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## Arts in the Small Community: Essays and Supplements Celebrating the 50th Anniversary of Arts in the Small Community: A National Plan

Robert E. Gard Foundation

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# *Arts in the Small Community*

Essays and Supplements



Celebrating the 50th Anniversary of  
*Arts in the Small Community: A National Plan*

Robert E. Gard Foundation

2016

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Arts in the Small Community  
Essays and Supplements

Celebrating the 50<sup>th</sup> Anniversary of  
*Arts in the Small Community:*  
*A National Plan*

Robert E. Gard Foundation

Barbara J. Strauss, Editor



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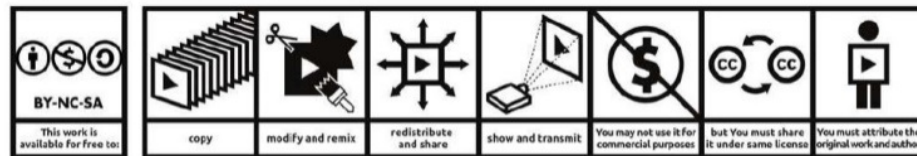
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Supplements are working papers for *The Arts and the Small Community: A National Plan*, first published by the Office of Community Arts Development, University Extension, the UW-Madison in association with the National Endowment for the Arts, 1969.



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## Table of Contents

Poem and Invitation .....	1
Foreword.....	2
Part I: Essays on Community Development and the Arts.....	3
What Can We Learn From the Past to Help Inform the Future? Best Practices in Arts Development.....	6
The Needs of the Arts.....	11
The Arts Council as a Planning Agency .....	15
The Aesthetic Society.....	19
The Roles of Women in the Arts.....	24
Personal Involvement in the Arts.....	30
The Small Community—New Hope for the Arts .....	34
The Small Community Arts Council.....	38
The Arts—Process and Product, an Address .....	42
The Arts in a Democratic Framework.....	46
Part II .....	56
Supplements to <i>The Arts and the Small Community: A National Plan</i> .....	56
Art and Business In Old Town and New .....	57
To Dance = To Live: Dance in the Small Community: A Study in Art and Health.....	60
Extension and the Arts .....	65
Art, Facilities and the Environment.....	69
Community Arts and Health.....	75
Local History and the Small Community .....	79
Art in the Hospital.....	84
The Concept of the Human Relations Area in Arts Development .....	90

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<b>In But Not Of: Art Activity in the Out Groups of the Community.....</b>	<b>95</b>
<b>Arts Councils and Libraries.....</b>	<b>100</b>
<b>The Over-all Principles of Operation of the Arts Council in a Small Community .....</b>	<b>104</b>
<b>Publicity Art For Art's Sake.....</b>	<b>108</b>
<b>Art and Religion in the Small Community.....</b>	<b>117</b>
<b>The Arts In Small Community OR Why They Are So Friendly.....</b>	<b>125</b>
<b>Part III .....</b>	<b>129</b>
<b><i>The Arts and the Small Community .....</i></b>	<b>129</b>
<b>Index.....</b>	<b>130</b>
<b>Endnotes.....</b>	<b>131</b>

If you try, what may you expect?  
 First a community  
 Welded through art to a new consciousness of self:  
 A new being, perhaps a new appearance ....  
 A people proud  
 Of achievements which lift them through the creative  
 Above the ordinary ....  
 A new opportunity for children  
 To find exciting experiences in art  
 And to carry this excitement on  
 Throughout their lives ....  
 A mixing of peoples and backgrounds  
 Through art; a new view  
 Of hope for mankind and an elevation  
 Of man .... not degradation.  
 New values for individual and community  
 Life, and a sense  
 That here, in our place,  
 We are contributing to the maturity  
 Of a great nation.  
 If you try, you can indeed  
 Alter the face and the heart  
 Of America.

Robert E. Gard (1969)

### An Invitation

In 1966, Robert E. Gard and his Community Arts Development team at the University of Wisconsin-Madison received a three-year grant from the National Endowment for the Arts to assist five rural communities in a bold community arts development effort in whatever way was most relevant to them. In 1969, *The Arts in the Small Community: A National Plan* was published.

It's clear that the perspective of this program is not limited to rural communities. Wholistic development of the community via the arts, and development of local participation in the arts, is relevant in any small community, whether rural or in an urban neighborhood.

The Gard Foundation is celebrating the 50<sup>th</sup> anniversary of this work with its Oral History project, a Symposium, a reinvigorated website, and a publication of Gard's community arts writing.

Why not explore, celebrate, and further your own small community during this period?



# Foreword

In the fifty years since *The Arts in the Small Community: A National Plan* was published, America has changed drastically in many ways, but the idea of nurturing individual creative expression in a small community is as vibrant and fresh as it was in 1966. These days we can consider a “small community” to be not only a village in a rural area, but also neighborhoods in urban environments or suburban communities.

On the fiftieth anniversary, this compilation of essays and supplements to the original plan and, indeed, an updated version of the original plan celebrates the timelessness of arts in the small community. The supplements now published for the first time, put meat on the bones of the plan. The gathering of wise arts administrators expand the concepts of why the arts are vital to individuals in their home place and how the arts might be expressed in various environments. The essays provide a firm grounding in the importance and viability of arts in communities. A modern edition of this type could not be published without a summary of “best practices”; look for Maryo Gard Ewell’s summary of 50 best practices in arts development.

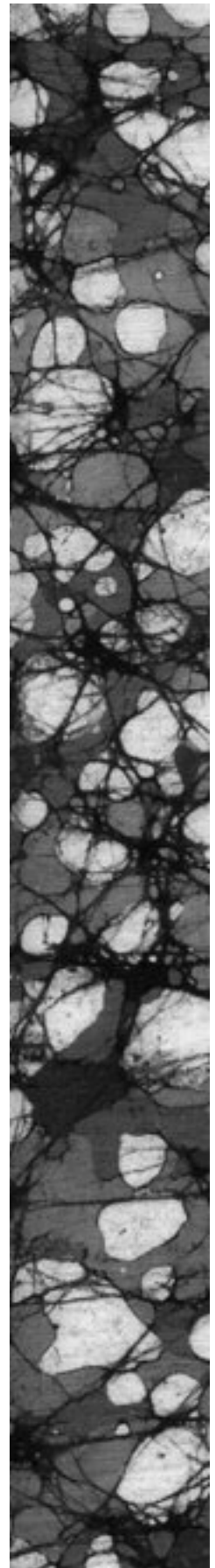
The 2006 version of *The Arts in The Small Community* includes the stirring language of the original, but recognizes all of the dramatic progress in community arts development that took place between 1966 and 2006. It was intended to be a do-it-yourself manual to help local arts activists focus their work. This version, along with Maryo Gard Ewell’s “What Can We Learn from the Past...” essay, was part of a project supported by the Wisconsin Arts Board.

Since the original plan was complete through support of the National Endowment for the Arts and the Office of Community Arts Development, University Extension at the University of Wisconsin-Madison, the plan and the working papers are in the public domain. From my perspective, that makes it possible for these works in their organic form to grow and change throughout time. These are ideas that are worthy of being massaged and interpreted and shared.

As you start to browse and read your way through this book, read the poem and invitation first. I hope you capture the spirit of what follows. “If you try, you can indeed alter the face and heart of America.”

Barbara Strauss

Robert E. Gard Foundation, Board Member  
Moravian Music Foundation, Librarian  
August 2016



# Part I: Essays on Community Development and the Arts

The majority of our citizens have been denied the benefits attributed to the arts by the philosophers and educators throughout history, because they have lacked the prerequisite of material wealth, leisure time, and basic education commonly accepted as necessary for arts development.

One of the great gifts of the Democratic System has been to bestow these prerequisites upon the greater share of our population. The term "Cultural Explosion" is a description of a Society awakening to new needs.

These new needs make us realize that the institutional framework of the arts, and the roles of the arts can play in Democratic Community Life, are as open to evolution and innovation as the arts themselves.<sup>1</sup>

The first two readings in this section provide a context for the essays to follow. They were written in 2006 and 2007 and distill the project and the essence of the movement, nearly forty years after the publication of *The Arts in the Small Community: A National Plan*. Michael Warlum was a grant researcher, author and editor during the project; his "Reflections" look back fifty years on the impact that the experience had on him. Maryo Gard Ewell provides essential "best practices" drawn from the project, which form the basis of community development and the arts.

The essays were written as part of the National Endowment for the Humanities grant awarded in 1966, which produced *The Arts in the Small Community: A National Plan*. As a result of the Conference on the Arts and the Small, Madison, Wisconsin, June 28-30, 1967, eight essays, reprinted here, were published in 1969 in a two volume set, *The Arts and the Small Community*. These timeless essays provide the intellectual framework for the whole movement.

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<sup>1</sup> "Introduction." *The Arts and the Small Community*, vol. 1. Madison, Wisconsin, 1969.

# Michael Warlum Reflects on “The Arts in the Small Community,” Fifty Years Later

Creative expression is a basic human right. It is, in fact, the trait that makes us human. This philosophy motivated everything Professor Robert E. Gard did. The concept is so profound and innately logical that when I came to work with him in 1963 I adopted it without question.

Growing up in a small rural community, I had little access to the arts. There were no established arts organizations in my town. The internet did not exist. Television consisted of fuzzy images from three networks and their affiliates, if you could get a signal at all. The arts were looked upon as something for the elite in big cities, not for us rustic folk. Everything I could learn about them and how to practice them came with great struggle. Yet I knew from the beginning that I had to have the arts as an essential component of my life.

I was a graduate student when I met the Professor and was immediately hooked on his philosophy and the way he practiced it. I never questioned the fact that the arts were the legacy of all citizens regardless of where they lived or whether or not they had formal training, and that it was important to help all of them to realize their full creative potential.

Before long, I discovered that others did not feel the same way. Often in our work, we encountered individuals and institutions who believed that the arts belonged to a self-selected elite, who sought to dole them out in small doses like medicine to the poor and huddled masses. In theory, this procedure was supposed to magically create enthusiastic audiences for professional artists. The idea that said masses should be encouraged to practice the arts themselves did not appear to enter in.

Gard's approach was entirely different. He was single-mindedly devoted to his work. He barnstormed throughout Wisconsin, encouraging, cajoling, supporting people who wanted an arts life for their communities. He had no qualms about approaching the rich and powerful to enlist their participation in and support for his cause. He possessed prodigious energy and kept dozens of projects going at once with a minimum of funding.

In the six years I worked with him, he stimulated and assisted in a myriad of community arts projects, often on the road three or four nights a week. At the same time, he published at least two books a year, was active in his church to the point where he became an Episcopal priest, carried out the duties required of a faculty member of one of the great universities in the world, and, I discovered only recently, ghost-wrote speeches for the state governor.

Lest I give the impression that the Professor was some sort of demigod, I hasten to add that he had his foibles. He steadfastly refused to concern himself with budgets or institutional procedures. He could not abide confrontation and avoided it, sometimes to the detriment of his programs. He had zero interest in sartorial splendor and would show up in the same suit for weeks in a row. The jacket lining had come loose and hung an inch below the hem. He was the stereotypical absentminded professor. We would wander around the faculty parking lot in search of his automobile, while he muttered, "I'm sure I brought a car today." In other words, Robert E. Gard was completely human.

The Professor applied for and received a three year grant from the nascent National Endowment for the Arts, and asked me to join the faculty as coordinator. Having just earned the first PhD degree granted in community arts development, I jumped at the chance.

In those days, the staff at the NEA was small, the budget equal to seven and a half miles of federal highway. Roger Stevens was chairman, and we dealt principally with Charlie Mark, who handled state and community programs.

We experimented in five small towns, helping them to form arts councils, encouraging them to involve various components of their communities in the arts, and aiding them to create programs that reflected their regions. During the third year of the project, we constructed and distributed well over 20,000 copies of *The Arts in the Small Community: A National Plan*. Free. We wanted people to use it, and they did. We wanted people to quote it freely, and they did.

