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Progress in the Arts and Humanities Is Essential to True National Strength

SPEECH

OF

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Mr. FOGARTY. Mr. Speaker, there is a pressing need today for Federal legislation that will build up nationwide support for the arts and humanities, on a basis comparable to the support that is provided in other areas, such as science and technology. Progress in the arts and humanities is essential to true national strength. As Barnaby C. Keeney, president of Brown University recently commented:

The whole shape of our lives in the future, and our whole attitude toward life, will be strongly formed by our achievements, or, worse still, by the lack of them, in the arts and humanities.

Moreover, our leading scientists are among the first to agree that our society faces great dangers by neglecting its cultural resources in our total educational effort.

Evidence is accumulating that interest in the arts is rapidly increasing and is becoming more widespread among all our people at all ages. However, our capacity to satisfy public demands is not keeping pace with this development. The arts need basis support that is simply not provided by ticket sales and other forms of income. We are dealing here

with something that is vital to society which cannot sustain itself without help.

Today we are confronted with some strange paradoxes. On the one hand culture is flourishing, and on the other it is declining. Original paintings are now found in more American homes than ever before, and some paintings are bringing the highest prices in history; yet an artist can hardly make a living and the enrollment in art schools is steadily falling off. Museum attendance is breaking all records everywhere; yet every year museums are having more trouble finding the funds to cover operating expenses.

The field covered by the term "the arts and humanities," is large but clearly definable. Broadly speaking, it is culture. The arts can quickly be broken down into the performing and nonperforming arts, and include such areas as architecture, ballet, opera, the theater, drawing, painting, poetry, music, and sculpture. The humanities consist of the languages, creative writing philosophy and history. In my discussion, however, I am including libraries, universities, museums and all such centers that traditionally have been the homes for the arts and the humanities.

Among the performing arts, whether it be a symphony orchestra, chorus, quartet, ballet, opera, or drama, attendance has almost tripled in the past 10 years. Last year alone, there were more paid admissions to these cultural per-

formances than to baseball and basketball games. Yet the increase in ticket sales did not produce enough income to cover production costs.

Quite obviously, if we are to bring about progress on a national scale, among all public and private agencies alike, we must call upon our Federal Government to pave the way with leadership and support.

Indeed we are witnessing a renaissance in culture today. The arts are no longer viewed by the majority as frivolous and meant only for the aristocracy. Music and painting, even ballet, are now among the normal interests of our people. The arts are claimed by everybody today, whether it be a prizefighter, a taxi driver, a movie star, a college professor, or a wealthy patron. As many of us know, the presence or absence of cultural opportunities is often crucial in the corporation's decision as to where it will locate its new plant.

Universities are increasing their attention to the arts and giving them a more prominent place. Also, they are actively encouraging their communities to join with them in learning more about art and the appreciation of it. Even the universities which were slowest to recognize the place of the arts, now have artists in residence on the sound theory that the professional can best convey reality through his art and at the same time inspire the student. Such institutions as the Universities of Wisconsin, Minnesota, and California, as well as Yale and Princeton, have liberalized their curriculum by giving the arts a more prominent place; but it is important to note that even so specialized a school as the Massachusetts Institute of Technology has done likewise, in order to produce a well-rounded person. Some institutions literally brought the local community into the cultural life of the campus. An example of this develop-

ment is Wayne State University with its famous "Detroit Adventure."

Another new development is the arts center, or arts council, as it is called. While the two are not exactly synonymous, they both represent the systematic organizing of the arts into one broad program, whether on the level of a community, a region, or a State. The first and only State to have an advisory council on the arts is New York State. New York is leading the way with a tremendous success, and other States are getting ready to follow.

It is sad to say that our schools do not, in enough instances, keep up with this interest in the arts. In the first place, teachers are not sufficiently trained, and many of them are attempting to teach the arts without having the broad cultural background and creative imagination which this field demands. It is important that our children have developed within them standards of value so that they can discriminate between the mediocre and the excellent.

The secondary school years are perhaps the only time in their lives that they can acquire this judgment, this experience that comes from discipline. There are many problems, such as a uniform provision in our schools throughout the country for identifying and encouraging talent. A greater realization must be fostered that the potential school dropout can have his entire future changed for the better by just the right kind of introduction to the world of the arts.

We talk a great deal about physical fitness programs; we should also set up cultural fitness programs. Our schools need to recognize uniformly that music and art are both significant in the education of every student. All these needs, and many more, impinge upon the adequacy of teacher training. We need to improve this training for greater excel-

lence and professional competence in the arts and humanities. Also, we need to create in the teaching profession the incentive of a good salary and thus attract young people of superior ability to the profession.

Progress in this direction has been too slow and not in keeping with the conditions of the times.

Likewise in the field of education, we need to find the ways of producing the best trained artist possible and not only to encourage him in such a career but actually help him to achieve an artistic career that will also provide a good living. We need to attract more talented students to this field by setting up special programs of financial aid. The number of graduate students in the arts and humanities areas has declined to a dangerously low level.

