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SMITHSONIAN INSTITUTION MINORITY EMPLOYMENT PRACTICES

HEARINGS

BEFORE THE
GOVERNMENT ACTIVITIES AND
TRANSPORTATION SUBCOMMITTEE
OF THE
COMMITTEE ON
GOVERNMENT OPERATIONS
HOUSE OF REPRESENTATIVES
ONE HUNDRED FIRST CONGRESS
FIRST SESSION

MARCH 14 AND APRIL 19, 1989

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CONTENTS

	Page
Hearings held on:	
March 14, 1989.....	1
April 19, 1989.....	59
Statement of:	
Adams, Robert McCormick, Secretary, Smithsonian Institution, accompanied by Dean W. Anderson, Under Secretary; Tom L. Freudenheim, Assistant Secretary for Museums; Robert S. Hoffmann, Assistant Secretary for Research; John F. Jameson II, Assistant Secretary for Administration; Thomas Lovejoy, Assistant Secretary for External Affairs; Ralph Rinzler, Assistant Secretary for Public Service; and Will Douglas, Director, Office of Equal Opportunity.....	100
Collins, Hon. Cardiss, a Representative in Congress from the State of Illinois, and chairwoman, Government Activities and Transportation Subcommittee: Opening statement.....	1
Delgado, Jane, executive director, Association of Hispanic Arts, Inc.....	32
Gaither, Edmund Barry, Director, Museum of the National Center of Afro-American Artists, on behalf of the African American Museums Association.....	23
Harjo, Suzan Shown, executive director, National Congress of American Indians.....	40
Kennedy, Roger G., Director, National Museum of American History, Smithsonian Institution.....	4
Kinard, John R., Director, Anacostia Museum, Smithsonian Institution.....	8
Malcom, Shirley M., director, Office of Opportunities in Science, American Association for the Advancement of Science.....	71
West, W. Richard, Jr., member, Cultural Equity Subcommittee of the Smithsonian Institution's Cultural Education Committee.....	94
Letters, statements, etc., submitted for the record by:	
Adams, Robert McCormick, Secretary, Smithsonian Institution: Prepared statement.....	102-138
Clay, Hon. William (Bill), a Representative in Congress from the State of Missouri, and chairman, Subcommittee on Libraries and Memorials: Prepared statement.....	3
Delgado, Jane, executive director, Association of Hispanic Arts, Inc.: Prepared statement.....	34-39
Gaither, Edmund Barry, Director, Museum of the National Center of Afro-American Artists, on behalf of the African American Museums Association: Prepared statement.....	26-31
Harjo, Suzan Shown, executive director, National Congress of American Indians: Prepared statement.....	42-45
Hutchinson, Louise Daniel, historian and Federal retiree from the Anacostia Museum, Smithsonian Institution: Prepared statement.....	62-70
Kennedy, Roger G., Director, National Museum of American History, Smithsonian Institution: Prepared statement.....	6-7
Kinard, John R., Director, Anacostia Museum, Smithsonian Institution: Prepared statement.....	11-16
Malcom, Shirley M., director, Office of Opportunities in Science, American Association for the Advancement of Science: Prepared statement....	74-93
Sharps, Ronald L., executive director, African American Museums Association: Prepared statement.....	55-56
West, W. Richard, Jr., member, Cultural Equity Subcommittee of the Smithsonian Institution's Cultural Education Committee: Prepared statement.....	96-99

APPENDIX

Material submitted for the hearing record.....	157
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SMITHSONIAN INSTITUTION MINORITY EMPLOYMENT PRACTICES

TUESDAY, MARCH 14, 1989

HOUSE OF REPRESENTATIVES,
GOVERNMENT ACTIVITIES AND
TRANSPORTATION SUBCOMMITTEE
OF THE COMMITTEE ON GOVERNMENT OPERATIONS,
Washington, DC.

The subcommittee met, pursuant to notice, at 10:05 a.m., in room 2154, Rayburn House Office Building, Hon. Cardiss Collins (chairwoman of the subcommittee) presiding.

Present: Representatives Cardiss Collins, Major R. Owens, and Howard C. Nielson.

Also present: John Galloway, staff director; LaQuietta Hardy-Davis, professional staff member; Cecelia Morton, clerk; and Ken Salaets, minority professional staff, Committee on Government Operations.

OPENING STATEMENT OF CHAIRWOMAN COLLINS

Mrs. COLLINS. Good morning. The subcommittee will come to order.

Today's hearing of the Government Activities and Transportation Subcommittee concerns the virtual exclusion of minorities in high-level cultural and artistic, as well as administrative positions at the Smithsonian Institution.

As our "Nation's Museum," the Smithsonian is the world's largest museum complex with 20 major facilities, including the world famous Air and Space Museum, the National Museum of Natural History, the National Museum of American History, the Hirshhorn Museum and Sculpture Garden, and the National Museum of African Art.

Given the sweep of its operations, the Smithsonian serves as an educator and arbitrator of a vast array of art and culture.

Thus, in the interest of cultural and artistic diversity, it is essential that minorities be fully represented in the Smithsonian's decisionmaking process. Yet, throughout its 142-year history, there has been only one minority Assistant Secretary. Today, none of the Smithsonian's 7 Assistant Secretaries is from a minority group, and of 15 Bureau Directors only 2 are from such groups. That same minority under-representation extends to curators, researchers, and to the Smithsonian's Board and its many committees and councils.

As I think we all recognize, despite the best of intentions, the achievements and experiences of a people or culture are often viewed by another group as only "marginally interesting" or "outside the mainstream."

Just as history tends to be written by winners—cultural achievement is defined by a society's established voices. Jazz, for example, to one trained and steeped in European music, is almost by definition of lesser musical and cultural significance than classical music expression.

Therefore, given the Smithsonian's homogeneous power structure, it is perhaps not surprising that minority interests have been slighted in museum exhibits, displays, and other activities, such as the planned eviction of five poor black families from a 2,600-acre undeveloped tract of land that it had acquired near Chesapeake Bay for research—which, incidentally, forced the subcommittee to intervene.

In reversing this decision, the Smithsonian acknowledged that it had been "culturally ignorant" and culturally "insensitive" to the families involved, nearly all of whom had lived on the land for decades.

Other examples of "culturally ignorant" or culturally "insensitive" actions by the Smithsonian include: The sale earlier this year of the Frederick Douglass house in Washington, DC, to a private party. Were that to have been the former home of Betsy Ross, or even John Wilkes Booth, would the Smithsonian have acted similarly? I doubt it.

The failure of the Hirshhorn Museum, which has been in existence for nearly a decade, to hold a major exhibit of an African American artist, although one is now finally scheduled for another year, is another example.

The second-rate treatment accorded to the Smithsonian's Anacostia Museum in Washington, DC, which is dedicated to the achievements and history of area blacks, is another. It, however, is forced to operate in virtual limbo and in temporary, cramped space that is inaccessible to all but the very determined.

The Smithsonian for better or worse has traditionally granted considerable latitude to its museum directors. It is encouraging, therefore, that some of those directors recognize the need for greater cultural and racial diversity at the Smithsonian in terms of both its hiring practices and work.

Thus, we are pleased today to receive testimony from Mr. Roger G. Kennedy, who is the Director of the National Museum of American History. Mr. Kennedy has been conspicuously creative and aggressive in increasing the number and influence of minorities at the National Museum of American History.

The fruits of that labor are reflected in the museum's current exhibition "From Field to Factory," which traces the migration of blacks from the rural south to the northern factory, and in its "More Perfect Union" exhibit on the Japanese-American internment during World War II. Both of these exhibits have been the subject of high critical and popular acclaim.

Our next witness will be Mr. John Kinard, who is the Director of the Anacostia Museum. He will speak to the need for a more cul-

turally diverse "Nation's museum," and will offer specific recommendations to that end.

Our second panel will consist of representatives from our Nation's minority cultural communities. They are: Edmund Barry Gaither, director of the Museum of the National Center for African American Artists; Suzan Harjo, who is the executive director for the National Congress of American Indians; Mildred Bautista, member, Association of American Culture; and Jane Delgado, the executive director, Association of Hispanic Arts.

These witnesses will respond to the Smithsonian's frequent assertions concerning the lack of qualified minorities for senior level positions and the Institution's failure to more adequately address minority interests and concerns.

Following today's session, the subcommittee will receive testimony in April from Smithsonian's Secretary, Robert McC. Adams, relative to today's hearing. Mr. McC. Adams was unfortunately not able to appear today.

Mr. Owens.

Mr. OWENS. I don't have a statement.

Mrs. COLLINS. I have a statement that I have been asked to read into the record by Congressman Bill Clay from the State of Missouri. I shall do so at this time:

PREPARED STATEMENT OF HON. WILLIAM (BILL) CLAY, A REPRESENTATIVE IN CONGRESS
FROM THE STATE OF MISSOURI

The Smithsonian Institution is among the most important cultural resources in the world. The Institution, however, has not and will not achieve its fullest potential until it does a better job in recognizing the contributions of minorities to the development of American and world culture. This goal, in turn, cannot be achieved without greater cultural diversification among those in policymaking positions at the Institution.

As the chairman of the Subcommittee on Libraries and Memorials, I wish to commend Congresswoman Collins and the members of the Government Activities and Transportation Subcommittee for conducting these important hearings. In doing so, you are focusing concern and attention on a problem that cannot be allowed to continue. There are far too many people of non-European heritage who are more than capable of bringing important and necessary contributions to the Institution for those of us serving in oversight capacity in the Congress to remain content with the status-quo.

The hearing today, as well as the upcoming hearing at which Secretary Adams will testify, are important not just for the information they will provide the Congress, but for the signal they will send to the Institution.

I look forward to studying carefully the record that will be developed at these hearings and pledge my full cooperation to work with all interested parties to insure that the problems being examined today are fully and completely redressed.

We should also leave the record open for a statement from Mr. Nielson and any other member who decides to have one inserted in the record at this particular point in time.

Mr. Nielson.

Mr. NIELSON. Yes, good morning.

I want to apologize for the fact that I won't be able to stay this morning. I am hosting a meeting in my office between Interior Secretary Lujan and the Utah delegation concerning another minority, the Indians, and the Indian Deferral Agreement, made 24 years ago between the U.S. Government and the Indians, which has not yet been kept.

Before I go, I would like to compliment the chairwoman for her persistence to the issue of equal employment. In the 2 years that I have worked with her, this subcommittee has proved to be a very

effective vehicle for raising the issue and getting results. Most of the credit is hers.

Again, I apologize for having to leave. I'll try to return as soon as the meeting with Secretary Lujan is over. I intend to review the testimony very carefully. I thank the witnesses for coming. I apologize again.

Mrs. COLLINS. Thank you for coming by because we know that you are very, very busy today, as are most of our members.

Mr. Kennedy, why don't you begin your testimony at this time, please. You understand that we're working under the 5-minute rule. As you very well know, your entire written testimony will be made a part of the record, as will Mr. Kinard's.

**STATEMENT OF ROGER G. KENNEDY, DIRECTOR, NATIONAL
MUSEUM OF AMERICAN HISTORY, SMITHSONIAN INSTITUTION**

Mr. KENNEDY. Thank you Chairwoman Collins. My statement is in the record. I wouldn't want to use your time to read it again. I'd just like to stress a couple of points.

I do think that the Smithsonian, as a whole, is committed to the support of a national public policy to recruit a work force reflective of our racial, cultural, and religious diversity. I think that's true. I think that you can help. It has been very heartening to me in the course of discussing today's testimony with your staff to find that there is a sense that the Congress can help.

It isn't just a matter of our doing our best. I'm very grateful to you for your kind remarks about what we're trying to do. Our best isn't good enough. It isn't, however, just a matter of our doing our best to do better. It is a matter of the Congress and these large national institutions working together to effect positive change. I'd just like to make one further comment about that.

The pernicious practices that have accumulated over a couple of centuries are not going to go away in a spasm of liberal righteousness or in the lethargy that is sometimes confused with conservatism. It's going to take consistent, persistent, strenuous, unpleasant, expensive effort over many, many years.

We've got a couple of centuries of malpractice rooted in the system. It's not going to go away quickly. That doesn't mean that you don't work at it, as we are all very clear on. But it does mean that the process requires a view in the Congress of consistent attention, for which we are very grateful. It requires, from those of us that are professional managers working in large institutions, that we keep banging away at our responsibilities all the time and unflaggingly.

Finally, I was delighted that you mentioned jazz because it's an example of a significant American phenomenon that has been underrated possibly—in fact, one might almost say probably—for reasons of inherent racism in the system. But its re-recognition and re-elevation carries with it some significant factors having to do with the precise subject matter of your hearing, which is to say that there is absolutely no truth in the mythology about the necessity to lower standards in order to increase minority representation in large institutions. That is simply not true.

What is true is that you have to enlarge the subject matter which you are intent upon covering. You must take a long view of the quality that you are building. If you do take such a long view, it is possible for you to catch people up at various stages of their educational process, give them a hand, and in that process bring into your system people who would not otherwise be present to enlarge and increase its quality. There are many subjects in our national experience which cannot be effectively addressed by white males alone. Those subjects need a lot of help. We need a lot of help in covering those subjects.

I hope I haven't abused your 5-minute rule.

[The prepared statement of Mr. Kennedy follows:]

[Faint, illegible text, likely bleed-through from the reverse side of the page.]

(over)

STATEMENT OF ROGER KENNEDY, DIRECTOR, NATIONAL MUSEUM OF AMERICAN HISTORY,
SMITHSONIAN INSTITUTION, HEARING OF SUBCOMMITTEE ON GOVERNMENT ACTIVITIES,
HOUSE COMMITTEE ON GOVERNMENT OPERATIONS, TUESDAY, MARCH 14, 1989

The National Museum of American History is committed to the support of national public policy and that of the Smithsonian to recruit a workforce reflective of this nation's cultural, ethnic, and racial diversity. We have also done our best to contend against the structural difficulties in achieving that objective. The system of government employment does not make it easy to enlarge a pool of minority people or women in the professional occupations from which the majority of managerial appointments are made.

Two centuries of pernicious practices are not overcome quickly; indeed, nothing happens quickly in government if it requires systematic change. "Enlarging the pool" means redressing the patterns that have kept the pool small; the best minority people must be found and hired even if they are too junior for the position that has been vacated, or if they yet lack completion of the necessary degree program, and even if their background does not match exactly the program's stated direction. The government assumption -- that if you have not yet done it you cannot do it -- has to be tackled directly.

From time to time, we have tried to do so in a variety of ways; including hiring an additional curator of musical history who is Black, because he was competent and adaptable, though he didn't quite fit the direction of our program priorities, and hiring a Ph.D. candidate in the history of the life-sciences because we uncovered someone good who could broaden our perspective, in addition to the established scholar we needed to shape reinstallations of the history of science we had directly before us.

Inherent in this approach is a resolve that some may consider a compromise of standards, while others may cite its cost. It simply depends on the value one gives to altering the status quo for the better and the importance one gives to a better future. With the future in mind -- and the past -- no compromise has occurred; the Smithsonian is big enough and resourceful enough to fulfill its objectives if the Congress understands, at appropriation time, that there is an incremental increase in its personnel costs. These costs are small indeed, in balance with the benefits in the long run.

We provide a brief summary of what we have tried to do for your perusal and the record.

And I want to add this personal note: it is a joy to participate in a congressional proceeding in which the key question is not "what are you going to do," but "what can we do together" to enlarge the number of people who participate in shaping their own history.

(over)

Roger Kennedy

2

TOWARD DIVERSITY AT NMAH

Before

- We've been successful hiring minorities in those occupations where minority people were already easily available; e.g. secretarial, clerical, exhibit technicians, craftsmen, custodial.
- We have had little difficulty in filling middle-management positions with women.
- In the "hard-to-find" categories, such as most curatorial/research positions, the minority labor pool is lower. In 1979, our staff reflected that. There were no Blacks, Hispanics, or Native Americans in those positions. There were 13 women.

After

- Staff size has been increased and minority/female hires have increased proportionately in the "non-hard-to-find" categories.
- Women on the research/curatorial staff have increased to 21 from 13.
- Minority people have increased to 8 hires plus 1 additional recruit not yet on board. (Crew, Bunch, Tucker, Robinson, Green, Reagon [Boyer], Ruffins, Horton and Gutierrez.)

And in this "hard-to-find" area -- research/curatorial -- the combination of women and minorities equals 47% of the total. Current plans in the budget process, such as "fast track," are crucial to stabilizing and continuing this process. (Tucker, Bunch, Gutierrez plus two support positions.) "Fast track" has allowed current hiring with Federal dollars of minorities without institution "lapse" against the FY90 budget request. Private funds continue to be raised to augment, accelerate, and detonate this federal process -- but the federal process is the essential building block.

Mrs. COLLINS. Thank you very much.
Mr. Kinard.

STATEMENT OF JOHN R. KINARD, DIRECTOR, ANACOSTIA
MUSEUM, SMITHSONIAN INSTITUTION

Mr. KINARD. Madam Chairwoman, let me say at the outset that I am grateful for this opportunity.

I would just like to use the opportunity behind my colleague, Roger Kennedy, to say that he suggests that there needs to be cooperation between the Congress of the United States and the Smithsonian Institution. That's good. But what he truly means is all of the weight and the power that the Congress of the United States has needs to force the Smithsonian Institution to be more equitable, more fair, and more right in the way that it goes about its hiring policies.

I think it won't happen with just some sit down chit chat and discussions. It requires force. All of these years, the Institution has been most noted by prejudice. Let me go on.

Let me say, Madam Chairwoman, that the thrust of my comments is to say that more new opportunities need to be created. There is such a tightness within the nonmovement of people who hold high positions—they tend to keep these positions—that we need to create new arenas of opportunity, new chances of opportunity to embrace not only minorities, but more people in the museum experience.

I would say that the opportunities for creative employment at the Smithsonian Institution are so enormous that it boggles the imagination. Unfortunately, the existing opportunities for minorities are pale in comparison to the many interesting jobs that could be created if more minorities were hired at the Smithsonian.

All of us are aware of the significant minority employment problems, so I won't stress this except to say that both the Smithsonian and many minorities would benefit if this problem were rectified. There are many qualified minority individuals who are prepared to assume professional, managerial, and curatorial responsibility if given the opportunity.

One often hears the well-worn notion that minorities are not qualified or trained in exotic scientific and cultural fields or that they do not apply for positions when they are available. Minorities are trained as administrators, lawyers, accountants, scientists, historians, educators and are capable and available in a host of other fields too numerous to mention.

I am glad that you have invited me here today to share with you my ideas on what can be done to improve the number of minorities in managerial and professional positions at the Smithsonian and to give you my recommendations concerning solutions to this problem.

First, there must be instituted an ongoing series of seminars and workshops that will help break down resistance to minorities. This resistance is supported by stereotypes and prejudice that has historically caused unnecessary friction, hostilities, poor working relationships, acrimony, and emotional stress especially between white and African American males.

These relationships are most pronounced when it comes to promotions and when qualified African Americans apply for positions where they would supervise white males. Usually, the African American is not rewarded with the position. This is a serious problem and one that has historical roots in the Smithsonian and, in all probability, everywhere in our society.

I bring this up because until and unless something is done to provide opportunities for whites to know and better appreciate the history, culture, and civilization of the African American, we will continue to get burned emotionally and live a very unhappy existence. We also need to look at minorities already within the Smithsonian who are unhappy because of the lack of opportunities for promotions. I have spoken on this subject before and consider it to be a serious dilemma; however, my ideas have fallen on deaf ears.

Now let me go on with my ideas and recommendations.

The Smithsonian could lead the Nation's museums by initiating a program of cultural census takers who will record the histories of older Americans, their ideas, their philosophy of life. They could tape their experiences, genealogy, and photograph their collections of artifacts, letters, diaries, photographs, documents, and other items of historical relevance.

This program would cause museums to swell their collections of minority history and cause them to hire massive numbers of new people. People who are not only collectors or curatorial types, but also technicians, photographers, exhibition designers, graphic illustrators, administrators, clerks, and others who will be necessary for this collecting program.

Currently museums are bursting at the seams with collections; however, there is so much more out there that must be collected. These collections must come especially from minorities and underclass whites who have been left out of the mainstream of American life and history.

My next recommendation is that the Smithsonian could start an aggressive program of selling exhibitions. In our exhibition facilities where we produce our exhibitions, we could make reproductions of a limited edition of artifacts, reprints of illustrations and paintings, all for sale to the public, so that after a visit to the museum the visitor could take with him a memento of a great exhibition.

This also would require additional staff where minorities would have an opportunity for employment.

Because vacancies are limited and people at the highest levels tend to retain those positions, I propose that we launch into the deeper water of museological thinking and creativity. We need to create ways and means by which more Americans can enjoy a museum experience and museums can expand their functions and enhance their mission of collecting more museological materials and making these materials available to the public.

One way that this could be done is through a program headed by a large number of curatorial educators who will carry into the schools, churches, libraries, recreation centers, senior citizen homes, malls and shopping plazas, historical and cultural graphic material and artifacts about American history and culture. They would also discuss with people the philosophy and mission of the

museum as well as career employment opportunities within the museum. These curatorial educators will take out of the museum information and education that will inform the public about what goes on behind the scenes in the curatorial and research program of the museum.

There are many ways that this issue of minorities could be creatively solved if we possessed the will to face the problem and not rest until we have solved it.

One quick method of bringing in minorities is to require that every curator and administrator hire and train a minority person as an assistant.

Money would have to be made available for these permanent positions as well as for the minorities to continue their education and grow more proficient in their professions as anthropologists, archaeologists, botanists, cultural historians, administrators, and in a host of other creative occupations.

In the Washington area, each museum could adopt a school where museum administrators and curators could teach classes and conduct seminars and workshops on many of the exciting and interesting research projects that are being carried out in all of the Smithsonian's museums. This would raise student sensibilities to the real world of the museum and help students to focus on possible professions.

Exhibition ideas could be tested out with students. Exhibits could be made for the classroom on certain historical or scientific phenomenon. These exhibits could be mass produced for teaching tools all over America.

I have believed for some time now that if the Smithsonian had a good idea and presented it to the Congress that it would be looked on favorably, especially ideas that focus on educating the American public and ideas which enhance the lives of minorities. I fear, however, that this view is not shared by my colleagues.

Minorities could be found quickly if we hired a minority firm to search for qualified minorities. There are many ways to skin this cat. I believe that pressure must be applied to give us the will to do that which we must do in order to make the Smithsonian of the future one that in every manner represents us all.

I thank you again for this opportunity to share some of my ideas with you on this important issue.

[The prepared statement of Mr. Kinard follows:]

Testimony before the Government Activity and Transportation
Sub-committee of the House Committee on Government
Operations

Cardiss Collins, Chairwoman

Statement of John R. Kinard,

Director of the Anacostia Museum

The opportunities for creative employment at the Smithsonian Institution are so enormous that it boggles the imagination. Unfortunately, the existing opportunities for minorities are pale in comparison to the many interesting jobs could be created if more minorities were hired at the Smithsonian.

All of us are aware of the significant minority employment problem so I won't stress this except to say that both the Smithsonian and many minorities would benefit if this problem was rectified. There are many qualified minority individuals who are prepared to assume professional, managerial and curatorial responsibility if given the opportunity.

One often hears the well-worn notion that minorities are not qualified or trained in exotic scientific and cultural fields or that they do not apply for positions when they are available. Minorities are trained as administrators, lawyers, accountants, scientists, historians, educators and are capable and available in a host of other fields too numerous to mention.

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These relationships are most pronounced when it comes to promotions and when qualified African Americans apply for positions where they would supervise white males. (Usually, the African American is not rewarded with the position.) This is a serious problem and one that has historical roots in the Smithsonian and, in all probability, everywhere in this society.

I bring this up because until and unless something is done to provide opportunities for whites to know and better appreciate the history, culture and civilization of the African American we will continue to get burned emotionally and live a very unhappy existence. We also need to look at minorities already within the Smithsonian who are unhappy because of the lack of opportunities for promotions. I have spoken on this subject before and consider it to be a serious dilemma; however, my ideas have fallen of deaf ears.

Now let me go on with my ideas and recommendations.

The Smithsonian could lead the nations' museums by initiating a program of cultural census takers who will record the histories of older Americans, their ideas, their philosophy of life. They would tape and video tape their experiences, genealogy, photograph their collections of artifacts, letters, diaries, photographs, documents and other items of historical relevance. This program would cause museums to swell their collections of minority history and cause them to hire massive numbers of new people. People who are not only collectors or curatorial types, but also technicians, photographers, exhibition designers, graphic illustrators, administrators, clerks and others who will be necessary for this collecting program. Currently museums are bursting at the seams with collections; however,

there is so much more out there that must be collected. These collections must come especially from minorities and underclass whites who have been left out of the mainstream of American life and history.

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Because vacancies are limited and people at the highest levels tend to retain those positions, I propose that we launch into the deeper water of museological thinking and creativity. We need to create ways and means by which more Americans can enjoy a museum experience and museums can expand their functions and enhance their mission of collecting more museological materials and making these materials available to the public.

One way that this could be done is through a program headed by a large number of Curatorial Educators who will carry into schools, churches, libraries, recreation centers, senior citizen homes, malls and shopping plazas historical and cultural graphic material and artifacts about American history and culture. They would also discuss with people the philosophy and mission of the museum as well as career employment opportunities within the museum. These curatorial educators will take out of the museum information and education that will inform the public about what goes on behind the scenes in the curatorial and research program of the museum.

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Monies would have to be made available for these permanent positions as well as for the minorities to continue their education and grow more proficient in their professions as anthropologists, archeologists, botanists, cultural historians, administrators and in a host of other creative occupations.

In the Washington area each museum could adopt a school where museum administrators and curators would teach classes, conduct seminars and workshops on many of the exciting and interesting research projects that are being carried out in all of the Smithsonian's museums. This would raise students' sensibilities to the real world of the museum and help students to focus on possible professions. Exhibition ideas could be tested out with students, exhibits could be made for the classroom on certain historical or scientific phenomenon. These exhibits could be mass produced as teaching tools in schools all over America.

I have believed for some time now that if the Smithsonian had a good idea and presented it to the congress that it would be looked on favorably, especially ideas that focus on educating the American public and ideas which enhanced the lives of minorities. I fear however that this view is not shared by my colleagues.

Minorities could be found quickly if we hired a minority firm to search for qualified minorities; there are many ways to skin this cat. I believe that pressure must be applied to give us the will to do that which we must do in order to make the Smithsonian Institution of the future one that in every manner represents us all.

I thank you again for this opportunity to share some of my ideas with you on this important issue.

Mrs. COLLINS. This is a very busy day today. Both Mr. Nielson and Mr. Owens had to leave for other matters. Mr. Owens had to go for a markup on his subcommittee. Mr. Nielson, as you know, has already explained his necessity to leave.

But I do want all of the witnesses today to know that the record will be held open because they are likely to submit some questions to you in writing. Those questions are to be returned within 10 days of the time that they are received so that we can get them in the record.

I appreciate your coming.

Mr. Kinard, I thought your ideas were very good. You've certainly given a great deal of thought as to how we can go about getting more minorities involved.

Mr. Kennedy, I thought it was interesting that you used a very strong word, and that was "malpractice" for the past number of years. I couldn't agree with you more that the exclusion of minorities not only from the Smithsonian's exhibits but also from participating in decisions that impact on the minority community has created a system of malpractice.

I would like to ask you what, if anything, the Smithsonian has done recently to make sure there's a better balance on racial and cultural diversity at the Smithsonian in its workplace.

Mr. KENNEDY. Madam Chairwoman, I was referring to a national pathology characterized by, I think, the word "malpractice," in any moral sense. It's seeking some ways to redress that pattern that we are all endeavoring.

I can't speak to the Smithsonian as whole, though I do know and have noted that in recent years substantial efforts really have been made to enlarge the number of professionals and others that have found their way into the system.

I was struck by John Kinard's set of recommendations, in which I concur. I'm struck particularly because it reemphasizes the central point that I want to make. There is no way to achieve these consequences without spending substantial amounts of money upon them.

The current system is such that the civil service process will ensure continuity of employment to persons already hired. When there is a cap set upon the aggregate expenditure—and there is necessary pay that increases the pay of the people you've already got—there simply aren't slots or money to achieve any of John Kinard's activities or those that all of us can undertake to increase minority representation in the work we do.

It is in two ways—and John has pointed to them both—that this can take place. One is to enlarge the subject matter that you cover. The other is to enlarge the number of persons that come from minorities that are included in the subject matters you're already covering because you can't cover them sufficiently well without them. Every one of these additional activities must manifest a commitment on the part of the Nation through the appropriation process to deal with its continuing responsibilities.

Mrs. COLLINS. Isn't there more than just a matter of money that is involved here? Isn't there a matter of attitude that is involved here as well?

Mr. KENNEDY. Sure there is.

Mrs. COLLINS. It seems to me that attitude itself has been a roadblock to getting the kind of impact that you need in order to have a museum that fully represents all the people.

I'd like to ask you how the Smithsonian's lack of workplace has impacted on the work of the Smithsonian?

Mr. KENNEDY. Oh, I think there's no question that the quality of its treatment of not just historical subjects, but artistic subjects and scientific subjects, has been less than it could of been had there been a wider range of persons working and thinking about those matters. That's true in every aspect of American life. We have deprived ourselves of the quality of education and, in fact, the productivity of our work force as a consequence of our exclusory practices. It's in everybody's interest to redress this. I think that's the central point I'm making.

Mrs. COLLINS. Who do we have to go to in order to make sure that the people are thinking in terms of a museum that fully represents every minority group that makes up the United States of America? How can you have a national museum when you have people who are part of the society but are not represented in the decisionmaking places, at your board meetings, and in all those various positions that throughout the hierarchy of the Smithsonian where decisions are being made?

Mr. KENNEDY. Madam Chairwoman, your question answers itself.

Mrs. COLLINS. That answer is not in the Appropriations Committee.

Mr. KENNEDY. No.

Mrs. COLLINS. That's within the Smithsonian itself.

Mr. KENNEDY. That's true.

But the point I'm making is that in the working life of an individual bureau, like those that John Kinard and I try to manage, there are a set number of people doing work.

Mrs. COLLINS. I understand that. But that does not mean that the Smithsonian is sacrosanct.

Mr. KENNEDY. Not in the least, Madam Chairwoman.

Mrs. COLLINS. Not in the least, but they seem to think that they are sitting on high some place and that they're able to decide which exhibits are going to be shown and which are not going to be shown to the exclusion of various large numbers of minorities.

Here we call ourselves a democracy of all the people, and yet we exclude groups of people from what's being shown as our national pride, as our national inheritance, as our national culture. That's what has me concerned.

Mr. KENNEDY. Certainly.

Mrs. COLLINS. I want to find out how can we do it. Dollars are not the answer. When we get ready to go to ask for housing, for example, the administration tells us that dollars are not the answer, it's the mind of the people.

I want to know about the mind of the people of the Smithsonian, and how we're going to correct this without any additional dollars if that needs to be the case.

Mr. KENNEDY. I can't speak sensibly at all to that response you got about housing, though I suspect it is as ineffective a response as it is in this instance.

Mrs. COLLINS. Exactly.

Mr. KENNEDY. Of course, what you do is conditioned by the people who are doing it. If you have people around who broaden the perspective and subject matter, you're going to do a better job for everybody.

Mrs. COLLINS. Now you tell me that you can't do that without bringing on new people. Is that right?

Mr. KENNEDY. That is correct, Madam Chairwoman.

Mrs. COLLINS. And the likelihood of bringing on new people is rather remote because they're all civil servants over there.

Mr. KENNEDY. No, excuse me. I don't think it's remote. I think what has to be done is to enlarge the pool. Now people usually talk about enlarging the pool when they say there is a small pool of qualified minorities, which I think is bologna. There is a pool of qualified minorities, but what needs to—

Mrs. COLLINS. Has anybody tapped it lately?

Mr. KENNEDY. Yes, I think so. In the attachments to my testimony, I tried to suggest that within my very limited range of knowledge it can be done and, in fact, demonstrate that it has been done.

We've got a lot more professionals and administrators doing important jobs now than we had 10 years ago. That isn't hard because there were practically none 10 years ago.

My point here is, however—and I really stress it because I think it's exceedingly important—unless you shoehorn minority persons into the system, unless you actually get them in there doing real work consistently over an extended period of time where they have a place of leverage upon the way the system works, nothing much is going to be altered. In order to do that, you've got to have lots of money to do it with.

It simply isn't true that this country is going to alter itself painlessly. This is true inside the Smithsonian, and it's true generally. Either we mean that we're going to have a country that has opportunity for everybody in it, increase our productivity, and increase our quality, or we don't. If we do, we're going to have to tax to achieve it.

Mrs. COLLINS. Mr. Kennedy, are you aware of a so-called quick-hire program which the Smithsonian has in place at this time?

Mr. KENNEDY. To the extent that it has affected the work of my own bureau, yes, ma'am.

Mrs. COLLINS. And it has been effective?

Mr. KENNEDY. Yes, ma'am.

Mrs. COLLINS. What else do you think specifically that the Smithsonian can do to further the goals, Mr. Kinard, besides the recommendations that you made? Mr. Kinard.

Mr. KINARD. Yes, ma'am, I'm sorry.

Mrs. COLLINS. That's quite all right.

Mr. KINARD. I was deeply involved in what has been—

Mrs. COLLINS. We spoke very quickly of the so-called quick-hire program that has been instituted by the Smithsonian recently. Are you aware of that program?

Mr. KINARD. It's quick-hire, but it's slow motion.

Mrs. COLLINS. Talk to me about it.

Mr. KINARD. Well, what they have tried to do, I do believe, is provide an answer to trying to get more minorities. They call it the

quick-hire program, but it doesn't happen to the deep well across the board of minorities that do exist who are qualified.

For example, still at the highest level of the Institution, where the power really lies, there is no quick hiring up there. There's no hiring from the Secretary's office right on down. When you deal with the directors' offices, they don't have quick-hires in there. It's down the line, way down the line. That has been my experience with quick-hires. It's just a slow-motion effort in the right direction.

Mrs. COLLINS. It has been said that this problem with the Smithsonian is not that it's racist, but rather that it is elitist in respecting and promoting primarily white European culture. Would either one of you want to respond to that comment?

Mr. KINARD. I would always defer to my colleague. [Laughter.]

Mrs. COLLINS. He was hoping that you wouldn't. [Laughter.]

Mr. KENNEDY. I'd rather defer to my colleague.

I think what you said earlier is right about this. We've got a long way to go to recognize quality in our heritage, which is there and which happens to have emerged largely from minority people.

It is true that in the last decade or so we have done a reasonably better job of that. I think that's for two reasons. First of all, scholars in general around this country are recognizing to a greater extent those contributions. But also the harassment—and I mean that in an enthusiastic and positive sense—of people like you in the Congress has been extremely beneficent.

In achieving social change, it seems to me, there always have to be people on the inside that are working through because they think it's right to do so, and people on the outside who encourage them to do so whether or not they think it's right. Both are beneficial to the system.

Mrs. COLLINS. Thank you.

Mr. Kinard, a lot of people were concerned about the sale of the Frederick Douglass home to a private party. Before that property was sold, did the Smithsonian adequately take into account any other view, as far as you know, of black Americans or African Americans?

Mr. KENNEDY. As far as I am aware?

Mrs. COLLINS. Yes, as far as you are aware.

Mr. KINARD. Congresswoman, no is the answer to that question. The views of a cross-section of minorities or black Americans were not taken into consideration. That was only endemic of what goes on across the board in the Institution matters. In fact, this is a situation where white males are completely dominant. The notion that they should consult with others is a foreign idea.

Mrs. COLLINS. Would you agree with my assertion that the Smithsonian would not have sold that property had it belonged to a leading white figure in American history?

Mr. KINARD. Definitely.

Mrs. COLLINS. Is it your view that Frederick Douglass certainly has a place in American history?

Mr. KINARD. Yes, ma'am, a deep place.

Mrs. COLLINS. Indeed.

What is the mandate of the Anacostia Museum? How successful has it been in that regard?

Mr. KINARD. The mandate of the Anacostia Museum over the years has been to provide a quality museum experience with regard to the civilization of the African American. I think that we've done a very good job of that based on limited resources and against great odds, obstacles, and handicaps.

There is no high regard for black Americans, I do believe, within the Smithsonian Institution. So we have been—what shall I say? Except for what you can beg and borrow—I'll leave it at that—that's all that Anacostia Museum seems to have gotten. It has won its way based on public attention and not on attention of the Smithsonian Institution.

It has espoused the development of small museums all across America, and still does that.

In terms of trying to educate black Americans on the quality of their contribution to America, that they have a history that is worthy of the name, and that we should hold on to our heritage and our artifacts and things that represent that history is a part of the education program. This is a critical thing because much of our stuff is being thrown into the trash by ourselves because many of us feel that it's an outrage to walk up to the museum and say, these are some things, because we have no history of it and feel that those things would be unacceptable in the so-called black museum.

So we've started museums on our own. Anacostia Museum has encouraged that movement for the last 22 years. However, if we got more support and more encouragement from the Smithsonian Institution, which gave birth to this museum, Anacostia Museum would by and large be a very noteworthy and super significant institution in America.

Mrs. COLLINS. Are you familiar, or can you answer the question about where the Smithsonian might stand concerning the National African American Museum? Do you see a need for such a museum?

Mr. KINARD. Definitely. I am firmly behind the need. I think it could create a renaissance of museum development absolutely unprecedented if such a thing were done. It would bring the sensibilities and sensitivities of minorities—and black Americans in particular—to the notion of history.

It is history that provides the salvation that we need in order to respect each other, which is why we shoot each other in the head, which is why we have no respect. We have no respect for each other because we don't have a history. So I believe that this should be done now.

The Smithsonian, as far as I have been able to vision it, wants to carry out studies and wants to look for clientele. There are various and sundry ways that are legitimate to keep the discussion going and make you think something is going to happen, when nothing is going to happen as far as they are concerned. If the Secretary of the Smithsonian decided that this must be, it would be tomorrow.

Mrs. COLLINS. Mr. Kennedy, do you agree that the statement that the creation of the National African American Museum would have a profound impact on this Nation and on the people who visit museums and could be a contributing factor to better understanding among people and their cultures?

Mr. KENNEDY. Yes.

Mrs. COLLINS. Mr. Kinard, I'm going to ask you this question specifically.

We find in many instances that very young people in the minority sector are not really familiar with museums. They all hear about racial pride—except during the month of February, for example—and so forth. Is there anything that a museum could do to promote racial pride and a sense of achievement among minorities within a museum structure by inviting them to museums and by the quality of the exhibits that are shown?

Mr. KINARD. Yes, I definitely believe that. Not only what's shown in the museum, but what the museum can do in the marketplace of ideas. I'm talking about what the museum can take out of that institution into schools, into libraries, and into shopping plazas.

What's to keep a museum from renting some place in a shopping plaza and setting up a quality experience for people who visit the shopping plaza to also visit the museum? The places where the quality museum experience can be had is absolutely unlimited.

What occurs here is that people become much more conscious of themselves, of their chances in life, and of the contribution of their ancestors. They're inspired by it to be, I believe, much more and much better than they are.

Mrs. COLLINS. Mr. Kennedy.

Mr. KENNEDY. I want to associate myself with both of John's powerfully stated ideas. One has to do with the acquisition by what he called "cultural census takers" of increasing amounts of material associated with a minority experience in existing museums and other institutions which already are telling a part of the story.

Second, is what might be described as extension services from existing museums and other institutions out into nontraditional places like shopping centers and churches where people are.

Now once again, I want to stress something that I think is exceedingly important in these hearings and elsewhere. Those two efforts, both of which are very expensive and new, require an expensive national commitment to getting a better job done with regard to encouraging all our people, black and white, Hispanic and Native American, to understand the complexity and the richness of our common experience. This is not something that you do because it's good for minority people. It's good for all of us, and it's high time we did it. It's high time we recognize that it's an effort in our long-term general interest to do so.

It seems to me that the presence of a class of persons who do not feel that they belong and do not have much of a contribution to make—and turn to other activity, some of it negative—is in nobody's interest. A change in the view that we all have of each other is in everybody's interest.

Therefore, I think John is entirely correct that these kinds of exertions and initiatives are for everybody—starting not now, but a long time ago—an expensive, necessary set of initiatives.

Mrs. COLLINS. Thank you very much. We appreciate the testimony of this particular panel.

Our next panel is going to be consisting of Mr. Edmund Barry Gaither, who is the Director of the Museum of the National Center of Afro-American Artists; Ms. Suzan Shown Harjo, who is executive director to the National Congress of American Indians; Mil-

dred Bautista, who is a member of the Association of American Cultures; and Jane Delgado, the executive director of the Association of Hispanic Arts. Would you come forward, please?

We were just notified that Ms. Bautista was taken seriously ill and now is in the hospital. We all certainly hope for her speedy recovery.

Why don't we begin with you, Mr. Gaither?

STATEMENT OF EDMUND BARRY GAITHER, DIRECTOR, MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS, ON BEHALF OF THE AFRICAN AMERICAN MUSEUMS ASSOCIATION

Mr. GAITHER. I'm very pleased and honored to have the opportunity to present the following testimony on behalf of the African American Museums Association, which is the voice of the American community of black museums.

There are several questions which are before us which are of exceeding importance to our association and to constituents and to everybody who is interested in securing the place of black people in their contribution, history, and culture.

I think the central issues that I want to comment on very briefly are the under-representation of Afro-Americans at the professional, technical, and managerial level in American museums, with particular focus on the Smithsonian.

The second is the establishment of an accurate and affirmative body of presentations of the historical and colorful contributions of black people to this Nation and world history based on the area where under-representation also occurs.

The third is to recognize that there are actions which could be taken which would begin to alleviate each of these problems.

Before turning specific attention to these issues, there are a couple of important observations I wish to make. In "Museums for a New Century," a study commissioned by the American Association of Museums, the point was made that museums are social as well as cultural and educational institutions. We share this view. We believe that museums have the opportunity, indeed the obligation, to contribute to the social and spiritual healing of America by telling the truth and affirmatively presenting the richly textured place of black heritage in national and world history.

We believe that these opportunities and obligations fall both to black museums or minority museums and to nonblack museums. Confronted as we are daily by the failure of educational and cultural institutions to convey meaningful values and information to black youth, it is clear that such institutions must change in fundamental ways.

Black museums, which have evolved through intimate contact with their communities, and which are uniquely positioned to play a key role in social healing, must be strengthened and empowered. Other museums, especially those which are publicly funded and whose mandates are broad, must be required to both present accurately and amply black historical and cultural contributions, and to reflect a proportionate and reasonable presence of blacks at all levels within their staffs.

Both black and other museums must participate in enlarging and broadening the pool of Afro-Americans from which new professional and technical employees can be drawn. Affirmation of these values, I think, would be consistent with public policy.

We have with us today, Mr. Sharps. Perhaps he will have the opportunity to comment about our association. I don't know. We'll see about that.

In the United States, there are nearly 5,000 museums. Of these, there are little more than 120 which are black controlled. All of these museums represent themselves as not-for-profit, educational, and cultural institutions offering programs and exhibitions to the public at large.

Aggregated, these museums hire thousands of people. In our largest cities, such as Chicago, New York, Philadelphia, Los Angeles, Dallas, Washington, and Boston, museums hire hundreds of people with diverse skills and professional backgrounds. These cities also have the largest black populations and represent the most complete spectrums of professional, technical, and other skills. In spite of the facts of these museums existing in cities in which there is a large professional black technical and trained base, museums in these cities hire very few blacks.

After almost two decades of urging for Afro-Americans to be better represented on governing boards in this field, only token progress has been made. For example, it was observed earlier that there are very few blacks in the governing entity of the Smithsonian Institution. That's at the level of the boards.

At the level of directors, in the history of this country, we have had, for middle-sized and larger-sized museums, only two or three blacks who have ever been directors. None of those—with the exception of the two within the Smithsonian network—have been of any long duration. At the level of curators and other professional staff, the figures are so dismally small that they could barely be calculated if you were trying to figure them at percentages for those fields across the board. In museum management, the situation is almost as bad.

In general, when you look across the spectrum of museums in the American environment at large, you will find that there is very, very small representation of blacks. There is gross under-representation.

I think that we can also say that museums—in putting together figures to represent their affirmative action commitments, which they've been called upon to justify in the last few decades—often come forward with figures that seem good. So a museum says it has 35 percent or 40 percent blacks represented. But this represents 98 percent of people at the level of security, maintenance, and housekeeping. At the levels which determine public programs, and which determine the policy of the institution, the situation is, again, dismal.

I think that this under-representation is accounted for by several factors. Racism is one of the factors. I think that in all fairness, one can say without any hesitation that racism is still a fundamental element of American socialization.

Ignorance is also a factor. If you don't know about a heritage and you don't know about a people, it's very hard to accord them

proper respect. So proper respect is not received by the contributions and heritage of black people, nor by black professionals.

I think the other condition which affects this is the impression of people who are already at work in areas which could transfer reasonably into museum employment. The perception is that museums do not offer meaningful and viable opportunities for black professionals where you have a chance of reasonable promotion for your efforts.

So one pool of potential people who could come into the museum field are people who are already working professionals, already have established records, already have skills, and are thinking about moving. I think when they look at the museums, they don't see them as a place where they are likely to go up.

We also need to address attention to developing additional young people going into this field. We need to make it clear that the field is not just history and art history. It could be in photography, in design, and numerous other kinds of professions and still make a viable contribution.

[The prepared statement of Mr. Gaither follows:]

Testimony before the **Government Activities and Transportation
Subcommittee of the Committee on Government Operations**
Carliss Collins, Chairwoman

Submitted on behalf of **The African American Museums Association**
by **Edmund Barry Gaither**, President

The African American Museums Association--voice of the American community of black museums--is pleased to offer the following testimony regarding several issues of crucial importance to its constituents and others interested in securing the place of black people in history. At the forefront of these issues are:

- the under-representation of Afro-Americans in the professional and technical staffs of American museums, with particular focus on Smithsonian Museums ;
- the establishment of accurate and affirmative presentations of the historical and cultural contributions of black peoples to American and world history; and
- the study of what actions could be taken towards alleviating such under-representation in the upper levels of the museum field.

Before addressing these issues, there are several important observations that we wish to emphasize. In *Museums for a New Century*, a study commissioned by the American Association of Museum, the point is made that museums are **social** as well as cultural/educational institutions. We share this view. We believe that museums have the opportunity--and the obligation--to contribute to the social and spiritual healing of America by telling the truth and affirmatively presenting the richly textured place of black heritage in national and world history. We believe that these opportunities and obligations fall to both **black museums** and **non-black museums**. Confronted as we are daily by the failure of educational and cultural institutions to convey meaningful values and information to black youth, it is clear that such institutions must change in fundamental ways. **Black museums**, which have evolved through intimate contact with their communities and which are uniquely positioned to play key roles in social

healing, **must be strengthened and empowered. Other museums, especially those which are publicly funded and whose mandates are broad, must be required to both present accurately and amply black historical and cultural contributions, and to reflect a proportionate and reasonable presence of blacks** at all levels within their staffs. Both black and other museums must participate in enlarging and broadening the pool of Afro-Americans from which new professional and technical employees can be drawn. Affirmation of the values stated above is consistent with our public policy of striving to make our nation more nearly fulfill the highest vision for it.

Our Association will offer its testimony in two parts. Mr. Ronald Sharps, Executive Director of the African American Museums Association, will address the mission and mandate of **AAMA** as well as its individual and institutional memberships, and he will comment on the role that our association can play in assisting the objective of increasing Afro-American professional, managerial and technical participation in the museum field. I will direct my remarks towards providing a broad profile of the place of black people in the museum field.

In the United States, there are more nearly five thousand museums. Of these there are fewer than one hundred twenty which are black controlled. All of these museums represent themselves as not-for-profit, educational and cultural institutions offering programs and exhibitions to the public at large. Aggregated, these museums hire thousands of people. In our largest cities, such as Chicago, New York, Philadelphia, Los Angeles, Dallas, Washington and Boston, museums hire hundreds of people with diverse skills and professional backgrounds. These cities also have the largest black populations and represent the most complete spectrums of professional, technical and other skills. In spite of this confluence of major museums in cities with very large black populations, and pools of Afro-American professionals, technicians and other skilled persons, the presence of Afro-Americans in the upper ranks of the museum field remains dismally small.

After more than two decades of urging the museums to include Afro-Americans on their governing boards, not more than token progress has been made. For example, it is our observation that within the four governing entities of the Smithsonian Institution, there are nearly sixty persons. Four

are Afro-Americans. (It is noteworthy that the integration of governing boards, advisory councils, trustee groups and the like does not require finding persons with specialized knowledge. Rather, boards are most often drawn from the ranks of successful men and women in the professions or business.) One could reasonably expect more progress in this arena than has been made.

Among middle-sized and larger non-minority American museums, there is one black director (Sylvia Williams, National Museum of African Art). Over the course of the last two decades, three other museums have had black directors (Julian Euell, Oakland Museum; Lloyd Hezikiah, Brooklyn Children's Museum; Dewey Mosby). Of the eleven Smithsonian Museums, two directors are Afro-Americans. Both are in charge of museums committed/restricted to historically black subject areas. In American non-minority museums at large, there are less than five Afro-American assistant directors nationwide.

What about other areas of museum management? It is still rare to encounter Afro-Americans within the managerial staffs of museums. Seldom are Afro-Americans employed as heads of departments such as financial affairs, public relations, facilities, et al.

Curatorial departments are the heart of museums. These departments determine the museum's scholarly and research reputation as well as shaping its collecting activity. Curators are primarily responsible for the content of exhibitions and the perspective from which the materials are seen. One might say that curatorial departments are the "truth centers" of the museum. Most non-minority museums have no Afro-American curators. A small number of the nation's largest museums have a single Afro-American curator. We do not know of any Afro-American chief curator within this category of museums. All together, there are fewer than a score of Afro-American curators working outside of black museums. The most likely area of professional employment for Afro-Americans in non-minority museums is in the department of education, but even here we are aware of no Afro-American directors of education departments. (Education departments are usually the largest departments in middle-sized to large museums.)

In general, Afro-Americans do not constitute a reasonable or proportionate

percentage of museum employees at professional/managerial or technical levels. Very slight headway has been made in the integration of governing structures for museums. No net advances have been made in the last decade in the number of Afro-American directors and assistant directors in non-black museums. Present numbers for these positions are negligible. Nor has the number of Afro-American curators employed by larger museums increased measurably. The most likely work center for black museum professionals in non-black museums remains the Education Department.

How have museums escaped closer examination relative to affirmative action objectives? In general, they have done so by hiring a large number of minority persons in lower level jobs--security, maintenance, housekeeping-- and then aggregating their total employment figures. By this strategy, most larger museums are viewed as major employers of Afro-Americans and other minorities. At the same time, these institutions hire woefully few minority persons at professional levels--curators, researchers, technical levels--photography, graphics, or at managerial levels--treasurers, directors, supervisors. This situation can be no longer accepted.

What accounts for the gross under-representation of Afro-American persons at the professional, technical and managerial level of American museums?

Several factors must be cited. Among them are pervasive racism and ignorance. A 1985 study conducted by the Metropolitan Museum of Art clearly documents that 43% of Afro-American museum professionals encounter racism and discrimination in their work experiences and in employee/employer relationship such as promotions and career advancements. Just as such manifestations negatively impact the careers of Afro-Americans within museums, so do they cause black publics to perceive museums as racist institutions which offer little of relevance for them to see. This presence of racism is not surprising since it remains deeply rooted in American socialization.

We must regard racism as the partner of ignorance in retarding the progress of black museum professionals and of relevant museum programming. It is our observation that many non-black museum professionals have little or no knowledge of black history and culture. They tend to accord scant respect to black experiences, contributions, and people. Apparently, neither persons nor heritage merits--in their view--serious attention and promotion. Under

the hegemony of such ideas, black historical and cultural presentations are marginalized.

Two other conditions significantly affect Afro-American professional employment in the museum field. First, there is the need to encourage a larger number of Afro-American students to pursue formal study in areas which could lead to museum careers. Second, there is the need to provide greater opportunity for Afro-Americans to acquire relevant experiences which could prepare them for museum work.

It is also useful to point out to young Afro-Americans that there are many different career options within the museum field. Various technical and academic backgrounds may be appropriate. Terminal degrees in subject areas such as art history, archaeology, political history, and the like are good starting points, but there are also opportunities for persons with backgrounds in finance, business, graphic design, public relations, science, library studies, et al. We do not believe that a wide enough body of well prepared black professionals have considered the diverse possibilities available within the museum field. We need to make more persons who are already prepared and considering career changes aware of the opportunities in this field. (Many persons with careers in museums gained the respect of their peers and associates based on the appropriateness of their prior relevant work experiences.)

Our association believes that there are several actions which could be taken to increase the Afro-American presence at professional, managerial and technical levels. Greater efforts could be made at the high school and college levels to present careers in the museum field as satisfying and profitable options for employment. Afro-American museum professionals could play a large role in this process. Black publications and media could be encouraged to spotlight museums and Afro-American museum professionals thus giving both higher visibility.

Presentations pertaining to careers in museums could be made at black conferences in other fields thereby encouraging Afro-American professionals who are thinking about career changes to consider museum work. Museums could offer more apprenticeships and other learning opportunities for those seriously contemplating museum careers. And museums, of course, could hire and train more entry level persons and could promote them as they progress.

The African American Museums Association stands ready to help shape and implement any such programs which develop new Afro-American museum professionals, attract already trained persons to the museum field, and/or encourage the promotion of Afro-American professionals already employed in museums.

In summary, Afro-Americans are very poorly represented at the professional, managerial and technical levels in American museums. In spite of almost two decades of announced intentions to broaden and increase the hiring of Afro-American professionals by museums, very little improvement is evident. It is often claimed by museum directors that there are no qualified candidates for upper level positions, but we do not accept this assertion as true. Rather, we view this assertion as a shield behind which "business as usual hiring" can continue. Whereas we accept that the pool of candidates for employment in museums needs to be increased, we also know that there are available presently many qualified Afro-Americans who would be assets to the museum field. If museums were perceived as institutions where well-prepared Afro-Americans could find employment with real possibilities of advancement, then many more would seriously consider careers in them. Unfortunately, this is not yet the perception. Museums must work to improve their image as non-racist institutions.

Even a casual examination of non-minority American museums--those of the Smithsonian included--reflects such a narrow presence of Afro-Americans that one must conclude that discrimination is at work.

Against this background, we believe that museums must be strongly reminded of their fair employment requirements. At the same time, our Association and others interested in these issues must work to increase and expand the corp of Afro-Americans ready to work in the museum field. Such persons are needed by both black and non-black museums, and until their presence is established and secured, we cannot hope to see a consistent and correct celebration of the black contribution to history and culture in our museums.



Mrs. COLLINS. Your time has expired. We'll get to you when we get into the question and answer session.

Why don't we go to Ms. Delgado?

**STATEMENT OF JANE DELGADO, EXECUTIVE DIRECTOR,
ASSOCIATION OF HISPANIC ARTS, INC.**

Ms. DELGADO. Thank you. Good morning.

Mrs. COLLINS. Good morning.

Ms. DELGADO. I have submitted my comments for the record. Rather than read them, I would like to excerpt certain components and make several comments, particularly on some of the things that have already been presented this morning.

I want to thank you, Chairwoman Collins, for your response to the notion that in order to achieve racial and ethnic representation at the Smithsonian you need dollars. Everyone is aware that the complexion on the face of America is rapidly changing, many of these major white institutions have suddenly been confronted with the fact that they really don't have an audience for their work.

All of a sudden, we've had this panic approach about offering some sort of multicultural program. Of course, the situation has always been that in order to present this, you require extra money and extra efforts. Extra coordinators need to be hired so that they understand the community.

I have found that particularly offensive because, needless to say, what has occurred in the process is that many institutions developed by Latinos, Afro-Americans, Native Americans, and Asians, who have traditionally not accessed these resources, have again been shut out. They have now been presented with another barrier to getting any kind of support which they traditionally have not received from both the public and the private sector.

I'm quite frankly sick of hearing that institutions need money in order to start bringing Latinos and others into their institutions. So I just couldn't resist but to thank you about that.

You see, in my view, the Smithsonian is not like any other institution. When you first look at it and analyze what it is, or rather what it isn't, you're basically seeing the same image that you have at any major cultural institution of the United States. What makes it intolerable, however, is that we are talking about an institution that has national trust status. It seems to me that if one tolerates an essentially white-staffed institution at the Smithsonian, how then can you ensure that there would be enforcement of civil rights at other museums throughout the country, whose budget from the Federal Government is but a modicum of their overall income.

The Smithsonian should stand as a symbol of what it is that we need to see throughout the country. It's not simply about the faces that we see, or rather that we don't see at the Smithsonian. If we really want to change the character of the Smithsonian, we must not only increase minority representation in staffing and programming, but also on the Institution's many boards and councils.

The Smithsonian would have a hard time justifying to me, or to anyone who is familiar with this city, that they cannot find people of color to be on their board of trustees. All of us who manage cul-

tural institutions want people with contacts, influence, and money. It is hard to accept that in Washington, DC, one could not find plenty of people of color to meet those criteria.

I want to also address the issue of programming, specifically the Taino art collection, which was last seen 10 years ago as part of a Puerto Rican show at the Smithsonian. Now when I use the word Taino art, I'm using Taino art because I happen to know that's what it is. But at the Smithsonian it is not classified as Taino art. It is referred to as Arawak or Antilles art. While there is a relationship between the three, it is a different art form. I suspect that the reason why it hasn't been appropriately classified is because there is no one there who understands the work or who can adequately classify this art.

Now this art form is particularly of interest to the Caribbean Latino population and especially to Puerto Ricans. It has the potential for presenting to us a wealth of information in terms of our roots, our history, and our belief systems at that time. It's an art collection that I understand is extensive. In fact, the Smithsonian holds the largest collection of Taino art from what I've been able to determine. I have attempted to get information on the size of this collection and what plans have been made to exhibit this collection. While there was an attempt to be helpful, it was difficult for the Smithsonian to respond to my inquiries because, as I indicated, no one has classified the art. So they don't know the extent of the Taino art collection.

I'd like to see that collection come out in the 1992 celebration. I think it's an important time for this work to be shared and seen because I hope these celebrations, needless to say, will start to re-examine the Columbian voyages from a different perspective than the one which has been traditionally promoted.

My time is up; and maybe I can answer a couple of your questions. Thank you.

[The prepared statement of Ms. Delgado follows:]

TESTIMONY BY JANE DELGADO,
EXECUTIVE DIRECTOR
ASSOCIATION OF HISPANIC ARTS, INC.
TUESDAY, MARCH 14, 1989
ON THE SMITHSONIAN INSTITUTE

Congresswoman Collins, members of the Government Activities and Transportation Subcommittee, my name is Jane Delgado, and I am the Executive Director of the Association of Hispanic Arts, commonly known as AHA.

For background purposes, you should know that AHA is the only arts service organization in the United States whose mission is to provide a variety of management and other support services to Hispanic individual artists and arts organizations of all disciplines. As a result, we have a fairly good view of the work being created and produced by Latino artists and arts organizations, a handle on the issues which preclude their full participation in the cultural life of this Nation, as well as an understanding of what corrective actions are essential to end the discriminatory and exclusionary patterns and practices which have robbed the United States from appreciating the rich mosaic of artistic and cultural expressions possible in a pluralistic, culturally diverse country.

Over the past decade, but especially in the last 4 years, the United States has awoken to the fact that we have a multi-cultural, multi-lingual citizenry. Of course, media attention on the changing demographics has attributed to this new awareness and it is now fairly common knowledge that the complexion of America is rapidly

TESTIMONY BY JANE DELGADO,
EXECUTIVE DIRECTOR
ASSOCIATION OF HISPANIC ARTS, INC.
TUESDAY, MARCH 14, 1989
ON THE SMITHSONIAN INSTITUTE
Page 2

changing. Nevertheless, the manner in which government and the private sector has dealt with this new awareness, has served to perpetuate the blatant disregard for Latinos as well as other non-white racial and ethnic groups. An example of this is what has occurred in the cultural arena. Since many white major traditional institutions find themselves with problems of audiences, except for the tourist trade, decisions have been made to plan programming around multi-cultural groups. That's fine. The problem has been that funding sources have seen fit to continue giving the lion's share of their support dollars to these same institutions who traditionally excluded our artists and our works, without considering that Latinos and other racial and ethnic groups have developed institutions which have nurtured and presented this work and have never accessed any amount of this support. Worse still, these major institutions have planned exhibitions and presentations without the benefit of our involvement in a way that acknowledges our expertise. The net result has been insensitivity in the presentation of the work and lack of participation from the Latino community in general.

The situation at the Smithsonian Institute is not

TESTIMONY BY JANE DELGADO,
EXECUTIVE DIRECTOR
ASSOCIATION OF HISPANIC ARTS, INC.
TUESDAY, MARCH 14, 1989
ON THE SMITHSONIAN INSTITUTE
Page 3

very different from what we have in most museums. What makes the underrepresentation of Latinos intolerable, however, is that the Smithsonian is the only museum with national trust status, and should therefore symbolize the ideal of what should be at similar institutions. If the federal government permits the Smithsonian to continue as an essentially white staffed institution, how then are we to ensure civil rights compliance from those museums whose federal support is but a modicum of their overall income?

It's important to understand that the Smithsonian is but another byproduct of a traditional approach which has prevailed in most major cultural institutions and while the focus this morning is this institution, the Congress must begin to address the field as a whole.

The issue is not simply a matter of the faces we see or rather don't see at the Smithsonian. It is about the nature of the programming which emanates from the institution. Let me give you an example. The Smithsonian Institute houses a major Taino art collection which was last seen as part of a Puerto Rican show ten years ago. The name Taino is not used to describe this permanent

TESTIMONY BY JANE DELGADO,
EXECUTIVE DIRECTOR
ASSOCIATION OF HISPANIC ARTS, INC.
TUESDAY, MARCH 14, 1989
ON THE SMITHSONIAN INSTITUTE
Page 4

collection. Instead, it is classified as Antilles or Arawak art, which, while related, are entirely different forms. The collection is used for research purposes although I have been unable to determine exactly what that implies. I have also not been successful in learning how extensive the collection is and I suspect it is because no one has been able to adequately classify it. Currently, there are no plans for it but many of us Latinos in the arts field and elsewhere, have been intrigued by its existence. It is an art that is particularly relevant to Caribbean Latinos since it is part of our heritage and through it there is an opportunity to learn more about our history, something which has been especially denied Puerto Ricans as a result of our existence as a colony, first of Spain and now the United States.

The 1992 Quincentennial represents a marvelous occasion to bring out the collection since I believe the commemoration must reexamine the Eurocentric philosophy

TESTIMONY BY JANE DELGADO,
EXECUTIVE DIRECTOR
ASSOCIATION OF HISPANIC ARTS, INC.
TUESDAY, MARCH 14, 1989
ON THE SMITHSONIAN INSTITUTE
Page 5

which has historically marked our observation of the Colombian voyages. Hopefully, our exploration will finally come to terms with the fact that the voyages represented an encounter between existing cultures, and of course, the Taino art collection will enable all of us to understand the value of beliefs and society systems which prevailed at that time. Bringing out the collection is not enough. For it to have meaning and placed in its proper context, there has to be a variety of interpretive programs including teacher guides, videos and films, performances, lecture demonstrations, and conferences. If there are no knowledgeable Latinos who understand the value and take pride in this art, there's a risk that such programming will be offensive and patronizing. It might become yet another example of the "barbarians at the gate" image portrayed for the satisfaction of xenophobics.

I have heard the Smithsonian Institute claims. They can't find Latinos or other people of color with the credentials they require. Certainly it is not an original justification. Indeed, it's the same one that has been played at various sectors to explain racism. But it is not an acceptable explanation and the Smithsonian Institute with all of its resources and ostensible talent, has to

TESTIMONY BY JANE DELGADO,
EXECUTIVE DIRECTOR
ASSOCIATION OF HISPANIC ARTS, INC.
TUESDAY, MARCH 14, 1989
ON THE SMITHSONIAN INSTITUTE
Page 6

become creative in finding people. They might consider the following:

- reexamining the relevance and necessity for the credentials they claim are essential.
- nurturing Latinos and others for top positions by developing internships, fellowships, and other similar appointments which enable people to move into higher ranks.
- developing, in cooperation with the Department of Education and other federal higher education agencies,
an information/outreach strategy that will result in more Latinos becoming aware that the museum field is an option available to them.

I believe there are immediate remedies available to correct the imbalance. It's really a matter of attitude and approach. However, I am not interested in a slick token band-aid approach either. The Latino arts community seeks a permanent deliberate commitment to correcting the errors of the past so that everyone can benefit from the cultural contributions of all Americans.

Mrs. COLLINS. Ms. Harjo.

STATEMENT OF SUZAN SHOWN HARJO, EXECUTIVE DIRECTOR,
NATIONAL CONGRESS OF AMERICAN INDIANS

Ms. HARJO. Thank you, Congresswomen Collins. My name is Suzan Harjo. I'm executive director of the National Congress of American Indians, which is the leading national Indian rights organization.

I am Tsitsitas and Muscogee, or Cheyenne and Creek, and a citizen of the Cheyenne and Arapaho Tribes of Oklahoma.

We are, in our organization, quite concerned about the single face, which is white, which is presented by the Smithsonian to the world. We are concerned that the Smithsonian Institution displays and treats Indian people in a fundamentally racist way. Despite this fact, we will be joining hands and going down a road toward establishing the National American Indian Museum on the Capitol Mall together. We will undertake that with the best of intentions and in good faith that the Smithsonian will come into this century and beyond it.

Throughout the Smithsonian, people of color are treated in demeaning and derogatory ways, which is, unfortunately, reflective of our society at large. White people have "history." The nonwhite people have "stories." White people have "religions." The nonwhite people have "myths" and "lore."

If there were not a racial imbalance in the Smithsonian and in American society, the American people would not permit the Smithsonian to keep 19,000 of our ancestors' remains in the Nation's attic.

Our depictions are placed alongside the dinosaurs and the elephants. Our relatives' skulls and skeletons are displayed on the walls, primarily to illustrate misguided notions about our origins. Many of the anthropologists and archaeologists within the Smithsonian Institution grew up in institutions of racism which taught—and today still teach—that there are three races of people. My people from this red quarter of Mother Earth are not among those three.

It is no wonder that we see these same figures of minority hirings and placements. I think the picture would be even more telling were we not simply to deal with percentages and bodies, but to deal with money—how much money are these people making—and then to stack up the percentage of money the minority people make, as opposed to the percentage of money that the majority people make, the white people. I think that would be the true telling picture of what the Smithsonian is like.

When the doors are closed on policy meetings, how many of the people are not white? When people are sent here from the Smithsonian to this hearing to report back to policy quarters, how many of them here are not white.

There are good, fine people working in the Smithsonian, as there are good white people throughout this country. The Smithsonian is the bastion of white privilege. Bastions of white privilege in a colonial system accord a place or two for patronage for people who are unlike them in the hope that they soon will be, and in order to

NATIONAL CONGRESS OF AMERICAN INDIANS

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STATEMENT BY SUZAN SHOWN HARJO, EXECUTIVE DIRECTOR, NATIONAL CONGRESS OF AMERICAN INDIANS, ON THE SMITHSONIAN INSTITUTION'S MINORITY HIRING AND PROMOTION PRACTICES, BEFORE THE SUBCOMMITTEE ON GOVERNMENT ACTIVITIES AND TRANSPORTATION OF THE HOUSE COMMITTEE ON GOVERNMENT OPERATIONS, MARCH 14, 1989

The National Congress of American Indians (NCAI), founded in 1944, is the oldest, largest and most representative national Indian organization. NCAI serves the needs of a broad membership of Indian and Native governments, organizations and people. On behalf of our membership, I would like to thank Chairwoman Collins and members of this subcommittee for the opportunity to appear before you today.

By now, most of you are probably well acquainted with the statistics compiled by the Smithsonian Institution's Office of Employment Opportunities concerning the representation of minorities in senior-level management and administrative positions. In a 1988 memorandum prepared by the Cultural Equity Subcommittee of the Smithsonian Cultural Education Committee, 735 senior policy-making and professional positions were identified by the Office of Employment Opportunities. Of those 735 positions, 63 were held by minorities. Only one was held by an American Indian.

STATEMENT OF SUZAN SHOWN HARJO, CONTINUED

Page 2

Since these disturbing figures were first brought to the attention of the House Appropriations Subcommittee on the Interior last March, the Smithsonian Institution has responded with a number of initiatives that have resulted in a slight increase in minority-held mid-level staff positions. While we certainly support initiatives such as the "quick-hire" and "step-up 90" programs, we remain deeply concerned about the apparent status quo of minority representation in senior-level positions.

Our goal is not necessarily to establish some abstract numerical hiring quota. Our goal is to enable the Smithsonian to fulfill its mandate "to increase and diffuse knowledge" by ensuring that the information presented to museum visitors and Smithsonian magazine readers is as accurate and culturally sensitive as possible. Without adequate minority presence in key policy-making and programming positions, we believe that this is impossible.

By this statement, I do not wish to detract from the considerable credentials and achievements of those currently serving in the upper echelons of the Institution. There is simply a documented homogeneity amongst members of the Board of Regents, the Council of Bureau Directors, the Management Committee and in all other upper level management and administrative positions which fails to reflect the rich cultural diversity of the United States.

STATEMENT OF SUZAN SHOWN HARJO, CONTINUED

Page 3

As Executive Director of NCAI, I have worked with the Institution on quite a few issues of great importance to Indian people: the establishment of a National Museum of the American Indian on the National Mall, the repatriation of sacred objects and Indian national patrimony, the removal from display and reinterment of human skeletal remains, and the struggle for recognition of Native American culture as something vital and evolving, not something that should merely be catalogued by anthropologists and archaeologists. I firmly believe that these issues would never have reached the crisis point that many of them have if the Native American perspective had been appropriately represented within the Institution.

In a 1988 memorandum to the Secretary, the Cultural Equity Subcommittee of the Smithsonian Cultural Education Committee made several specific recommendations for improving the Institution's record on minority hiring for upper-level positions. In general, the Subcommittee recommended that "the Secretary attach to his office, at the level of Assistant Secretary, a position which would address the issue of cultural equity on all levels, and which would have recommending authority and responsibility with respect to programmatic research and personnel identification; and that all search committees accurately reflect the full diversity of the national population, which is approximately 50 percent minority."