I wish I could say the Plan was supported with enthusiasm. But by the time it was published, the NEA had shifted direction. Roger Stevens had resigned and become director of the Kennedy Center. Charlie Mark was gone. Our project was suddenly “persona-non-grata;” our funding was not renewed. Some state arts council directors expressed opposition to it as well. They contended that they could have spent the grant money more effectively. At the same time, other directors embraced and distributed our manual.

Michael F. Warlum, PhD  
Seattle, Washington

*Note: The Gard Foundation conducted a lengthy interview with Dr. Michael Warlum, including additional information about The Arts in the Small Community program, and the interview is at <https://minds.wisconsin.edu/handle/1793/73649>.*

I cannot help wondering what the American scene would be like today had the Endowment built on our work immediately and placed major emphasis on the community arts, although today, in 2016, its funding is far-reaching with such programs as Fast-Track awards, Challenge America, or Our Town.

I left Wisconsin to become founding executive director of the Indiana State Arts Commission. I used our book extensively throughout the state. After three years, many new arts councils were flourishing. Then, while working at Michigan Council on the Arts, I encountered a woman visiting from a community arts council in New York State. When I mentioned my collaboration on the National Plan, she said "Oh, the Bible." It was then I realized that, despite opposition and lack of support, this little book was playing a vital role in the development of the community arts movement across America.

I have no grasp of how many people and groups have derived inspiration from it and Gard's other writings over all these years. I do know that helping construct the National Plan may be the most significant thing I have had a part in creating. Its influence is proof that true ideas, great ideas, will prevail and thrive because they make sense and fill a need. Filling the need for artistic expression across America is what Robert E. Gard was all about.

He, we, and you can indeed alter the face and heart of America

# What Can We Learn From the Past to Help Inform the Future?

## Best Practices in Arts Development

Maryo Gard Ewell  
2007

*Note: A version of this paper was printed as a Monograph in December, 2009: "Effective Community Arts Development: 50 Tips for 50 Years" and is available as a free download at <http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/americans-for-the-arts-publications/monographs>*

Wisconsin was the setting for a seminal community arts development experiment in five very small towns in 1967-69, none with any organized arts activity at the time. Interviews conducted with elderly artists who have lived in those towns for decades, the collection of written materials, and a survey done in 1973 and replicated in 2005, all form the basis for this reflection by one of the original project directors, the interviewer, and six arts administrators. We asked: what can we learn from this project that can be useful to forward-looking arts developers today?<sup>2</sup>

The Wisconsin project embodies one of two quite different approaches to arts development. Both fervently agree that the "arts are for everyone." The ends of the spectrum are:

**OUTREACH/EXPOSURE/ACCESS.** The arts administrator seeks ways for all people to be in the audiences for arts events of high quality. The words of John D. Rockefeller III exemplify this perspective: "The arts are not for a privileged few but for the many ... their place is not on the periphery of society but at its center." Still, describing the work of the 1965 Rockefeller Panel on the Performing Arts, Michael Straight concluded that "the Rockefeller Panel held that the arts were for the many but could not be entrusted to the many."<sup>3</sup>

**COMMUNITY DEVELOPMENT.** Robert Gard, who spearheaded the Wisconsin project, wrote: "In terms of American democracy, the arts are for everyone....As America emerges into a different understanding of her strength, it becomes clear that her strength is in the people and in the places where the people live. The people, if shown the way, can create art in and of themselves."<sup>4</sup>

The Wisconsin project embodied the second approach – one of "local control" in which people envisioned an arts menu that included experiences brought from elsewhere, as well as activity that was locally-designed. A local arts council was created reflecting local public needs (not just "arts needs.") One meshed arts with a broad agenda of local environmental concern; another, with local economic development. We may not think of these things as revolutionary today, but they were, in 1967. Indeed,

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<sup>2</sup> Thanks to: Steve Duchrow, Sara Ebel, Heather Good, Karen Goeschko, Anne Katz, LaMoine MacLaughlin, and Miranda McClenaghan, who worked with me on the Wisconsin study, made possible by the Wisconsin Arts Board and the National Endowment for the Arts.

<sup>3</sup> Straight, Michael, *Nancy Hanks: An Intimate Portrait*, Durham, Duke University Press, 1988, p. 81.

<sup>4</sup> Gard, Robert, Michael Warlum, Ralph Kohlhoff et al, *The Arts in the Small Community: A National Plan* Madison, University of Wisconsin-Extension, 1969, online at [http://engagedscholarship.csuohio.edu/msl\\_ae\\_ebooks/3/](http://engagedscholarship.csuohio.edu/msl_ae_ebooks/3/).

they were so revolutionary that the First Lady, Mrs. Lyndon Johnson, visited one of the communities to experience some of its showcased events, and the handbook that resulted from the project—*The Arts in the Small Community: A National Plan*—went on to become the bible for emerging community arts councils throughout America at the time.

It seems that the project made a lasting difference. Reading through all of the study material, we elicited fifty things that we feel form the basis of community development and the arts.

### START WITH A BIG IDEA

1. There must be a grounding philosophy about the way that people can live together well, for the goal is a human community, not only an arts community.
2. The philosophy must simultaneously imagine an evolution of the arts *and* an evolution of the community and its many systems. Just having more arts available will not necessarily make the community a better place to live. In the 1960's a community arts council—then a 20-year-old idea—often took this leadership. (The right term for such a group is still evolving; for this paper, I'll use the term "community/arts development council.") In 1969 Robert Gard said, "One of the first principles of community arts councils should be the assumption that they are and should be an instrument of social change affecting change in both the arts and community life in general...they should be experimental...in order to develop a community of creative abundance."<sup>5</sup>
3. Democracy is perhaps the biggest idea in America. Why not ground arts development work in furthering democracy? Democracy is, after all, what all people living in America have in common. This can mean three distinct things, and all are important:
  - Creating more access to the arts. This is the "more arts *for* more people" idea.
  - Enabling all people to make art based in their personal story, world-view, and culture.
  - Using the arts to raise important questions, and engaging people in dialogue about them.
4. Community development includes the evolution of local economy, agriculture, natural resource base, transportation, housing, health, social justice, and more. The effective arts developer will partner with some or all of these efforts, for goals will overlap.
5. Community development is a process based on an assumption of local wisdom and an assumption that most of the resources needed to get something done are right there in the community.

### EXERCISE LEADERSHIP

6. Effective community arts developers share a commitment to all of the people in their community.
7. They share a belief in the inherent creativity of the people in their community.
8. They're aware that this creativity may lead to something other than art as they know it.
9. They know that they aren't leading people to art, but bearing witness to their creativity.
10. They are trying to change the prepositions: from arts *for* people to arts *of, with and by* people.

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<sup>5</sup> Gard et al, first draft of *Arts in the Small Community: A National Plan*, University of Wisconsin-Madison Archives.

11. They are in it for the long run, walking with the visionaries who have come before them.
12. They are in it for the long run, walking with the visionaries who will come after them.
13. At the same time, they need to be effective in the short run or there won't be a long run! They cultivate an understanding of the unique psychology of their place and a curiosity about the best way to work successfully within and with their local community process.
14. Effective arts developers share a slogan: *Inquiry and experimentation!*
15. They joyously claim the full range of community endeavor, caring little or not at all whether activities are done by for-profit groups, non-profits, individuals, or informal gatherings.
16. They instinctively see that snowboarding can be choreography, advertising can be poetry, parades can be theater. If it's creative, if it aspires to excellence—then it's part of the world that they claim.
17. They're always asking themselves, "How can I use this situation? How can this person fit in?"
18. They recognize the many instances of "them" and "us." Artists and non-artists. English-speakers and non-English-speakers. Old-timers and newcomers. Young and old. People with divergent world-views. They ask, "How can these groups be brought together?" "The articulate, neighborly sharing of excellence in art"<sup>6</sup> is what a community/arts development council is about.
19. Community/arts leaders understand that the creative resources that are needed are probably right at home. Thus they know that while some of their work involves coaching, the bulk of their work involves uncovering latent creativity and encouraging it to flourish.
20. Arts developers nurture others:
  - by sharing power, knowing that the arts and the arts institutions they know may be changed.
  - by working with the leaders among the young, ethnic and cultural groups, elderly, newcomers, residents of housing developments, business groups, religious groups, and others.
21. Arts developers challenge others:
  - by providing settings in which all people can express their creativity.
  - by insisting that their neighbors live up to their creative potential.
22. Effective leaders may be simultaneously insiders and outsiders. They accept this even if it makes them uncomfortable. These terms are not about longevity so much as perspective. Leaders know that it is important to cultivate both roles. And they know that it is important to put aside any longing to play just one role, because they're at their most effective when they can play both.
23. As insiders, they know how things work, and they are reputable and broadly trusted.
24. As outsiders, they compare their community to others. They are alert to what is happening elsewhere. They are thinking about how to bring new ideas home. Sometimes it's in the outsider role that leaders find adrenaline and the courage to carry on. Or where they see more clearly unrealized possibilities in the community and can identify new ways to get things done. They can sometimes pose questions that insiders cannot. They may be more likely to notice the stories that a community tells about itself – are they about successfully overcoming odds? Or about being worn down by outside forces? And thinking of ways that these stories can be harnessed to help move forward.

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<sup>6</sup> Gard et al p. 9.

25. Community/arts development leaders are not only “arts people.” In fact, sometimes the longest-lasting creative leadership comes from someone who thinks of herself as an economic development specialist or thinks of himself as an environmental activist.
26. Leaders lead by listening, by encouraging others, by spearheading a risky idea.
27. They know and participate in many community groups, and are personally comfortable with people from many walks of life. This teaches them the multi-faceted realities of how their community works.
28. They are not defensive about their broad perspective on the arts in the community.
29. Effective community/arts developers are passionate about the place where they live.

#### MERGE CREATIVITY, EXCELLENCE, AND COMMUNITY

30. A community/arts development approach sees no conflict between process and product, between quality and broad participation. In the synthesis of good community process, some technical coaching, and each person's creative outlook on the world lies the potential for exciting art.
31. “There is a vast and noticeable difference between letting a thousand flowers bloom and permitting everything to come up in weeds.”<sup>7</sup> There must be standards of excellence, but the community may be inventing an excellence that is its own, marrying the flavor of the place with the freshness of local people's ideas and visions.
32. Articulating quality begins with a profound respect for the people.
33. The professional artist who is also a community/arts developer is more “coach” than “teacher.”
34. Participating in art-making enables a person to be a more judicious and open audience member.
35. The words *art*, *ideas*, and *creative activity* may someday become synonyms. Why not now?
36. Someone in a small Wisconsin town said: “We don't think of our Sand County Players as art. It's just what we do.” Isn't that what we most aspire to? Do we need to label it “art?”
37. There is no single arts scene. Many can co-exist. Each should support the others.
38. We may need to find ways for people to talk about arts, moving beyond description into conversation that includes opinions about both the art and the ideas that the art is leading us to.
39. Locally-made art can grow from local history or from the stories of people who live in a place or from metaphors about the meaning of living in that place.
40. The community/arts development council considers local resources when presenting original art. No choreographers in town? But perhaps there *are* retired professional ice-dancers. No composers? Probably there *are* teen rock bands who write their own songs. No set designers? But maybe there *is* a graphic designer at the ad agency. Thinking this way may lead to art that's fresh and exciting.
41. Labeling activity as “fine,” “folk” or “community” arts is irrelevant. What matters is that it be joyous and sincere, grounded in a commitment to excellence and challenge.

#### CONSIDER STRUCTURE AND INFRASTRUCTURE ISSUES

42. The old style arts council includes artists, art lovers, representatives of arts organizations, and perhaps representatives of the business community or the media. A community/arts action group may also include an environmental activist or someone from the military base, who may not necessarily know about the arts, but who care about building a strong community.

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<sup>7</sup> Gard et al p. 96.