Enrollment in art schools and music schools has steadily declined; and it was recently announced by the American Historical Association that there will not be enough Ph. D.'s in history alone to meet the needs of higher education in 1964. Education is becoming more costly, and in too many cases parents have exhausted their personal resources in supporting their children during the years of their undergraduate education.

Rising costs have pushed the student who has humanistic talents into the place where he must chose a field that costs less to master and which in the end offers a better living wage. In fact, our potential artists are told not to be artists. This is the reason that good violinists, able composers, great artists and outstanding scholars in the humanities are scarce in the United States today. This is a crucial and pressing problem. We have permitted these people to be priced out of the picture. Unless we act fast, our great American tradition of originality and creativity in these areas will be gone.

The way to attack this problem is to undergird the development, the preservation and extension of our cultural resources through our educational systems and institutions. The Office of Education already has several programs aimed at the support of the arts and humanities. But these programs need to be strengthened and expanded. Its program of library services represents a tremendous breakthrough in the field of culture broadly; but we have only scratched the surface of meeting the expanding needs of our society for modern library services and materials.

However, the problems I have alluded to, and which I will explain and describe more fully, which are threats to the very existence of a healthy cultural life in the United States today, cannot be solved only through strengthened and expanded programs in the traditional areas of education. The support provided now for the student and teacher will not materialize at once into solutions for many of our cultural problems, because these problems demand immediate attention also.

The Office of Education has revamped its organization, under the leadership of Commissioner Sterling McMurrin, and is in a strategic position to discharge what is really the Federal Government's duty, at long last, in recognizing and encouraging, with the help of State and local organizations, the demonstrated fact that our people all across this country have a genuine thirst for a richer cultural life. And what could be more natural? This country has now come of age; it has reached a maturity where the arts and the humanities must be developed as spiritual resources and can be given their proper place along with the material advantages we have been at great pains to promote and perfect for the past several generations.

John Adams described this maturing process, in fact predicted it, when he wrote:

The useful, the mechanic arts are those which we have an occasion for in a young country. * * * I must study politics and war that my sons may have liberty to study mathematics and philosophy * * * in order to give their children the right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.

In other words, the arts.

The success of any college or university program in the arts and humanities is dependent on its library, because the library is a vital part of higher education. Libraries are in trouble these days. In most cases they have not grown as the universities have grown. Libraries need funds to expand their facilities just to keep up with ever-expanding college enrollments. The sheer increase in the size of bodies and faculties places a growing burden on the library. At the present time we have over 2,000 institutions of higher learning, yet it is reliably estimated that no more than 100 of these have adequate library facilities. Most libraries are so inadequate, even so unsuitable in their present condition, that they actually hamper efforts to furnish the books, periodicals and the various staff services; they simply cannot make the proper contribution to the instructional and research programs of the institutions they are meant to serve. Certainly the need for improvement in the library situation is urgent in every part of our land.

We are now witnessing the emergence of arts centers and arts councils that are springing up everywhere on the community, regional, and State level. These new organizations are performing functions that are actually supplemental, and closely related to, the work done by the schools. Universities are looking for ways to finance special honors centers for the training of talented undergrad-

uates and scholars seeking opportunities for independent study and research in the arts and humanities.

Related to the arts councils and the arts centers is a much older institution that is performing valued service to our schools and colleges.

I refer to the museum. Today there are many types of museums. There are art museums, history museums, science museums, aquariums, arboretums, planetariums, zoos, archives, historical societies, historic houses and many other types. One thing they all have in common is the fact that they serve a most important public purpose. Some of them are primarily centers for research, but all of them are educational institutions.

In 1910, a new museum was being formed at an average rate of one every 2 weeks. By 1961, the rate had increased to one every 4 days. The reason for this increase was the growing desire on the part of our people to preserve objects and aspects of their disappearing past. Also, people began to discover a new pleasure in studying displays of these items. In response to this public interest, museums began to offer educational services never before included in their work. They developed new techniques of display that often rivaled the eye-catching character of those found in our best department stores.

Instead of showing individual objects in glass show cases, with labels that were usually difficult to read, or even without any labels whatever, objects were now related to one another, as for example in a simulated room interior; atmospheric illusion was created, as in a habitat grouping of animals against their native settings. New materials, clever lighting effects and carefully studied labels were among the new concerns that took the emphasis off the mere collecting and preserving and put it on education. All

this, when well done, attracted growing numbers of appreciative people.

It soon became clear that the museum and the textbook went hand in hand because the display was an absorbing, even at times an exciting, illustration for the school textbook. The next natural step was taken when the museum curator collaborated with the school-teacher in guided tours and scheduled lectures which made his specialized knowledge available for sharper focus and deeper meaning to the day's lesson. The trip to the museum now had a serious purpose and it has become standard practice in most of our city schools as part of the new method of teaching.