STATEMENT OF SUZAN SHOWN HARJO, CONTINUED

Page 4

I would like to take this opportunity to formally endorse these recommendations, with the understanding that some progress has been made with respect to the latter. As to the former, we strongly support the establishment of the position of Assistant Secretary for Cultural Equity as a crucial first step in redressing the current cultural disparity within the Institution's senior ranks.

My comments before this subcommittee today are based on the simple conviction that the leading institution of cultural education in the United States should fully reflect the country's cultural diversity in its governing, policy-making and programming decisions. I thank you, Chairwoman Collins and members of the subcommittee, for the opportunity to offer these comments.

Mrs. COLLINS. Ms. Delgado, has your association ever lobbied or otherwise communicated your concerns to the Smithsonian?

Ms. DELGADO. We have had some contact with them, primarily to arrange for some of the exhibitions. We have been trying to communicate with various people concerning this Taino art collection. I have more questions than I have answers simply because it's been difficult to get a hold of the information.

Mrs. COLLINS. You mentioned one example where the Smithsonian has misclassified a particular art collection. Do you have any other examples where Latino culture or history has been mislabeled or excluded altogether by the Smithsonian?

Ms. DELGADO. No. I have no other examples simply because this art they are classifying under Antilles and Arawak, which may or may not be of Latino origin because we are looking at the Caribbean. Some of those would speak of Latino-Hispanic, if you will, culture, whereas others might not. Given the current classification, it's hard to say exactly what is there.

Mrs. COLLINS. I think that everybody's aware that bilingual education has received considerable political attention over the past couple of decades in response to the increasing number of Spanish speaking Americans. I wonder if there are any parallels that you can draw between the bilingual education issue and the need for greater cultural diversity in the Smithsonian, Ms. Delgado?

Ms. DELGADO. I think it's a very interesting parallel. Basically, what they both speak of is this racist, exclusory kind of pattern and practice that we traditionally have had in the United States. There was a time in the United States, particularly when the country was young, where German and other languages were spoken. No one seemed to be terribly concerned about the fact that people were speaking a language other than English.

I'm a strong advocate of bilingual education. I'm a strong advocate of bilingual education not only for people who are speaking the language of their origins, but for all Americans. I think that all of us are poorer because we tend to be primarily a monolingual society. This whole craziness, with respect to the objection of bilingualism, I think is an example like at the Smithsonian where, notwithstanding what the facts are, we just refuse to accept that we have a pluralistic, culturally diverse country.

Mrs. COLLINS. So you think that the issue of bilingual education somehow impacts upon the greater cultural diversity within the Smithsonian. If there is an understanding that there is more than one language spoken in the country, there should certainly be more exhibits showing the multiracial nature of the people who live in the country?

Ms. DELGADO. Absolutely.

Mrs. COLLINS. I want to make sure I understand you clearly on your response. Mr. Kinard gave a number of recommendations. I think you were privy to hearing about what could be done to identify more African Americans and other minorities. Do you agree with those? Do you have others to add to that? What resources do you recommend that the Smithsonian use to tap qualified Hispanics for senior positions at the Smithsonian?

Ms. DELGADO. Yes, I agree with his recommendations. In my statement I mention three or four specific kinds of things. But one

of the things that I wanted to comment on is that I think what happens at the Smithsonian is not unlike what happens at other museums. People are so narrowminded, so tracked into what those credentials should be, what that background should be, and where that experience has been that the net result is that people who have an incredible amount of talent and energy to offer are excluded.

For example, if one loosely defines the field of folklore to the exclusion of looking at people who have perhaps a background in anthropology or sociology, one, in fact, might miss the opportunity to get an individual that would have an awful lot to offer, not hired because of that strict, narrow interpretation that I think traditionally has been the case.

I think we need more flexibility. I refuse to accept that we don't have people. I do believe many programs are going to attract more individuals into this important field, but I think that the people are out there. I think what has been lacking is the appropriate approach and strategy for identifying those people, and a commitment. When everything is said and done, if you want to effect this change, you can. It really depends upon the spirit and the commitment with which it's undertaken.

Mrs. COLLINS. Ms. Harjo, what is your organization's position regarding the return of the Native American ancestral skeletons by the Smithsonian Institution?

Ms. HARJO. We believe that desecration should not be permitted wherever it exists. It should certainly not be federally sanctioned. This situation constitutes a desecration and is violative of our inherent, sovereign, and constitutionally guaranteed prerogatives regarding the free exercise of religious freedom.

We believe that any Indian nation requesting the return of their ancestors should have them returned without argument, without contentiousness, and with great dispatch. For those remaining unidentified or unclaimed, for them to be disposed of in a manner that is consistent with the views of our best doctors of wisdom. We believe that something is terribly wrong and that this may be a contributing factor. We cannot effect a great healing in this country until these open wounds are healed.

Mrs. COLLINS. Well, to what extent have you notified the Smithsonian of the concern within the Native American community that this has gone on and you want these remains to be returned, et cetera? How long have you been in pursuit of this objective?

Ms. HARJO. Our organization, and I personally have met with this Secretary of the Smithsonian, who has been very accommodating regarding meetings, on numerous occasions in Washington and out in other parts of Indian country, in public meetings, in private meetings, in formal sessions. We have presented papers. We have asked for Indian skulls to be removed from the walls of the Museum of Natural History. We got a commitment that that would be done. That was done, I understand.

We asked for and got a commitment that the Indian skeletons would be removed from display. We asked again when that was not done. We asked again when that was, again, not done. As I understand, they still remain on exhibit. I would not know because I do not enter the premises, given that situation.

Many Members of Congress have asked for a resolution of this matter. Many Indian tribes have asked for the return of their ancestors. One thing that many Indian people have been told is that we cannot have the remains of our ancestors very quickly because the Smithsonian needs more money, and that we should go seek appropriations in order to secure their return. We are used to playing this kind of bureaucratic game across Government. I think on this particular issue time has come to go past those kinds of games and just get on about the business of doing the right thing. There's so clearly a right and wrong thing in this matter that those who try to argue the other side don't serve their own cause well.

Mrs. COLLINS. Given the unique position that Native Americans occupy in American history—for example, being the original inhabitants—do you think that the Smithsonian has adequately reflected that history in its exhibits and in its programming?

Ms. HARJO. No. The Smithsonian has adequately reflected the lowest level of knowledge worldwide about Indian people. That is one, unfortunately, that demeans, cartoons, stereotypes, and dehumanizes us. It places us oftentimes without history.

In recent times, the Smithsonian has undertaken then-and-now kinds of approaches to exhibits, which I think is very productive, very helpful, and invigorating. I look forward to the new museum where there may be a new kind of exhibit that will include living, breathing Indian people as people who explain the exhibit, as people who discuss it, as people who portray it as part of a continuum. That is, we are the same people.

Mrs. COLLINS. Mr. Gaither, you note in your testimony that most governing boards, including those of the Smithsonian, do not always include people with specialized knowledge. How would including those people expand the number of minorities on the four governing entities at the Smithsonian, in your view?

Mr. GAITHER. I think American society is organized on a kind of advocacy basis. If you don't have spokespersons who are vigorous for a point of view and for specific information, it tends to be lost. Any museum which commits itself to telling a national truth has an obligation from the top down to have a national representation, to hear all of the voices, ideas, and points of view, and to have built into that governance people who are concerned for issues of fairness in operations in management as well as in subject matter.

So if those governing entities reflect it—a proper input from all of us sitting at this table—then we would be much closer to the mandate of telling the truth about American experience as something which was real and tangible.

Mrs. COLLINS. Do you have any idea, any figures, or any information that you could provide for this subcommittee on the number of minorities who have applied for curatorial or directorship positions and have been denied?

Mr. GAITHER. Well, let me make one short diversion before commenting on that. I neglected to say at the beginning of my testimony that we had also submitted the testimony in writing. Our executive director, Ronald Sharps, had also submitted testimony.

Now to return to your question, we couched our testimony very much in terms of the Smithsonian as a mirror of the larger community of American museums. I am aware—not so much at the

Smithsonian, but I believe at at least two other large museums—of people whom I would have considered perfectly qualified, who applied and did not receive employment with those. I think that what you have on an individual basis are cases which you have to argue in terms of the individual data because there are so many technicalities to it.

When you look at the whole picture, the large picture, then you see more clearly what the patterns are. The patterns are that when we look at those ranks, we don't see people there. We know that there are, in fact, people with the educational backgrounds and the interest to be there.

Mrs. COLLINS. OK.

But you don't have documented evidence. But you do have regarding the numbers of people at the lower end of the pay scale in the whole Smithsonian. You mentioned something about 98 percent of the people——

Mr. GAITHER. Yes, well, I think we would be——

Mrs. COLLINS [continuing]. In janitorial positions, and so forth, right?

I'm going to finish asking my question before you can answer it.

Mr. GAITHER. Yes.

Mrs. COLLINS. OK.

Did you hear my question, or were you busy talking?

Mr. GAITHER. No. Would you repeat the question, please?

Mrs. COLLINS. My question was: First of all, do you have any kind of documented evidence about the number of minorities who have applied for curatorial or directorship positions and been denied? Yes, or no.

Mr. GAITHER. At the Smithsonian?

Mrs. COLLINS. At the Smithsonian.

Mr. GAITHER. We do not, yet.

Mrs. COLLINS. OK.

Are you accumulating that data?

Mr. GAITHER. Yes, it is data that we're working on.

Mrs. COLLINS. OK.

However, the next thing is that you do have information about the fact that those who are at the Smithsonian are in the very lowest level in larger numbers of the pay scale there, throughout the whole Smithsonian.

Mr. GAITHER. That is our observation. We have not scientifically surveyed that, but it is our observation.

Mrs. COLLINS. You mentioned several long-term strategies to increase the presence of minorities at American museums. I'm wondering what can be done to immediately impact this particular situation of not having enough?

Mr. GAITHER. I think that the immediate impact is a question of commitment more than anything else. I think that within the present opportunities, there are chances to hire appropriate people.

Also, there are some programs which the Smithsonian operates directed toward minority museum professionals which could be more responsive in helping to immediately develop people as well. For example, there is a program for minority museum professionals which allows the opportunity for people to come and work at the Smithsonian for a short while. It also allows the opportunity

for them to meet Smithsonian people, to see Smithsonian people, and perhaps even interest them in opportunities here.

One of the conditions of the program is that the person must be a full-time employee by a minority museum. However, this doesn't correspond so closely to what the actual circumstance is. Very often such people are employed part time because of budgetary restraints.

So we think there are some programs within the Smithsonian that could help with this with a little bit of restructuring.

Mrs. COLLINS. Previous witnesses have mentioned the fact that Congress needs to force some changes over at the Smithsonian. Congress, and most Government agencies and offices, tend to use something like a carrot and stick approach. In this case, what would you say would be the carrot? What would you say would be the stick we might use in accentuating a positive change?

Mr. GAITHER. I think the stick is very close oversight, scrutiny, and a real concern expressed around questions of appropriation and the relationship of the commitment of money to actually carrying out a mandate that is broad based and reflected not just in program, but in hiring.

I think there are some interesting possibilities of carrots on the table. For example, the museum on the mall is a most interesting opportunity for a carrot on the table because it has a lot of impact, potentially, for the whole field of black museums. I think the possibility of some support that is targeted toward meeting objectives, and especially for minorities, might also be a carrot that could be weighed.

Mrs. COLLINS. Mr. Nielson.

Mr. NIELSON. Thank you, Madam Chairwoman.

I was not able to be here for this testimony. I was meeting with Secretary Lujan in my office concerning the Ute Indian tribe and the Water Settlement Act.

Let me ask two questions of Ms. Delgado.

You mentioned bilingual education, that you support that fully. What about the other alternative approaches such as immersion, or English as a second language. Do you think they would not work with Hispanics?

Ms. DELGADO. I just want to make sure I understand. You're saying, what about English as a second language?

Mr. NIELSON. Yes. There are three approaches to people who have native language other than English. One is the bilingual, which is by far the majority.

Ms. DELGADO. Yes.

Mr. NIELSON. One is the immersion program, more or less the Hayakawa approach, which is dive in, everything is taught in English, and you sink or swim.

The other is teaching English as a second language.

Ms. DELGADO. Right.

Mr. NIELSON. Do the other two approaches, the immersion or English as a second language, have any merit? Do they work with the Hispanics at all?

Ms. DELGADO. I think that English as a second language has value, particularly if it's taught in a way that's functional and can give people a very functional vocabulary right away that enables

them to go about their business. I don't see it as a substitution for bilingual education. As I said previously, I think that every American would benefit by becoming bilingual. I think we miss out on a lot.

Mr. NIELSON. What do you do in a place like San Francisco which has about 25 different languages, Laotian, Vietnamese, and all the languages? It's hard to have parallel tracks in each pair of languages. What would you recommend for a city like San Francisco, or a city like Chicago for that matter?

Ms. DELGADO. Of course, this may not be the answer you're looking for. Perhaps you may think it unreasonable. I think the more the better. People have a right to their language. People do need to master English in the United States, but I think that they have every right to continue speaking their native language. I think it's important that Americans have the opportunity to acquire these other language skills.

Mr. NIELSON. OK. Thank you.

My other question is, if you were directed to develop a Hispanic display at the Smithsonian—a permanent collection, let's say—what would it be? What would you have there that is favorable and honest in its representation of the Hispanic culture that is not now there, or that they don't consider?

Ms. DELGADO. I'm not really in favor of the Smithsonian acquiring a permanent collection of Latino or Hispanic art whatsoever. I'm more interested in how the Smithsonian, with its resources, can work with other museums and galleries that are Latino operated, Latino owned, and Latino run throughout the United States. They in turn could, with their resources, help these organizations that are resource for—in fact, to the extent that that collection is there, I favor an approach where eventually it could be taken out of the Smithsonian and put in the hands of museums that can adequately deal with it. So I'm not in favor of a permanent collection at the Smithsonian.

Mr. NIELSON. OK.

Ms. Harjon.

Ms. HARJO. Harjo. H-a-r-j-o.

Mr. NIELSON. That's not proper. My staff member mislead me there.

Ms. HARJO. It means magic in battle.

Mr. NIELSON. Wonderful.

Ms. HARJO. It's a Muscogee warrior society title.

Mr. NIELSON. You probably know that I have a Ute Indian tribe—both northern Utes and southern Utes—and also Paiute Indians and a Navajo reservation in my district. So I am quite familiar with Indian culture.

My daughter spent 2 years on the Navajo reservation doing proselytizing among Navajos. She knows the language. We have had many Navajos visit in our home. We have dinners and entertainment in our home, so I like to think I know a little bit about your culture.

I appreciate your comment. I do agree with you. Many displays of Indian culture do dehumanize. They do put the lowest level and emphasize perhaps the wrong ideas.

Let me ask the question: You want the Indian ancestral skeletons to be returned? I think that's a reasonable question. But let me give you a scenario in my own State. In Utah, in one of my districts, they discovered the bones of a large mammoth. Several counties wanted that exhibit. It was only one. It was such that it couldn't be transported back and forth. It wouldn't stand the moving about. So they made plaster casts of this, and they are making several copies. They are putting those in various areas.

From your standpoint, would you object to copying these skeletons and making plaster casts of them so that a copy could remain in the museum and the skeleton itself could be returned to its rightful owners? Is that a compromise that you could accept?

Ms. HARJO. I am not permitted to answer a question of that nature on behalf of the Tsitsitas people.

Mr. NIELSON. All right. Thank you, I respect that.

Ms. HARJO. I would not presume to answer that or to speculate on the answer of any other Indian nation. However, they all have telephones and can well answer that question. They have answered that question and have laid down ground rules and entered into negotiations and that sort of thing. That is highly individual as to the Indian culture and has to be answered on a nation-by-nation basis.

Mr. NIELSON. Thank you.

What kind of program do you think is needed to adequately portray Native American history culture?

Ms. HARJO. Something that is conceived and designed by Indian people and by people who are sensitive to the living Indian cultures, to the viability of Indian cultures, and to the future of Indian people, not those who are just committed to the research and study of past Indian cultures.

Mr. NIELSON. Ms. Delgado says there should not be a permanent Latino collection in the Smithsonian. Do you feel that way about the Indian, or should there be a permanent collection of Indian culture presuming it could be done with your satisfaction?

Ms. HARJO. Well, there's permanent and there's permanent. It depends on how you see time. When we're talking about things that are currently in the Smithsonian, there are many things that would be permanent and many things that are going to deteriorate.

There are several items of great importance to Indian people that are covered with asbestos right now that are of religious significance to Indian people that they can't even visit and observe because of the asbestos surrounding these objects. Any object that is of religious importance to a living Indian culture should be returned or, if not returned, if the Indian people do not wish it to be returned because it has been defiled, then it should be appropriately treated.

Anything that is of Indian national patrimony, like wampum belts to the Iroquois, anything—not necessarily religious, but of the Indian national patrimony—should be returned upon request.

When you come right down to it, the museums in this country and worldwide lack legality concerning most of their collections. The most valuable things in their collections they cannot support by a chain of title. There is no way that they have chain of title to human remains. There is no way to have a chain of title to a sacred object taken from the grave of one of my people. No one

could have given them that. There is no way to have chain of title to a very important medicine bundle because that belongs to the people, to the culture as a whole.

There are many, many things in other areas that are of equal beauty that could constitute a permanent collection, and we support the Smithsonian in that.

Mr. NIELSON. Thank you.

I'd invite you to visit my office. I have on my entire wall Navajo Mountain, which is an area which is very isolated. You can't get to it by road except in very good—through Arizona. You have to fly there most of the time.

The children of Navajo Mountain, the sixth graders, have painted large posters. It decorates my entire wall. I get more comments about the skill and the beauty of that painting by the sixth graders who, in my view, surpass any painting of a comparable age group. That has been there for several months. So if you have time to come to 1122, I'd like you to look at it. You might be interested in it.

Ms. HARJO. Yes.

Mr. NIELSON. Let me ask Mr. Gaither one question.

Could you give me any examples where Afro-American history or culture was excluded by the Smithsonian exhibits?

Mr. GAITHER. I'd have a couple of comments in that direction. The first is that I'd like to say that the omissions are one kind of difficulty. Things that could have been done and weren't done is another kind.

Mr. NIELSON. Errors of omission.

Mr. GAITHER. Looking at the Anacostia Museum within the Smithsonian, for example, from the point of view of the black museum community, we've observed that the vision for that has not been able to be realized. We think that that is a significant omission because there has been opportunity for two decades for that vision to grow and move forward.

I'm an art historian. I'm always interested in what happens with painters, sculptors, and so forth. Here in Washington there is a very remarkable career of Lois Mailou Jones, who was featured on the McNeil/Lehrer show just a week or so ago. I think that I, and at least two other people, one of whom is a prominent art historian, have attempted to interest Smithsonian museums in the presentation of her work in Washington for a very long time, with no effect.

Lois Mailou Jones has a career of almost 60 years in American art with a respected dimension in Europe, Africa, and the Caribbean. She represents one of a relatively small number of extraordinarily long and diverse American careers.

One has to wonder, why haven't we been able to see that in a Smithsonian museum? I think it's an eloquent example because you don't have a case where somebody said, oh no, we won't do her. Every time we've talked to appropriate people they never said, no, we won't do her, or oh, she's dreadful. They said, we have a certain priority that we're working with and it doesn't quite fit that now. But we regard that as code language for never getting around to doing it.

Mr. NIELSON. And that has gone on for 20 years, you say, in her case?

Mr. GAITHER. Yes. I think I first broached it at least 12 years ago. So I would say that over the last decade it has gone forward. I believe that John Kinard could also testify to that.

Mr. NIELSON. I have no other questions.

I'm sorry I wasn't here to be able to hear your testimony. It sounds like you're very well qualified. You answered the questions very well. I commend you for that.

Mrs. COLLINS. I have no further questions.

We want to thank all of the witnesses today for appearing before us. As I mentioned earlier on, there may be some members of this subcommittee, who had other obligations that they had to take care of today, who would like to submit questions in writing. When those questions come to you, please get them back within 10 working days so that we can conclude our hearing.

Yes, Mr. Gaither?

Mr. GAITHER. I would like to ask if it's possible to submit some additional comments. I had comments on several of the issues that were brought on the floor. With your permission, I would like to add them in with my initial testimony.

Mrs. COLLINS. Without objection, so ordered.

Let me say also that inadvertently we were supposed to have had the name of Mr. Ronald L. Sharps, who is the executive director of the African American Museums Association, to accompany you. He was not listed on the witness list. Therefore, he could not appear as a witness. However, we do have his testimony, and it will be made a part of the record.

[The prepared statement of Mr. Sharps follows:]

Testimony before the Government Activities and Transportation Subcommittee of the U.S. House Committee on Government Operations
Honorable Cardiss Collins, Chair

Submitted on March 14, 1989
by Ronald L. Sharps, Executive Director
African American Museums Association

The African American Museums Association (AAMA) was founded in 1978 to be an advocate of the interests of institutions and individuals committed to the support of African and African American cultures. AAMA was also established to provide a network and services supportive of the professional needs of its members. AAMA counts certain museums, agencies and professionals of the Smithsonian Institution among its membership and is generally concerned to ensure the presence and viability of blacks at the Smithsonian.

The employment situation at the Smithsonian mirrors that of major mainstream museums in the United States as indicated in the testimony by AAMA President, Edmund Barry Gaither. But we must focus on solutions.

First, the Smithsonian must focus its attention on senior-level management and policymakers. The Smithsonian should choose individuals who are part of the network of blacks in the museum field. They should be sensitive to issues relevant to black communities and free of undue obstacles to the successful placement of blacks in still other positions. Solutions to yet other problems should follow.

Blacks face disincentives all along the way toward a career in this field. Efforts must be made not to discourage blacks from entering disciplines which most readily provide access to the field. I recall that as a university student, a white counselor had sincerely advised me not to pursue a degree in art history because, she said, I would not be taken seriously; nor would I find lucrative employment. The presence of senior-level blacks at the Smithsonian would be a strong incentive for more blacks to pursue careers in the field in general.

Museum collections should spark a sense of belonging and excite an interest in being a part of the team that produces museum presentations. When, as a student, I used to visit the Smithsonian, I felt quite removed--isolated. The presence of blacks was only apparent as African aboriginals in exhibitions at the Museum of Natural History. It was through the black galleries in Washington, DC, and the Museum of African Art that I first began to actually interact with collectors and professionals in the field.

The Smithsonian must locate as well as train those blacks interested and involved in the field. Although we cannot give exact figures for the number of African Americans or other

minorities in the museum field, the association has a directory of over 100 institutions, consisting primarily of museums focused on African or African American subject matter. These museums form the principal source and broadest scope of employment opportunities for blacks in all aspects of museum work. A large number of our individual membership have graduate degrees. In addition, it has been estimated that at least 300 minorities are employed in "mainstream museums." Still other organizations can be contacted to tap into prospective networks, e.g., the Association for the Study of Afro-American Life and History and the Association of American Cultures. It has been the history of the black experience in America that when we are needed or desired to perform specific roles in this society, we are aggressively recruited; until that time, we are said to be unqualified and therefore are not considered for occupations in the mainstream. Evenso, we continue to develop the necessary skills and perspectives within our own communities.

Admittedly, blacks have been entering the museum field in increasingly significant numbers only in the last two-to-three decades. The initial impetus for involvement in the field was inspired by the development of African American museums and the commitment to preserve, study and celebrate the African American heritage. The presence of black museums and collections inspire an interest in pursuing careers in the museum field in general among blacks. The recent development of museum studies programs on college campuses affords still other opportunities. I believe that the Smithsonian would find it most useful to take advantage of programs such as the one at Hampton University, a traditionally black school now identifying and training students in the museum field.

The Smithsonian Institution has several programs for minorities such as Career Awareness and Minority Fellowship Awards, but we do not know of efforts to groom minorities for senior positions either within the Institution or outside of it. Mentoring relationships could certainly be helpful in this regard. For the record, and as further assistance in developing the context for these issues, I would like to submit AAMA's 1987 statistical study of African American museums, Profile of Black Museums, and the Metropolitan Museum of Art's 1985 survey, "Minority Art Museum Professionals in Northeastern and Mid-Atlantic States: An Exploratory Study of Their Problems and Needs."

Black presence at the Smithsonian is essential for we are part of the American story. We want to be "known" as part of the American story and we want to be critically involved in bringing that story to the American public.

Mr. GAITHER. Thank you.

Mrs. COLLINS. With that, this hearing is adjourned.

[Whereupon, at 11:39 a.m., the subcommittee adjourned, to reconvene subject to the call of the Chair.]

SMITHSONIAN INSTITUTION MINORITY
EMPLOYMENT PRACTICES

WEDNESDAY, APRIL 12, 1959

HOUSE OF REPRESENTATIVES

GOVERNMENT ACTIVITIES AND

TRANSPORTATION SUBCOMMITTEE

OF THE COMMITTEE ON GOVERNMENT OPERATIONS

Washington, DC

The subcommittee met pursuant to notice at 10:00 a.m. in room 225, Rayburn House Office Building, Hon. Charles McNair's office, in lieu of the subcommittee's regular hearing room.

Present: Representatives Cordell Collins and Howard G. Mason. Also present: Representative John Conyers, Jr., chairman of the Government Operations Committee.

Staff present: Warner Saxton, acting staff director; LaQuetta Hardy Davis, professional staff member; Cecile Morton, clerk; and Mae Bryant, minority professional staff, Committee on Government Operations.

Mr. Collins: This hearing of the Government Activities and Transportation Subcommittee will come to order.

We have called this followup hearing today to examine the continuing absence of minorities in senior level managerial and professional positions at the Smithsonian.

We will also look at the Smithsonian's decisionmaking process, particularly in the case of the Frederick Douglass Capitol Hill Annex.

Both of these areas raise serious concerns regarding the Smithsonian's commitment to cultural diversity and to the genuineness of its response to matters important to the minority community.

The Smithsonian's equal opportunity reports paint a dismal picture with the vast backlog of minorities trapped in positions that have the least amount of security, the lowest amount of pay, and limited opportunities for advancement.

Additionally, minorities are grossly underrepresented on employment search committees and are almost entirely absent from many of the Smithsonian's councils and committees.

In response to our previous hearing, the Smithsonian recently agreed a number of minorities to fill middle management and professional and professional positions. While these appointments do not respond directly to the problem that we have discussed, they are represented at the Under Secretary or Assistant Secretary level and not only are minorities among the heads of more than 20 major divisions and offices at the institution.

SMITHSONIAN INSTITUTION MINORITY EMPLOYMENT PRACTICES

WEDNESDAY, APRIL 19, 1989

HOUSE OF REPRESENTATIVES,
GOVERNMENT ACTIVITIES AND
TRANSPORTATION SUBCOMMITTEE
OF THE COMMITTEE ON GOVERNMENT OPERATIONS,
Washington, DC.

The subcommittee met, pursuant to notice, at 10:05 a.m., in room 2247, Rayburn House Office Building, Hon. Cardiss Collins (chairwoman of the subcommittee) presiding.

Present: Representatives Cardiss Collins and Howard C. Nielson.

Also present: Representative John Conyers, Jr., chairman of the Government Operations Committee.

Staff present: Warner Session, acting staff director; LaQuietta Hardy-Davis, professional staff member; Cecelia Morton, clerk; and Ken Salaets, minority professional staff, Committee on Government Operations.

Mrs. COLLINS. This hearing of the Government Activities and Transportation Subcommittee will come to order.

We have called this followup hearing today to examine the conspicuous absence of minorities in senior level managerial and professional positions at the Smithsonian.

We will also look at the Smithsonian's decisionmaking process, particularly in the sale of the Frederick Douglass Capitol Hill home.

Both of these areas raise serious concerns regarding the Smithsonian's commitment to cultural diversity and to the genuineness of its response to matters important to the minority community.

The Smithsonian's equal opportunity reports paint a dismal picture with the vast bastion of minorities trapped in positions that have the least amount of security, the lowest amount of pay, and limited opportunities for advancement.

Additionally, minorities are grossly under-represented on employment search committees and are almost entirely absent from many of the Smithsonian's councils and committees.

In response to our previous hearing, the Smithsonian recently hired a number of minorities to fill middle management administrative and professional positions. While laudable, this initiative does not respond directly to the problem that minorities are not represented at the Under Secretary or Assistant Secretary level and that only six minorities are among the heads of more than 80 major divisions and offices at the Institution.

These are key positions which determine or heavily influence the allocation of the Institution's \$300 million in resources.

Although the Smithsonian maintains that it is committed to hiring and promoting minorities, Mr. Adams has had 10 opportunities to fill senior level management positions and not one on those positions was filled by an African-American, a Hispanic, an Asian, or a Native American. The consequences of this under-representation is much more than frustrated careers. It is the lack of minority input into major decisions that influence the tenor of scholarly research, the classification of collections, the installation of permanent exhibits and the preservation of historical sites of special interest to minorities.

The Smithsonian, with 80 percent of its budget appropriated from the National Treasury, has a duty to ensure that the historical and cultural contributions of every segment of our society is collected, exhibited and preserved.

Indeed, many questions have been raised concerning the Smithsonian's promise to preserve the Frederick Douglass Capitol Hill home. Even though there was no proviso to preserve this historic landmark, Senator Pell held a hearing in April 1978, on the acquisition of the Museum of African Art by the Smithsonian, which included discussion of the disposition of this home. There were at least five references during Senator Pell's hearing expressing congressional intent that the Frederick Douglass Capitol Hill home remain in the public domain and be transferred to the National Park Service.

Despite repeated assurances by the Smithsonian to Members of the House and the Senate that the Douglass home would not be sold, the Smithsonian staff did in fact include the Douglass home in the sale of the former Museum of African Art property and never bothered to inform Congress of this decision.

Additionally, there was no record of any action initiated by the Smithsonian to place this property under the auspices of the National Park Service nor was there any Federal study of the historic significance of the Douglass Capitol Hill home.

It seems that the Smithsonian based its decision to sell this house on an unbalanced architectural summary that in essence allowed the Smithsonian to disregard the expressions of congressional intent as well as the meaningfulness of the site to the African-American community and dispel public scrutiny.

This is disturbing, especially on the heels of the recent controversy about a decision to evict five families from the Smithsonian Research Center in Maryland. That decision also seemed to have been made in a vacuum with little or no deliberation or factual basis and no concern for the well-being of the families involved.

It is no longer acceptable for the Smithsonian to plead "cultural ignorance" or "cultural insensitivity" as it has done in both of these matters.

These two situations clearly illustrate the need to have minority sensitivity and minority input regarding decisions at the Smithsonian.

We are pleased to receive testimony today from our first panel of witnesses, Dr. Shirley Malcom and Mr. W. Richard West, Jr.

Dr. Malcom is the program head of the Office of Opportunities in Science at the American Association for the Advancement of Science and she will address the problem of recruitment, retention, and advancement of minorities in major institutions.

She will discuss activities that can be undertaken to increase the minority talent pool, to cultivate a supportive work environment, and to develop roots of upward mobility for minorities.

Our next witness will be Mr. Rick West, who is a member of the Cultural Equity Subcommittee of the Smithsonian Cultural Education Committee. Mr. West will review the findings of the Cultural Equity Subcommittee's report examining the lack of minority representation in senior level administrative and professional positions and the recommendations which were made to the Institution.

A second panel will consist of the Secretary of the Smithsonian, Mr. Robert McCormick Adams, accompanied by senior level management staff.

We have invited Mr. Adams to respond to our concerns regarding the Smithsonian's employment profile and its decision to sell their Frederick Douglass home.

Additionally, Mr. Adams will address the issues raised by the representatives from our Nation's cultural communities at the March 14 hearing.

Knowing of the interest of the Congressional Hispanic Caucus in this matter, I have invited Representative Robert Garcia of New York and Resident Commissioner Jaime B. Fuster of the Commonwealth of Puerto Rico to participate in this hearing.

Finally, I will enter into the record the statement of Louise Daniel Hutchinson, who is a historian and retiree from the Smithsonian's Anacostia Museum. Unfortunately, Mrs. Hutchinson is unable to appear today but has submitted testimony in response to the architectural summary which was the basis for the sale of the Frederick Douglass home by the Smithsonian.

[The prepared statement of Mrs. Hutchinson follows:]

Government Activities & Transportation Sub-Committee
of the Committee on Government Operations
Hearing
April 19, 1989

Madame Chairman:

My name is Louise Daniel Hutchinson. A citizen of Washington, D.C., I live at 2415 18th Street, S.E., Washington, D.C. 20020. Too, I am an historian and a federal retiree from the Smithsonian Institution's Anacostia Museum. Taking the chance given me to appear before your committee this morning but unable to be present due to a previous commitment out of the city, as succinctly as this issue will permit, I have prepared written testimony in response to the sale of the Frederick Douglass Capitol Hill home by the Smithsonian Institution, on January 18, 1989. The issues to be addressed are critical and I respectfully ask that my testimony be included in the record of these proceedings.

After reading David S. Hilzenrath's article, "Smithsonian Sells Former Frederick Douglass Home," published in The Washington Post, January 21, 1989, on that day I wrote to Dr. Robert McCormick Adams, The Secretary, Smithsonian. In my letter I expressed both my concerns and displeasure about this matter. Later, in a letter dated March 15, 1989, Dr. Adams offered the Institutions rationale for action taken that led to the sale of the historic property. Too, his letter ended with the assurance that the Smithsonian had honor[ed] the commitment [it] made to the Congress on behalf of the relocated National Museum of African Art." Also, Dr. Adams' letter offered the information that

"our own studies found that Douglass lived in Anacostia when he first came to Washington and, although he occupied the A Street property for a relatively brief period in the mid-1870's, it was held primarily for the production of income. With these limitations on Douglass's association with the house in mind, we entered into a binding contract of sale for all of the African Art property with the National Association for Home Care in November, 1986...."

Following receipt of the aforementioned letter, immediately two questions came to mind: (1) How had the Smithsonian honored its commitment to the Congress? and, (2) Was the study conducted for the Institution concerning 316

A Street a balanced account (social history vs. architectural history) and historically accurate?

To find the answers to the questions I posed, I did the following: by telephone I made contact with the office of Senator Claiborne Pell, requested and received a copy of the transcription of the "Hearing Before The Committee on Rules and Administration," reference S. 2507, Acquisition of the Museum of African Art by the Smithsonian Institution, April 25, 1978; also, the letter from Senator Pell to Dr. Robert McCormick Adams, dated January 13, 1989. Next, I called the Smithsonian's Office of Congressional Liaison and spoke with the Secretary's Special Assistant, Mrs. Margaret C. Gaynor. From her I requested and received a copy of the "Report on 316 and 318 A Street," prepared by Cynthia R. Field, Ph. D., then a consultant to the Smithsonian. An undated summary of her findings, there is no question but that the aforementioned report was prepared for the Smithsonian and specifically with the sale of the Frederick Douglass town-house in mind. For on page 1, paragraph 3, of the Summary Dr. Field provides the reader with the following incongruous statement and assumption:

No history of Frederick Douglass contains any documentable evidence regarding the houses, probably because the years of his residence there were of no importance historically and the fact of his residence of less importance (emphasis added).

The fact that the report is an official one is all too clear, for its cover carries the warning that "Permission from the Smithsonian Institution is necessary for re-use and/or publication." Too, the last sentence of page 1, paragraph 3, of the Summary states that "While a certain amount of interpretation of the factual evidence is part of this report, interpretive explanations have been clearly defined and factual sources always included so that Smithsonian users can rely on the facts as incontrovertible (emphasis added). Failure to frame the the architectural history presented in an historical context results in flawed assumptions and interpretation.

Now, beginning with the intent of Congress regarding its concern that that piece of property known as the Frederick Douglass Capitol Hill home remain in the public domain; also, the willful circumvention of the direction of Congress by the Smithsonian Institution, in the testimony given before the Senate Committee on Rules and Administration, April 25, 1978, there are at least five (5) references, appearing on pages 2, 6, 9, 12, and 28, that clearly indicate

that even at that early date Congress wished this parcel of real estate protected from possible sale at such time that the Museum of African Art relocated to more suitable quarters, and when the Smithsonian wished to divest itself of the Capitol Hill property--nine, row town-houses--that then constituted the Museum of African Art and the Frederick Douglass Institute. At the opening of the Hearing, Senator Pell said:

"As to the Frederick Douglass House, I believe it should continue as a shrine but that its care, preservation and use should be transferred to the National Park Service, which already administers the Frederick Douglass House in Anacostia."

As a part of her testimony, Senator Muriel Humphrey entered into the record the sentiments of her late husband, Senator Hubert H. Humphrey; also a letter dated December 12, 1977, from Senator Humphrey to Senator Claiborne Pell. He wrote the following:

"Its location [the Museum of African Art] in the home of one of America's finest Black orators and statesmen is a symbol of respect to our Black community.... My point is that the existing location of the museum and its various buildings has great significance for the Black community...."

Senator Hayakawa agreed that the Smithsonian, in the future, might "keep the actual building in which Frederick Douglass lived, put that under the National Park Service, something of that sort, and let the other buildings be disposed of."

In response to testimony by then Mayor Walter E. Washington, again Senator Pell said, "...as long as the Frederick Douglass house is preserved in one way or another, it might be better to have it [the Museum of African Art] in a separate building perhaps more suitable or more suited than the present collection of rather small rooms in row houses for museum purposes." Clearly, then Secretary of the Smithsonian, Dr. S. Dillon Ripley understood the intent and will of the Congress on this matter, for when nearing the conclusion of his oral testimony, he said:

"...we might be able to design a museum, as it were, somewhere near the present site, perhaps adjacent to the Frederick Douglass house (emphasis added). ... [T]he Smithsonian will take these advices very much to heart, and that we will schedule a series of approaches and analyses...which will measure up to the responsibility with which we will have been entrusted."

From the fall of 1974, when dialogue first began with Warren Robbins, founder and director of the Museum of African Art, until Senator Pell's letter of January 13, 1989, to Secretary Adams, in which he referred to his opening remarks at the Hearing of April 25, 1978; also, suggesting that Dr. Adams might wish to review the transcript of the hearing, that he enclosed, "for a full sense of the intent of Congress with respect to the disposition of this historic property," the Institution has had more than sufficient time to sensitively and thoroughly study the historic significance of the Douglass Capitol Hill property, and after public discussion, follow the process provided for retaining this historic site in the public domain. Among the steps to be taken was a review by the District of Columbia State Historical Preservation Office's Review Board, as provided for under Sec. 106 of the National Historic Preservation Act, 1966 Amended (a federal law), that required this step in the process prior to disposing of property in an historic district. This was done, but in an informal and rather cavalier manner. And no documentation of this review is extant in the Smithsonian's Office of Architectural History and Historic Preservation. Also, given the intent of Congress, the Smithsonian was obliged to formally request that the National Park Service receive 316 A Street into its inventory and placed under its authority. No record exists that affirms that this was ever done. Had that request been made, then the National Capitol Parks Service would have been obligated to make a formal request of Congress for the enactment of legislation allowing NPS to acquire the property; also, funds to maintain, preserve, and use it. This, of course, was not done.

A review of the study prepared by Architectural Historian Cynthia R. Field clearly shows her preoccupation with the physical structures known as 316 and 318 A Street, N.E.; also Douglass's sizeable real estate portfolio, while little attention was paid to the social history of the period or of Frederick Douglass's place in it. For while Philip S. Foner's five volume work, The Life and Writing of Frederick Douglass, with extensive bibliography and reference notes, is cited on page 3 of her study, Dr. Field has concluded that we must await new materials to be edited by Yale University's Dr. John Blassingame, before we learn the extent of Douglass's travels during the decade of the 1870's, as if that will somehow either affirm or negate his historical importance. While new publishings by Dr. Blassingame will be welcomed and add to the already significant body of literature about Frederick Douglass, it is not needed to

establish his already known place in American history.

Curiously, the decade of the 1870's, the Reconstruction era to which Dr. Field assigns no historical importance in the life and times of Frederick Douglass, are years that still command much study and publishing by social historians whose scholarship has been critically acclaimed. In Philip Foner's work cited earlier, an entire volume (Vol. 4) is devoted to "Reconstruction and After," and includes 99 pages of Douglass's writings, lectures, public orations, and letters, all penned between the years 1870-1877. In addition to many literary works about him, Douglass's own autobiographical writings, i.e., Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself (1845), My Bondage and My Freedom (1855), and Life and Times of Frederick Douglass: Written by Himself (1892), are literary works of merit that will long secure his place as a national treasure. So well known is Douglass to the Smithsonian Institution, that he was prominently displayed in the National Portrait Gallery's inaugural exhibition "This New Man A Discourse in Portraits," 1968; also an important historical figure in Margaret Christman's Fifty American Faces From the Collection of the National Portrait Gallery (Smithsonian Press, 1978); too, NPG's former director, Dr. Marvin Sadik, commissioned the contemporary portrait of Frederick Douglass by the artist Charles Wells. It was a gift to the Smithsonian of Hobart Taylor, Jr. When, in 1978, the National Portrait Gallery published an Illustrated Checklist of its Permanent Collection, six (6) likenesses of Frederick Douglass were proudly included.

Published by the University of North Carolina Press in 1984, Waldo E. Martin, Jr. authored The Mind of Frederick Douglass. An assistant professor of history at the University of Virginia, Martin had this to say about Douglass:

"Douglass's life and thought represent a significant feature of nineteenth-century American and Afro-American social and intellectual history."

Represented in nearly every art form of a civilized society, the image of Douglass symbolizes the struggles, aspirations, as well as the achievements of his people.

In the 1830's, and soon after Frederick Washington Bailey, chattel, became Frederick Douglass, free man, he was recognized as a valued lecturer for the anti-slavery and abolitionists causes. For all of his free adult life he was

an esteemed public man much sought after for his vital ideas, and fluency in expressing them. Philip Foner has declared that

No biography by itself can do the man full justice. ... [His] is the clearest articulation of discontent, protest, militant action, and hope of the American Negro. Here one of the most brilliant minds of his time, constantly responsive to the great forces of his day, analyzes every important issue confronting the Negro and the American people generally during fifty crucial years in our history. [His]...eloquent words and penetrating thoughts ... exerted a decisive influence on the course of national affairs...and moved countless men and women to action in behalf of freedom. ... [His] ideas have remained vital and valid down to the present day.

Madame Chairman, I feel that the salient facts given here more than refute the Smithsonian Institution's flawed assessment of Frederick Douglass. And the fact that faulty research and an unbalanced report led Dr. Adams and his senior staff to reach an incredulous conclusion--one that they would now have us believe was sufficient reason for selling the home in which the elder statesman of his race lived with his wife, Anna Murray Douglass, along with his daughter, Rosetta Douglass Sprague, and her several children, is not only inexcusable, it is arrogant. For the importance of the home in question is to be gained from the intrinsic value and celebrated status of the man, and not conversely.

Characteristically social historians and architectural historians do differ in research strategies and focus when gathering evidence to either support or deny landmark status to particular pieces of property. At least this was my own experience when, from 8 October 1980 to 30 September 1982, I served as a member of the Joint Committee on Landmarks of the National Capital. And until the appointments in the early 1970's of social historians--the late Drs. Letitia Woods Brown and Constance McLaughlin Green-- to seats on that committee, this august body was one of the last bastions of white, male, architectural historians, who viewed every building nominated for landmark status from the perspective of its elegant appointments, style and architectural purity. Inevitably, as in the case of the Frederick Douglass Capitol Hill home, at best social history was given slight consideration.

Never thinking that there would be reason for anyone to challenge the veracity of the letter crafted for distribution over the signature of the

Secretary of the Smithsonian, the modified letter sent to Senator Pell and others contains just enough of the truth not to be completely false. Written to inspire our continued trust in the Institution's integrity, paragraph two of the letter leads us to believe facts not in evidence. We are unequivocally told that "...we contacted the National Park Service about taking over the Douglass house." That much is true. But what we did not know was that the contact was a simple telephone conversation between unknown parties. And since neither the Smithsonian nor the National Park Service has any documentation of the conversation, e.g., no correspondence or memorandum for file, there is no paper trail to follow. (Might this have been by design?) Next, and in the same paragraph, we are told "that our own studies found that Douglass lived in Anacostia when he first came to Washington and, although he occupied the A Street property for a relatively brief period in the mid-1870's, it was held primarily for the production of income." This is an assumption reached after incomplete and flawed research. With a cadre of social historians among its employees, the Smithsonian could and should have done better than this. For the facts, according to Douglass (Life and Times) are these:

Convinced that civil rights progress in Washington was the key to national action, Frederick Douglass joined with the Reverend J. Sella Martin and others in a publishing enterprise. He was persuaded to leave his home in Rochester, New York...to assume in 1870 the duties of editor of the New Era, a Washington newspaper devoted to "the defense and enlightenment of the newly emancipated and enfranchised people...." Douglass changed its name to the New National Era. The next year, following the loss of his Rochester home by fire, Douglass, with his family, took up residence at 316 A Street, N.E., Washington City.

The foregoing information has been included here for two vital reasons. First, it is essential to correct misinformation that has been offered by the Smithsonian as a "reasonable" explanation for the sale of the Douglass Capitol Hill house. Secondly, it is now time to lay to rest the non-issue of the length of Douglass's residency there, since it is not germane to any fair assessment of the historical significance of either the man or the home in which he domiciled. After relocating to Anacostia in 1877, the fact that he was intelligent enough to earn revenue from it in no way detracts from the undisputable fact that he (1) lived there and, (2) made significant contributions to his community and country while he lived there. While Dr. Adams presumes to know that the A Street property "was held primarily for the production

of income," which in and of itself is not a bad thing, yet the more logical reason for Douglass having retained the ownership of this property was that it empowered him as a voting citizen in Washington City. For then, in the 1870's, ownership of land and real estate in the District of Columbia was a requisite for full citizenship rights. And having established his own manhood through his own efforts, never again would Frederick Douglass accept or be anything less than ^afull citizenship.

Since it has been inferred that the years Douglass lived at 316 A Street, N.E., were too "brief" to be historically significant, let us consider just a brief recounting of the facts as told by Douglass himself:

The most of my story is now before the reader. Whatever of good or ill the future may have in store for me, the past at least is secure. As I review the last decade up to the present writing, I am impressed with a sense of completeness; ...and the work, with all its imperfections and faults, left to speak for itself. This decade, 1871-1881, has been crowded, if time is capable of being thus described, with incidents and events which may well enough be accounted remarkable. To me they certainly appear strange, if not wonderful. My early life not only gave no visible promise, but no hint of such experience. On the contrary, that life seemed to render it, in part at least, impossible. ... I have to speak of my mission to Santo Domingo, my appointment as a member of the council for the government of the District of Columbia; my election as elector at large for the state of New York; my invitation to speak at the ^{the} unknown loyal dead, at Arlington, on Decoration day; my address on the unveiling of Lincoln Monument, at Lincoln Park, Washington; my appointment to bring the electoral vote from New York to the National Capital; my invitation to speak near the statue of Abraham Lincoln, Madison Square, New York; my accompanying the body of Vice-President Wilson from Washington to Boston; my conversations with Senator Sumner and President Grant; my welcome to the receptions of Secretary Hamilton Fish; my appointment by President R.B. Hayes to the office of Marshall of the District of Columbia. (Life and Times of Frederick Douglass, page 451)

I seriously doubt if those who have connived to diminish the name and honor of Frederick Douglass have ever read his works, or even heard them. For they are not characteristically spoken on occasions of national celebration. The sale by the Smithsonian of his Capitol Hill home is as reprehensible as the sale of Douglass himself by the slave dealers. And the blot shall forever tarnish the image of and be an indelible stain upon the history of that institution to which Congress entrusted the authority to collect, interpret, exhibit, disseminate, and protect the nation's treasures and history.

The way to devalue a people's history is to ridicule and defame their heroes, and raze the physical evidences of their "troublesome presence." The signal now coming from the Smithsonian Institution's Castle on the Mall seems to be two-fold: first, that history by omission will now be replaced by revisionist history and, secondly, that time-honored black institutions, already too few in number, are now expendable.

Finally, the well known and highly regarded historian; also, the foremost Frederick Douglass scholar, Dr. Benjamin Quarles has called him the "enduring Douglass," and indeed his deeds and words are still leading us to high ground. And I can think of no more appropriate way to close my testimony, albeit lengthy, than by recalling words of Douglass--words spoken when, in 1857, he delivered his often quoted West India Emancipation Speech. Then he said:

"Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrong which will be imposed upon them[.] ...The limits of tyrants are prescribed by the endurance of those whom they oppress...."

Mrs. COLLINS. I have had a breach of etiquette here and I apologize to the chairman of our full committee, Mr. John Conyers, who is our full committee Chair. It is quite an honor to have him with us today. We all know of his great concern in this matter and at this time I would like for the chairman to say a few words.

Mr. CONYERS. Thank you very much. I am happy to be here. I don't have an opening statement but I want to join you, Chairwoman Collins, and our friend Howard Nielson, to let you know how important I think these hearings that you've embarked on are.

They are critical. You know, the way we describe ourselves and the things that we do through our cultural institutions really tell the whole story and Smithsonian is that part of the Government that has that responsibility, so this examination is right on time and I want to congratulate you for it.

Mrs. COLLINS. Thank you, Mr. Chairman.

Mr. Nielson.

Mr. NIELSON. Thank you. I also welcome the chairman here.

Good morning. Let me begin by thanking the witnesses for getting their statement to us in advance. That is a very rare occurrence. We appreciate that very much.

I want to thank Secretary Adams for dropping by my office the other day. I enjoyed the visit, and look forward to hearing from you today regarding what you intend to do to further facilitate the advancement of minorities within the professional policy ranks of the Institution.

I look forward to a frank and straightforward discussion of the issues the chairwoman raised in her opening statement, and I thank the witnesses in advance for their attendance this morning.

Mrs. COLLINS. Thank you, Mr. Nielson.

Our first panel, as I have said before, will be Dr. Shirley Malcom, who is the director of the Office of Opportunities in Science with the American Association for the Advancement of Science, and Mr. W. Richard West, Jr., who is a member of the Cultural Equity Subcommittee for the Smithsonian Cultural Education Committee.

STATEMENT OF SHIRLEY M. MALCOM, DIRECTOR, OFFICE OF OPPORTUNITIES IN SCIENCE, AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE

Ms. MALCOM. I want to thank the subcommittee and the chairwoman in particular for this opportunity to testify today.

My testimony has been submitted for the record. This morning I want briefly to summarize a few key points from it and highlight an additional issue which I do not cover in the written pages originally submitted.

The chairwoman in her opening statement has really articulated the need and the reasons that we have to be particularly concerned about the diversity of the workplace within the Smithsonian, that the Institution, as the repository of our culture, says so much about what we as a nation think that we are all about; and it has as well a special responsibility in terms of its own work force and its own staff.

This means that there needs to be action with regard to trying to bring more minorities into the professional levels and upper management levels within the Institution.

This is going to require diverse solutions because quite frankly, the Smithsonian is a collection of a lot of very diverse institutions, drawing upon many different fields. But that gives it a lot of flexibility with regard to finding, recruiting, and bringing in and advancing minority talent from a lot of different areas.

With respect to the research and curatorial staff, I have focused my remarks here largely on the science side because this is my community.

I know that it is tough out there to find minorities who are in the science areas who can be brought to the Smithsonian. Whether we are talking about experienced professionals or entry-level people, there are not a lot of folk out there; but there are people out there and the prestige that goes along with working at the Smithsonian, I think, gives the Institution a leg up in terms of this hiring and bringing people in.

But hiring is the first step. It is not the last. Once people get into the Institution, there are things that have to be done—whether it's the Smithsonian or whether we're talking about universities—in terms of keeping people who are in these kinds of positions. These actions may relate to their retention, such as orientation providing them the information about what the rules of the game are, both informally and formally. Supportive measures also include allowing them access to people so that they can talk about what is really happening to them, and providing them the support and the funding to participate as professionals in the professional meetings of the societies that they might be affiliated with—whether minority associations or mainstream organizations.

There must also be a clear pattern of upward mobility. One must see that in fact the opportunities to advance are real. This means throughout the Institution, not just within the middle levels.

The atmosphere, the environment that is created by an open, hospitable working situation for these scholars must be one in which there is a clear intolerance for any intolerance, whether what they bring specifically as minority scholars is appreciated and where the opportunities are given to contribute.

Finally, among those particular elements that are really essential to bringing in, keeping and having meaningful activity for minority professionals, there is the issue of programming. People from those particular groups, from those minority groups, must be brought into the Institution as well as having the Institution go out into our communities.

While the difficulty of hiring minorities on the scholarly side in science cannot be understated, I also recognize that the Smithsonian does a lot of other things that are ancillary to its work where there's not as great a scarcity of people, for example, in its education and outreach work, and on the administrative side with regard to its legal staff, its public affairs people, its financial people, its accountants, its managers.

The issue that I did not deal with in the written statement but which I would like to talk about this morning relates to the membership and representation on its advisory committees and boards.

That is an issue that is I think of major import because it is through this mechanism that the Smithsonian is allowed to get the views from the field, to draw upon scholars that they may not be able to attract to the paid professional staff, but to obtain their insights on a periodic basis about the nature of the programming, about the way in which outreach might be achieved into all of the communities that are a part of its own mission. I think that the best way to deal with this is to think of it as a matter of dual inclusion. That is, that in addition to seeking significant minority presence on the various advisory committees and boards that there is also a special effort that is made in terms——

Mr. NIELSON. Madam Chairman, I ask unanimous consent that she be given an additional 5 minutes.

Mrs. COLLINS. Without objection, so ordered.

Mrs. MALCOM [continuing]. That in addition to having a significant minority presence on each one of the committees and boards that there is the need also to have a committee that looks at the particular issues that face the overall Smithsonian, that there is a larger sense of where there are opportunities for minority input into the work of the Smithsonian, that it could look at issues of hiring, it could look at issues of outreach, it could look at issues of programming. In a way it draws upon a model that I am familiar with from the National Science Foundation where that committee is a committee of the Director of the Foundation.

It could be a committee of the Secretary and in essence that there is a conferring of the power of the Secretary to ask these questions and to challenge the system from within.

I know that the Secretary has been trying to address these issues. I have had conversations with him and with his staff trying to deal rationally, reasonably with these particular issues, but unless we continue to explore the possible ways that these hiring practices can be improved, that retention can be improved, that achievement and advancement within the Smithsonian can be achieved, I just don't think that we are going to make a lot of headway.

I think that the subcommittee can help by supporting the current efforts of the Secretary but also by providing its blessings to move beyond this to bolder steps that he might wish to take in trying to address some of these most difficult issues.

Mrs. COLLINS. Thank you.

[The prepared statement of Ms. Malcom follows:]

Statement by

SHIRLEY M. MALCOM

Program Head

Office of Opportunities in Science

American Association for the Advancement of Science

Before the

Subcommittee on Government Activities and Transportation

Committee on Government Operations

U. S. House of Representatives

April 19, 1989

Biographical Sketch

for

SHIRLEY M. MALCOM

Shirley Malcom is currently Program Head of the Office of Opportunities in Science (OOS) of the American Association for the Advancement of Science (AAAS). She has held this position since 1979 when she returned to AAAS after serving in various positions in OOS between 1975 and 1977. The Office is concerned with increasing the participation of minorities, women, and disabled persons in science and engineering careers and with the impact of science and technology on these groups. Between 1977 and 1979, Dr. Malcom served as Program Officer in the Science Education Directorate of the National Science Foundation (NSF). Prior to 1975, she held the rank of Assistant Professor of Biology, University of North Carolina, Wilmington.

Dr. Malcom received her doctorate in ecology from the Pennsylvania State University; master's degree in zoology from the University of California, Los Angeles; and bachelor's degree with distinction in zoology from the University of Washington.

Dr. Malcom was a member of the Advisory Council of the Carnegie Forum on Education the the Economy and served on the Carnegie Forum's Task Force on Teaching as a Profession. She serves on the Education Advisory Council of the Carnegie Corporation of New York and as a member of the board of the National Center on Education and the Economy. From 1984-1986 she was Chair of the National Science Foundation Committee on Equal Opportunities in Science and Technology. In 1987 she was appointed to the Federal Wide Task Force on Women, Minorities and the Handicapped in Science and Technology. Dr. Malcom has served on numerous boards, including the education advisory committee of the National Urban League. She has been nationally recognized for her efforts, and those of the Office, to improve the education of minority young people, girls and young women, by involving community organizations and parents in education reform. In 1987, Dr. Malcom was recognized as one of five honored by the National Council of Negro Women (NCNW)/Frito-Lay "Salute to Black Women Who Make it Happen".

January 1989

Thank you for the opportunity to provide testimony at the hearings of the Government Activities and Transportation Subcommittee of the House Committee on Government Operations. I am Shirley M. Malcom, Program Head of the Office of Opportunities in Science (OOS) of the American Association for the Advancement of Science (AAAS). The Office seeks to increase the participation and enhance the status of women, minorities and people with disabilities in science, engineering and related fields.

I am here today testifying as an individual who has been involved in various efforts to increase minority participation in science for 14 years -- almost the entirety of my professional career.

I applaud the Subcommittee's attention to issues related to increasing the diversity of the workforce of The Smithsonian Institution. As a research institution as well as the repository of much of our history and our culture, the diversity of the Smithsonian's workforce relates not only to questions of fairness, justice and access but also to an institutional need (1) to accurately represent the broad perspectives of world view and pluralism which characterize our Nation and our world and (2) to adequately transmit those elements of science, technology, history and culture to the diverse populations which are its audiences.

I come from the community of science and technology where the challenge to diversify the workforce is perhaps among the greatest. But I believe that what I have to say about the opportunities in these fields may be generalized to other areas where minorities are more numerous.

As you evaluate the diversity of the current workforce of The Smithsonian Institution you must look at five interrelated issues:

- (1) Recruitment - Are appropriate activities being undertaken to make minority persons aware of The Smithsonian Institution and opportunities for employment there?
- (2) Retention - What activities are undertaken to ensure that once hired the minority employees will be retained? Are programs in place to acquaint employees with the formal and informal rules and values, to address the isolation which such personnel often face?
- (3) Advancement - To what extent do minorities appear among top management? Are there real opportunities for advancement and are routes of upward mobility clearly laid out?

- (4) Environment - Is there an environment of support for minorities? Is there leadership from senior management and intolerance of intolerance?
- (5) Programming - Is there outreach into minority communities? Are minority professionals given real opportunities to contribute to the development of programs including those which may portray the diversity of experiences within our country?

The pipeline for producing new minority scholars has narrowed over the past decade. The small numbers mean that virtually every institution seeking to hire, especially at the highest degree levels, is in a zero sum game. For the most part The Smithsonian (or other similar institutions which hire from the graduate degree level) gains a Black, Hispanic or American Indian scholar only at the expense of another institution. Whether an institution can attract a highly prized minority scholar to its faculty/staff depends on a number of issues, including:

- (1) the prestige of the institution
- (2) the "ardor" of its pursuit
- (3) the salary and working conditions it offers

- (4) the colleagues available to the scholar from her/his discipline, from complementary disciplines from their own racial group
- (5) the opportunities to pursue activities of interest and importance
- (6) institutional climate and commitment, and opportunities for upward mobility

Institutions, especially those which are interested in the science specialties do not look to the production of new Ph.D's as a source of minority talent because the numbers simply are not there.

The tables enclosed as attachment 1 tell a rather discouraging story. But statistics from many of the fields of interest to the Smithsonian are especially dismal. Of the 46 Ph.Ds awarded in astronomy in 1987, 1 was awarded to a Black U.S. citizens. Of the 54 doctorates in astrophysics awarded in the same year, 1 Asian citizen and 1 Black citizen constituted the full extent of minority representation. Only 52 Hispanic citizens, 11 American Indian and 45 Black citizens received doctorates of the 3,824 total awarded in the biological sciences in this same year. And there are hundreds of employers if not thousands who say they are looking for this handful of people.

What then is an appropriate institutional response to these realities, and what are institutional responsibilities with

regard to minority hiring? Some institutions compute availability measures and compare their current workforce figures to them. The extent of their affirmative action activity is often the effort put into justifying a failure to hire. To whom were position descriptions sent, as opposed to who was called and contacted personally. Other institutions put together esoteric combinations of disciplines, and if minority candidates appear where the combination does not match exactly, applications are dismissed. At the same time all too many non-minorities who are "just too good a find to let go" have their mismatch or imperfect fit to the job description overlooked. Some institutions look for qualifications from minority candidates that they do not demand from majority candidates. One indicator of commitment to diversify is to determine the presence and status of under-utilized groups who are not as scarce as American Indians, Blacks and Hispanics. For example, how are women and Asian American scientists treated within the system?

I believe that an institution can either bemoan the pool or do something to change it. If you cannot hire away, grow your own. There is often a misunderstanding of cultures. For example, many prestige organizations say, "we should not have to recruit; people should want to come to us because we are high prestige". Or, "we already know all the good people". At the same time the minority scholar might say "there's no need to apply; I don't have a chance of being hired, I'm not in the loop; it's wired."

Or, "they're not serious, they just want to say they interviewed a minority". There must be exposure to have minority scholars feel that they have access to the loop; there must be exposure on the institution's side -- to improve attitudes and raise expectations about minority scholars' contributions.

There are examples of Talent Development Activities that have been undertaken/are being undertaken by institutions which are concerned about the talent pool now and in the future. These include the following:

- (1) Develop internships and research opportunity positions for undergraduates, particularly at the sophomore level and continuing through to graduation and graduate school.
- (2) Work to develop partnerships with HBCU's and institutions serving significant numbers of Hispanics and Native Americans in the fields which The Smithsonian utilizes.
- (3) Establish scholarly exchanges to get faculty from these institutions and their students to The Smithsonian and vice versa.

- (4) Offer Ph.D level employment to ABD's (persons completing all but the dissertation) and along with this, afford them opportunities to complete their research/credentialling process at The Smithsonian.
- (5) Establish loan forgiveness programs for particularly promising prospects.
- (6) Connect to the Federal Wide Task Force on Women, Minorities and the Handicapped in Science and Technology to seek government-wide solutions in science and technology. While these are not the only fields in which The Smithsonian Institution hires, the challenges of diversifying the Institution's workforce will probably be hardest here.
- (7) Build access for the long term by sharpening outreach efforts to minority communities.
- (8) Develop dialogue with major minority-focused scholars programs such as the Ford Foundation's pre- and post-doctoral fellows.
- (9) Seek out minority talent even when there is no position to be filled, such as by establishing relationships with minority caucuses of the professional societies, minority professional groups, minority institutions.

- (10) Allow all SI scholars the option/opportunity to make education and outreach a part of their regular job assignment (don't require it; but allow it, fund it and reward it if they do). A Nobel Laureate whom I know left one research oriented institution to go to a state university where he had an opportunity to work on a topic of real importance to him: education and the process by which the next generation of scientists is produced. Education and outreach must command a larger share of all of our time and attention.
- (11) Develop an explainers program for minority undergraduate and high school students, who are trained to do demonstrations, take students on tours i.e. serve a docents role.

Retention of Minorities

Why do minority professionals move on? Salary is one reason but not the only reason. Other issues that are mentioned relate to living and working conditions such as distance from a minority population center, failure to find a supportive work environment (ranging from hostility to indifference), or to be given meaningful work; limited opportunity for advancement. These myriad factors can perhaps be summarized as social and professional isolation. The Smithsonian Institution has a clear advantage over many potential employers of minority professionals

since it enjoys considerable prestige and location in a major urban center in which one can find significant communities of all major minority groups.

But along with prestige and access to social outlets, minority scholars must be welcomed, made to feel like colleagues not the token or minority hires; the formal and informal rules need to be shared with them. They must be given access to the information loop and included in the main business of the Institution.

Orientation, to the Institution, to other institutions and to the area, assistance in relocating, opportunity to interact with others intellectually and socially -- such attention to the integration of these professionals into The Smithsonian community and the larger community can make the difference between finding a professional home and living in professional isolation.

Recommendations

- (1) Evaluate the existing orientation and employment assistance services. Ask minority professionals to assist in this activity.

- (2) Establish a program to provide access to the top management in small group sessions during the first six months of transition to the Institution, such as in breakfast or brown bag sessions.
- (3) Make sure that funds are available to minority scholars to attend their professional meetings including those of their minority oriented professional groups. Remember that they can become some of the best recruiters that the Institution can have.

Advancement of Minorities

The commitment of the institution to affirmative action must begin at the top and be reflected in the hiring of top as well as middle level managers. Programs such as White House Fellows offer models for how leadership can be developed and access provided to the up and coming.

Providing opportunities for advancement is an issue of importance to minorities at every level of the institution, not just those in the upper grades.

The Smithsonian is like many other agencies and departments in Washington. There is a large minority workforce because it is located in an urban center with a large minority population. But

these minorities tend to be overrepresented in the lower grades and underrepresented in the upper grades. Staff development programs must be widely available -- not only for the message that this sends about equity but also for the rewards they provide for loyalty and the improved performance that can flow from the investment.

Again, programs for advancement are important at all levels, but they are not interchangeable. Movement at the low end of the grade scale does not substitute for attention to the upper end. Action is needed across the board. The message from top management toward advancement of minorities must be clear -- "do as I say and do as I do."

Environment

I have been impressed by the commitment of the Secretary to equity issues. The actions to date deserve the Subcommittee's recognition and support. I believe that the Subcommittee appreciates that institutions like The Smithsonian are in many ways also like universities. In academia all too often efforts to achieve workforce diversity which emanate from top leadership are not uniformly applauded or valued by those deep within the departmental structures. The responses of different components of the institution are often uneven. Some do a better job of inclusion. Others cannot see how the mandates could possibly

apply to them. I am sorry to say that in universities it is all too often the science based programs which are the last to come along; although traditionalist movements now threaten efforts toward diversity within the arts, literature and history. Those elements of the system which serve gatekeeper functions such as search committees, are designed to designate those deserving to be hired; they need directives to include diversity as a positive screening factor. The committees themselves must reflect the race/ethnic and gender diversity which they must seek to produce in the workforce. And if intolerance is found and grievances proven, responses from management must be swift and decisive.

Programming

I have been impressed by efforts within The Smithsonian to include programming that is sensitive to the pluralism and diversity that is America. But, again, that response is uneven. Some parts do a better job than others.

While The Smithsonian belongs to the Nation it lives in Washington, D.C., a city whose residents are overwhelmingly minority. But the general minority attendance at museums (as opposed to school groups), does not, for the most part, reflect this diversity. When a special minority focused exhibit is in place, attendance improves. But the outreach into the community needs specific attention by all segments of the SI. Attention

that includes bringing community groups to the museum, developing programs to use minority college students as explainers, or high school students as junior explainers; to develop "portable" museum programs which can go out to malls, church basements and community centers even as efforts are made to bring the communities to the museums.

Summary

I believe that in spite of the rather limited pool of scholars among minorities The Smithsonian Institution can compete effectively for this talent. Pool size does not remove the institution's responsibility to contribute to the talent pool from which it has drawn; in fact it heightens the responsibility to increase the numbers.

But getting minority scholars to The Smithsonian Institution is just the beginning. These scholars must be retained and, as with all minorities in its workforce, given real opportunity for advancement.

The environment must be supportive of a diverse workforce at all levels and of diversity in programming. As the repository of our art, our history and our culture, to do anything less is beneath the Institution's important mission.

1937 DOCTORATES, U.S. UNIVERSITIES

	MALES		FEMALES		TOTAL	
	<u>All</u>	<u>Citizens</u>	<u>All</u>	<u>Citizens</u>	<u>All</u>	<u>Citizens</u>
Total	20,908	13,514	11,370	9,349	32,278	22,863
Total Science	14,662	8,829	5,541	4,380	20,203	13,209
Mathematics	615	280	125	65	740	345
Computer Science	385	193	65	50	450	243
Physics & Astronomy	1,116	633	120	65	1,236	698
Chemistry	1,568	1,081	406	295	1,974	1,376
Earth, Atmospheric & Marine Science	513	341	114	83	627	424
Engineering	3,474	1,406	242	149	3,716	1,555
Biological Science	2,474	1,902	1,350	1,069	3,824	2,971
Health Science	329	205	477	391	806	596
Agricultural Science	919	520	193	131	1,112	651
Social Science	1,823	1,030	797	625	2,620	1,655
Psychology	1,446	1,238	1,652	1,457	3,098	2,695
Non-science	6,211	4,665	5,803	4,949	12,014	9,614

1987 DOCTORATES, U.S. UNIVERSITIES
(citizens only)

	<u>Male</u>	<u>Female</u>	<u>Total</u>
All degrees	367	173	540
All science	331	128	459
Mathematics	14	4	18
Computer Science	6	4	10
Physics & Astronomy	16	2	18
Chemistry	36	13	49
Earth, Atmospheric & Marine Science	8	1	9
Engineering	124	11	135
Biological Science	61	45	106
Health Science	11	8	19
Agricultural Science	16	4	20
Social Science	25	12	37
Psychology	14	24	38
Non-science	36	44	80

1987 DOCTORATES, U.S. UNIVERSITIES
(citizens only)

	<u>Male</u>	<u>Female</u>	<u>Total</u>
All degrees	63	53	116
All science	33	23	56
Mathematics	-	-	-
Computer Science	2	1	3
Physics & Astronomy	1	-	1
Chemistry	4	2	6
Earth, Atmospheric & Marine Science	-	-	-
Engineering	8	-	8
Biological Science	7	4	11
Health Science	1	2	3
Agricultural Science	2	-	2
Social Science	4	2	6
Psychology	4	12	16
Non-science	30	30	60

1987 DOCTORATES, U.S. UNIVERSITIES
(citizens only)

	<u>Male</u>	<u>Female</u>	<u>Total</u>
All degrees	317	448	765
All science	122	133	255
Mathematics	8	2	10
Computer science	1	1	2
Physics & Astronomy	4	1	5 ←
Chemistry	9	2	11
Earth, Atmospheric & Marine Science	-	1	1
Engineering	11	1	12
Biological Science	23	22	45
Health Science	7	18	25
Agricultural Science	5	3	8
Social Science	24	25	49
Psychology	30	57	87
Non-science	193	315	508

1987 DOCTORATES, U.S. UNIVERSITIES

(citizens only)

	<u>Male</u>	<u>Female</u>	<u>Total</u>
All degrees	332	286	618
All science	179	133	312
Mathematics	7	2	9
Computer Science	4	0	4
Physics & Astronomy	6	2	8
Chemistry	27	13	40
Earth, Atmospheric & Marine Science	3	1	4
Engineering	21	3	24
Biological Science	33	19	52
Health Science	3	8	11
Agricultural Science	9	5	14
Social Science	66	80	146
Psychology	31	61	92
Non-science	153	154	307

Mrs. COLLINS. Mr. West.