43. The mission may be a broad one. One man said: Land is bigger than the arts. It's love for the land that we have in common, so the arts "stick" because we connect them with something bigger.
44. The group can be non-profit or for-profit, tax-exempt or not, part of another agency, completely informal, or even intentionally temporary, depending on what makes local sense. In one small Wisconsin town, the theater group does not have nonprofit status, does not aspire to a facility of its own, does not seek grants, is not in the data base of the state arts council, and gives its income to other community endeavors. Yet in a survey, 83.3% of the people knew about the theater's performances, an almost unprecedented awareness of local arts activity.
45. The structure should be flexible enough to maximize creativity and avoid institutionalization—not creating a structure whose maintenance could ultimately take priority over the original stated purpose.
46. The service area can be a planning region, a local telephone calling area, a watershed.
47. The council knows its local demographics, so is aware of who is and is not participating.
48. The council instinctively knows that there are different strategies for attracting more people like current participants, creating new meanings for its oldest friends, and engaging new participants.<sup>8</sup>
49. In one of the small Wisconsin communities, a participant said, "Our arts council used the Tupperware Party as the model for getting people engaged—neighbor by neighbor, block by block."
50. It is important to be clear what success means. It isn't always numbers. If a goal is the building of community relationships, evaluation will include assessing the health of the ecosystem—the relationships—not the budget growth of arts institutions or the number of arts events.

## TO CONCLUDE

In 1969, Robert Gard said: "If you try, you can indeed/Alter the face and the heart/Of America".<sup>9</sup> Also in 1969, Ralph Burgard said: Arts councils "must...be concerned with the confrontation of art and people, not art institutions and people..." "We must live in the future to better understand the present."<sup>10</sup>

In our community/arts development work, the ordinary and the extraordinary mesh. Insider and outsider find common ground. Beauty merges with daily living. The singer and the engineer find common ground. The past, future and present meet. They meet in our creative community.

The "Tips" articulated here don't seem to time-bound—they are still relevant in 2010. But will they be relevant in 2050? How will they morph as the world morphs? Which will remain constant and true? What do you think?

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<sup>8</sup> McCarthy, Kevin, and Kimberly Jinnett, *A New Framework for Building Participation in the Arts*, Santa Monica, RAND Corporation, 2001.

<sup>9</sup> Gard et al p. 98.

<sup>10</sup> Burgard, Ralph, *Arts in the City: Organizing and Programming Community Arts Councils*, New York, Associated Councils of the Arts, 1969.

# The Needs of the Arts

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Over the past 20 years, this country has witnessed a steadily increasing desire among our citizens to share in the accomplishments of the mind and spirit.

Though this phenomenon hardly needs repetitious documentation, it is true that during this period the number of symphony orchestras has more than doubled, museums of various types are being established at the rate of one every three and one-half days, and we have seen the development of some 30 professional resident theatre companies outside the New York area. In 1950, there were eight local arts councils seeking to serve community needs and almost no state activity. Today there are more than 300 local councils, and 54 of the 55 states, as defined in the Public Law, have established arts agencies, which are now receiving Endowment support, (The 55th, American Samoa, has indicated it will apply for assistance next year.)

The phrase "cultural explosion" has sometimes been used to describe this rapid development of the arts. It has not been a boon to the individual artist or arts organization; however, for it has created acute economic problems which have become more and more critical during the past five years.

Essentially, this is the problem: While the demand for the arts has been growing in every part of the country, the traditional institutions responsible for satisfying much of the demand have been unable to keep pace with it, The Ford Foundation, after an extensive study on the state-of-the-arts in the mid-1950's, concluded that the major problem facing the arts in the future would involve generating sufficient revenues to meet the accelerating demand for artistic services of all types. The Rockefeller Brothers Panel Report, published in 1965, stated that \$60 million in additional support was needed annually for the performing arts alone.

This rapid expansion has taken place largely at the expense of the artists themselves. Because traditional resources of financial support have not been able to keep pace with the growth, it is the artist who has worked longer hours without increased income. Post war wage-price spirals passed by the performing artist with such alacrity that he stands today with labor contracts which would be completely unacceptable to other working groups. The last 10 years have seen a series of strikes and management-labor negotiations among orchestra, ballet, and opera companies, which can only be called desperate attempts to solve an impossible situation. Directors of arts institutions are frank to admit that resources to meet contractual commitments two or three years from today are not in sight. The 1960's are a crisis time in the development of the American arts, and it is the artist who has become the victim of increasing demands upon his talent while traditional sources of support are actually decreasing, or increasing too slowly to meet current responsibilities. Despite enormous dedication on the part of trustees and patrons, the economic situation within the art world remains desperate.

For example:

1. Despite recent improvements, fully 80 percent of our professional symphony orchestra musicians still average less than \$5,000 for their year's work, according to the American Symphony Orchestra League.
2. Actors' Equity states that 75 percent of the professionally qualified actors and actresses earn less than \$2,500 per year from theatrical employment.

3. Less than eight serious composers have income from royalties on their works which allow them the luxury of a full-time composition; and they are the envy of the large number of other composers who find it necessary to teach or orchestrate to earn enough for part-time work in their chosen field.
4. According to the American Guild of Musical Artists, professional ballet dancers average less than \$3,600 per year.
5. We have no full-time poets.
6. Despite over 1,300 organized concert audiences, which are generally fully subscribed, the artists' fees produced through these thousands of performance opportunities are so low that only 60 recitalists are fully employed as concert artists, according to leading concert management sources.
7. Quality in the arts suffers considerably because of these factors.

The obvious question is why artists continue to earn subsistence incomes while there is a constantly growing interest in the arts in all parts of the nation. Even economists find the economics of the arts difficult to understand. They find it difficult because comparisons are too frequently made between the arts and business, or at least entertainment. If the comparison is made to schools, which is proper because the arts are essential to education and the educated person, then the economics come into sharper focus. Like schools, health and welfare programs, and other services, the arts cannot be priced out of reach of the average citizen or they will shrink and fail to serve their function, that of bringing enlightenment and spiritual growth to all.

In simplified terms, the arts have suffered in our expanding economy in the same way that our schools and hospitals have suffered: the cost of service has exceeded the ability of the society to pay the full budget by traditional means. When this happens in any field of endeavor, it sets off a number of reactions:

1. The practitioners (nurses, teachers, artists) tend to move toward the places where conditions are most prosperous and offer the greatest opportunities.
2. A number of practitioners are forced out of their fields because of low income or an inability to move.
3. Institutions expand their services until they are in financial crisis, or find the quality of service deteriorating.
4. Research programs and innovative ideas, which could bring progress toward solving problems and expanding services, are curtailed because available funds are needed for basic services.

All these reactions began in the arts when the demand for services increased simultaneously with the expansion of the national economy. Artists in all fields began to move to the larger cities during the 1930's but in larger numbers shortly after World War II as traditional sources of support proved inadequate in other parts of the country.

Opera singers, for example, discovered they could find employment opportunities only in opera houses of Europe: over 600 trained American singers are employed as featured performers in Europe at the present time. A large number of trained and talented artists, particularly musicians and dancers, have abandoned their careers and now work at other employment where wages are keeping pace with increased living costs. Organizations, straining to meet the increased demand, have found funds to be inadequate and the supply of high-quality artists diminishing: these organizations either lowered their quality of service, or ceased to exist.

As examples, the American Ballet Theatre, representing a \$10 million investment over a 25-year period, was rescued from being disbanded only by the timely formation of the National Endowment for the Arts

and an emergency grant. The Actors' Workshop of San Francisco recently was dissolved for lack of funds despite its substantial reputation. Virtually every symphony orchestra exists in the chronic state of financial crisis today. The St. Louis, Chicago, and Indianapolis symphonies are among the well-publicized examples of the tremendous efforts required by public and private resources to find even temporary, short-lived solutions. Even the Metropolitan Opera, playing to 98 per cent capacity every season suffers from increasing financial deficits; the new contract with the Metropolitan Opera orchestra will raise the total annual deficit to close to \$2 million annually.

The underlying erosions in any depressed situation are most destructive when left uncorrected. Young people with talent are not becoming performers and creators because they witness the disadvantages of such a career as opposed to others. The private foundations over the years have invested only three-to-four percent of their philanthropic funds for the arts, and they tend to support established patterns of giving, rather than to innovate new ones. Corporate and private individual giving offer little encouragement at present. The National Industrial Council Board found in 1964 that less than five per cent of corporate contribution funds went to the arts. Cities with highly organized federated annual campaigns for the arts receive contributions from only 1.5 percent of the population, according to a management consulting firm study finished in 1964. The recent massive Ford grants, totaling \$82 million, to aid symphony orchestras were of great importance but they apply only to 61 professional orchestras, extend over a 10-year period, and \$60 million of this support must be matched by other financial resources. Bold new programs, which can accelerate box office and contributory income and build new audiences for the arts have not been possible because of the lack of investment capital. This latter condition is particularly disturbing, coming as it does when demands for services are so overwhelming.

With enactment of legislation establishing the National Endowment for the Arts, the attitude of pessimism has begun to change. Even before passage, urgent appeals for assistance were received daily at the offices of the National Council on the Arts, established late in 1964. After enactment and the attendant press coverage, requests began to multiply substantially and an increasing number of artists and arts leaders visited the Endowment's offices. It was finally necessary for the Chairman to publicly discourage applications for projects involving large sums of money due to the limited funds appropriated. Despite these public statements of policies and priorities, the applications and inquiries continue to flow. Every state has contributed to a correspondence load, which averages 380 inquiries and requests per month. This figure includes only new inquiries each month. And even with a fair degree of public understanding concerning the Endowment's programs in force, requests falling into ineligible categories average nearly \$4 million per month. These requests cover a very wide variety of cultural programs, but the constantly stated reason for requesting assistance is that the individuals or organizations have exhausted all other resources of support and are turning to their federal government as a last hope. In this respect, it is interesting to note that in 1953 the boards of directors of symphony orchestras, belonging to the American Symphony Orchestra League, were surveyed and found almost unanimously opposed to federal support for the arts. By 1965, a similar survey of 900 member organizations showed just the reverse to be true. In the 12-year span, deficits have mounted which cannot be met by the traditional private sources, which once served these orchestras well.

The economic situation in the arts and its ramifications are reason enough for federal concern, but one other complex factor must be considered for a full description of our national needs in the arts: Studied projections by private and federal researchers estimate that the year 2000 will bring a gross national product of \$2.1 trillion and a population of more than 300 million people. This represents three times today's productivity for only 50 percent more people. These increases will cause tremendous problems to our nation in terms of productivity and population. But even greater problems will result from the combination of abundant goods produced through less and less dependency on laboring hours, which we have even more people available for work that does not exist. How the workingman will spend his non-work hours and what the quality of life will be in 34 years depends almost entirely upon the plans and programs undertaken at this time. These relate not only to the inner satisfaction man derives from the arts, but to the outer aspects of his whole environment, those especially reflected in the arts of architecture planning, landscaping architecture and design.

It remains to be said that the arts have been of fundamental value to all leading civilizations. Throughout history they have translated and described in lasting form man's highest aspirations. They express our individuality as nothing else can. Indeed, the chief contribution of the arts lies in what they can do for the individual, for his eyes and ears, his senses, his mind, and, perhaps most vital of all, his curiosity, his desire to explore, his all-important faculty of awareness. As this faculty is increased, as excellence is sought, the individual improves himself as a human being. In a rich and prospering country, in one called upon to assume a special role of leadership, and in one dedicated to the full development of the individual in a democratic society, it would seem of the utmost importance that the arts should be supported in every way possible.

# The Arts Council as a Planning Agency

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The elimination of conflicting schedules, a desire to correct inadequacies in community cultural life, the need for better physical facilities, and cooperative fund raising are the factors which historically have led to the formation of community councils. More recently, the creation of the National Endowment for the Arts in 1965 led to the formation of over 30 new state arts councils and, in turn, a large group of community councils in these states.