Public schools and colleges are offering credit for the specialized knowledge and demonstrations which can be found only in our better museums. It has become common practice for our traditional educational institutions to arrange with some of our various museums in a kind of hands-across-the-border relationship, a precise program for the best pooling of their resources. By 1960, 79 percent of our museums were offering formal education programs. In this respect, historical societies and historic houses led all other types of museums; but museums of all types in our larger cities are now operating as supplemental and closely allied units of the local schools and colleges.

One of the best known examples of this kind of partnership in teaching and learning is the higher horizons program of the New York City Board of Education. In addition to whatever educational work museums are doing, we need to recognize that many of them, such as archives and museums of science and art, and those that are highly specialized, in various other fields are repositories of some of the most important knowledge we possess.

We should formally recognize museums as the educational institutions which, in fact, they are.

Since the majority of our people, all across this great Nation, feel that the cultural arts are necessary to the kind of living they want, then the arts and humanities should be in a very healthy condition. The fact is they are not. Their condition would be healthy if some factors were in better adjustment. For example, salaries are much too low and income is too precarious to attract the able people this field must have. The latest figures issued by the American Federation of Musicians show that in 1960 the average player in one of our 26 major symphonies was employed only 27 weeks that year and he earned a mere \$3,900 before taxes.

Nobody can live decently on that income. These musicians therefore had to play their instruments elsewhere to earn extra income which, in a sense, is perhaps reasonable enough; but when we read that 30 percent of these people could not find other employment as musicians and had to work at whatever part-time jobs they could find, with some of them filling in as night clerks in hotels, lifeguards, postal clerks, watchmen, and janitors, we can only conclude that the condition of the arts is not as healthy and responsive to public demand as it should be.

We all know that teachers' salaries are much too low to provide in this field the kind of incentive it must have to assure a good education for our young people. We have just seen how our schools are turning to museums for supplementary help in educating both our youth and our adults, yet when we look at the salary range of \$4,000 to \$6,000 paid to a museum curator, we cannot in all reason expect this kind of educational collaboration to continue.

Either we recognize that the Federal Government join with State and local governments, as well as with private organizations, to provide substantial assistance, or we can expect nothing short of crisis ahead of us. The arts and humanities have always had an important place in our liberal arts area of education. I submit that the evidence I have given shows clearly that this area is not merely threatened, it has already deteriorated. It is time we recognized this fact.

To make the ferment that is now going on in the arts and humanities an effective expression of national culture, nationwide surveys are required to establish facts and determine patterns and trends. Arrangements would have to be made, through clearinghouse processes and group discussions. Also, we need a continuous cross-fertilization of ideas and knowledge, an exchange of both experience and experiment on a regional basis, as well as on national and international levels. I am predicting that if these things could be done, the way would be opened up to bring a wider and deeper richness of life almost literally to every home in this great country. Forces of creativity, imagination, and enlightenment would be unleashed as never before. As we contemplate the very prospect of it, there lies before us an opportunity to make this nothing less than a national goal.

Once, in the age of kings, painting, music, drama, and literature were all considered the very essentials that made up a successful nation, and heads of state vied for the honor of endowing them. By some strange reasoning I do not understand, these noble realms of human expression, these treasures that identified the abode of the Greek muses, and which have throughout history been given the special favor of kings, in this country have been left to fend for them-

selves. Now, today, this Nation needs them as never before. We have reached the point in our development where we must add to the laurels we have won as a nation of wealth and power these attributes of the spirit which are expressed in the arts and humanities.

Therefore, I am today introducing a bill which provides for the creation of a new National Institute for the Arts and Humanities within the Office of Education which would have as its function the stimulation and support of educational and cultural activities on a broad scale. Obviously, the programs of the Federal Government in this area must be approached with a sensitivity to national exigencies, on the one hand, and with the responsibilities of local and private agencies, on the other. My bill calls for a Federal Advisory Council on the Arts and Humanities which will provide advice on areas of Federal support and will identify critical needs to the Commissioner of Education and to the Secretary of Health, Education, and Welfare.

To summarize the principal ways in which the arts and humanities will be advanced, the legislation provides for the following:

First. Authority to conduct broad investigations of studies of national needs in the arts and humanities in order to clearly establish areas for Federal stimulation and support.

Second. The creation of a Cultural Service Center to perform functions analogous to a national clearinghouse of information on all aspects of culture, with responsibility to disseminate this information and provide leadership and assistance.

Third. Creation of a major research and demonstration program within the Federal Government to stimulate new approaches and new techniques for the creative application of the arts and humanities throughout our society.

Fourth. Establish a fellowship and training program for teachers and talented students in the arts and humanities.

Fifth. Provide matching grants for the expansion and improvement of arts and

humanities projects conducted by public and nonprofit agencies.

Sixth. Cooperation with State and local agencies in the development of leadership programs for the schools, colleges, and cultural institutions.

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