STATEMENT OF W. RICHARD WEST, JR., MEMBER, CULTURAL EQUITY SUBCOMMITTEE OF THE SMITHSONIAN INSTITUTION'S CULTURAL EDUCATION COMMITTEE

Mr. WEST. Thank you, Madam Chairwoman, Mr. Chairman and members of the subcommittee.

My name is Rick West and I am appearing here this morning in my capacity as a member of the Cultural Equity Subcommittee of the Smithsonian Institution's Cultural Education Committee.

You have invited me to comment on the "underrepresentation of minorities on the Smithsonian's boards, councils, committees, senior level management, curatorial and research positions," and I am pleased to respond to your request at this time.

I believe that members of the subcommittee and its staff already may be aware of the Cultural Equity Subcommittee's interest in the very questions which you have asked me to address, so I will not provide here a detailed background of the subcommittee itself.

For purposes of this oral testimony, let me say simply that in January 1987, the subcommittee forwarded to the Secretary a memorandum describing, based upon information generated by the Institution itself, our deep concern about the serious lack of minorities in senior program, policymaking, and management positions.

Before turning to a consideration of the Institution's response to the subcommittee's memorandum, I would like to emphasize what to us is a very important point. Specifically, what the Cultural Equity Subcommittee is focused on concerns a primarily qualitative rather than quantitative problem.

In other words, while numbers of minorities within the Institution are by no means unimportant, our principal concern is the location of those minorities within the management structure of the Smithsonian. Numbers of minorities alone will not solve the institutional problems raised in the subcommittee's memorandum to the Secretary.

The solution will occur ultimately only when minorities occupy positions in the ranks of senior management at the Smithsonian. At that time minorities will be positioned to influence policy and program decisions which can broaden and enrich the focus of the institution so that it can honor its mandate to "increase and diffuse knowledge."

In response to the Cultural Equity Subcommittee's memorandum and on his own initiative, the Secretary has taken a number of formal steps to address concerns raised in the memorandum. I am certain that in his testimony later today the Secretary will share a number of those initiatives with this subcommittee.

All of these formal initiatives are important, and the subcommittee commends the Institution for having undertaken them. The Secretary would be the first to concede, however, that formal initiatives are at best but half the calculus for effecting real change with respect to the hiring of minorities in senior positions at the Smithsonian.

The critical second phase is that the various formal initiatives be honored in practice. This is precisely the extremely important and

pivotal phase of the process in which the Smithsonian now finds itself. The second phase will determine in short whether real change is occurring at the Institution.

In candor, this is the ultimate bottom line which matters to the Cultural Equity Subcommittee, giving full credit to the good faith reflected in the formal initiatives of the past several months, some hard questions must continue to be asked of the Smithsonian in order to ensure that any initiatives undertaken by the Institution indeed do produce change.

In the formal version of my testimony submitted for the record, I have attempted to outline a number of the more important questions which come to my mind. In that testimony I also have reiterated one of the recommendations which was made in our subcommittee's memorandum to the Secretary and which warrants at least brief mention in my oral presentation; namely, that the Secretary establish an Assistant Secretary for cultural diversity to address a number of the concerns your subcommittee is focusing on now.

The Secretary has not responded formally to that recommendation of our subcommittee although we have had informal discussions. It would be appropriate, in my mind, to determine the Institution's current thinking on the proposal or what measures alternatively can be put in place to ensure, in light of the Smithsonian's highly decentralized nature, that the matters I have discussed here today and in my formal submission to the subcommittee can be addressed and monitored effectively and expeditiously.

I would like to thank you again, Madam Chairwoman, for this opportunity to present testimony today concerning a matter of high importance to this Nation's, in our view, greatest cultural institution.

I would be happy to respond to any questions you or members of the subcommittee may have.

[The prepared statement of Mr. West follows:]

TESTIMONY OF W. RICHARD WEST, JR. BEFORE THE
GOVERNMENT ACTIVITIES AND TRANSPORTATION
SUBCOMMITTEE OF THE COMMITTEE ON GOVERNMENT OPERATIONS

Thank you, Madame Chairwoman and members of the Subcommittee. My name is Rick West, and I am appearing here this morning in my capacity as a member of the Cultural Equity Subcommittee of the Smithsonian Institution's Cultural Education Committee. You have invited me to comment on the "underrepresentation of minorities on the Smithsonian's boards, councils, committees, senior level management, curatorial and research positions." I am pleased to respond to your request at this time.

Let me preface my comments with a description of the Cultural Equity Subcommittee and its particular concerns. Specifically, the Cultural Education Committee formed the Subcommittee in the fall of 1987 for the purpose, among others, of exploring the very matters you have asked me to address. In the course of doing so the Subcommittee analyzed significant amounts of data and information generated by the Institution, and met with relevant members of the Institution's staff, including the Assistant Secretary for Administration, the Director of the Office of Personnel Administration, and the Director of the Office of Equal Opportunity. What we found as a result of this undertaking was a situation at the Institution which deeply concerned us: at senior program, policy-making, and management levels, minorities had virtually no representation.

In response to these findings, the Subcommittee developed, and the Cultural Education Committee subsequently ratified, a memorandum to the Secretary, which memorandum has been reviewed by your Subcommittee's staff. To summarize briefly, the memorandum made the following points. First, it described the results of our analysis of the information and data provided by the Institution to the Cultural Equity Subcommittee. Second, it indicated what, in our view, were the results of the lack of minority staff in senior positions - namely, that the Institution's mandate to diffuse knowledge "is interpreted narrowly with little or no focus on diverse cultural contributions and perspectives which have a significant impact on the development and evolution of culture and history." Finally, we offered a number of recommendations which I shall address in greater detail below.

Before turning to a discussion of the Institution's response to the Subcommittee's memorandum, I would like to emphasize by way of elaboration a point I summarized a moment ago. Specifically, what the Cultural Equity Subcommittee is focused on concerns a primarily qualitative rather than quantitative consideration. In other words, while numbers of minorities within the Institution are by no means unimportant, our

principal concern is the location of those minorities within the management structure of the Smithsonian. Numbers of minorities alone will not solve the institutional problems raised in the Subcommittee's memorandum to the Secretary. The solution will occur ultimately only when minorities occupy positions in the ranks of senior management at the Smithsonian. At that time minorities will be positioned to influence policy and program decisions, which can broaden and enrich the focus of the Institution so that truly it can honor its mandate to "increase and diffuse knowledge".

Following the Secretary's receipt of the Subcommittee's memorandum, he met with the Subcommittee to reiterate his firm commitment to address as promptly as possible the problems addressed in the memorandum. Consistent with that commitment, a number of initiatives have commenced within the past 12 months, and your Subcommittee is aware of many of them. As recommended by our Subcommittee, the Secretary has moved to effect the reform, although it is not complete at the present time, of the membership of the various search committees in the Institution to reflect accurately "the full diversity of the national population, which is approximately 50 percent minority" The Smithsonian has established the "quick-hire" and "step-up 90" programs for the explicit purpose of employing additional minority candidates in key positions on an expedited basis. The Secretary has signaled by formal memorandum to senior management that its success in addressing minority hiring issues in senior program and policy positions will be an important measure of any bureau's effectiveness.

All of these are extremely important formal initiatives on the Secretary and the Smithsonian's part, and the Subcommittee commends the Institution for having undertaken them. The Secretary would be the first to concede, however, that formal initiatives are at best but half the calculus for effecting real change with respect to the hiring of minorities in senior positions at the Smithsonian. The critical second phase is that the various formal initiatives be honored in practice, and this is precisely the extremely important and pivotal phase of the process in which, in our view, the Smithsonian now finds itself. The second phase will determine, in short, whether real change is occurring at the Institution.

In candor, this is the ultimate bottom line which matters to the Cultural Equity Subcommittee and the Cultural Education Committee. Recognizing the formal initiatives undertaken by the Secretary and without at all intending to question his personal good faith, which is unimpeachable, some hard questions must continue to be asked of the Smithsonian in order to ensure that any initiatives undertaken by the Institution do produce change. For your Subcommittee's information, and hopefully as a guide for your continuing discussion with the Institution regarding its progress on these matters, I have developed a list of questions,

which are set forth as follows:

1. Will sustained hiring of minorities at senior management levels and related needed changes in policy and program areas occur unless minorities become Assistant Secretaries, museum directors, and bureau directors?

2. During the current Secretary's tenure, how many openings have occurred for Assistant Secretary and museum director positions, and have any of these openings been filled by minorities?

3. The OEO report generated concerning gains in minority hiring attributes much of the progress made to the Secretary's personal initiatives. What specific steps are being taken, however, to ensure that bureau and program directors can be held accountable for the effectiveness of their hiring of minorities in senior-level administrative and professional positions?

4. More specifically, what are the Institution's employment goals with respect to minority hiring in senior positions in each museum and program, and when might the Smithsonian be in a position to submit a report concerning its progress?

5. A great deal has been said about the progress made with respect to hiring at the Museum of American History, but what, specifically, has been accomplished at the Smithsonian's art museums and the Museum of Natural History?

6. What has been the specific response of the Institution's management to the report from the Smithsonian Latino Working Committee? Furthermore, what efforts are being made and what specific steps have been taken to recruit more Hispanic, Native American, and Asian-American senior-level professional and administrative staff?

7. Are (or were, if the position has been filled) minority candidates being considered for the position of Director of the National Museum of American Art?

8. The Hirshhorn Museum arguably could make significant advances in the nation's awareness of contemporary minority artists by developing a two- to three-year plan to exhibit blacks, Native Americans, Asian-Americans, and Hispanics? At the present time do any minorities hold positions on the professional staff of the Hirshhorn?

9. How many minorities hold senior administrative and professional positions at Smithsonian Magazine and at Smithsonian Press? Does either the Magazine or the Press have any minority editors?

10. Is it the case that any of the hires made under the

"quick hire system" already were employees of the Institution, and, if so, are the hires reported really an accurate indication of the program's success?

11. Does any risk exist that reliance on the "quick hire system" inadvertently will encourage bureau directors not to look for and not to hire qualified minorities through the regular hiring process?

12. How many museum boards and commissions does the Institution have, and what kind of representation, as measured by ethnic group, do minorities have on these bodies?

Without knowing the answers to many of these questions, which are not intended merely to be rhetorical, my own estimate is that the responses will show rather specific formal initiatives, some progress, but a great deal of distance still to be covered - and this brings me to my final point. In its memorandum to the Secretary concerning the issues I have discussed, the Cultural Equity Subcommittee offered as its primary recommendation that an Assistant Secretary for Cultural Diversity be hired to address these and related issues. The precise title which the person would hold is not important, but his or her function is. The Secretary has not formally responded to the recommendation, but in discussions between the Subcommittee and him, he has indicated an honest skepticism about the concept.

I think that it is fair to ask the Secretary what his current thinking is regarding the recommendation. Depending upon the response, an appropriate follow-up inquiry to the Secretary would be how, in the absence of such a position and given the Smithsonian Institution's highly de-centralized character, can progress concerning minority hiring at senior levels be initiated, coordinated, and monitored to ensure that it truly is effected?

I wish to express my gratitude again for your invitation to testify this morning concerning what, in the opinion of the Smithsonian Cultural Education Committee, are matters of high importance to this nation's greatest cultural institution. At this time I will be happy to answer any questions you or other members of the Subcommittee may have.

Mrs. COLLINS. Thank you very much.

I yield to the chairman.

Mr. CONYERS. Thank you very much, but since Secretary Adams is here, my questions which may flow to Dr. Malcom and Mr. West can wait, I want to hear from the Secretary first.

Mrs. COLLINS. Why don't we ask him to come at this time, then, Mr. Chairman.

Mr. CONYERS. I think that might be better.

Mrs. COLLINS. Mr. Secretary, would you mind coming at this time, please?

STATEMENT OF ROBERT McCORMICK ADAMS, SECRETARY, SMITHSONIAN INSTITUTION, ACCOMPANIED BY DEAN W. ANDERSON, UNDER SECRETARY; TOM L. FREUDENHEIM, ASSISTANT SECRETARY FOR MUSEUMS; ROBERT S. HOFFMANN, ASSISTANT SECRETARY FOR RESEARCH; JOHN F. JAMESON II, ASSISTANT SECRETARY FOR ADMINISTRATION; THOMAS LOVEJOY, ASSISTANT SECRETARY FOR EXTERNAL AFFAIRS; RALPH RINZLER, ASSISTANT SECRETARY FOR PUBLIC SERVICE; AND WILL DOUGLAS, DIRECTOR, OFFICE OF EQUAL OPPORTUNITY

Mr. ADAMS. I have a brief oral statement to make that differs from the formal statement that I submitted and that I hope will be made a part of the record.

Mrs. COLLINS. It will be made a part of the record as will all statements, Mr. Secretary.

Mr. ADAMS. My formal statement addresses matters of a specific largely quantitative or descriptive character. I should instead like to use the few minutes available for an oral presentation to put forward several more general propositions on which I hope we might be able to reach a considerable level of agreement at the outset.

Within the areas that are especially relevant to the subcommittee's present set of concerns, Smithsonian policy should be and, I believe, increasingly is based on the following general principles.

One, given its international importance as a unique cluster of museums and research centers, the central location of many of its public facilities in the National Capital and its universalistic mandate, the Smithsonian should provide leadership in both the personification and the representation of American multicultural diversity and pluralism. It does not do so. It cannot shirk the challenge to do so.

Two, staff composition, advisory board composition, exhibit subject matter and sensitivity and balance and effectiveness of educational and outreach efforts are in one sense all linked together. Improvements in any one area will affect the others, and we need to give attention to all these areas, but it seems indisputable that staff composition is the most decisive area, best able to assure that gains are permanent and not transitory.

Three, accordingly, it is a major responsibility of Smithsonian management at every level to identify minority candidates for upper level professional and administrative positions within the Institution whenever these positions are open. There are some areas in which at times this may not be possible, but our own experience indicates that it is usually possible.

Institutional efforts to attain this goal will continue to include collaborative programs with the historically black colleges and universities, focused use of opportunities within our fellowship programs and so on, and must be further intensified.

Four, enhancing Smithsonian staff diversity is a positive criterion in making a final selection among candidates for a position, but I want to stress that it has not been and will not be a substitute for other qualifications. The Smithsonian approach does not involve protected minority quotas but an expanded aggressive search for all fully qualified candidates.

Five, the Smithsonian in fulfillment of its charter has a complex, highly specialized and dispersed mission. Management is necessarily decentralized. Individual units operate with a wide latitude of discretion and day-to-day autonomy. It is my strong personal belief that the Smithsonian can most effectively pursue its many goals with a collegial, not an autocratic or centralized style of senior management.

This is presently in place with the consequence that the seeming hierarchy of formal titles does not accurately portray the relative significance of policymaking voices. The effective management team includes the Secretary, the Under Secretary, the Treasurer, the Assistant Secretaries, the Deputy Assistant Secretaries, and the bureau and major office directors.

Six, but while this collegiality is an important quality to be retained, it does not mean that there cannot also be overriding goals that the Institution as a whole must pursue. Greater staff diversity and more adequate representation of American multicultural pluralism are among these overriding goals.

Seven, full attainment of these goals will require stronger minority representation not only on the professional staff but in the Smithsonian senior management.

Eight, and finally, while internal organization may not be a direct concern of the subcommittee, some lessons emerge from our efforts to address the subcommittee's questions.

Pursuit of the above-mentioned goals as well as other management objectives increasingly appears to require more effective communication and articulation among the Smithsonian's highly diverse, decentralized bureaus, offices and programs. Better resource and program coordination is one pressing need. A more integrated approach to human resource management also needs to be developed, as does the consolidation of our presently fragmented educational and outreach efforts.

Thank you, Madam Chairwoman.

[The prepared statement of Mr. Adams follows:]

S T A T E M E N T

BY

ROBERT McCORMICK ADAMS

SECRETARY

SMITHSONIAN INSTITUTION

BEFORE THE

SUBCOMMITTEE ON GOVERNMENT ACTIVITIES AND TRANSPORTATION

COMMITTEE ON GOVERNMENT OPERATIONS

U. S. HOUSE OF REPRESENTATIVES

WASHINGTON, D.C.

APRIL 19, 1989

Good morning, Madam Chairwoman and Members of the Subcommittee.

This is a welcome opportunity to discuss with you the Smithsonian's minority employment practices, as well as its programming, and how these functions reinforce and extend the Institution's historic mandate for the "increase and diffusion of knowledge."

The Smithsonian staff has been slow to address itself fully and squarely to the universality of this mandate, but I believe it is fair to report that there has been considerable progress toward the goal of cultural diversity among its members. Exact comparisons between September 1984 - when I became Secretary - and the present are not possible because the older data include only categories for minority and non-minority male and female permanent employees, whereas we now include all employees and also maintain racial and ethnic group categories.

Nonetheless, some useful comparisons still can be drawn. Since taking office I have been determined to push forward the commitment of the Institution's Board of Regents to increase both the quality and diversity of the professional staff. The "Equal Opportunity and Affirmative Action Summary" presented to the Regents at their meeting shortly after I became Secretary indicated that of 631 full-time professional employees (those in research and curatorial positions) at the Institution during Fiscal Year 1984, 31 - or 4.9% - were minority males and 24 - or 3.8% - were minority females.

In a comparable report for Fiscal Year 1988, the number of full-time, as well as part-time, professionals had increased to

773 of which 42 (5.4%) were minority males and 47 (6.1%) were minority females. Almost 24% of the increase of 142 between the two fiscal years, or 34 professional positions, were minority hires. The overall number of minority professionals increased from 55 to 89 (almost 62%) during that four year period. During the same period the number of female professionals, both minority and non-minority, increased from 162 to 230 (42%).

Mid-way through Fiscal Year 1989, the Smithsonian has 734 people in research and curatorial positions. While the numbers of minority males and females remain the same as they were for Fiscal Year 1988, the percentages are 6% each because of a 5% decrease in the total number of people in the professional category.

The total Smithsonian staff in the senior level, professional, and administrative categories currently numbers 1381 in a total institutional population of 6176. Of the 1381, 434 or 31% are women; 178 or 13% are minorities (92 minority women and 86 minority men).

A statistical basis for analyzing the senior level category does not exist. However, by using executive directories issued in November, 1983 and July, 1988, analysis of the senior staff, which includes executives at the Institution level, as well as bureau and office directors, is possible. Of a total of 70 in 1983, there were 5 minority males and 1 minority female, or 8.6%. In 1988, from a total of 80, 11.3% are minority - 4 males and 5 females.

Among what was known in 1983 as the Executive Committee there were no females and only one minority male, who retired in July, 1987. Currently there are three female members of my Management Committee, one of whom is a minority.

While we can note some -- admittedly fairly slow and modest -- progress, we are fully aware that we must persist in our efforts if the Smithsonian is to assume the position of leadership that it should hold in this respect. Accompanying my testimony are a series of exhibits taken from the justification for our Fiscal Year 1990 budget request which is currently pending before Congress. Although these exhibits address other issues as well, they are dominated by a series of objectives related not only to improvements in Smithsonian staffing patterns, but also to program initiatives for reaching culturally diverse audiences.

These objectives reflect our understanding that staffing and programming are inseparable in creating environments which enfranchise communities that have not been traditional museum audiences and which allow researchers and administrators from those communities to perceive museums as hospitable places of employment as they make career choices among organizations competing for their talents. A professional staff that is culturally and ethnically diverse is likely to be sensitive to a range of viewpoints and, thus, enhance the scope and depth of the Smithsonian programs.

Previous efforts aimed at diversifying the composition of the Smithsonian staff have been substantially slowed by the

Institution's relatively low turnover, particularly in the research and curatorial areas, and by the complexities and delays inherent in the Federal personnel system. However, a recent confluence of unusually favorable circumstances has enabled us to undertake a special initiative to recruit individuals from a wide variety of culturally significant minority groups that either had not been represented or had been under-represented in the Institution's work force.

As a result, 17 well-qualified candidates have been appointed in the last nine months under competitive merit procedures to 10 bureaus and offices. These new employees represent an important cadre of ethnically and culturally diverse staff within the Institution. The presence of this cadre will, we hope, stimulate the interest of others in Smithsonian employment and affect the context and presentation of the Institution's programs and exhibitions.

To complement this initiative, which is known as the "Quick Hire" program, the Institution also plans to offer a professional development program for current junior Smithsonian staff. Under this program, which we call "Step Up '90," bureaus and offices will identify staffing needs at the professional levels in areas which are under-represented by minorities and women. The Institution will advertise approved positions as competitive "upward mobility" opportunities for Smithsonian staff.

Successful candidates will enter a career track position at a lower grade than the targeted senior professional level. The bureau or office will receive the full personnel compensation

allotment for the eventual targeted grade. The difference in salary levels is expected to cover the costs of technical training or formal education. For example, in the case of a Grade 7 position (\$25,000) targeted eventually for Grade 11 (\$38,000), \$13,000 will be available for training or formal education in the first year. As the trainee advances, the training funds will decrease. If our Fiscal Year 1990 funding request is approved, the Institution will initiate "Step Up '90" with a total of ten targeted positions, five at Grade 11 and five at Grade 12.

Our efforts with respect to exhibitions and other public programs are moving forward on a number of fronts. I have provided for the Subcommittee copies of a brochure we have just published in English and Spanish, Latino Resources at the Smithsonian, which describes programs and collections in our various bureaus that relate to Hispanic and Latin American matters. Furthermore, we believe the Columbus Quincentenary offers an extraordinary opportunity to illuminate the diversity and achievements of Hispanic and Latin American cultures, and have recently forwarded to all Members of Congress information on the activities we are planning for that occasion. Finally, I have appointed an internal Latino Working Group to advise me on a number of issues; just last week I received a thoughtful and comprehensive report; I expect we will shortly find ways to implement many of its recommendations.

The proposed National Museum of the American Indian, for which we hope to receive final approval of an enabling agreement

with authorities in New York from our Board of Regents within the next few days, represents another opportunity to heighten public understanding of the rich heritage of a significant contemporary community. Incorporated into our plans for it are provisions for advanced training for American Indians in the study, curation, and exhibition of their own cultural materials and in establishing museums and similar institutions of their own.

Indian programs also are important components of existing Smithsonian museums. As an example, only last week the National Museum of American History opened an exhibit exploring three generations of family life among the Hidatsa people of North Dakota.

With respect to African-American programming at the Institution, we have made available to the Subcommittee a recent report that acknowledges the complexities and competing interests in these matters, as well as the opportunities. Although the report was completed before the introduction in this Congress of legislation to create a National African-American Museum, it has some bearing on the matter. We look forward to participating in discussions of the proposed legislation, and to advancing plans for enhanced Smithsonian programming that shares some of its objectives.

Meanwhile, the Smithsonian's Resident Associate Program has organized an African-American Studies program that includes lectures, performances, and a tour of the work of 20th century African-American architects in Washington, D.C. In addition, a number of related exhibitions, such as those described in the

Calendar that has been forwarded to the Subcommittee, are in progress. Among the most significant of these is Duke Ellington: American Music which opened earlier this month at the National Museum of American History. Celebrating the ninetieth anniversary of the birth of Duke Ellington, the exhibit also is the first of what we hope will be many opportunities to showcase the extraordinary Ellington collection that was acquired with the timely and direct assistance of the Congress.

Turning to the issue of Smithsonian boards and commissions, I note that the Board of Regents, which consists of seventeen members, makes policy for and sets the course of the Institution. The Chief Justice of the United States and the Vice President are ex officio members of the Board; the other fifteen Regents are chosen by the Congress through the processes delineated in 20 U.S.C.43. Two vacancies currently exist; of the remaining thirteen current members, one is an Asian-American, two are women, and two are African-Americans.

Other boards and commissions exist to provide assistance to the Board of Regents in fulfillment of its responsibilities for the Smithsonian. These bodies advise on individual museums, and also encourage acquisitions and financial support.

Most of these boards and commissions are appointed by the Board of Regents. In recent years, at the behest of the Regents, emphasis has been given to diversifying ethnic, cultural, professional, and geographical representation in order to maintain and increase the effectiveness of these bodies. Members serve without compensation; thus, their willingness to serve and

to utilize personal resources in doing so is a significant element in the structure of the units in which they participate.

Since January, 1988 there have been 45 appointments or reappointments to various boards, commissions and visiting committees. Of these, Asians, Blacks, and Hispanics have been appointed to six (13%) and women have been appointed to ten (22%). The greatest change has been in the National Museum of American Art Commission. A Black male, a Black female, and an Hispanic male have joined the eighteen-member commission, which now includes nine women. To maintain and extend progress such as this, all of the advisory groups are actively seeking individuals who can help to broaden the outlook of our museums and other programs.

In closing, Madam Chairwoman, I would express my personal appreciation for your interest in the Smithsonian Institution, and your concern to improve the diversity of its staff and programs. I would also like to offer personal assurances of my commitment to enhance minority representation on the staff, illuminate the history and achievements of minority communities in our public activities, and provide universality of access to all who want to share in those activities.

EXHIBIT 1

SMITHSONIAN INSTITUTION

Statement of Purpose

The Smithsonian Institution was created by Act of Congress in 1846 to carry out the terms of the will of James Smithson of England, who bequeathed his entire estate in 1826 to the United States of America "to found at Washington, under the name of Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men."

Joseph Henry, the first Secretary, in his efforts to give direction to activities of the fledgling Institution, commented on Smithson's will in his annual report for 1864:

"He evidently did not intend by these precise terms to found a library or a mere museum for the diffusion of popular information to a limited community, but a cosmopolitan establishment, to increase the sum of human knowledge and to diffuse this to every part of the civilized world. No other interpretation of the will is either in accordance with the terms employed or with the character and habits of the founder. The increase of human knowledge, by which we must understand additions to its sum, would be of little value without its diffusion, and to limit the latter to one city, or even to one country, would be an invidious restriction of the term Men."

Over the course of its 142-year history, and under the direction of succeeding Secretaries, the Institution has evolved into an eminent research center and the world's largest museum complex. In service to all mankind, its activities span the globe and are devoted to research, museology, and public education in the arts, sciences, and history.

The Smithsonian is a unique establishment which is both publicly supported and privately endowed, and whose governance is vested in an independent Board of Regents composed of federal officials, members of Congress, and private citizens. Donations from both the public and private sector increase its collections, and continuing additions to its trust funds expand and nourish the Institution's usefulness. Appropriations by Congress provide federal support for the Smithsonian's far-reaching services to the public. Annually hundreds of thousands of service hours are provided to the Institution by dedicated volunteers.

The Smithsonian conducts a wide range of programs in carrying out its broad goal of increasing and diffusing knowledge. One of its basic commitments is the conduct of original research in many fields. Another is the selective acquisition, management, care, exhibition, and security of collections that are also among the primary objects of its research. The Institution's holdings are a trust responsibility and serve as important assets for future generations. Related responsibilities include the maintenance of its buildings, facilities, and natural areas in Washington and other locations around the world.

In seeking to study and understand subjects of world importance, the Smithsonian participates in joint ventures with other organizations in the United States and on every continent. Fundamental data are assembled for use by planners and research workers in other organizations, both government and private, national and international in scope. Scientific, historical and art studies, which enhance human knowledge of the natural and cultural worlds and contribute to societal growth, are major endeavors. The results of the Institution's varied activities are disseminated to racially, ethnically, culturally, and economically diverse audiences through exhibitions, publications and other public media programs.

Most important to fulfilling the basic purpose of its founding benefactor, the Institution places the highest priority on achieving quality in the conduct of its activities while making the most effective use of available resources.

EXHIBIT 2

SMITHSONIAN INSTITUTION

Goals of the Institution

The Institution seeks to achieve its basic mission to increase and diffuse knowledge in the following ways:

- By pursuing research, collections management, exhibitions, publications, and other program activities devoted to helping explain -- for a wide range of audiences, and through the use of a wide range of media -- the present state of understanding of diverse fields of the arts and sciences as well as related problems or issues of contemporary importance.
- By giving special emphasis to exhibitions and other programs that will increase participation by culturally diverse communities, minorities, handicapped persons, senior citizens, and other specialized groups.
- By providing research, curatorial, and professional leadership and expertise of the highest quality, through emphasis on excellence of the staff and through maintaining and improving technical assistance, fellowship programs, equipment, and facilities.
- By promoting joint research, collections management, museum education, exhibition, and other interpretative programs with other domestic and foreign academic, research, and museum enterprises through a sharing of knowledge, expertise, exhibitions, collections, facilities and other resources.
- For the sake of future generations of scholars and visitors, by careful attention to the acquisition, care and preservation of collections and institutional facilities that house them, especially as related to protection, inventory, storage, building maintenance, equipping activities, and renovation of exhibit and other public areas.

- By dedicating research, exhibition, publication and other programmatic efforts to the long-term need for conservation and improvement of our natural and human resources, and drawing attention to the special responsibility each generation has to its successors.
- By maintaining management, administrative, and support services to meet program needs, by fostering strong internal financial and other management information systems and controls, by periodic assessments of current programs and support activities and related operating practices and procedures, and by orderly planning for new and renovated facilities for purposes of conducting research, collections management, education, and public related programs.

EXHIBIT 3

SMITHSONIAN INSTITUTION

Areas of EmphasisA. Management Priorities.

- Endeavor to maintain effective communications between central and bureau management, encourage Institution-wide communications channels to permit new ideas for program and operating improvements to surface from all staff, and expand cooperative program efforts among bureaus with common interests.
- Continue efforts to improve staff quality, with particular emphasis on equal employment and affirmative action initiatives, by providing new opportunities for cross training among various offices, encouraging completion of high school education and/or advanced degrees, and supporting special training conducted by the bureaus and offices of the Institution.
- Critically evaluate all programs and support activities for purposes of discontinuing those that have outlived their usefulness or divesting them to other Institutions, improving the quality of program products and delivery of services, and redirecting resources to more important efforts. Elevate management's use of information on spending and resource distribution patterns to facilitate analysis of relative resource needs.

B. Research and Research Support; Collection and Non-Collection Based.

- Enhance the Institution's overall scholarly environment by providing opportunities for scholarship through a variety of internal competitive programs, and encouragement in seeking outside support and joint programs, appointments, and cooperative efforts with other institutions.
- Increase bureau flexibility and responsibility for development efforts directed at museum and research initiatives in art, history and science areas.

- Provide for orderly planning and commitments for research instrumentation and facility development (STRI plan, SAO Whipple base camp, MMT conversion, submillimeter telescope).
- Fortify and balance biological and biodiversity research and associated technical support, especially among taxonomy, systematics, molecular biology, species propagation and other environmental areas of investigation.
- Recognize and promote generic museum issues as appropriate areas of academic pursuit and research, including, but not limited to, definitions of museum learning, advanced techniques in collection management, conservation, evaluation tools and experimentation in exhibition techniques, and the history and philosophy of museums.

C. Museum Management and Public Services:

- Continue to strengthen the physical care and management of collections, and related automated information systems for research and accountability;
- Produce and reinterpret exhibitions so that they appeal, enfranchise, and are understood by the broadest possible audience.
- Re-examine and change the exhibition process so that a team approach is implemented, systems of approval are streamlined and costs of exhibition development and production are reduced.
- Enhance visitor experiences and services based on researched demographics and needs.
- Examine and improve the balance of public programs as they relate to minorities, particularly Blacks, American Indians and peoples of Hispanic, Near Eastern and Far Eastern origins.
- Promote greater public understanding of other cultures, especially through the Columbus Quincentenary program, in order to provide a long term and lasting foundation for encouraging international cooperation and scholarly ex-

change with Latin America. Other areas of particular Institutional interest include the pursuit of international cultural understanding with the Near and Far East and the Soviet Union.

D. Facilities.

- Correct the backlog of deferred building maintenance and strengthen preventive maintenance programs. Accelerate renovation of exhibition space, especially with regard to opportunities for refurbishment of exhibitions in the NMNH. Continue with initial equipping of the Museum Support Center.
- Examine and pursue orderly scheduling and development of major renovations and new construction projects; develop an in-house facilities planning capability and review process that will translate Institutional program objectives into a long range plan for major new facility needs, priorities, phasing and their costs, including the impact on annual operating expenses.

E. Administration.

- In order to successfully accomplish institutional program goals, alleviate operating and funding deficiencies in protection and plant services, safety and environmental programs and accounting, personnel and procurement activities.
- Investigate the costs of providing various services through contract arrangements, rather than through in-house channels and continue to undertake other appropriate management improvements studies.

F. General Development.

- Continue to examine and consider various realistic ways to increase basic trust resources of the Institution, including a general capital campaign, cultivation of donors, international markets, alternative investments, and expanded use of volunteers where appropriate.
- Examine and continue to pursue new product development, new auxiliary enterprise opportunities, and opportunities for collaboration that may exist among core revenue-producing programs.



Calendar of Exhibitions

SMITHSONIAN INSTITUTION
OFFICE OF PUBLIC AFFAIRS
WASHINGTON, D.C. 20560

TELEPHONE: (202) 357-2627

April 1989

This calendar is issued quarterly to provide information currently available for listing. The time frame includes all future openings of major exhibitions and permanent halls that have been scheduled up to publication date. New exhibits scheduled after the date of publication for this calendar will be announced in upcoming news releases and/or the next Calendar of Exhibitions.

Dates and titles of exhibitions are subject to change. Before publication, information should be confirmed with the public information offices of the individual museums listed on Page 20, or with the Smithsonian's Office of Public Affairs.

The calendar covers openings at Smithsonian museums and galleries as well as traveling exhibits and other selected events. It does not include lectures, receptions, films or performances and generally does not list continuing exhibits already in place.

Filming and taking pictures in the exhibitions

REMINDER TO JOURNALISTS: YOU MUST HAVE PERMISSION FROM THE PUBLIC AFFAIRS STAFF AT THE SMITHSONIAN TO FILM OR PHOTOGRAPH IN OUR EXHIBITIONS. Please call the Public Affairs Officer or the central Office of Public Affairs (see list on Page 20).

Smithsonian hours

Three Smithsonian museums will have extended hours during the summer months, June 16 through Labor Day, Sept. 4. The National Museum of American History, National Museum of Natural History and the National 'Air and Space Museum will be open 9:30 a.m. to 7:30 p.m. Other Smithsonian museums both on and off the Mall will remain open from 10 a.m. to 5:30 p.m. The Anacostia Museum, located at 1901 Fort Place, S.E. is open daily from 10 a.m. to 5 p.m.

The Castle, undergoing renovation, is closed to the public at this time. Also, the Freer Gallery of Art has closed for a three-year period for construction and renovation, which will provide underground access between the Freer and Sackler.

The Enid A. Haupt Garden, located atop the Smithsonian's underground museum, research and education complex--S. Dillon Ripley Center, the International Gallery, the National Museum of African Art and the Arthur M. Sackler Gallery--will open at 7 a.m. and close at 5:45 p.m.

At the National Zoological Park, hours will be from 9 a.m. to 4:30 p.m. for the zoo buildings and 8 a.m. to 6 p.m. for the zoo grounds.

Barney Studio House has guided visits at 11 a.m. and 1 p.m. each Wednesday and Thursday and at 1 p.m. on the second and fourth Sundays of each month. Reservations are required; call (202) 357-1311.

The Cooper-Hewitt Museum in New York City has special hours and charges a small admission fee. Hours are: Tuesday, 10 a.m. to 9 p.m.; Wednesday through Saturday, 10 a.m. to 5 p.m.; Sunday, noon to 5 p.m. Closed Mondays. General admission is \$3; senior citizens and students over age 12 pay \$1.50. Free admission on Tuesdays from 5 to 9 p.m. is made possible by a grant from Mobil.

The Smithsonian's Washington, D.C., museums and galleries, as well as the zoo are open daily, except Dec. 25. Admission is free.

APRIL 1989

ON WATCH: BENTON AND THE U.S. NAVY

These 15 World War II drawings and paintings by Thomas Hart Benton commemorate the 100th anniversary of his birth. Rarely seen since they were commissioned by Abbott Laboratories in 1943 and 1944, they are on loan from the Navy Art Collection of the Naval Historical Center in Washington, D.C. These works capture the compressed space and dark intensity of a submarine as well as the contrasting expansive space and bustling atmosphere of a ship-building yard. **National Museum of American Art.** April 1-April 30.

THE SEASONED EYE II

Approximately 50 photographs are on display, showing the work of men and women over the age of 50. The exhibit was organized by Modern Maturity magazine, a publication of the American Association of Retired Persons. Each photograph interprets the association's motto: "To serve, not to be served." **National Museum of American History.** April 1-May 31.

DUKE ELLINGTON: AMERICAN MUSIC

This exhibition commemorates Duke Ellington's career and musical legacy and is part of a monthlong celebration of the 90th anniversary of Ellington's birth. The exhibit includes original compositions, awards, posters from some of Ellington's world tours, a bandstand and a portrait painted by his granddaughter. **National Museum of American History.** Opens April 4.

GOLD OF AFRICA: JEWELRY AND ORNAMENTS FROM
GHANA, COTE D'IVOIRE, MALI AND SENEGAL

West African goldsmith arts are featured in this major exhibition of finely executed gold ornaments and jewelry. This dazzling array was organized by the Barbier-Mueller Museum, Geneva, and is circulated under the auspices of the American Federation of Arts. The exhibition marks the first time this material will be shown in the United States. **National Museum of African Art.** April 5-Aug. 28.

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APRIL 1989

THE CEREMONIAL COURT

This permanent exhibition, patterned after early White House architecture, re-creates the front entrance hall of the White House as it looked during the Theodore Roosevelt administration. Included are a number of original elements from the White House, some of which are on display for the first time since their acquisition in 1948. Six gallery spaces serve as the setting for some of the more recent first ladies' gowns, presidential objects, period jewelry, porcelain, glassware, pottery, silver and White House china. Made possible by a generous grant from Sears, Roebuck and Co., the exhibition includes the mantelpiece from which Franklin Delano Roosevelt delivered his fireside chats; a gold piano--the 100,000th Steinway produced--presented to the White House in 1903; portraits of several presidents and first ladies; and 18th-century furniture from the executive residence of George and Martha Washington, who never lived in the White House. National Museum of American History. Opens April 6.

THE BOAT SHOW: FANTASTIC VESSELS, FICTIONAL VOYAGES

Created by 16 contemporary American artists, these 18 three-dimensional objects vary widely in size, shape, medium and technique. Conventional boundaries that separate crafts from fine art have been breached in these works. The recently acquired "ships" of John Roloff; Joey Kirkpatrick and Flora Mace's blown-glass and wood constructions; a new glass "boat" by Jay Musler; Larry Kirkland's multi-oared, suspended "Soul boat"; and a remarkable 28-foot-long installation by Michael Shaughnessy that is made of hay woven onto a warp of twine, arranged on a hull-like wooden framework--are some of the works included in this show. The artists in this exhibition have drawn upon this legacy of maritime imagery and symbolism. Renwick Gallery. April 7-Aug. 6.

BOUND TO VARY: BILLY BUDD, SAILOR

On the final page of Herman Melville's manuscript of Billy Budd, Sailor, the author noted: "End of Book/April 19th, 1891." Melville probably made revisions until his death that September and, over the years, many incomplete and inaccurate versions of his working draft were published. In 1962, the University of Chicago produced the first accurate transcription and it is this text that has been handset on handmade paper in a book published by Benjamin and Deborah Alterman of Married Mettle Press. For this limited edition, 16 members of the Guild of Book Workers have designed and crafted unique bindings. The exquisite examples of fine craftsmanship are made of leather with gold tooling, multi-colored leather onlays, cast paper, inlaid wood, precious metals, vitreous enamels and a specially cut emerald. This exhibition was organized by the Guild of Book Workers. Renwick Gallery. April 7-Aug. 6.

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APRIL 1989

REINSTALLATION OF DAGUERRE MONUMENT

To commemorate the 150th anniversary of photography, the Jonathan Scott Harley sculpture of Louis Jacques Mande Daguerre, the French pioneer of photography, will be reinstalled as a joint project of the National Portrait Gallery and the National Museum of American Art. Seventh Street side of National Portrait Gallery and National Museum of American Art. April 10.

HIDATSA INDIAN FAMILY, 1840-1920

This exhibition chronicles the transformation of American society through the experiences of three members of a Hidatsa Indian family. The memories of Buffalo Bird Woman's family reveal how individual North American Indians coped with radical change without surrendering to it. National Museum of American History. April 12-Sept. 30.

ISAMU NOGUCHI PORTRAIT SCULPTURE

Isamu Noguchi, a Japanese-American artist known for his large abstract sculptures, created more than 100 portraits of famous Americans between 1924 and 1950; most were done in the early '30s. The works have seldom been exhibited since their execution. Noguchi's likenesses of photographer Berenice Abbott, inventor R. Buckminster Fuller, composer George Gershwin, dancer Martha Graham, artist Fernand Leger, stateswoman Clare Boothe Luce, author Thornton Wilder and others are among the 30 portraits in this exhibition. National Portrait Gallery. April 15-Aug. 20.

TIMUR AND THE PRINCELY VISION:
PERSIAN ART AND CULTURE IN THE FIFTEENTH CENTURY

The art and architecture created in the 15th century during the dynasty of the legendary warlord Timur, known in the West as Tamerlane, are considered among the most outstanding achievements of Persian culture. These creative efforts brilliantly served the dynasty's political and cultural goals and established a technical and aesthetic standard in the arts of the Islamic world for centuries to come. Fifty institutions in Asia, Europe, the Middle East and the United States have loaned 160 paintings, works in metal, ceramics, examples of calligraphy, jade and wood carvings and textiles for this major exhibition. Following its showing in Washington, D.C., the exhibition will travel to the Los Angeles County Museum of Art (Aug. 13-Nov. 5). Arthur M. Sackler Gallery. April 16-July 6.

AMERICAN TELEVISION: FROM THE FAIR TO THE FAMILY, 1939-1989

When television was introduced at the New York World's Fair in 1939, it was touted as the symbol of the future. This exhibition follows television's entrenchment in American culture and includes a variety of television receivers, souvenirs from the World's Fair, a neon store-front sign and artifacts from early television classics--"Lassie," "Star Trek" and "Gunsmoke." National Museum of American History. April 19-April 1990.

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APRIL 1989

SOUNDING FORMS: AFRICAN MUSICAL INSTRUMENTS

Some 170 African stringed instruments, bells, gongs, thumb pianos, whistles, horns and drums are featured in this unusual display. The first international exhibition devoted exclusively to the presentation of African musical instruments as sculpture, this show was organized by the American Federation of Arts. **National Museum of African Art.** April 26-June 18.

PHOTOGRAPHY OF INVENTION: AMERICAN PICTURES OF THE 1980s

The non-traditional, contemporary American works in this exhibition celebrate the 150th anniversary of photography. Included are works by 90 artists emphasizing the continued power, versatility and invention of the medium. Usually trained in art other than photography--painting, sculpture, theater and literature--these artists reject the traditions of aesthetic formalism and craft, and their works more often resemble paintings than photographs. A large and increasingly prominent number of young artists, influenced by conceptual art and post-modernism, are creating photographs that challenge traditional photography's claim to "truthfully describing the real world." These photographers critically examine both popular and fine art photography, and then use the camera to shape a photographic reality by creating or arranging objects and environments. **National Museum of American Art.** April 28-Aug. 13.

PHOTOGRAPHS OF AFGHANISTAN

U.S. photographer Luke Powell captured the ancient quality of life embodied in the landscape, people and architecture of Afghanistan in these color dye transfer prints made from a series of photographs taken between 1974 and 1978. This is the first of occasional photographic exhibitions to be held at the Sackler Gallery featuring works by major Asian photographers or works whose images increase understanding of Asia and its peoples. **Arthur M. Sackler Gallery.** April 30-Oct. 31.

HUBBLE SPACE TELESCOPE

A full-scale test model of the Hubble Space Telescope will go on display in the museum's Space Hall. The actual telescope, which will provide astronomers with the ability to see into space a trillion times better than the naked eye can see from Earth, is scheduled for launch aboard a space shuttle in 1990. **National Air and Space Museum.** Opens in April for an indefinite period.

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MAY 1989

AT HOME IN AMERICA: HERITAGE, HOPE AND REALITY

This photo exhibition depicts both old and new groups of Asian immigrants in the U.S.--Japanese Americans, whose first-generation "Issei" began to arrive in the late 19th-century and the Southeast Asian refugees who migrated in large numbers during the Vietnam era and later. The portraits of Japanese Americans were taken by National Geographic photographer Michael Yamashita, and the documentary photos of Southeast Asian immigrants were taken by James Higgins, Joan Ross and Leah Melnick. National Museum of American History. May 1-May 31.

BUSTER SIMPSON "WORKS"

Continuing the museum's site-specific "Works" series, this exhibition will feature a specially commissioned project using the Hirshhorn's circular fountain. Simpson is a socially conscious artist whose work generally alludes to urban ecology and the environment. A brochure with statements by the artist and illustrations of his work will be available. Hirshhorn Museum and Sculpture Garden. May 10-July 23.

"DIRECTIONS"--ERICKA BECKMAN

The "Directions" series of small-scale solo shows continues with the presentation of a mixed-media sound-and-light installation with photographs, highlighting the works of New York filmmaker and sculptor Ericka Beckman. Pursing a general theme of humanity's relationship to technology, Beckman will transform the "Directions" gallery into an environment of optical effects, eccentric sounds and abstract figures in motion. Hirshhorn Museum and Sculpture Garden. May 10-July 23.

BEYOND THE LIMITS: FLIGHT ENTERS THE COMPUTER AGE

A major new gallery will explore the computer revolution in aerospace that has taken astronauts to the moon and the average citizen around the world. Exhibits on air- and space-craft design, testing, manufacture and production, flight simulation and training, flight control, operations and navigation control will be included. Visitors to the gallery will be able to test their skills at designing the wing on a jet airplane, guiding a lunar landing safely to the moon's surface and landing an airplane at a busy airport in New York, using the latest in navigation programs. National Air and Space Museum. May 12-indefinitely.

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MAY 1989

JOHN MUIR'S HIGH SIERRA: A WATERCOLOR DIARY BY TONY FOSTER

On an eight-week hike among the peaks and meadows of the High Sierras in 1986, Cornish artist Tony Foster carried a selection of watercolors, brushes and papers, so that he could permanently capture the spectacular scenes John Muir wrote about. In this exhibition, 28 watercolors of Yosemite and other scenic points reflect Foster's fascination not only with the broad sweep of the landscape but also with the flowers, rocks and animals of the High Sierras. Rotunda Balcony Gallery. National Museum of Natural History. May 12-Aug. 13.

THE REAL McCOY:
AFRO-AMERICAN INVENTION AND INNOVATION, 1619-1930

This exhibition focuses on outstanding black inventors as well as anonymous innovators who, as slaves, craftsmen and workers, made important contributions to the United States. Included will be actual inventions, such as Jan Matzelieger's 'shoe-lasting' machine, which revolutionized shoe production, and Garrett Morgan's safety hood and automatic traffic signal, forerunners of the modern gas mask and traffic stop light. The exhibit will examine such topics as African influences on Colonial technology (agriculture, pharmacology and other areas) and how the slave system stymied technological innovation. Visitors will understand the process of creativity and invention through close-up looks at individual inventors, whether they were successful or not, and through the works of free black inventors--Lewis Temple, James Forten, Norbert Rillieux and others. Artifacts from some of the expositions of the late 19th century, which celebrated this new surge of black inventiveness, will be featured. An interactive video is also planned. Anacostia Museum. May 21-Nov. 5.

THE "EDGEHILL" PORTRAIT OF THOMAS JEFFERSON

The Edgehill portrait of Thomas Jefferson, painted by Gilbert Stuart, is jointly owned by the Thomas Jefferson Memorial Foundation Inc., in Charlottesville, Va., and the National Portrait Gallery. The portrait goes on view alternately at the gallery and the foundation for periods of three years. The portrait once hung at Edgehill, the Virginia residence of one of Jefferson's great-granddaughters. In 1902, it was sold to a distant relative of Jefferson who lived in Scotland, and finally returned to this country in 1927. National Portrait Gallery. May 1989-spring 1992.

-more-

JUNE 1989

CARIBBEAN FESTIVAL ARTS

A lively exhibit of elaborate costumes, music and musical instruments, ritual objects, videotapes and photographs will bring the traditional street festivals of the Caribbean to the International Gallery at the Smithsonian. The exhibition, which will be accompanied by performances and special activities, will focus on three festivals that come from three distinct histories: Jonkonnu, a street masquerade that takes place in Jamaica at Christmastime; Hosay, an Islamic-based festival celebrated in Trinidad and Tobago, Jamaica and other Caribbean islands; and Carnival on the island of Trinidad, celebrated at the beginning of the Christian season of Lent. International Gallery, Smithsonian's S. Dillon Ripley Center. June 3, 1989-Feb. 15, 1990.

AEROPITTURA FUTURISTA: IMAGES OF FLIGHT IN ITALIAN ART (1913-1942)

Italian Futurism, the first modern movement to embrace technology as subject, incorporated imagery inspired by the contemporary invention of the airplane. This exhibition of 73 works on paper and 43 documents will portray how the image of flight in art and poetry, originally symbolic of liberation and imagination, adjusted to the realities of modern technology. National Air and Space Museum. June 16-through fall.

THE ESSENTIAL GOURD:
AFRICAN ART FROM THE OBVIOUS TO THE INGENIOUS

The aesthetic richness and variety of a living tradition is revealed in this exhibit of approximately 100 gourds from Northern Nigeria. Both traditional and modern motifs as well as a number of different decorative techniques are included. National Museum of African Art. June 20, 1989-Jan. 4, 1990.

SESAME STREET

Ernie's rubber duckie and an original Oscar the Grouch puppet and his trash can will be featured in this exhibition, which celebrates "Sesame Street's" 20th television season. National Museum of American History. June 20-August.

JUNE 1989

ROBERT MOSKOWITZ

This will be the first major retrospective for Moskowitz, a contemporary American artist who has developed a distinctive identity among the so-called New Image painters who first emerged in the late 1970s. Beginning a national tour at the Hirshhorn, the exhibition consists of 67 collages, drawings and paintings that reveal how Moskowitz, a New York artist, has pursued a strongly reductive, almost abstract style, seeking to infuse recognizable imagery with emotive content. Such familiar images as corners of rooms, windmills, skyscrapers and smokestacks are made into evocative icons by Moskowitz, whose compositions, often emphatically vertical or horizontal, are developed from bold silhouettes and rich colors. A fully illustrated color catalog will accompany the exhibition. After closing in Washington, D.C., the exhibition travels to the La Jolla Museum of Contemporary Art in California (Oct. 13, 1989-Jan. 7, 1990) and the Museum of Modern Art in New York City (Feb. 9-April 24, 1990). **Hirshhorn Museum and Sculpture Garden. June 21-Sept. 17.**

YANI: THE BRUSH OF INNOCENCE

Born into a family of artists in southern China in 1975, Wang Yani started to paint at the age of 2. She had her first exhibition when she was 4 years old, and by the age of 6, she had produced 4,000 paintings. From her earliest whimsical images of monkeys to her more recent interpretations of people, animals, flowers and landscapes, Yani has won international recognition and acclaim. This exhibition of 69 paintings was organized by the Nelson-Atkins Museum of Art, Kansas City, Mo., with the sponsorship of the Ministry of Culture, People's Republic of China. The national tour of the exhibition and special programs in the Sackler Gallery Learning Center are made possible by United Technologies Corp. **Arthur M. Sackler Gallery. June 25-Oct. 22.**

MEN AND WOMEN: A HISTORY OF COSTUME, GENDER AND POWER (WORKING TITLE)

This major exhibition will look at some of the standards of appearance and behavior for males and females in American culture. **National Museum of American History. June 28-December 1990.**

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JUNE 1989

CHINA BETWEEN THE REVOLUTIONS: THE SYDNEY D. GAMBLE PHOTOGRAPHS, 1917-1927

Presented three years after the rediscovery of the photographic archive of sociologist Sydney D. Gamble, this exhibition of approximately 80 photographs provides a rich historical documentation of China on the brink of the modern era. The photographer first traveled to China with his parents in 1908 and made numerous journeys to that country throughout his life, documenting the changing nation and the traditions of its people. His photographs are part of an important visual record of one of the most turbulent periods in Chinese history. Organized by the China Institute of America with major funding provided by the Henry Luce Foundation, the exhibition opens at the China Institute in America, New York City, June 29-Sept. 9. It will travel nationally through February 1993 under the auspices of the Smithsonian Institution Traveling Exhibition Service (SITES).

ORCHID ILLUSTRATIONS BY REGINA OLSON HUGHES

Botanical illustrations by this scientific illustrator and artist, now in her 90s, will be presented in conjunction with Deaf Way, sponsored by Gallaudet University. National Museum of Natural History. Opens June 30 for an indefinite period.

JULY 1989

THE VIEW FROM SPACE: AMERICAN ASTRONAUT PHOTOGRAPHY, 1962-1972

Coinciding with the 20th anniversary of man's first landing on the moon on July 20, 1969, this exhibition features approximately 80 color and black-and-white photographs taken by American astronauts during the "golden age" of space exploration (1962-1972). Organized and circulated by the Smithsonian Institution Traveling Exhibition Service (SITES), the exhibition opens at the Franklin Institute of Science, Philadelphia, July 1 and continues through Aug. 6.

INSIDE ACTIVE VOLCANOES: KILAUEA AND MOUNT ST. HELENS

The exhibition will capture, through photography and other visual means, the power and beauty of eruptions on Mount St. Helens and Kilauea volcanoes. More importantly, it will explain some of the many scientific breakthroughs that are enabling scientists to understand--and at times even predict--the behavior of volcanoes. Focusing on the many contributions of the U.S. Geological Survey's Cascades and Hawaiian volcano observatories--two of the world's premier volcano research stations--the exhibition will reveal the inner workings of these fire mountains. Included will be specimens of volcanic products, actual instruments used to monitor volcanoes and numerous photographic murals. Interactive computer displays will enable viewers to "call up" on a video display locations of some of the thousands of earthquakes originated by activity inside Mount St. Helens and Kilauea. This Smithsonian Institution Traveling Exhibition Service (SITES) exhibition will open at the Thomas M. Evans Gallery in the National Museum of Natural History. July 6-Sept. 24.

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JULY 1989

REFLECTIONS ON APOLLO 11

This art exhibition--in the Pioneers of Flight gallery--will consist of approximately 30 paintings, drawings and prints that reflect artists' interpretations of the 1969 launch, landing on the moon and recovery of the Apollo 11 spacecraft. **National Air and Space Museum. Opens July 15 for an indefinite period.**

AUGUST 1989

DIRECTIONS--KEITH SONNIER, NEON

The museum's "Directions" series continues with a selection of neon sculpture from the past two decades by New York artist Keith Sonnier. Sonnier has earned an international reputation for his mixed-media sculpture and installations. His neon wall reliefs, which sometimes incorporate aluminum, glass and mirrors, use artificial light as an active component of an abstract composition to alter space and deepen the work's associative powers. Works from his Ba-O-Ba, Pictogram and other series, often evoking exotic or traditional cultures, will be included. **Hirshhorn Museum and Sculpture Garden. Aug. 2-Oct. 29.**

HOUSTON CONWILL "WORKS"

The museum's latest site-specific "WORKS" project will be a specially commissioned project by Houston Conwill, an artist from New York whose work frequently echoes themes and historical events of black America. Playing off the circular form of the museum's fountain, Conwill will build a low-lying structure, with relief elements and passageways, to ring its edge. The work will allude to a giant timepiece, paying homage to Benjamin Bannkeker, a black engineer and scientist from the period of the American Revolution. **Hirshhorn Museum and Sculpture Garden. Aug. 2-Oct. 29.**

VIEWS OF ROME: WATERCOLORS AND DRAWINGS FROM THE VATICAN LIBRARY

More than 80 drawings from the Thomas Ashby collection of the Vatican Library will be on view in this exhibition. Ashby (1874-1931) was an eminent classicist and a former director of the British Academy in Rome. This collection exhibits the architecture and landscape of Rome, including works by such artists as Claude Lorrain, Jakob Philip Hackert, Carlo Labruzzi, Richard Wilson, Elizabeth Simon Percy, Jean Grandjean and Israel Silvestre. The works range from the 16th to the 19th centuries and focus attention on the physical changes of the ancient monuments of Rome and the Campagna over the years, as well as the changing view points of the artists. Organized by the **Smithsonian Institution Traveling Exhibition Service (SITES). Cooper-Hewitt Museum. Aug. 8-Oct. 29.**

AUGUST 1989

PORTRAITS AND PROSPECTS: BRITISH/IRISH DRAWINGS AND
WATERCOLORS FROM THE ULSTER MUSEUM, BELFAST

Comprised of 91 works on paper by 77 British and Irish artists from the renowned collections of the Ulster Museum, Ireland, this exhibition explores 300 years of British/Irish Art (17th through 20th centuries). The works are on view in the United States for the first time. Organized and circulated by the Smithsonian Institution Traveling Exhibition Service (SITES) the tour begins at Telfair Academy of Arts and Sciences, Savannah, Ga., Aug. 26-Oct. 8. It will travel nationally under SITES' auspices to 11 cities through September 1992.

EUROPEAN SHAWLS

European shawls, made of different fabrics and worn by women in the 19th century, will be displayed. National Museum of American History. Opens in August; date to be announced. Closes in October.

SEPTEMBER 1989

THE FROST COLLECTION OF AMERICAN ABSTRACT ART

Approximately 85 paintings, drawings, collages and sculpture--drawn from the collection given to the museum in 1986 by Patricia and Phillip Frost--will be on view in this show. The works were created by members of the American Abstract Artists group, which was formed in 1937 to promote the cause of abstraction in an art world thronged with regionalism and social realist work. Among the artists included in the exhibition are young Americans (Gertrude and Balcomb Greene, Carl Holty and Ad Reinhardt), recent emigres (Ilya Bolotowsky, Werner Drewes and John Sennhauser) and European masters (Josef Albers and Lazlo Moholy-Nagy). Their art represents a broad-ranging modernism sparked by merging cubist, constructivist and Bauhaus concepts of style and social function. The exhibition, catalog and interactive video program (interviews with artists) will examine the philosophical and visual implications of the choices made by members of this pioneering artists' organization. National Museum of American Art. Sept. 8-Feb. 11, 1990.

TRAINING THE HAND AND EYE: AMERICAN DRAWINGS FROM THE COOPER-HEWITT MUSEUM

This exhibition of 75 sketches, exploratory drawings and works in progress by 34 American artists opened at the Cooper-Hewitt Museum in January. It represents the first time a survey of the museum's American drawings has toured nationally. The exhibition next opens at the Terra Museum of American Art, Chicago, on Sept. 9 and continues through Nov. 5. It will be circulated through October 1990 by the Smithsonian Institution Traveling Exhibition Service (SITES).

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SEPTEMBER 1989

CARRIER WAR IN THE PACIFIC

Located in the museum's Sea-Air Operations gallery, this exhibition will highlight six principal carrier battles of World War II: Coral Sea, Midway, Eastern Solomons, Santa Cruz Islands, Philippine Sea and Leyte Gulf. Included will be models, maps, photographs and films--including six minutes of original news reel footage narrated by Lowell Thomas. **National Air and Space Museum. Opens Sept. 14 for an indefinite period.**

**THE AUSTRIAN SECESSIONISTS: PRINTS, DRAWINGS AND WATERCOLORS
FROM THE COLLECTION OF THE NEUE GALERIE DER STADT, LINZ**

Seventy-six works from this prominent collection were selected for a North American tour. Among the artists represented are Gustav Klimt, Egon Schiele and Oskar Kokoschka. Circulated by the Smithsonian Institution Traveling Exhibition Service (SITES), the exhibition opens at the Memphis Brooks Museum of Art, Memphis, Tenn., Sept. 16-Dec. 17.

BUDDHIST ART FROM SOUTH ASIA (working title)

The changing imagery of Buddhism will be presented in this exhibition of more than 100 objects on loan from the Los Angeles County Museum of Art. Sculpture, mandalas (circular paintings incorporating divinities and sacred symbols), tantras (religious texts), ritual objects and regalia present, in visual terms, a history of the evolution of Buddhism in India, the forces that influenced it, and how it matured and changed as it spread into Tibet and Nepal. **Arthur M. Sackler Gallery. Sept. 24, 1989-March 1990 (tentative).**

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SEPTEMBER 1989

MASTERWORKS OF LOUIS COMFORT TIFFANY

This exhibition, made possible through the generous support of Tiffany & Co., presents a select group of 65 of Louis Comfort Tiffany's finest works. Among the objects--unsurpassed in the quality of their design, choice of materials and craftsmanship--are paintings; stained-glass windows; lead-glass lamps, chandeliers and lanterns; mosaic wall decorations; art glass vases; enamelware; ceramics and jewelry. Fascinated with the lustrous surfaces of excavated ancient glass and inspired by the brilliance of Byzantine mosaics and medieval church windows, Tiffany began to experiment with glass making. Eventually highly successful, he patented his Favrite hand-crafted glass. When his stained-glass windows, Favrite glass vases and iridescent mosaic decorations were shown at the 1893 Columbian World's Fair in Chicago, Tiffany won immediate national and international fame as an artist. Subsequently, this exhibition will travel to the National Academy of Design in New York. Renwick Gallery. Sept. 29-March 4, 1990

DRAWINGS BY UTAGAWA KUNIYOSHI FROM THE RIJKSMUSEUM VOOR VOLKENKUNDE, LEIDEN

Utagawa Kuniyoshi (1797-1871) emerged as a master Japanese color-print designer about 1815. This exhibition of approximately 75 drawings and woodcuts, drawn from the vast collections of the Rijksmuseum voor Volkenkunde (Museum of Ethnology), in Leiden, the Netherlands, is the first comprehensive presentation in the United States of the drawings of the artist. To travel nationally under the auspices of the Smithsonian Institution Traveling Exhibition Service (SITES) through 1991, the exhibition will open at the Museum of Fine Arts, Springfield, Mass., on Sept. 30 and continue through Nov. 12.

OCTOBER 1989

STITCHED FROM THE SOUL: SLAVE TEXTILES IN THE ANTE-BELLUM SOUTH

Approximately 30 quilts and five related pieces of furniture will be included in this exhibition, which presents the skill, creativity and imagination of African-Americans and documents their contributions to American folk art. The majority of these pieced and appliqued quilts, woven coverlets and embroidered counterpanes--made by both men and women before 1865--have never been exhibited to the public. It is estimated that less than 300 quilts were created by African-Americans during the pre-Civil War years, and these examples from the Southern plantation economy are from various geographical areas--the Sea Islands and the upland and lowland areas of the Old South. This exhibition was organized by the Museum of American Folk Art in New York City and is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts. Renwick Gallery. Oct. 6-Jan 1, 1990.

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OCTOBER 1989

FRANCIS BACON

Coinciding with the 80th birthday of British painter Francis Bacon (b. 1909), this exhibition will mark the first time in 25 years that an overview of his far-reaching achievements will be presented in the United States. Approximately 60 works will be included, from his daring figure studies of the 1940s to very recent, vigorously inventive works. The exhibition will be accompanied by a fully illustrated catalog. After closing in Washington, D.C., the exhibition will travel to the Los Angeles County Museum of Art (Feb. 5-April 22, 1990) and the Museum of Modern Art, New York City (May 23-Sept. 4, 1990). Hirshhorn Museum and Sculpture Garden. Oct. 12-Jan. 7, 1990.

PORTRAIT OF THE LAW

Distinguished judges, scholars and courtroom lawyers from the early years of the republic to the late 20th century will be featured in this exhibition. Included will be 45 portraits and several courtroom genre paintings of Chief Justices of the U.S. Supreme Court John Marshall and Earl Warren, U.S. Supreme Court Justices Oliver Wendell Holmes and Louis Brandeis, lawyer Clarence Darrow and statesman Daniel Webster. Featured artists include Gilbert Stuart, Eastman Johnson, John Singer Sargent and Gardner Cox. This exhibition is one of three at the gallery celebrating the bicentennial of the U.S. Constitution. National Portrait Gallery. Oct. 13-Jan. 15, 1990.

ICONS: IDEALS AND POWER IN THE ART OF AFRICA

A panoramic, yet selective survey of African art, this exhibition will focus on five fundamental and recurrent themes: the male and female couple, the woman-and-child, the forceful male (with weapon), the rider (of horses and other animals) and the outsider/stranger. These icons are both universal in world art and culturally specific in form and meaning in many parts of Africa. National Museum of African Art. Oct. 25-Sept. 3, 1990.

TO COLOR AMERICA: THE PORTRAITS OF WINOLD REISS

German-born artist Winold Reiss, who came to America in 1913, was fascinated by America's racial diversity. Seen through European eyes, the blacks, Asians, Mexicans and Indians he painted, mostly in the '20s and '30s, take on a special quality, combining a fascination with non-European Americans and a modernist's sense of color. This exhibition will include Reiss' American portraits, his German folk portraits and some of his modern art deco designs. National Portrait Gallery. Oct. 27-April 1, 1990.

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NOVEMBER 1989

ALONG THE GANGES: PHOTOGRAPHS BY RAGHUBIR SINGH

Fifty dye-transfer images by this acclaimed photographer are the subject of this exhibition, celebrating life, ceremony and landscape on India's sacred Ganges River--from its source in the Himalayas to its delta at the Bay of Bengal. The photographs reveal the place of the Ganges in the daily life of India, as well as the ritual and symbolic importance of the river. **Arthur M. Sackler Gallery.** Opens in November 1989; date to be announced. Closes April 1990.

DECEMBER 1989

THE FIRST EGYPTIANS

More than 130 artifacts--many on view for the first time in the United States--will be shown in this exhibition. It will be the first major show to focus on ancient Egypt during the period 3700-3200 B.C. The exhibition will examine the civilization and culture of Egypt as it was before the pharaohs with tomb artifacts including pottery, bone bracelets and rings, shells and slate plates on display. The exhibition also demonstrates how pre-dynastic culture evolved into the well-known, sophisticated Egyptian civilization that lasted 3,000 years. Among the pieces of pottery in the exhibit is a painted, rolled-rim jar, one of the oldest and largest pieces of its kind from pre-dynastic Egypt. The pot is decorated with a boat, birds and antelopes--all part of the everyday life of the first Egyptians. Organized by the McKissick Museum of the University of South Carolina and the university's Earth Science and Resources Institute, the exhibition is supported by a grant from the National Endowment for the Humanities. **National Museum of Natural History.** Opens in December; date to be announced. Continues through April 1, 1990.

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1990

JANUARY 1990

WINGS OF PARADISE

Moth illustrations by Dr. John Cody, a Kansas psychiatrist. Rotunda Balcony Gallery. National Museum of Natural History. Jan. 15, 1990-June 1, 1990.

FEBRUARY 1990

CULTURE AND COMMENTARY: AN EIGHTIES PERSPECTIVE

This exhibition will focus on 15 artists whose work reflects society's changes during the 1980s. Diverse works by Laurie Anderson, Francesco Clemente, Katharina Fritsch, Jenny Holzer, Jeff Koons, Yasumasa Mokimura, Julian Schnabel and Cindy Sherman, among others, will encompass such issues as originality vs. appropriation, the infallibility of technology and the social dimensions of art. Hirshhorn Museum and Sculpture Garden. Feb. 8, 1990-May 6, 1990.

MARCH 1990

IRVING PENN: THE MASTER IMAGES

Irving Penn is one of the most internationally celebrated American photographers of the post World War II era. In a joint exhibition, the National Portrait Gallery and the National Museum of American Art will honor Penn's gift of 120 photographs to the two Smithsonian museums. Penn personally selected these photographs, the best and most representative images of his evolution as an artist. National Portrait Gallery and National Museum of American Art. March 30, 1990-Aug. 5, 1990.

MAY 1990

P.H. POLK: THE MAN AND HIS WORK

Prentice Herman Polk's camera captured the many faces of his people--from the lowly to celebrated African-Americans. Polk was a keen observer of Delta country life in rural Macon County, Ala., and of life in metropolitan centers like Atlanta. This exhibition will include formal and informal portraits of the Polk family, many never before shown publicly; Farm Security Administration genre portraits of elderly, rural blacks living in the 1920s and '30s; and his commercial portraits of children who made pilgrimages to honor the vision and work of Tuskegee's founder, Dr. Booker T. Washington. Evidence of Polk's ability as a photojournalist can be seen in the exhibition in such photographs as the one of Dr. Martin Luther King Jr., and one of a sit-in demonstration, as well as photos of ordinary people from Lowndes County, Ala., who marched to Selma in 1965 for the cause of voting rights. Anacostia Museum. May 6, 1990-Dec. 30, 1990.

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JUNE 1990

GORILLA: STRUGGLE FOR SURVIVAL IN THE VIRUNGAS

Color photographs of gorillas taken in Uganda by photographer Nick Nicholas. Rotunda Balcony Gallery. National Museum of Natural History. June 17, 1990-Aug. 12, 1990.

1991

OCTOBER 1991

TO ACHIEVE THESE RIGHTS: THE BLACK STRUGGLE FOR EQUAL RIGHTS
IN THE DISTRICT OF COLUMBIA 1791-1991 (WORKING TITLE)

In commemoration of the bicentennial of the District of Columbia, this exhibition will examine from a legal history perspective, the struggle by African-Americans to secure equal rights in the nation's capital. It will examine in detail how the laws of Congress and the District of Columbia have affected blacks and how they have sought to change the laws. Anacostia Museum. Opens Oct. 1, 1990; closing date to be determined.

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SMITHSONIAN PUBLIC INFORMATION OFFICES

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National Portrait Gallery

Sue Ann Kendall
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National Museum of American Art

Renwick Gallery
Barney Studio House
Margery Byers
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National Museum of American History

Susan Foster
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National Air and Space Museum

Rita Cipalla
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Hirshhorn Museum and Sculpture Garden

Sidney Lawrence
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National Museum of African Art

Janice Kaplan
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Arthur M. Sackler Gallery

Freer Gallery of Art
Susan Bliss
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Anacostia Museum

Johnnie Douthis
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Arthur Lindo
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Harvard-Smithsonian Center for Astrophysics

Cambridge, Mass.
James Cornell
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National Zoological Park

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David Maxfield
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-more-

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National Portrait Gallery
Eighth and F Streets N.W.

National Museum of American Art
Eighth and G Streets N.W.

National Museum of Natural History
10th Street and Constitution Avenue N.W.

Renwick Gallery
17th Street and Pennsylvania Avenue N.W.