In addition, community councils and arts institutions now find themselves in an urban matrix whose dimensions and characteristics are changing literally from day to day. The middle class exodus to suburbia programs of urban renewal, traffic congestion, new federal programs in mass education, and racial unrest all affect the roles of museums, symphonies and theatres. Faced with the continued necessity of improving artistic standards, these institutions must also consider such projects as serving the suburban audiences, improving the quality of arts education in local schools, providing programs for low income areas of the city, planning joint programs with local colleges or universities, and the perennial problems of adequate financing. It is in this area of comprehensive community planning and programming that community councils may ultimately make their most valuable contribution to the arts.

The gradual influx of public monies into the arts puts even more emphasis on planning. Over 80 federal programs for the states in other fields require the submission of a master plan in their respective areas before the state is eligible for a grant. This emphasis will unquestionably have its influence at the local level among private arts organizations and municipal and county governments. Community councils should be able to analyze their city, county or region, determine the major problem areas, marshal the cultural resources of several local institutions to provide comprehensive programs, and finance these programs with more than one source of funds (public or private) if necessary.

No attempt will be made here to discuss program areas in detail. These brief outlines serve only to indicate the scope of projects that are possible through cooperative programming.

## THE PLANNING PROCESS

We are constantly reminded that more people live in urban areas than ever before. The growth, however, is in suburbia, not in the core cities. This rapid population expansion outside the corporate limits has left few arts organizations adequately prepared to serve an audience that, for the most part, is reluctant to journey downtown for a performance or exhibit. The growth of small suburban arts centers in old mansions or storefronts, producing a potpourri of art classes, lectures, films and recitals, is ample testimony to suburban chauvinism. However, the interdependence of suburbia, exurbia and the core city cannot be ignored. Any council undertaking comprehensive planning functions must include the metropolitan as well as the core area in its surveys to assess available talents, physical facilities, and potential audiences, and to determine needs in art education and adult programming.

In its simplest form this study can be done by the council director himself, working closely with local institutions, with the help of a modest budget for printing and consultants. If local conditions appear to require a study of more substance, a grant could be obtained from a local foundation, corporation or individual to supply basic survey costs.

## ARTS IN THE SCHOOLS

With a few outstanding exceptions, the quality of art education in our elementary and secondary schools is deplorable. While music is required in most elementary schools, art instruction is minimal and

drama and dance almost nonexistent. In high school the pressure of college entrance requirements, which legislate against the arts by failing to grant full credit for most art and music courses, forces arts into extracurricular periods, if any are available, and to the bottom of the priority list when school budgets are prepared. Few teachers are qualified to communicate both a knowledge of their art and enthusiasm for its basic values to young people. Elementary grade teachers are usually graduates of the state university teachers colleges where the arts instruction suffers from the same malady already noted. This unhealthy cycle offers little comfort to parents and professional artists, let alone the children.

Community councils can utilize their power as a united public voice for the arts to improve this situation. For example, the Metropolitan Arts Council of Indianapolis has formed a committee to revise the arts curriculum in Indianapolis public schools, working closely with school authorities. The Phoenix Arts Council published and distributed a folder showing how poorly Phoenix compared with the national average in number of school music teachers employed, total instruction time, and budget allotments for music.

In a given year, school children are apt to be offered rather haphazard cultural fare, if any, by local arts institutions. A gallery tour one month, a symphony concert four months later and a theatre matinee every other year is the usual pattern. No correlation between these experiences is offered and the classroom preparation from each directly reflects the interests of the individual teacher, who often considers it an imposition, and the meager funds allotted for teaching materials.

For the first time, the Elementary and Secondary Education Act provided unprecedented opportunities for the arts to become an integral part of the education process. Title III provides supplementary educational experiences for all school children which would not be available in the normal curriculum, and Title I provides similar programs for so-called "disadvantaged" children from low-income areas. Both the Roberson Memorial Center in Binghamton, New York and the Greater St. Louis Arts and Education Council administer Title III grants under the Elementary and Secondary Education Act for local school systems. Their comprehensive programs provide opportunities for young people to hear and see concerts, plays and exhibits utilizing local and imported professional talent.

As a further step, arts councils, working closely with school authorities, could evolve a master plan to provide interrelated tours, performances and lecture-demonstrations on a step-by-step basis from grades 1 to 12. The project could include programs for small groups of selected students as well as the more common events involving mass exposure. Financing could come from a combination of funds from ESEA, local foundations, individuals, corporations, city-county governments, and the state council.

At present, there is little communication between the universities or colleges and local arts institutions. Yet the growing involvement of institutions of higher learning in the professional arts world makes it essential that a close liaison be established for the benefit of both sides. For example, leaders of the Ft. Wayne Fine Arts Foundation are working with arts department chairmen of the University of Indiana and Purdue, both having branch campuses in Ft. Wayne, to evolve a plan whereby faculty members and professional artists in the community are used interchangeably to serve both students and townspeople, thereby enabling the universities and the community to enjoy higher programming standards than would be possible if each pursued separate courses. The Foundation's new arts center, designed by Louis Kahn, will also serve the universities as well as the community.

A growing number of universities and colleges, notably Dartmouth, Wisconsin and UCLA, have formed arts councils to coordinate the various programs on campus or throughout the state university system. These university councils could become a valuable resource and central point of reference for community councils.

## LOW INCOME AREA PROGRAMS

Ten years ago, few arts organizations felt any compelling obligations to serve people in low-income areas of the city. However, the cause of civil rights, the Peace Corps philosophy, Title I of the Elementary and Secondary Education Act and a nationwide concern to alleviate poverty, have inevitably influenced basic attitudes in the arts.

Working in several arts forms, a coordinated project could be organized by a council to present programs in low-income areas and provide opportunities for participation as well. The city recreation and parks department could be of great assistance: they are becoming increasingly interested in arts programs (the regime of former Parks Commissioner Hoving in New York City is the best publicized example) and, in most cases, welcome professional guidance. In addition, they can provide contacts and facilities in low-income areas that ordinarily would be unavailable to arts institutions.

## THE PUBLIC MEDIA

Very few arts organizations use public media (radio, newspapers and television) to their best advantage. In this context, two areas in particular deserve far more attention than they have received: arts criticism and educational television.

Few newspaper publishers realize that attendance at arts events often exceeds attendance at sporting events in a given community. It is not facetious to suggest that an investment in arts critics comparable to the paper's investment in sports columnists could vastly improve the level of criticism and provide a public service unavailable in competing radio or television stations. However, competent arts criticism is almost nonexistent in this country. An increasing tendency toward monopoly ownership of the morning and evening newspapers often leaves the city with only one published critical opinion per event. The typical critic is called upon to review every music event, play, dance performance, and art exhibit while covering regular arts news and features as well. All this with a background in court reporting.

Arts councils could seek improvement in this area and also could obtain extra funds to finance occasional visits of guest critics whose opinions would be unsullied by fear of local censure. The appearance of these guest columns in the local paper could evoke a continuing public dialogue among the paper's readers and stimulate them to form their own opinions. Several cities might also combine to share a visiting critic for a period of time.

The Carnegie Corporation report on public (educational) television, published in early 1967, dramatically emphasized the vital cultural role that this medium is destined to play in American life. The report recommends, in part, that all public television stations be connected for network programming and partially subsidized by a tax on the sale of television sets. It also suggests that all stations could receive up to \$3,000 weekly to produce a one hour program of local interest, and that 20 of the more prominent stations could receive larger sums for network productions. This report, coupled with the Ford Foundation's long-time involvement in the field, should produce some major developments by 1970.

The potential of both educational and commercial television as a medium for cultural programming has never been fully developed by arts institutions. Production costs have been high and technical problems difficult to surmount, leaving only the occasional "spectacular" to fill the cultural void. However, new funds, combined with a different philosophy of public service, should make the arts a significant part of public television programming. It remains to be seen if commercial stations will compete in this area or leave the cultural field entirely. Councils could work closely with local public television stations to provide material for new programs, coordinate schedules of local arts institutions for a series of productions, and obtain local funds for special arts consultants in television programming.



## NEW ART FORMS

For a variety of reasons, several art forms have not yet enjoyed a community sponsorship stable enough to permit sustained public performances. Film is just attaining recognition as a legitimate art form in this country, in contrast to Europe where it has long been accorded equal status with music, art, and theatre. Most serious film presentations are still restricted to the campus or small film societies. Modern dance is the only indigenous art form, outside of jazz, to emerge from America and a unique contribution to world culture. Yet our great modern dance companies, such as those directed by Merce Cunningham, Martha Graham, and Paul Taylor, are still more widely acclaimed in Europe than in this country. Many contemporary artists are experimenting with public presentations involving the simultaneous use of several forms, such as film, theatre and music; kinetic sculpture and music; dance and technology. Most of these do not fit comfortably into the traditional areas served by existing arts institutions.

Arts councils could provide the initial sponsorship, in cooperation with other local institutions, for many of these presentations in order to stimulate public interest and encourage other local groups to sponsor further productions. For example, the Community Arts Council of Vancouver compiled a catalogue of fine films for children, started a rental film library, and ultimately presented special film showings Saturday mornings for young people in neighborhood movie houses. The Fort Wayne Fine Arts Foundation sponsored a one-month residency for the First Chamber Dance Quartet. During this period the group gave lecture-demonstrations, performances and symposia for children and adults. Their presence over a sustained period provided innumerable opportunities to improve both understanding and communication between the artist and his audience.

## URBAN DESIGN

Modern technology has made it theoretically possible to recreate our cities as art forms in themselves. This cannot be done successfully, however, without the humanistic values and aesthetic insights of the artist. Arts councils can make a significant contribution to the urban planning process by bringing together painters, city planners, architects, museum directors, urban designers, actors, university professors, sculptors, politicians, musicians and craftsmen in combinations appropriate to the aesthetic challenges inherent in urban life. Councils could also encourage the formation of private citizens' organizations or public arts commissions to assume specific responsibilities in this area.

The Community Arts Council of Vancouver has without question made the most significant contributions in this field. Over the years, the Council has campaigned vigorously for civic improvements and, in many cases, has been successful in its efforts. Acting as a united public voice, it persuaded the city to turn a defunct golf course into a recreational area rather than a mediocre residential subdivision. It was instrumental in persuading authorities to construct the Queen Elizabeth Theatre, one of the finest public auditoriums in Canada.

One of the Council's standing committees, the Civil Arts Committee, often instigates these excursions into public affairs. One example of the committee's method is worth noting. They obtained a copy of a film called "Magdalene Street" which graphically portrayed the efforts of some city planners and architects to rehabilitate a deteriorating street of small shops in an English town. The resultant face lifting materially increased business in that community and restored much community pride. The Vancouver committee invited members of the city council to a private cocktail party and showing of the film. Only one member of the city council appeared, but he was so beguiled by the film and hospitality, that he returned to the city council the next day and persuaded his fellow members to see a repeat showing of the film. Authoritative observers in Vancouver credit the film with some of the major revisions in the zoning codes, which were later, enacted.

The same committee sponsored an informal competition to design a better-looking trash receptacle in the downtown area and presented it to the city officials. It was promptly laid to one side but at a later date, the design was exhumed and the new receptacle manufactured much to the delight of local citizens.

# The Aesthetic Society

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The American society is now engaged in the process of changing its major goal from that of productive work to that of using time in ways that maximize human satisfaction and self-realization. Having achieved that distinction of producing the greatest quantity of material goods per worker in the world, we now turn to the more complex task of consuming these goods wisely and balancing work with leisure.

Every American has more leisure time (time free from work) than his grandfather had, if he wants leisure time. Nobody is forced by iron necessity to work as long as his grandfather did at the beginning of the century. The technological revolution, which has produced this condition, is not over; it is just beginning. Since 1960 the process of cybernation has so increased the efficiency of machines that the productivity per man-hour has risen faster than it did during the 1950's. Demand for goods has not risen fast enough to bring about the full use of men or machines, and this in a period when the war in Viet Nam was draining off a substantial proportion of American production.

