people are right to expect excellence from their public officials and Government. As public servants, I believe it is our duty to see to it that this desired excellence characterizes all facets of endeavor. This is why I am encouraged by your efforts to improve the quality of Federal design.

I want you to know that you have my full support in this task. I firmly believe that, in order to inspire the people's pride in their Government, we must provide them with manifest evidence of its vitality, creativity and efficiency by setting the highest standards in architectural design, environmental planning and visual communication.

May this Second Federal Design Assembly provide a most useful stimulus to achieving a "Design Reality" that will prove worthy of the trust we hold.

Sincerely,



The Honorable Nancy Hanks
Chairman
National Endowment for the Arts
Washington, D. C. 20506

He. I am sure the gentleman has some figures from the Internal Revenue.

Another point the gentleman was very much disturbed about is the budget. I am sure the gentleman from New York is a strong supporter of the administration and the administration favors this legislation as the program has done a great deal for this country and as related by other speakers. The increases and comparisons with other countries, we find ourselves in the 34-cent bracket as compared to \$1.40. The President in his judgment felt that \$80 million was not sufficient so he asked an increase to \$145 million.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, I have great affection for my colleague from the city of Buffalo. We have worked together on many projects in the past and hopefully we will work together in the future for our communities.

What I was alluding to in my remarks about the estimates of the IRS was that in a public statement given in the other body by the distinguished Senator from Wisconsin, Mr. Proxmire made the following statement:

While only the most rudimentary estimates are available publicly, close to \$15 billion a year is given to charitable groups, which contributions to literature, museums, educational foundations, libraries, galleries, orchestras, and so forth, probably amount to \$2 billion to \$2.5 billion.

I was not trying to suggest it was given just to the Buffalo Philharmonic.

I appreciate the gentleman's remarks and I just wanted to answer on that one point. I was not talking about only the Buffalo Philharmonic.

Mr. BRADENAS. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from Indiana.

Mr. BRADENAS. Mr. Chairman, the gentleman from New York (Mr. Kemp) referred to a remark made by a gentleman from Wisconsin in the other body in respect to this matter. I might point out with reference to the colloquy and the statement made, that officials in the Arts Endowment were also somewhat surprised and inquired where this figure came from, and the IRS officials said they did not know.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, that may be so. I do not think they know a great deal at times over there anyway, but it is obvious this country supports in many different ways charities ranging from hospitals to orchestras, and I am sure the figure is closer to \$15 billion than zero as suggested by the chairman of the subcommittee.

The CHAIRMAN. The time of the gentleman from New York has expired.

(By unanimous consent, Mr. DULSKI was allowed to proceed for 1 additional minute.)

Mr. DULSKI. Mr. Chairman, I would like to point out one institution in Buf-

falo, the Buffalo Fine Arts Academy has \$3,000, and there is another, the Buffalo Fine Arts Academy for \$8,500, and the Buffalo Historical Society for \$10,000, and the Buffalo Society of Natural Sciences has \$3,125, and the Buffalo State College Alumni Foundation has \$5,000.

They are all receiving these funds, and they are in dire need of funds. People from Buffalo were in my office this afternoon asking for this legislation and to oppose any cuts from the bill.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, I too fight to uphold the Philharmonic and the art museum in Buffalo. I am only suggesting that we have the program, but in view of the extraordinary freeze put on last night by the President, the Congress should act in the spirit of that freeze.

Mr. DULSKI. We have given the President sufficient power. He waited all this time and yesterday he invoked a 60-day freeze. Much too late. I hope the amendment is defeated.

Mr. GERALD R. FORD. Mr. Chairman, I move to strike the requisite number of words.

(Mr. GERALD R. FORD asked and was given permission to revise and extend his remarks.)

Mr. GERALD R. FORD. Mr. Chairman, over the years I have learned. I suspect as others have, that when one is not an expert on the subject matter, one should do one of two things: Not speak; or if one does speak, speak for a very limited period of time.

I am going to violate the first recommendation and will try to limit my remarks under the second.

I confess that I have no expertise in the field of the arts, and I use that in the broadest sense. However, I must confess that in more recent years I have more thoroughly enjoyed the arts in its widest ramifications. I suspect that that has been true because I have had an opportunity at the local level in my home town to have greater and more exposure to the arts.

We have a fine civic theater, and the attendance at their various performances over the years has zoomed upward. I have been privileged to see more there in recent years than I ever did in the past, and with much more appreciation.

We have had a fine museum in Grand Rapids, but the attendance at that museum, primarily by school children as well as others, has increased significantly. I think that is a wholesome sign.

We have had a fine art museum. We have a great tradition of furniture, and certain related areas of art and design, and I am glad to report that public support for this part of our community has gone upwards substantially.

We have an outstanding community symphony orchestra. I cannot judge whether everything that is put on or exhibited by these various local operations is the best—or whether it is real good—but I can tell you that there is a growing public interest in these fields and that is most important.

Rather than restrict them, I think we

ought to gamble a little extra investment and probably expand the operation. Let me say—and this is a confession—when this program started, I think 6 years ago, I did not support it.