Barney Studio House
2306 Massachusetts Ave. N.W.

National Air and Space Museum
Sixth Street and Independence Avenue S.W.

National Museum of American History
14th Street and Constitution Avenue N.W.

National Museum of African Art
950 Independence Ave. S.W.

Freer Gallery of Art
12th Street and Jefferson Drive S.W.

Hirshhorn Museum and Sculpture Garden
Independence Avenue at Seventh Street S.W.

Arthur M. Sackler Gallery
1050 Independence Ave. S.W.

Anacostia Museum
1901 Fort Place S.E. 20020

National Zoological Park
3001 Connecticut Ave. N.W. 20008

Harvard-Smithsonian Center for Astrophysics
60 Garden St.
Cambridge, Mass. 02138

Cooper-Hewitt Museum
2 East 91st St.
New York, N.Y. 10028

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Mr. CONYERS. Thank you very much.

I am very delighted to meet and welcome Secretary Adams and appreciate his cooperation with the subcommittee, and I am very happy to identify as one who is anxious to work with you and with this great Institution.

Mr. ADAMS. Thank you, sir.

Mr. CONYERS. My dealings with it have been very pleasurable and I want to continue it that way.

We start this part of the hearings on a rather cordial note if I interpret what has been written and said here today. We all agree that we have got a problem and we are going to address it and we are going to move forward with more than all deliberate speed, but the thing that strikes me is that in effect we have two statements from you, Mr. Secretary, the one you submitted in writing and the one which you gave today, both of which I like.

Is there any particular reason for that?

Mr. ADAMS. My first opportunity to speak with the chairwoman and her staff was yesterday afternoon. The statement that was written was prepared in response to earlier questions that had been submitted and so on. I felt as a result of our conversation yesterday afternoon that a personal statement that reflected my own basic principles in going into this was an appropriate addition, and rather than simply abstracting from the earlier statement, I therefore wrote this one up last night.

Mr. CONYERS. All right.

Now, I am interested in the qualitative versus quantitative analysis of this problem. I suppose that is really an interesting dichotomy to make. Here we are trying to get more good people aboard, and we will never get to either one if we don't start moving on it. That is the sort of general impression that I get.

But the thing that hits me right off the bat is the Frederick Douglass. Is this a good time to talk about that?

Mrs. COLLINS. Yes, it is, Mr. Chairman.

Mr. CONYERS. Everybody that I know is walking around in a slight state of shock that this was put on the commercial market. Could you give us your insight on how this situation came to pass?

Mr. ADAMS. Certainly, Mr. Conyers. I certainly concede, as I already have informally to the chairwoman, that we proceeded on this matter without the full consultation that was involved. I think there was more than the apparent record seems to show. The first point I would make is that there were efforts on the part of the Smithsonian to persuade the National Park Service to take over this property. The National Park Service declined to do so.

We were presented with what we understood to be a requirement by the Congress itself that the property be sold and the money be used toward the cost of the new Museum of African Art that now is in the Smithsonian Quadrangle. I was basing my own decision on this matter on an evaluation of the historical importance of the site itself that the chairwoman in her opening statement said was flawed, and apparently there is a statement that I have not yet heard or seen by Mrs. Hutchinson that deals further with this question.

I can't speak, therefore, to the apparent flaws in that record until that statement has been made public, but the information

that was available to me indicated that the only parts of the building that were original, that constituted an original memorial where you could say that this was, in fact, attributable to the time when Frederick Douglass resided in this house, were the facade, which was in any case protected under the District's historic preservation law, and probably the molding around one doorway.

My feeling was that with such a limited amount of original material, it might be viewed cynically, frankly, if we were to try to make a major monument of this.

The point was made and I respect the point—in retrospect I acknowledge my own lack of sensitivity in not having seen the point myself—that there is a symbolic importance that is clear and that needs to be part of the record also, but I did not pursue that point as effectively as I should.

I might say further that I had a letter expressing concern on this matter from Representative Stokes in December 1987, I believe it was, and responded to him at some length on this matter and rather expected to meet with him to carry on discussions further as a result of my response, which included the comments I have just made, and then I never heard from him. I am afraid again I would agree that I should have tried to follow up in some further way, but my assumption was that there was not a high level of concern on his part because I did not hear further from him. I regret that I did not follow that up more extensively.

I think that is the essential position that I would take here. I certainly do agree that the subsequent development of the matter has shown that there was very high sensitivity on this issue and that we as a senior staff were not conscious of that.

Mrs. COLLINS. Mr. Chairman.

Mr. CONYERS. First let me tell you that Congressman Stokes was chairman of the Intelligence Subcommittee so he had his hands full trying to find out whether Ollie North was telling the President or not telling the President about all the criminal violations that have now been revealed that require him to be sitting in another Federal building right this moment.

So, if you didn't hear from Congressman Stokes I'm sorry that that was interpreted as some lack of interest on his part.

Now, there is a lot we could do to go in to examine why what happened happened and believe me, the Government Operations Committee is particularly good at this. This is our job, oversight. So, we could spend a lot of time on this subject. The one question though Madam Chairwoman that concerns me is can anything be done about it?

That's the thing I really want to know. Is there any way as reasonable human beings and I want to tell you that I think we here expressed the mood of the Congress more than any statutory interpretation of what you may have thought we meant will ever be on this subject. I feel confident in saying that the membership of the Federal Legislature is probably ready to go along with anything we can do to recapture this error.

Now, I haven't examined this and I didn't come here prepared to lay out a course of action but is there not a way that this can be corrected? The Federal Government doesn't operate without erasures on pencils. I mean we all make mistakes.

Mr. ADAMS. Mr. Conyers, the purchaser who now formally holds title to that property has made a public statement absolutely committing his firm to set aside a portion of that property as a permanent memorial to Frederick Douglass. If that is not an adequate arrangement, then I suppose the matter can always be reopened if that's the wish of the Congress but it seems to me that before you decide that this needs to be done, you might wish to obtain testimony from the purchaser as to precisely what he is committed to do on a permanent basis there in order to obtain the same end.

I don't know more than his public statement. I haven't met the purchaser but it does seem to me that the first step in the process would be to obtain a formal testimony from him.

Mr. CONYERS. Can we ask any of our other friends at the witness table if they would want to contribute to the possible ways that we may want to work out of this?

Mr. WEST. Mr. Chairman, I really don't know enough about the details of the particular transaction. The most obvious way I suppose just from the standpoint of being a lawyer is that you have to work something out with the gentleman—with the people who purchased it but beyond that, I have no personal knowledge of what he might be willing to do.

Mr. NIELSON. Would the chairman yield please?

Mr. CONYERS. Yes, of course.

Mr. NIELSON. I understand that the Douglass property was part of a larger package. Did the National Association of Health Care who bought the property insist on that as part of the package or was that made——

Mr. ADAMS. No, I think perhaps I'd better ask my associate, the Under Secretary Dean Anderson to come to the table. I'm not sure quite what the terms were of the original request for bids.

Mr. NIELSON. My question is simply, did the sale of the other property depend on the inclusion of the Douglass property? It seems like that's key to the program.

Mr. ANDERSON. Mr. Nielson, the offer that was made included the entire parcel, the Frederick Douglass house, the other eight adjoining townhouses plus the garages out back. It was an offer for the property in toto.

Mr. ADAMS. I think Mr. Nielson's question is whether we framed it that way or the purchaser did and my belief is that we framed it that way.

Mr. ANDERSON. The solicitation requesting bids on the property included the entirety of that block.

Mr. NIELSON. If the chairman would yield further, is this property in the middle of the other eight? Is it because it's surrounded by the others or on one end of them?

Mr. ANDERSON. It's the largest of them. It was significantly expanded by its previous owner before it came into the Smithsonian's ownership by Mr. Warren Robbins. He gutted the structure, added a very large addition on the back which was the primary exhibition area for the Museum of African Art when it was on Capitol Hill. As such, the real estate appraiser that we called in to value those properties before any of them were put on sale showed as one might expect that the appraised value of that one parcel was larger than most of the others—even most of the others put together.

Mr. CONYERS. Well, I think I'm going to pursue this matter off the record with the chairperson and all of you but I am encouraged by your sympathies and your acknowledgements that are being made here publicly. Now, just to close my part down, we're trying to move the Institution forward. It's a historic body, a proud part of our Government and we're now moving into the 21st century and we're catching up on these rough edges here where we've trailed behind a little bit.

Now, with all the commitments that I'm hearing here, I feel that everything's going to be moving along pretty well. We're going to be watching now. So, please consider this when the openings come up. We don't want to talk about missed opportunities. So, what I'm saying is that we want to make this real. We're all in agreement. We should have fair, affirmative action hiring policies everywhere, in the Government, in the private sector and obviously, including the Smithsonian.

Is this hearing necessary? Well, yes, Mrs. Collins, you're right. It is necessary. So, please honor your commitments. I'm not going into any—and I haven't gone into any long examination about this. The Pell Committee's been looking into this. Mrs. Collins has been looking at this. The Congressional Black Caucus is looking at this. The Hispanic Caucus is looking at this.

There are probably some other caucuses that haven't come to my attention that are looking at this. Everybody's looking at this. Now, I'm in a very delicate position because I succeeded Jack Brooks and often at night in my bed, which a lot of sleepless nights have been spent lately, I stare at the ceiling and I ask the most repeated questions in my vocabulary. What would have Jack Brooks done had he been in my spot. Do you know what that does to an ordinary Member of Congress who has succeeded Jack Brooks and he dares to tremblingly ask that question of himself?

I've been with Jack Brooks for 20 years on the committee and longer in the Congress and I stop and shake when I think of what Jack Brooks would be doing as opposed to his successor chairman. So please guys, let's all work together and don't make me ask that question, you know, a few months from now because not only can I ask it but I can go see Jack Brooks. He has not departed or left the planet. We work together everyday and I think that the only thing I can do is commend this committee and its chairperson and all of you for coming together in a way that I think will repair this problem and move us forward as quickly as possible.

Mr. ADAMS. May I respond, Madam Chairwoman?

Mrs. COLLINS. Yes, you may. Without objection.

Mr. ADAMS. I think I would like to answer the rhetorical question that you placed to the Chair as to whether this was necessary by saying that in my view it is certainly necessary. It is clear that while we have put steps into place that I think will exercise a long-term improvement, we have not pressed ahead with those steps anywhere near as rapidly as we should and it seems to me that congressional pressure is in fact the means by which we are able to overcome some of the inertia that exists in an organization as large and diverse as the Smithsonian.

So, I want to express gratitude on the part of the Institution in the interest that the Chair has taken in our problem here. It seems

to me that we do need this and we do expect and welcome your continuing scrutiny of how well we do.

I wish that we had been pressed somewhat earlier in fact because we now find ourselves in a budget situation that as you know is more difficult. We face a current services budget for fiscal 1990 and the opportunity for movement is less than it would have otherwise been.

Turnover of staff in the Smithsonian is relatively low. It's a good place to work and people come there and expect to make their careers there and we therefore are faced with very hard choices in the years ahead in actually phasing out and replacing other programs in order to make progress in this area. I think we need to do so but I'm only saying it's more difficult as a result of the present budgetary climate.

Mr. CONYERS. Thank you.

Mrs. COLLINS. Thank you, Mr. Chairman. Dr. Malcom, in your statement, you have mentioned that attracting qualified minorities depends on the "ardor" of the Institution's pursuit. Do you have any strategies that you might mention at this time so that the Smithsonian might be listening to those as a possibility for netting highly prized senior level candidates for employment?

Ms. MALCOM. Yes, Madam Chairwoman. I have included some of these in my paper but I want to point out that you can't just send out job announcements and expect to get senior level people applying. People have to be called. People have to be pinpointed. "I want that person and I'm going to go after them." They have to be offered the opportunity for the kinds of professional activities that they can't find where they are, the kinds of outreach and impact. I think important the whole idea of coming in with a package that includes not only the salary for that person but some sense of where they're going to fit into the Institution's framework in terms of programming; and what opportunities there are for them to do some of the things that they do as scholars that may also relate to their particular racial or ethnic group; to be able to affect outreach, to be encouraged to perform as a scholar but also as an ambassador for the Smithsonian to those communities. These minority scholars can be encouraged to go out and to speak to groups, to talk about the Smithsonian, to bring the perspectives from those particular groups to the table in terms of programming within the Smithsonian.

I do think that if people feel that they really are wanted by the highest levels and that efforts are in place to make them welcome, that efforts are in place to make sure that their adjustment and transition—if it means relocation that their adjustment and transition from the most mundane to the most erudite issues of whether or not they can continue to do work with colleagues or be involved with their professional groups as minorities—I think that kind of packaged attention to their needs can in fact attract minorities even at the most senior levels to the Smithsonian.

I think the Secretary himself said it just now. It's a great place to work. So people tend to come and spend their careers there and in fact, if that is the case, I think that it is a matter of making that a great place to work for minority scholars as well. Thank you.

Mrs. COLLINS. Mr. Secretary, I'm sure that you were listening when Dr. Malcom mentioned some of the recommendations that she would make and one of those was the creation of an advisory committee. I'm talking about the advisory committees and boards. She mentioned something about dual inclusion. What were your initial thoughts to those kinds of recommendations?

Mr. ADAMS. I would respond as follows. Just as the Institution is diffuse, so are the boards that we have put in place. The boards in many, perhaps most of the individual museums or bureaus have a dual function. There is indeed some effort to include leading scholars in order to obtain points of view from the outside so to speak about the quality of our work or the directions of our programs and in that regard I completely agree with Dr. Malcom that we can go further and I think efforts are now seriously underway to go forward in order to obtain better representation of minorities—of all kinds of minorities so that we get the kind of pluralism that we need.

Another function of many of those boards, is frankly, to involve in our acquisitions programs wealthy collectors of some given field of art, let's say and to enlist their support—their financial support or their support in terms of gifts from their own collections and in a sense, therefore, there's a mixture of motives and we do need to protect that second motive in order for the Smithsonian to continue to grow.

It seems to me that the more basic point that Dr. Malcom is making is one that may involve a reconsideration of the role—of the Cultural Equity Subcommittee or the Committee For a Wider Audience or committees that already have been established some years ago which are in fact in the process of direct communication with the Secretary and the senior management.

Some redesignation of their field of responsibility and their access to the Secretary and through their reports to the regents might go a long way toward achieving what Dr. Malcom has suggested.

Mrs. COLLINS. One of the things that I'm very interested in of course is to see that there is an increase in minority representation throughout the Smithsonian.

I think Dr. Malcom mentioned that there needs to be something done to see that there is greater upward mobility beyond the middle levels of management at the Smithsonian. I wonder if you've done anything to begin to take a look at it, to see if that's possible or how it could be done or is there a program in place or some kind of scheme, something so that people get beyond that point. The point of middle management, a program to assist people out of dead end positions.

Mr. ADAMS. I think I might ask my Under Secretary to comment in more detail in a moment. But the whole question of the evaluation of performance on the part of the professional staff is one that has received a lot of scrutiny.

There have been internal reports generated and in fact external studies have also been going on and I do not believe that there is a general problem of the kind you describe or if there is, I would like to be made familiar with individual cases because I think we have a review program in place that is quite comprehensive and as I

say, if there are respects in which it has become slipshod, I certainly would like to know of them but would you care to comment further?

Mrs. COLLINS. If I may just before you begin, this chart over here I'm told, points out that there are only 6 directors in this whole—out of 87 in this whole picture if you will of the Smithsonian Institution Board of Regents and I just wondered why there aren't any more?

Mr. ANDERSON. Well, in fact, Madam Chairwoman, there are two more.

Mrs. COLLINS. So we have 8 out of 87?

Mr. ANDERSON. That's correct.

Mrs. COLLINS. That's not a sterling number, I don't think.

Mr. ANDERSON. No, it's only 10 percent. It ought to be of course closer to 20.

Mrs. COLLINS. Well, it ought to be even closer than that but I think 20 would be a good start. Why is that?

Mr. ANDERSON. I think it reflects patterns of hiring that began years ago as the Secretary was saying, the population of the Smithsonian work force is I think more stable than many other organizations around town.

People tend to come up through the ranks so what we——

Mrs. COLLINS. Well, why is it that some people seem to get at a certain level in the ranks and they don't go beyond that level. That is my question. Why they don't get above sort of middle management level?

Mr. ANDERSON. With regard to the professional jobs like curators, scientists, we have what I suppose in a college or university would be a kind of tenure constipation. We have a lot of people in the professional series who are in fact camped there, making their entire career out of it and until they leave or until the program expands there simply are no vacancies to become a senior curator or a senior historian or a senior scientist.

Now, as that turnover begins to occur with more frequency and we do have some demographic projections that indicate in several of our museums a whole class of people that came in in the 1950's and are rotating out just through normal attrition in the forthcoming decade and many opportunities will therefore be presented.

Mrs. COLLINS. Well, I sure wouldn't want to wait until the new decade before we get some kind of changes made. It seems to me that just waiting for a person to die is not the answer. Dr. Malcom, I noticed you wanted to comment on that?

Ms. MALCOM. Yes, I want to comment on that. This is not just characteristic of the Smithsonian—the tenure constipation. This is characteristic of most of our higher education institutions that are suffering from the same situation of having very tenured professorial ranks but then there has to be something to do with the up and coming people who are in the system.

One of the things that I really worry about is once those people do retire—hopefully rather than die out—once they leave by any means, that in fact people have been groomed to assume those positions. I would say that one way of keeping people on board is a designation of interest in actually promoting them into senior man-

agement by investing in their professional development and their managerial development.

This happens to minorities and women frequently that when they're in those middle positions and the upper positions become available then they don't have management experience and they don't have supervisory experience necessary to move up.

They need to be tapped to move into that to a certain extent now and provided with that specific training in the things that senior people do that assistant people don't do—the planning, the management, the budgeting, and these kinds of things. I think that there might be some kind of a designation of a fellow that would be able to work at a different level, kind of pulling them off of that track and making sure that they get the skills now so that when the positions come open in the next decade they're able to move into them, and that those skills that relate to management, budgeting, planning, et cetera, that they're not lacking and deficient in those skills and that lack doesn't become then another reason to overlook them again.

Mrs. COLLINS. Mr. Secretary.

Mr. ADAMS. I think there's a great deal of justice in that criticism. With regard to the scientific and academic side of the Institution, the procedures for evaluation are considerably more regularized and I think we do rather well in that respect in that people are encouraged in that process to undertake the further work that they ought to undertake in order to move ahead.

The specific point that really does come through is that we have not done—we have not made the effort that we should be making toward the preparation—the advance preparation of individuals in the administrative and management side of the Institution for assuming positions of higher responsibility and I think we need to give attention to that.

We have included in our 1990 budget request a provision which is looking toward taking people at the technical ranks and allowing them to break through to the scientific and academic positions.

We have not put a program in place that has the same effect on the administrative and managerial side and my guess is that we need to pay some serious attention to that question.

Mrs. COLLINS. Thank you, Mr. Secretary. Mr. Nielson.

Mr. NIELSON. Yes. Dr. Malcom, as a former member of AAAS, I'm glad to have you here. In my earlier days, I was a college professor of statistics. Let me ask you two questions. You mentioned the limited pool of minority candidates and the narrowing of the pipeline. You offered data that says of 3,824 advanced degrees in biological science, only 108 went to minorities, which is 1 out of 35 as I calculate. How is it possible, if you have only 1 out of 35 available and you have a steady work force—employees who like to stay where they are—how is it possible to make rapid changes in the composition?

Can you give Dr. Adams a suggestion how he might do that? His employees are protected as civil servants so he can't just dismiss them. Presumably they're performing well anyway, so he would not be inclined to. How does he get—first of all, how does he find the people he needs and secondly, how does he make the changes?

I think both the chairwoman and I would like to see some changes made but I want you to describe the difficulties involved.

Ms. MALCOM. The difficulties are out there but I think that the problem is not without solution. He's selling a good product. In that regard, he has a better advantage than a lot of places. You're not asking people to move to the rural areas of Nebraska or someplace.

Mrs. COLLINS. Careful, just don't say Illinois. [Laughter.]

Ms. MALCOM. I know where you're from. You're asking people to come into a cosmopolitan area where there are a lot of opportunities to pursue their professional endeavors.

So, in that regard, even though the numbers are small, these are the new entrants, this is just from 1987. These are not the people who are already in the system. The numbers are a little larger when we deal with the people who are already in the system. I think it is a matter of what relationships with what kinds of institutions get established and establishing those relationships early so that when people are thinking about career opportunities, that the Smithsonian is something that comes to their mind.

Now, I made some suggestions about connection with HBCU's and I understand that there are already some of these that are in place, connections to institutions that serve large numbers of Hispanic and native American students—large is a relative word but still, significant populations of those students and establishing that relationship early, when people are still in undergraduate school, investing in people who are really hot prospects and good talent, investing in them and getting them into the system.

Now, your question is what do you do with them—the fact that there's no place to put them?

Mr. NIELSON. There's no place to put them. There's very little turnover and relatively few opportunities and even when there are opportunities, they may not be able to find any minority qualified for the particular opening that comes. How do you solve that problem?

Ms. MALCOM. Well, I think that there have to be a lot more visiting arrangements. You have to have relationships with people; and I think that to a certain extent a lot of institutions lose courage when it comes to minority hires.

They want a proven entity. If you have had an opportunity for exposure to the Institution from both directions, you're often better off. This means that the kinds of visiting and exchange scholar arrangements that have been typical of a lot of different other institutions tend to work out because people are able to come, they're able to see, and if something comes open—usually it's a matter that they make an opening—that somehow a way is found for people that you really want to keep. I think that if we work with some of these informal kinds of arrangements long enough the system will break lose and there will be the opportunity to bring people on board and keep them permanently.

Mr. NIELSON. Would you like to comment on the same question?

Mr. ADAMS. Yes, I would like to also. Basically I'm more optimistic that we can be effective in this area than your question implied that you were perhaps.

It seems to me——

Mr. NIELSON. I would be delighted if you can find a solution.

Mr. ADAMS. Well, the solution lies in being innovative in the way that we tie people and programs together. We have to be prepared to recycle programs and not simply allow them to become permanent parts of the Institution. We're in a time, for example, when obviously concern about the environment and global change is very high and when the Smithsonian by virtue of its expertise and its collections will be much involved in the work that goes forward in that area.

There is, I think, every reason to expect that both foundation money and Federal money will become available for an enhancement of Smithsonian programs in those areas and it's in connection with opportunities like that which make it even more attractive for people to think about us than would otherwise be the case that I think we will be able to recruit people.

The second point I'd make is that we are partly at Dr. Malcom's suggestion following up very strongly the effort to associate ourselves with the historically black colleges and universities. I paid a visit to the Atlanta universities center group of institutions earlier this year. We've had people at Jackson State. We've had a number of efforts underway to indicate that we are looking for people and trying to identify them and to identify them at the fellowship level where we can work with them as undergraduates or as graduate students for some years hoping for the openings to appear but it seems to me that it requires some expectation of program turnover that will create new opportunities.

If I didn't see opportunities of that kind, I'd be very concerned.

Mr. NIELSON. OK, now, most students seem inclined to move into the career fields that are the most lucrative, and so forth. I assume that's true of minorities as well as nonminorities. Is there any way we can steer minority students into more academic areas such as you'd be attracting? Is there any way you can kind of direct them a little? Say: "This is a good place. We've got opportunities here. It's a good place to work. It's a fine area." Is there any way we can do that?

Mr. ADAMS. Well, this is an area where Dr. Malcom is one of the world's great experts and I'd first like to hear from her on that subject.

Ms. MALCOM. In the testimony, one of the things I suggested is that you really do have to start early. We have to set forth short-term goals of getting people in right now, intermediate goals and then long-term goals, and I think that this is a matter of a long-term goal.

There are things such as "explainer's" or docent programs that get senior high school students and undergraduate students into institutions as explainers. I know of museums where this has been done; and while essentially they came there for it as a job—just a minimum wage or little bit above job—they essentially got hooked into the fields and into the interests that were being explored in that institution.

There has to be much more innovative use of things like this to capture people when they're young and when they are still making choices and decisions about what they're going to do and what they're going to be. There is a wonderful opportunity in a museum

setting because of the nature of education, the nature of the populations that will be flowing through. I think that a minority explainers program and junior explainers program and things like this can in fact play a real role, a very important role, in terms of diversifying the audiences.

I think, too, there is another issue and that is the extent to which there is real outreach into the community with the Smithsonian and with its programs. I talk in my testimony about a Smithsonian presence in malls and church basements. I was not being facetious when I said that.

You have to go where people are until you can get people to come where you are. I think that more of that plus more active recruitment to bring people into the building, first of all, then into the programs, will go a long way.

Mr. NIELSON. Mr. Adams, have you ever considered expanding the role of the Office of Equal Opportunity or forming a separate office to handle the human resource-side of equal opportunity? Did you ever consider that?

Mr. ADAMS. Well, as I indicated in my oral statement, it seems to me that we need to take a much more comprehensive view of that whole question and—

Mr. NIELSON. You have considered that.

Mr. ADAMS. Certainly we are considering it. I think we're actively considering it right now. I think the aspect of it that had not been a part of my—

Mr. NIELSON. Would it be expanding the present OEO or would it be separate?

Mr. ADAMS. I think the question of comprehensively reorganizing that area and expanding its areas of concern is one we really need to face. I must admit that the matter of recruitment is one side, the matter of retention and advancement is another and it seems to me that we have the recruitment side very much in mind at the moment and are pursuing that in a number of ways.

The question of advancement and retention is something that needs more of our time right now.

Mr. NIELSON. I have a number of other questions I may want to submit for the record. I have one for Mr. West and that's just sort of—I have two Indian reservations in my district—

Mr. WEST. I know that.

Mr. NIELSON. I know you've been very active on the Cultural Education Committee. Are you still involved with that committee?

Mr. WEST. Oh yes.

Mr. NIELSON. What was the mandate of that committee? Would you tell us what that is?

Mr. WEST. Well, the mandate of that committee was to open up the Smithsonian or bring in a committee that was directly tied to the Smithsonian, and the issue of cultural diversity. I think there was a recognition on the Secretary's part that in light of its past, the Smithsonian had not been as open or had not established strong relationship with the many cultural groups of this country. The immediate mandate of the Cultural Diversity Committee was to set up a linkage with those elements—very significant elements of American culture which really had not existed before.

A number of things have grown from that and certainly the question which you are addressing are one of them.

Mr. NIELSON. What do you mean by the "critical second phase?"

Mr. WEST. Well, the critical second phase is the burden of one's professional background. I'm just always focused, especially in these kinds of matters on a bottom line result. I really believe that a number of very key initiatives have been put in place and as I indicated in my testimony and in my oral statement this morning, we are grateful for that but those really have to turn into a product, I think that we recognize progress with respect to a number of these issues.

That ties into again the question which the cultural equity subcommittee had raised about how you approach the issue of change at the Smithsonian. There are basically two ways as I see it that you effect change. One is that you can be highly centralized and perhaps a bit autocratic. That certainly is countercultural as far as the Smithsonian is concerned.

I think we all recognize that it is organized on a very academic model, if you will, in terms of the collegiality which as Secretary Adams points out he hopes will typify but the alternative to that—the only alternative to that as I see it is sort of a transformation of mindset and attitude within the Institution to recognize in all quarters which is especially difficult in light of its decentralization that that goal of cultural diversity of the Smithsonian work force must be achieved and must be achieved soon.

The Smithsonian is trying to avoid being autocratic which I think Secretary Adams clearly has questions about whether that would ever work or whether it's even desirable to use that approach and yet at the same time the Institution must avoid the pitfalls of having things just bog down because of the central nature of its organization. It's that tension that we have to figure out a way to resolve so that we get the result we want in terms of actual more red lines on that chart over there.

Mrs. COLLINS. Mr. Secretary, I have a few questions that were brought up during the March 14 hearing and the first one is that a major Taino Puerto Rican art collection from the Caribbean and a large Santos and Retablos collection from New Mexico are presently being housed, as I understand it, in a nonpublic storage area of the National Museum of American History and my question then becomes, well, do you have any intentions to have these important artifacts be part of any exhibit that is going to be coming up for public viewing in the near future?

Mr. ADAMS. I think I'd have to refer to the Assistant Secretary for Museums, Mr. Freudenheim.

Mrs. COLLINS. Is he here?

Yes? Would you kind of squeeze your chair up in there so we can hear your testimony, please.

Mr. FREUDENHEIM. We use our collections in a number of ways and it should be really clear to you that the material that is not on view is not necessarily not being used. It is used for scholarship. It is made available for people who want to study it and it is frequently on and off view.

With regard to the Taino collection, I don't believe there are any plans for exhibiting it in the near future but we can check that with the museum and notify you.

As for the Santos collection, I also don't believe that there are plans for utilizing that as a collection, but we are for example organizing right now a major museum exhibition at the National Museum of American Art of American folk art and it is very possible that that material will be integrated with a larger group of American folk art objects which will be put on view which include a very large number of works by minority artists because it is in the nature of American folk art that a good deal of the most interesting and best material is in fact from minority communities.

Mrs. COLLINS. Do you have any special plans for any exhibits during the 1992 quincentenary celebrations?

Mr. FREUDENHEIM. Oh, yes, lots.

[See appendix.]

Mrs. COLLINS. I was wondering if any minority exhibits are going to be a part of the big overall plan that you have for that very special time.

Mr. FREUDENHEIM. Virtually every project in one way or other involves minority exhibits and I think the best way to inform you about that is to submit for the record material about the entire program for the quincentenary because it is an immense program including exhibitions, conferences, symposia for the public, for scholars.

A great deal of research has been going on for a good, long time already because of the immensity of the operation and almost all of our various museums and other bureaus are involved in one way or the other, both locally and in sending material out throughout the country.

Mrs. COLLINS. That sounds good. As you all know, Mr. Secretary, Native Americans comprise only 0.5 percent of the total Smithsonian work force and I wonder if there are any plans to increase Native American representation at the Smithsonian, especially considering that negotiations are underway to build a Native American Museum on the Mall.

Mr. ADAMS. It's certainly very much our intention to do so, Madam Chairwoman. There are to my knowledge three American Indians on the academic staff of the Institution now, two in the Museum of Natural History and one in the Museum of American History and we know very well that that's a representation which is inadequate in view of the nature of our present collections, quite apart from the nature of the collections that may well come to us.

I cannot imagine that we will move ahead on the project of building a museum of the American Indian without making an absolutely extraordinary effort to obtain the services and the consultative advise and so on of the very best people in all of the American Indian communities, so that has to be an absolutely top priority from the moment that that project begins to move ahead in a serious way.

Mrs. COLLINS. Thank you. I think you will also recall, Mr. Secretary, that we had a testimony from a young Native American woman at the last hearing who was particularly concerned about the fact that many ancestral bones had not been returned to

Native Americans and I wonder if there is anything more that you have done since the last time we had the hearing about this, any consideration that has been given or what your comments are at this time, a month later.

Mr. ADAMS. I would say that this matter is under practically continuous consideration. There is no way that we can get through a week without representations coming in from many different parties that bear on this question.

I feel as the sort of senior custodian of the national collections in a very conflicted role here because on the one hand it is obviously a wrenching experience both from a religious point of view and in terms of purely personal values and standards and so on for large collections of skeletal material to be seen in museum boxes and for these to be regarded by the descendants, in the broadest sense, the descendants of those people as not receiving proper consideration.

The other side of the coin is that those are collections of great scientific importance and as custodian of them I am responsible for not dispersing them in a fashion that doesn't take account of their scientific value.

It is a matter where, as we have indicated on numerous other occasions, we are proceeding at the edges of the problem with regard to those individuals who can be identified and where we can identify descendants and in those cases of course we are returning the skeletons but it seems to me that the larger issue is one that is becoming daily more tense and more complicated and I'm not sure that we alone are going to be capable of resolving that on a purely internal basis.

Mrs. COLLINS. Mr. West, would you have any suggestions for the Secretary on that matter?

Mr. WEST. Well, it's a very complicated issue and I would emphasize that it is complicated even within the Indian community where I think the witness you were referring to is probably Suzanne Harjoe, yes, whom I know very well and is a close colleague and friend and she has a particular view about it and I would have to say that her view is probably the majority view in the Indian community, although there are other views, even in the Indian community about how best to handle this.

I think I agree quite honestly with the Secretary that it is probably not a solution which the Smithsonian itself can effect. I think ultimately they may have to have some guidance from Congress on the question, quite frankly.

I think that it might help—and again I just don't know whether this is as a practical matter possible in the Smithsonian, but I can envision a body of an advisory board almost on the question that might be comprised of figures, relevant figures from the Indian community, both on the legal and the scientific side as far as I am concerned, or the scholarly side because there are Indian anthropologists and the Secretary knows a number of them and so do I.

It is possible that a body like that, you know, could be in a position to give some guidance to either or both the Institution and Congress—that is also a format which would allow rather direct input from the Indian community itself on the question and hopefully would reflect the fact that there are indeed different views on this question within our community itself.

Mrs. COLLINS. Thank you very much.

Mr. Secretary, of course there's the other matter that you know I am very interested in and the subcommittee is as a whole and that is the Anacostia Museum.

Without question the Anacostia Museum is in a cramped and interim space and only accessible by the very determined who have every intention of getting there and I sure want to know any plans that you have for perhaps a new facility at a popular point for the museum of whether you are exploring the possibilities of maybe contracting some kind of shuttle service so that people who want to go to the Anacostia Museum can do so without a great deal of trouble.

Mr. ADAMS. Madam Chairwoman, our present explorations are rather unpromising with regard to the availability of future space at a Poplar Point but the issue that you raised with me yesterday of having some kind of shuttle service is one that I have no question that we need to follow up on and my understanding from Mr. Anderson is that in fact there had been some discussions on that matter, although I wasn't familiar with them. Maybe we could hear from him.

Mrs. COLLINS. I'd like to.

Mr. ADAMS. I guess Mr. Freudenheim—

Mrs. COLLINS. OK.

Mr. FREUDENHEIM. We have had discussions about purchasing a bus and putting into effect regular shuttle service. It got knocked out of the last budget call and we've just had discussions about putting it in so that it comes out with a top priority list so it gets through this next time, but we agree that a regular way of getting people out there would be worthwhile because in fact if you have been there you know it's really quite a nice facility if you get out there. It is perhaps not as big as it might be but it is a wonderful facility that had terrific exhibitions out there and it's a problem of getting people there that I think we have got an additional challenge.

Mrs. COLLINS. Yes, that's true.

You mentioned I think, Mr. Secretary, some possibility of not being able to do anything with a Popular Point. Can you tell me what the problems are there?

Mr. ADAMS. Well, we have asked some questions. These are always very diffuse matters to try to follow up, so that you don't get letters on official stationary that tell you exactly where things are, but the information that I have received indicates that the Navy has plans for further construction on land that is basically under its control and that I don't think that while the Smithsonian has been credited with all kinds of influence, I don't think we have much influence when it comes to changing the plans of the Navy.

Mrs. COLLINS. Probably not. I couldn't help but wonder whether or not—and there is a great deal of interest in the African-American community for having an African-American Museum and I wonder if the Smithsonian has been looking at this with a great deal of concern and interest and possibility as well as probability that this might occur sometime real soon.

Mr. ADAMS. I think that it is both a possibility and a probability and it happens that my report on this matter was delivered to Rep-

representative Yates before the Lewis bill was introduced in the Congress recently and therefore it takes no account of the Lewis bill.

My supposition is that hearings will be scheduled shortly on the Lewis bill and certainly we look forward to interacting with Representative Lewis and with others that he will be calling on talking about the features of his bill and the ways in which we might contribute to it or whether he wants to carry it on outside of the Smithsonian or whatever.

It is a matter that is going to be coming before the Congress and that clearly will involve a large element of interest on our part but I don't have much doubt that irrespective of that bill we need to move ahead with greatly enhanced representation of African-American culture and history on the Mall and we do intend to do so.

Mrs. COLLINS. One final question, Mr. Secretary and it's one that I want to get on the record because it seemed to me that you have had 10 opportunities as I understand it to appoint or approve the hiring of senior level management positions and as far as I know not one of those positions have been filled with an African-American, an Asian, Hispanic, or a Native American.

I just can't help but wonder that based on your commitment to hire minorities in senior level management positions why at least one of those 1 didn't go to one of those minority groups.

Mr. ADAMS. In my preliminary statement this morning I said with careful forethought that I thought it was essential that such positions appear in the senior management of the Smithsonian and that is in a sense a commitment that there will be such, and I expect you to hold me to it.

Mrs. COLLINS. The commitment was not made when you were hiring those other 10?

Mr. ADAMS. Well, with regard to each position, obviously one is trying to balance a variety of considerations. There have been minority candidates for a number of senior positions in the Smithsonian. There also are questions that have to be evaluated as to what the technical requirements of that position are or what the background are—what the background is.

It's the same matter that Dr. Malcom raised earlier and I regret that we have not done it sooner. I am making a personal commitment that it will be done.

Mrs. COLLINS. Yes, Dr. Malcom?

Ms. MALCOM. I understand the very difficult and thorny issue that the Secretary is addressing here. But one of the things that I can't help but note is that there needs to be some position created, whether it is a special assistant to himself or something to make sure that the kinds of issues that have been dealt with, the kinds of sensitivities to culture, to people, the kinds of issues about how things are going to be perceived as well as how they are can get to the senior-most management team.

If you don't have somebody there who can pull the Secretary's coattail when things are on the table, a lot of things are going to slip through for reasons that have to do with business and management that would not slip through if you started to raise the issue of cultural sensitivities and public perceptions, even if it means creating some kind of a mechanism to make sure that you have ready access within the upper cabinet deliberations to somebody who is

going to say "yes, but how is that going to look? What message does that send?"

We will all hope for the day when the technical match and the managerial and the advancement opportunity appear at the same place and at the same time, but until that happens I think that someone who has an overall commitment to the total picture and the total structure of the relationship between the Institution and these multiple communities that are out there to be served has to be accessible to the Secretary and the Secretary has to be immediately able to draw them into the discussion.

Mrs. COLLINS. Mr. West, is this a kind of position that you had in mind when you made mention of a possible Assistant Secretary for Cultural Diversity.

Mr. WEST. Yes. I mean that certainly is the functional equivalent of what we're talking about.

Again, it just—it derives from some of the very things that Dr. Malcom has mentioned in her response, which is to say that assuming absolute good faith on everybody's part and I don't think I put in my formal testimony—I believe it, I have no question about Secretary Adams' good faith in all of this at all, but there is a history in this area to be dealt with and there is institutional inertia at the present time to be dealt with and even assuming everybody is sort of focused on the same overall goal, there is just no question that things slip through, especially given as I say the basic organizational character of the Smithsonian.

So, yes, that in concept is precisely the kind of thing that we were talking about.

Mrs. COLLINS. Mr. Secretary.

Mr. ADAMS. Madam Chairwoman, my response to that is still essentially the one that I communicated in writing to the Cultural Equity Subcommittee back some—about a year ago, in fact.

Let me read it. It is just a paragraph but I would like to then go on and expand it: "I welcome the suggestion as a basis for further discussion without being prepared to accept it unequivocally at this stage. My principal doubts about it are, first, that it shifts to one individual the burden of initiatives directed toward cultural equity in the broadest sense that should properly be borne by a substantial number of administrative personnel at various levels, and second, that it is likely to be very difficult to find a suitably qualified individual who would accept the position at least as I have interpreted it."

My basic response is that one needs to have minorities at the highest levels with a variety of responsibilities and if you have them, if they are there, the function that is called for here will be served. If they are not there, it will not be served, but it seems to me that to invest that in one individual is a less effective way given a collegial mode of operations than to insist that there be minorities present at the highest levels of the Institution's management and that is the approach that at the moment I still would favor taking.

Mrs. COLLINS. Mr. Secretary, I am a little bit uncomfortable. I want you to read that again. Did you say that you felt that it would be very difficult to find a person to fill such a position?

Mr. ADAMS. Well, my point is that the position as so defined is rather narrowly targeted and the people of broad administrative competence are going to want to have something that they are really running rather than doing something which is merely making suggestions which then somebody else will have to run, some other Assistant Secretary who has in fact got the control over a program.

It seems to me that what makes the position important is that there are a set of functions that are connected with it rather than merely singling out things that need to be corrected or steps that need to be taken by someone else.

Mrs. COLLINS. You know, Mr. Secretary, my concern is that even though you have a few minorities in your basic structure, it seems to be that very few of them are in positions of power where they can make decisions, where they can be forceful and where their influence can be felt, and that is a concern that I have.

Now you have the responsibility of running the Smithsonian but I hope you will give some serious concern and thought to perhaps coming up with some better solution where there is a sensitivity awareness and where there is a base of power from which people can work within the Smithsonian when it comes down to minority concerns and interests.

It is more than symbolism. It is deep, deep feeling within all of these ethnic minority communities that we be represented as part of this country. We are in fact part of this country, helped to build it, all of us minorities are—everybody came here from someplace else and I think that all of us ought to be fully represented.

I certainly know you share that, but I hope that you'll be more, do more to make sure that all Americans see that when they come to any of the Smithsonian's buildings and see any of their exhibits or go to any of the works and be felt throughout the whole system of the Smithsonian Institution.

It is a great institution. We are all proud of it. We all want to be a part of it.

I thank all of you for coming before us today. It has been a very enlightening hearing I think. I think I have learned a great deal. We have a lot on the record. There are a few questions that we might have for any of you. We hope that you will return the answer to those questions to us in a very timely fashion and I thank you all for coming.

This hearing is adjourned.

[Whereupon, at 11:45 a.m., the subcommittee adjourned, to reconvene subject the call of the Chair.]

SMITHSONIAN INSTITUTION

MINORITY EMPLOYMENT

PRACTICES

BACKGROUND MATERIALS

SMITHSONIAN INSTITUTION BOARD OF REGENTS

THE SECRETARY UNDER SECRETARY

Under Separate Boards of Trustees

JOHN F. FENAGHY CENTER
FOR THE PERFORMING ARTS

NATIONAL GALLERY OF ART

WOODROW WILSON
INTERNATIONAL CENTER
FOR SCHOLARS

Board of
Trustees

<p style="text-align: center;">TREASURER</p> <p>Business Management Office Concessions Mail Order Division Office of Product Licensing Smithsonian Museum Shops Contracts Office Office of Accounting and Financial Services Office of Financial Management and Planning Office of Risk Management</p>	<p style="text-align: center;">GENERAL COUNSEL</p>
<p style="text-align: center;">Assistant Secretary for ADMINISTRATION</p> <p>Office of Information Resource Management Office of Personnel Administration Office of Printing and Photographic Services Office of Procurement and Property Management Office of Programming and Budget Travel Services Office</p> <p>Management Analysis Office Office of Congressional Liaison Office of Equal Opportunity Office of Facilities Services Office of Architectural History and Historic Preservation Office of Design and Construction Office of Environmental Management and Safety Office of Plant Services Office of Protection Services</p>	<p style="text-align: center;">Assistant Secretary for EXTERNAL AFFAIRS</p> <p>Development Office Institutional Advancement Office of International Relations Office of Special Events Smithsonian National Associates Program Smithsonian Resident Associates Program</p>

<p style="text-align: center;">Assistant Secretary for RESEARCH</p> <p>International Environmental Science Program Joseph Henry Papers National Zoological Park Office of American Studies Office of Fellowships and Grants Office of Quincentenary Programs Smithsonian Astrophysical Observatory Smithsonian Environmental Research Center Smithsonian Institution Archives Smithsonian Institution Libraries Smithsonian Tropical Research Institute</p>	<p style="text-align: center;">Assistant Secretary for MUSEUMS</p> <p>Anacostia Museum Archives of American Art Arthur M. Sackler Gallery and Freer Gallery of Art Conservation Analytical Laboratory Cooper-Hewitt Museum Hirshhorn Museum and Sculpture Garden International Gallery National Air and Space Museum National Museum of African Art National Museum of American Art Renwick Gallery National Museum of American History National Museum of Natural History Museum of Man Museum Support Center National Portrait Gallery Office of Exhibits Central Office of Horticulture Office of Museum Programs Office of the Registrar Smithsonian Institution Travelling Exhibition Service</p>	<p style="text-align: center;">Assistant Secretary for PUBLIC SERVICE</p> <p>National Science Resources Center Office of the Committee for a Wider Audience Office of Conference Services Office of Elementary and Secondary Education Office of Folk-life Programs Office of Interdisciplinary Studies Office of Public Affairs Office of Telecommunications Smithsonian Institution Press Smithsonian Magazine Air and Space Magazine Visitor Information and Associates' Reception Center</p>
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(minority directors)

SMITHSONIAN INSTITUTION
BOARDS AND COMMISSIONS

	<u>Total</u>	<u>Minorities *</u>
Advisory Council on Education	5	2
Archives of American Art Board of Trustees	27	0
Committee for A Wider Audience	13	8
Cooper-Hewitt Museum Advisory Council	10	0
Folklife Advisory Council	11	6
Freer Advisory Council	12	2
Hirshhorn Board of Trustees (1 vacancy in 6/89)	9	0
Horticultural Advisory Committee	6	1
Joint Committee/Joseph Henry Papers	6	0
National Air & Space Museum Advisory Board	10	0
National Board of Smithsonian Associates	37	1
National Museum of African Art Commission	15	3
National Museum of American Art Commission	25	1
National Portrait Gallery (2 vacancies in 5/89)	10	1
Sackler Gallery of Art (7 vacancies in 1989)	14	2
Smithsonian Council	25	5
Smithsonian Cultural Education Committee	13	9
Women's Committee of the Smithsonian Associates (Volunteer organization; new members nominated by membership)	46	5

* see handouts

SMITHSONIAN INSTITUTION
BOARDS AND COMMISSIONS

<u>Name</u>	<u>Total (Women)</u>	<u>Minorities</u>
Advisory Council on Education	5 (1)	1 Black woman 1 American Indian man
Archives of American Art Board of Trustees	27 (13)	0
Committee for A Wider Audience	13 (10)	2 American Indian women 2 Hispanic women 1 Asian man 1 Black woman 2 Black men
Cooper-Hewitt Museum Advisory Council	10 (4)	0
Folklife Advisory Council	11 (4)	2 American Indian women 1 Black man (blind) 1 Black woman 1 Asian American man 1 Hispanic man
Freer Advisory Council	12 (3)	1 Chinese man 1 Japanese man
Hirshhorn Board of Trustees (1 vacancy in 6/89)	9 (1)	0
Horticultural Advisory Committee	6 (2)	1 Black man
Joint Committee/Joseph Henry Papers	6 (1)	0
National Air & Space Museum Advisory Board	10 (1)	0
National Board of Smithsonian Associates	37 (6)	1 Black man

National Museum of African Art Commission	15 (4)	3 Black men
National Museum of American Art Commission	25 (11)	1 Black man
National Portrait Gallery (2 vacancies in 5/89)	10 (2)	1 Black woman
Sackler Gallery of Art (7 vacancies in 1989)	14 (5)	1 Chinese man 2 Japanese men
Smithsonian Council	25 (6)	2 Black women 3 Hispanic men
Smithsonian Cultural Education Committee	13 (8)	2 Hispanic men 1 American Indian woman 1 American Indian man 2 Black women 1 Black man 1 Asian-American woman 1 Asian-American man
Women's Committee of the Smithsonian Associates (Volunteer organization; new members nominated by membership)	46 (46)	5 Black women

30329

Office of the
Secretary

APR 11 '89

Congress of the United States
Congressional Hispanic Caucus

House Annex II — Room 557

Washington, D.C. 20515

(202) 226-3430

cc

Jaime B. Fuster (D-PR)
Chairman
E (Kika) de la Garza (L-TX)
Vice Chairman
Esteban E. Torres (D-CA)
Secretary/Treasurer

April 6, 1989

Edward R. Roybal
(D-CA)
Manuel Lujan, Jr.
(R-NM)
Ron de Lugo
(D-VI)
Robert Garcia
(D-NY)
Tony Coelho
(D-CA)
Matthew G. Martinez
(D-CA)
Solomon P. Ortiz
(D-TX)
Bill Richardson
(D-NM)
Ben Blaz
(R-Guam)
Albert G. Bustamante
(D-TX)
Bettie Baca
Executive Director

The Honorable Robert McCormick Adams
Smithsonian Institution
1000 Jefferson Drive, S.W.
Washington, DC 20560

Dear Mr. Secretary:

As members of the Congressional Hispanic Caucus we want to express our concern over the lack of Hispanics on the Smithsonian's work force. We realize that the situation has been a long standing one and fully realize that a concerted effort and judicious monitoring is necessary to resolve it.

We have been in touch with the Subcommittee on Government Activities and Transportation and have offered our support and assistance in any way necessary. We look forward to the April 19 hearing so that our mutual concerns in this matter can be discussed. Currently, we are interested in the continued vacancy of Director, Program in Hispanic American History, in the National Museum of American History's, Department of Public Programs.

We understand that the vacancy announcement had an opening date of July 8, 1988, however, it is yet to be filled. The position in and of itself is a very important focal point for the historical and cultural presentation of Hispanic influence in American History. Although Hispanic American culture has been an integral part of the history of the U.S., the Museums have little on display to reflect this.

Actual
for RAA sig.
Blayner
Anderson
Garcia
Gundersen
Hoffman
- Loya
Kingler
Kennedy

The Director of this program needs to have a thorough understanding of the bicultural experience. We hope that the timely selection of a Director will be the first step toward remedying what is an unfortunate circumstance at the Smithsonian.

We thank you for your consideration of this matter and await your response.

Sincerely,

Jaime B Fuster

Jaime B. Fuster

Bill Richardson

Bill Richardson

Albert G. Bustamante

Albert G. Bustamante

Matthew G. Martinez

Matthew G. Martinez

Esteban E. Torres

Esteban E. Torres

Ez. kika de la Garza

Ez. kika de la Garza

Solomon P. Ortiz

Solomon P. Ortiz

Ben Blaz

Ben Blaz

Robert Garcia

Robert Garcia

Edward R. Roybal

Edward R. Roybal

Ron de Lugo

Ron de Lugo

MEMORANDUM

March 31, 1989

TO: Secretary Adams
FROM: Gabriela Frings, ^{G.F.} for the Latino Working Committee
SUBJECT: Meeting on Thursday, April 6, 1989, at 10 a.m., in the Regents Room

The Latino Working Committee is looking forward to our meeting April 6 in the Regents Room. Below is an agenda and attached are outlines of reports from each of the subcommittees which will be giving reports.

Agenda

Opening remarks by Co-chairs, Manuel Melendez and Gabriela Frings.

Presentations from the following subcommittees:

- * Research, Resources and Education Subcommittee, Bob Manning, spokesman.
- * Publications, (Bilingualism) Subcommittee, Luis Tassara, spokesman.
- * Exhibitions and Public Programs Subcommittee, Dennis Medina, spokesman.
- * Development, Subcommittee, Manuel Melendez, spokesman.

Discussion

Attachments

RESEARCH, RESOURCES & EDUCATION SUBCOMMITTEE

The growth of Latin and Hispanic oriented SI programs presents a welcome opportunity as well as a dilemma. In the absence of a central coordinating program, the diffusion of information across bureaus is limited. This is especially important to the Latino community since its membership is not adequately represented throughout the Institution.

OBJECTIVE

To develop an awareness of all Latino-related programs and encourage the participation of LWG members in the process of planning/evaluating relevant SI initiatives.

- [1] Promote an organizational nexus for collecting and disseminating information on all relevant projects.
- [2] Develop a systematic human resource guide for providing expertise on Latino-related issues/programming.
- [3] Emphasize the importance of a broad distribution of Latino SI employees in contradistinction to the present pattern of occupational clustering. This shifts the focus from mere numerical employment goals to qualitative hiring policies.

POLICY INITIATIVES

- [1] Review of past and present SI Press publications in relevant subject areas. Also, investigate the use of Latino "peer" reviewers in SI Press publication decisions.
- [2] Investigate educational resources (exhibits, traveling programs, out-reach) that are oriented toward the various Latino populations.
- [3] Respond to internal studies of participation/visit patterns of ethnic minorities (especially Latino groups) to SI sponsored programs and exhibits.
- [4] Monitor developments in the organization of the proposed Hispanic American program of the Museum of American History.
- [5] Investigate potential collaborations and/or affiliations with national and international organizations/institutions whose focus relates to present/future SI programming agendas.

PUBLICATIONS (BILINGUALISM) SUB-COMMITTEE

Language should not be presented as a political issue or merely as an issue of bilingualism. Rather, it should be viewed as consistent with the Smithsonian's mandate for "the increase and diffusion of knowledge among men [sic]."

PURPOSE

To examine the potential for reaching a Spanish-speaking audience through:

- The publication of works by Latino and Hispanic authors.
- Spanish-language television and radio programs.
- In-house translation services and bilingual publications.
- Multilingual exhibits and symposia.
- Publicity in appropriate media and language(s) to reach the Hispanic or Latino community.

PROPOSALS

Foster an awareness on the part of the bureaus for the advantages of bilingual publications and programs.

Recommend that bureaus include monies for interpretation and translation of publicity materials, exhibitions, symposia and publications in their budgets.

Encourage committees and other pools of money to give priority to proposals that include budget items for interpretation and translation.

Support a cost effectiveness study of in-house vs. outside translation and interpretation services.

Recruit Spanish-speaking staff people in order to increase access to our exhibitions, programs and collections.

Develop more joint international and national-local cooperation with Hispanic and Latin American institutions.

BENEFITS

Expose a wider audience to SI events and to a wider array of information.

Establish cost effective methods to publish and produce bilingual materials.

Establish a greater labor pool to meet growing demands for information.

Facilitate connections with Latin American and other Institutions.

EXHIBITIONS & PUBLIC PROGRAMS SUB-COMMITTEE

PURPOSE: To contribute recommendations in order to enhance the quality and quantity, and ensure the programmatic accuracy of Smithsonian Institution exhibitions and public programs.

PROBLEM:

1. Attendance at the Smithsonian museums by people from Latin American and Hispanic communities is perceived to be minimal or, at least, unknown. Few Smithsonian sponsored exhibitions and programs attract the local Latino community.
2. Representation of Latin American or Hispanic culture, history and science is minimal. The few resources that exists at the Smithsonian Institution are often inaccessible to the public.

RECOMMENDATIONS:

- I. Request that Office of Institutional Studies conduct survey(s) to determine the current level of Latin American and Hispanic participation in all areas of the Smithsonian.
- II. Development of exhibitions and public programs that have relevance to the Latin American and Hispanic communities.
 - o This includes not only exhibitions and programs with explicit Latin American or Hispanic content, but also exploiting the connections or contributions of Latin American and Hispanic community to any content.
- III. Utilization of Exhibition and Public Programs sub-committee as a resource for exhibition and program development and accuracy within the Smithsonian Institution.
 - o L.W.C. members to sit in on staff meetings for program development of bureaus.
 - o Recommendation of "outside" packaged programs for bureau exhibition or presentation.
 - Above venues may meet resistance from bureau personnel.
 - o Request Secretary send memorandum to key personnel stating that L.W.C. members serve as resource people for bureaus and offices.
 - Meet with SI staff at Asst. Dir. & Committee levels (Freudenheim, Gurian, Rinzler).
 - Identify "movers" of bureau program development.
 - Network with appropriate bureau staffs.
 - Publicize our skills to bureau staffs.

Page 2

- IV. Point out tie-ins of the Exhibition and Public Programs sub-committee with other sub-committees in the L.W.C.
- o Recruitment of Latin American and Hispanic staff members at all levels of the Smithsonian. Over and over again, our discussion came back to the issue of personnel. Accurate, high-quality programs and exhibitions to attract a Latin American and Hispanic audience can be better developed with the expertise of skilled personnel and the support of high levels of management.
 - We support the appointment of a Hispanic member to the Board of Regents. The support from top levels of the Smithsonian is important to encourage the development of programs and exhibitions that will attract a Latin American and Hispanic audience.
 - We encourage recruitment of Latin American or Hispanic staff at professional job levels, particularly curatorial staff. We feel that this level of expertise is crucial to the development of accurate, high-quality exhibitions and programs for the Latin American and Hispanic audience.
 - Latin American and Hispanic staff should not be corralled into "minority" job slots. Rather, we encourage recruitment of Latin American and Hispanic personnel in all capacities and in all bureaus and offices of the Smithsonian. That is, not just in American History and Folklife but Air & Space, American Art, Development, Hirschhorn, National Gallery, Personnel, etc.
 - o Strengthening ties with other institutions to increase our resources for development of exhibitions and public programming of interest to Latino and Hispanic communities.
 - o Development of text or presentations in "other languages" as appropriate for exhibitions or public programs. For example, Spanish when appropriate to encourage Latino and Hispanic audience participation in public programs and exhibitions.

DEVELOPMENT

PURPOSE: To broaden funding sources and to increase greater job applicant information and participation for programs proposed by Smithsonian bureaus targeted for future Latino/Hispanic audiences.

PROBLEMS: Claims are being made by some bureaus that there are no applicants known or available to fill positions at various levels of employment.

A shortage of financial resources has impacted in the lack of Hispanic presence, evidenced in employment, exhibitions, publications and public programs, resulting in poor Latino/Hispanic attendance to the Institution.

Smithsonian Institution has a poor record in Latino/Hispanic hiring among the Federal Agency.

RECOMMENDATIONS:

Review the hiring record for Hispanics at the Institution and implement the necessary action from the Executive level on down.

Develop a Job Bank that would further quality candidates to the bureaus seeking applicants. Monitor the hiring process at Personnel to assure that applications are given some degree of priority.

Assure that national searches be made utilizing already established Latino/Hispanic networks.

Develop a system of monitoring the advancement schedules of known Latino/Hispanic employees already assigned to the Institution.

Establish better information and participation with members of the Congressional Hispanic Caucus and the Institution.

Develop a network of private business and corporate contacts serving as potential contributors to the Institution.

BENEFITS:

Attracting quality applicants nationwide to all areas of the Institution.

Facilitating employment opportunities on all levels, better Federal record

Developing Latino/Hispanic exhibitions, publications, and public programs creating a greater increase of Latino/Hispanic audience participation throughout the Institution.

Fostering a more positive link with the Congress and the Institution through the Congressional Hispanic Caucus.

June 18, 1988

BENEFITS: (continuation)

Improve the diffusion of information to Latino/Hispanic employees by having The Secretary appoint LWC representatives to the following :

- 1. Management Committee
- 2. Program Reports
- 3. Advancement Council
- 4. Other Boards & Committees suggested by The Secretary

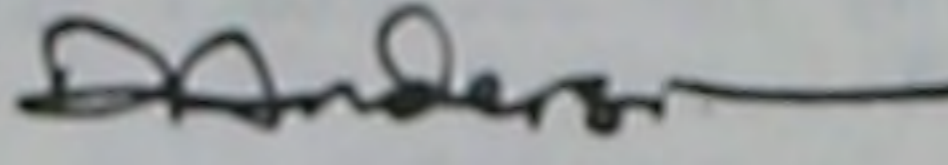
The Management Committee (with copy of you in attendance) reviewed the issue of affirmative action at the meeting on June 13 and accepted the plan attached. This semi-annual review will be conducted until there is measurable progress made in changing the staff profile of the Institution, including opportunities for growth and development of our present employees. I am confident that with this renewed awareness and vigilance on all our parts we can make a difference in how the Institution is perceived, both externally and internally.

Attachment

M E M O R A N D U M

June 16, 1988

TO: Heads of Bureaus and Major Offices

FROM: Dean W. Anderson 

SUBJECT: Attached Final Affirmative Action Plan

The attached plan reflects a refinement done by the Office of Equal Opportunity of the twenty-three point action plan I issued in February. Part of this revised version and format is in response to reporting requirements to the Equal Employment Opportunity Commission, but mostly it is the same basic plan with realistic schedules and responsibilities assigned. I hope that each of you will review this document and see what responsibilities you have as managers and supervisors to fulfill. We can all note with some satisfaction that a few of the items have already been accomplished.

The Management Committee (with many of you in attendance) reviewed the issue of affirmative action at its meeting on June 13 and accepted the plan attached. This semi-annual review will be conducted until there is measurable progress made in changing the staff profile of the Institution, including opportunities for growth and development of our present employees. I am confident that with this renewed awareness and vigilance on all our parts we can make a difference in how the Smithsonian is perceived, both externally and internally.

Attachment

PROGRAM ELEMENTS: 1. Organization
2. Recruitment
3. Training
4. Career Development
5. Retention
6. Leadership Development
7. Mentoring
8. Sponsorship
9. Networking
10. Professional Development
11. Diversity Training
12. Employee Resource Groups
13. Flexible Work Arrangements
14. Pay Equity
15. Harassment Prevention
16. Inclusive Language
17. Accessibility
18. Employee Assistance Program
19. Wellness Programs
20. Community Outreach

SMITHSONIAN INSTITUTION
AFFIRMATIVE ACTION PLAN
FOR
WOMEN AND MINORITIES

Office of Equal Opportunity
June 1988

The asterisks designate items
which were included in
Mr. Anderson's Affirmative
Action Strategies dated
February 5, 1988.

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: I. Organization and Resources

PROBLEM/BARRIER STATEMENT: A. Since many Smithsonian personnel are not aware of the rich heritage of specific racial/ethnic groups, they do not understand the important contributions made to the American experience by these groups.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To develop more extensive programs to inform employees of the rich heritage and contributions of specific racial/ethnic groups.	a. Hire an ethnic Program Manager to work with the bureaus and major offices to develop more extensive programs.	Director, Office of Equal Opportunity	07/01/88
	*b. Publish an article in <u>The Torch</u> highlighting affirmative action and cultural heritage.	Director, Office of Public Affairs	04/01/88 Accomplished

PROBLEM/BARRIER STATEMENT: B. Special emphasis programs such as the Women's, Hispanic and Ethnic Programs are not sufficiently expanded or fully integrated into other Smithsonian programs.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
2. To develop and implement methods to expand and integrate the Women's, Hispanic and Ethnic Programs into other Smithsonian programs.	a. Women's Program -- to work through Women's Program Coordinators in the organization units and the Women's Council to plan and host at least two activities directed specifically to women.	Director, Office of Equal Opportunity; Women's Program Manager (Lead)	09/30/89
	b. Hispanic/Ethnic Programs -- after hiring the Ethnic Program Manager, to implement an effective program to integrate more Hispanic and ethnic activities into other Smithsonian programs.	Director, Office of Equal Opportunity; Ethnic Program Manager (Lead)	09/01/88 and Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: I. Organization and Resources, Continued

PROBLEM/BARRIER STATEMENT: C. Bureau and Major Office Heads often have difficulty in developing affirmative action initiatives and plans which are specific to, and will be effective in, their organization unit.

- | | | | |
|---|---|---------------------------------------|------------|
| 1. Develop affirmative action initiatives which are increasingly specific to particular organization units. | a. Develop a Request for Proposal for facilitator/consultant assistance in developing Bureau and Major Office affirmative action plans. | Director, Office of Equal Opportunity | 07/31/88 |
| | b. Consider facilitator/consultant assistance in developing Bureau and Major Office affirmative action plans. | Management Committee Members | Continuing |

PROBLEM/BARRIER STATEMENT: D. Executives, Managers, Supervisors and Selection Officials are often unaware of their equal opportunity (EO) and affirmative action responsibilities.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To provide training for Executives, Managers, Supervisors and Selection Officials on implementation of their EEO/affirmative action responsibilities.	a. Design (or contract for) a training course to acquaint Executives, Managers, Supervisors and Selection Officials with EO/affirmative action and how implementation of affirmative action responsibilities can affect accomplishment of program goals.	Directors, Office of: Equal Opportunity, Personnel Administration; Training Officer, Affirmative Action Manager (Lead)	09/30/88
	b. Conduct EO/affirmative action training for the above targeted audiences.	Director, Office of Personnel Administration; Training Officer (Lead)	09/30/89 and Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: I. Organization and Resources, Continued

PROBLEM/BARRIER STATEMENT: D. Continued

<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
c. Integrate EO/affirmative action training concerns into the overall employee development program.	Director, Office of Personnel Administration; Training Officer (Lead)	Continuing
d. Conduct follow-up affirmative action training periodically for new Executives, Managers, Supervisors and Selection Officials.	Director, Office of Personnel Administration; Training Officer (Lead)	1990-92
e. Complete the training as required.	Management Committee Members; Heads, Bureaus and Major Offices; Supervisors, Selection Officials	09/30/89 and Continuing
f. Through the performance appraisal process, ensure that Executives, Managers, Supervisors and Selection Officials attend the affirmative action training course.	The Secretary; Under Secretary; Heads, Bureaus and Major Offices	06/30/89 and Continuing
h. Add a record of course completion to the official personnel file.	Course participants	Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: I. Organization and Resources, Continued

PROBLEM/BARRIER STATEMENT: E. Employees are often unaware of equal opportunity policies and programs.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To notify all new employees, of equal opportunity policies and programs.	a. Brief new employees on equal opportunity policies, programs and responsibilities during new employee orientation.	Director, Office of Equal Opportunity	Continuing
	b. Develop and hold a series of informal sessions to inform employees of equal opportunity programs.	Director, Office of Equal Opportunity; Education Program Manager (Lead); OEO Program staff	09/30/88 and Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: I. Organization and Resources, Continued

PROBLEM/BARRIER STATEMENT: F. Commissions, Boards, Councils and Committees which advise the Institution on a variety of matters frequently do not have a broad multicultural membership.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To place a representative number of minorities and women on the Commissions, Boards, Councils, and Committees.	a. Develop, and furnish Office of Equal Opportunity a master list of all Commissions, Boards, Councils and Committees.	Assistant Secretary for External Affairs	06/01/88 Accomplished
	b. Assess the membership of each group to determine race/ethnicity and gender of members.	Assistant Secretary for External Affairs	08/01/88 Accomplished
	c. Develop and provide the Secretary with a list of those groups which need a broader membership.	Director, Office of Equal Opportunity	09/01/88
	d. Appoint or nominate individuals to gradually achieve a broader multicultural membership in these groups.	The Secretary; Under Secretary	Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring

PROBLEM/BARRIER STATEMENT: A. Recruitment contacts with historically Black colleges and other colleges and universities with large minority enrollments are generally inadequate to improve recruitment results.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. Improve recruitment contacts with historically Black colleges and with colleges and universities with large minority enrollments.	*a. Organize a conference for deans of historically Black colleges and of other colleges and universities with large minority enrollments.	Assistant Secretaries for: Public Service and Museums (Lead), Research, External Affairs; Directors, Office of: Personnel Administration, Equal Opportunity, Fellowships and Grants; Museum Programs	09/30/88 and Continuing
	b. Participate in the conference; use conference to develop ongoing recruitment contacts.	Heads, Bureaus and Major Offices	Continuing

PROBLEM/BARRIER STATEMENT: B. Data collected on applicant flow and the selection process is not sufficiently detailed to fully analyze and identify potential problem areas.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. Improve data collection on applicant flow and the selection process.	a. Develop a system to collect applicant and selection process information.	Directors, Office of: Personnel Administration (Lead), Equal Opportunity	08/30/88

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: B. Continued

<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
b. Implement an improved data collection system.	Directors, Office of: Personnel Administration, (Lead), Equal Opportunity	10/01/88
c. Analyze data based on the improved system.	Director, Office of Equal Opportunity; Affirmative Action Manager (Lead)	09/30/89 and Continuing

PROBLEM/BARRIER STATEMENT: C. There is no operative list of minority and women's organizations in fields of interest to the Institution.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. Develop a master list of women's and minority professional organizations in fields of interest to the Smithsonian.	*a. Appoint a management intern to prepare a master list of women's and minority professional organizations.	Assistant Secretaries for: Administration, Museums	06/01/88 Accomplished

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: D. Available data indicate that insufficient numbers of women and minorities apply for key management positions at the first, second, and third levels, and for Research/Curatorial, Administrative, and Technical positions.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To increase women and minority applicant flow and hires for key management positions, Research/Curatorial, Administrative, Technical, and Security positions against the following CY 88 numerical goals: a) Research/Curatorial White women - 1 Black men - 3 Black women - 3 Hispanic men - 2 Hispanic women - 2 Asian men - 1 Asian women - 1 b) Administrative: Black men - 1 Asian men - 1 Asian women - American Indian men - 1	a. Establish direct ongoing contacts with college and university faculty and with colleagues in other museums, research institutes and minority organizations.	Director, Office of Personnel Administration; Heads, Bureaus and Major Offices; Selection Officials	09/30/88 and Continuing
	*b. Identify and contract with search firms/consultants that have demonstrated experience in finding Research/Curatorial staff.	Assistant Secretaries; Heads, Bureaus and Major Offices	06/01/88 and Continuing
	c. Develop and use comprehensive up-to-date mailing lists to notify specific women and minority professional organizations, museums, colleges and universities of vacancies.	Director, Office of Personnel Administration	06/11/88 and Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: D. Continued

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
c) Technical: Black women - 2 Asian men - 1 Asian women - 1 American Indian men - 1 American Indian women - 1	*d. Include a culturally and ethnically diverse membership on search committees. *e. Participate in and recruit at a variety of professional meetings.	The Secretary; Under Secretary; Heads, Bureaus and Major Offices	Continuing
d) Security: White women - 2 Asian women - 1 American Indian women - 1	f. Place paid vacancy advertisements in publications directed predominantly to women or to specific minority groups, where permissible. g. Mail appropriate vacancy announcements directly to highly qualified candidates using the Minority Applicant Supply File. *h. Track minority interns, fellows and visiting professionals for direct recruitment and assistance with recruitment.	Management Committee Members; Heads, Bureaus and Major Offices; Selection Officials Director, Office of Personnel Administration (Lead); Selection Officials Director, Office of Personnel Administration Directors, Office of: Museum Programs, Fellowships and Grants; Visitor Information and Associates Reception Center; Heads, Bureaus and Major Offices	Continuing Continuing Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: D. Continued

<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
*i. Ask Smithsonian colleagues to identify and notify potential candidates of job vacancies.	Selection Officials	Continuing
j. Direct involvement of the selection official in the recruitment process.	Selection Officials	Continuing
*k. Place advertisements for, establish and maintain a minority vita bank or applicant supply file.	Director, Office of Personnel Administration	09/01/88 and Continuing
*l. Review and monitor Research/Curatorial and key management hiring procedures to eliminate barriers and to encourage competition through broader position descriptions and job announcements.	Director, Office of Personnel Administration; Selection Officials	Continuing
*m. Recruit and hire at lowest grade consistent with essential job performance.	Selection Officials	Continuing
*n. Waive Ph.D. requirements for junior positions where candidates can be expected to obtain advanced degrees.	Selection Officials	Continuing
*o. Coordinate search efforts from their inception with the Office of Personnel Administration and the Office of Equal Opportunity.	Selection Officials	05/01/88 and Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: D. Continued

<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
*p. Develop and maintain check list of search strategies and procedures covering networks, advertising, applicant supply file, previous interns, fellows, and visiting professionals.	Assistant Secretary for Administration; Directors, Office of: Personnel Administration, Equal Opportunity; Affirmative Action Manager (Lead)	09/01/88 and Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: E. Since the Cooperative Education Program has not been helpful in bringing minorities and women into Research/Curatorial positions, it is infrequently used.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
*1. To strengthen the Cooperative Education Program and all other minority student direct and indirect recruitment programs in order to broaden the potential applicant pool and increase the likelihood of minority hires.	a. Continue to improve recruitment of minority students with academic backgrounds that match Research/Curatorial positions.	Director, Office of Fellowships and Grants	09/30/88 and continuing
	b. Inform the supervisors and advisors of minority interns and fellows of the Cooperative Education and Education Fellowship Programs to encourage participation of the interns and fellows.	Director, Office of Fellowships and Grants	07/30/88 and continuing
	c. Visit historically Black colleges and colleges and universities with large minority enrollments to offer program information and research seminars.	Director, Office of Fellowships and Grants (Lead), Research/Curatorial staff.	10/01/88
	d. Request additional funding when and if necessary for programs which encourage minority participation.	Director, Office of Fellowships and Grants	As needed

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: II. Recruitment and Hiring, Continued

PROBLEM/BARRIER STATEMENT: F. There is often a delay or roadblock in hiring viable minority and women candidates because of OPM hiring instructions.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. Develop innovative hiring methods which use both civil service and trust hiring procedures.	*a. Establish a revolving pool (funds and work years) to assist bureaus and offices lacking resources to respond quickly to hiring opportunities.	Under Secretary; Director, Office of Programming and Budget	03/01/88 Accomplished
	*b. Identify and circulate "fast track" approaches to hiring.	Director, Office of Personnel Administration	04/01/88 Accomplished
	*c. Request delegated examining authority from Office of Personnel Management for permanent federal hiring in selected positions at grade 15 and below.	Director, Office of Personnel Administration	04/01/88 Accomplished
	*d. Implement direct examining authority, "fast track" approaches to hiring, and use of revolving pool.	Executives; Managers; Supervisors; Selection Officials; Personnel Management Specialists	06/01/88 Accomplished
	*e. Hire qualified minority and women candidates without regard to established vacancies and develop assignments and support.	The Secretary; Management Committee Members; Heads, Bureaus and Major Offices; Director, Office of Personnel Administration	Continuing

186

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: III. Employee Development Programs

PROBLEM/BARRIER STATEMENT: A. The Upward Mobility Program is not used by a majority of Bureaus and Major Offices to advance minorities in dead-end positions.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To use the Upward Mobility Program more effectively to move minorities into Technical, Administrative and Research/Curatorial positions. <u>1/</u>	a. Visit organization units with 25 or more employees and assist in developing one or more Upward Mobility positions in each.	Director, Office of Equal Opportunity; Education Program Manager (Lead)	09/30/88
	b. Develop one or more Upward Mobility positions.	Heads, Bureaus and Major Offices with 25 or more employees.	10/01/89 and Continuing
	c. Announce Upward Mobility positions.	Director, Office of Personnel Administration	Continuing
	d. Select viable under employed minority or female candidate for each announced position.	Selection Official	Continuing
	e. Develop training plan tailored to selectee(s).	Education Program Manager	Continuing

1/ See Chapter 6, Equal Opportunity Handbook (SSH 1300).