Writing on "The End of Toil" in *The Nation* in 1961, Gerard Piel said: "Work occupies fewer hours in the lives of everyone; what work there is grows less like work... Compared to the day's work that confronts most of mankind every morning, most U.S. citizens are not engaged in work at all." Piel was referring to work as the production of material goods. The reduction of this kind of work has been balanced by increased employment in the service and life-enriching occupations—education, recreation, health services, travel, etc. These now employ about 30 percent of labor force.

It is clear that life in the future will be less taken up with work, and more with living. But what does it mean to say that we can spend more time in living and less time in working? It means that we will have more free time. Free time in an underdeveloped economy is an unexploited resource for greater needed production. Free time is a promontory of the future jutting into the present—a kind of concrete, present utopia. In Thomas Moore's *Utopia*, people worked only six hours a day. We have now reached that state.

The goal of a highly productive society is to set the stage for the wise consumption of the goods and services that the society produces. As the task of production is accomplished more and more fully, the task of consumption becomes more important and more complex. The question of how we shall use our time and our resources in our highly productive society dominates the situation.

Another way of describing the present state of affairs is to point to the problem of unemployment and of idleness that may be a by-product of a cybernated economy. Unemployment will be the lot of the least-educated marginal workers, whose work will not be needed. A good deal of idleness will come to many people who are earning their living through a reduction in work hours, weeks, and years of service in the labor force. With the present level of life expectancy; the present norm of retirement at about age 65; the present length of work year and the workweek, the average American has something like 20 years of leisure more than his grandfather had. This leisure time may be used for a variety of kinds of action, some of which are more strenuous mentally or physically than is most work. We shall speak increasingly of higher and more liberal forms of work and action, rather than of work and non-work.

If the business of life is living, with work just one form of living, then the old ethics of work on which our society has rested since the Reformation must be replaced by a broader ethics of the use of time. Any system of ethics must have standards for better or worse. Accordingly, we must develop standards of better or worse that apply to use of time. These standards will be more flexible, more varied, than

the ethical standards that have been developed to apply to work. The new ethics of the use of time should include not only moral standards but also aesthetic standards.

## THE AMERICAN MASS CULTURE

We need a term to represent the things people do in their free time. We shall use the phrase “mass culture” for this concept.

There is a tendency for all people to be alike in a country with a high material standard of living, mass production industries, and easy communication between all regions and classes: they have the same amusements; they read and view the same newspapers and TV programs. Popular taste and popular fashion are undifferentiated. Goods are manufactured for a mass market. The image of a mass culture is conveyed by the thought of millions of families sitting before televisions and watching a popular comedian; some people sit in \$500 chairs and divans in their penthouse apartments, while other sit on soiled and rancid overstuffed sofas in ghetto slums. Another image of mass culture is that of thousands of people on a sea-beach in bathing attire, kicking or throwing balls to each other, batting rubber balls with small wooden paddles, or, if it is a warm sunny day, just lying in the sun. These images come from Europe and North America. They do not represent anything bad; it is just formless and uninteresting. One wants to know what value free time has for people if they use it in such unimaginative, undifferentiated and other-directed ways.

The question of the quality of a mass culture is tied to the question of the quality of popular art in a mass society. Popular art is the music, drama, painting, dance, literature, etc., that is produced for the common man. Good art should presumably have good effects on people. Montaigne offered the following theory, which stands up well today: He said that good art meets a human need for variety, escape, or identification. When measured by the standards suggested by this theory, it is questionable whether popular art provides more than an escape. Much of popular art is purveyed by the mass media, which fill an ever-growing amount of leisure time, but the evidence is that they give rise to satiation, boredom and restlessness for many people.

Apparently, an affluent and leisured society needs something more. Among other things, it may need a set of moral and aesthetic standards that measure the values of various forms of mass of popular culture. In the search for these standards there are three useful rules to follow: 1) Good art operates in some sort of tradition; though it may not be labeled as traditional. It grows out of a tradition—literary, aesthetic or scientific. 2) Art should be judged by standards that are independent of the consumer or buyer of the product. Therefore art is not good because it is popular, or bad because it is unpopular; there are aesthetic standards by which to judge the quality of art. 3) Art is always developing and always better meeting the needs of people for satisfaction and self-realization. When these rules are observed, it is possible to make a working distinction between good art and what is merely “kitsch” in music, literature, graphic art, furniture, home design, automobile design, TV and cinema.

Though there are aesthetic standards based, no doubt, upon some characteristics of the human mind and sensory apparatus which find satisfaction in seeing, hearing, feeling and smelling objects and which conform to these standards, it seems probable that aesthetic is best seen as an empirical science which will grow on the basis of human experience, rather than a fixed set of rules about form, proportion and relations of shapes and sound.

## POLICIES AND FACILITIES FOR GOOD USE OF LEISURE

The ethics of the use of time, to which we have alluded, will be a growing body of experience based on aesthetic and moral standards, which will be worked out, applied and developed as we live through the coming decades, and which will offer us so much more variety and scope of action.

The most significant resources for the use of free time will all be looked at with much greater attention to their possibilities. For example:

- I. THE USE OF THE OUTDOORS. As the population increases and the society becomes more urbanized, the outdoors will become increasingly threatened by the incursions of urbanism and technology. Air and water pollution threaten to make the outdoors unsafe in many areas; industrial exploitation of rivers, lakeshore, seashore, and mineral deposits, endanger its recreational use. There is need for a clear statement of the functions of leisure activity and a policy of using the outdoors to serve these functions:
  - a. To give isolation, at times, amid the shoving and sprinting and raucous activities of the city.
  - b. To reduce nervous tensions through an effective combination of physical and mental activity.
  - c. To provide a setting for the experience of awe and reverence for things that are not man-made.
  
2. TELEVISION. Lee Loevinger, a member of the Federal Communications Commission, told the 20<sup>th</sup> annual convention of the New Jersey Broadcasters Association: "It seems to me that television is the literature of the illiterate, the culture of the low-born, the wealth of the poor, the privilege of the underprivileged, the exclusive club of the excluded masses... Television is a golden goose that lays scrambled eggs. And it is futile and probably fatal to beat it for not laying caviar. Anyway, more people like scramble eggs than caviar."

This view of TV as an element in the mass culture will be challenged as a federal government moves to establish "public television" which will be separate from the advertising business. The Carnegie Corporation comments:<sup>11</sup> "What commercial television cannot do because of its need to reach mass audiences, noncommercial television cannot do because it lacks the money, facilities and personnel. Hence, in the technologically most-advanced society in the history of man, the greatest technological device for informing, delighting, inspiring, amusing, provoking, and entertaining remains pitifully unexploited, and the American public is the loser."

With the Ford Foundation also interested in making noncommercial television a force for better use of free time, it is clear that there will be a public television network financed at a level of at least \$100 million a year. This network will assist the 124 existing educational television stations and will provide programs that go beyond the bounds of what is ordinarily called educational television.

THE PERFORMING ARTS. It is generally claimed that there has been a kind of "cultural explosion" in the United States since World War II. The number of groups presenting opera doubled to 54 in the decade before 1964.<sup>12</sup> Much of this growth was in the amateur sector. Of 1401 symphony orchestras, only 54 were composed predominately of professional musicians. Two economists looked at the phenomenon with a critical eye and concluded that much of the increase between 1946 and 1963 was due to growth in population and increase in prices, as well as increase in real income, rather than an increase in interest in the arts compared with interest in other activities.<sup>13</sup> It is concluded that substantial subsidy from the federal government is needed to give the performing arts the kind of development they deserve.

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<sup>11</sup> Carnegie *Quarterly*, Vol. 15, No. 1, Winter, 1967

<sup>12</sup> *The Performing Arts: Rockefeller Panel Report on the Future of Theatre, Dance, Music in America*. New York: McGraw-Hill, 1965.

<sup>13</sup> Baumol W.J., and Bowen, W.G. *Performing Arts: The Economic Dilemma*. New York: The Twentieth Century Fund, 1966.

## NATIONAL FOUNDATION FOR THE ARTS AND HUMANITIES.

The bill that was signed into law on September 29, 1965, may go down in history as the most important piece of legislation for that year, and perhaps for that decade. With this bill the national government acknowledged responsibility for the state of arts, and for the functioning of the arts in the improvement of the mass culture. Prior to this legislation a number of states had set up State Councils on the Arts with programs that included: sponsoring touring groups in the performing arts, art exhibitions and conferences on music; and providing technical assistance to local community groups that supported museums, galleries, theatre and music groups. While the funds provided for the State Councils have been modest, and the budget of the Foundation for the Arts and Humanities is only \$12 million in its second year, the money has already set in motion some promising programs. The level of federal government support for the performing arts will certainly advance to at least \$100 million a year within the next decade, and will support work in major regional centers in addition to assisting the State Councils in their programs.

## AGENTS FOR THE IMPROVEMENT OF MASS CULTURE

Can schools and colleges be effective in helping people to improve their use of free time? Should schools, colleges, and adult education institutions deliberately aim at raising the level of the “taste” of the American people so that they will set higher standards for their mass culture?

If the foregoing analysis of social and cultural trends is accurate, there will be a shift in the curricula of schools and colleges designed to help boys and girls develop knowledge, interests, and appreciation early enough so that the arts become an integral part of the entire adult career. We may expect a drastic shift in school and college curricula away from the sciences and mathematics and toward the arts and humanities. This does not mean that the schools and colleges will abandon their interest in training young people for productive efficiency in the economy; they will continue this interest and do the job better than ever, as a result of the last ten years’ experience with modern mathematics and “new” science courses. But they will balance this with much more attention to educating youth for wise consumption of the goods and services available to them and for healthy use of leisure time.

Above all, it appears that adult education will become a stronger influence in teaching people the enjoyment of leisure. The National Opinion Research Center made a survey in 1961-62, which showed that 37 percent of all adult education courses were vocational; among all participants in adult education at the time of the survey, 55 percent had taken a vocational course as their first adult education experience. Another 7 percent of adult education courses were in the area of home and family life, which also has an instrumental function in helping a person become a better family member. The same survey found that about one in five adults were participating in an organized educational activity; this proportion has certainly grown since that time.

While adult education will continue to be a means whereby men and women increase their productive efficiency and their earning power, much of the expansion of adult education over the next two decades will certainly be in courses and programs that help people get more of value out of their leisure time. Something like this was envisioned by Professor Cyril Houle, writing in a Survey of Chicago Public Schools, envisioned something like this.<sup>14</sup>

“The major reason why the Board of Education should sponsor a strong program of adult education is that it can in no other way so powerfully, positively, and immediately influence the quality of life in Chicago. The adult who increases his occupational skills adds at once to his and his city’s economic capital. The adult, who learns more about painting, music, drama, or the other arts, becomes part of the participating audience needed to create a great cultural center. The adult who studies social and civic

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<sup>14</sup> Robert J. Havighurst, *The Public Schools of Chicago*. Ch. 14, Board of Education of the City of Chicago, 1964.

affairs becomes a more responsible citizen, helping to shape and carry out the policies not only of government but also of all those smaller public and private associations whose operation builds the texture of community life. The adult who raises the level of his general education opens doors for himself onto larger vistas of opportunity, and thereby refines and increases the human resources of Chicago.”

The State University is perhaps the most important single agent for the improvement of mass culture. Its extension service enables it to reach out over the state, and, in addition, it generally has a school of music, a theatre school, a TV training program, a school of physical education, and a library school to train leaders for local community programs. The young people in these programs are really the pioneers of the Aesthetic Society, though they may not yet quite sense the need our society has for them, just as we of an older generation may not comprehend the thrust of our society into the coming era of balanced leisure and work.

# The Roles of Women in the Arts

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There is a strong correlation between the status of women and artistic productivity of a culture. This is the assertion of a great many social analysts and one to which I subscribe. Ancient Greece tended to hold women in high esteem, to regard them as the intellectual equals of men, and during the sixth to third centuries B.C., achieved great heights in the arts, particularly sculpture, painting and architecture. The Renaissance was another period when at least women of wealth and position were highly educated, and salons led by women flourished in all the great capitals of Renaissance Europe.