However, we were fortunate in Grand Rapids, Mich., to get an award for a joint venture between the city of Grand Rapids, or its citizens, and the Federal Government. As we developed our urban development area downtown with a new county administration-city hall, three new bank buildings, a new Federal building, and a number of other attractive facilities of what was once a rundown part of the community, we purchased what is called "a Calder."

At the time I did not know what a Calder was. I doubt if many people here do today. It was somewhat shocking to a lot of our people out home. I must say that I did not really understand, and I do not today, what Mr. Calder was trying to tell us, but I can assure the Members that Calder in the center of the city, in an urban redevelopment area, has really helped to regenerate a city, and particularly a part of it. The Federal arts and humanities program was a participant and it was a good investment both locally and federally.

I praise the people who had the foresight to undertake this program, just as I praise the people who convinced the arts and humanities people down here that they ought to get a Federal grant for a children's theater. As a result of that grant we have a fine children's theater program in the city of Grand Rapids. The response has been overwhelming.

Instead of an opponent, as I was, of the program at its inception, I am a supporter.

I must say that this relatively small increase—I say "relatively," and one can get different interpretations of the amount—in my judgment is a worthwhile investment.

Therefore, in support of a first-class head of this agency, Nancy Hanks, who in my judgment has done a fine job, I am an enthusiastic supporter of the bill as it came from the committee. I regretfully oppose the amendment of my good friend from New York.

Mr. FRENZEL. Mr. Chairman, will the gentleman yield?

Mr. GERALD R. FORD. I yield to the gentleman from Minnesota.

Mr. FRENZEL. I thank the gentleman for yielding.

(Mr. FRENZEL asked and was given permission to revise and extend his remarks.)

Mr. FRENZEL. Mr. Chairman, I rise in reluctant opposition to the Kemp-Steiger amendment to reduce the authorization for the National Foundation on the Arts and Humanities. My reluctance is based on my strong desire to maintain closer and more reasonable controls on Federal spending. It is therefore difficult for me to resist an amendment which seeks to reduce a spending increase of 80 percent over the past fiscal year.

Every Member of this body realizes that few programs ever receive these kinds of increases, and none receive them very long. But there are a couple of

projects in virtually every area of the State.

No doubt there will be discussion on the floor of some abuses which took place in the establishment of the program. I do not condone those abuses and believe that administrative steps are being taken to assure that they do not recur. On a broad perspective, however, I feel that the thrust of the National Foundation has been extremely constructive in enhancing our great national heritage.

The funds in this bill are modest in comparison with so many other programs which we consider. I believe they are vital. As President Nixon said in his message to the Congress:

Few investments we could make would give so great a return in terms of human understanding, human satisfactions and the intangible but essential qualities of grace, beauty, and spiritual fulfillment.

I feel strongly that the National Foundation on the Arts and Humanities deserves this continued support of the Congress. I urge my colleagues to consider it favorably, today.

Mr. REID of New York. Mr. Chairman, I yield 4 minutes to the gentlewoman from Illinois (Mrs. REID).

Mrs. REID of Illinois. Mr. Chairman, I rise in support of H.R. 16065. Although I originally shared the doubts of many of my colleagues about Federal support of the arts and humanities, in my judgment the Foundation has made a creditable record and H.R. 16065 merits favorable consideration.

One of the principal concerns I had was that the appropriation of Federal money would replace outside funding. This has not proven to be the case. Indeed, the National Endowment for the Arts has established a remarkable record of stimulating, rather than supplanting, other sources of funding for the arts. The Endowment's national programs have served as "seed money" and generated funds at the rate of about \$3 for every \$1 they have invested. Furthermore, the Endowment's Federal-State partnership program of direct grants to State arts councils has helped State legislatively appropriated funds to more than quadruple in the past 5 years.

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Mr. REID of New York. Mr. Chairman, I yield 2 minutes to the distinguished minority leader (Mr. GERALD R. FORD).

Mr. GERALD R. FORD. Mr. Chairman, when this program was first submitted to the Congress in 1965 I had reservations in two respects. First I was concerned about the initiation of a new program, admittedly small in comparison to many of the other Federal programs and one that had a potential of growth at a time when we were beginning to feel the squeeze and the pinch of some fiscal problems in the Federal Government. Second, I was concerned about the potential controls that a Federal establishment might have over the individual initiative and talent of those who were in the field of the arts and humanities.

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I support this program today and this authorization to the full extent because it seems to me that as we are hopefully emerging from our international problems at least in Southeast Asia we can look forward to more Federal resources for the arts and humanities. But let me talk about the impact of the program, if I might, on a local area.

The CHAIRMAN. The time of the gentleman from Michigan has expired.

Mr. REID of New York. Mr. Chairman, I yield the distinguished minority leader 2 additional minutes.

Mr. GERALD R. FORD. I thank the gentleman from New York.

Mr. Chairman, my home is Grand Rapids, Mich., a city of approximately 200,000. We, like many Middle Western communities of comparable size, have had our share of local citizens who have been actively interested in the arts and in the humanities. We have an outstanding civic theater, we have a superb museum, we have an outstanding local symphony. We do extremely well in the field of cultural interest and achievement on a comparative basis with any other community of a similar size.

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