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: IV. Promotions

PROBLEM/BARRIER STATEMENT: A. Analysis of promotion data indicates that Black women in Research/Curatorial positions have received promotions at a rate substantially below their representation in the Research/Curatorial work force.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To determine the reasons for the low rate of Research/Curatorial promotions going to Black women.	a. Collect the necessary data for analysis of the status of promotions for Black Women in Research/Curatorial positions.	Directors, Office of: Equal Opportunity, Personnel Administration (Lead)	09/30/88
	b. Analyze data collected and identify problem areas.	Director, Office of Equal Opportunity; Affirmative Action Manager (Lead)	
	c. Develop appropriate corrective actions based on problems identified.	Directors, Office of: Equal Opportunity, Personnel Administration (Lead) Heads, Bureaus and Major Offices	07/30/89

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: IV. Promotions, Continued

PROBLEM/BARRIER STATEMENT: B. Analysis of promotion data indicates that Black men in Administrative positions have received promotions at a rate substantially below their representation in the Administrative work force.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To improve and determine the reasons for the low rate of Administrative promotions for Black men.	a. Collect necessary data for analysis of the status of promotions for Black men in Administrative positions.	Directors, Office of: Equal Opportunity, Personnel Administration (Lead)	09/30/88
	b. Analyze data collected and identify problem areas.	Director, Office of Equal Opportunity; Affirmative Action Manager (Lead)	
	c. Develop appropriate corrective actions based on problems identified.	Directors, Office of: Equal Opportunity, Personnel Administration (Lead) Heads, Bureaus and Major Offices	07/30/89

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: V. Separations

PROBLEM/BARRIER STATEMENT: A. Analysis of separation data indicates that the separation rate for Black women Technicians is significantly greater than their representation in the Technical work force and their accession rate.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To determine the reasons for the high separation rate for Black women Technicians.	a. Develop a close-out interview form.	Directors, Office of: Equal Opportunity, Personnel Administration (Lead)	06/30/88
	b. Broaden the scope of the problem and objective and interview all minorities who leave Research/Curatorial, Administrative and Technical positions to determine why they are leaving, and send interview results to the Office of Personnel Administration.	Supervisors; Managers	Continuing
	c. Analyze why minorities are leaving and notify the Office of Equal Opportunity of the reasons.	Director, Office of Personnel Administration	10/31/88
	d. Design appropriate corrective actions.	Director, Office of Personnel Administration	12/15/88

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: VI. Program Evaluation

PROBLEM/BARRIER STATEMENT: A. Management Committee members believe they have not taken a sufficiently active role in monitoring affirmative action initiatives and progress.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To develop Executive monitoring systems which stress active leadership roles for Management Committee members.	*a. Constitute a small working group to advise on strategies and actions and to monitor procedural and hiring processes.	Under Secretary	09/30/88
	*b. Conduct semiannual broad-based meetings to review progress.	The Secretary	Continuing

PROBLEM/BARRIER STATEMENT: B. Accountability for and evaluation of equal opportunity (EO) contributions are not a regular part of the performance planning and review process for Executives, Managers, Supervisors and Selection Officials causing inadequate commitment to achieving affirmative action goals and objectives.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. Hold Executives, Managers, Supervisors, and Selection Officials accountable for contributions related to this affirmative action plan.	a. <u>Incorporate by reference</u> the action items in this affirmative action plan, into the 1989 and subsequent annual performance plans as a critical element for each person with a responsibility under the column of this plan headed "Responsible Official."	Rating Officials; Endorsing Officials	Continuing

191

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: VII. Discrimination Complaints

PROBLEM/BARRIER STATEMENT: A. Communications between supervisors and employees with respect to job assignments, performance standards, and prospects for promotion need to be improved to avoid complaints.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To continue to offer a variety of training courses for supervisors to improve knowledge of personnel practices and procedures, and communication skills.	a. Encourage Managers, Supervisors and Selection Officials to seek information on personnel management and communication skills through consultation with Personnel Management and Labor Relations Specialists and attendance at specific courses.	Executives; Managers; Supervisors	Continuing
	b. Include equal opportunity and personnel management responsibilities in all management courses designed for Executives, Managers, Supervisors, and Selection Officials.	Directors, Office of: Personnel Administration, Equal Opportunity, Training Officer (Lead)	09/01/88 and Continuing
	c. Offer a variety of training courses for supervisors to improve knowledge of personnel procedures and communication skills.	Director, Office of Personnel Administration; Training Officer (Lead)	Continuing

AFFIRMATIVE ACTION PLAN FOR MINORITIES AND WOMEN

OBJECTIVES AND ACTION ITEMS

PROGRAM ELEMENT: VII. Discrimination Complaints, Continued

PROBLEM/BARRIER STATEMENT: B. The time frames for processing complaints exceed the published EEOC government-wide average.

<u>OBJECTIVE</u>	<u>ACTION ITEMS</u>	<u>RESPONSIBLE OFFICIAL(S)</u>	<u>DATE</u>
1. To reduce the time for processing complaints to or below the government-wide average.	a. To conduct a study to determine the weaknesses in the current processing system especially in the investigation and proposed disposition stages.	Director, Office of Equal Opportunity; Complaints Manager (Lead)	09/30/88
	b. To develop corrective actions for any identified weakness.	Director, Office of Equal Opportunity; Complaints Manager (Lead)	03/31/89

*October 1988
Director*

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SMITHSONIAN INSTITUTION

EQUAL OPPORTUNITY REPORT



December
OCTOBER 1988

Revised December 1988

AGGREGATION OF THE SIXTEEN
FEATURED ORGANIZATIONS

Key Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)											
	Total	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White		
		M	F	M	F	M	F	M	F	M	F		M	F	M	F	M	F	M	F	M	F	
18	10									9	1	10									8	1	
17	8		1							7		7										7	
16	34			1	1					30	2	36			1	1						32	2
15	139	1				3		1		126	8	141	1				3		1			127	9
14	92	1				2				77	12	91	1				2					76	12
13	106	2	2	2		3	2			72	23	116	2	2	2		4	2				78	26
12	87		3	1		1				55	27	85	1	5	2	2		1				48	26
11	62	2	2	1		1	2			27	27	64	1	5	1		2	2				28	25
10	1										1	1											1
09	28	2	4	1						7	14	25	2	3	1							6	13
07	11	1	1							5	4	12	1	1								4	6
05	1									1		1											1
Total	579	9	13	6	1	10	4	1		416	119	589	9	17	7	3	11	5	1		415	121	
Administrative																							
18																							
17																							
16	1					1						2					1						1
15	22									19	3	22					1					18	3
14	36		1		1					18	16	35		1								17	17
Total	59		1		1	1				37	19	59		1		1	1					35	21

Revised December 1988

AGGREGATION OF THE
NON-FEATURED ORGANIZATIONS

Key Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)											
	Total	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White	
		M	F	M	F	M	F	M	F	M	F		M	F	M	F	M	F	M	F	M	F
18 & above	2									2	* 2										* 2	
17	*									*	*										*	
16	7		1							5	1	6		1							4	1
15	* 16		1							* 12	3	* 17		1							* 12	4
14	21	1		1						14	5	23	2		1						16	4
13	38	1	1		1	2				21	12	39		2	1		2				23	11
12	42	2	5	1	1	2				13	18	50	3	5	2	1					19	20
11	32	1	2							12	17	24		4				1			5	14
09	15		1		2	1	2			2	7	17		1		3	1	1			4	7
07	6	1	2		1					1	1	5	1	1		1					1	1
05												1	1									
Total	179	6	13	2	5	5	2			82	64	* 184	7	15	4	5	3	2			* 86	62
Administrative																						
18 & above	* 7									* 6	* 1	* 9		1							* 8	* 1
17	* 1									1	*	*									*	*
16	34	2				1				25	6	34	2				1				25	6
15	33									19	14	38	1								22	15
14	53	1	1	1	1	1				29	18	52		1	1	1	1		1		29	18
Total	* 128	3	1	1	1	2				* 80	40	* 133	3	2	1	1	2		1		* 83	40

* Denotes the revisions. The 18 and above category includes Regents' Appointments (RA) and all Administrative Exception (AE) positions above the pay cap.

Revised December 1988

SMITHSONIAN INSTITUTION

OCCUPATIONAL CATEGORIES	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	RACE/SEX/ETHNICITY											RACE/SEX/ETHNICITY										
	Total	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Research/Curatorial (Professional)	* 758	15	26	8	6	15	6	1		498	183	773	16	* 32	11	8	14	7	1		501	183
Administrative	1029	44	74	15	13	11	8	1	6	389	468	1056	49	78	17	10	12	11	2	7	384	482
Technical	1204	137	109	24	16	11	11		1	413	482	1278	139	127	25	17	11	14	1	3	424	517
Clerical	757	71	297	1	20	3	16	3	2	44	300	1018	119	398	4	21	7	20			91	358
Security	573	414	47	12		6		2		84	8	619	423	66	15		10	4	1	2	82	16
Blue Collar	907	386	120	24	1	3	5	1		325	42	980	421	130	24	2	8	2	1	1	345	46
Miscellaneous	70	29	14	1	1	4	4			8	9	45	10	4	1						14	15
Grand Total	* 5298	1096	689	85	57	53	50	8	9	1761	1492	5769	1177	* 835	97	58	62	59	6	13	* 1845	1617

*Denotes the revisions.

Revised December 1988

SMITHSONIAN ASTROPHYSICAL
OBSERVATORY

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)										
	Research/Duratorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY									
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White	
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F		
18	*2										*2									*2	
17	4										4									4	
16	15										14	1								16	
15	54					3		1			47	3			3		1			47	
14	33					1					30	2			1					30	
13	27					1					22	4			1					23	
12	17			1							13	3		1		1				9	
11	16			1		1					13	1		1		2				11	
10	1											1								1	
09	3										1	2								1	
07	5										2	3								1	
Administrative																					
18																					
17																					
16																					
15	12										12									11	
14	9										6	3								6	

*Denotes the revisions.

SMITHSONIAN INSTITUTION

EQUAL OPPORTUNITY REPORT



OCTOBER 1988

AGGREGATION OF THE SIXTEEN
FEATURED ORGANIZATIONS

EQUAL OPPORTUNITY REPORT

Key Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	Total	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White	
		M	F	M	F	M	F	M	F	M	F		M	F	M	F	M	F	M	F	M	F
18	9									8	1	9		1							7	1
17	8		1							7		7									7	
16	34			1	1					30	2	36			1	1					32	2
15	139	1				1		1		124	8	141	1				3		1		127	9
14	92	1				2				77	12	91	1				2				76	12
13	106	2	2	2		3	2			72	23	116	2	2	2		4	2			78	26
12	87		3	1		1				55	27	85	1	5	2	2		1			48	26
11	62	2	2	1		1	2			27	27	64	1	5	1		2	2			28	25
10	1										1	1										1
09	28	2	4	1						7	14	25	2	3	1						4	13
07	11	1	1							5	4	12	1	1							4	6
05	1									1		1									1	
Total	578	9	13	6	1	10	4	1		415	119	588	9	17	7	3	11	5	1		414	121
Administrative																						
18																						
17																						
16	1					1						2					1					1
15	22									19	3	22				1					18	3
14	36		1		1					18	16	35		1							17	17
Total	59		1		1	1				37	19	59		1		1	1				35	21

AGGREGATION OF THE
NON-FEATURED ORGANIZATIONS

Key Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)										
Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
	Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White		
	Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F	
18	2									2		3								3	
17	1									1		1								1	
16	7		1							5	1	6		1						4	1
15	15		1							11	3	16		1						11	4
14	21	1		1						14	5	23	2		1					16	4
13	38	1	1		1	2				21	12	39		2	1		2			23	11
12	42	2	5	1	1	2				13	18	50	3	5	2	1				19	20
11	32	1	2							12	17	24		4			1			5	14
09	15		1		2	1	2			2	7	17		1		3	1	1		4	7
07	6	1	2		1					1	1	5	1	1		1				1	1
05												1	1								
Total	179	6	13	2	5	5	2			82	64	185	7	15	4	5	3	2		87	62
Administrative																					
18	4									4		6		1							5
17	2									1	1	1									1
16	34	2				1				25	6	34	2			1				25	6
15	33									19	14	38	1							22	15
14	53	1	1	1	1	1				29	18	52		1	1	1	1		1	29	18
Total	126	3	1	1	1	1	2			78	40	131	3	2	1	1	2		1	81	40

SMITHSONIAN INSTITUTION

OCCUPATIONAL CATEGORIES	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	RACE/SEX/ETHNICITY											RACE/SEX/ETHNICITY										
	Total	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White	
M		F	M	F	M	F	M	F	M	F	M		F	M	F	M	F	M	F	M	F	
Research/Curatorial (Professional)	757	15	26	8	6	15	6	1		497	183	773	16	33	11	8	14	7	1		500	183
Administrative	1029	44	74	15	13	11	8	1	6	389	468	1056	49	78	17	10	12	11	2	7	186	482
Technical	1204	137	109	24	16	11	11		1	413	482	1278	139	127	25	17	11	14	1	3	424	517
Clerical	757	71	297	1	20	3	16	3	2	44	300	1018	119	398	4	21	7	20			91	358
Security	573	414	47	12		6		2		84	8	619	423	66	15		10	4	1	2	82	16
Blue Collar	907	386	120	24	1	3	5	1		325	42	980	421	130	24	2	8	2	1	1	345	46
Miscellaneous	70	29	14	1	1	4	4			8	9	45	10	4	1		1				14	15
Grand Total	5297	1096	689	85	57	53	50	8	9	1760	1492	5769	1177	836	97	58	62	59	6	13	1844	1617

ANACOSTIA MUSEUM

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White		
	Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F		
18																						
17																						
16																						
15	1	1										1	1									
14	1	1										1	1									
13																						
12	1		1									1		1								
11																						
09	2	1	1									2	1	1								
07																						
Administrative																						
18																						
17																						
16																						
15																						
14																						

ARTHUR M. SACKLER GALLERY
AND FREER GALLERY OF ART

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hispanic		Asian		Amer. Ind.		White		Black		Hispanic		Asian		Amer. Ind.		White		
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F	M	F	
18																						
17																						
16	1									1	1										1	
15																						
14	3					1				2	3					1					2	
13	1									1	1										1	
12	2									2	2											2
11	5						2			3	6					2					4	
09	3									3	2											2
07																						
Administrative																						
18																						
17																						
16	1					1					1					1						
15	1									1	1										1	
14	3									1 2	3										1 2	

CONSERVATION ANALYTICAL
LABORATORY

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY									
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White	
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F		
18																					
17																					
16	1									1	1									1	
15																					
14	2								1	1	2								1	1	
13	5					1			4		6				1				5		
12	4								2	2	5	1							1	3	
11	4	1	1						1	1	4	1	1						1	1	
09	1									1	1									1	
07																					
Administrative																					
18																					
17																					
16																					
15																					
14																					

COOPER-HEWITT MUSEUM

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hispanic		Asian		Amer. Ind.		White		Black		Hispanic		Asian		Amer. Ind.		White		
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F	M	F	
18	1									1	1										1	
17																						
16	1									1	1										1	
15																						
14																						
13	3									2	1	3									2	1
12																						
11	3										3	3									3	
09																						
07																						
Administrative																						
18																						
17																						
16																						
15																						
14																						

HIRSHHORN MUSEUM
AND SCULPTURE GARDEN

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY									
		Black		Hispanic		Asian		Amer. Ind.		White		Black		Hispanic		Asian		Amer. Ind.		White	
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F		
18	1									1	1									1	
17																					
16	1									1	1									1	
15																					
14	1									1	1									1	
13	1									1	1									1	
12	2									1	1	3								1	2
11	2										2	1									1
09																					
07																					
Administrative																					
18																					
17																					
16																					
15																					
14	1										1	1									1

NATIONAL AIR AND SPACE MUSEUM

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White		
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F			
18	1									1		1								1		
17																						
16	1			1							1		1									
15	3									3		3								3		
14	3									3		3								3		
13	3									1	2	3								1	2	
12	10									6	4	10								7	3	
11	3									2	1	4		1						3		
09	7	1	2							2	2	6	1	1						2	2	
07	5	1								3	1	5	1							3	1	
05	1									1		1								1		
Administrative																						
18																						
17																						
16																						
15	1										1	1									1	
14	5									4	1	6								4	2	

NATIONAL MUSEUM OF
AFRICAN ART

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)											
	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY											
	Research/Curatorial (Professional)	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White	
		M	F	M	F	M	F	M	F	M	F		M	F	M	F	M	F	M	F	M	F
18											1	1										
17	1		1																			
16	1								1		1										1	
15	1								1		1										1	
14	1								1		1										1	
13	2		1							1	2	1										1
12	1								1		1										1	
11	1									1	1											1
09	2		1							1	2	1										1
07	1		1								2	1										1
Administrative																						
18																						
17																						
16																						
15	1									1	1											1
14																						

NATIONAL MUSEUM OF AMERICAN ART

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)												
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY											
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White			
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F	M	F		
18	1									1													
17																							
16	1									1	1											1	
15	1									1	1											1	
14	3									2	1	4										3	1
13	3									1	2	3											3
12	6									2	4	5										2	3
11	3										3	3											3
09																							
07																							
Administrative																							
18																							
17																							
16																							
15	1									1	1												1
14	4									2	2	3										2	1

NATIONAL MUSEUM OF
AMERICAN HISTORY

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)											
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White		
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F	M	F	
18	1									1	1										1	
17	1									1	1										1	
16																						
15	10									9	1	9									8	1
14	10									7	3	9									6	3
13	23	2	1							11	9	22	2	1							11	8
12	10		1							5	4	9		1							4	4
11	5									1	4	5		1							2	2
09	2									2		2									2	
07																						
Administrative																						
18																						
17																						
16																						
15	2									2		2									2	
14	5									3	2	5									3	2

NATIONAL MUSEUM OF
NATURAL HISTORY

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)												As of September 24, 1988 (Pay Period 19)											
	RACE/SEX/ETHNICITY												RACE/SEX/ETHNICITY											
	Research/Curatorial (Professional)	Black		Hispanic		Asian		Amer. Ind.		White		Total	Black		Hispanic		Asian		Amer. Ind.		White		Total	
M		F	M	F	M	F	M	F	M	F	M		F	M	F	M	F	M	F	M	F	M		F
18																								
17	1									1												1		
16	7																					7		
15	57									56	1	59										57	2	
14	23									20	3	20										18	2	
13	16						1			12	3	24				1	1					17	5	
12	14					1				10	3	11	1									8	2	
11	8		1							3	4	10	1									5	4	
09	3										3	3											3	
07																								
Administrative																								
18																								
17																								
16																								
15	1									1		1										1		
14	2										2	3											3	

NATIONAL PORTRAIT GALLERY

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY									
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White	
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F		
18	1									1		1								1	
17																					
16																					
15	2									2	2									2	
14	1									1	1									1	
13	2					1				1	3				1					2	
12	6									4	2	5	1							4	
11	5	1								2	2	5		1						2	
09																					
07																					
Administrative																					
18																					
17																					
16																					
15	1									1	1									1	
14	3		1							1	1	3		1						1	

NATIONAL ZOOLOGICAL PARK

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 8)											As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hispanic		Asian		Amer. Ind.		White		Black		Hispanic		Asian		Amer. Ind.		White		
	Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F		
18	1									1		1								1		
17																						
16	1									1												
15	7									6	1	7								6	1	
14	5									4	1	6								5	1	
13	11					1				10		10			1					9	1	
12	6		1							4	1	8		1	1					4	2	
11	5									4	1	5								4	1	
09																						
07																						
Administrative																						
18																						
17																						
16																						
15	2									1	1	2								1	1	
14	1									1												

SMITHSONIAN ASTROPHYSICAL
OBSERVATORY

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)											
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White		
Total	M	F	M	F	M	F	M	F	M	F	Total	M	F	M	F	M	F	M	F	M	F	
18	1									1	1										1	
17	4									4	4										4	
16	15									14	1	19									18	1
15	54					3		1		47	3	54				3		1			47	3
14	33					1				30	2	34				1					30	3
13	27					1				22	4	27				1					23	3
12	17			1						13	3	15			1			1			9	4
11	16			1		1				13	1	15			1		2				11	1
10	1										1	1										1
09	3									1	2	3									1	2
07	5									2	3	5									1	4
Administrative																						
18																						
17																						
16																						
15	12									12		11									11	
14	9									6	3	9									6	3

SMITHSONIAN ENVIRONMENTAL
RESEARCH CENTER

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)										
	Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY										
		Black		Hisp.		Asian		Amer. Ind.		White		Black		Hisp.		Asian		Amer. Ind.		White		
		M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	
Total											Total											
18																						
17																						
16	1									1		1								1		
15																						
14	1									1		1								1		
13	3									3		3								3		
12	4									4		4								4		
11	1									1												
09	2									2		1								1		
07																						
Administrative																						
18																						
17																						
16																						
15																						
14																						

SMITHSONIAN INSTITUTION
TRAVELING EXHIBITION SERVICE

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)											As of September 24, 1988 (Pay Period 19)											
	RACE/SEX/ETHNICITY											RACE/SEX/ETHNICITY											
	Research/Curatorial (Professional)	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White		Total
M		F	M	F	M	F	M	F	M	F	M		F	M	F	M	F	M	F	M	F	M	
18																							
17																							
16																							
15																							
14																							
13																							
12	1									1	1											1	
11	1									1	1											1	
09	2									2	2											2	
07																							
Administrative																							
18																							
17																							
16																							
15																							
14	2									2	2											2	

SMITHSONIAN TROPICAL
 RESEARCH INSTITUTE

A. KEY GRADES

Federal & Trust Grades	As of March 26, 1988 (Pay Period 6)										As of September 24, 1988 (Pay Period 19)											
Research/Curatorial (Professional)	RACE/SEX/ETHNICITY										RACE/SEX/ETHNICITY											
	Total	Black		Hisp.		Asian		Amer. Ind.		White		Total	Black		Hisp.		Asian		Amer. Ind.		White	
		M	F	M	F	M	F	M	F	M	F		M	F	M	F	M	F	M	F	M	F
18	1									1	1										1	
17	1									1	1										1	
16	3				1					2	2			1							1	
15	3									3	4										4	
14	5									4	1	5									4	1
13	6			2						3	1	8		2							5	1
12	3									3		5		1	1						3	
11												1										1
09	1			1								1		1								
07																						
Administrative																						
18																						
17																						
16																						
15												1			1							
14	1				1																	

FREDERICK DOUGLASS HOME

BACKGROUND MATERIALS

The Home & Heart of Black History

An Opportunity Knocks at Frederick Douglass' Capitol Hill House

By Sarah Booth Conroy
Washington Post Staff Writer

The National Park Service's Capital Region has identified more historic sites relating to black history in this area than anywhere else in the country. Yet, in this month observing black history—the month of the birth and death of Frederick Douglass, the nation's first great black leader—no firm and appropriate use for his historic Capitol Hill house has been put into effect.

From 1872 to 1877, the fine double row house with the fashionable mansard roof and tall bay window only three blocks from the Capitol was a gathering place, a salon of freedom fomenters, of the nation's most important black community. And Frederick Douglass was the man who built and fed the fire.

He was a lightning rod of a man, 6 feet 3 inches tall, mustachioed and bearded, with eyes that pierced like electronic beams, head crowned with a ruff of black hair dramatically streaked with white, as though his words had marked their electrifying passage.

Elizabeth Cady Stanton, the women's rights leader, described him in a eulogy for his funeral in February 1895. The Washington Evening Star, Feb. 25, 1895, quoted her:

"He stood there like an African prince, conscious of his dignity and power, grand in his proportions, majestic in his wrath, as with keen wit, satire and indignation, he portrayed the bitterness of slavery."

Admirably, the new owner of the house—the National Association for Home Care—has through its president, Val J. Halamandaris, pledged to put it in public-trust.

Meanwhile, the door of 316-318 A St. NE, is closed to those who would come here looking for the remarkable history of Douglass and fellow Washington black leaders. Artifacts connected to Douglass' life here, where he was editor of the pivotal newspaper *The New Era*, are scattered, stored, misplaced, lost.

For shame! For they could be gathered here, and this house could become not only a shrine to Douglass, but to human ability to rise—indeed to soar—above adversity. Showcases, books, manuscripts, diaries, family trees could exemplify Washington's 19th-century community of free, educated and well-to-do African Americans. More than just a shrine—a museum—it could become a place for research on these wonderful, often neglected pioneers and an inspiration to all of any color, who, as the 19th century would have said, "have a hard row to hoe."

Until the 1850s, when the District slave trade was outlawed, many people of color were sold like cattle at a slave market a few blocks away from fine houses of free blacks. Even after the emancipation proclamations, codes and customs impeded their progress. Still, these stalwarts, with hard work and ability, built a gracious and productive life for themselves. And the best of them used their good fortune to buy

See CHRONICLES, F8, Col. 1



Frederick Douglass' former home at 316-318 A St. NE.

The Douglass House

CHRONICLES, From F1

their unfortunate brothers and sisters out of slavery and give them the chance at education so they could, in turn, help others.

Before Washington was even settled, a free black from the Patapsco Valley in Maryland, Benjamin Banneker—self-taught mathematician, astronomer and almanac preparer—worked with Maj. Andrew Ellicott to survey the Federal District. Banneker became famous through a correspondence with then-Secretary of State Thomas Jefferson after he had published slighting remarks about blacks.

"Sir," Banneker wrote, "... if your love for yourselves, and for those inestimable laws which preserve to you the rights of human nature, was founded on Sincerity, you could not but be Solicitous that every individual of whatsoever rank or distinction, might with you equally enjoy the blessings thereof; neither could you rest satisfied ... [until] their promotions from any state of degradation to which the unjustifiable cruelty and barbarism of men may have reduced them.

"... I am of the African race, and in that colour which is natural to them of the deepest dye, and it is under a sense of the most profound gratitude to the Supreme Ruler of the universe, that I now confess to you, that I am not under that State of tyrannical thralldom, and inhuman captivity, to which too many of my brethren are doomed."

He so impressed Jefferson that the Virginia philosopher recanted handsomely, writing that he had "procured him [Banneker] to be employed under one of our chief directors in laying out the new Federal City on the Potomac, and in the intervals of his leisure while on the work, he made an Almanac for the next year, which he sent me in his own handwriting ... I shall be delighted to see these instances of moral eminence so multiplied as to prove that the want of talents observed in them is merely the effect of their degraded condition, and not proceeding from any difference in the structure of the parts on which intellect depends."

Black people, many from nearby Maryland, owned land in Washington as early as 1806. Black schools date from 1807. Blacks—some portrayed in a small exhibition currently at the Columbia Historical Society—were musicians, caterers, hairdressers, barbers, hotelkeepers, seamstresses, artists, carriage makers, teach-

ers, as well as draymen, ship caulkers and seamen, among other jobs. Black stonemasons helped build, paint and roof federal and private structures.

The beautiful and fashionable Alethia Browning Tanner in 1810 bought herself and later 18 others out of slavery with the proceeds of a vegetable garden near President's Square. Jefferson was a customer. The marvelously named Sojourner Truth often came to Washington during the War Between the States to assert her right to a seat on the streetcars. Elizabeth Keckley, Mary Todd Lincoln's White House seamstress, set up and ran the Contraband Relief Association for the great influx of escaping blacks. Harriet Tubman, of Bucktown, Md., near Cambridge, an escaped slave, became the most famous engineer of the underground railroad, and during the war a nurse, scout and spy for the Union Army.

Douglass, born a slave in Tuckahoe on Maryland's Eastern Shore, was taught to read by the wife of his owner. After he was sent to slave in the fields, he escaped, and eventually his freedom was bought by Quaker abolitionists. Douglass became famous as an abolition orator under the tutelage of the editor of the Liberator, William Lloyd Garrison. The former slave's gripping autobiography, "The Life and Times," and his Rochester, N.Y., newspapers changed beliefs and influenced lives.

In 1866, after the end of the War Between the States, Douglass came to plead with President Andrew Johnson to support suffrage for blacks. Though Douglass did not win over Johnson, he found a city in which many blacks—then called Negroes, or more gently, people of color—were landowners, church supporters, club organizers, the most distinguished group of black people in the country.

Constance McLaughlin Green, in her 1967 "The Secret City," cites a speech by Indiana Rep. George Julian, saying that in the District, blacks owned property worth "at least \$1,225,000," supported 21 churches, 20 Sunday schools and 30 benevolent and civic organizations.

Of 75,080 Washington residents in the 1860s, 14,316 were black, 11,131 free and only 3,185 slaves. By 1870, Washington's population, bolstered with war refugees, was a third black.

Howard University historians Letitia W. Brown and Elsie M. Lewis' splendid monograph, "Washington From Banneker to Douglass, 1791-

1870" (accompanying the 1971 National Portrait Gallery exhibit) is a splendid account of these Washingtonians.

Douglass moved to Washington in the early 1870s when he began to publish *The New Era*, later called *The New National Era*. The newspaper was not only a national force, but also important in giving Washington's changing black community a focus and a guide.

Green writes, "The quality of the *New Era* astonished a good many white people, even those who recognized the distinction of its editors, Frederick Douglass and the Reverend J. Sella Martin, pastor of the Fifteenth Street Colored Presbyterian Church and a man highly regarded in Boston and England. The paper veered between pride in the progress the race had made in a scant half-dozen years and anger at white people's imperceptiveness or deliberate snubs.

"A particularly elegant Negro party might receive brief coverage, but when John Forney of the *Chronicle* invited several Negroes to a 'gentleman's' party which President Grant and Cabinet officers also attended, the *Era* called it a 'noticeable matter' ... Not long afterward the paper remarked: 'No man need be afraid now, since the Chief Magistrate of the nation receives all alike at his levees—since in fact, the chief men of Washington society invite colored men to their receptions.'"

In 1871, Douglass was appointed to the governor's council of the District by Grant, along with two other black men, caterer John Gray and miller Adolphus Hall. A black lawyer, John Mercer Langston, head of Howard Law School, became counsel to the board of health. In the late 1870s Douglass held the prestigious position of United States marshal of the District of Columbia and in the '80s that of recorder of deeds of the District of Columbia. In the early '90s, he represented the United States as the minister to Haiti and the Dominican Republic.

Today, as the century nears the turn to the 21st, the memory of the distinguished history of Washington's blacks of the past stands in danger of being diminished by a less than adequate use of the Douglass house.

Warren Robbins, founder of the Capitol Hill memorial and African art museum that was in the historic house until 1986, said, "It could certainly be used to display material about Douglass and other black figures, and as a place to carry on research projects. When we remodeled it as a museum, we left at least four rooms on the first floor pretty much as Douglass knew them."

**ACQUISITION OF THE MUSEUM OF AFRICAN ART
BY THE SMITHSONIAN INSTITUTION**

**HEARING
BEFORE THE
COMMITTEE ON
RULES AND ADMINISTRATION
UNITED STATES SENATE**

NINETY-FIFTH CONGRESS

1ST SESSION

S. 2507

**TO AUTHORIZE THE SMITHSONIAN INSTITUTION TO ACQUIRE
THE MUSEUM OF AFRICAN ART, AND FOR OTHER PURPOSES**

*

APRIL 25, 1978



**Printed for the use of the Committee on Rules and Administration
United States Senate**

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(II)

10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

9-1-11
12-1-11
28-1-11

CONTENTS

Statement of Hon. Claiborne Pell, chairman of the Committee on Rules and Administration.....	Page 1
Testimony of—	
Hon. Frank E. Moss, chairman of the Board of Trustees of the Museum of African Art; accompanied by Warren Robbins, director of the Museum of African Art.....	2
Hon. Muriel Humphrey, a U.S. Senator from the State of Minnesota; and Hon. S. I. Hayakawa, a U.S. Senator from the State of California.....	4
Hon. Walter E. Washington, Mayor of the District of Columbia.....	10
Hon. S. Dillon Ripley, secretary of the Smithsonian Institution; accompanied by Charles Blitzer, assistant secretary for History and Art.....	13
Warren Robbins, director of the Museum of African Art—resumed..	18
Written testimony of—	
Hon. Walter E. Washington, Mayor of the District of Columbia.....	11
Hon. S. Dillon Ripley, Secretary of the Smithsonian Institution.....	15
Miscellaneous—	
Letters addressed to Chairman Pell from—	
The late Senator Hubert H. Humphrey.....	6
Warren Robbins, founder and director of the Museum of African Art.....	26
"Public Response to the Museum of African Art," submitted by Warren Robbins.....	20
Telegram to Chairman Pell from A. Leon Higginbotham, Jr., Board of Regents of the Smithsonian Institution.....	29
Exhibits:	
1. Text of S. 2507.....	31-35
2. Biography of Warren M. Robbins, founder and director of the Museum of African Art.....	36
3. Publications and exhibitions of the Museum of African Art.....	37

REFERENCES TO THE FREDERICK DOUGLASS HOME
AND FOUND ON THE FOLLOWING PAGES:

✓ V 2 Pell

4/5 Mural Humber

6 Hubert Humber

9 Pell

10. Mural Humber

12 Pell

28 Pell

ACQUISITION OF THE MUSEUM OF AFRICAN ART BY THE SMITHSONIAN INSTITUTION

TUESDAY, APRIL 25, 1978

U.S. SENATE,
COMMITTEE ON RULES AND ADMINISTRATION,
Washington, D.C.

The committee met, pursuant to call, in room 301 of the Russell Senate Office Building, at 10 a.m., the Honorable Claiborne Pell (chairman), presiding.

Present: Senators Pelly, Williams, and Griffin.

Staff present: William McWhorter Cochrane, staff director; Chester H. Smith, chief counsel; Martin B. Gold, minority staff director and counsel; Winfield Major, counsel (elections); Stephen L. Crow, minority counsel; Raymond N. Nelson, professional staff member; Jack L. Sapp, professional staff member; and Peggy Parrish, chief clerk.

The CHAIRMAN. The Committee on Rules and Administration will come to order. We have several items on the agenda for which we will be hearing witnesses on this morning: A bill for the African Art Museum, S. 2507; the Smithsonian Museum Support Facilities, S. 1029, which is a carryover from the last committee meeting; and the Hubert H. Humphrey Fellowship at the Woodrow Wilson Center, S. 2730.

[The following statement by Senator Pell was received for the hearing record:]

STATEMENT OF HON. CLAIBORNE PELL, CHAIRMAN OF THE COMMITTEE ON RULES AND ADMINISTRATION

Today, a hearing is scheduled on S. 2507, a bill to authorize the Smithsonian Institution to acquire the Museum of African Art.

I consider this a very important bill because of its nature and scope, and also because of the problems involving the taking over of the physical plant.

I think it essential, as I have said many times before, that the Smithsonian acquire the collection and artifacts of the Museum of African Art. It is an important collection, indeed, unique and original, due in great part to Warren M. Robbins, its founder and director, who has done so much to make it a vital and viable force in the museum world. I am convinced without him we would not have the museum today.

It is, therefore, vital and necessary that the collection be continued and to grow. Its acquisition by the Smithsonian is a reasonable solution toward this objective.

But I am very concerned about the physical aspects of the museum as it is now constituted. I do not believe that the combining of a number of row houses to form the museum meets the necessary museum and safety requirements. I do not believe it wise for the Smithsonian and the nation to subsidize the museum at its present location indefinitely.

(1)

While I intend to support with enthusiasm the acquisition of the collection, I believe strongly that the collection should be incorporated into the Smithsonian complex in some form and the present buildings should be sold off with the income from the sale being invested and used to preserve and expand the collection.

As to the Frederick Douglass House, I believe it should continue as a shrine but that its care, preservation and use should be transferred to the National Park Service, which already administers the Frederick Douglass House in Anacostia.

I do not believe that an expression of hope that some solution may eventually be found in relocating the collection is enough. I believe it should be spelled out in some form. Therefore, I have had an amended version of the bill prepared which provides for the collection being acquired by the Smithsonian, while the buildings are sold off.

I propose to seek such an amendment before reporting the bill out, if that is the judgment of this committee. At the moment I am not committed to a set time frame. My draft amendment is drawn up with a year's deadline. I realize this may not be realistic and am willing to compromise. Perhaps a five year maximum for the transition would be more acceptable.

We have with us today a number of strong advocates of this bill. Unfortunately Senator Wendell Anderson, the principal sponsor of this bill, is unable to be here this morning. Among the distinguished advocates is Senator Muriel Humphrey, whose husband and our late friend and colleague, had intended to introduce this legislation had he lived. We also have Senator Frank Moss, chairman of the board of trustees of the museum, Mayor Walter Washington of our city, Mr. Robbins and Secretary S. Dillon Ripley of the Smithsonian.

I seek your views this morning as to how to best work out a time element for transition. I think some sort of compromise worthwhile.

The CHAIRMAN. I see our former colleague, Senator Moss, chairman of the Board of Trustees of the African Art Museum, and invite him to come forward first—accompanied by Warren Robbins, executive director of the African Art Museum.

I would like to put in a personal word of admiration and regard for Mr. Robbins for the self-sacrifice and dedication and singlemindedness with which he, himself, created this institution, the fate of which we are discussing today.

TESTIMONY OF HON. FRANK E. MOSS, CHAIRMAN OF THE BOARD OF TRUSTEES OF THE MUSEUM OF AFRICAN ART; ACCOMPANIED BY WARREN ROBBINS, DIRECTOR OF THE MUSEUM OF AFRICAN ART

Senator Moss. Thank you, Mr. Chairman. You say what I would like to say about Warren. He certainly has devoted his energy and his time and his talent and his vision totally to this great project of establishing a Museum of African Art here in the Capital City.

It has been a bootstrap operation, built from the most meager of beginnings on very little money. Most of the private moneys that have been expended on it have been raised or donated by Warren or people whom Warren could approach, and others who have taken an interest as the museum has grown, until it is now a very well-established and notable museum. It indeed is one of the largest collections of purely African art that we have in this country, and is now nationally and even internationally known.

It is particularly appropriate, too, that it was established here in the capital city of our Nation which has a great many citizens of

African descent. This traces back to their culture and heritage, which is the heritage now of all Americans and fills in what for many years had been a great gap. There was no place where we had on display and had explained and had interpreted, African art. In addition to the traditional functions of a museum of display and education the African Museum here has reached out even further in its teaching activities, and has been able to greatly enhance the coming together of our people, understanding between those of different colors who are Americans. I think in this respect, the museum has acquitted itself extremely well.

Well, Mr. Chairman, in a letter I wrote to you some weeks ago, I set down, as well as I could in a short letter, the reasons that I felt the museum had reached the point where it was most desirable that it be taken into the Smithsonian Institution. I need say nothing about the Smithsonian. It is known worldwide and is, as far as I know, the greatest museum and teaching institution that we have in the world. Whether that is too broad or not, it certainly stands right at the top.

One thing that could be added very readily and certainly with every reason to do so would be to have the Museum of African Art made part of that Smithsonian complex which has grown through the years, and particularly in recent years, under the able guidance of Dillon Ripley and those who work with him. We all know the most recent addition of the Air and Space Museum, which is a superb institution. The African Museum would be added to the complex somewhat in that same manner.

Now, I had the privilege of serving for a time as a Senator-regent on the Board of Regents of the Smithsonian, and therefore was able to participate in a number of discussions when this question came up. The Smithsonian, as always, was very careful and conservative in weighing all the potentialities and possibilities before making any kind of a judgment as to whether the Museum of African Art could or should be taken into the Smithsonian, and the matter was put off a time or two for further study. I was always a little impatient because I had my mind made up some time ago that that was in the best interests of the African Museum and certainly would enhance further the qualities of the Smithsonian Institution.

And therefore I would recommend—I do recommend in my testimony—that this bill be passed, which would authorize the Smithsonian to accept the Museum of African Art as part of the institution and thereby begin to manage it as one part of the complex that is the Smithsonian.

This would give greater resources to the museum, it would broaden its field still more, it would attract possibly more by way of contributions of those who are willing to contribute African art or contribute funding, and it certainly would tie in with this whole theme that I spoke of, or filling the gap of African art and African history and heritage which was neglected for so long in this country and which has now suddenly come to life with a number of things, including, of course, the great social changes made by the Congress wherein discrimination is legally and officially banned—now we all are one people—and this fills in the gap, the heritage, for a great many of our citizens.

I simply wanted to give that testimony and to tell you how strongly I feel about it. I have asked Warren Robbins to accompany me to this table because, if there are specific detailed questions, I would always like to check them with him or have him answer them directly, since he is the man on the job doing it day by day with the Museum of African Art.

The CHAIRMAN. Thank you very much indeed. Before getting to specific questions—I have a good many on my part—but do you have a general statement, Mr. Robbins?

Mr. ROBBINS. No, sir.

The CHAIRMAN. Mr. Robbins, I wonder if we could, without delaying the Senators who are here, if you could retreat for a moment and let Senator Humphrey make her statement. And I see Senator Hayakawa here—do you have a statement you would care to make? Maybe you could come up with Senator Humphrey.

Welcome, Senator Humphrey, and I know fully well the seriousness with which your husband thought of this measure and the way he supported it, and we welcome you to this table.

TESTIMONY OF HON. MURIEL HUMPHREY, A U.S. SENATOR FROM THE STATE OF MINNESOTA, AND HON. S. I. HAYAKAWA, A U.S. SENATOR FROM THE STATE OF CALIFORNIA

Senator HUMPHREY. Thank you, Mr. Chairman. I am very happy to be here this morning, in support of the African Museum of Art especially, and also especially for the transfer of the museum to the Smithsonian.

And thank you, Mr. Chairman, for this opportunity to present views on behalf of myself and Senator Anderson regarding S. 2507, legislation to make the Museum of African Art, which is devoted to black art and culture, a part of the Smithsonian Institution.

Senator Anderson and I introduced this legislation because we believe that the museum will be a fine and important addition to the Smithsonian, providing a dimension and degree of excellence which are wholly consistent with the goals of the Smithsonian Institution. For the Smithsonian, the acquisition would introduce African art, which represents one of the major art traditions of the world, into presentations already rich in European, American, and Far and Near Eastern art. This is a unique opportunity to fill this gap, and the Smithsonian Regents have expressed their full support for the acquisition by the Smithsonian Institution of the Frederick Douglass Museum of African Art.

As you know, Mr. Chairman, the museum's collection consists of over 7,000 objects of traditional African art, and its archives contain the donated films and photos of the world-renowned Life photographer Eliot Elisofon. In addition, the museum conducts a vigorous education program of university classes, educational television, and symposia. The museum, its archives, and higher education department are housed in a series of townhouses including and adjacent to the Frederick Douglass home on Capitol Hill. The museum's location in the home of one of America's finest black orators and statesmen is a

symbol of respect to our black community. The museum provides Americans of every race, age, and walk of life, with a rare opportunity for experiencing the realm of traditional African values and the philosophical roots of black culture.

The Museum of African Art with its unique resources and program, essentially an institute of social education, fosters public understanding of Africa's traditional art and its creative contributions to mankind.

Acquisition of the Museum of African Art by the Smithsonian would add permanence and stability to the museum's programs and recognize it as a national institution. Such stability would insure the donation of private collections valued at several million dollars. These collections, if received, would make Washington unquestionably the principal center in the world for the display and study of African art, an important fact in view of this city's large diplomatic community, the high proportion of African students in its colleges, and its 76 percent black population.

I strongly believe that the museum is a unique and vital educational institution for our country. Its financial survival can be assured only through support as a national museum, and I hope that our proposal for its affiliation with the Smithsonian will receive favorable action.

Mr. Chairman, you will recall that my husband had been directly involved with the development of the Museum of African Art from its very beginning. As Hubert indicated to you in his letter of December 12, 1977, it had been his intention to introduce this bill when the current session of the 95th Congress convened.

However, the main point of his letter was that the museum and its associated buildings should be retained at the present time as the location of the Museum of African Art. He stressed the importance to the black community in Washington and across the Nation of maintaining a separate identity for this collection and associated programs. Hubert emphasized that this identity should not be sacrificed in the course of the long-awaited transfer to the Smithsonian Institution.

Mr. Chairman, in this regard, I ask unanimous consent that Senator Hubert Humphrey's letter of December 12, 1977, be included in the hearing record on S. 2507, at the conclusion of my remarks.

I am aware that you also have received correspondence on this matter from the Honorable Frank B. Moss, now serving as chairman of the Board of Trustees of the Museum of African Art. Senator Anderson and I support the basic thrust of his comments in this correspondence, that plans for the acquisition of the museum should take into account the unique and historic nature of the present complex of museum buildings, and that the process of the transfer should assure that the Smithsonian can accommodate the collection of the museum as a separate identifiable entity within its institutional complex.

Mr. Chairman, this concludes my statement in support of favorable committee action on S. 2507.

The CHAIRMAN. Thank you very much, Senator Humphrey, and thank you for being with us.

[The letter referred to above follows:]

U.S. SENATE,
Washington, D.C., December 12, 1977.

Hon. CLAIBORNE PELL,
Russell Senate Office Building,
Washington, D.C.

DEAR CLAI: Shortly I will introduce a bill in the Senate to authorize the Smithsonian Institution to acquire the collections and other assets of the Frederick Douglass Museum of African Art. I know that you favor this step by the Smithsonian but I wanted to take some time to discuss the Museum's future in the Smithsonian.

As you know, I have been directly involved with the development of the Museum from its very beginning. There is nothing like the Museum anywhere in the world. Its present collections are a national treasure. Its location in the home of one of America's finest Black orators and statesmen is a symbol of respect to our Black community. Its educational programs integrate and popularize a vitally important specialized knowledge for the general public.

The Museum is concerned not just with "art", but rather it is utilizing art as a tool for much broader social education in the realm of understanding traditional African values and the philosophical roots of Black culture. There are few educational areas that are more important today as we move into the second phase of interracial affairs in the United States.

For these reasons, it is important that until the Smithsonian can house the collections in a truly appropriate facility the existing museum and its associated buildings be retained as the location of the Museum of African Art. I cannot stress enough the importance to the Black community in Washington, and nationally for that matter, of having a unique location for the Museum. Rather than having the collection buried away in some corner of the Museum of Natural History, the collections and the educational programs ought to be highlighted by their historically significant location.

I might also mention that although the Frederick Douglass house serves as the focus of the Museum, there is associated with it directly a specialized museum building with many unique features. This modern addition was designed by a prominent and very successful Black architect, Robert Nash, who also, incidentally, was a top officer of the American Institute of Architects.

My point is that the existing location of the museum and its various buildings has great significance for the Black community. The culture housed in buildings planned by Black artisans means a great deal to the thousands of school children and visitors who come each year to the Museum. If the Smithsonian were to dismantle the museum in the near future, it would be a terrible disappointment to the entire Black community.

Incidentally, Clai, I am sure you are aware that the museum owns several hundred paintings by a Black artist from Rhode Island, Edward Mitchell Bannister. I know that the Black community of Rhode Island is extremely proud of Mr. Bannister's work and its exhibition by the museum. Indeed, the museum, in cooperation with the State of Rhode Island, is planning a major exhibition of his work.

I am including with my letter the comments of Black citizens upon their visits to the museum over the years. Surely we cannot disappoint them or suggest that their heritage is not deserving of appropriate presentation to the general public. I hope that we can move ahead with this acquisition and make the Smithsonian the principal center for the study of African culture through its art in the world.

Best wishes,
Sincerely,

HUBERT H. HUMPHREY.

The CHAIRMAN, Senator Hayakawa.

Senator HAYAKAWA. Thank you, Mr. Chairman. It gives me great pleasure to speak on behalf of this legislation. I would like to speak about it purely in art terms rather than in ethnic terms, because I have been interested in African art for a long time. In 1937 I was in Paris and was attracted by something called an exhibition of French colonial art. I didn't know what French colonial art was, but I went.

in and there I saw my first collection of the art of West Africa, which at that time was French Equatorial Africa and Senegal and many other French colonies of that period. I must say I was immediately struck by this because at the time I was deeply into the study of fauvism, cubism, and other French post-impressionism. It occurred to me that these great French artists and others of their school—people like Brancusi, Derain, and so on—had been stealing ideas from this African art and I hadn't known about it. This is where some of the basic ideas of modern art come from.

Well, I maintained my interest after that for many, many years as a hobby, and in 1950 I began my own collection, which is not very large, but I like to think it's kind of good. In the course of all this I got deeper and deeper into an appreciation of the fantastic plastic and artistic and structural qualities of African art as art, not out of any interest in Africa. That had to come later. In fact, I didn't get interested in Africa itself until somewhat later when the Gold Coast became independent and called itself Ghana and became the first black member of the British Commonwealth of nations. After that, of course, there was an increasing liberation movement in all sorts of African countries. I watched with mixed feelings—sometimes with great joy, sometimes great sorrow—the independence of new nations as they emerged and the troubles that ensued in some and the joy that ensued in others.

So, as I say, my interest in Africa has been until very recently secondary to my interest in the art as such.

Now, in looking at the art as such, I would like to call attention to some very important collections of African art in American museums—not that I have seen them all, but I have seen quite a few. In Brooklyn, N. Y., you have the Brooklyn Museum which has a very, very fine African collection. It was there long, long before African art became fashionable. The same could also be said of the University of Pennsylvania Museum which even in the early 1930's was producing reproductions of African art for sale to people who liked that sort of thing. The University of Pennsylvania Museum is a real pioneer in acquainting the general public with this art form.

There are other museums of some importance. The Cleveland Museum has a small but rather choice collection, written up recently in one of the art journals. The DeYoung Museum in San Francisco has, again, a small but choice collection. The Los Angeles County Museum has a somewhat larger collection than San Francisco, and it, too, is quite good.

But the point I want to make is that there is a very great value in both the affiliation of the Museum of African Art in Washington, both as a separate entity and as part of a larger organization. I want to tell the story of the Museum of Primitive Art of New York in this connection. The Museum of Primitive Art, which collected not only African but American Indian and New Guinea and Australian aboriginal and other such forms of primitive art, because of financial and administrative difficulties, got absorbed ultimately by the Metropolitan Museum of New York, which is a huge, huge enterprise. And the tragedy of that is that the Museum of Primitive Art no longer exists. It's just one wing of the Met.

Now, if the Museum of African Art were to lose its identity as the result of joining up with Smithsonian, I think that would be a very sad thing. But to maintain its separate buildings and to have a separate identity at the same time as coming administratively under the supervision and guidance and sponsorship of the Smithsonian would be an ideal solution. In this way, unlike the Museum of Primitive Art in New York, the Museum of African Art here would not disappear; it would still maintain itself as a specific separate entity, and at the same time it have the benefit of a larger connection.

I might say, by the way, that the director of the Museum of African Art and I have been friends for many, many years. Long before he started this museum in 1962 we had been corresponding with each other on the subject of art and on the subject of semantics—and on the subject of jazz and other items of mutual interest. When I visited him while he was cultural affairs officer for the American Embassy in Bonn, in Germany, in 1960, he was about to leave that post in order to come to Washington. He already had in mind his plans to start a museum of African art. I remember with such pleasure to this day a shopping spree we went on in Hamburg during which he and I wildly spent money to buy African art. Some of the things we bought at that time I still possess, and I am sure that some of those very same things are in the Museum of African Art right now.

I have said enough, Mr. Chairman, I think, to indicate my deep personal commitment to African art as art. The fact that incidentally at the present time it reinforces ethnic identity, black pride, or whatever it is that you want to call it, is also a secondary but very, very valuable contribution. It gives me great pleasure to go over to the Museum of African Art these days and see these troops of schoolchildren, including black schoolchildren, going through there constantly learning something about the important cultural and plastic heritage of Africa. And, therefore, for all these reasons, Mr. Chairman, I am glad to add my recommendation and urging to the passage of this legislation, making the Museum of African Art part of the Smithsonian.

Thank you, Mr. Chairman.

THE CHAIRMAN. Thank you very much, Senator Hayakawa. The statements by you and Senator Humphrey are interesting indeed. I would add that I agree with you that we very much want to keep a center of African art somewhere. What I am most concerned about is the site. But, I agree with you that this is an important collection, it's unique and original, and far more than half the child and creation of Warren Robbins, who has made it a vital force in the museum world today.

I am concerned about the physical aspects of the museum as it is now constituted, and I don't believe that the combining of a number of row houses to form the museum meets necessary museum and safety requirements. I have had a long interest in museums—the National Museum Institute comes out of my legislation.

And I think the buildings as not really suitable, because they are small rooms, they require a lot of guards—making it expensive. To be able to step back and get any sense of perspective, it needs to be in a larger space and gallery.

My own thought in this is that the Smithsonian should take it over, but that within a period of time to dispose of the present buildings, preferably perhaps moving in to the Tariff Commission building, which was designed by Robert Mills and is an historic building, and, because of Robert Mills, who also designed the present Fine Arts and Portrait Gallery, has a connection with the Smithsonian—and then keep the actual building in which Frederick Douglass lived, put that under the National Park Service, something of that sort, and let the other buildings be disposed of.

Would a solution of this sort seem to make sense to you, Senator Hayakawa? I think it would mean you would keep the integrity of the museum, and you would not have that sort of warren of little rooms that there is down there.

Senator HAYAKAWA. Well, I am not an expert on museums, although a frequent visitor to them. I find that huge museums like the National Gallery, and even more so the addition to the National Gallery that has just been opened in a preliminary way to the Members of Congress, are so huge and so monumental that one doesn't feel an intimate relationship to the works of art that one feels in the smaller gallery like the Museum of African Art as now constituted. I can't say anything about the expense or convenience or inconvenience of running galleries with small rooms as opposed to large, but certainly I feel a much greater sense of intimacy with the works of art themselves in their present location than I would in a much larger gallery setting. Indeed one of the charms of the collection at the Los Angeles County Museum is that they have put it in a basement room and in one corner, so that it is reasonably crowded—and for that reason you can get closer up to them and feel a sort of intimacy with the works of art.

I don't know the building that you are suggesting; but my principal objection to very, very large museums, including the National Gallery, is that they do create a sense of impersonality and distance between yourself and the work of art. That may be all very well for these monumental huge European paintings, but I myself find that when you are looking at so many things like those weaving spindles and the little brass weights for measuring gold dust, and all those many, many tiny things that are part of African art, I do like very, very much the intimacy of that small setting.

You understand I know nothing about the practicalities of it.

The CHAIRMAN. I would look forward to getting the answers to some of these questions from the Smithsonian representatives themselves. I think we all agree that we want to preserve the African Museum, we want to preserve a sense of its separateness. The only question I have is the continuation of it at the present site. I think maybe there is a happy compromise between the present rooms, some of them only 15 feet, 20 feet, or less than that across, and something of the size of the National Gallery. That compromise might well be a portion of this Tariff Commission building.

I thank you both. Is there anything further, Senator Humphrey?

Senator HUMPHREY. Let me just comment the "I" in Hubert's statements and letters on the museum and in my visits with him to the museum that he did prefer that we maintain that entity in the Frederick Douglass home area if we could possibly do that. I certainly am

no expert on museums and their costs, but I know that Hubert felt that the community was served better by the nature and location of the present museum. I think Senator Hayakawa has certainly emphasized this point.

The CHAIRMAN. Well, actually, the Tariff Commission building is a mile or so away from that particular site, so the closeness is there. I thank you both very much indeed.

Senator HAYAKAWA. Thank you, Mr. Chairman.

Senator HUMPHREY. Thank you.

The CHAIRMAN. I quite understand about Senator Anderson not being here; he was obviously ably represented.

Our next witness will be Mayor Washington, who is very good indeed to come up here on this occasion.

Mayor WASHINGTON. Thank you, Mr. Chairman.

The CHAIRMAN. Welcome, Mayor Washington, you are our chief executive.

TESTIMONY OF HON. WALTER E. WASHINGTON, MAYOR OF THE DISTRICT OF COLUMBIA

MAYOR WASHINGTON. I want to commend you, Senator Pell, for the significant role you have played in the strengthening of museums as education forces in this great country of ours, and I recognize that your concern for the future stability and effectiveness of the Museum of African Art is but the latest instance in this very significant role which you have played over the years in strengthening museums.

I have a brief statement, Mr. Chairman, that is highly supportive of the acquisition. I am pleased to support S. 2507 which would authorize the Smithsonian Institution to acquire the Museum of African Art. My statement is brief because I think the merits of this matter are clear. I am personally happy to be associated with the Humphrey family which over the years has been a great supporter of the museum, and it was my great pleasure to work with the late Senator Humphrey in many programs at the museum, and I continue to be an ardent supporter of its activities.

I welcome the legislation also because it will accord important recognition to African art, enable the community, the Nation, and the world to continue to benefit from the existence of the museum's collection and activities, and provide an important source of funding to support the museum. And I think—having had on more than one occasion to try to find the money to make the museum whole for another month or another month or another month—I think this latter point of funding support is essential to the continuation of this great institution.

Though it is a national institution, the people of Washington are today very proud of their African Museum which reflects, for the first time, appreciation of Africa's great creative heritage. In only 14 years the museum has achieved a degree of excellence that has already brought it national and international recognition. In my view it is entirely appropriate for the Smithsonian to acquire the Museum of African Art. The museum has an outstanding collection that rightfully should be recognized as part of the Smithsonian Institution

I might say parenthetically, Senator Pell, that it has been my great pleasure to have a series of exhibits from the museum, particularly during the Bicentennial period when we entertained some 17 heads of state from all over the world; it was my pleasure to have the President of Liberia at a reception, which the city gave for him, at the museum, and I have had the occasion to entertain a number of other dignitaries who have come from different part of the world at the museum. Moreover, the students in this city and in the metropolitan area have had the opportunity to visit the museum, learn a great deal about African art and the African heritage. I think it is a fundamental institution that is so vitally needed to fill a gap that has existed for many years.

I do not think, Senator, that it is necessary for me to further extol the virtues of the museum and the Smithsonian. Warren Robbins is an outstanding professional, and, of course, I think joining him was one of the greatest men that I know in America, Dillion Ripley, would be a joining of two great interests and two great institutions. I have a great deal of respect for both of these as individuals; I have a great deal of respect for both the Museum and the Smithsonian. I think we could do no better than to move this bill, which would not only provide the support of the Smithsonian for the African Museum, but bring together two great giants in this field to work side by side for the benefit of this Nation and for the benefit of the city.

Thank you, Senator, for permitting me to express my support of S. 2507 in these few minutes.

[The written testimony of Mayor Washington follows:]

WRITTEN TESTIMONY OF HON. WALTER WASHINGTON, MAYOR OF THE
DISTRICT OF COLUMBIA

I am pleased to lend my support to S. 2507 which would authorize the Smithsonian Institution to acquire the Museum of African Art. My statement is brief because I think the merits of this matter are clear. I support the work of the Museum of African Art and want to do what I can to assure its continuation. I welcome the legislation because it will accord important recognition to African art, enable the community, the Nation and the world to continue to benefit from the existence of the museum's collection and activities, and provide an important source of funding to support the museum.

In my view it is entirely appropriate for the Smithsonian to acquire the Museum of African Art. The museum has an outstanding collection of African art that rightfully should be recognized as part of the Smithsonian Institution collections. The museum's collection and services are important to the heritage of many people in the United States and the world. The museum provides an important service for those who visit and live in the Nation's capital and the museum's various activities have contributed to unique educational experiences for area school children. The international and diplomatic implications of the museum's existence and work, the cultural contribution of the museum to the Nation's Capital, as well as the art works that are on loan from the museum to the District Government—all these contribute to the importance of the matter addressed in the legislation.

For a number of years I have worked on various projects with the museum and I am, therefore, particularly pleased that the legislation would make African art a division within the Smithsonian Institution. This will assure that African art will be accorded important and appropriate recognition within the Institution and enable the museum to preserve its collection and integrate it into the African art collection that is already part of the Smithsonian collection.

Acquisition of the Museum of African Art by the Smithsonian Institution is also vitally important to the financial integrity of the museum. The bill would make available \$1 million in Federal funds and commit the United States to providing the necessary funds to maintain and preserve the African art collection.

This appears to be the only practical solution to the troublesome problem of providing the funds that the museum must have to maintain its collection and continue its activities.

In supporting this legislation, I must, as Mayor of the District of Columbia, emphasize another aspect of the proposed acquisition that must be handled with care and consideration. The museum is presently located in a residential neighborhood and its activities inevitably result in street congestion and parking problems for the area residents. The museum has expressed its willingness to work with the residents and the District Government to solve and ameliorate the problems. I hope the Smithsonian will lend its full support to the museum's efforts to address the community concerns. For example, offsite parking for museum staff, students, and for school and tour buses will require continuing solutions. Working together I think we can find solutions that will protect the residential character of the neighborhood and allow the museum to function as a museum that is an important part of the Nation's Capital.

Thank you for this opportunity to present this statement.

The CHAIRMAN. Thank you very much, Mayor Washington. I think you know the regard and respect this particular Senator has for you and your leadership in this very unique city, our Nation's Capital.

I think we agree on the importance of the preservation of this as a separate entity. I wonder if you would agree with me that the important thing here is the preservation of it as a separate entity, with its own board of advisors, its own separateness. However, as long as the Frederick Douglass house is preserved in one way or another, it might be better to have it in a separate building perhaps more suitable or more suited than the present collection of rather small rooms in row houses are for museum purposes.

Mayor WASHINGTON. I would agree with you that we need to keep the integrity of the museum in some form, perhaps, by means of a separate board. I think the matter of location is one that really is going to have to be addressed seriously. In time the problems that exist—parking and the confined area will have to be addressed. We are going to have to consider a transition period, maintaining the integrity, but ultimately moving the museum into a building that I think will not only be suitable but also maintain the integrity of the museum. The transition should not hold us up in any way from approval of the legislation authorizing the acquisition of the museum by the Smithsonian Institution.

But I think we can realistically work together on a transition to get a building that is suitable.

And I would say—and I have not talked to Dr. Ripley and others—but ultimately I believe that the blossoming of the museum and the expansion of it, broader than it could possibly expand in its present quarters, is going to be its real life and real identity because I know from my own frequent visits that they have difficulty with storage and expanding the collection. There are so many people who want to come and enjoy the exhibits but there is limited space.

So I tend to believe that Warren and others would agree that over a period of time a transition should be considered and that a building sufficiently identified as the museum should appropriately be acquired. If that could be achieved we would all be proud to see the museum flourish and maintain its integrity.

The CHAIRMAN. I thank you, and I thank you very much indeed for being up here with us today.

Mayor WASHINGTON. Well, Senator, you know my great feeling for you and for what you are doing, and I am delighted to have the opportunity to be here.

The CHAIRMAN. Thank you.

Next I wonder if Dr. Ripley would come forward. The Smithsonian is concerned with all three of the bills that we are discussing today, but for the moment we will focus on the African Museum, and I would like very much indeed to get Dr. Ripley's thoughts on this and the position of the Smithsonian. I remember that when I was a Regent on the Smithsonian, we discussed this, and some of the points that are being brought out today were discussed at that Regents' meeting.

So I would be very interested in your wishes in this matter.

**TESTIMONY OF HON. S. DILLON RIPLEY, SECRETARY OF THE
SMITHSONIAN INSTITUTION; ACCOMPANIED BY CHARLES BLITZER,
ASSISTANT SECRETARY FOR HISTORY AND ART**

Dr. RIPLEY. Mr. Chairman, it is a particular pleasure to be here this morning and to be able to testify before yourself, for we consider in the Smithsonian that you are our greatest supporter, the be-all and end-all of museum matters and concerns, and we have reciprocated in many ways the general sentiments that you have aroused throughout the country with your interest in museology and the consciousness that museums indeed are primary educational institutions, and we share your hopes and ambitions that your work in the Senate will help to underscore the cultural importance of these institutions and the values which they represent.

I have a statement which I would like to submit for the record, and possibly I can highlight it and speak to it. I also have, Mr. Chairman, a proposed analysis of the budgetary components that would be involved in this, for I am sure that you must realize, coming from a maritime State, as you do, Senator, that although the Smithsonian Institution has been described in the past as the "octopus on the Mall," the public conception of an octopus as an ever-reaching, grabbing organism, animal, is surely at fault, for of the groups of marine animals, I think that the octopus, representing the cephalopods is by far one of the most intelligent of all the forms of marine life.

So it would behove the Smithsonian to approach the question of acquisition of another museum with great care, and I am sure that I can report to you that the Regents have done this very thing. Since 1974, when the suggestion was first brought to the Regents by the director of the African Museum, they have adopted a somewhat reserved and in fact conspicuously hands-off attitude, feeling that the acquisition of a major museum of this sort is a matter which in Washington, and with the stringencies of the Federal appropriations to a great institution such as the Smithsonian, should be viewed with care and prudence. Therefore, the Regents have over the years considered the matter, considered the suggestions, particularly of the late Senator Humphrey, who as a Regent at one time as Vice President had maintained the closest relations with our institution, and set up a subcommittee under Dr. Haskins, one of the Regents, to consider this matter.

Mr. Chairman, I think that it is important to comply with the wishes of this committee, as far as the time element is concerned, and if you would care to insert something in the report or discussion of the bill about time being of the essence and request us to formulate plans and designs at the earliest possible time for making such provisions, we would accept that.

The CHAIRMAN. You mean provisions for a new museum?

Dr. RIPLEY. Provisions for a permanent home, shall we say. As I said earlier, I do feel that it would be imprudent for us to attempt to save time and thereby spend or waste money. I think in this instance the money aspect of our budgeting and the prudence with which we approach it is more important than the immediate time element.

The CHAIRMAN. I thank you. I am debating in my own mind how to get this thought in; I have a draft amendment which would give a very definitive time limit of 1 year. I recognize that that is too stringent and would probably not survive.

I don't know whether to put in 1 or 5 years or put in an amendment the intent of Congress, I think putting it in report language would be a little bit weak. But we will probably have some informal discussions as to what the language should be, because I do think that the record should show that it is the general wish and desire that we preserve the collection, that the house of Frederick Douglass be preserved in one way or another, but that better space and facilities would be appropriate. Obviously there would be no room for expansion in the present facilities as they are, if nothing else.

And so I think the general consensus is we should move. But it is not some declaration by Congress, it's a mandate. Otherwise, the forces of inertia always being stronger than the forces of motion, it would mean that 10, 20, 30 years from now the collection would still be in those same buildings.

Dr. RIPLEY. I think that we would be very happy to be urged to make an expeditious plan as soon as possible. I simply feel that the making of such plans does require a certain kind of time in order to make the best use of the money that we would then have to contemplate finding.

The CHAIRMAN. Rather than making the plan, I would just like to conclude by urging you to move; how you move and which plan you follow is up to you who know this field much better than I do. But if you have the broad terms of reference, maybe you could fall within those.

Senator Moss?

Senator Moss. Might it be the expeditious way, perhaps, to mandate that there be a report period, the Director of the Smithsonian Institution and the Museum of African Art, as a sort of autonomous part, would come before this committee and report 1 year or 4 years or 5 years from now on the plan, at which time the committee could consider again whether they really were getting about the business of doing this, or whether, you know, it was just being strung out.