Our own nation is in a period of its development now where both the place of arts and the status of women are increasingly and simultaneously of national concern. It is no accident that at the very time that public attention is focused on the uses of leisure time, expanding arts organizations, and discussions of the aesthetic society, we are also consumed with civil rights, the war on poverty, world peace and the status of women. For if we are to create the social atmosphere in which the arts will flourish, we must offer the fruits and opportunities of our society to all our people; we must provide realistic opportunities which will unleash the potential for creativity that lies within each human being.

The subject of women in the arts is one segment of our larger social challenge. It is a neglected aspect and one I am delighted the conference has included. Of all the many meetings I have attended and participated in on the status of women—and they are legion—little if any attention has been paid to women in the arts. The Creative Women, Women in the Mass Media, and the portrayal of Women through the Mass Media have been considered by the President's Commission of the Status of Women, by a 1963 meeting in San Francisco on The Potential of Women, and in miscellaneous books and articles. But neither research nor conferences specifically addressed to Women in the Arts, even in part, is easy to come by. Not one of the 28 state Commissions on the Status of Women, which have issued reports, have specifically dealt with women in the arts. The New Jersey Tercentenary Issue of University Women, *Women of New Jersey*, issued in 1964, did a beautiful job of delineating numerous contributions of their women to the arts—an example which I hope all 50 Governor's Commissions on the Status of Women may soon emulate.

Primary emphasis of the intensive and extensive nationwide attention of the past decade on the lives of American women, their opportunities, disadvantages and needs, has understandably been on the so-called basic problems: education, employment, home and family living, public life, and legal status. Either the arts have been left for “dessert” and are still to come, or it has been assumed that once American women have realistic access to and motivation for full participation in all forms of endeavor, the arts will be automatically encompassed. Whatever the reasoning, this is a first for me and probably one of a few occasions for most of us assembled here to look at the roles of Women in the Arts.

My paper will attempt to demonstrate four points:

1. That American women do participate in all the arts in all ways, and that the stereotype of Women as Patrons and Culture Bearers while Men are the Artists and Culture Creators, is neither true nor desirable.
2. That women do not create to the extent men do, and that in some roles women have less access and fewer accomplishments than in others.
3. That there are historical and cultural conditions which limit the participation of women in the arts, and that many overdue changes in our attitudes and institutions might widen a women's range of choice.

4. And finally, that the Arts and the Art World—those people devoted to the development and encouragement of the arts—have a special responsibility to enlarge the sphere of participation of women, and in fact, will only accomplish their objectives in the world of the arts when women as well as men are truly creative human beings.

## I. WOMEN'S PARTICIPATION IN THE ARTS

Among my souvenirs is a priceless book published in 1897 by the Success Company in Cooper Union, New York. Frances Willard, suffragist and founder of the W.C.T.U., and, incidentally, one of my spiritual ancestors, wrote it. The book is entitled *Occupations for Women* and is fascination in many ways with its exhortations to women to strive for equality without sacrificing their “womanliness”. But I refer to it now because it is encyclopedic in its range of enterprises in which women were successfully participating in the 1890's. I reread chapters dealing with the arts, and their scope included: Piano and Organ Tuning, Public Singer, Choir and Concert, Pianists and Composers, Orchestra Work (including biographies of several female conductors), Photography, Interior Decoration, Lecturers, Newspapers, Editors, Dramatic Professions, Dramatists, Architects, Sculptures and Painting. There were American women, named and pictured, achieving and known in all those fields.

From Frances Willard's gem I turned to the current *Who's Who of American Women* with its selected listing of 20,000 living females. Lest anyone doubt the presence of women in any area of particular role in the arts, I will assure him that there is not a page in that time with less than one woman designated as writer, artists, musician, dancer, architect, actor, sculptor, etc. Countless other women, under the classification Civic Worker, had organized and served on Boards of Symphonies, Museums, Theatres and related Committees or Councils. I need not belabor the point by reciting a long list of most obvious individuals, that the arts are a significant part of the lives of innumerable American women—far more than is generally acknowledged.

Not only are all the seven lively arts enlivened by women, but also women's roles cover the horizon. They serve as performers, teachers, directors, conductors, collectors, audience, appreciators, critic, researchers, students, organizers; they participate as amateur and professional, as volunteer and salaried staff. Despite the wealth of evidence that women can and do fill all roles, there are still dissenters like Thomas Carr Howe, whose paper “Women in the Field of Art” was presented at the 1963 San Francisco Conference on *The Potential of Women* and published under that title. Mr. Howe confined his presentation solely to the collection and preservation of art by notable women through history. Where one of these women was also a writer or printer, Mr. Howe skipped lightly across such contributions and back to the preservation role.

I do not deny that many contemporary American women are patrons of the arts—one has only to look at any newspaper society page to see that their sponsorship of cultural events is continual and by far exceeds that of men. Nor do I deprecate the role of culture bearer and preserver, which requires sensitivity, taste, knowledge, organizing and often bargaining prowess, and a great deal of hard patient, painstaking work. Recognition of art, salvaging, displaying and honoring it—all of these provide a service to human history beyond evaluation. But to assign this role almost exclusively to women, and to imply this is woman's primary or only significant contribution to the arts, tends to perpetuate the outmoded, costly separation of life's enterprises into men's work and women's work—a dichotomy that grows less relevant by the day. Women's service to the arts, just as man's is indeed manifold.



## II. WOMEN AS CREATIVE CONTRIBUTORS TO THE ARTS

But what, then, of the assertion that women do not evidence the same creativity as men, either in quality or quantity? Is this a valid observation? Here one is on less solid ground, for science is only beginning to study and understand cognitive differences between males and females. While we know there are both biological (genetic) and social (learned) factors affecting the ways in which even very young boys and girls approach and solve problems, we are far from being able to determine the extent and nature of sex-linked differences with certainty. I have yet to see, regrettably, scientific refutation of the horrifying hypothesis I read several years ago which suggested that genius is akin to hemophilia, baldness and color blindness; an error in the genes which can be transmitted by women but which never (or rarely) afflicts them. We do, however, know with certainty that neither men nor women in any numbers have begun to develop their potential creativity and that regardless of the priority of the determining factors, all social efforts in the direction of fuller development should be mustered.

At the same time the evidence is highly suggestive—if not convincing—that women have not successfully achieved to the extent men have, particularly in the nonperforming and the nonverbal arts. Women have excelled, and with ingenious innovations, in the performing arts such as theatre, opera and the dance, partly because here there is clear-cut sex role differentiation and, in recent history, no competition from men for the parts. The women who have attained great heights in opera and the theatre have largely been women who gave their lives to this endeavor. They may have married, but few had children or were known as wives and mothers. (E.g. Bernhardt, Duse, H'Doubler, Graham, Fontaine, Anderson, Callas, Galli-Curci, etc.—Eileen Farrell is one of the current exceptions.) More on marriage and motherhood to follow.

Women have also achieved as writers, particularly as poets and novelists. Here again, the most successful have not led so-called “normal lives” (e.g. Emily Dickinson, the Brontes, Virginia Woolf). Of course, this can also be said of most of the men who have been great artists. Most truly great artists must be intense individualists who are utterly dedicated to their work. Our society makes it even more difficult for women than for men to deviate from social and cultural expectations, and this may help explain the disparity.

Certainly in sculpture, painting, musical composition, and architecture, the recognized greats have overwhelmingly been men. These are achievements, which require not verbal abilities but analytic and mathematical proclivities where in general (with individual variations) men seem to exceed women. And where the artistic enterprise takes on the aspect of authority, as in directing and conducting, each successful woman still becomes national news. This, too, is consistent with our society where only a tiny percentage of women are in top, decision-making, supervisory capacities.

## III. SUGGESTED REASONS FOR DISPARITY IN CREATIVITY OF MEN AND WOMEN AND PROPOSED SOCIAL CHANGES

Obviously, the arts, the individuals who engage in them, and our society are poorer when any creative potential is underdeveloped. The very fact that this conference was deemed necessary and useful is testimony to the difficulty the arts encounter in attempting to flourish in American society. I have suggested before, and now I repeat, that the difficulties are even greater for women than for men.

It may seem paradoxical to follow such a statement with this one: Americans view the arts as “feminine”. Love of beauty, color, harmony, design, sensitivity and non-material values are numbered among the “feminine values, along with interpersonal relations and other human qualities. It is acceptable in the United States for women to dabble in oils, to study ballet and to write poetry, while men who do these things are too often viewed with suspicion as either weaklings, homosexuals, or somehow not “real men”. Both in America’s pioneer, frontier history and in its immediate affluent, credit-card, overkill present, ours is a “masculine” value centered society with its major focus on production, machines, technology, material accumulation, practicality, hardnosed competition and warfare. As sociologist Alice

Rossi points out, we do not, as France, for example, does elect Men of Letters to public office. With few exceptions, notably the recent candidates from Hollywood, we still tend to ask: “has he met a payroll?” Far more college girls than boys (usually upper middle-class) major in the arts, and finishing schools for elite young women traditionally turn out culture-oriented graduates.

Because America does not esteem the arts, just as America does not esteem most of the other so-called “feminine” values, women are permitted to enjoy the arts, to weave, pot, do stitchery, basketry, copper enameling, watercolors, poetry, to be doers or patrons; such activity is assigned little importance, has virtually no prestige, and does not deflect our nation from its “true” course. But let women become serious in their creative urge, let them put their own works of art ahead of domesticity, child bearing or the numerous other service roles, and the cultural supports collapse.

American women are simply not expected to achieve outside the home in non-traditional areas; they are not expected to find fulfillment in intellectual pursuits; they are not expected to fill the decision-making capacities, and they do not expect these things of and for themselves. In the year 1967 A.D., American women are still told that their highest creative goal is to be achieved in child bearing. Despite an overpopulated world, the childless married woman is still either pitied or asked to explain. Admittedly, the creation of a new life is a marvelous thing, yet it can be (and has been) overdone and the “creative” aspects of motherhood have been oversold. Producing a child is a fairly passive enterprise but for a few final hours, and it is anything but the intellectual exercise which characterizes artistic creation. I daresay there is no correlation—certainly no positive one—between the number of offspring and the creativity of the mother. And what many sentimental observers interpret as a blissful, self-fulfillment of motherhood is often more than likely utter exhaustion or tedium.

American women are also told that homemaking is another legitimate creative outlet for them. Look at the opportunity to decorate interiors, experiment with color schemes, set an exotic table, prepare gourmet foods and serve them with a gracious flair! No holds are barred in the advertising world’s frantic efforts to push consumer goods, durable and nondurable, as it persuades the young that it is fun to play house, and convinces the would-be-young-forever that the loveliest picture of all is their own well-coiffed, smiling countenance reflected in the high-gloss, never-yellow floor. This is all compounded by a serious confusion of homemaking with housework; of nurturing, education and love of human beings with dishwashing, floor polishing, and diaper pinning. My husband and I did not, and do not, love our third child less even though she was the only one for whom we had diaper service for the duration of her diaper-hood.

There is no doubt in my mind that the overemphasis on marriage in the lives of women is not only a chief cause of unhappy marriages, which fail to live up to the unreal expectation we inculcate, but is also a source of the low career expectation and ambivalence toward other-than-marriage professions for many women. Such people as Margaret Mead, Alice Rossi and Marya Mannes repeatedly point this out. Nowhere, except perhaps in the sciences, is devotion to career more essential than in the arts. As a society, we need to strive for far greater balance in the time, energy and anticipated satisfactions invested in home, career and leisure for women and men. When women are permitted, without guilt and without penalty, to defer, or to forego completely, marriage, child bearing and rearing, and domestic chores—any or all of these—women in numbers will have the blocks of time, the bulks of energy, and the psychological liberation that truly creative enterprise demands. When the social supports are provided in attitudes of genuine acceptance; when we have serious and widespread institutional services, such as continuing education, child care and domestic help, for those who elect them; when our nation agrees to some kind of guarantee annual income for all; and when a variety of life styles for women are realistically permitted and encouraged, women may be truly free to make choices and develop whatever interests or potential they have.

