

HR 324

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STATEMENT OF THE HONORABLE JOHN E. FOGARTY, U.S. HOUSE OF REPRESENTATIVES, SECOND CONGRESSIONAL DISTRICT OF RHODE ISLAND, BEFORE THE SENATE SPECIAL SUBCOMMITTEE ON THE ARTS

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Mr. Chairman and members of the Committee. I wish to take this opportunity to congratulate your Committee on its efforts to strengthen the role of the arts in our national life.

I am particularly pleased to pay tribute to the Chairman of this Special Subcommittee on the Arts, the distinguished Senator from my own State of Rhode Island. Not only is he a member of an illustrious family which has served his State and the Congress with distinction in the past, but he has established a deserved reputation as being one of the leading connoisseurs, collectors and supporters of art among our legislators. I wish also to pay tribute to the distinguished Senator from New York who introduced the first legislation proposing Federal assistance for the arts while serving in the House of Representatives during the 80th Congress, and to all the other members of both Houses of the Congress who have introduced or supported legislation on behalf of the arts.

As you know, I have long felt that legislation to strengthen the arts is one of the most pressing of our national needs and one to which the Congress should devote major attention. S.165 and S.1316 suggest the means for focusing attention and constructive planning on the plight of artists and the institutions of the arts. Recognition of the value of

the arts and the solution of urgent problems is essential to the provision of services and assurance of quality which are expected by the audiences for the arts.

My concern for the need for education in the arts, as well as for the arts in public life, lead me to introduce into the present Congress H.R. 324, the Cultural Development Act of 1963. This bill would establish a National Institute of the Arts and Humanities within the U.S. Office of Education as well as a Federal Advisory Council on Arts and Humanities. The bill would authorize the Institute to conduct studies and make recommendations for national policy in the arts; to provide graduate fellowships or traineeships to individuals (within the limits of such funds as the Congress may specifically appropriate for this purpose), and, by contract or grant with States and other public agencies, institutions of higher education, organizations and associations, provide for the training of teachers, technicians, and others who are most needed by educational and cultural institutions to promote the advancement of the arts.

I believe the approach suggested by H.R. 324 has two distinct advantages. First, it would operate within the framework of an established Federal agency, namely the Office of Education of the Department of Health, Education, and Welfare. This would give priority to the educational aspects of the arts and humanities which in my judgment is the proper setting for Federal support of this important area. Secondly, it would

provide encouragement and assistance in the arts to the several States, working primarily through existing State agencies such as State departments of education as well as the colleges and universities. The bill would also permit arrangements through other existing institutions and organizations. No new organizations would have to be created to administer programs within the States.

With regard to the Federal role in the many phases of education, the Chairman of the Special Subcommittee on Education, the Honorable Edith Green, has pointed out in the Committee print entitled, "The Federal Government and Education," that while the Federal Government is involved in many parts of our educational system, there is little evidence of a well-coordinated program. The multiagency approach can create overlappings, inconsistencies, and contradictions.

In addition to the stimulation of the visual and performing arts which the bills before you are designed to accomplish, I believe it is of equal importance to extend and improve our education in the arts at all levels. Only through such a program can we expect to train the artists and to develop the perceptive audiences without which the arts cannot flourish in our society. As enlarged audiences for the arts are developed through broad programs of education, our local museums, community arts centers and councils, symphony, opera, theatre, choral and dance groups can expect increased local and State support for their activities to match Federal assistance for the arts.

Testimony during these current Hearings before this Committee has underscored the importance of the role of education in raising the artistic level of our national accomplishment. Mr. John MacFadyen, Executive Director of the New York State Council on the Arts, has stated his belief that the increase in interest in the arts which is felt everywhere is not due to a so-called "cultural explosion" or "cultural renaissance" as is popularly assumed, but is due rather to the improvement of programs of education in the arts at all levels--secondary, higher, and adult. He has pointed to the tendency of many of our leading universities to bring top research scientists to their faculties so as to attract Federal research grants and contracts. We need to enable our colleges, universities, and professional schools in the arts to attract top art teachers to their faculties so they, in turn, may attract our outstanding potential artists of tomorrow.

Mr. Albert Bush-Brown of the Rhode Island School of Design, who has appeared before your Committee at these Hearings, has also underscored the need to support educational programs in the arts as well as the institutions of the performing arts, the visual arts, and arts relating to urban and industrial design. Mr. J. Roy Carroll, Jr., President of the American Institute of Architects, has told you of his belief in the key role of educators in training our artists and our audiences, and has urged their representation on the proposed Advisory Council.

The responsibility of education for the long-range development of the arts in our country was emphasized by U.S. Commissioner of Education,

Mr. Francis Keppel, during his testimony before this Committee when he said: "Education, after all, is nothing if it is not a means of preserving mankind's heritage, a vehicle for bringing the great accomplishments of the past forward into the present and into preparation for the future. This responsibility involves the discovery and encouragement of talent throughout the school system which is a vital factor in the development of creative artists. Further, it implies sound education for the vast majority of persons who will never become artists but who will find the arts a meaningful part of their lives, and who in the last analysis will form the audiences of the future." However, it is unfortunate in my judgment that the Administration could not give unqualified support to the concept of a funding program in the arts. I do not believe that the Congress should be deterred in its responsibility for enacting needed legislation because of fiscal restrictions that may be imposed by the Bureau of the Budget without adequate consideration to urgent national needs. When we consider the massive Federal funds that are being spent for scientific research and development I think it is extremely unwise to deny modest expenditures for the development of the arts and humanities in our culture.

I have presented to this Committee what appear to me to be salient arguments in favor of the major provisions of the legislation I have sponsored. However, I wish to reiterate my heartiest support of our common efforts to raise the standards of our national artistic environment and I hope that we may, together, enlist the support of a sufficient number of our fellow legislators in both Houses to make these efforts a reality soon. Thank you very much.