Like Dr. Ripley, I am a little worried, you know, putting a certain time limit on, that must be met, because a lot of intervening things may make it impossible. Then they would have to come back and ask for some kind of amendment for extension.

The CHAIRMAN. We could have a statement of congressional intent in the legislation, plus a time limit for reporting back.

Senator Moss. For reporting back.

The CHAIRMAN. I think that would be the thing. And I would hope that if such a measure was put in that my colleagues on the committee might be willing to support such an amendment at our markup session, which will either be today, if we get two more members, or tomorrow, if we don't.

* * * * *

The CHAIRMAN. Well, thank you very much indeed, and this concludes today's hearing.

[The committee adjourned at 11:58 a.m.]

[Subsequently, the committee received the following telegram from A Leon Higginbotham, Jr., citizen regent of the Board of Regents of the Smithsonian Institution:]

PHILADELPHIA, PA., April 26, 1978.

HON. CLAIBORNE PELL,
Chairman, U.S. Senate Committee on Rules and Administration, Washington,
D.C.

I phoned my office this morning and learned that your letter inviting me to testify as a Regent of the Smithsonian on behalf of the acquisition of the Museum of African Art was received today. I am presently sitting on a court of appeals in the Virgin Islands and cannot appear but would like, for the record, to note my enthusiastic endorsement of the Smithsonian acquisition of the valuable museum and its works.

A. LEON HIGGINBOTHAM, JR.,
U.S. Circuit Judge.

SMITHSONIAN INSTITUTION

[97-46]

HEARING
BEFORE THE
SUBCOMMITTEE ON
PUBLIC BUILDINGS AND GROUNDS
OF THE
COMMITTEE ON
PUBLIC WORKS AND TRANSPORTATION
HOUSE OF REPRESENTATIVES
NINETY-SEVENTH CONGRESS
SECOND SESSION
ON
H.R. 5659

TO AUTHORIZE THE SMITHSONIAN INSTITUTION TO CONSTRUCT A BUILDING FOR THE MUSEUM OF AFRICAN ART AND A CENTER FOR EASTERN ART TOGETHER WITH STRUCTURES FOR RELATED EDUCATIONAL ACTIVITIES IN THE AREA SOUTH OF THE ORIGINAL SMITHSONIAN INSTITUTION BUILDING ADJACENT TO INDEPENDENCE AVENUE AT TENTH STREET SOUTHWEST, IN THE CITY OF WASHINGTON

APRIL 27, 1982

Printed for the use of the Committee on Public Works and Transportation



U.S. GOVERNMENT PRINTING OFFICE

propriated thus far, as well as what Smithsonian funds have been obligated to date?

Dr. RIPLEY. We began planning and thinking about additions, so called, to our present resources in the way of museum facilities more than 10 years ago, when, at the time of the planning for the Hirshhorn Museum, I asked the architect, Mr. Bunshaft, if he would design an underground extender for the Freer Gallery, which was very heavily compacted with storage and exhibition materials. Only about 7 percent of the holdings of the Freer Gallery are on exhibition at any one time; it is quite extraordinary, in that beautiful gallery, that it is already so full.

We began talking to the Regents about this, and in the meantime, we began also to find that we were under some impetus from the Congress to take the African Museum of Art, which had been founded in 1964 on Capitol Hill, and which was crowded into several small row houses, townhouses, on A Street. The language accompanying the bill stated, would we please find a place to move it out of A Street and down to the Mall. These two events succeeded each other, and they also brought toward us in a rather compelling way the fact that we had substantial new outreach activities—our Associates, our National Associates, our traveling exhibition service, things which in effect are related to what we propose to put here because of the international complexion of this Center for African, Near Eastern, and Asian Art.

So we began to hunt about for ways of accomplishing this. The only available space which the Smithsonian could rather discreetly establish near the Castle would have to be underground. It is a central location. It is part of the old Smithsonian Park. We had made two-thirds of it into a garden at the time of the Bicentennial, which was an instant success. Everybody felt that the Victorian garden had been there for 100 years the minute we made it. The minute we had made it and started saying that we would like to put buildings there or any structures, they began screaming with resentment that we were trying to destroy this instant tradition.

However, what we will accomplish in the Quadrangle, sir, is the creation of great underground space. Of significance is the fact that the designers of those buildings 130 years ago and more realized that this was a gravel bank. It is a kind of an estuarine gravel bank, in the course of the old Potomac River in Pleistocene times. It is a gravel bank which goes down with gravel for 46 feet, unlike most of Foggy Bottom, which is all founded on old creeks and runlets of the remaining dying river. So we are solid in our footings. We can go down about 50 feet without any real danger to the establishment inside. This gives us a wonderful chance to save heat and do the various other things that modern construction can accomplish underground.

That is why we have picked the site and it is why we have the dream of placing these institutions there within our own enclave and within our own care.

Mr. HUGHES. Mr. Chairman, you asked a couple of questions about what committees have approved this construction. We received planning authorization from the Senate Committee on Rules and Administration and the House Committee on House Administration.

You also asked what appropriations had been made heretofore, and there was \$960,000 appropriated last year in Federal funds for planning. That was \$1 million, less the 4 percent.

Dr. RIPLEY. That makes the \$37½ million matching.

Mr. HUGHES. Yes; and the Smithsonian to date has obligated, in round numbers, about \$1.5 million for planning purposes, and we would expect that to reach about \$2 million by the end of this year.

Mr. FARY. I note, Doctor, that in your statement you propose to have the General Services Administration do the actual contracting out for the construction, and that a package would be completed by late October. Has GSA been involved throughout the planning process?

Dr. RIPLEY. Yes, sir.

Mr. FARY. Assuming a favorable congressional response to the Smithsonian's fiscal year 1983 requests for Quadrangle construction appropriation, what is the projected construction schedule of this project?

Dr. RIPLEY. Sir, perhaps I could ask Mr. Peyton, who is one of the witnesses I introduced, to give you a real rundown on the construction plan as it stands today.

Mr. PEYTON. Mr. Chairman, we anticipate that the construction of the project would take approximately 3 years. We would start in early 1983, so we would expect to complete the project in early 1986.

Mr. FARY. As I understand the current situation, the Smithsonian has entered into agreement with the General Services Administration for the general management of the Quadrangle project, including administration and supervision of all contractual services. Would you elaborate on the projected budget, in terms of planning, administration, architectural services, and construction under this arrangement?

Mr. PEYTON. When the project is finally complete, it is expected that the Smithsonian planning will total \$1 million; the General Services Administration management of the project, \$1.5 million; and the architectural and other consultant services, \$3 million.

* Mr. FARY. Dr. Ripley, could you please elaborate on where the African Art Museum is currently located; and are buildings in which they are located owned by the Smithsonian; and if so, what do you propose to do with the buildings once the African Art Museum is relocated to its new home on the Mall? If you propose to sell those buildings, will the proceeds of the sale be dedicated or applied to any of the project? If sold, would these funds be regarded as part of the Smithsonian's contribution?

Dr. RIPLEY. Yes, sir. The present location of the African Museum is on A Street, just back of the Capitol and the Supreme Court. There are eight buildings in a row, which we feel are at our disposition to sell and add as part of the budget of the construction. The ninth building is the Frederick Douglass home, which was Frederick Douglass' city home—his country home was in Anacostia. In the same way that the home in Anacostia is maintained as a historic building, we assume that the Park Service or some other institution would welcome taking that over as a historic property and maintaining it for such museum-like purposes. We would then add

the proceeds of the sale of the others to the budget, and that would be part of the Smithsonian total.

Mr. FARY. Dr. Ripley, do you envision the current African Art collection expanding as a result of the new museum on the Mall?

Dr. RIPLEY. Yes, sir. We would have ample space to take care of several collections that presently are known to exist, and which might be given to the Museum of African Art once this favorable development for the future of the museum took place.

Mr. FARY. I note on page 2 of your statement that the proposed construction would provide not only urgently needed space but exhibition, storage, and research space, and it would also provide space for collections that the Smithsonian confidently expects to receive in the future. Would it be appropriate at this time to comment on what collections the Smithsonian is hopeful of receiving in the future?

Dr. RIPLEY. Within the very near future, Mr. Chairman, we anticipate receiving a major collection of oriental art, particularly in the area of China, which has a value of about \$50 million or more. In addition to that, the prospective donor has pledged that he would contribute \$4 million to the construction of the Quadrangle. This, of course, would enlarge our budget considerably, but it would enhance, culturally speaking, the collections to a major extent.

A collection of this sort, of such magnitude, would really fulfill part of the dream that we have, of trying to make an international center here for Asian, Near Eastern, and African Art.

Mr. FARY. Mr. Stangeland, do you have any questions or comments?

Mr. STANGELAND. Thank you.

This is a joint public/private project, with approximately half financed by the private sector. You said in your testimony that you not only anticipate but you have received contributions from foreign sources. How much do you estimate these contributions will amount to?

Dr. RIPLEY. From the foreign sources? Well, at the present time, we have pledges or gifts of approximately \$7 million, and I anticipate receiving at least another \$7 million in addition. We are working all the time on that, and I am traveling and going to places where I am attempting to solidify these pledges and promises.

Mr. STANGELAND. Has the Smithsonian ever engaged in such an enthusiastic fundraising effort prior to the negotiations in progress?

Dr. RIPLEY. We have raised funds through our Associates, and through Associates' activities, like the magazine and other fundraising efforts in very considerable proportion. This is all reported to the Congress each year in our presentations and as part of our 5-year prospectus. So we have engaged actively in fundraising, and in fact the very structure of the Smithsonian implies that it is a meeting place for private and public funds, because of the original bequest of Mr. Smithson.

Mr. STANGELAND. What is the annual number of visitors to the African Art Museum that is now opened on Capitol Hill, and what do you anticipate will be the increase in the number of people visit-

ing after the project is completed, and how much larger will the proposed museum be over the existing one?

Dr. RIPLEY. I can give you those figures better if Mr. Reinhardt or Mr. Blitzer will tell us. Mr. Reinhardt is the Acting Director of the Museum.

Mr. REINHARDT. Approximately 85,000 people per year, sir. We estimate that this would increase by at least 5,000 or 6,000 if we were located on the Mall.

Mr. STANGELAND. What is the difference in the size between the present and the proposed structures?

Mr. REINHARDT. Roughly five times the exhibition space that we now have.

Mr. STANGELAND. What plans do you have for the African Art Museum's existing location?

Mr. REINHARDT. As Mr. Ripley stated, the Frederick Douglass home will be maintained as a historic property by the National Park Service or some other entity, and the other properties would be sold.

Mr. STANGELAND. Does the Quadrangle complete the Smithsonian's plans for the Mall area?

Dr. RIPLEY. Yes, sir. I should add, as a kind of footnote to your history, that the Smithsonian has the right to construct on the remaining quadrilateral which parallels the land now occupied by the East Wing, along the area of Independence Avenue and, I think, Maryland Avenue which skirts off toward the Reflecting Pool there and the General Grant statue. We have the right to have a structure at some time in the future. We have no plans for it at this time. Under the legislation granting us that right, we are required to come back to the Congress at any time if we have such plans. The answer to your question, sir, is no.

Mr. STANGELAND. You probably answered this one, too. Do you have any other major building initiatives planned for the next 10 years?

Dr. RIPLEY. Not at this time.

Mr. STANGELAND. What special architectural and engineering efforts have been made to insure maximum energy efficiency and to promote energy conservation in the proposed buildings?

Dr. RIPLEY. I think Mr. Peyton could answer this very effectively, sir. I know we have been extremely cautious and careful in this regard.

Mr. PEYTON. First, the very nature of the building, which is about 95 percent underground, would make the material contribution toward energy efficiency because there would be no solar heat load or heat drain as a result of that. Furthermore, guidelines to insure the preservation of our artifacts strive for a relatively constant 72 degrees Fahrenheit temperature and also 50 percent relative humidity.

With respect to temperature, the natural occurring temperature below ground is constant at approximately 55 degrees. We would have a very low heat requirement, as far as the building is concerned. That circumstance, regarding the natural ground temperature, would facilitate trying to maintain 72 degrees temperature. We are also using the General Services Administration central station plant, which is generally recognized by conservation authori-

JUL 9 1982

Honorable Robert McClory
 U. S. House of Representatives
 Washington, D. C. 20515

Dear Mr. McClory:

On June 24 the President signed H.R. 5659, the measure authorizing construction of the Smithsonian's Quadrangle. If appropriations follow, we expect to break ground early next year and complete the project within three years.

I have noted the concern you expressed during Floor consideration of the measure about the buildings currently occupied by the National Museum of African Art, and would take this opportunity to outline our plans for them.

It is our intention to sell the residential properties adjacent to the Frederick Douglass House on A Street, N.E. and to use the proceeds to help finance the non-Federal portion of Quadrangle construction costs. As was brought out in discussion of the construction bill, District of Columbia zoning restrictions would apply to and regulate the subsequent use of these properties, thereby preserving the residential character of the neighborhood.

As for the Frederick Douglass House itself, the structure was the first residence of Douglass in Washington, D. C. He lived there from 1871 to 1877, at which time he moved to "Cedar Hill" in Anacostia. A chronology of his life and activities, developed by the Museum's staff, is enclosed for your information. The house is on the list of historic properties maintained by the Historic Preservation Division of the District of Columbia Government. It is our intention to convey

-2-

ownership of the Frederick Douglass House, with restrictive covenants appropriate to its nature, to an organization which could assure its maintenance and upkeep as a significant cultural property. The Smithsonian itself, however, does not anticipate spending additional funds for the restoration of the house to its original condition.

Should you wish additional information, please let me know.

Sincerely yours,

Phillip S. Hughes

Phillip S. Hughes
 Acting Secretary

Enclosure



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

March 9, 1989

Ms. Heather Shaw
P.O. Box 6482
Washington, D.C. 20009-0482

Dear Ms. Shaw:

Pursuant to your attached letter request to Eileen Hall of February 17, 1989, enclosed are papers pertaining to the agreement between the Smithsonian Institution and the National Association for Home Care, for purchase and transfer of the properties on "A" Street, N.E. that formerly housed the National Museum of African Art.

The items transmitted are:

- ✓ 1. Contract for Sale and Purchase of the National Museum of African Art, dated November 20, 1986;
- ✓ 2. First Amendment of the Contract for Sale and Purchase;
- ✓ 3. Second Amendment of the Contract for Sale and Purchase;
4. Letter of November 10, 1988 from Val J. Halamandaris to Dean W. Anderson;
5. Deed to the properties;
6. Owner's Affidavit;
7. Claim For Exemption From Real Property Recordation Tax or Real Property Transfer Tax;
8. Affidavit of January 18, 1989 signed by Dean W. Anderson; and
9. Surveyor's plat of the properties
10. Settlement Statement of January 18, 1989

For additional information about this transaction, I suggest you contact the new owner, the National Association for Home Care, 519 C Street, N.E., Stanton Park, Washington, D. C. 20002.

Sincerely,

Alan D. Ullberg

Alan D. Ullberg
Associate General Counsel

cc: Val J. Halamandaris
President
National Association for Home Care

P.O. Box 6482
Washington, D.C. 20009-0482
(202) 628-0116

February 17, 1989

Eileen Hall (Freedom of Information Officer, Smithsonian Institution)
900 Jefferson Drive, S.W.
Room 2410
Washington, D.C. 20560

Dear Ms. Hall;

This request is made under the federal Freedom of Information Act (FOI), 5 U.S.C. 552. Please send me copies of all contracts, agreements and related documents, including papers provided at settlement, between the Smithsonian Institution and the National Association For Home Care in conjunction with the purchases of Lots 29-33, 46, 49, 804, 834, 836, 838, and 849, Square 785, known as the National Museum of African Art, located on "A" Street Northeast between 3rd and 4th Streets, Washington, D.C. 20002.

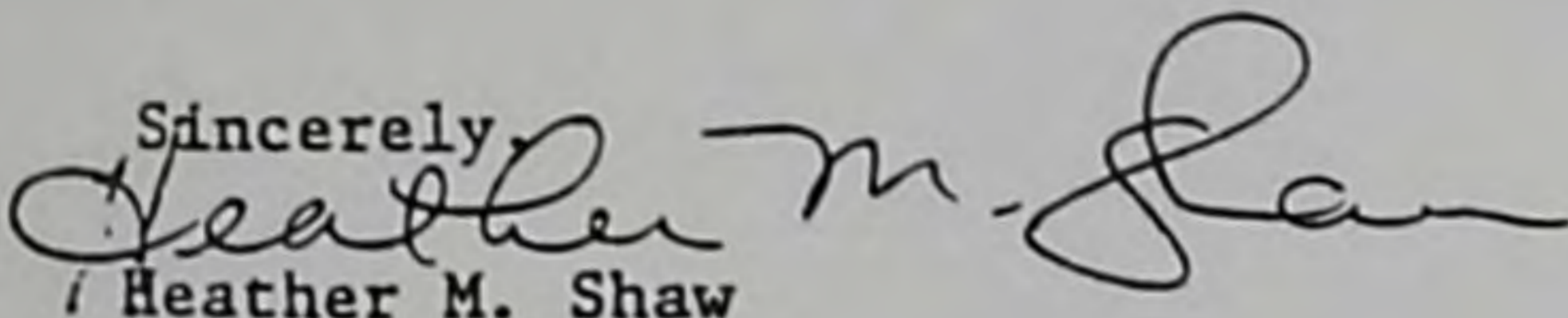
As you know, the FOI Act provided that if portions of a document are exempt from release, the remainder must be segregated and disclosed. Therefore, I will expect you to send me all nonexempt portions of the records and papers I have requested and ask that you justify in detail any deletions by reference to specific exemptions of the FOI Act. I also reserve the right to appeal your decision to withhold any materials.

I am prepared to pay reasonable search and duplication fees in connection with this request. However, the FOI Act provides for waiver or reduction of fees if disclosure could be considered as "primarily benefiting the general public." I am a law student, a concerned citizen, and a taxpayer, and intend to use the information I am requesting to notify the African-American community and preservationist of the loss of a historic landmark, as referred to in the January 16, 1989 Washington Post editorial by William Raspberry regarding the sale of the home of noted abolitionist Frederick Douglass.

Therefore, I ask that you waive all search and duplication fees. If you deny this request, however, and the fees will exceed \$50, please notify me of the charges before you fill my request so that I may decide whether to pay the fees or appeal your denial of my request for a waiver.

As I am making this request in the capacity of a student, a citizen and a taxpayer and this information is of timely value, I will appreciate your communicating with me by telephone, rather than by mail, if you have any questions. Thank you for your cooperation, and I look forward to receiving your reply within ten (10) business days, as required by law.

Sincerely,


Heather M. Shaw

CONTRACT FOR SALE AND PURCHASE OF THE
NATIONAL MUSEUM OF AFRICAN ART

Washington, D.C.
November 18, 1986

Received from NATIONAL ASSOCIATION FOR HOME CARE ("Purchaser") a deposit of One Hundred Thousand Dollars (\$100,000.00) in the form of a check to be applied as part payment in the purchase of Lots 29-33, 46, 49, 804, 834, 836, 838, and 849, Square 785, with improvements thereon, known as the NATIONAL MUSEUM OF AFRICAN ART, located on "A" Street Northeast, between 3rd and 4th Streets, Washington, D.C., upon the following terms of sale:

1. Price: Two million two hundred fifty thousand dollars (\$2,250,000.00).
2. Purchaser agrees to pay at least One Million Dollars (\$1,000,000.00) cash at the date of conveyance, of which sum this deposit shall be a part.
3. Purchaser is to place a First Deed of Trust in lender's usual form and secured by the premises of One Million Two Hundred Fifty Thousand Dollars (\$1,250,000.00) (or that amount of the purchase price not paid in cash at the date of conveyance) due in thirty (30) years and bearing interest at the prevailing rate not to exceed 13 percent (13%) per annum.
4. The property is sold free of encumbrances, except as aforesaid; title is to be good of record and marketable, subject, however, to covenants, conditions, and restrictions of record, if any; otherwise, the deposit is to be returned and sale declared off at the option of Purchaser, unless the defects are of such character that they may readily be remedied by legal action, but Seller is hereby expressly released from all liability for damages by reason of any defect in the title. In case legal steps are necessary to perfect the title, such action must be taken promptly by and at Seller's expense, whereupon the time herein specified for full settlement by Purchaser will thereby be extended for the period necessary for such action.
5. THE SMITHSONIAN INSTITUTION ("Seller") agrees to execute and deliver a good and sufficient general warranty deed.
6. Seller agrees to give possession at time of settlement. If Seller shall fail to do so and occupies said property, Seller shall become and be thereafter a tenant at will of the Purchaser, and hereby expressly waives all notice to quit provided by law.

7. Seller assumes the risk of loss or damage to said property by fire or other casualty until the executed deed of conveyance is delivered to Purchaser, or is recorded for Purchaser by the Title Company making settlement.

8. Any written notices of violations of Municipal orders or requirements issued by any Department of the District of Columbia, or actions in any court on account thereof, against or affecting the property at the date of settlement of this contract, shall be complied with by Seller, and the property conveyed free thereof.

9. Settlement is to be made at a place to be named by Purchaser, and deposit of the cash payment as aforesaid, the deed of conveyance, and such other papers as are required by the terms of this contract shall be deemed and construed as a good and sufficient tender of performance of the terms hereof.

10. Rents, taxes, water rent, insurance, and interest on existing encumbrances, if any, and operating charges are to be adjusted to the date of transfer. Taxes, general and special, if any, are to be adjusted according to the certificate of taxes as issued by the Collector of Taxes of the District of Columbia, except that assessments for improvements completed prior to the date hereof, whether assessment therefor has been levied or not, shall be paid by Seller or allowance made therefor at the time of transfer.

11. Examination of title, tax certificate, conveyancing, notary fees, survey if required, State revenue stamps, if any, and all recording charges, including those for purchase money trust, if any, are to be at the cost of Purchaser who hereby authorizes (To be determined) to order the examination of title; provided, however, that if upon examination the title should be found defective, and is not remedied as aforesaid, Seller hereby agrees to pay the cost of the examination of the title.

12. Characteristic of the soil as described in the soil survey of the District of Columbia published in 19__ and as shown on the soil map is _____.

13. Included in the sales price are any and all fixtures, including, but not limited to, storm and screen doors and windows; wall-to-wall carpeting; window shades and draperies and supporting fixtures; venetian blinds; electric, plumbing, and other attached fixtures as installed; stoves; refrigerators; radiator covers; locks and lock hardware; air-conditioning units; lighting fixtures; and other built-in appliances to the extent the aforementioned items exist at the time of final ratification of this contract.

14. Purchaser shall have twenty-one (21) days from acceptance hereof to have an engineering and termite inspection of said property. If in Purchaser's sole discretion the report is unsatisfactory, this contract shall be null and void and the deposit returned. If Purchaser does not notify Seller in writing that the report is unsatisfactory within said twenty-one (21) days, the contract shall be in full force and effect.

15. Purchaser hereby directs Seller to place deposit in an interest-bearing account with interest to accrue to Purchaser.

16. Seller is responsible for any transfer taxes. Recordation taxes are to be paid by Purchaser. Purchaser will pay all points arising from a loan origination fee, if any.

17. Purchaser intends that a portion of the premises which served as the home of Dr. Frederick Douglass will be preserved as a fitting memorial to his life and his work. Purchaser intends to set aside approximately 200 square feet as an area to exhibit objects and documents to memorialize Frederick Douglass; said area to be accessible to the public during reasonable hours as established by Purchaser. Seller agrees to cooperate with Purchaser in assembling suitable objects and document, and to provide assistance to establish the exhibit.

18. Seller, at the time of settlement, will leave premises free and clear of trash and debris and broom clean, will leave the electrical, plumbing, heating, air-conditioning and any other mechanical systems and equipment included in this contract in operating condition, and will deliver the premises in substantially the same physical condition as of the date of final ratification of this contract. Purchaser has the privilege of a pre-settlement inspection of the premises.

19. If Purchaser fails to make full settlement as hereby required, the deposit herein provided for shall be forfeited as liquidated damages, in which case Purchaser shall be relieved from further liability hereunder.

20. This contract is contingent upon approval by the zoning authority of the District of Columbia of Purchaser's right to occupy and use the premises for its lawful business purposes. Purchaser shall be responsible for taking all steps necessary, and for all legal and related costs, for the rezoning of the property and obtaining the special exception from the Board of Zoning Adjustment necessary for it to occupy the premises. Seller will cooperate with Purchaser in connection with such proceedings.

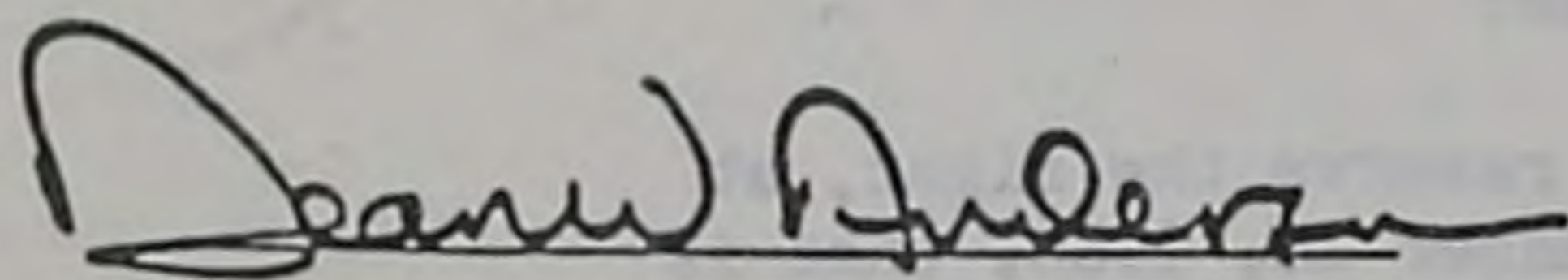
21. Subject to the provisions of Paragraph 24, Purchaser and Seller agree to make full settlement in accordance with the terms of this agreement within thirty (30) days of receipt by Purchaser of such approval from the zoning authority or as soon thereafter as a report on the title can be secured.

22. Purchaser agrees that it shall not sell, lease, or otherwise dispose of or transfer any of its interest in the property unless such sale, lease, or other disposition or transfer shall be for residential purposes. Purchaser further agrees that Seller will place language in the deed to the property so that interested third parties also might enforce this provision.

23. Both Purchaser and Seller reserve the right to terminate this contract for a period of 90 days from the date of signature, by a written notice delivered to the other party. Upon the exercise of this right, Purchaser's deposit shall be returned; this contract shall be null and void; and neither party shall have any liability to the other.

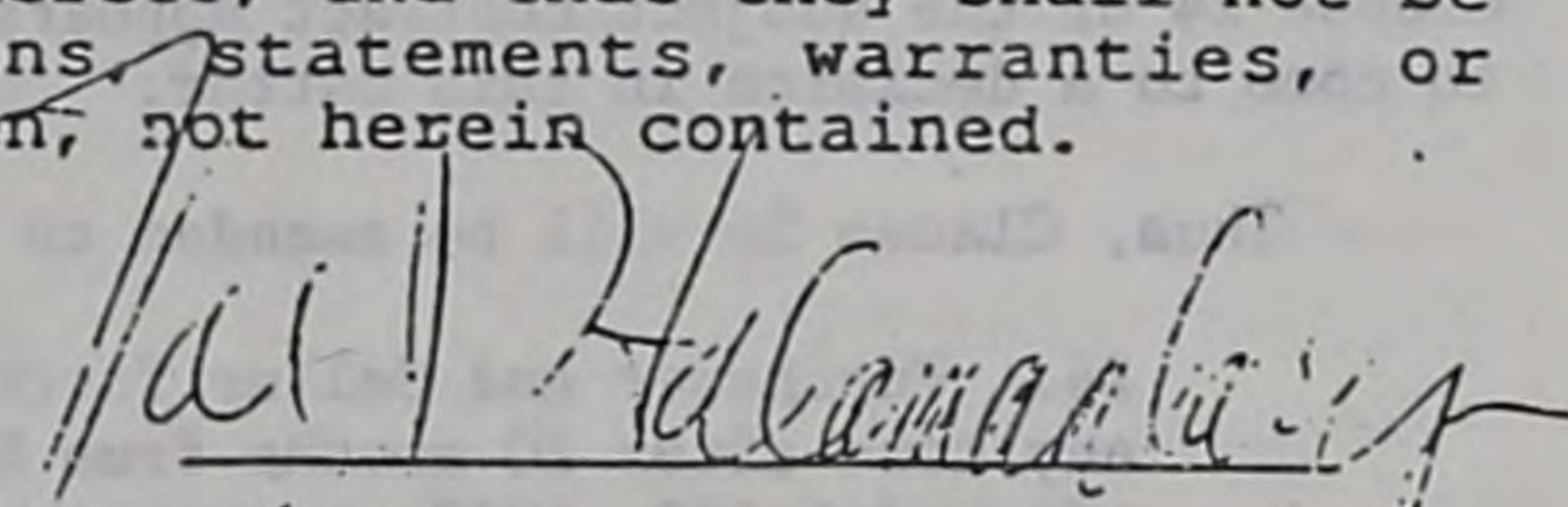
24. Purchaser and Seller further reserve the right, at any time after 14 months from the date of signature, to terminate this contract by giving the other party at least 60 days' prior written notice. In the event that this contract is so terminated, the Purchaser shall be entitled to a return of the deposit and the liability of the parties for further performance shall cease. Each party shall be responsible for its own expenses incurred up to the date of termination.

25. The principals to this contract mutually agree that it shall be binding upon them, their and each of their respective heirs, executors, administrators, successors, and assigns; that the provisions hereof shall survive the execution and delivery of the deed aforesaid and shall not be merged therein; that this contract contains the final and entire agreement between the parties hereto; and that they shall not be bound by any terms, conditions, statements, warranties, or representations, oral or written, not herein contained.



THE SMITHSONIAN INSTITUTION

11/18/86



NATIONAL ASSOCIATION FOR HOME CARE

11/20/86

FEB 19 1988



SMITHSONIAN INSTITUTION

*Washington, D.C. 20560
U.S.A.*

January 29, 1988

Mr. Val J. Halamandaris
President
National Association for Home Care
519 C Street, N.E., Stanton Park
Washington, D. C. 20002

Re: Amendment of the contract for sale and purchase of the National Museum
of African Art properties

Dear Mr. Halamandaris:

I am informed that Home Care has made considerable progress in preparing for a hearing to obtain a special exception from the District of Columbia Board of Zoning Adjustment (BZA), under the terms of our agreement of November 20, 1986 to sell the Museum of African Art properties on Capitol Hill.

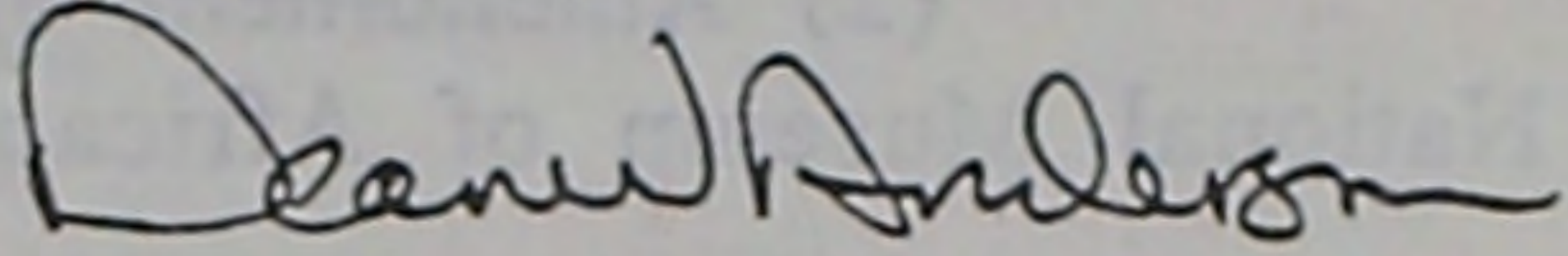
Under the circumstances, a six-month extension of the time period in Clause 24 of the subject contract appears to be appropriate to allow the BZA to come to a decision in this matter.

Thus, Clause 24 will be amended to read:

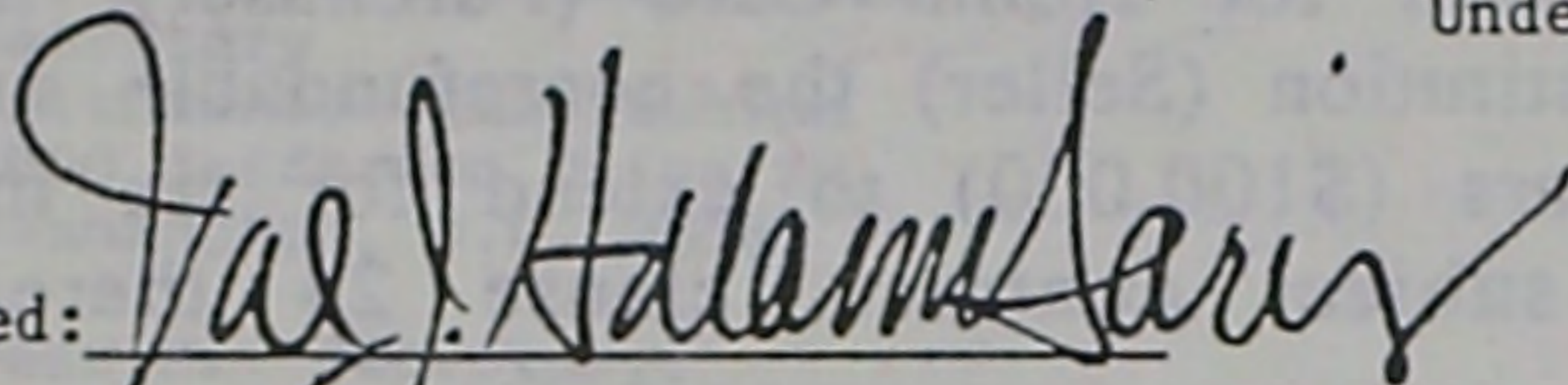
24. Purchaser and Seller further reserve the right, at any time after 20 months from November 20, 1986, that is after July 20, 1988, to terminate this contract by giving the other party at least 60 days' prior written notice. In the event that this contract is so terminated, the Purchaser shall be entitled to a return of the deposit and the liability of the parties for further performance shall cease. Each party shall be responsible for its own expenses incurred up to the date of termination.

Please signify your agreement to this amendment by signing both originals of this letter and returning one to me.

Sincerely yours,



Dean W. Anderson
Under Secretary

Agreed: 

Val J. Halamandaris

2/2/88

24. Further, the Smithsonian Institution (SI) shall terminate this contract by giving the other party at least 60 days' prior written notice. In the event that this contract is so terminated, the Smithsonian shall be entitled to a return of the original deposit (but not the refundable \$100,000 paid to the Smithsonian in July 1988) and the liability of the parties for future performance shall cease. Each party shall be responsible for its own expenses incurred up to the date of termination.

Val J. Halamandaris
Dean W. Anderson
National Association for Home Care
Date: 2/2/88

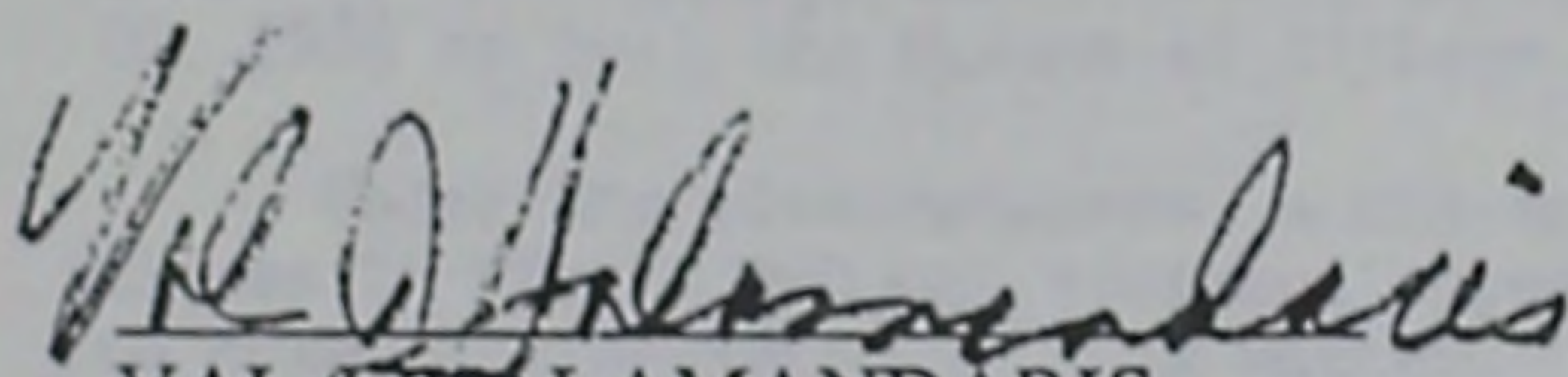
Second Amendment of the Contract for Sale and Purchase
of the National Museum of African Art Properties

References: (1) Contract for the sale and purchase of the National Museum of African Art (November 18, 1986)

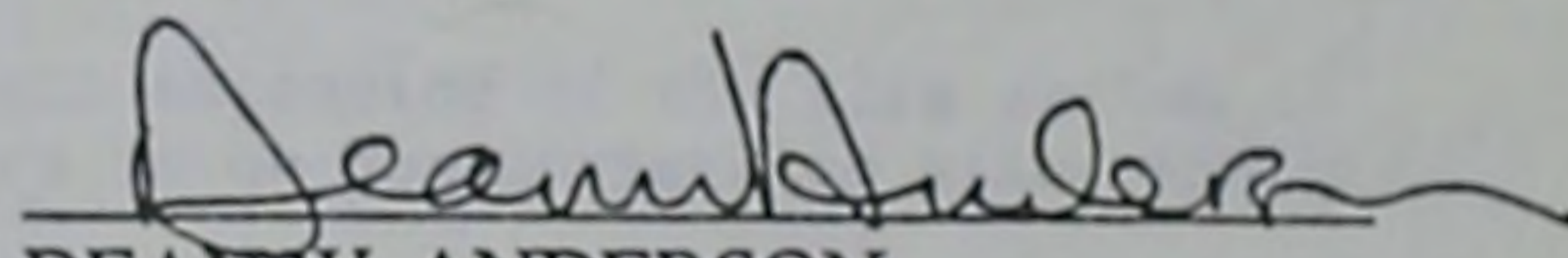
(2) Amendment of the contract for sale and purchase of the National Museum of African Art properties (January 29, 1988)

The National Association for Home Care (Purchaser), having paid to the Smithsonian Institution (Seller) the nonrefundable sum of one hundred thousand dollars (\$100,000) to extend for six months the termination date in subject contract, clause 24 thereof is amended to read:

24. Purchaser and Seller further reserve the right, at any time after 26 months from November 20, 1986, that is after January 20, 1989 to terminate this contract by giving the other party at least 60 days' prior written notice. In the event that this contract is so terminated, the Purchaser shall be entitled to a return of the original deposit (but not the nonrefundable \$100,000 paid to the Smithsonian in July 1988) and the liability of the parties for further performance shall cease. Each party shall be responsible for its own expenses incurred up to the date of termination.



VAL J. HALAMANDARIS
President
National Association for
Home Care



DEAN W. ANDERSON
Acting Secretary
Smithsonian Institution

Date:

7/19/88

Date:

7/20/88

CARDISS COLLINS, ILLINOIS, CHAIRWOMAN
 MAJOR B. OWENS, NEW YORK
 BARBARA BOXER, CALIFORNIA
 GERALD D. KLECZKA, WISCONSIN
 TOM LANTOS, CALIFORNIA

HOWARD C. NIELSON, UTAH
 C. CHRISTOPHER COX, CALIFORNIA

ONE HUNDRED FIRST CONGRESS

(202) 225-7920

Congress of the United States

House of Representatives

GOVERNMENT ACTIVITIES AND TRANSPORTATION
 SUBCOMMITTEE

OF THE

COMMITTEE ON GOVERNMENT OPERATIONS

RAYBURN HOUSE OFFICE BUILDING, ROOM B-350-A-B
 WASHINGTON, DC 20515

May 2, 1989

Mr. Robert McCormick Adams
 Secretary
 Smithsonian Institution
 1000 Jefferson Drive SW.
 Washington, D.C. 20560

Dear Mr. Secretary:

This is in reference to our April 19, 1989, hearing entitled "Minority Employment Opportunities at the Smithsonian Institution". In order to expedite the completion of our investigation, we request that you please respond to the following by May 19:

1. The "quick hire" figures appear skewed since many of the quick hire candidates were already employed by the Institution. Please respond.
2. Why did some bureaus and programs with few or no minorities not take advantage of the "quick hire" program; for example, the Hirshhorn, the National Associates Program, the Sackler and Freer museums, and the Cooper-Hewitt Museum?
3. How can the subcommittee be assured that the "quick hire" mechanism is not largely window dressing to deflect recent public and congressional criticism about the dearth of minorities in administrative and professional positions at the Smithsonian?
4. The Committee for Wider Audience seemed to be very effective in focusing attention on the Smithsonian's lack of program offerings to minority communities and the general lack of knowledge and contact with minority communities.

The Committee for Wider Audience has been closed for several months. Has it in effect been abolished?

5. This subcommittee has received complaints that the closing or downgrading of the Committee office reflects a backing away from the commitment to outreach and include minority audiences in Smithsonian activities.

a) Is this the case? b) When will the office be reopened? c) Is there a new director?

6. The brochure from the Resident Associates Program is very attractive and offers some substantial programs and activities about African American art and culture.

Are there similar initiatives in the Resident Associates Program designed to attract other minority groups?

Shouldn't such a program be upgraded to an office or department with its own staff and budget?

7. The program in Hispanic American History has been without a director since July 1988. This program has also been quite effective in reaching the Hispanic community.

What has caused the delay in filling this position and when will a director be chosen?

8. What has been the specific response of the Institution's management to the report from the Smithsonian Latino Working Committee?

Additionally, you testified that the relocation of Anacostia Museum to Poplar Point did not appear too promising, as the Department of the Navy had construction plans for that site. Further investigation by the subcommittee suggests that you may have been misinformed. The Department of Navy Office of Planning has informed us that it has no plans for construction at Poplar Point and, moreover, Poplar Point is under the exclusive control and jurisdiction of the National Park Service. In fact, the National Park Service discussed the feasibility of the Anacostia Museum being relocated to Anacostia Park at Poplar Point in 1981, and is amenable to future discussions of this matter.

In light of these findings, please submit a report to the subcommittee outlining the Institution's plans and time table for the relocation of Anacostia Museum to a more suitable location.

Finally, although the subcommittee on April 25 sent questionnaires to all of the museum directors and directors of various departments and divisions through the Institution's Congressional Liaison office, we have received responses only from the Anacostia Museum and the Cooper-Hewitt Museum in New York. Please inform your directors that this questionnaire should be completed and returned to the subcommittee by May 19.

If you have any questions regarding this request, please have someone contact La Quietta Hardy-Davis at the subcommittee office, 225-7920.

Sincerely,

CARDISS COLLINS
Chairwoman

CC:cm



SMITHSONIAN INSTITUTION
 Washington, D.C. 20560
 U.S.A.

June 7, 1989

Honorable Cardiss Collins
 Chairwoman
 Subcommittee on Government Activities
 and Transportation
 Committee on Government Operations
 U.S. House of Representatives
 Washington, D.C. 20515

Dear Madam Chairwoman:

Thank you very much for your letter of May second and for your additional inquiries about minority employment at the Smithsonian Institution. The responses that follow are numbered to correspond to the requests in your letter.

1. Only one of the nineteen "quick hire" appointees was already employed by the Smithsonian; that individual moved from a trust-funded position to one funded by Federal appropriations. Another individual was a former employee who had not been with the Institution for more than two years. A third individual was "on board" the Institution at the time the program was introduced, but in a contractor capacity.

2. The situation of each of the bureaus mentioned is unique; the criteria for the program must be borne in mind in considering the absence of response to it by individual units. The original proposal requested submissions for Federally-funded positions at the professional level to carry out legitimate functions of the unit and which could be fully supported (space, facilities, etc.) once approved. The issue of space was a problem for three of the bureaus mentioned: Hirshhorn, Freer (which is undergoing renovation), and Cooper-Hewitt. The Sackler has just recently opened and is newly staffed, while the National Associates Program is a trust-funded operation and, therefore, ineligible to apply for Federal positions.

3. The reason the program was termed "quick hire" was to take advantage of a window of opportunity presented by the FERS windfall in FY88 and FY89. Extensive documentation presented to the Subcommittee describes efforts under way at the Institution well before these funds became available to redress the under-representation of minorities among the staff and in its

programs. However, it was recognized that efforts to make noticeable change at the Institution were stymied by the low rate of employee turnover, and that this catalytic cadre of hires would improve our chances of recruiting more minorities for future vacancies as they occur.

4. The Committee for a Wider Audience was elevated from an ad hoc advisory group to a full scale office under the Assistant Secretary for Public Service. When its director moved into a curatorial position, the Office was restructured to achieve a more effective alignment between its activities and those of Smithsonian units whose objectives are to develop public programs and media formats to reach general audiences.

5. The restructuring of the Office is intended to reflect an expanded commitment on the part of the Institution to include minority audiences in its activities. It has been renamed the Smithsonian Office of Wider Audience Development; its functions currently are being managed by the Deputy Assistant Secretary for Public Service. A job description for the position of Director is being processed in anticipation of announcement of the vacancy. We expect to undertake a national search and to hire a new Director by January, 1990.

6. The Resident Associates Program has a number of activities designed to attract minority audiences to the Institution. Because its focus is the Washington metropolitan area, it has, in addition to its African-American programs, others that are aimed specifically at Latino and Asian audiences, as well as those that are designed to meet the broad interests of a multi-cultural community.

7. The position of Director of the Program in Hispanic American History at the National Museum of American History was initially advertised at grade GS-11. However, further consideration of its significance prompted withdrawal of the initial announcement and reclassification of the position at the GS-14 level. A new announcement was issued with a closing date of May 25. A list of eligible candidates has been provided to the Museum; interviews and a selection are expected in the near future.

8. The recommendations contained in the report of the Latino Working Group are being implemented to the fullest extent possible at the present time.

We appreciate the information you have provided with respect to Poplar Point. Recently we participated in a meeting, which included representatives of the Government of the District of Columbia, about prospective development of that site. Similar

- 3 -

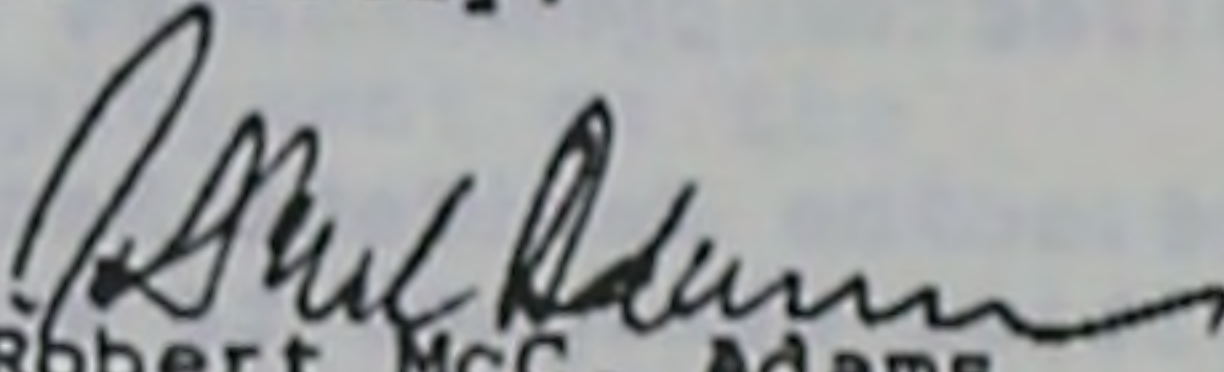
meetings seem likely to occur in the future, but any commitment on our part with respect to the possibility of providing facilities for the Anacostia Museum as part of the development effort must follow our overall consideration of plans to enhance African-American programming at the Institution.

In the past few days a copy of the draft minutes of the May meeting of the Smithsonian's Board of Regents was forwarded to you. I would draw your particular attention to pages 92-95 which reflect the Regents' consideration of African-American programming and the Anacostia Museum.

Discussions between our staffs have suggested, I am told, that much of the information you sought from bureau directors was included in the Smithsonian's April, 1989, equal opportunity report, copies of which were furnished to the Subcommittee. Please be assured, however, that we will be glad to supply any additional information that you may require.

With kind personal regards,

Sincerely,


Robert McC. Adams
Secretary

LOUIS STOKES
21ST DISTRICT, OHIO

COMMITTEE ON APPROPRIATIONS

SUBCOMMITTEES:
LABOR/HHS/EDUCATION
HUD/INDEPENDENT AGENCIES
DISTRICT OF COLUMBIA

Congress of the United States
House of Representatives
Washington, DC 20515

July 25, 1989

2365 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515
(202) 225-7032

DISTRICT OFFICE:
ROOM 2947
NEW FEDERAL OFFICE BUILDING
1240 EAST 9TH STREET
CLEVELAND, OH 44199
(216) 522-4900

CLEVELAND HEIGHTS OFFICE
2140 LEE ROAD
SUITE 211
CLEVELAND HEIGHTS, OH 44118
(216) 522-4907

The Honorable Cardiss Collins
Chairwoman, House Government Ops.
Subcommittee On Govt. Activities
And Transportation
U.S. House Of Representatives
Washington, D.C. 20515

Dear Cardiss:

I am writing to convey to you my concerns about the sale of the Capitol Hill properties which formerly housed the Museum of African Art. The Smithsonian Institution sold these properties, which included the historically significant Frederick Douglass house, on January 18, 1989. Widespread opposition to the sale was voiced by Members of Congress, the public, and local elected officials. I wish to express my outrage over the Smithsonian's obvious disregard for these concerns.

The hearings that you held on March 14, 1989 and April 19, 1989, included questions that explored the procedures that the Smithsonian Institution used in making the assessment to sell the Frederick Douglass house located at 316-318 A Street, N.E. in Washington, D.C. At this hearing, remarks were made by Secretary Adams that trouble me deeply. Secretary Adams indicated that he assumed that I did not have "a high level of concern" about the disposition of the Frederick Douglass house. I wish to clarify the level of my concern and enter for the record supporting documents that make clear the intent of Congress that these properties were to remain in the public domain.

Because of the historical significance of the property, I expressed my views almost two years ago in a letter to Smithsonian Institution Secretary Robert Adams dated December 10, 1987, that all the property should be maintained in its present museum form. I stated then that I believed the property could be used to establish and maintain a Museum of African-American Art.

In his December 18, 1987 reply eight days later, Mr. Adams indicated among other things, that the Smithsonian's sale contract with National Association for Home Care, ("Home Care") was contingent upon approval by the District of Columbia Board of Zoning Adjustment of Home Care's intended use for the property.

The Honorable Cardiss Collins
Page 2
July 25, 1989

When I learned more than a year later in January, 1989, that the contingency provision to which Secretary Adams had referred in his December 18, 1987 letter to me, had been waived by Home Care and the Smithsonian Institution, I wrote a second time to Adams on January 13, 1989, 5 days before the scheduled settlement closing on the property, and expressed to him what I believed to be the intention of Congress as it concerned the inclusion of the Frederick Douglass house in the sale. In an effort to assist the Smithsonian Institution's interpretation of Congressional intent in the matter of selling the Frederick Douglass house, I referred in my letter to a commitment made in 1982 by Philip Hughes, Acting Secretary of the Smithsonian, in which he gave every indication that the Frederick Douglass house would be preserved in the public domain.

Mrs. Louise Hutchinson, a former Smithsonian Institution historian and expert on Frederick Douglass, submitted written testimony in conjunction with the Subcommittee's April 10 hearing to support the exclusion of the Frederick Douglass house from the sale. Mrs. Hutchinson refers in her testimony to many instances in which Congress expressed its intention that the Frederick Douglass house was not to be sold.

I would like to supplement my previous letters and Mrs. Hutchinson's research by referring to specific language and findings of various Congressional Committees which state the intent of Congress in 1978 and again in 1982 and to the representations made by former Smithsonian Institution Secretary S. Dillon Ripley, that the Frederick Douglass Home would not be sold as part of the package to finance the construction of the new Museum of African Art.

In this regard, I request that the hearing record include Report No. 95-793, which accompanied S. 2507 (A bill to authorize the Smithsonian Institution to acquire the Museum of African Art) and stated in pertinent part:

Pg. 2 (BACKGROUND): "As to the Frederick Douglass House, which was the first residence in Washington of the renowned Black orator and statesman, and the first building of the museum, it is envisioned by the committee that when the museum is eventually moved and its properties sold the house would continue as a public shrine, possibly under the administration of the National Park Service rather than the Smithsonian."

The Honorable Cardiss Collins
Page 3
July 25, 1989

Pg. 11 (SUPPORTING LETTERS: April, 1978 letter from Frank E. Moss, Chairman, Board of Trustees, Frederick Douglass Institute, Museum of African Art to Hon. Claiborne Pell, Chairman, Committee on Rules and Administration, U.S. Senate): "When the present properties are sold, we must insure that the Frederick Douglass House itself continues to have public use in view of its significance as an historic house with special importance to American's black population."

Further, I request inclusion in the record of Report No. 95-1417 (accompanying H.R. 10792, a bill authorizing the Board of Regents of the Smithsonian Institution to accept transfer of the Museum of African Art properties) in which Smithsonian Secretary S. Dillon Ripley states in a letter of support for H.R. 10792, in pertinent part, at page 4, AGENCY REPORT:

"The Regents may acquire works of art for the Museum; appropriately maintain them and its other properties; conduct programs of research and education; and **subject to certain limitations, dispose of property.**" (emphasis added)

In addition, I request inclusion in the record of Report No. 97-433 (accompanying S. 2102, a bill authorizing the Smithsonian Institution to construct the building for the Museum of African Art and other purposes) in which specific references are made to the fact that the properties were sold, to wit:

Pg. 4 (March 26, 1982 letter from S. Dillon Ripley to Charles McC. Mathias, Chairman, Committee on Rules and Administration, U.S. Senate): "Furthermore the Institution is setting aside for project purposes between \$1.0 and \$2.0 million per year through fiscal year 1985 from the net revenues of its auxiliary activities and anticipates applying proceeds from the sale of property (**with the exception of the Frederick Douglass House**) occupied by the National Museum of African Art to the costs of construction." (emphasis added)

The Honorable Cardiss Collins
Page 4
July 25, 1989

Pg. 10 (Excerpts from "Fact Book," submitted by the Smithsonian Institution to the Committee on April 20, 1981): "Finally, proceeds from the sale of property currently occupied by the National Museum of African Art, **excluding the historic Frederick Douglass House,** will also be applied toward the cost of construction." (emphasis added)

Pg. 19 (COMMITTEE FINDINGS): "The Committee on Rules and Administration finds: (5) that the planned sale of the townhouses now housing the National Museum of African Art **(except for the townhouse which was the home of Frederick Douglass)** and the dedication of the sale proceeds to the construction of the new museum is appropriate." (emphasis added)

An additional document whose inclusion I request in the record is Report No. 97-534 (accompanying H.R. 5659, a bill authorizing the Smithsonian Institution to construct a building for the Museum of African Art and other purposes) which states, in pertinent part, at:

Pg. 4 (NEED FOR THE LEGISLATION): "It is anticipated that the sale of the Capitol Hill property currently occupied by the National Museum of African Art, **excluding the historic Frederick Douglas House,** will yield approximately \$2 million which will be applied to the cost of Quadrangle construction." (emphasis added)

Pg. 5 (EXECUTIVE COMMUNICATION): March 26, 1982 letter from S. Dillon Ripley to Hon. James J. Howard, Chairman, Committee on Public Works and Transportation, U.S. House of Representatives): "Furthermore, the Institution is setting aside for project purposes between \$1 and \$2 million per year through fiscal year 1985 from the net revenues of its auxiliary activities and anticipates applying proceeds from the sale of property **(with the exception of the Frederick Douglass House)** occupied by the National Museum of African Art to the costs of the construction." (emphasis added)

The Honorable Cardiss Collins
Page 5
July 25, 1989

Finally, I request that you include in the record the remarks of former Congressman Bob McClory and Congressman Alan Strangeland as they appeared in the June 3, 1982 Congressional Record, Vol. 128 (1982) at H 3178, immediately preceding House passage on that day of H.R. 559, in pertinent part:

"MR. McCLORY. The questions that I have about this legislation, however, relate more to the language that I find in the committee report, where it is stated that the Smithsonian intends to sell the property where the African Museum is now located, **except for the so-called Frederick Douglass House.**" (emphasis added)

"MR. STRANGELAND. Let me say, first of all, the Frederick Douglass House will be preserved because it is on the historical register and **we have just been assured by the Smithsonian that they will sell the rest of the property and their goal will be to preserve the character of the neighborhood.**" (emphasis added)

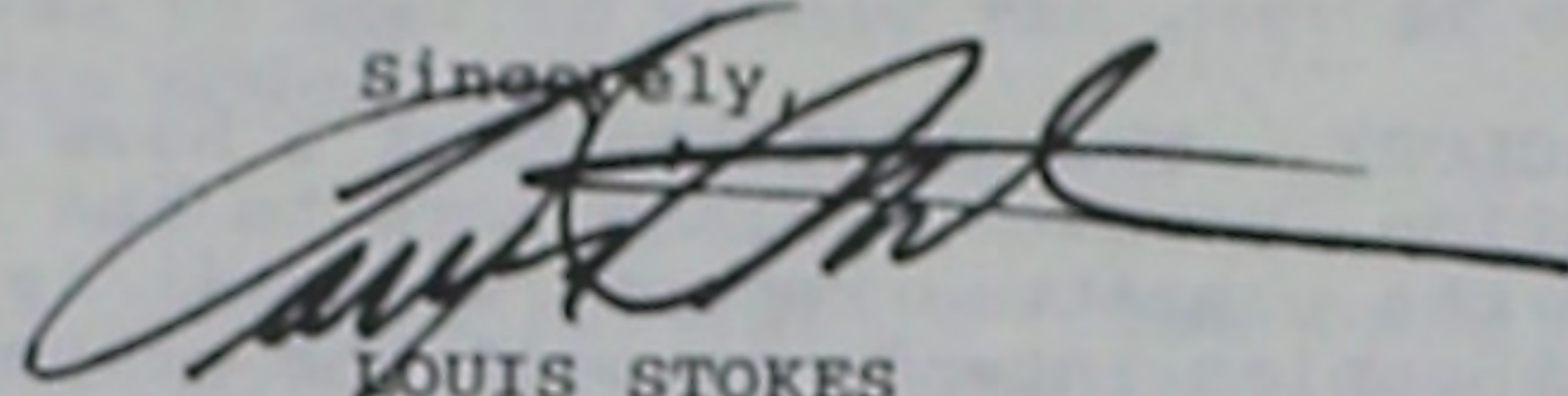
In conclusion, it is clear from the substantial public record on two separate and distinct occasions, 4 years apart, that Congress intended that the Frederick Douglass House remain in the public domain and would not be sold when the adjacent properties were offered for sale. Testimony from public, private and quasi-public officials, members of the Senate and House, communications from the Secretary of the Smithsonian Institution to various Congressional Committees in at least 4 distinct instances, the "Findings" of one Congressional Committee and the statement of the "NEED FOR THE LEGISLATION" by another Congressional Committee, all express the clear intent of Congress that the Frederick Douglass House on Capitol Hill would never be sold.

I was a member of Congress in 1978 and 1982 and voted on the legislation to which I have just referred. I clearly intended that the Frederick Douglass House would remain forever in the public domain and never be sold.

The Honorable Cardiss Collins
Page 6
July 25, 1989

I respectfully request that you include this letter in the transcript of your hearing. I also urge you to continue to pursue all avenues available to you in order to reverse the sale of the Frederick Douglass House and ensure that this property remain in the public domain.

Sincerely,



LOUIS STOKES
Member of Congress

LS/sh

Enclosure

**AUTHORIZING THE SMITHSONIAN INSTITUTION TO
ACQUIRE THE MUSEUM OF AFRICAN ART, AND FOR
OTHER PURPOSES**

AUGUST 2, 1978.—Committed to the Committee of the Whole House on the
State of the Union and ordered to be printed

Mr. NEDZI, from the Committee on House Administration,
submitted the following

REPORT

[To accompany H.R. 10792]

[Including cost estimate of the Congressional Budget Office]

The Committee on House Administration, to whom was referred the bill (H.R. 10792) having considered the same, report favorably thereon with an amendment and recommend that the bill as amended do pass.

The amendment is as follows:

On page 3, line 16, strike the words "of the communities".

PURPOSE OF THE LEGISLATION

The bill authorizes the Board of Regents of the Smithsonian Institution to accept transfer of land and improvements, collections and all other assets and property of the Museum of African Art, and to establish the Museum as a bureau (administrative unit) of the Smithsonian.

A Commission for the Museum of African Art, consisting of 15 members appointed by the Board of Regents, would be established. The Commission would provide advice and assistance to the Board on the operation and development of the Museum, its collections and programs.

Employees of the museum serving on the date of transfer would be offered employment by the Smithsonian. The bill waives provisions of the civil service laws with respect to appointment of employees serving on the date of the transfer.

The bill pledges the faith of the United States to the operation, maintenance and protection of the Museum, and provides that all works be exhibited to the public free of charge. For the first fiscal

year, \$1 million is authorized to be appropriated, and such amounts as are necessary are authorized for succeeding years.

BACKGROUND

The Museum of African Art was founded in 1964 and is located on Capitol Hill at 316-332 A St. NE. in a series of 19th century town-houses including the first Washington residence of Frederick Douglas.

The Museum's collections are comprised of nearly 7,000 objects representing nearly all of the countries of sub-Saharan Africa. The majority of pieces in the collection are three dimensional objects, including wood, ivory and stone carving; pottery and cast metal from West and Central Africa. However, the Museum also owns, or has accepted pending gift, 180 works by 19th and 20th century artists Henry O. Tanner, Edward M. Bannister, and Robert Duncanson. A third major holding is the Eliot Elisofon archive consisting of more than 100,000 color slides, black and white prints and negatives, and motion picture films bequeathed to the Museum by the noted Life photographer.

The Curator of African Ethnology at the Smithsonian has informally estimated the value of the art collection to be between four and five million dollars, and the value of the Elisofon materials to be approximately one million dollars. The value of the Tanner, Bannister, and Duncanson paintings has been estimated to be slightly less than \$1 million by the Museum of African Art.

Total value of the collections and physical plant is set by the Museum of African Art at approximately \$8 million.

HEARINGS

The Subcommittee on Libraries and Memorials held hearings on the bill on Monday, July 17, 1978. Honorable Lindy (Mrs. Hale) Boggs, Member of Congress and Smithsonian Regent and S. Dillon Ripley, Secretary of the Smithsonian Institution, accompanied by Warren Robbins, Executive Director, presented testimony in favor of the legislation.

The Subcommittee questioned witnesses about the relocation of the African Art Museum mandated by the Committee amendment to the Senate companion bill, S. 2507. Responses to the questions indicated that, while a need to move may occur at some future time, the present location and physical plant have very desirable features.

AMENDMENT

The subcommittee amended section 4(b) of the bill to clarify the provision that representatives of African descendants in the United States be represented on the Commission.

COST OF H.R. 10752

The bill authorizes \$1 million to be appropriated for the first fiscal year, and such amounts as may be necessary for succeeding fiscal years. The Smithsonian Institution has estimated that necessary costs of operating the Museum will be slightly in excess of \$1 million, with

3

the Federal share to be approximately \$700,000. The Museum of African Art will contribute approximately \$371,000 annually from trust funds generated by the museum shop, receptions and other fundraising activities.

CONGRESSIONAL BUDGET OFFICE COST ESTIMATE

In accordance with rule XI of the Rules of the House of Representatives, the Congressional Budget Office has submitted the following report:

Pursuant to section 403 of the Congressional Budget Act of 1974, the Congressional Budget Office has prepared the attached cost estimate for H.R. 10792, a bill authorizing the acquisition of the Museum of African Art by the Smithsonian Institute.

Sincerely,

ALICE M. RIVLIN, *Director.*

COST ESTIMATE—APRIL 4, 1978

1. Bill number: H.R. 10792.
2. Bill title: Authorization for the acquisition of the Museum of African Art by the Smithsonian Institute.
3. Bill status: As introduced in the House and referred to the Committee on House Administration on February 7, 1978.
4. Bill purpose: The purpose of this bill is to authorize the Board of Regents of the Smithsonian Institute to accept a deed or other instrument donating and transferring the assets and property of the Museum of African Art to the Institute. In addition, H.R. 10792 authorizes funds for the operation and maintenance of the newly acquired museum. These funds are subject to subsequent appropriation action.
5. Cost estimate:

Authorization level:

Operations and maintenance:

1979	\$1,000,000
1980	742,000
1981	795,000
1982	845,000
1983	914,000

Projected total cost:

Operations and maintenance:

1979	\$815,000
1980	890,000
1981	792,000
1982	843,000
1983	910,000

The costs of this bill fall within budget function 500.

6. Basis for estimate: The cost estimate for H.R. 10792 is based on the fiscal year 1979 authorization level stated in the bill. Although the bill does not specifically state it, the Smithsonian Institute has indicated about \$700 thousand of the authorization level would be needed for salaries and expenses and \$300 thousand would cover the one time cost of upgrading the physical plant. Given the Institute's assumptions, the outyear authorization levels reflect only salary and expenses. The estimates assume the \$700,000 for fiscal year 1979 and are inflated by the CBO projection for federal pay increases and

purchases of services. The spendout on the salary and expenses is 95 percent the first year and the remainder in the second year. The spendout for the upgrading of the physical plant is 50 percent in fiscal year 1979 with the remainder spent in fiscal year 1980.

7. Estimate comparison: None.

8. Previous CBO estimate: On March 20, 1978, CBO prepared an estimate on S. 2507, which is identical to the House bill.

COMPLIANCE WITH RULE XI

(1) With reference to clause 2(1)(3)(A) of Rule XI, separate hearings were held on the subject matter of this bill by the Subcommittee on Libraries and Memorials.

(2) With reference to clause 2(1)(3)(D) of Rule XI of Rule XI of the Rules of the House of Representatives, the committee has not received a report from the Committee on Government Operations on the subject of this bill.

(3) With reference to clauses (1)(4) of Rule XI of the Rules of the House of Representatives, the enactment of H. R. 10792 will not have any inflationary impact upon the operation of the economy.

AGENCY REPORT

The following letter was submitted by the Smithsonian Institution in support of the proposed legislation:

HON. FRANK THOMPSON,
Chairman, Committee on House Administration, U.S. House of Representatives, Washington, D.C.

DEAR MR. CHAIRMAN: I would like to take this opportunity to comment on H. R. 10792, a bill to authorize the Smithsonian Institution to acquire the Museum of African Art, and for other purposes.

The bill authorizes the Board of Regents to accept transfer of land and improvements, collections and all other assets and property of the Museum of African Art which is then to be established as a bureau in the Smithsonian Institution. The Regents may acquire works of art for the Museum; appropriately maintain them and its other properties; conduct programs of research and education; and, subject to certain limitations, dispose of property.

A Commission for the Museum of African Art, consisting of fifteen members appointed by the Board of Regents, is established under section 4 of the bill. It is to provide advice and assistance to the Board on operation and development of the Museum, its collections, and its programs.

The bill also details provisions relating to current and prospective employees, and pledges the faith of the United States to the operation, maintenance, and protection of the Museum free of charge to the public. For the first fiscal year \$1 million are authorized to be appropriated, and amounts necessary are authorized for succeeding fiscal years.

The Museum of African Art opened to the public in 1964 in the first Washington residence of Frederick Douglass. In the intervening years the Museum has grown to include eight immediately adjacent Capitol Hill townhouses which provide space for more than 7,000

objects of traditional African sculpture, artifacts, musical instruments, and textiles which comprise the collections, 150,000 photographs, slides, and films of Africa and African art, the largest such resource in the world, bequeathed to the Museum by Eliot Elisofon; a staff of 40; a library, auditorium, and graphics shops; and 12 public exhibition galleries. Over 1½ million people have visited the Museum and attended its various extension programs.

Since its establishment, the Museum has mounted more than 70 exhibitions and has lent over 2,000 works of African art for exhibitions at 125 institutions in 26 states. It has produced 14 publications, an award-winning film, and an audiovisual kit that is distributed worldwide by Encyclopaedia Britannica. In addition to these materials, the Museum has developed extensive teaching supplements in connection with its programs which are made available to local elementary and secondary schools, and its department of higher education offers courses in cooperation with area colleges and universities.

Mr. Warren Robbins, founder and director of the Museum of African Art, approached the Smithsonian in the fall of 1974 with a proposal that the Museum become part of the Institution. This proposal, intriguing in itself, came at a time of growing interest in African art on the part of major museums and collectors throughout the nation as well as the general and scholarly public. At its May 14, 1975 meeting, the Board of Regents approved a resolution authorizing the Secretary to undertake exploratory discussions with the Museum of African Art, the Office of Management and Budget, and appropriate Members of Congress in order to prepare recommendations on the possible acquisition of this Museum.

Subsequently, those exploratory discussions indicated that, while the Museum of African Art was held in high esteem, the time was not appropriate for seeking the authorization and appropriation of Federal funds which would be necessary to support the Smithsonian's administration of the Museum.

At the May 10, 1976 meeting of the Board of Regents, the Chancellor introduced a letter he had received from Mr. Robbins again proposing acquisition of the Museum of African Art by the Smithsonian. The letter was accompanied by endorsements of this course of action by approximately 100 members of the House of Representatives and 30 members of the Senate. Accordingly, the Chancellor appointed a committee of the Board of Regents to study the acquisition of the Museum of African Art and to report its findings to the full Board. Appointed were Senator Goldwater, Mrs. Boggs, Judge Higginbotham, and Mr. Caryl Haskins as chairman.

At its May, 1977 meeting, the Board of Regents received the report of the committee which was highly favorable to the proposed acquisition, provided that four conditions were met:

- (1) appropriate Congressional approvals, either in form of authorizing legislation or some other expression of concurrence, be secured;

- (2) the assumption of responsibility by the Smithsonian be made contingent upon receipt of adequate appropriations;

- (3) the policies and administration of the Museum be under the Regents and the Secretary, with at most an advisory board representing the current trustees; an

(4) the Regents and Secretary be free in the future to make whatever use they deem appropriate for the collections, real estate, and other assets of the Museum.