American women are also taught that life is one big popularity contest. Conform and be popular; conform and be loved; conform and achieve success. The hand that rocks the cradle must not rock the boat. Truly, there is no more direct antithesis to creativity than conformity. Our schools do as excellent

a job as families do of teaching our students to conform, and seven out of ten of the “A” student’s graduating from high schools are girls. Boys fight longer and harder the stifling of their creativity and, subsequently, these “problem children” fill the counselors’ offices and get low marks. But the “little ladies” who are taught not to be such risk-takers, not to upset the applecart or to make trouble, not to be too independent, come off with consistent high grades in most all of their subjects. It is harder for young girls to resist conformity precisely because this is the expectation of their sex.

Mirra Komarovsky, in her book *Women in the Modern World*, puts it far better than I could. She says: “The findings of psychological tests leave unanswered the question which is always raised in any discussion of psychological sex differences: Where are the women geniuses? “When it comes to truly great cultural innovations, the record of women is unimpressive. While for some this slender yield constitutes prima facie evidence of women’s limited capacity for creative achievement, the inference is by no means conclusive. We are reminded that male geniuses were not deterred by poverty, discouragement, and even persecution, and that, consequently, women who had it in them would have also surmounted environmental handicaps. But the environment that counts is not merely the external one of favorable laws and opportunities. It is the inner environment, the self-image and the level of aspirations, which is at the root of motivation. This self-image, subtly molded by society, has been, and still is, inimical to the full development of whatever creativity women may possess.

“Creation of a high order requires a fierce concentration. A man need not have always paid for it by the sacrifice of other goals normally desired, such as love or marriage. But even when supreme sacrifices were entailed, the man making them need not have suffered the added penalty of corroding self-doubt. Any woman who was prepared to make such sacrifices was condemned as a freak, and, being a child of her society, inevitably suspected that the verdict was just. Self-doubt at this sensitive core of one’s being, apart from external handicaps, tended to block creativity in women. In the light of the conflicts to be revealed in the next chapter, the surprising thing is not the absence of women geniuses but the great number of highly competent women in the arts and in professions. We must remember that men geniuses are rare, too, and that thousands of men are stimulated and trained in various spheres before one genius emerges.”

My final thought today regarding woman’s creative expression has to do with the feminine view of art itself. It is interesting to observe how many women tend to regard art only as an end in itself and not also as an instrument of social change. In matters of technique, it is predominantly men who are the trash can artists, or who experiment with pop art, atonality, or the new electronic musical devices. Perhaps the younger generation is producing more such women. As risk-takers, adventurers and innovators, men continue to lead the way.

This difference in attitude toward social change and the role of art is also reflected in content and subject matter. Here, again, many more women tend to look upon art as something pleasant and beautiful, with less criticism of the world in which they live, less portrayal of the aspects of ugliness, injustice and inhumanity. This is not to suggest that women do not perceive the dehumanizing of life, but rather than women view neither themselves nor their works as the instruments of change. As women increasingly reject their secondary status, this attitude also changes. But those women artists who do concern themselves with the destructiveness of human personality are more likely to find this destruction in a web of interpersonal relationships than in social forces. The sweeping indictment of an entire society—a la Dos Passos or Steinbeck—rarely comes from the pen or brush of women.

Of course, Harriet Beecher Stowe wrote *Uncle Tom's Cabin* and it is listed in the history books as one of the immediate causes of the Civil War. *Uncle Tom's Cabin* is not, however, great art, although it is great propaganda. Goya's prints, in contrast, were both great art and bitter social commentary. Perhaps women, with all they are taught and with their maternal role, are eternal optimists who must look upon the future with more hope than the men who father the children and make history.

#### IV. WHY THE ARTS MUST BE CONCERNED WITH WOMEN'S ROLES

We have already heard much at this Conference about the value of artistic experience to the individual, and we came here in the conviction that creation is its own reward. We know that as the cultural level of a society is raised, by definition more and more of its individuals will be motivated toward creative expression. What I have been trying to add to all of this is the recognition that women—many women—despite their long history of interest in and development of the arts, and despite their more generous social sanctions to acknowledge and adhere to the values inherent in the arts, still need special encouragements if they are to attain the heights of which so many must be capable. Even those women who may never be among the greats need certain supportive services and attitudes from their communities if they are to participate fully in whatever aspects of the aesthetic society.

Precisely because artists and all those who esteem the arts are perceptive and sensitive; because they value human life and are conscious of the universality of man, it is especially incumbent on them to recognize that creativity is the monopoly of no one time or people. It is a special responsibility of the world of art to draw into itself—through affirmative action—those who are not free by reason of traditional barriers to participate fully. As the roles of women and men grow less distinct (as they are doing), women should flower in the arts. As artistic values are increasingly regarded not in terms of femininity versus masculinity, but in terms of humanity, men, too, will be freer, without threat to their maleness, to engage in all aspects of the arts. The world of the arts can lead the way to equal partnership of women and men and the fullest development of the potential of every individual. For only then will the aesthetic society become reality.

# Personal Involvement in the Arts

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In an interview just before the Watts riots, Franklin D. Murphy, Chancellor of the University of California at Los Angeles, said that the impersonal quality of the city is “one of the most brutalizing forces in history.” He felt that even if they could send sociologists to East Los Angeles “on a one-to-one basis” it could not solve the problem, and that the critical factor was the lack of beauty or concern for beauty in the environment until, as he says, “it is almost too late.” (We might add that the puritanical moralists of the world of religion have added to the problem.) Certainly none of us will argue the point that aesthetic response to his environment is a universal characteristic of man. For good or bad, from childhood to old age, our intellectual and emotional life is largely determined by aesthetic feelings about our surroundings. Philosophically, our sensory reaction not directly related to minimal functional necessities of existence are aesthetic in nature.

Our problem then, as educators and creative artists, lies in helping people with little tradition for appreciating or even recognizing beauty; people who may be conceptually educated but are visually illiterate. And these people exist on all levels of our societal structure; affecting behavior on one level will not necessarily change the behavior of the other groups of society. However, unless persons involved in the power and administrative structures of our society become involved with the visual quality of our environment, their inertia can annul our most dramatic efforts to gain results in other groups. We have a real chance to accomplish much today; the spirit of change is upon us. There is a restlessness that welcomes change for its own sake. There is a revolutionary commitment among the youth to do something about the unsolved problems of society, and they no longer are content to look to adults for the answers.

My job today is to suggest ways and means whereby we may become personally involved in action programs in the arts, and to comment on the possible results, for ourselves and for the community, of our involvement and participation in these programs. I am going to treat the kinds of programs in the very broadest sense, describing each of them briefly.

1. **WE CAN BECOME INVOLVED IN PROJECTS, WHICH DO SOMETHING ABOUT THE AESTHETIC NATURE OF OUR PHYSICAL ENVIRONMENT.** People are becoming increasingly aware of the lack of sensitivity that many of us have towards our environment. It is time that something is done not only to clean up the aesthetic blight that we have all around us, but also to educate people to become more visually sensitive to the nature of our environment. The kinds of programs I am speaking of here are those that would be in direct response to Peter Blake’s description of America as “God’s own junkyard.” These need not be large programs or activities. If everyone in this audience merely made a point of removing 24 feet of aesthetic blight, the effects would be astonishing. The important thing about his kind of involvement is that it should produce actual programs with definite and realistic goals that bear reasonable hope of accomplishment. We are well beyond the talking stage here and need to participate more and more in the doing and action stage.
2. **WE NEED TO BE ACTIVE IN PROMOTING THE ARTS AS AN INTEGRATED DISCIPLINE AND NOT ONE WITH VARIOUS VALUE LEVELS.** The designations of fine and applied arts or major and minor arts no longer have any meaning—not even as a frame of reference for the art historian. This is an archaic hangover from the field of art history and at best was only an accident of scholarly convenience. We need to be active in our own thinking—to think only of the arts. The children in our communities need exposure to all of the arts in the very broadest sense.

3. **WE NEED TO BE ACTIVE IN PROGRAMS THAT RECOGNIZE THE ARTS AS A VITAL AND INTEGRAL PART OF PRIMARY EXISTENCE OF THE HUMAN BEING.** Already voices are being raised in poverty areas that people must be taught such basic things as good nutrition, family living and personal cleanliness before one can be concerned with their aesthetic needs. Recalling the statement of Chancellor Murphy, it could very well be that nutrition and family living and personal cleanliness cannot be successfully taught until the personal dignity of the individual is resorted. And, according to Chancellor Murphy this requires more attention to beauty in the environment of these people. The arts can accomplish this, though we may need to insist that perceptual and aesthetic problems be solved either before or concurrently with attempts to minister to obvious physical needs, for a person bereft of human dignity has no interest in bodily amenities.
4. **WE NEED TO BE ACTIVE IN PROGRAMS THAT PROMOTE THE IDEA THAT THE ARTS MUST BE SUBSIDIZED.** If we are on a building committee we must insist that a certain percentage of the cost of the building is automatically allocated to works of art broadly conceived. This is not only true of public buildings, but private ones as well. We also need to be active in the purchase of original works of art for our homes. We need to realize that the ready sale of reproductions of art can do much harm to the artist who is living and working today. We need to be active in the idea that musical and dramatic performances, in fact all performances of the arts, need both governmental and private subsidy in order to reach all classes of society. This idea is only starting to emerge in America with the formation of the National Arts Foundation. We are all going to be involved in the multiplicity of projects under this program, and we need to give wise and unselfish leadership to keep this from being an aesthetic pork barrel with each segment of the arts fighting for its share. It is the public that should benefit here and only incidentally the artist.
5. **WE NEED TO RECOGNIZE THAT WE ARE MORE AND MORE BECOMING AN URBAN SOCIETY AND THAT SOME OF THE CHARACTERISTICS OF OUR FORMERLY RURAL SOCIETY ARE FAST DISAPPEARING.** This is particularly important for the people attending this conference, which presumably involves arts in the small communities, for the small communities are becoming more and more urban in nature. All of our communities are taking on some of the following characteristics of an urban society, which will affect the kinds of art programs that we can promote within these societies:
  - a. Job and residence are becoming more separated. Many people living in small towns work in large cities.
  - b. There is a mobility of both social and physical nature existing within these communities that is typically urban in nature. We all travel a good deal.
  - c. Our jobs are making much more limited claims on our life. We are losing, to some extent, the idea that a man in a small town is what his job permits him to be.
  - d. People change jobs and professions more freely; we do not generally follow the profession of our parents. This is another characteristic of an urban society versus a rural society.
  - e. The urbanization of our communities is making possible a freedom of moral choice; we no longer need to follow the local law or face peril.
  - f. Our communities are becoming much more pluralistic in nature. Small towns are becoming sophisticated enough so that they no longer demand that all follow the local established values.
  - g. The urbanization of our communities is making life much more unsettled. We now have more of the danger and the freedom of choice in the many contests of life, as opposed to the former security of the established mores and limited choice characteristic of the old

rural community. In many areas of our country we are developing large complexes of urban-suburban living, which indicates that these characteristics of the urban society may be more meaningful to us working in small communities.