Subsequently, Senator Humphrey, who served as the first chairman of the Museum's board and continued to serve as chairman of its national council until his death in January, drafted legislation which would authorize the acquisition, and the bill was introduced in the House and Senate by Mrs. Boggs and Senator Anderson, respectively.

One of the few serious gaps in the coverage of art in the national museums of the Smithsonian is that of the continent of Africa. Elsewhere within the Institution, the visitor and scholar alike can find worthy representations of the art of Europe, of the Americas, of the Near and Far East—but not of Africa. During the last few years, it has been belatedly recognized that African art is indeed one of the major art traditions of the world, one whose rediscovery in the West can be traced in the work of some of this century's greatest artists. Consequently, major collectors and museums around the country have moved decisively to fill similar gaps in their own collections. For its part, unless the Smithsonian is authorized to act affirmatively in response to the current interest of the Museum of African Art, we would lose our best chance to acquire a major collection for the public in this important area of art education and scholarship.

This is not to suggest, however, that the simple acquisition of the Museum of African Art's collections is what the Smithsonian favors. Independent of the consideration that these collections would represent an anomaly within the Smithsonian's National Museum of Natural History, National Collection of Fine Arts, Hirshhorn Museum or any other existing bureau, is the fact that the Museum of African Art as an institution in its own right is highly regarded in the museum profession and recognized as one of the most significant and relevant cultural resources in the city of Washington. It is the Museum as a successful and dynamic organization which H.R. 10792 addresses, and whose acquisition we support. The twin prospect of acquiring the Museum of African Art and providing for a close working relationship between it and various other units of the Institution is one which the Smithsonian welcomes and heartily endorses.

For fiscal year 1977, the Museum's expenditures totalled approximately \$645,000, split about evenly between personnel and other costs. An estimate of the Federal funds that would be required by the Smithsonian Institution for its operation of the Museum, consonant with Federal pay scales and reasonable standards for security, would total about \$700,000. Also, it is estimated that additional one-time costs of about \$300,000 would be necessary to bring the Museum's present plant into full conformance with applicable codes and regulations. We believe sufficient allowance for such needs is provided by the proposed authorization of \$1 million for the first year of operation. In future years, it is the best judgment of the Smithsonian that comparable amounts of Federal funds may be required for the combined purposes of operating programs and maintaining the collections and physical plant. To complement these Federal funds, the Museum would continue its exemplary fund raising efforts in order to enrich whenever possible the basic program capabilities which the appropriated funds would provide.

The late Senator Humphrey kindled a sense of social consciousness in all Americans. The transfer of the Museum of African Art to the Smithsonian Institution would be a great tribute to him and would fulfill one of his last goals—that of assuring the continued existence of this excellent Museum by providing for it an appropriate home within an organization which similarly values “the increase and diffusion of knowledge among men.”

We respectfully recommend approval by the committee of H.R. 10792 and are advised that there is no objection to it from the standpoint of the administration's program.

Sincerely yours,

S. DILLON RIPLEY,
Secretary.

Calendar No. 724

95TH CONGRESS }
2d Session }

SENATE

REPORT
No. 95-793AUTHORIZING THE SMITHSONIAN INSTITUTION TO
ACQUIRE THE MUSEUM OF AFRICAN ART

MAY 9 (legislative day, APRIL 24), 1978.—Ordered to be printed

Mr. PELL, from the Committee on Rules and Administration,
submitted the following

REPORT

[To accompany S. 2507]

The Committee on Rules and Administration, to which was referred the bill (S. 2507) to authorize the Smithsonian Institution to acquire the Museum of African Art, and for other purposes, having considered the same, reports favorably thereon with amendments and recommends that the bill as amended do pass.

PURPOSE

The bill as referred would authorize the Board of Regents of the Smithsonian Institution to accept transfer of land and improvements, collections, and all other assets and property of the Museum of African Art, which would then be established as a bureau in the Smithsonian Institution. The regents could acquire works of art for the museum; appropriately maintain them and its other properties; conduct programs of research and education; and, subject to certain limitation, dispose of property.

A Commission for the Museum of African Art, consisting of 15 members appointed by the Board of Regents, would be established. The Commission would provide advice and assistance to the Board on the operation and development of the museum, its collections, and its programs.

Employees of the museum who are serving on the date of transfer would be offered employment by the Smithsonian.

The bill pledges the faith of the United States to the operation, maintenance, and protection of the museum free of charge to the public. For the first fiscal year, \$1 million would be authorized to be appropriated, and such amounts as are necessary would be authorized for succeeding fiscal years.

BACKGROUND

The Frederick Douglass Museum of African Art is a unique institution and one which very much needs to have its purpose and identity maintained and enhanced. Nearly 15 years old, the museum is being offered as a gift to the Nation with the proposal that it become a bureau within the Smithsonian Institution. The provisions of S. 2507 seek to achieve this objective with the Smithsonian acquiring the collections and real estate of the museum.

A number of witnesses appeared before the committee, all of whom testified strongly in favor of the Smithsonian acquiring the museum. There was considerable discussion regarding the present location of the museum. It was the opinion of the committee that the row houses now comprising the complex are inadequate for museum purposes. The general consensus was that it would best serve the interests of the museum, particularly as it acquired new collections and needed more space, to eventually relocate within the Smithsonian complex.

The problem, however, at this time is that there is no available space to keep the museum together as an entity within the Smithsonian. An alternative is the possibility that eventually the Smithsonian may acquire another building, rather than constructing one, which might be occupied in part by the museum. One possibility cited during the hearing was the hoped for acquisition eventually of the Federal Trade Commission Building.

The immediate problem facing the museum, and reportedly a crisis situation, is the need for sufficient funding. The museum, with an annual operating budget of more than \$700,000, has found it increasingly difficult to obtain funds to meet its needs. The financial crisis and other aspects of the gift offer of the museum are detailed in the printed hearing on S. 2507, which was held on April 25, 1978.

As to the future of the museum regarding its location, a compromise was reached with two amendments being proposed, namely, one, that it be declared the intent of the Congress that as quickly as possible the museum be relocated, and, two, that no later than 2 years after the effective date of transfer to the Smithsonian, the Board of Regents of the Smithsonian, in consultation with the Advisory Commission of the museum, would be required to submit a report to the Committee on Rules and Administration of the Senate and the Committee on House Administration of the House of Representatives concerning plans or possible action.

As to the Frederick Douglass House, which was the first residence in Washington of the renowned Black orator and statesman, and the first building of the museum, it is envisioned by the committee that when the museum is eventually moved and its properties sold the house would continue as a public shrine, possibly under the administration of the National Park Service rather than the Smithsonian.

The regents formally voted to accept the museum as a gift, provided that Congress pass authorizing legislation, and that the Smithsonian's acceptance be made contingent upon receipt of adequate appropriation acceptance be made contingent upon receipt of adequate appropriations.

The Smithsonian seeks funding of \$1 million for its first year of operation, with about \$300,000 going toward the upgrading of the

museum, and with appropriations levels for future years soon after falling back to the \$700,000 and \$800,000 levels, not taking into consideration any inflationary factors.

The nine row houses which comprise the museum today, the total cost of which when acquired over a period of time was \$800,000, have an estimated value of \$2.5 million. The museum currently has an outstanding indebtedness involving mortgages and loans of about \$250,000, or, about one-tenth of its total property valuation.

The museum was started in the Frederick Douglass House in 1964 by Warren Robbins, a former Foreign Service officer. It has now grown to number more than 7,000 pieces of objects, works, musical instruments, carvings, sculpture, textile and paintings, along with pictures and films, valued at approximately \$5.5 million. In addition to being the founder, Mr. Robbins has also been its director. He has testified before the committee that there is a strong possibility of the museum becoming the recipient of three major collections of African art, once its financial situation has been resolved by its becoming part of the Smithsonian. He is optimistic that in the future the museum will receive other collections and gifts of art and artifacts.

COMMITTEE AMENDMENTS

The Committee on Rules and Administration has amended S. 2507 by inserting after section 6 of the bill the following:

SEC. 7. (a) It is the intent of the Congress that, as soon as possible, the Museum shall be relocated in another building of the Smithsonian Institution which is more fitting for the display of works of art and generally to serve the function of a museum.

(b) Not later than 2 years after the effective date of this section, the Board shall submit a report to the Committee on Rules and Administration of the Senate and the Committee on House Administration of the House of Representatives setting forth the plans undertaken by it, in consultation with the Commission, to carry out the intent expressed in subsection (a).

Accordingly, section 7 of the bill has been redesignated as section 8.

IMPACT STATEMENT

Pursuant to section 5(a) of rule XXIX of the Standing Rules of the Senate, the committee has determined that there will be no regulatory impact as a result of passage of this legislation.

5-YEAR COST ESTIMATE

CONGRESSIONAL BUDGET OFFICE,
U.S. CONGRESS,
Washington, D.C., March 20, 1978.

HON. CLAIBORNE PELL,
Chairman, Committee on Rules and Administration, U.S. Senate,
Washington, D.C.

DEAR MR. CHAIRMAN: Pursuant to section 403 of the Congressional Budget Act of 1974, the Congressional Budget Office has prepared the attached cost estimate for S. 2507, a bill authorizing the acquisition of the Museum of African Art by the Smithsonian Institute.

Should the committee so desire, we would be pleased to provide further details on the attached cost estimate.

Sincerely,

ALICE M. RIVLIN, *Director.*

COST ESTIMATE

MARCH 20, 1978.

1. Bill No. S. 2507.

2. Bill title: Authorization for the acquisition of the Museum of African Art by the Smithsonian Institute.

3. Bill status: As introduced in the Senate and referred to the Committee on Rules and Administration on February 7, 1978.

4. Bill purpose: The purpose of this bill is to authorize the Board of Regents of the Smithsonian Institute to accept a deed or other instrument donating and transferring the assets and property of the Museum of African Art to the Institute. In addition, S. 2507 authorizes funds for the operation and maintenance of the newly acquired museum. These funds are subject to subsequent appropriation action.

5. Cost estimate:

[By fiscal year, in thousands of dollars]

	1979	1980	1981	1982	1983
Authorization level: Operations and maintenance.....	1,000	742	795	845	914
Projected total cost: Operations and maintenance.....	815	890	792	843	910

The costs of this bill fall within budget function 500.

6. Basis for estimate: The cost estimate for S. 2507 is based on the fiscal year 1979 authorization level stated in the bill. Although the bill does not specifically state it, the Smithsonian Institute has indicated about \$700,000 of the authorization level would be needed for salaries and expenses and \$300,000 would cover the one time cost of upgrading the physical plant. Given the Institute's assumptions, the outyear authorization levels reflect only salary and expenses. The estimates assume the \$700,000 for fiscal year 1979 and are inflated by the CBO projection for Federal pay increases and purchases of services. The spendout on the salary and expenses is 95 percent the first year and the remainder in the second year. The spendout for the upgrading of the physical plant is 50 percent in fiscal year 1979 with the remainder spent in fiscal year 1980.

7. Estimate comparison: None.

8. Previous CBO estimate: None.

9. Estimate prepared by: Deborah Kalcevic.

10. Estimated approved by:

C.G. NUCKOLS
(For James L. Blum,
Assistant Director for Budget Analysis).

SUPPORTING LETTERS

Letters in support of S. 2507 addressed to Senator Claiborne Pell, chairman of the Senate Committee on Rules and Administration, by Congresswoman Lindy (Mrs. Hale) Boggs, sponsor of a similar bill in the House of Representatives; S. Dillon Ripley, Secretary of the

Smithsonian Institution; James M. Frey, Assistant Director for Legislative Reference, Office of Management and Budget; and former Senator Frank E. Moss, chairman of the Board of Trustees, Museum of African Art, are as follows:

CONGRESS OF THE UNITED STATES,
HOUSE OF REPRESENTATIVES,
Washington, D.C., April 24, 1973.

SENATOR CLAIRBORNE PELL,
*Chairman, Committee on Rules and Administration, U.S. Senate,
Washington, D.C.*

DEAR MR. CHAIRMAN: I would like to take this opportunity to express my strong support of legislation, introduced by Senator Anderson, to make the Museum of African Art a part of the Smithsonian Institution. As you may know, I have been joined by 58 of my colleagues in introducing similar legislation in the House of Representatives.

Last Spring, I joined with Judge Leon Higgenbotham and other regents of the Smithsonian Institution in a visit to the museum to investigate the feasibility of its acquisition. During my visit, I was particularly impressed by the quality of the museum's collection. As you know, it has had a significant cultural impact on the Nation's Capital and has filled a vital educational function that serves the entire country. More than a million persons have visited the museum or participated in its extension programs, and an even greater number have viewed its educational television programs, both in this country and abroad.

One of the few serious gaps in the coverage of art in the national museums of the Smithsonian is that of the continent of Africa. Elsewhere within the Institution the visitor and scholar alike can find worthy presentations of the art of Europe, of the Americas, of the Near and Far East—but not of Africa. During the last few years it has been belatedly recognized that African art is indeed one of the major art traditions of the world, one whose rediscovery in the West can be traced in the works of some of this century's greatest artists. Consequently, other major museums around the country have moved decisively to fill similar gaps in their own collections. For its own part, unless the Smithsonian acts to seize the unique opportunity afforded by the interest of the Museum of African Art in joining the Institution we will likely lose our one best chance to involve the Smithsonian in any major way in this important area of art scholarship and education.

After acquisition, the feasibility of relocating the Museum's excellent collections at some time in the future is of utmost concern to me. Currently, it appears that there would be no place to store, care or exhibit them in existing facilities. I am sure this problem can be resolved, given a reasonable time frame for investigation and evaluation of alternatives.

The association of the museum with the Smithsonian would be a great step forward for both institutions. The museum is a fine establishment in its own right: one which is very highly regarded in the museum profession and recognized as one of the more significant and relevant cultural resources of Washington. Its success has been based

very much on the interplay among its excellent collections, its dedicated staff, its supporting photographic and reference materials and its splendid education programs.

On behalf of my colleagues in the House who are supporting this legislation and my fellow Regents of the Smithsonian Institution who have endorsed the acquisition of the Museum of African Art, I urge favorable action on S. 2507. I stand ready to assist you and the other members of your committee in whatever way I can.

With warm regards and best wishes.

Sincerely,

LINDY (Mrs. HALE) BOGGS.

SMITHSONIAN INSTITUTION,
Washington, D.C., April 21, 1978.

HON. CLAIBORNE PELL,
*Chairman, Committee on Rules and Administration,
U.S. Senate, Washington, D.C.*

DEAR MR. CHAIRMAN: Thank you for your letter of March 29 requesting our views on S. 2507, a bill to authorize the Smithsonian Institution to acquire the Museum of African Art, and for other purposes.

The bill authorizes the Board of Regents to accept transfer of land and improvements, collections, and all other assets and property of the Museum of African Art which is then to be established as a bureau in the Smithsonian Institution. The regents may acquire works of art for the museum; appropriately maintain them and its other properties; conduct programs of research and education; and, subject to certain limitations, dispose of property.

A Commission for the Museum of African Art, consisting of 15 members appointed by the Board of Regents, is established under section 4 of the bill. It is to provide advice and assistance to the Board on operation and development of the museum, its collections, and its programs.

The bill also details provisions relating to current and prospective employees, and pledges the faith of the United States to the operation, maintenance, and protection of the museum free of charge to the public. For the first fiscal year, \$1 million are authorized to be appropriated, and amounts necessary are authorized for succeeding fiscal years.

The Museum of African Art opened to the public in 1964 in the first Washington residence of Frederick Douglass. In the intervening years the Museum has grown to include eight immediately adjacent Capitol Hill townhouses which provide space for more than 7,000 objects of traditional African sculpture, artifacts, musical instruments, and textiles which comprise the collections; 150,000 photographs, slides, and films of Africa and African art, the largest such resource in the world, bequeathed to the Museum by Eliot Elisofon; a staff of 40; a library, auditorium, and graphics shops; and 12 public exhibition galleries. Over one and a half million people have visited the museum and attend its various extension programs.

Since its establishment, the museum has mounted more than 70 exhibitions and has lent over 2,000 works of African art for exhibition

at 125 institutions in 26 States. It has produced 14 publications, an award-winning film, and an audiovisual kit that is distributed worldwide by Encyclopedia Britannica. In addition to these materials, the museum has developed extensive teaching supplements in connection with its programs which are made available to local elementary and secondary schools, and its department of higher education offers courses in cooperation with area colleges and universities.

Mr. Warren Robbins, founder and director of the Museum of African Art, approached the Smithsonian in the fall of 1974 with a proposal that the museum become part of the Institution. This proposal, intriguing in itself, came at a time of growing interest in African art on the part of major museums and collectors throughout the Nation as well as the general and scholarly public. At its May 14, 1975 meeting the Board of Regents approved a resolution authorizing the Secretary to undertake exploratory discussions with the Museum of African Art, the Office of Management and Budget, and appropriate Members of Congress in order to prepare recommendations on the possible acquisition of this museum.

Subsequently, those exploratory discussions indicated that, while the Museum of African Art was held in high esteem, the time was not appropriate for seeking the authorization and appropriation of Federal funds which would be necessary to support the Smithsonian's administration of the museum.

At the May 10, 1976 meeting of the Board of Regents, the Chancellor introduced a letter he had received from Mr. Robbins again proposing acquisition of the Museum of African Art by the Smithsonian. The letter was accompanied by endorsements of this course of action by approximately 100 members of the House of Representatives and 30 members of the Senate. Accordingly, the Chancellor appointed a committee of the Board of Regents to study the acquisition of the Museum of African Art and to report its findings to the full Board. Appointed were Senator Goldwater, Mrs. Boggs, Judge Higginbotham, and Mr. Caryl Haskins as chairman.

At its May 1977 meeting, the Board of Regents received the report of the committee which was highly favorable to the proposed acquisition, provided that four conditions were met:

(1) Appropriate congressional approvals, either in form of authorizing legislation or some other expression of concurrence, be secured;

(2) The assumption of responsibility by the Smithsonian be made contingent upon receipt of adequate appropriations;

(3) The policies and administration of the museum be under the regents and the Secretary, with at most an advisory board representing the current trustees; and

(4) The regents and Secretary be free in the future to make whatever use they deem appropriate for the collections, real estate, and other assets of the Museum.

Subsequently, Senator Humphrey, who served as the first chairman of the museum's board and continued to serve as chairman of its national council until his death in January, drafted legislation which would authorize the acquisition, and the bill was introduced in the House and Senate by Mrs. Boggs and Senator Anderson, respectively.

One of the few serious gaps in the coverage of art in the national museums of the Smithsonian is that of the continent of Africa. Elsewhere within the Institution, the visitor and scholar alike can find worthy representations of the art of Europe, of the Americans, of the Near and Far East—but not of Africa. During the last few years, it has been belatedly recognized that African art is indeed one of the major art traditions of the world, one whose rediscovery in the West can be traced in the work of some of this century's greatest artists. Consequently, major collectors and museums around the country have moved decisively to fill similar gaps in their own collections. For its part, unless the Smithsonian is authorized to act affirmatively in response to the current interest of the Museum of African Art, we would lose our best chance to acquire a major collection for the public in this important area of art education and scholarship.

This is not to suggest, however, that the simple acquisition of the Museum of African Arts' collections is what the Smithsonian favors. Independent of the consideration that these collections would represent an anomaly within the Smithsonian's National Museum of Natural History, National Collection of Fine Arts, Hirshhorn Museum or any other existing bureau, is the fact that the Museum of African Art is an institution in its own right is highly regarded in the museum profession and recognized as one of the most significant and relevant cultural resources in the city of Washington. It is the museum as a successful and dynamic organization which S. 2507 addresses, and whose acquisition we support. The twin prospect of acquiring the Museum of African Art and providing for a close working relationship between it and various other units of the Institution is one which the Smithsonian welcomes and heartily endorses.

For fiscal year 1977, the museum's expenditures totalled approximately \$645,000, split about evenly between personnel and other costs. An estimate of the Federal funds that would be required by the Smithsonian Institution for its operation of the museum, consonant with Federal pay scales and reasonable standards for security, would total about \$700,000. Also, it is estimated that additional one-time costs of about \$300,000 would be necessary to bring the museum's present physical plant into full conformance with applicable codes and regulations. We believe sufficient allowance for such needs is provided by the proposed authorization of \$1 million for the first year of operation. In future years, it is the best judgment of the Smithsonian that comparable amounts of Federal funds may be required for the combined purposes of operating programs and maintaining the collections and physical plant. To complement these Federal funds, the museum would continue its exemplary fund raising efforts in order to enrich whenever possible the basic program capabilities which the appropriated funds would provide.

The late Senator Humphrey kindled a sense of social consciousness in all Americans. The transfer of the Museum of African Art to the Smithsonian Institution would be a great tribute to him and would fulfill one of his last goals—that of assuring the continued existence of this excellent museum by providing for it an appropriate home within an organization which similarly values “the increase and diffusion of knowledge among men.”

We respectfully recommend approval by the committee of S. 2507 and are advised that there is no objection to it from the standpoint of the administration's program.

Sincerely yours,

S. DILLON RIPLEY, *Secretary.*

EXECUTIVE OFFICE OF THE PRESIDENT,
OFFICE OF MANAGEMENT AND BUDGET,
Washington, D.C., April 21, 1978.

HON. CLAIBORNE PELL,
Chairman, Committee on Rules and Administration, U.S. Senate,
Washington, D.C.

DEAR MR. CHAIRMAN: This is in response to your request of March 30, 1978, for the views of this Office on S. 2507, a bill "To authorize the Smithsonian Institution to acquire the Museum of African Art, and for other purposes."

For the reasons stated in the report sent to you by the Smithsonian Institution, the Office of Management and Budget would not object to the enactment of S. 2507.

Sincerely,

JAMES M. FREY,
Assistant Director for
Legislative Reference.

FREDERICK DOUGLASS INSTITUTE,
MUSEUM OF AFRICAN ART,
Washington, D.C.

HON. CLAIBORNE PELL,
U.S. Senate,
Russell Senate Office Building,
Washington, D.C.

DEAR MR. CHAIRMAN: Thank you for your letter of March 29, seeking my views as chairman of the Board of Trustees of the Museum of African Art, on S. 2507, which was introduced by Wendell Anderson and Muriel Humphrey. Both Senators stressed that they acted at the behest of Senator Hubert Humphrey, expressed before he died. S. 2507 authorizes the Smithsonian Institution to acquire the African Art Museum.

As we are both aware, the museum is a project which long held Hubert's close personal interest. He supported and participated directly and actively in its development, believing that there was a genuine and very special need for such an institution in Washington. It was his conclusion that the museum should be a branch of the Smithsonian. I, of course, concur with these views, and his proposal has the co-sponsorship or endorsement of as many as half of the members of each House, including the entire Black Caucus. (A list of the members of our Board and National Council is attached hereto.)

With such widespread appreciation of the museum and for the proposal that it become part of the Smithsonian, the primary question is how to effect the merger in a way that will serve the best

interests of the Smithsonian and, at the same time, protect the institutional integrity and educational effectiveness of the museum.

Everyone, I believe, is in agreement that the museum should not lose its identity—neither as an institution reflecting the significance of African culture, nor as a teaching instrument which has uniquely demonstrated a comprehensive approach to the complicated and sensitive problems of educating both black and white Americans to a proper understanding of Africa's cultural contributions to mankind.

In the general area of contemporary American education, the museum is pioneering an interdisciplinary approach to problems of international and interracial understanding, integrating and popularizing specialized knowledge in a way that few institutions are doing. The museum is actually an expression of a broader, underlying approach to cross-cultural education. This approach, used to foster interracial understanding, has won for the museum much of its financial support (now totaling \$5 million) over the years.

I believe that the museum can be transplanted to a more practical and economical location within the Smithsonian complex. But, if we uproot it too early we might well destroy what we have. Besides, at the present time, there is no suitable place for transplant. To simply clear out some gallery space in one of the larger existing museums on the Mall would, we believe, be unsound both educationally and politically. It could destroy the museum's effectiveness; its strength is its special blend of locale, presentation, and pedagogy. As Joan Mondale pointed out in her remarks at the press conference introducing our legislation: "For many people, the museum has been their very first acquaintance with a museum of any kind." I personally believe that it is extremely important to foster among America's black population a stronger response to museums as repositories of our heritage. Museum visitation figures for black Americans are very low, but our museum has begun to make significant inroads.

The question of an immediate move downtown is evidently an academic one, since I understand from the Smithsonian people that there simply is no space available at this time. The problem, then, is to keep the museum in operation without interruption until proper space can be found and developed. Most serious repercussions would result, we are convinced, if the Museum of African Art were to close down, as it surely must do if it cannot receive funding in fiscal year 1979.

But beyond budgetary considerations, there are two other very important reasons for the affiliation. The first is that the museum would be bringing to the Smithsonian what is already one of the largest collections of African art in the United States. In addition, probable future bequests from three or four of the major private collectors in the world are in the offing to the museum if it can demonstrate the stability and the facilities properly to accommodate, conserve, and display them. The Smithsonian would provide this wherewithal, including substantial scholarly expertise, conservation resources, and management staff. The museum therefore, as part of the Smithsonian, would without any question become the principal center in the world for the display and study of traditional African art.

The Smithsonian people, as well as we, are ready to work earnestly toward the goal of creating a proper future location for the museum. One such possibility would be the Tariff Commission Building, adjacent to the National Portrait Gallery. This remarkable old building would make an ideal locale for the museum (as well as other Smithsonian facilities), particularly since it would then be situated near the National Portrait Gallery, the National Collection of Fine Arts, and the splendid Martin Luther King Library. This could form a desirable and logical downtown cultural complex for the Smithsonian.

By the time that the Tariff Commission Building or any other suitable place would be ready to accommodate the museum, the projected growth in collections and programs of the museum would also make it ready to move to a locale which, as Bill Cochran pointed out to me the other night, would enable it to have the world stature which it warrants.

A word about the museum: The present complex of houses and garages, for which we paid about \$800,000 all told, is today worth more than 2½ million dollars. Its value is increasing all the time. A sale at a later time, therefore, can be expected to realize considerably more revenue than it would today. When the present properties are sold, we must insure that the Frederick Douglass House itself continues to have public use in view of its significance as an historic house with special importance to America's black population. There are a number of ways to deal with this when the time comes, either within or outside of the Smithsonian.

In summation, what we seek is the following:

(a) That the museum remain where it is for the next few years, until the Smithsonian can accommodate it as a separate identifiable entity within its institutional complex. We would hope that the proposed legislation would not mandate a specific time for the move. This, we feel, could be achieved through a clear statement of intent by all parties that a future move is contemplated. Perhaps we can achieve this objective in a year or two; perhaps it might take 10 years. But even that is a very short period of time and it would be best not to tie our hands.

(b) That the Smithsonian and the Congress take steps to develop a facility in which the museum could be situated (with the Tariff Commission Building appearing to be a solution).

The members of our Board of Trustees and staff pledge our fullest cooperation toward these ends.

In the intervening period, we will be able to enhance the independent identity for the museum that will survive its absorption by the parent institution. The museum must be more than just a few more glass cases and displays among the thousands of objects that the Smithsonian exhibits. This would negate that very special contribution that it can make, not merely to African art, but, with its innovative interdisciplinary approach, to the developing field of museum education in general.

Cordially,

FRANK E. MOSS,
Chairman, Board of Trustees.

FREDERICK DOUGLASS MUSEUM OF AFRICAN ART

NATIONAL COUNCIL

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Barnaby Keeney	Lester Wunderman
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Senator S. I. Hayakawa	Paul Tishman
Frances Howard	Barbara Watson
Vera List	Isabel Wilson
Mel McCaw	

PROGRAMS, PUBLICATIONS, AND EXHIBITS

Education programs

More than a million people have viewed the museum's exhibitions, participated in its orientation sessions or attended its extension exhibitions and programs in Washington or in museums, schools and universities in many other cities. With education the museum's primary emphasis, more than 11,000 groups of school children, college students and others from churches, civic and social organizations, et cetera have received guided tours of its galleries and been exposed to its interdisciplinary educational approach to the broad subject of African social values and the creative contribution of Africa to world culture. In this respect, the museum has served as an educational prototype for museums, school systems and universities throughout the Nation, which are endeavoring to deal effectively in their own programs and curricula with the African facet of the heritage of man.

Its Department of Higher Education offers courses in six local colleges and will soon establish a consortium through which any university in the United States may send students wishing to study African art and culture.

Collections and resources

The museum's collections include some 7,000 objects of African sculpture, artifacts and textiles—one of the four principal museum collections of African art in the United States; the Eliot Elisofon Archives of some 150,000 slides, photos, films and negatives of African art and environment bequeathed to the museum by the late renowned

¹ Member of Corporation.

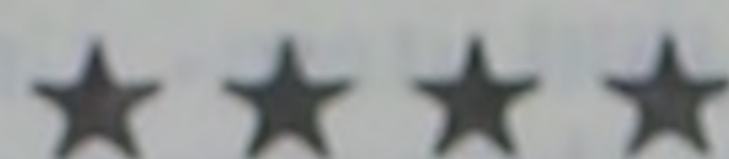
Life photographer in 1973; a specialized library of 5,000 items (in addition, the largest assemblage in existence of works by the principal 19th and early 20th century Afro-American artists: some 250 works by Henry O. Tanner, Edward Mitchell Bannister, Robert Duncanson, Edmonia Lewis, Joshua Johnston and others).

Exhibitions and Publications

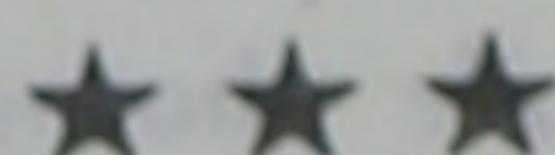
Since its establishment 45 exhibitions have been shown at the museum with some 100 more mounted by it in other locales throughout the United States. Twenty-five catalogues and books and 14 audio-visual packets have been produced, including "The Creative Heritage of Africa," an audio-visual kit distributed worldwide by Encyclopaedia Britannica, and "Tribute to Africa, the Photography of Eliot Elisofon," a slide presentation converted into CINE "Golden Eagle" award-winning film.

Approximately 500 objects of art and artifacts are displayed in the museum's 12 public galleries at any given time, supplemented by selected color photo-panels by Elisofon and most recently by a permanent outdoor mural exhibit replicating in the museum's inner court and along the walls of Frederick Douglass Court, from A Street to Constitution Avenue, the brilliant geometric color murals seen in the N'Debele villages of Southeastern Africa. The Museum's Boutique Africa, highlighting contemporary craft objects from Africa, usually mounts two exhibitions per year to supplement its regular sales operation.





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By The Publisher's Editorial Staff

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AMERICAN LAW DIVISION



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MUSEUMS AND GALLERIES

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Explanatory notes:

The bracketed chapter number has been inserted to maintain the numerical sequence of this title.

CHAPTER 2. VOCATIONAL EDUCATION

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Other provisions:

Change of name. For change of name of the Department of Health, Education, and Welfare to the Department of Health and Human Services, see 20 USCS § 3508 and notes.

§ 11. Annual appropriations

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Short titles:

Section 2 of Act June 8, 1936, c. 541, 49 Stat. 1488, as amended by section 101 of Act Aug. 1, 1946, c. 725, Title I, 60 Stat. 775, provided that the Act approved Feb. 23, 1917, c. 114, 39 Stat. 920, classified to 20 USCS §§ 11 et seq., shall be known as the Smith-Hughes Vocational Education Act. The 1917 Act is also known as the Vocational Education Act of 1917. For full classification of this Act, consult USCS Tables volumes.

Other provisions:

Use of funds available under the Smith-Hughes Act. Act Oct. 16, 1968, P. L. 90-576, Title I, § 104, 82 Stat. 1091; Apr. 13, 1970, P. L. 91-230, Title VII, § 709, 84 Stat. 189; Oct. 12, 1976, P. L. 94-482, Title II, § 203(c)(1), as added June 3, 1977, P. L. 95-40, § 1(29), 91 Stat. 207 (effective 10/1/77, as provided by § 203(c)(2) of Act); Oct. 19, 1984, P. L. 98-524, § 4(h), 98 Stat. 2489 (effective for fiscal years beginning on or after Oct. 1, 1984, as provided by § 2 of such Act, which appears as 20 USCS § 2301 note), provided: "Funds appropriated by the first section of the Smith-Hughes Act (that is the Act approved February 23, 1917, 39 Stat. 929, as amended) [20 USCS §§ 11 et seq.], shall be considered as funds appropriated pursuant to section 3 of the Carl D. Perkins Vocational Education Act [20 USCS § 2302]."

Change of name. For change of name of the Department of Health, Education, and Welfare to the Department of Health and Human Services, see 20 USCS § 3508 and notes.

§ 19. Expenditure of appropriations—expenses to be borne by States

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Other provisions:

Change of name. For change of name of the Department of Health, Education, and Welfare to the Department of Health and Human Services, see 20 USCS § 3508 and notes.

CODE OF FEDERAL REGULATIONS

45 CFR Part 104.

CHAPTER 3. SMITHSONIAN INSTITUTION, NATIONAL MUSEUMS, AND ART GALLERIES

Section

76, 76a. [Omitted]

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

76h. Board of Trustees

76i. John F. Kennedy Center for the Performing Arts

76j. Duties of the Board

76k. Powers of the Board

76l. Administration

76m. Termination

76n. Appropriations

76o. Borrowing authority

76p. Gifts to United States

GENERAL PROVISIONS

20 USCS § 50

76q. National Memorial

80g-1. Hubert H. Humphrey Fellowship in Social and Political Thought

MUSEUM OF AFRICAN ART

80k. Transfer of Museum of African Art to Smithsonian Institution

80l. Museum of African Art Bureau—Establishment

80m. Functions of Board of Regents

80n. Commission for the Museum of African Art—Establishment—Organization—
Functions

80o. Director and other employees—Appointment—Compensation—Duties

80p. Appropriations

§ 41. Incorporation of institution

CODE OF FEDERAL REGULATIONS

Add:

36 CFR Part 530.

§ 46a. Employment of aliens

RESEARCH GUIDE

Am Jur:

3A Am Jur 2d, Aliens and Citizens § 1981.

§ 50. Reception and arrangement of specimens and objects of art

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Other provisions:

Smithsonian Institution—Museum support facilities, plans. Act Sept. 19, 1975, P. L. 94-98, 89 Stat. 480; Nov. 2, 1978, P. L. 95-569, 92 Stat. 2444, provided:

"The Regents of the Smithsonian Institution are authorized to prepare plans for, and to construct, museum support facilities to be used for (1) the care, curation, conservation, deposit, preparation, and study of the national collections of scientific, historic, and artistic objects, specimens, and artifacts; (2) the related documentation of such collections of the Smithsonian Institution; and (3) the training of museum conservators. No appropriation shall be made to construct the facilities authorized by this Act until the Committee on Public Works and Transportation of the House of Representatives and the Committee on Rules and Administration of the Senate, by resolution approve the final plans and specifications of such facilities.

"(2) [Unchanged]

"SEC. 3. There is authorized to be appropriated to the Smithsonian Institution \$21,500,000 to carry out the purposes of this Act. Any portion of the sums appropriated for such purposes may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sums so transferred to it, as may be necessary to carry out such purposes."

Original Smithsonian Institution Building, development of adjacent land; appropriations. Act July 20, 1979, P. L. 96-36, 93 Stat. 94, provided: "the Board of Regents of the Smithsonian Institution is authorized to plan for the development of the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street, Southwest, in the city of Washington.

"Effective October 1, 1979, there is authorized to be appropriated to the Board of Regents of the Smithsonian Institution \$500,000 to carry out the purposes of this Act.

"Any portion of the sums appropriated to carry out the purposes of this Act may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sums so transferred to it, as may be necessary to carry out such purposes."

National Museum of African Art and center for Eastern art authorized. Act June 24, 1982, P. L. 97-203, §§ 1-3, 96 Stat. 129, provide:

Section 1. "The Board of Regents of the Smithsonian Institution is authorized to construct a building for the National Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington.

"Sec. 2. Effective October 1, 1982, there is authorized to be appropriated to the Board of

20 USCS § 50

MUSEUMS AND GALLERIES

Regents of the Smithsonian Institution \$36,500,000 to carry out the purposes of this Act [this note]. Except for funds obligated or expended for planning, administration, and management expenses, and architectural or other consulting services, no funds appropriated pursuant to this section shall be obligated or expended until such time as there is available to such Board, from private donations or from other non-Federal sources, a sum which, when combined with the funds so appropriated, is sufficient to carry out the purposes of this Act [this note].

"Sec. 3. Any portion of the sums appropriated to carry out the purposes of this Act [this note] may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sums so transferred to it, as may be necessary to carry out such purposes."

Acquisition of land for Whipple Observatory. Act Aug. 11, 1983, P. L. 98-73, §§ 1, 2, 97 Stat. 406 provides:

"[Sec. 1] The Smithsonian Institution is authorized to purchase land in Santa Cruz County, Arizona, for the permanent headquarters of the Fred Lawrence Whipple Observatory.

"Sec. 2. Effective October 1, 1984, there is authorized to be appropriated \$150,000 to carry out the purposes of this Act [this note]."

Smithsonian Astrophysical Observatory and Tropical Research Institute facilities; authorization. Act Sept. 30, 1986, P. L. 99-423, 100 Stat. 963, provides: "The Board of Regents of the Smithsonian Institution is authorized to plan and construct facilities for the Smithsonian Astrophysical Observatory and the Smithsonian Tropical Research Institute.

"SEC. 2. Effective October 1, 1986, there is authorized to be appropriated to the Board of Regents of the Smithsonian Institution:

"(a) \$4,500,000 for the Smithsonian Astrophysical Observatory; and

"(b) \$11,100,000 for the Smithsonian Tropical Research Institute.

"SEC. 3. Any portion of the sums appropriated to carry out the purposes of this Act [this note] may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sums so transferred to it, as may be necessary to carry out such purposes."

Charles McC. Mathias, Jr. Laboratory for Environmental Research. Act Nov. 6, 1986, P. L. 99-617, § 1, 100 Stat. 3488, provides:

"(a) Construction Authorization. The Board of Regents of the Smithsonian Institution is authorized to construct the Charles McC. Mathias, Jr. Laboratory for Environmental Research.

"(b) Location. The Charles McC. Mathias, Jr. Laboratory for Environmental Research shall be located at the Smithsonian Environmental Research Center, a bureau of the Smithsonian Institution, located at Edgewater, Maryland.

"(c) Authorization of appropriations. Effective October 1, 1986, there is authorized to be appropriated to the Board of Regents of the Smithsonian Institution \$1,000,000 to carry out the purposes of this section.

"(d) Transfer of funds. Any portion of the sums appropriated to carry out the purposes of this section may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sums so transferred to it, as may be necessary to carry out such purposes."

INTERPRETIVE NOTES AND DECISIONS

Existing and proposed exhibitions on subject of evolution at National Museum of National History of Smithsonian Institution did not exceed authority granted by 20 USCS § 50 to display objects on ground that exhibits involved interpretations of

natural history specimens by presenting evolution as only credible theory of origin of life. *Crowley v Smithsonian Institution* (1978, DC Dist Col) 462 F Supp 725, affd 205 App DC 30, 636 F2d 738.

§ 52. Evidence of title to site and buildings

RESEARCH GUIDE

Federal Procedure L Ed:

Fed Proc, L Ed §§ 33:225, 33:338, 33:354, 33:534.

Am Jur:

32B Am Jur 2d, Federal Rules of Evidence, §§ 202, 307.

§ 54. Appropriation of interest

So much of the property of James Smithson as has been received in money, and paid into the Treasury of the United States, being the sum of \$541,379.63, shall be lent to the United

GENERAL PROVISIONS

20 USCS § 71

States Treasury and invested in public debt securities with maturities requested by the Smithsonian Institution bearing interest at rates determined by the Secretary of the Treasury, based upon current market yields on outstanding marketable obligations of the United States of comparable maturities, and this interest is hereby appropriated for the perpetual maintenance and support of the Smithsonian Institution; and all expenditures and appropriations to be made, from time to time, to the purposes of the Institution shall be exclusively from the accruing interest, and not from the principal of the fund. All the moneys and stocks which have been, or may hereafter be, received into the Treasury of the United States, on account of the fund bequeathed by James Smithson, are hereby pledged to refund to the Treasury of the United States the sums hereby appropriated.

(As amended June 22, 1982, P. L. 97-199, § 1, 96 Stat. 121.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Amendments:

1982. Act June 22, 1982 substituted this section for one which read: "So much of the property of James Smithson as has been received in money, and paid into the Treasury of the United States, being the sum of \$541,379.63, shall be lent to the United States Treasury, at 6 per centum per annum interest; and 6 per centum interest on the trust-fund and residuary legacy received into the United States Treasury, payable in half-yearly payments, on the first of January and July in each year, is appropriated for the perpetual maintenance and support of the Smithsonian Institution; and all expenditures and appropriations to be made, from time to time, to the purposes of the institution shall be exclusively from the accruing interest, and not from the principal of the fund. All the moneys and stocks which have been, or may hereafter be, received into the Treasury of the United States, on account of the fund bequeathed by James Smithson, are pledged to refund to the Treasury of the United States the sums hereby appropriated."

Other provisions:

Application of 1982 amendment. Act June 22, 1982, P. L. 97-199, § 2, 96 Stat. 121, provides: "The amendment made by the first section [see the 1982 Amendments note] shall apply with respect to fiscal years beginning after September 30, 1982."

§ 59. National Museum—Collections deposited

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Other provisions:

National Museum of American History. Act June 28, 1955, ch 201, 69 Stat. 189; Oct. 13, 1980, P. L. 96-441, § 2, 94 Stat. 1884 (effective 10/14/80, as provided by § 4 of such Act), provided for the construction of a building for a Museum of History and Technology, renamed the National Museum of American History by Act Oct. 13, 1980, for the use of the Smithsonian Institution, at a cost not to exceed \$36,000,000.

Act Oct. 13, 1980, P. L. 96-441, § 3, 94 Stat. 1884, provided that effective Oct. 14, 1980, any reference in any law, regulation, document, or paper to the Museum of History and Technology shall be considered to be a reference to the National Museum of American History.

§ 65a. Duties of Director of National Museum

(a) [Unchanged]

(b) There are hereby authorized to be appropriated to the Smithsonian Institution for the fiscal year 1981, the sum of \$803,000, and for the fiscal year 1982, the sum of \$1,000,000.

(As amended July 1, 1976, P. L. 94-336, 90 Stat. 795; June 13, 1980, P. L. 96-268, 94 Stat. 485.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Amendments:

1976. Act July 1, 1976, substituted § 2(b) for former § 2(b) as it appears in the parent volume.

1980. Act June 13, 1980 substituted subsec. (b) for one which read: "There are hereby authorized to be appropriated to the Smithsonian Institution \$1,000,000 each year for fiscal years 1978, 1979, and 1980."

§ 71. National Gallery of Art—Site

CODE OF FEDERAL REGULATIONS

Add:

36 CFR Part 530.

20 USCS § 80f

MUSEUMS AND GALLERIES

(2); in subsec. (c) substituted "(8)" for "(7)"; in subsec (d) in the sentence beginning "Each member . . ." substituted "(9)" for "(8)".

Transfer of functions:

All functions vested in the President, the Secretary of State, the Department of State, the Director of the United States Information Agency or the United States Information Agency under subsec. (b)(1) of this section, were transferred to and vested in the Director of the International Communication Agency by Reorg. Plan No. 2 of 1977, 42 Fed. Reg. 62461, which appears as 22 USCS § 1461 note.

Other provisions:

Effective date of § 7(a)(14) of Reorg. Plan No. 2 of 1977. Ex. Or. No. 12048 of Mar. 27, 1978, 43 Fed. Reg. 13361, § 1(b), provided that § 7(a)(14) of Reorg. Plan. No. 2 of 1977, relating to Woodrow Wilson Memorial Act of 1968, would be effective July 1, 1978.

Assignment and delegation of authority to International Communication Agency. Ex. Or. No. 12048 of Mar. 27, 1978, 43 Fed. Reg. 13361, § 2 in part, provided: "All authority vested in the United States Information Agency or its Director by Executive order is reassigned and redelegated to the International Communication Agency or its Director, respectively."

Change of name. For change of name of the Department of Health, Education, and Welfare to the Department of Health and Human Services, see 20 USCS § 3508 and notes.

§ 80g. Powers and duties of the Board**(a) [Preliminary matter unchanged]****(1) [Unchanged]**

(2) solicit, accept, and dispose of gifts, bequests, and devises of money, securities, and other property of whatsoever character for the benefit of the Center; any such money, securities, or other property shall, upon receipt, be deposited with the Smithsonian Institution, and unless otherwise restricted by the terms of the gift, expenditures shall be in the discretion of the Board for the purposes of the Center;

(3)-(7) [Unchanged]**(b) [Unchanged]**

(As amended May 26, 1978, P. L. 95-286, § 2, 92 Stat. 279.)

HISTORY: ANCILLARY LAWS AND DIRECTIVES**Amendments:**

1978. Act May 26, 1978, in subsec. (a)(2), substituted "devises" for "devices".

§ 80g-1. Hubert H. Humphrey Fellowship in Social and Political Thought

(a) There is hereby established in the Center a Hubert H. Humphrey Fellowship in Social and Political Thought.

(b) Each year the Board shall select a distinguished scholar, statesman, or cultural figure, from the United States or abroad, to serve at the Center for a period of up to one year as the Hubert H. Humphrey Fellow in Social and Political Thought (hereinafter in this section referred to as the "Humphrey Fellow"). Each Humphrey Fellow shall receive compensation in an amount, determined by the Board, not to exceed the annual income of the trust fund established under subsection (d).

(c) Each Humphrey Fellow shall—

(1) deliver a Hubert H. Humphrey Memorial Lecture; and

(2) carry out such projects and work as are consistent with the Humphrey Fellowship.

The Board shall provide for the publication and dissemination of the Hubert H. Humphrey Memorial Lectures.

(d)(1) There is hereby established in the Treasury of the United States a trust fund to be known as the Hubert H. Humphrey Fellowship Trust Fund (hereinafter in this section referred to as the "fund"). The Secretary of the Treasury shall deposit in the fund such sums as may be appropriated to the fund under subsection (f) and shall receive into the Treasury and deposit into the fund such sums as may be received as contributions to the fund.

(2) The Secretary of the Treasury shall invest amounts in the fund in public debt securities with maturities suitable for the needs of the fund and bearing interest at prevailing market rates; and the interest on such investments shall be credited to and form a part of the fund.

(3) Notwithstanding section 4(a)(2) [20 USCS § 80g(a)(2)] any gift, bequest, or devise of money, securities or other property for the benefit of the Hubert H. Humphrey Fellowship in Social and Political Thought received by the Board shall, upon receipt, be deposited into the fund as provided by paragraph (1).

MUSEUM OF AFRICAN ART

20 USCS § 80l

(e) The Secretary of the Treasury shall pay to the Board from amounts received as interest on investments under subsection (d)(2) such sums as the Board determines are necessary and appropriate for the purposes of the Humphrey Fellowship.

(f) There is authorized to be appropriated to the fund for the fiscal year beginning October 1, 1978, \$1,000,000.

(Oct. 24, 1968, P. L. 90-637, § 5, 82 Stat. 1357 as added May 26, 1978, P. L. 95-286, § 1(2), 92 Stat. 278.)

§ 80h. Administration

(Oct. 24, 1968, P. L. 90-637, § 6[5], 82 Stat. 1359; May 26, 1978, P. L. 95-286, § 1(1), 92 Stat. 278.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Redesignation:

Act May 26, 1978, redesignated this section to be § 6 of Act Oct. 24, 1968.

RESEARCH GUIDE

Federal Procedure L Ed:

Fed Proc, L Ed §§ 33:50, 33:69.

Am Jur:

32B Am Jur 2d, Federal Rules of Evidence, § 44.

§ 80i. Appropriation

(Oct. 24, 1968, P. L. 90-637, § 7[6], 82 Stat. 1359; May 26, 1978, P. L. 95-286, § 1(1), 92 Stat. 278.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Redesignation:

Act May 26, 1978, redesignated this section to be § 7 of Act Oct. 24, 1968.

§ 80j. Records and audit

(Oct. 24, 1968, P. L. 90-637, § 8[7], 82 Stat. 1359; May 26, 1978, P. L. 95-286, § 1(1), 92 Stat. 278.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Redesignation:

Act May 26, 1978, redesignated this section to be § 8 of Act Oct. 24, 1968.

MUSEUM OF AFRICAN ART

§ 80k. Transfer of Museum of African Art to Smithsonian Institution

The Board of Regents of the Smithsonian Institution (hereinafter in this Act referred to as the "Board") is authorized to accept a deed or other instrument donating and transferring to the Smithsonian Institution, the land and improvements thereto, collections of works of art, and all other assets and property of the Museum of African Art.

(Oct. 5, 1978, P. L. 95-414, § 1, 92 Stat. 911.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Effective date of Act:

Act Oct. 5, 1978, P. L. 95-414, § 7, 92 Stat. 913, provided:

"Except for the provisions in sections 1 and 6(b) [20 USCS §§ 80k and 80p(b)], the provisions of this Act shall take effect on the date of transfer of a deed or other instrument under the provisions of section 1 [20 USCS § 80k]."

§ 80l. Museum of African Art Bureau—Establishment

There is established in the Smithsonian Institution a bureau which shall be known as the "Museum of African Art" (hereinafter in this Act referred to as the "Museum"). The functions of such bureau shall be those authorized by section 3(a) [20 USCS § 80m(a)].

(Oct. 5, 1978, P. L. 95-414, § 2, 92 Stat. 911.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Effective date of section:

See 20 USCS § 80k note.

20 USCS § 80m

MUSEUMS AND GALLERIES

§ 80m. Functions of Board of Regents

(a) For the purpose of carrying out sections 1 and 2 of this Act [20 USCS §§ 80k, 80l], the Board may—

- (1) purchase, accept, borrow, or otherwise acquire additional works of art or any other real or personal property for the Museum;
- (2) preserve, maintain, restore, display, loan, transfer, store, or otherwise hold any property of whatsoever nature acquired pursuant to section 1 [20 USCS § 80k] or paragraph (1) of this subsection;
- (3) conduct programs of research and education; and
- (4) subject to any limitations otherwise expressly provided by law, and, in the case of any gift, subject to any applicable restrictions under the terms of such gift, sell, exchange, or otherwise dispose of any property of whatsoever nature acquired pursuant to the provisions of this Act [20 USCS §§ 80k et seq.]: *Provided*, That the proceeds from the sale of any property acquired pursuant to section 1 shall be designated for the benefit of the Museum.

(b) In carrying out the purposes of this Act [20 USCS §§ 80k et seq.], the Board shall consider the recommendations of the Commission established pursuant to section 4 [20 USCS § 80n].

(Oct. 5, 1978, P. L. 95-414, § 3, 92 Stat. 911.)

HISTORY: ANCILLARY LAWS AND DIRECTIVES

Effective date of section:

See 20 USCS § 80k note.

§ 80n. Commission for the Museum of African Art—Establishment—Organization—Functions

(a) There is established a Commission for the Museum of African Art (hereinafter the "Commission") which shall provide advice and assistance to the Board concerning the operation and development of the Museum, its collections and programs.

(b) The Commission shall consist of fifteen members to be appointed by the Board. In addition, the Secretary and an Assistant Secretary of the Smithsonian Institution shall serve as *ex officio* members. The Board shall appoint to the first term on the Commission no less than ten members of the Board of Trustees of the Museum of African Art who are serving on the date of the enactment of this Act [20 USCS §§ 80k et seq., enacted Oct. 5, 1978]. Each initial member so appointed shall serve for a three-year term. Thereafter, in appointing members of the Commission the Board shall continue to include representatives of African descendents in the United States, collectors of African Art, and scholars in the fields of African art and culture.

(c) Members of the Commission shall be appointed to serve for a three-year term, except that after the appointment of the first term of the Commission as specified in subsection (b), the terms of office of members next appointed shall expire, as designated by the Board at the time of appointment, one-third at the end of one year, one-third at the end of two years, and one-third at the end of three years. Any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term. Members may be reappointed.

(d) A majority of the appointed members of the Commission shall constitute a quorum and any vacancy in the Commission shall not affect its power to function.

(e) Members of the Commission shall be reimbursed for travel, subsistence, and other necessary expenses incurred by them in the performance of their duties.

(f) The Commission shall select officers, from among its members biennially and shall make bylaws to carry out its functions under this Act [20 USCS §§ 80k et seq.].

(Oct. 5, 1978, P. L. 95-414, § 4, 92 Stat. 911.)

HISTORY: ANCILLARY LAWS AND DIRECTIVES

Effective date of section:

See 20 USCS § 80k note.

§ 80o. Director and other employees—Appointment—Compensation—Duties

The Board may appoint and fix the compensation and duties of the Director and such other officers and employees of the Museum as may be necessary for the efficient administration, operation, and maintenance of the Museum; the Director and two other employees of the Museum may be appointed and compensated without regard to the provisions of title 5 governing appointments in the competitive service and chapter 51 and subchapter III of chapter 53 of title 5 [5 USCS §§ 5101 et seq. and 5331 et seq.]; and all of the employees of the Museum who are serving on the date of the transfer authorized under section 1 [20 USCS

ZOOLOGICAL PARK

20 USCS § 91

§ 80k] shall be offered employment by the Smithsonian under its usual terms of employment and may be appointed without regard to the provisions of title 5 governing appointments in the competitive service and chapter 51 and subchapter III of chapter 53 of title 5 [5 USCS §§ 5101 et seq. and 5331 et seq.].

(Oct. 5, 1978, P. L. 95-414, § 5, 92 Stat. 912.)

HISTORY: ANCILLARY LAWS AND DIRECTIVES

Effective date of section:

See 20 USCS § 80k note.

§ 80p. Appropriations

(a) The faith of the United States is pledged that upon the completion of the acquisition in section 1 [20 USCS § 80k], the United States will provide such funds as may be necessary for the upkeep of the Museum and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so the Museum shall at all times be properly maintained and works of art contained therein shall be exhibited regularly to the general public free of charge.

(b) There is authorized to be appropriated for the first fiscal year under this Act [20 USCS §§ 80k et seq.], the sum of \$1,000,000 and such amounts as may be necessary for the succeeding fiscal years in order to carry out the provisions of this Act [20 USCS §§ 80k et seq.].

(Oct. 5, 1978, P. L. 95-414, § 6, 92 Stat. 912.)

HISTORY: ANCILLARY LAWS AND DIRECTIVES

Effective date of section:

See 20 USCS § 80k note.

CHAPTER 4. NATIONAL ZOOLOGICAL PARK

§ 81. National Zoological Park—Administration by Regents of Smithsonian Institution

RESEARCH GUIDE

Annotations:

Governmental liability from operation of zoo. 92 ALR3d 832

§ 82. Aid in acquisition of collections

RESEARCH GUIDE

Annotations:

Governmental liability from operation of zoo. 92 ALR3d 832

§ 83. Report of expenses

RESEARCH GUIDE

Annotations:

Governmental liability from operation of zoo. 92 ALR3d 832

§ 84. Plans for buildings and bridges

RESEARCH GUIDE

Annotations:

Governmental liability from operation of zoo. 92 ALR3d 832

§ 85. Concessions—Acceptance of services

RESEARCH GUIDE

Annotations:

Governmental liability from operation of zoo. 92 ALR3d 832

CHAPTER 5. GOVERNMENT COLLECTIONS AND INSTITUTIONS FOR RESEARCH, AND MATERIAL FOR EDUCATIONAL INSTITUTIONS

§ 91. Literary and scientific collections accessible to investigators and students

97TH CONGRESS
2D SESSION

S. 2102

To authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington.

IN THE SENATE OF THE UNITED STATES

FEBRUARY 11 (legislative day, JANUARY 25), 1982

Mr. GOLDWATER (for himself, Mr. GARN and Mr. JACKSON) introduced the following bill; which was read twice and referred to the Committee on Rules and Administration

A BILL

To authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington.

- 1 *Be it enacted by the Senate and House of Representa-*
- 2 *tives of the United States of America in Congress assembled,*
- 3 *That the Board of Regents of the Smithsonian Institution is*
- 4 *authorized to construct a building for the Museum of African*
- 5 *Art and a center for Eastern art together with structures for*

1 related educational activities in the area south of the original
2 Smithsonian Institution Building adjacent to Independence
3 Avenue at Tenth Street Southwest, in the city of Washing-
4 ton.

5 SEC. 2. Effective October 1, 1982, there is authorized
6 to be appropriated to the Board of Regents of the Smithsoni-
7 an Institution \$36,500,000 to carry out the purposes of this
8 Act.

9 SEC. 3. Any portion of the sums appropriated to carry
10 out the purposes of this Act may be transferred to the Gener-
11 al Services Administration which, in consultation with the
12 Smithsonian Institution, is authorized to enter into contracts
13 and take such other action, to the extent of the sums so
14 transferred to it, as may be necessary to carry out such pur-
15 poses.

○

Calendar No. 61697TH CONGRESS }
2d. Session }

SENATE

{ REPORT
No. 97-433**AUTHORIZING THE SMITHSONIAN INSTITUTION TO
CONSTRUCT A NEW MUSEUM SOUTH OF THE ORIGINAL
SMITHSONIAN INSTITUTION BUILDING**

MAY 26 (legislative day, **MAY 25**), 1982.—Ordered to be printed

Mr. **MATHIAS**, from the Committee on Rules and Administration, submitted the following

REPORT**[To accompany S. 2102]**

The Committee on Rules and Administration, to which was referred the bill (S. 2102) to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington, having considered the same, reports favorably thereon with amendments and recommends that the bill as amended do pass.

PURPOSE

The purpose of S. 2102 is to authorize the construction of a new museum in Washington, D.C., in the area bounded by the original Smithsonian Institution building, the Freer Gallery of Art, the Arts and Industries Building, and Independence Avenue. Except for two entrance pavilions, the new museum will be underground. The new museum building will house the National Museum for African Art, a Center for Eastern Art, and offices for various Smithsonian programs. The building is described in more detail in the materials included in the section of the report headed "Hearings."

the Smithsonian Institution to plan for the development of the South Garden Quadrangle, the area south of the Smithsonian Institution's

original building, commonly known as the "Castle." No funds were appropriated for this purpose, however, in fiscal years 1980 and 1981. In January 1981, President Carter's budget request for fiscal year 1982 included \$24.1 million for this construction. This request was revised by President Reagan in his March 1981 revisions to the fiscal year 1982 budget to \$1 million for further planning. This amount was reduced by 4 percent in conference to \$960,000, which was provided in Public Law 97-100, signed on December 23, 1981. President Reagan's January 1982 budget request for fiscal year 1983 includes \$36.5 million for this construction. S. 2102 would authorize the appropriation of this sum.

The estimated total cost, including planning funds already appropriated and obligated or spent, is \$75 million. One half of the cost is to be paid from Federal appropriations, and one-half from non-Federal funds raised by the Smithsonian Institution or otherwise available to the Institution. The pattern of authorization, appropriations, and outlays for the Federal funds is:

	Authorization	Appropriation	Outlays
Fiscal year 1982.....	\$1,000,000	\$960,000	\$960,000
Fiscal year 1983.....	36,500,000	36,500,000	5,000,000
Fiscal year 1984.....			15,000,000
Fiscal year 1985.....			16,500,000
Total.....	37,500,000	37,460,000	37,460,000

As of May 18, 1982, the Smithsonian Institution estimated that it had available, as cash or pledges, over \$26 million of the \$37.5 million required in non-Federal funds, distributed as follows:

NON-FEDERAL QUADRANGLE FUNDING SOURCES AS OF MAY 18, 1982

	Total all sources	Raised externally		Internal SI resources	
		Cash	Pledges	Present	Future
U.S. corporations.....	\$926,000	\$276,000	\$650,000		
Foundations and individuals.....	5,270,000	500,000	4,770,000		
Foreign governments.....	7,518,000	2,164,000	5,354,000		
Interest earned.....	1,255,000	553,000		\$702,000	Unknown
Sale of African art property.....	2,000,000				\$2,000,000
SI trust fund transfers.....	9,655,000			4,795,000	4,860,000
Total.....	26,624,000	3,493,000	10,774,000	5,497,000	6,860,000

HEARINGS

On April 20, 1982, the Committee on Rules and Administration heard testimony from S. Dillon Ripley, Secretary of the Smithsonian Institution on S. 2102. A letter, dated March 26, 1982, to Senator Charles McC. Mathias, Jr., Chairman of the Committee on Rules and Administration from S. Dillon Ripley; the prepared statement of S. Dillon Ripley submitted to the Committee on Rules and Administration on April 20, 1982; answers to additional questions submitted for the record; and excerpts from a "fact book" submitted by the Smithsonian Institution describing the proposed building follow:

SMITHSONIAN INSTITUTION,
Washington, D.C., March 26, 1982.

HON. CHARLES McC. MATHIAS,
Chairman, Committee on Rules and Administration, U.S. Senate,
Washington, D.C.

DEAR MR. CHAIRMAN: I am taking the liberty of writing to express the views of the Smithsonian Institution on S. 2102, a bill "to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington." In addition to authorizing construction of what is known as the Smithsonian's Quadrangle project, the bill also authorizes the appropriation of \$36,500,000 and permits the transfer of funds from the Smithsonian to the General Services Administration to carry out the purposes of the Act.

The bill results from a four-years old planning process that the Smithsonian has been pursuing in order to meet major programmatic requirements within the limits of available space and prospective financing. The plan that has evolved contemplates development of the 4.2 acre quadrangle bounded by the Smithsonian's original building (the red sandstone "castle" on the Mall), the Freer Gallery of Art, Independence Avenue, and the Arts and Industries building. Two small pavilions, designed to enhance the historic character of their surroundings and combine with landscaping to create a quiet public garden, would lead through introductory galleries to subsurface spaces, representing ninety-five percent of the overall structure, in which would be housed major exhibition galleries for the display of the history and culture of Africa, the Near East, and Asia; the international seminar and conference facilities; and other areas for the Institution's public service and educational outreach activities. The pavilion on the eastern side of the Quadrangle would provide a Mall site for the collections of our National Museum of African Art, and the one on the west, adjacent to the Freer, will permit expansion of its Near Eastern and Asian programs while, at the same time, providing space for related exhibitions and activities which, under the terms of the Freer Will, are currently precluded. Plans and specifications will be completed later this year.

Financing of the Quadrangle project is and has been viewed as a joint enterprise involving both appropriated and non-appropriated funds. If approval to begin construction in fiscal year 1983 is forthcoming, the total cost of the project, including planning, is estimated at \$75 million. Our plan proposes that \$37.5 million of the total amount be provided from appropriations and that an equal share be forthcoming from non-appropriated sources. This concept has been endorsed by the House and Senate Appropriations Committees in their initial approval of \$1 million for planning in fiscal year 1982 which subsequently was limited to \$960,000 as a result of a general four percent reduction in appropriations levels late last fall.

Efforts to raise non-Federal funds have been proceeding as our plans have been developing. The Smithsonian has received substantial gifts from foreign governments, domestic and foreign corporations, foun-

dations, and individuals, and significant additional contributions are expected in the near future. Furthermore, the Institution is setting aside for project purposes between \$1.0 and \$2.0 million per year through fiscal year 1985 from the net revenues of its auxiliary activities and anticipates applying proceeds from the sale of property (with the exception of the Frederick Douglass house) occupied by the National Museum of African Art to the costs of the construction. Funds from these sources total approximately \$18 million, and we believe that prospects for securing the remainder are good.

Enactment of S. 2102 and full budget authority in the amount of \$36.5 million is required in order to allow a construction contract to be awarded early in fiscal year 1983 and to complete the project as designed within existing estimates. However, we recognize the need to hold down Federal outlays and would expect to phase their application over three years with an estimated \$5 million in fiscal year 1983; \$15 million in fiscal year 1984; and \$16.5 million in fiscal year 1985.

The Office of Management and Budget advises that it has no objection to the submission of this report from the standpoint of the Administration's program.

Sincerely yours,

S. DILLON RIPLEY,
Secretary.

STATEMENT BY S. DILLON RIPLEY, SECRETARY,
SMITHSONIAN INSTITUTION

Mr. Chairman and Members of the Committee: Thank you very much for this opportunity to appear before you today to speak in support of S. 2102 which would authorize construction of our Quadrangle project in the area south of the Smithsonian Castle, and allow for the appropriation of \$36.5 million.

As you know from our meeting last year on legislation, approved by this Committee, to increase planning funds for the project, the primary purpose of the Quadrangle is to display the history and cultures of Asia, Africa, and the Near East. It is also intended to provide additional space for some of our public service activities. The project represents, we believe, our single most significant effort and opportunity to educate our fellow citizens and our international visitors about the cultural history of the non-Western world.

Since its inception the Quadrangle project has been viewed as a joint enterprise utilizing both appropriated and non-appropriated resources in meeting its total cost of \$75 million. Last year I reported that we had in hand gifts and pledges in excess of \$3 million, and plans for raising substantial additional sums. I am happy to tell you now that our total is approaching \$20 million, which includes more than \$10 million which have been committed from non-Federal resources of the Institution, and that there is the prospect of major additional amounts on the horizon. As a further example of the priority we place on the Quadrangle, we have, with the assistance of Brakeley, John Price Jones, Inc. of New York, and selected individuals from the National Board of the Smithsonian Associates, outlined a strategy and launched a carefully structured program for soliciting gifts from

individual Americans and domestic corporations and foundations. The brochures which accompany this statement were developed as a part of this program. I might also refer at this point to the pamphlet, which we call "the Fact Book", that was prepared specifically for the Congress and contains planning and operating estimates along with background material and schematic drawings.

Our design and planning efforts have paralleled our fund-raising activities and have proceeded with comparable success. Tentative design phase drawings and specifications have been submitted by the architect to the General Services Administration. Approval of the tentative design by GSA and the Institution will activate the working drawing phase of the design contract, and it is expected that a contract package for construction bidding will be completed by late October. We are confident of awarding a contract within the \$75 million amount.

Costs of Quadrangle planning over the past four years have been financed primarily by Smithsonian fund transfers amounting to approximately \$1,500,000. In the current fiscal year, however, \$960,000 in Federal funds also has been made available for the same purpose.

While commitment of Federal funds has been key to assuring completion of the planning process, these funds are also significant in that they represent an active Federal presence in the Quadrangle partnership which, in turn, has encouraged the commitment of others, in the United States and in countries around the world, to participate as well.

Approval of S. 2102 and full Federal budget authority of \$36.5 million for fiscal year 1983 will extend that representation and enable us to proceed with construction in a timely manner. We are, of course, aware of constraints on the Federal budget, but would anticipate some modest alleviation by phasing outlays over the three-year period during which construction will take place. Currently we estimate Federal outlays of \$5 million in fiscal year 1983; \$15 million in fiscal year 1984; and \$16.5 million in fiscal year 1985.

Mr. Chairman, mindful as we all are of pressures on the budget today, the question "Why the Quadrangle at this time?" quite logically follows. The answers are several. From a Smithsonian viewpoint, we urgently need the exhibition, storage, and research space it will provide, not only for collections we have now, but for those that we confidently expect to receive in the future. The National Museum of African Art clearly lacks the exhibition, storage and research space it requires to serve its growing number of visitors, and we are well aware of the position taken by this Committee several years ago when it approved the addition of the Museum to the Smithsonian family: space should be found for the Museum away from the residential neighborhood where it currently is located. The Quadrangle is the solution we have proposed. Similarly with the Freer, the existing facility is simply too small and, in addition, the requirements of Mr. Freer's will make it impossible for the Freer to display traveling exhibitions or to lend or borrow other objects that would enhance its usefulness to the public and the scholarly community it serves.

Most important, however, is the increasing significance of the non-Western parts of the world in our daily lives. From the Atlantic shores

of Africa to the Pacific shores of Japan, there are political, social, and economic realities that are puzzling to many because they are without historic or cultural contexts. This, I believe, is the fundamental purpose for the Quadrangle, this window on the Mall, as it were, where we can gain a new and richer comprehension of the cultures and peoples whose lives are more and more intertwined with our own. As a place for the exchange of knowledge of and among peoples, the Quadrangle will be a prudent investment in the search for peace in the world we inhabit: the better the understanding between us the more easily we may live together.

I shall be happy to respond to any questions the Committee may have.

RESPONSES FROM THE SMITHSONIAN INSTITUTION TO THE QUESTIONS SUBMITTED FOR THE RECORD BY LETTER FROM SENATOR MATHIAS, DATED APRIL 20, 1982

Question. What provisions are being made to handle the additional parking requirements a new museum will create? What estimates have been made of the effects on traffic in the vicinity of the new museum? Will the current width of Independence Avenue be affected in any way?

Answer. It is not anticipated that the activities in the Quadrangle will create significant additional parking requirements. The parking garage in the Air and Space Museum and the Smithsonian Metro Station are close by. Public transportation is generally good and commercial parking lots are convenient, especially on weekends and holidays, the times of highest public visitation to the Mall.

Because this facility has no parking garage and can be accessed from both Jefferson Drive and Independence Avenue, it will have minimal effect on area vehicular traffic. This is substantiated by a transportation specialist in the Environmental Impact Statement completed for this project on November 7, 1980. This project will not affect the width of Independence Avenue, but an independent study sponsored by the National Capital Planning Commission does propose a double row of trees along both sides of the length of the avenue which might necessitate closing the bus lane on the north side of the avenue sometime in the future.

Question. We have noted that the 1968 renovations to the facade of the Renwick Gallery had substantially deteriorated after ten years and are having to be corrected at a cost of \$5.85 million dollars. Apparently improper combinations of building materials were used. Also, we note that design and workmanship errors in the six-year old Air and Space Museum will require repairs costing \$1 million dollars. Such corrective work if required on an underground building would be even more expensive. What precautions will be taken to ensure that the proper kind and quality of materials are used, and that contractors can be held responsible for their errors?

Answer. The project is being designed under the supervision of the General Services Administration and Smithsonian Institution with close attention to the use of correct, quality and durable materials. The construction contract will require warranties for materials, equipment,

and installation. Should there be a problem, the warranties will be enforced strictly by GSA and the Institution.

Question. What do you estimate the annual operating expenses of the new museum to be? What portion of the annual operating expenses will be provided by Federal funds? What annual revenues will facilities within the museum provide? How will the operating expenses of the African art section compare to the current operating expenses of the Museum of African Art?

Answer. Annual operating expenses of the activities in the Quadrangle are estimated at approximately \$28.5 million in fiscal year 1988, the first full year of operations. Of this total, about \$9.9 million is federal funds and \$18.6 million is trust funds. These amounts include the present budgets of the activities that will be relocated into the Quadrangle; additional program costs related to the work of the Museum of African Art and the new Museum for Near and Far Eastern Art; funds for the protection, maintenance, and care of space and grounds; and funds representing inflationary trends. It is anticipated that the revenues of the principal trust funded activities, namely the Resident and National Associate Programs, will meet fully their expenses, including a share of the building operation costs. It is expected that the operating expenses of the Museum of African Art will be about \$3.4 million in fiscal year 1988 dollars as compared to present operations expressed in fiscal year 1988 dollars of about \$1.4 million. In addition to these operating budget estimates, it is expected that the two museums will raise funds for exhibitions and special projects.

Question. What roles will the Freer Visiting Committee and the Commission for the Museum of African Art have in the administration of the new museum? Will the statutes for these bodies require amendment?

Answer. It is our intention to enlarge the present Freer Visiting Committee's membership somewhat and to expand its purview to include the new Museum for Near and Far Eastern Art. The Commission for the Museum of African Art will continue its present role when that Museum is located in the Quadrangle. In neither case will any statute require amendment.

Question. Is the new museum to be administered as two separate entities, a Center for Eastern Art and a Museum of African Art, or as a combined facility?

Answer. The Museum of Near and Far Eastern Art and the Museum of African Art comprise only part of the total Quadrangle project; other parts are an Education Center, an International Center, Visitor Information Center offices, and facilities for the National and Resident Associate Programs and the Smithsonian Institution Traveling Exhibition Service. Although many of the housekeeping functions of the Quadrangle may be centrally administered, and efforts will be made to insure close cooperation among the elements included in the Quadrangle, we expect that the programmatic aspects of the Museum of Near and Far Eastern Art and the Museum of African Art will be separately administered.

Question. In the data supplied to the Rules Committee, the assignment of the square footage indicates that 173 thousand square feet,

only about 49 percent of the total, will be for "exhibition galleries and necessary offices and other facilities." Of the 49 percent, what portion will be gallery space and what portion will be for "offices and other facilities"? How will the exhibition space for African art compare to the exhibition space in the current Museum of African Art? How will the exhibition space in the Center of Eastern Art compare to the space in the current Freer Gallery?

Answer. The 173,000 gross square feet estimate appears in the fiscal year 1983 budget justification which was prepared in January 1982. The more recent estimate is 185,000 gross square feet for the Museum of Near and Far Eastern Art and Museum of African Art. Of this total, 50,000 gross square feet will be devoted to exhibitions and 135,000 square feet for collection storage, work and other public purposes.

The Freer Gallery of Art building contains 68,000 square feet, including 35,000 square feet of exhibition space. The new building will provide about 95,000 square feet, including 25,000 square feet of exhibition space for Eastern Art. The Museum of African Art currently occupies about 40,000 square feet, including about 5,000 square feet for exhibitions. The new building will provide about 90,300 square feet, including about 25,000 square feet of exhibition space.

INTRODUCTION

Public Law 96-36 that authorized planning for development of the Quadrangle was signed by the President on July 20, 1979. In FY 1982, \$960,000 was appropriated to complete planning and design for a Center for African, Near and Far Eastern Culture and Art within 4.2 acres of land bounded by the Smithsonian Building, the Arts and Industries Building, the Freer Gallery of Art, and Independence Avenue. This complex, estimated to cost approximately \$75 million, is planned to be financed equally between government and private sponsors. An amount of \$36.5 million is requested for FY 1983 to allow the Institution to construct a building in the Quadrangle beginning in late calendar year 1982.

Quadrangle development is planned to include exhibition galleries and supporting museum facilities for the proper display of the unique collections of the National Museum of African Art, as well as for expansion of the programs of the Freer Gallery of Art whose collections of Near and Far Eastern art are widely recognized as among the world's finest. In addition, quarters are planned for the National and Resident Associate Programs, the Visitor Information and Reception Program, the Smithsonian Institution Traveling Exhibition Service, and expanded public education facilities, as well as a much needed International Center for special exhibitions and symposia. The joining of all these activities and programs in one area will enable the Institution to apply, in a coordinated fashion, its major resources for the benefit of the millions of visitors who travel to Washington each year. It will provide, as well, an opportunity for foreign nations to present their most important cultural accomplishments to this huge audience.

The Quadrangle site will be occupied by two small entrance pavilions bordering Independence Avenue which will serve as introductory galleries and form an enclosure for an eclectic landscape combination particularly evocative of 19th century landscape design, so appropriate to the Smithsonian Institution Building and the Arts and Industries Building. The two pavilions will allow access to three building levels below grade providing exhibition galleries, libraries, classrooms, and space for the care and study of collections. The galleries will permit the Institution to present a variety of exhibitions drawn from the resources of its own museums, other United States collections, or borrowed from abroad. The International Center will enable the Institution to organize international symposia and exhibitions and will enhance the public's ability to interpret distant cultures of extraordinary richness and importance.

The design for development of the Quadrangle was originally conceived by the internationally known Japanese architect, Junzo Yoshimura. Since then, the Boston firm of Shepley, Bulfinch, Richardson and Abbott and its principal architect, Jean Paul Carlham, has developed site and building plans which have been approved by the National Capital Planning Commission and the Commission of Fine Arts. All requirements of the National Environmental Policy Act and the National Historic Preservation Act have been successfully completed.

PROJECT FUNDING: A COOPERATIVE ENDEAVOR

Throughout its history, beginning with the acceptance by the United States Government of the bequest of a private individual, the Institution has employed a unique blend of public and private funding in fulfilling the purposes for which it was established -- the increase and diffusion of knowledge. This special partnership of federal appropriations and nonfederal funding sources is vividly illustrated in the financing plan for the Quadrangle development. Of the total project cost of \$75,000,000, it is proposed that one-half will be provided from federal appropriations and one-half from nonappropriated sources.

An appropriation of \$90,000 has been made available for planning in fiscal 1982, and a construction request for \$36,500,000 is included as part of the President's fiscal 1983 budget pending before Congress. Of the total nonappropriated contribution, over one-half has been raised to date from a variety of sources. This sum includes gifts and pledges which have been received from a broad range of donors, including individuals, foundations, domestic as well as foreign corporations, and foreign governments. Also included is a commitment of over \$9.0 million from the net revenues of Smithsonian auxiliary activities over a multiyear period. Finally, proceeds from the sale of property currently occupied by the National Museum of African Art, excluding the historic Frederick Douglass House, will also be applied toward the cost of construction. Fund raising for the balance of the necessary nonfederal contribution is proceeding well.

Self-help measures have traditionally played an important role in defining the special character of the Institution -- a character that encourages broad-based public support in partnership with federal appropriations. It is this support which will make proposed Quadrangle development a reality.

PROJECT MANAGEMENT

Assuming a favorable Congressional response to the Smithsonian's FY 1983 request for a Quadrangle construction appropriation, it is expected that the following schedule will be followed in the construction of the project:

Bid opening	Early January 1983
Contract award	April 1983
Construction completion	March 1986

Following preliminary project planning, the Smithsonian entered into an agreement with the General Services Administration for general management of the Quadrangle project, including administration and supervision of all contractual services. The following project budget has been developed under this arrangement:

Smithsonian planning	\$1.0 million
GSA administration and management	1.5
Architectural and other consultant services	3.0
Construction	69.5
	<u>\$75.0 million</u>

Smithsonian Institution
 Quadrangle Development
 April 1982
 Program and Building Space Calculations 1/

	<u>Net S. F.</u>	<u>Gross S. F.</u>
Center for Eastern Art	70,000	95,000
Museum of African Art	64,800	90,300
Education Center	10,200	13,800
National Associate Program	6,000	7,200
Resident Associate Program	10,000	11,700
International Center	18,700	23,900
Visitor Information Center	5,900	7,200
Smithsonian Traveling Exhibits	9,300	12,000
General Support	4,400	5,500
Subtotal	203,500	266,600
Mechanical		20,600
Lift and access circulation, loading dock, garden level egress stairs, tunnel con- nections to Castle & Freer		76,000
Totals	203,500	363,200

1/ These space measurements were taken from tentative design drawings available after the Smithsonian's FY 1983 Budget Justification to Congress was submitted and, therefore, represent the latest available planning information.

(\$000)

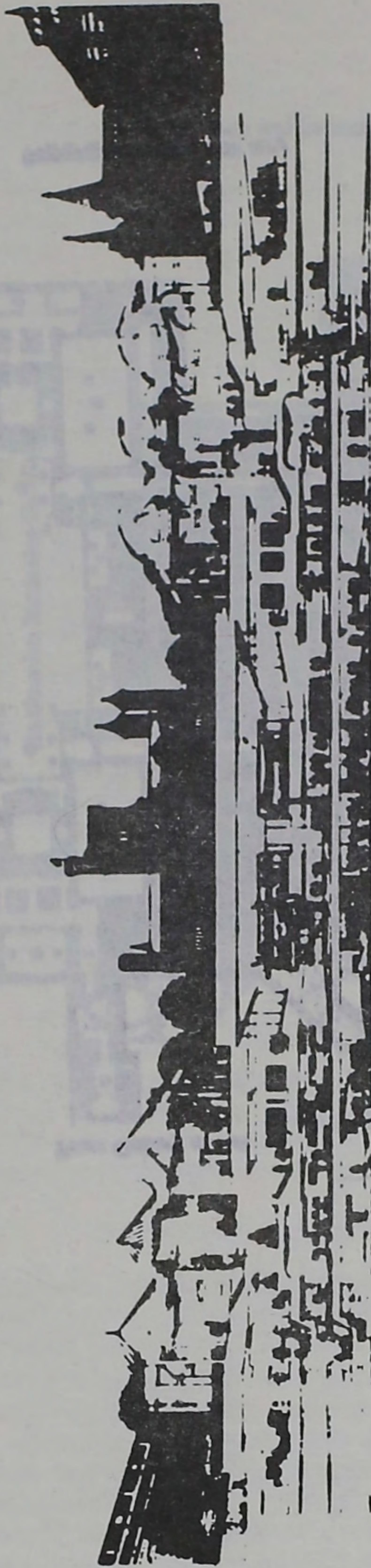
Quadrangle Estimated Costs for Operation and
One-Time Expenses, Including Phased Occupancy
and Anticipated Escalation ^{1/}

Activity	FY 1986		FY 1987		FY 1988	FY 1989
	Operating	One-Time	Operating	One-Time	Operating	Operating
Eastern Art						
Exhibitions	-	1,000	100	250	500	1,000
Museum Programs	314	864	476	-	476	476
Subtotal	314	1,864	576	250	976	1,476
African Art						
Exhibitions	-	1,000	100	400	500	1,000
Museum Programs	675	1,000	1,023	-	1,023	1,023
Less base resources	-554	-	-840	-	-840	-840
Subtotal	121	2,000	283	400	683	1,183
Building Operations						
Building Maint.	495	35	649	-	649	649
OPLANTS	306	-	306	-	306	306
Protection	673	1,328	1,345	-	1,345	1,345
Horticulture	37	147	146	-	146	146
Utilities	750	-	937	-	937	937
Subtotal	2,261	1,510	3,383	-	3,383	3,383
Other Programs						
International Ctr.	260	125	260	-	520	520
Education Ctr.	-	450	-	-	-	-
Visitor Services	39	-	39	-	39	39
Subtotal	299	575	299	-	559	559
Totals	2,995	5,949	4,541	650	5,601	6,601
Fiscal Year Totals	8,944		5,191		5,601	6,601
Escalated Dollars	11,180		6,800		7,730	9,570

^{1/} This table is based on completing Quadrangle construction by March of 1986, and within one year or by March of 1987, having the museums fully operational and open to the public. The dollar figures are based on careful review of programmatic plans and housekeeping requirements, and included are estimates of new staff positions for museum programs (42), building and grounds management (56), protection (72), and visitor services (3). These figures are presented in 1982 dollars with only the grand totals per fiscal year escalated at the compounded rate of 7% for 1983, 6% for 1984, and 5% for each year thereafter. One-time costs include such items as protection and security equipment, collection storage equipment, laboratory equipment, and moving costs. Every effort is being made to identify program cost items such as special exhibitions that might be funded from nonappropriated sources.



View of Quadrangle from Independence Avenue looking north

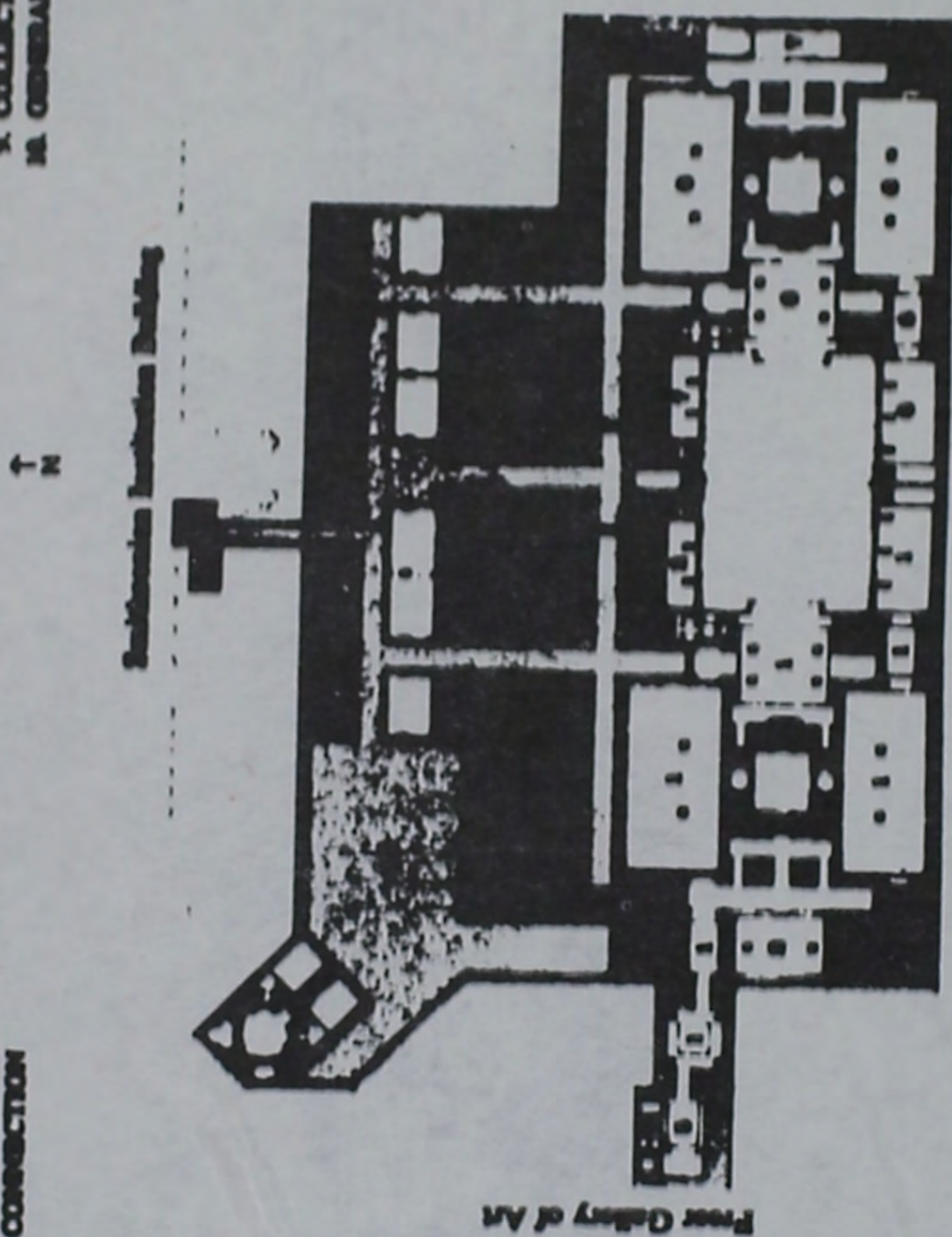


MUSEUM OF NEAR AND FAR EASTERN ART

1. EXHIBITION
2. MUSEUM SHOP AND FOOD SERVICE
3. EXHIBITION SUPPORT
4. COLLECTION SUPPORT
5. FREER CONNECTION

MUSEUM OF AFRICAN ART

6. EXHIBITION
7. MUSEUM SHOP AND FOOD SERVICE
8. EXHIBITION SUPPORT
9. COLLECTION SUPPORT
10. GENERAL SUPPORT

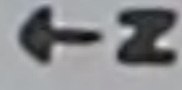
**QUADRANGLE DEVELOPMENT****FIRST LEVEL BELOW GRADE**

MUSEUM OF NEAR AND FAR EASTERN ART

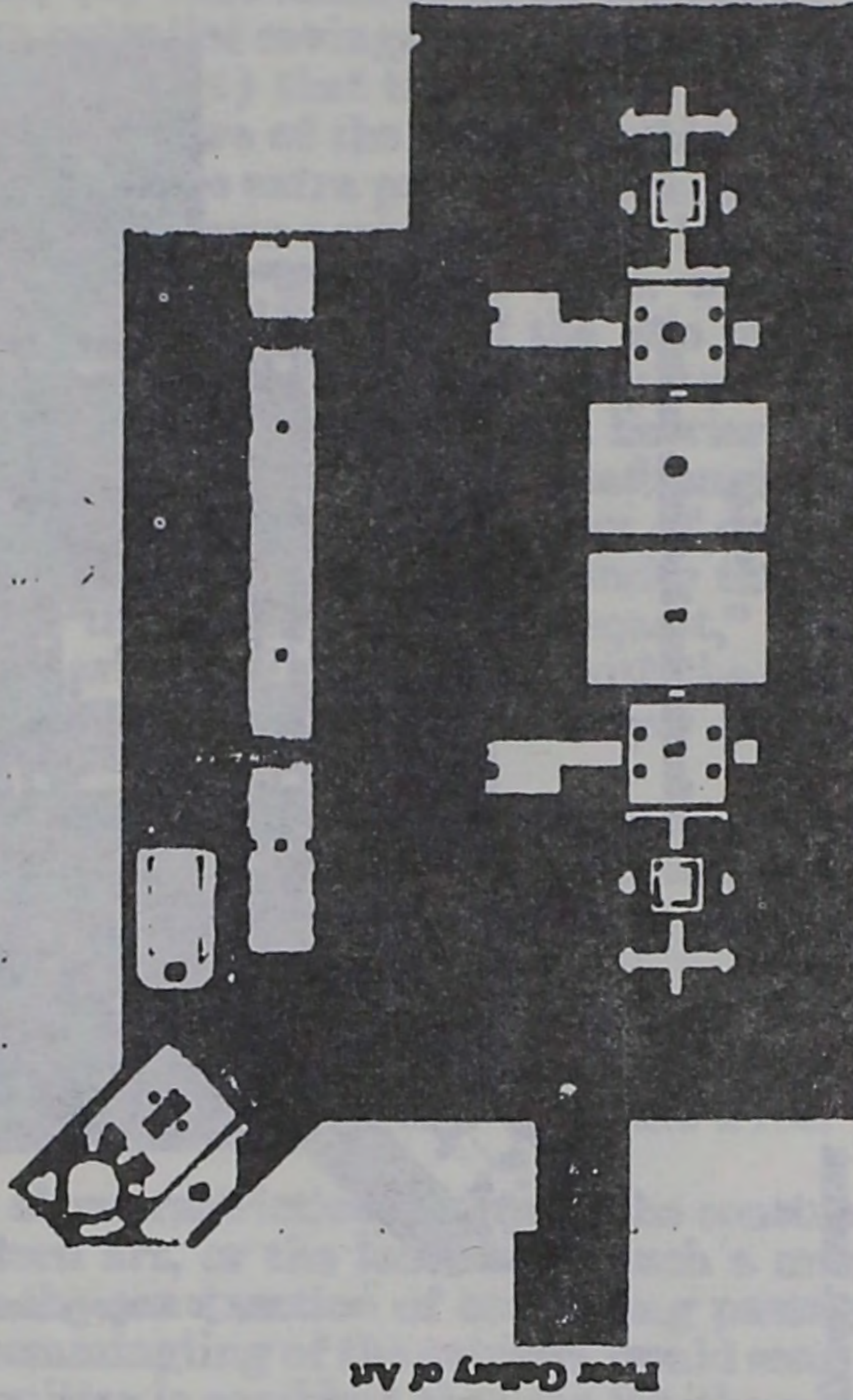
- 1. EXHIBITION
- 2. VISITOR SERVICE
- 3. EDUCATION
- 4. RESEARCH
- 5. ADMINISTRATION
- 6. COLLECTION STORAGE
- 7. FREEZE CONNECTION
- 8. LECTURE HALL MEZZANINE

MUSEUM OF AFRICAN ART

- 9. EXHIBITION
- 10. VISITOR SERVICE
- 11. EDUCATION
- 12. RESEARCH
- 13. ADMINISTRATION
- 14. COLLECTION STORAGE
- 15. COLLECTION SUPPORT
- 16. MECHANICAL



Smithsonian Institution Building



QUADRANGLE DEVELOPMENT

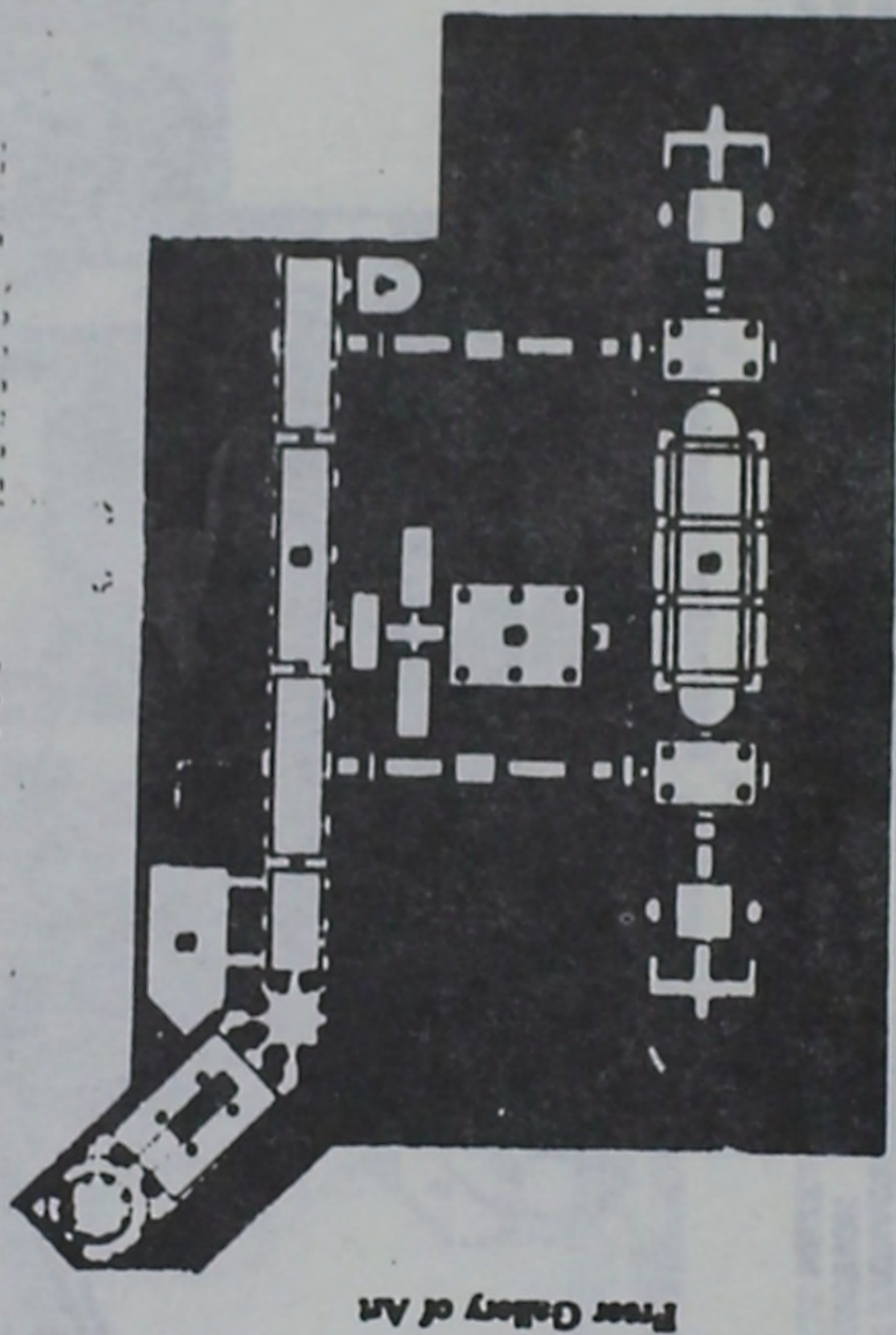
SECOND LEVEL BELOW GRADE

1. EDUCATION CENTER
2. LECTURE HALL
3. NATIONAL ASSOCIATE PROGRAM
4. RESIDENT ASSOCIATE PROGRAM
5. INTERNATIONAL CENTER

6. OFFICE OF VISITOR INFORMATION
7. INTERNATIONAL TRAVELING EXHIBITIONS
8. CONCOURSE
9. GENERAL SUPPORT
10. MECHANICAL

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N

Smithsonian Institution Building



Arts and Industries Building

First Gallery of Art

QUADRANGLE DEVELOPMENT

THIRD LEVEL BELOW GRADE

COMMITTEE FINDINGS

The Committee on Rules and Administration finds: (1) that the proposed new museum, the construction of which would be authorized by S. 2102, will be a worthwhile addition to the cultural heritage of the United States; (2) the proposed location in the Quadrangle between the Smithsonian Institution's original building, the Freer Gallery of Art, the Arts and Industries Building, and Independence Avenue is appropriate; (3) that location of 90 percent of the building underground offers potential savings in construction and in future maintenance and energy cost; (4) that the officers of the Smithsonian Institution are sufficiently aware of the special problems in such construction that they will take the extra precautions necessary; (5) that the planned sale of the townhouses now housing the National Museum of African Art (except for the townhouse which was the home of Frederick Douglass) and the dedication of the sale proceeds to the construction of the new museum is appropriate; and (6) that the terms of the will of Charles L. Freer are not a barrier to locating a museum for eastern art in the South Garden Quadrangle. On the last point the Committee finds further, from a review of documents published by the Smithsonian Institution in 1928 under the title "Material Papers Relating to the Freer Gift and Bequest," that the provisions of the will of Charles L. Freer dealing with the display of art objects and pertinent to the construction of a new museum can be summarized as follows:

1. The building known as the Freer Gallery of Art can be used only for the display of articles left to the Smithsonian Institution by Charles L. Freer or purchased with funds given to the Smithsonian Institution for that purpose; and

2. Articles left to the Smithsonian Institution by Charles L. Freer or purchased with funds left by him for that purpose may be displayed only in the building known as the Freer Gallery of Art.

Neither of the two above restrictions prevents the construction of a new museum for eastern art, or the location of such a museum near the Freer Gallery, or the construction of connecting passageways between the two. Only commingling of the exhibits would seem to be prohibited, and the Committee is confident that the Smithsonian Institution will prevent any improper commingling from occurring.

COMMITTEE AMENDMENTS

S. 2102 as reported by the Committee has two amendments. The first is a technical amendment to include the word "National" in the name of the National Museum of African Art. The second amendment is a restriction on the obligation or expenditure of Federal funds, except for planning, administration and management expenses, and architectural and other consulting services, until such time as the Smithsonian Institution has available from non-Federal sources, a sum sufficient, when combined with the Federal funds, to complete the construction project. It is the Committee's intention through this amendment to avoid a situation where construction is begun but cannot be

completed without additional Federal appropriations because the non-public funds now expected are not forthcoming. On the question of whether pledges can be counted in determining whether sufficient funds are available, the Committee intends that pledges can be counted if they are legally enforceable obligations. Additionally, the Committee intends that cost overruns, if any, should be borne by private contributions or other non-Federal funds available to the Smithsonian Institution and not through additional appropriations. The Committee recommends that the Smithsonian Institution be sensitive to the possibilities that in the new economic climate, cost reductions may become as achievable as cost overruns were common in the past.

COST ESTIMATE

U.S. CONGRESS,
CONGRESSIONAL BUDGET OFFICE,
Washington, D.C., May 24, 1982.

HON. CHARLES McC. MATHIAS, Jr.,
Chairman, Senate Committee on Rules and Administration,
U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: Pursuant to Section 403 of the Congressional Budget Act of 1974, the Congressional Budget Office has prepared the attached cost estimate for S. 2102 to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern Art.

Should the Committee so desire, we would be pleased to provide further details on the attached cost estimate.

Sincerely,

RAYMOND C. SCHEFFACH
(For Alice M. Rivlin, Director.)

CONGRESSIONAL BUDGET OFFICE—COST ESTIMATE

1. Bill number: S. 2102.
2. Bill title: To authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern Art.
3. Bill status: As ordered reported by the Senate Committee on Rules and Administration, May 21, 1982.
4. Bill purpose: The purpose of this bill is to authorize appropriations for the Smithsonian Institution.
5. Cost estimate:

Authorization level:

Fiscal year:

	\$MM
1982	\$30.5
1984	-----
1985	-----
1986	-----
1987	-----

Estimated outlays:

Fiscal year:

1982	5.0
1984	15.0
1985	10.5
1986	-----
1987	-----

AUTHORIZATION OF SMITHSONIAN INSTITUTION MUSEUM OF AFRICAN ART AND A CENTER FOR EASTERN ART

MAY 17, 1982.—Committed to the Committee of the Whole House on the State of the Union and ordered to be printed

Mr. HOWARD, from the Committee on Public Works and Transportation, submitted the following

REPORT

[To accompany H.R. 5659]

[Including cost estimate of the Congressional Budget Office]

The Committee on Public Works and Transportation, to whom was referred the bill (H.R. 5659) to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at 10th Street Southwest, in the city of Washington, having considered the same, report favorably thereon with an amendment and recommend that the bill as amended do pass.

The amendment strikes out all after the enacting clause of the bill and inserts a new text which appears in *italic type* in the reported bill.

BACKGROUND

Public Law 96-36 authorized \$500,000 to be appropriated for development planning of the Smithsonian's Quadrangle project and was signed by the President on July 20, 1979. In fiscal year 1982, \$960,000 was appropriated to complete planning and design for a center for African, Near Eastern, and Asian culture and art within the 4.2-acre quadrangle of land bounded by the Smithsonian Institution Building, the Arts and Industries building, the Freer Gallery of Art, and Independence Avenue. This complex, estimated to cost \$75 million to construct, will be financed equally by Federal and private sponsors. For fiscal year 1983, the Smithsonian has included an amount of \$36.5 million in its budget request to begin construction of the project in the early part of calendar year 1983. The Institution is committing more

than \$11 million from its own non-Federal resources to the project, and also has been engaged in a major fund-raising effort that has produced substantial gifts and pledges from individuals and corporations here and abroad, and from foreign governments as well. The total amount from all sources beyond the Federal Government is currently more than \$26 million.

The proposed center will provide, for the first time in our Nation's Capital, exhibition and education facilities appropriate for presentation of the artistic accomplishments of the cultures that encompass two-thirds of the world's population and extend from the Atlantic shores of Africa across the Mediterranean to the Pacific Basin.

PURPOSE OF THE LEGISLATION

H.R. 5659 would provide the Board of Regents of the Smithsonian Institution with authority to construct a building for the National Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at 10th Street SW., in Washington, D.C.

The bill also authorizes the appropriation of \$36,500,000 to carry out its purposes, and provides that any portion of the sums appropriated may be transferred to the General Services Administration which, in consultation with the Smithsonian, is authorized to enter into contracts and take other necessary action to construct the building described.

NEED FOR THE LEGISLATION

The central purpose of the Smithsonian Institution is to provide knowledge and understanding. In its efforts to do so, however, there is an important segment of the world to which full justice has not been done—that vast and rich array of civilizations stretching from Japan and Korea through Southeast Asia, the Middle East, and all of Africa. This legislation recognizes that the non-Western world is becoming increasingly more important to the United States. Also, it recognizes a need and obligation to provide a place on the National Mall for these civilizations to display their tradition, cultures and history.

Presently, the Freer Gallery is the most important museum in America specializing in the art of the Near East and Asia. In 1979, Congress placed responsibility for the National Museum of African Art with the Institution. At a time, however, when an understanding of non-Western cultures has assumed new urgency, it is apparent that the Smithsonian's existing facilities are inadequate to meet the need. The Freer Gallery needs more space for its programs, the National Museum of African Art needs and deserves modern facilities among the other Smithsonian museums on the Mall, and the Smithsonian as a whole needs facilities in which the achievements of all non-Western cultures can be studied, discussed and exhibited.

The Quadrangle, a center for non-Western cultures, will help the Smithsonian meet this need. This new Center will give the Institution's 25 million annual visitors (as well as those who see the Institution's traveling exhibitions in this and other countries) an understanding of the great cultural achievements of the peoples and civili-

3

zations of Africa, the Near East, and Asia. The Quadrangle will have exhibition galleries and supporting museum facilities for the proper display of the unique collections of the National Museum of African Art, as well as for expansion of the programs of the Freer Gallery of Art whose collections are widely recognized as among the world's finest. In addition, quarters are planned for the national and resident associate programs, the visitor information and reception program, the Smithsonian Institution Traveling Exhibition Service, expanded public education facilities, and a much-needed International Center for special exhibitions and symposia.

The Quadrangle site will be occupied by two small entrance pavilions bordering Independence Avenue which will serve as introductory galleries and form an enclosure for an eclectic landscape combination particularly evocative of 19th century landscape design and appropriate to the Smithsonian Institution Building and the Arts and Industries Building. Currently, tentative design drawings indicate that the Quadrangle Development project will provide for approximately 360,000 gross square feet of space, of which approximately 70,000 square feet will be dedicated for use by the Center for Eastern Art and approximately 68,000 square feet will be dedicated for use by the Museum of African Art. The remaining space will be utilized for related educational activities. By the very nature of their design, these buildings will be energy efficient and will minimize the effects of solar heat load or heat drains on the facility.

The two pavilions will allow access to three building levels below grade, which constitute approximately 95 percent of the structure, and include exhibition galleries, libraries, classrooms, and space for the care and study of collections. The galleries will permit the Institution to present a variety of exhibitions drawn from the resources of its own museums, other United States collections, or borrowed from abroad. The International Center will enable the Institution to organize international symposia and exhibitions.

The design for development of the Quadrangle was originally conceived by the internationally known Japanese architect, Junzo Yoshimura. Since then, the Boston firm of Shepley, Bulfinch, Richardson & Abbott and its principal architect, Jean Paul Carlhian, has developed site and building plans which have been approved by the National Capital Planning Commission and the Commission of Fine Arts. All requirements of the National Environmental Policy Act and the National Historic Preservation Act have been successfully completed.

Costs of Quadrangle planning over the past four years have been financed primarily by Smithsonian fund transfers amounting to approximately \$1,500,000. In the current fiscal year, however, \$960,000 in Federal funds also has been made available for the same purpose. These funds have been the key to assuring completion of the planning process, and are also significant in representing an active Federal presence in the Quadrangle partnership which, in turn, has encouraged the commitment of others, in the United States and in countries around the world, to participate as well.

In addition to the Smithsonian's commitment of more than \$11 million from the net revenues of its auxiliary activities over a multi-

year period, the Institution has received gifts and pledges from foreign governments and corporations of over \$7 million, and from U.S. foundations, corporations, and individuals, slightly over \$6 million. It is anticipated that the sale of the Capitol Hill property currently occupied by the National Museum of African Art, excluding the historic Frederick Douglass House, will yield approximately \$2 million which will be applied to the cost of Quadrangle construction. As stated by the Secretary of the Smithsonian in testimony before the Subcommittee on Public Buildings and Grounds on April 27, 1982, efforts to secure the balance of the non-Federal contribution are proceeding well.

It is also expected that the project will attract gifts of unique and important collections which currently are in private hands. These collections, reflecting the art and history of Asia, Africa, and the Near East, will enhance further the Smithsonian's ability to underscore the cultural links between people in spite of their historical diversities.

Enactment of H.R. 5659 and full Federal budget authority of \$36.5 million in fiscal year 1983 will enable the Smithsonian to proceed in a timely manner. It is anticipated that a fixed price contract for the construction of the Quadrangle can be awarded early in 1983, based on the present design schedule and the usual bid process. The estimated construction period is about 3 years, with project completion anticipated in March 1986.

While it will be necessary to award the contract for the full bid amount, cash requirements to meet contractor payments will be phased over the duration of the project. It is estimated that Federal outlays of \$5 million in fiscal year 1983, \$15 million in fiscal year 1984, and \$16.5 million in fiscal year 1985 will be required. Construction can be initiated and conducted effectively if the Institution is provided contract authority in the amount of \$36.5 million in fiscal year 1983 and sufficient liquidating appropriations in that and the two succeeding fiscal years. This procedure has worked well in the past for both the Hirshhorn Museum and National Air and Space Museum construction projects.

The committee believes that the liquidating appropriations should be approved only after the Smithsonian has certified to the Committee on Public Works and Transportation and the Committee on Appropriations that matching amounts of non-Federal funds are available for project purposes.

EXECUTIVE COMMUNICATION

SMITHSONIAN INSTITUTION,
Washington, D.C., March 26, 1982.

HON. JAMES J. HOWARD,
Chairman, Committee on Public Works and Transportation, U.S.
House of Representatives, Washington, D.C.

DEAR MR. CHAIRMAN: Thank you for your letter of March 15 requesting the views of the Smithsonian Institution on H.R. 5659, a bill "to authorize the Smithsonian Institution to construct a building for a Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independ-

ence Avenue at Tenth Street Southwest, in the city of Washington." In addition to authorizing construction of what is known as the Smithsonian's Quadrangle project, the bill also authorizes the appropriation of \$36,500,000 and permits the transfer of funds from the Smithsonian to the General Services Administration to carry out the purposes of the Act.

The bill results from a four-year-old planning process that the Smithsonian has been pursuing in order to meet major programmatic requirements within the limits of available space and prospective financing. The plan that has evolved contemplates development of the 4.2 acre quadrangle bounded by the Smithsonian's original building (the red sandstone "castle" on the Mall), the Freer Gallery of Art, Independence Avenue, and the Arts and Industries building. Two small pavilions, designed to enhance the historic character of their surroundings and combine with landscaping to create a quiet public garden, would lead through introductory galleries to subsurface spaces, representing ninety-five percent of the overall structure, in which would be housed major exhibition galleries for the display of the history and culture of Africa, the Near East, and Asia; an international seminar and conference facility; and other areas for the Institution's public service and educational outreach activities. The pavilion on the eastern side of the Quadrangle would provide a Mall site for the collections of our National Museum of African Art, and the one on the west, adjacent to the Freer, will permit expansion of its Near Eastern and Asian programs while, at the same time, providing space for related exhibitions and activities which, under the terms of the Freer Will, are currently precluded. Plans and specifications will be completed later this year.

Financing of the Quadrangle project is and has been viewed as a joint enterprise involving both appropriated and non-appropriated funds. If approval to begin construction in fiscal year 1983 is forthcoming, the total cost of the project, including planning, is estimated at \$75 million. Our plan proposes that \$37.5 million of the total amount be provided from appropriations and that an equal share be forthcoming from non-appropriated sources. This concept has been endorsed by the House and Senate Appropriations Committees in their initial approval of \$1 million for planning in fiscal year 1982 which subsequently was limited to \$960,000 as a result of a general 4-percent reduction in appropriations levels late last fall.

Efforts to raise non-Federal funds have been proceeding as our plans have been developing. The Smithsonian has received substantial gifts from foreign governments, domestic and foreign corporations, foundations, and individuals, and significant additional contributions are expected in the near future. Furthermore, the Institution is setting aside for project purposes between \$1 and \$2 million per year through fiscal year 1985 from the net revenues of its auxiliary activities and anticipates applying proceeds from the sale of property (with the exception of the Frederick Douglass house) occupied by the National Museum of African Art to the costs of the construction. Funds from these sources total approximately \$18 million, and we believe that prospects for securing the remainder are good.

Enactment of H.R. 5659 and full budget authority in the amount of \$36.5 million is required in order to allow a construction contract to be

awarded early in fiscal year 1983 and to complete the project as designed within existing estimates. However, we recognize the need to hold down Federal outlays and would expect to phase their application over 3 years with an estimated \$5 million in fiscal year 1983; \$15 million in fiscal year 1984; and \$16.5 million in fiscal year 1985.

The Office of Management and Budget advises that it has no objection to the submission of this report from the standpoint of the Administration's program.

Sincerely yours,

S. DILLON RIPLEY, *Secretary.*

It should be noted that funds in the amount of \$36,500,000 for the construction authorized by this legislation are contained in the President's budget request for fiscal year 1983.

COMPLIANCE WITH CLAUSE 2(1) OF RULE XI OF THE RULES OF THE HOUSE
OF REPRESENTATIVES

(1) With reference to clause 2(1) (3) (A) of rule XI of the Rules of the House of Representatives, no separate hearings were held on the subject matter of this legislation by the Subcommittee on Oversight and Review. However, the Subcommittee on Public Buildings and Grounds held hearings on this subject matter which resulted in the reported bill.

(2) With reference to clause 2(1) (3) (B) of rule XI of the Rules of the House of Representatives the bill, as reported, does not provide new budget authority or increased tax expenditures.

(3) With reference to clause 2(1) (3) (C) of rule XI of the Rules of the House of Representatives, the committee has received a report prepared by the Congressional Budget Office under section 403 of the Congressional Budget Act. The report is as follows:

U.S. CONGRESS,
CONGRESSIONAL BUDGET OFFICE,
Washington, D.C., May 13, 1982.

HON. JAMES J. HOWARD,
*Chairman, Committee on Public Works and Transportation, U.S.
House of Representatives, Washington, D.C.*

DEAR MR. CHAIRMAN: Pursuant to Section 403 of the Congressional Budget Act of 1974, the Congressional Budget Office has prepared the attached cost estimate for H.R. 5659, to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern Art.

Should the Committee so desire, we would be pleased to provide further details on the attached cost estimate.

Sincerely,

ALICE M. RIVLIN, *Director.*

CONGRESSIONAL BUDGET OFFICE COST ESTIMATE

1. Bill number: H.R. 5659.
2. Bill title: To authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern Art.
3. Bill status: As ordered reported by the House Committee on Public Works and Transportation, May 13, 1982.
4. Bill purpose: The purpose of this bill is to authorize appropriations for the Smithsonian Institution. This bill is subject to subsequent appropriation action.
5. Cost estimate:

Authorization level:

Fiscal year:	Millions
1983.....	\$36.5
1984.....	-----
1985.....	-----
1986.....	-----
1987.....	-----

Estimated outlays:

Fiscal year:	
1983.....	5.0
1984.....	15.0
1985.....	16.5
1986.....	-----
1987.....	-----

The costs of this bill fall in budget subfunction 503.

6. Basis for estimate: The authorization level of \$36.5 million is stated in the bill. Full appropriation of the authorization level is assumed in this estimate. Outlays are based on historical spendout rates for construction funds.

7. Estimate comparison: None.
8. Previous CBO estimate: None.
9. Estimate prepared by: Stacey Sheffrin.
10. Estimate approved by:

JAMES L. BLUM,
Assistant Director for Budget Analysis.

(4) With reference to clause 2(1)(3)(D) of rule XI of the Rules of the House of Representatives, the Committee has not received a report from the Committee on Government Operations pertaining to this subject matter.

(5) With reference to clause 2(1)(4) of rule XI of the Rules of the House of Representatives, the committee makes the following statement in regard to the inflationary impact of the reported bill:

The enactment of this legislation will have no inflationary impact on the prices and costs in the operation of the national economy.

COST OF LEGISLATION

Rule XIII 7 of the Rules of the House of Representatives requires a statement of the estimated costs to the United States which would be incurred in carrying out H.R. 5659 as reported, in fiscal year 1983 and each of the following 5 years. The committee estimate of these costs, in terms of authorizations contained in the bill, is \$36,500,000 in fiscal year 1983. The estimates of outlays contained in the report of the Congressional Budget Office is considered reasonable.

COMMITTEE ACTION AND VOTE

The Committee in compliance with rule XI2(1) (B), the majority of the Committee having actually been present, reports favorably the bill, H.R. 5659, as amended. The bill was ordered reported by a voice vote.

○

June 3, 1982

appropriations to the Secretary of the Interior for services necessary to the performing arts functions of the John F. Kennedy Center for the Performing Arts, and for other purposes, pursuant to House Resolution 487, he reported the bill back to the House with an amendment adopted by the Committee of the Whole.

The SPEAKER. Under the rule, the previous question is ordered.

The bill was ordered to be engrossed and read a third time, was read the third time, and passed, and a motion to reconsider was laid on the table.

GENERAL LEAVE

Mr. FARY. Mr. Speaker, I ask unanimous consent that all Members may have 3 legislative days in which to speak and extend their remarks on the bill just passed.

The SPEAKER. Is there objection to the request of the gentleman from Illinois?

There was no objection.

AUTHORIZATION OF SMITHSONIAN INSTITUTION MUSEUM OF AFRICAN ART AND A CENTER FOR EASTERN ART

Mr. FARY. Mr. Speaker, I move that the House resolve itself into the Committee of the Whole House on the State of the Union for the consideration of the bill (H.R. 5659) to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a Center for Eastern Art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at 10th Street Southwest, in the city of Washington.

The SPEAKER. The question is on the motion offered by the gentleman from Illinois (Mr. FARY).

The motion was agreed to.

The SPEAKER. The Chair designates the gentleman from Pennsylvania (Mr. FOGLIETTA) as Chairman of the Committee of the Whole and requests the gentleman from Kansas (Mr. GLICKMAN) to assume the chair temporarily.

IN THE COMMITTEE OF THE WHOLE

Accordingly the House resolved itself into the Committee of the Whole House on the State of the Union for the consideration of the bill, H.R. 5659, with Mr. GLICKMAN, Chairman pro tempore, in the chair.

The Clerk read the title of the bill.

The CHAIRMAN pro tempore. Pursuant to the rule, the first reading of the bill is dispensed with.

Under the rule, the gentleman from Illinois (Mr. FARY) will be recognized for 30 minutes, and the gentleman from Minnesota (Mr. STANGELAND) will be recognized for 30 minutes.

The Chair recognizes the gentleman from Illinois (Mr. FARY).

Mr. FARY. Mr. Chairman, I yield myself such time as I may consume.

Mr. Chairman, H.R. 5659, as reported by the committee, is supported by the administration, and further, funds in the amount of \$36,500,000 necessary to carry out the purposes of this legislation, are included in the President's fiscal year 1983 budget.

Mr. Chairman, H.R. 5659, as reported, would provide the Board of Regents of the Smithsonian Institution with authority to construct a building for the National Museum of African Art and a center for Eastern Art together with structures for related educational activities in the area south of the original Smithsonian Institution building adjacent to Independence Avenue at 10th Street SW., in Washington, D.C.

The bill also authorizes the appropriation of \$36,500,000 to carry out its purposes, and provides that any portion of the sums appropriated may be transferred to the General Services Administration which, in consultation with the Smithsonian, is authorized to enter into contracts and take other necessary action to construct the building described.

Mr. Chairman, this project, commonly known as the "quadrangle development," will provide for two small entrance pavilions bordering Independence Avenue which will serve as introductory galleries to the National Museum of African Art, and the center for Eastern Art, as well as provide access to space to be made available for the resident and national associates programs, traveling exhibits, visitor information, and an international center. It should be pointed out that 95 percent of the proposed structure will be underground and that energy conservation will be a primary consideration during design of this project. Further, the Smithsonian proposes to utilize the highest quality of materials during construction of this project since it is a project designed to last for eternity.

Mr. Chairman, the total cost of this complex is estimated to cost \$75 million, and it will be financed equally between the Government and private contributions currently being raised by the Smithsonian, as well as the Smithsonian's own non-Federal resources. In this regard, it should be pointed out that the Smithsonian Institution is committing to the project more than \$11 million from its own non-Federal resources and has been engaged in a major fundraising effort that has produced substantial gifts to date. The total from all sources outside the Federal Government is currently more than \$26 million. This fact alone is significant since it represents approximately two-thirds of the Smithsonian's commitment to contribute \$36.5 million toward completion of this project.

I would also like to point out to the committee that S. Dillon Ripley, the Secretary of the Smithsonian, promised that they would not come back for more money. If costs rise due to

unforeseen causes, the Smithsonian will raise the extra money from private sources.

Passage of H.R. 5659 and full Federal budget authority of \$36.5 million in fiscal year 1983 will enable the Smithsonian to proceed in a timely manner. It is anticipated that a fixed price contract for the construction of the quadrangle can be awarded early in 1983, based on the present design schedule and the usual bid process. The estimated construction period is about 3 years, with project completion in March 1986. It is estimated that Federal outlays of \$5 million in fiscal year 1983, \$15 million in fiscal year 1984, and \$16.5 million in fiscal year 1985 will be required. Thus, construction can be initiated and conducted effectively if the institution is provided contract authority in the amount of \$36.5 million in fiscal year 1983 and sufficient liquidating appropriations in that and the two succeeding fiscal years.

Mr. Chairman, this is not a new proposal. In fact, Public Law 96-36, authorizing planning for development of the Smithsonian's quadrangle project, was signed by the President on July 20, 1979.

Costs of quadrangle planning over the past 4 years have been financed primarily by Smithsonian fund transfers amounting to approximately \$1,500,000. In the current fiscal year, however, \$960,000 in Federal funds also has been made available for the same purpose.

Lastly, Mr. Chairman, the subcommittee believes that the liquidating appropriations should be approved only after the Smithsonian has certified to the Committee on Public Works and Transportation and the Committee on Appropriations that matching amounts of non-Federal funds are available for project purposes.

In conclusion, I would like to commend the chairman of the Committee on Public Works and Transportation, the gentleman from New Jersey, Mr. HOWARD; and the ranking minority member of the full committee, the gentleman from California, Mr. CLAUSER; and the ranking minority member of the Subcommittee on Public Buildings and Grounds, the gentleman from Minnesota, Mr. STANGELAND, for their time and effort spent in bringing this legislation to the floor.

I urge my colleagues to support this legislation.

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

Mr. STANGELAND. Mr. Chairman, I yield myself such time as I may consume.

Mr. Chairman I join with the chairman in supporting H.R. 5659, legislation to authorize funds in the amount of \$36.5 million for fiscal year 1983 for the construction of a Museum of African Art and a Center for Eastern Art.

The total cost of this quadrangle project is estimated to be \$75 million.

Just briefly, I would like to echo what was said earlier and highlight the joint public-private aspect of this project's funding. With approximately \$28 million of its \$37.5 million share already committed, it is my firm belief that the Smithsonian will be able to contribute its share to this project in a timely fashion. In fact, in response to one of my questions during subcommittee deliberations, Smithsonian Secretary Ripley outlined previous fundraising efforts and assured the subcommittee that no additional Federal funding will be sought for the construction of this project, in line with the present policy of the Smithsonian Institution. Furthermore, an amendment will be offered to require the Board of Regents for the Smithsonian to have raised the total \$36.5 million private share prior to entering into an obligation to construct the facility. I support this amendment and feel that this, coupled with the Smithsonian's past record, will insure that we do not need to come back for more funding.

Providing a showplace for both Eastern and African art is long overdue and has wide international repercussions. The administration has recognized the importance of this project and has included funding in the amount of \$36.5 million in its fiscal year 1983 budget. I would respectfully urge my colleagues to favorably consider H.R. 5659 as amended.

Mr. Chairman, I yield such time as he may consume to the gentleman from Illinois (Mr. McCloy).

□ 1100

Mr. McCLOY. I thank the gentleman for yielding.

I am a neighbor of the Museum of African Art here on Capitol Hill. As a matter of fact, my home is right behind the museum. I think that it is very good that the museum is moving to a more suitable location on Independence Avenue because really it is not suitable to have this large an operation in a residential neighborhood.

The questions that I have about this legislation, however, relate more to the language that I find in the committee report, where it is stated that the Smithsonian intends to sell the property where the African Museum is now located, except for the so-called Frederick Douglass House.

Now, the properties that adjoin the museum to the east, in my view, are operated as businesses, as adjuncts to the museum. There is a boutique, there are sales offices and there is a general business operation taking place there.

I would hope and expect that if that property is to be sold that it will revert to its former private residential use and not be sold for the operation of a business in a residential neighborhood.

I am sure that I speak on behalf not only of my own family but of my neighbors, too, who are apprehensive

about any conversion to a business use of property in the area.

Could the gentleman enlighten me on that score?

Mr. STANGELAND. Let me say, first of all, the Frederick Douglass House will be preserved because it is on the historical register and we have just now been assured by the Smithsonian that they will sell the rest of the property and their goal will be to preserve the character of the neighborhood. So I would anticipate we would not expect any business enterprises to take over or raze those buildings but they will be preserved to preserve the character of that neighborhood.

I know that Mr. Ripley is concerned about that. I think he is sensitive to the needs of the people in that immediate neighborhood and we would be most happy to monitor their progress as they move along on this project.

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

Mr. McCLOY. I yield to the gentleman from Georgia (Mr. Levitas.)

Mr. LEVITAS. I thank the gentleman for yielding.

It is our understanding, and we have been so advised by officials of the Smithsonian, that the properties in question will revert to the jurisdiction of D.C. zoning, and, therefore, it is our understanding they will be maintained for residential purpose use.

Mr. McCLOY. That is encouraging. I am glad to have that reassurance.

I am also pleased that the scope of the museum is to be expanded to include Near East and Asian art because I think it can serve a multiple purpose and a much more expanded purpose by having this enlarged function and I am delighted that it will be located in the general museum area where it is more suitably located.

I have one more question, one more inquiry, and that is, I am informed that there are some who question whether the so-called Frederick Douglass House on A Street NE was the residence of Frederick Douglass. The principal residence of Frederick Douglass is located elsewhere, in southeast Washington, I believe. While the Frederick Douglass House on A Street may have been occupied by him at one time, it has now been substantially converted and enlarged. It bears very little resemblance to the so-called Frederick Douglass House as I knew it when I moved into this neighborhood about 18 years ago. It is now in all respects and purposes a museum. It has had large additions built on to it and bears little resemblance to a residence. I am pleased to know that it is on the historic register and I would be interested to have it restored to its former condition, which was a residential structure. But anyway I did want to make that observation.

I am acquainted with some of the longtime neighbors in the Capitol Hill area and my information regarding the history of the so-called Frederick Douglass house comes from my obser-

ventions and my inquiries in the neighborhood, but I merely call that to the attention of the Members and hope that to the extent that it does have a relationship to Frederick Douglass that hopefully it can be restored to the condition it was before it became the African Museum.

I thank the gentleman for yielding and appreciate the opportunity to make these remarks and observations with regard to a very important project in our city and likewise one that is of interest to the neighbors of the Museum of African Art on Capitol Hill.

Mr. STANGELAND. Mr. Chairman, I thank the gentleman for his questions and his input.

Mr. FARY. Mr. Chairman, I yield such time as he may consume to the gentleman from Massachusetts (Mr. Boland).

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

Mr. BOLAND. Mr. Chairman, as my colleagues are aware, the Smithsonian Institution is one of our greatest national treasures. Its museums and galleries have provided millions of people with an opportunity to discover and experience things from which they would otherwise have been precluded because of the constraints of time and money. Learning, which is what the institution is all about, is enjoyable at the Smithsonian. For confirmation of that, one need only walk through the Museum of Natural History, the Air and Space Museum, or the Freer Gallery and observe the look of anticipation and awe on the faces of the visitors.

In view of the pride with which Americans view the Smithsonian it is easy to overlook the fact that the institution's purpose is to increase and diffuse knowledge among all mankind. Its scope and its reach must therefore be international. Over the years because of the careful planning which has characterized its development the Smithsonian has been able to effectively pursue that mandate. It has been difficult however, because of space limitations to develop as thorough an exposition as has been desired of the cultures of the Near East, Africa, and the Pacific Basin. As the focus of our national attention is increasingly turned toward the countries in this part of the world a better understanding of their civilizations and history is imperative. H.R. 5659 will be of enormous assistance in encouraging that understanding.

H.R. 5659 will authorize both the construction of a Center for Non-Western Cultures and the appropriation of \$36.5 million to assist in that construction. The center, to be known as the Quadrangle, will contain a Museum of African Art and a Museum for Near Eastern and Asian Art, and will be constructed on the mall behind the Smithsonian "Castle." In

June 3, 1982

CONGRESSIONAL RECORD — HOUSE

H 3179

In addition to providing gallery space for the display of collections of art from those areas of the world, the Quadrangle will sponsor cultural exchanges, international symposia, and educational programs all designed to stimulate an appreciation of the diversity and vitality of the cultures of the non-Western world.

The authorization level contained in H.R. 5659 will permit an appropriation to provide 50 percent of the funds necessary to complete the Quadrangle project. The other half of the funds will come from contributions from individuals, foundations, corporations, and governments throughout the world. The Smithsonian is already hard at work at this fundraising effort and has experienced considerable success, particularly from private and public sources within the geographic areas on which the Quadrangle is focused. The combination of U.S. Government support, and the support of sources not connected with our Government, is in keeping with the financial history of the Smithsonian, and is particularly appropriate at a time when constraints on the Federal budget clearly exist.

Mr. Chairman, as a Regent of the Smithsonian Institution, and a sponsor of H.R. 5659, I want to indicate my strong support of the Quadrangle project. Secretary Dillon Ripley and his staff at the Smithsonian are to be commended for the work they have done in planning the project. The Quadrangle will make an important contribution to the work of the Smithsonian and hopefully facilitate a greater understanding of the world in which we all live. I urge my colleagues to support H.R. 5659.

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

Mr. BOLAND. I yield to the gentleman from Illinois.

Mr. McCLODY. I thank the gentleman for yielding and commend the gentleman for his service to the Smithsonian but also I would like to pay tribute to my distinguished colleague from Illinois (Mr. FARY) who together with this Member is retiring at the end of this term. I wish to compliment the gentleman from Illinois (Mr. FARY), on his distinguished service, particularly on the Public Works Committee on which he has served so ably, having in mind the special interests of the Midwest and our Capital City and to applaud him for his very capable service on behalf of our State and of our Nation.

Mr. BOLAND. I thank the distinguished Member from Illinois.

Mr. FARY. I, too, Mr. Chairman, wish to thank the gentleman from Illinois (Mr. McCLODY) for his very kind remarks.

• Mr. HOWARD. Mr. Chairman, I want to commend the gentleman from Illinois (Mr. FARY), chairman of the Subcommittee on Public Building and Grounds, for his leadership in presenting this legislation to the House today.

I also want to commend the gentleman from California (Mr. CLAUSEN), the ranking minority member of the full committee, and the gentleman from Minnesota (Mr. STANGELAND), the ranking minority member of the Subcommittee on Public Buildings and Grounds, for their support and hard work on this legislation.

Mr. Chairman, for the past several years the Smithsonian Institution has been developing a plan for the improvement of the 4.2-acre quadrangle located between its original building and Independence Avenue. Major components of the Quadrangle proposal are two pavilions to display the history and culture of that vast arc of the world—Asia and Africa—that contains more than two-thirds of its population. These pavilions will enhance the historic character of their surroundings and combine with the landscaping to create within the Quadrangle a quiet garden enclave for the public. Located below grade will be approximately 95 percent of the overall structure, housing major exhibit galleries, an International Gallery and Conference Center, and badly needed space for the Smithsonian's public service and educational outreach activities.

Mr. Chairman, the project represents the single most significant effort to educate Americans about the cultural history of the non-Western world. It will provide a window on the mall for those nations with whom we have diplomatic relations, but whose opportunities for dialog with us are severely limited and whose historical background is largely unknown to us. Exhibits based on existing collections and on invaluable donations of African and Eastern art that can be anticipated will be created for display here as well as in other parts of the country.

Mr. Chairman, from the outset the financing of the quadrangle has been viewed as a joint enterprise involving both appropriated and nonappropriated funds. H.R. 5659 continues to envision the commingling of Federal and non-Federal funding for this complex. Briefly, this complex, estimated to cost approximately \$75 million, is planned to be financed equally between Government and private non-Federal funds. At this time, the Smithsonian has already raised over \$26 million in private resources toward the non-Federal funding of this project.

Specifically, this legislation will authorize the Smithsonian Institution to construct a building for the National Museum of African Art and a center for Eastern art together with structures for related educational activities.

The bill also authorizes the appropriation of \$36.5 million to carry out its purposes, and authorizes the Smithsonian to transfer any portion of the funds to the General Services Administration which, in consultation with the Smithsonian, is authorized to enter into contracts necessary to pro-

vide for the construction of such buildings.

To conclude, I would like to point out that upon completion of this complex full justice will have been afforded not only to the National Museum of African Art, but recognition, long overdue, will be afforded to the vast and rich array of civilizations stretching from Japan and Korea through Southeast Asia, and the Middle East.

Mr. Chairman, I urge enactment of H.R. 5659. •

• Mr. CONTE. Mr. Chairman, I am pleased to rise in support of this bill, H.R. 5659, to authorize the construction of a Museum of African Art and a Center for Eastern Art by the Smithsonian Institution to be known as the Quadrangle.

As one of the three Members of the House serving on the Smithsonian Board of Regents I have had the opportunity to work closely with the Board and with Smithsonian officials in the development of this project.

The Quadrangle project involves the construction of two pavilions, mostly below grade on the 4.2-acre south garden area between Independence Avenue and the Castle and Arts and Industries buildings, to house exhibit space for African and Asian art as well as space for the Smithsonian's public service and educational outreach activities.

This project represents a major effort to help educate Americans about the cultural history of the so-called non-Western world. More than two-thirds of the world's population lives in this "vast arc of nations" stretching from the eastern Atlantic shores of Africa across the eastern Mediterranean and on to the western shores of the Pacific. Yet few Americans know much about the cultural history and traditions of these nations.

The Smithsonian has been developing the plans for the Quadrangle project for more than 3 years now. Last year the Congress appropriated \$960,000 for planning and design work. This supplemented nearly \$2 million which the Board of Regents had provided from the Smithsonian's nonappropriated trust funds.

Recognizing the austerity of the times, the Smithsonian proposed and the administration has agreed to a plan which calls for financing the \$75 million cost of this project equally between Federal and non-Federal funds. To raise \$37.5 million in private donations is an ambitious undertaking even for the Smithsonian but I am pleased to say that a great deal of progress has already been made toward achieving that goal. Furthermore, I understand an amendment will be offered to the bill as reported, which I am told is agreeable to the committee, to stipulate that no Federal funds appropriated for this project may be obligated or expended until the Smithsonian has successfully raised the private

matching funds. This amendment is appropriate and I support it. I might also add that construction of this project is proposed to be phased in over a 3-year period to reduce its outlay impact on the budget. First year outlays are estimated at \$5 million.

This bill has the support of the administration which included the request for Federal appropriations in its fiscal year 1983 budget presented to the Congress earlier this year. I urge my colleagues to vote for this authorization.

• Mr. MINETA. Mr. Chairman, I rise in support of H.R. 5659. The Quadrangle project has a great deal to recommend it.

First of all, this project would be funded on a 50-50 match basis: half tax dollars and half private funds. For every dollar the Federal Government would put up, it would get two dollars worth of construction, a ratio much more favorable to the taxpayer than is the case with many of our construction projects. The Smithsonian already has over \$22 million in commitments toward the non-Federal funding of this project. So it is more than halfway through its fund raising before we have started.

Second, this project would enable Americans and visitors to this country greater access to major new collections. Secretary Ripley testified to the subcommittee that already a major American collector has expressed willingness to contribute private collections worth \$50 million to this project, and others are expected to follow. The prominence of the mall location is vital to attracting those collections. And collections attracted to this project, unlike those in the more restricted Freer Gallery, would be free to travel to other cities and to receive exhibits from other cities. So this project is going to improve the accessibility of Smithsonian collections to many Americans.

And third, this project will be accomplished with the same Smithsonian-General Services Administration relationship that produced the Air and Space Building on time and within budget, and that project has also held up very well given the fact that, since the day it opened in 1976, it has been the most visited museum in the world.

So I commend the committee for its favorable action on this bill and I urge my colleagues to support this legislation.

Mr. FARY. Mr. Chairman, I yield back the balance of my time.

The CHAIRMAN. Pursuant to the rule, the Clerk will now read the committee amendment in the nature of a substitute recommended by the Committee on Public Works and Transportation now printed in the reported bill as an original bill for the purpose of amendment.

The Clerk read as follows:

H.R. 5659

Be it enacted by the Senate and House of Representatives of the United States of

America in Congress assembled, That the Board of Regents of the Smithsonian Institution is authorized to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington.

Sec. 2. Effective October 1, 1982, there is authorized to be appropriated to the Board of Regents of the Smithsonian Institution \$36,500,000 to carry out the purposes of this Act.

Sec. 3. Any portion of the sums appropriated to carry out the purposes of this Act may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sum so transferred to it, as may be necessary to carry out such purposes.

Mr. FARY (during the reading). Mr. Chairman, I ask unanimous consent that the committee amendment in the nature of a substitute be considered as read, printed in the Record, and open to amendment at any point.

The CHAIRMAN. Is there objection to the request of the gentleman from Illinois?

There was no objection.

AMENDMENTS OFFERED BY MR. FARY

Mr. FARY. Mr. Chairman, I offer two amendments, and I ask unanimous consent that they be considered en bloc.

The CHAIRMAN. Is there objection to the request of the gentleman from Illinois?

There was no objection.

The CHAIRMAN. The Clerk will report the amendments.

The Clerk read as follows:

Amendments offered by Mr. FARY: Page 2, line 20, before "Museum" insert "National".

Page 3, line 6, after the period insert the following:

Except for funds obligated or expended for planning, administration and management expenses, and architectural or other consulting services, no funds appropriated pursuant to this section shall be obligated or expended until such time as there is available to such Board, from private donations or from other non-Federal sources, a sum which, when combined with the funds so appropriated, is sufficient to carry out the purposes of this Act.

Mr. FARY. Mr. Chairman, the first part of the amendment is simply technical in nature. It merely inserts the word "national" prior to reference to the Museum of African Art. Thus, the bill will read "National Museum of African Art" which is its proper name. The second part of the amendment is a restriction on the obligation or expenditure of Federal funds, namely the \$36.5 million authorized to be appropriated by this legislation, except for planning, administration, and management expenses, and architectural and other consulting services, until such time as the Smithsonian Institution has available from non-Federal sources, a sum sufficient, when combined with the Federal funds to complete the construction project. It is the

House Committee's on Public Works and Transportation's intention through this amendment to avoid a situation where construction is begun but cannot be completed without additional Federal appropriations because the nonpublic funds now expected are not forthcoming. It is the committee's intention that pledges for the project can be counted if they are legally enforceable obligations. To conclude, I do want to point out that the Smithsonian already has raised \$26 million in non-Federal resources for this construction project, thus, I suspect to comply with the purposes of this amendment will be easily achievable for the Smithsonian.

Mr. STANGELAND. Mr. Chairman, I move to strike the requisite number of words.

Mr. Chairman, I thank the gentleman for his explanation of the amendment. I support the amendment, but do so reluctantly. It is my contention and my belief and feeling that we are not helping in the furtherance of this project by holding the Smithsonian up when they have already raised \$26 million of the \$37½ million when they assured us in no uncertain terms that they will raise their share of the money and assured us in no uncertain terms they will not be back asking for more Federal funds for the project. The chairman, and I commend him for offering the amendment, is attempting to conform this legislation to legislation as reported by a committee in the other body, and since we want to expedite the movement of this legislation I reluctantly will support the amendment.

Mr. FARY. Mr. Chairman, I yield back the balance of my time.

The CHAIRMAN. The question is on the amendments offered by the gentleman from Illinois (Mr. FARY).

The amendments were agreed to.

The CHAIRMAN. Are there any other amendments? If not, the question is on the committee amendment in the nature of a substitute, as amended.

The committee amendment in the nature of a substitute, as amended, was agreed to.

The CHAIRMAN. Under the rule, the Committee rises.

Accordingly the Committee rose, and the Speaker having resumed the chair, Mr. FOGLETTA, Chairman of the Committee of the Whole House on the State of the Union, reported that that committee, having had under consideration the bill (H.R. 5659) to authorize the Smithsonian Institution to construct a building for the Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington, pursuant to House Resolution 488, he reported the bill back to the House

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The House Adjourned December 21, 1982
and the Senate Adjourned
December 23, 1982

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[96 Stat. pages 1 to 1924]

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PUBLIC LAW 97-203 [H.R. 5659]; June 24, 1982

SMITHSONIAN INSTITUTION—NATIONAL MUSEUM
OF AFRICAN ART; CENTER
FOR EASTERN ART

An Act to authorize the Smithsonian Institution to construct a building for the National Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Board of Regents of the Smithsonian Institution is authorized to construct a building for the National Museum of African Art and a center for Eastern art together with structures for related educational activities in the area south of the original Smithsonian Institution Building adjacent to Independence Avenue at Tenth Street Southwest, in the city of Washington.

SEC. 2. Effective October 1, 1982, there is authorized to be appropriated to the Board of Regents of the Smithsonian Institution \$36,500,000 to carry out the purposes of this Act. Except for funds obligated or expended for planning, administration, and management expenses, and architectural or other consulting services, no funds appropriated pursuant to this section shall be obligated or expended until such time as there is available to such Board, from private donations or from other non-Federal sources, a sum which, when combined with the funds so appropriated, is sufficient to carry out the purposes of this Act.

SEC. 3. Any portion of the sums appropriated to carry out the purposes of this Act may be transferred to the General Services Administration which, in consultation with the Smithsonian Institution, is authorized to enter into contracts and take such other action, to the extent of the sums so transferred to it, as may be necessary to carry out such purposes.

Approved June 24, 1982.

National
Museum of
African Art and
Eastern art
center,
authorization.

20 USC 50 note.
Appropriation
authorization.
20 USC 50 note.

Transfer of
funds.
20 USC 50 note.

LEGISLATIVE HISTORY—H.R. 5659 (S. 2102):

HOUSE REPORT No. 97-534 (Comm. on Public Works and Transportation).

SENATE REPORT No. 97-433 accompanying S. 2102 (Comm. on Rules and Administration).

CONGRESSIONAL RECORD, Vol. 128 (1982):

June 3, considered and passed House.

June 9, considered and passed Senate.

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