6. **WE NEED TO ABANDON THE IDEA THAT THE AMATEUR “HOW-TO-DO-IT” CLASS IS AN ADEQUATE COMMUNITY ARTS PROGRAM.** The kinds of art programs promoted by many recreational groups consists of nondestructive and nonconstructive time-filling activities; they are too provincial for the new urbanized community, and too unsophisticated for the general public with its increasing level of education. While these activities cannot be completely abandoned, participators in the arts should as soon as possible seek deeper involvement in fundamental aesthetic problems. The aesthetic potential of the community is greater than it has ever been and is rapidly escalating.
7. **WE NEED TO RESOLVE THE UNNECESSARY BREACH BETWEEN THE AMATEUR AND THE PROFESSIONAL.** Both sides are at fault here, the professional refuses to accept the amateur for what he is. He feels that the amateur’s lack of commitment to the arts tends to lower the quality of the total arts program. He tends to unnecessarily regard the amateur as a potential competitor for the sale of his own work, and often refuses to confront the amateur face-to-face in an effort to help him to become more deeply committed. He refuses to accept the responsibility of explaining some of his own goals and purposes to the amateur. On the other hand, the amateur is often too ready to classify himself as a professional, and to take advantage of a gullible public by selling his talents as presumably professional. He is often jealous of the professional and makes no efforts to understand him and his place in the contemporary art world. Worse than that, he often ridicules the work of the professional as irresponsible and insincere. He often demands equal billing with the professional in joint appearances. All of this is unfortunate, because both the amateur and the professional need each other and can benefit each other greatly. If they could understand each other and assume their proper places within the aesthetic world, we would all be far better off.
8. **PERSONAL PARTICIPATION IN ART ACTIVITIES REQUIRES AN UNDERSTANDING OF THE RELATION OF THOSE ART ACTIVITIES TO CONTEMPORARY CULTURE.** Amateurs in the arts too frequently do not understand that the arts hold a mirror up to society, for the artist is the most potent spokesman for our contemporary culture. Art that has come down to us from past cultures has been that art which has best reflected those cultures. Therefore, the amateur of today needs to forget, to the best of his ability, his preoccupation with techniques and skills important as they may be, and to regard these techniques and skills as merely the necessary tools to adequately attack the real job of the artist—that of most amateurs is to create in a style of a bygone day. This is primarily true because the passage of time has made former styles much more meaningful to us. Claude Monet and Vincent Van Gogh can be readily understood and appreciated by most contemporary amateur painters. However, the amateur painters around the turn of the century did not understand them; they painted in a style of 50 years earlier. Amateur artists of today, in all of the arts, need to be completely aware of what the professionals are doing and of how this might reflect current society. More than that, they must approach contemporary art activities with an open mind and with an intense desire to learn; the predilection to disagree must be suppressed. When this happens, the strongest supporters of the professional artists’ activities will be the amateur artists, and those who will gain the most from the professionals, in terms of personal growth, will be the same amateur artists.
9. **IN PRODUCING OUR OWN CREATIVE WORK WE NEED TO DISCARD THE NOTION OF A SINGLE STANDARD OF GOOD TASTE.** The notion of compulsory standards or guidelines of good taste should be abandoned. Taste is big business and advertising men have become its instructional staff. There is no right or wrong in taste; even if superficial reading of Russell Lynes would convince you of that. The urbanized small community has become a milieu

of multiple and divergent developments. Let taste reflect that milieu and do not confuse it with timeless aesthetic standards and values.

The community needs the artists, but an artist who accepts some responsibility towards the community; an artist who can hold forth a vision of the future that is built on the past.

In Wisconsin the arts possess a sense of purpose in kinship with Ruskin Morris Munro and a philosophy in tune with aspects of the Bauhaus, the Scandinavian Hemslojds, and the Owatonna project. Our interests are action-oriented and our concerns are determining proper means of sensitizing a society through the arts. Our exact position, however, is difficult to define, for we exist both within the existing environment of the college campus and the barrenness of elsewhere. Or could it be that we stand somewhere between reality, needs, and the challenging tempo of our time, and the academic towers of a major university? Regardless of our exact location, we believe in the concept of “art as service” and a search for answers. Possibly the solutions vary with location, or change even with the decades. As American cities expand and rural areas decline, how can qualities of good design become more evident? How can we shift our thinking from middle-class rural America to multi-class urban America? As more and more adults seek refuge in the arts, how can programs become more significant instead of less significant? So many theories of art education now appear to be based on shallow assumptions and superficial commitments. What can be done to enrich art programs in all forms of communities? How can art become a more vital force in our society?

Let me close with a quote from the recent report of the Commission on the Humanities: “Upon the humanities depends the national ethic and morality—the national aesthetic and beauty or lack of it—the national use of our environment and material accomplishments. Each of these areas affects each of us as individuals. And upon our knowledge of men—their past and their present demands—upon our ability to make judgments, not the least of those involving our control of nature, of our destiny and ourselves.

“Even the most gifted individual, poet or physicist, will not realize his full potential or make his fullest contribution to his time unless his imagination has been kindled by the aspirations and accomplishments of those who have gone before us. All men require that a vision be held before them—an ideal towards which they may strive—Americans need such a vision today as never before in their history.”



# The Small Community — New Hope for the Arts

Robert E. Gard

The values of America are built on its small towns, and its small town and rural people. In a world, which often has a very permissive attitude toward morals and ethics, it is perhaps the small town, which still maintains the cornerstones of faith and adherence to more stern ideals. Many of us find this glue of an older morality troubling at times, and we occasionally still characterize the small town or the smaller city as narrow, living in the past, puritan, hard-shelled, nose-y, petty, and over conservative. Sometimes we even accuse them of being maliciously bent on keeping new ideas or opportunities at the best levels from their citizens.

Most of us working in the arts have, at one time or another, run head-on into taboos in small towns; and we have emerged at times covered with wounds, internal, and occasionally even external, swearing that the small places were irretrievably lost, that in them no art of value could possibly exist, and that the people there were Philistines who should rightly and rapidly be consigned to the flame for all eternity.

Many thousands of young people have departed from small town America, vowing never to return except to see mother and dad once in a great while, searching with uncertainty and futility in larger places for opportunities, which didn't exist as they dreamed or hoped they would in small towns.

Part of the trouble, of course, was always an unwillingness to change with the times. I can take you today to a small place in Wisconsin where, only a short time ago, the inhabitants still believed that Henrik Ibsen, the great Norwegian dramatist who founded modern realistic theatre, was an immoral man though his great plays hit the boards in the 19<sup>th</sup> Century. Ibsen's play, "A Doll's House" which had a great deal to do with the emancipation of women, was viewed very dimly in this Wisconsin small town. "Not going to have any of that foolishness around here," was the way one citizen put it.

These pockets of resistance to change are indeed irritating, imponderable, amazing. Yet I have come to believe that the challenge offered by small town American in the arts, may yet lead us to our greatest victories. I say this because those of us working so industriously in every part of American to bring about the creation of a better cultural fabric certainly have learned that we are not striving to change and improve society for any one elite group or clique or even one kind of community. We know that the American people are our challenge; and we know that education in the arts must start in the most remote places, wherever people live, and wherever there are young dreams and old needs, wherever values seem firm and often outdated, as well as in spots where values are much more difficult to identify or to understand.

I have chosen to concentrate my efforts on smaller places. I was exposed during my college and graduate school years to several men who taught me that we could, with great effort and dedication, have a true theatre (as one art example) of the American people. Alexander Drummond of Cornell believed this with all his soul, and his dream encompassed all the hamlets, farms and backwaters. He said: "You must, for the most part, go where people are; for only a handful will come to you. And you must make them understand that art has a root in home places and that the stories, values, themes and subjects by and for which they live are important and are a true aspect of art." He said further: "A strong art can grow anywhere if rightly nourished. You must proliferate the idea of art as a thing of everyday consequence in homes as well as in public places."

There was, too, a great director of humanities for the Rockefeller Foundation, David Stevens, who caused many great things to be done across the face of America. He backed with money his faith that

hometown America could nourish fine art long before the national Endowment for the Arts, or any other of the programs now beginning to flourish in behalf of American arts, were more than flitting dreams. I recall when as a young graduate student at Cornell, I went to New York in 1938, to see Dr. Stevens about a Rockefeller Fellowship in playwriting, he said to me: "I was raised in small towns. My father was a small town minister. I would like to see all the small places of America have a bloom of cultural arts. I believe they can, but it will be a struggle longer than my lifetime and perhaps yours. There will never be much money to work with. There will probably be a lack of faith, indeed, militant doubt on every side. Yet with faith a bloom or two can be nourished in some places. You can have the fellowship. The rest is up to your faith."

I suppose I have striven to keep the faith, and it has not indeed been easy. I chose to pursue my work at the University of Wisconsin, which has always had the "Wisconsin Idea" of extending itself into the lives of citizens in the places where they live. It was the real reason that I went to the University more than 20 years ago. I was intrigued by the idea of a great institution making its being and body available. I called my program there, "Wisconsin Idea Theatre". It meant providing opportunities, providing experiences in the arts, making oneself an instrument through which something could happen on many doorsteps. It was a way to carry forward the ideals and ideas of a Drummond or a Stevens, and I believe that the universities all over the nation must do as much or more. And they can.

One thing that ought to be done more often is to move good theatre into places where there just isn't any. The theatre idea is a potent one in America. In small communities, it leads all the other arts in numbers of people involved with the possible exception of music. There are more than 6,000,000 people in the United States each giving about five hours each week to some branch of local theatre. This tremendous subsidy of manpower is generally very poorly trained, so that the quality of theatre seen in most small communities is not very high. Enthusiasm is very high, however, and with more attention to the training of drama leaders, and the drama education of small communities, a splendid small town theatre movement could easily be generated. It is working in some places; and where someone pays attention to the theatre by giving it standards and excellent examples, people respond unbelievably well.

Only a handful of the American public ever sees a professional play. Even if, by some miracle of financial manna, a number of our 66 regional professional theatre groups, which now exist in the United States, were able to tour small towns, there would be no adequate theatres in most of them in which they could perform. The theatres were there at one time, certainly. Most small towns used to have an opera house or a stock theatre before the movies took over. Some of the old theatres became motion picture houses and some were torn down, or fell down. At any rate the school auditoriums are generally the only places with a stage, and these are most often combined with a gymnasium. All this works to the detriment of the living theatre, and perhaps, of the community.

Yet we do have this great interest in local theatre, but we do not appear to be nourishing it properly at the grassroots. We have tried hard to do this in Wisconsin, encouraging a large number of community theatres, and trying to nourish and educate a healthy interest in dramatic writing. The indigenous theatre, created by the people themselves in their own places, has been doing quite well in Wisconsin; but still there are all too few community theatres in small places. One of our tasks has been to move theatre into places where there just isn't any. We have been able to carry plays into small communities, to county fairs as one example.

The fairs are going through a transition. A committee from the county fairs board came to us a few years ago and asked us to provide a different kind of entertainment, one that would be more enriching to the small town and rural community audience. After experiment we discovered that what local people in Wisconsin respond to best was material based on the ever-lasting lore of the state.

Perhaps this was because, in Wisconsin, we are not so terribly long out of our lumberjack beginnings; or we may have in us still something of the pioneers who made an indelible imprint upon the state in song and story. Small town audiences respond to such material.

In Wisconsin we have written plays based on the lumbermen, the raftsmen, and the pioneers; and we have explored other kinds of heroes, the Ringling Brothers, for instance, about whom David Peterson of our staff wrote an effective musical describing the exploits of the “five Ringling boys” when they were just starting out with a tiny show that played the small Wisconsin towns and finally, of course, become “the Greatest Show on Earth”. The Ringling’s started in the small community of Baraboo, in central Wisconsin.

At Portage, population about 7,000 a revolving amphitheater is being built to show great Middlewestern historical drama, much of it based on the life of The Portage in the days of the voyageurs, the fur traders and the settlers.

Two years ago, while inspecting the U.S. Census reports, I made an interesting discovery. I found that more than 60,000,000 persons in America still live in communities under 10,000. It suddenly dawned on me that surely most of these 60,000,000 citizens were not getting a fair break in the cultural arts, because I knew well the paucity of excellent arts programs in small communities.

I immediately made an application to the National Endowment for the Arts for funds to conduct a three-year experiment, to take five Wisconsin towns of varying size (though all under 10,000) and to see what might be done to increase receptivity to the arts, hoping that we would arrive at conclusions of value to small communities everywhere.

After two years of strenuous experiment we have discovered definitely:

1. That there is in small communities capable leadership available for the arts, which can be identified and used.
2. That parents want better opportunities for their children in the cultural arts and want them as strongly or more in smaller towns than their counterparts in cities.
3. That small town folks stick to their value systems, and that these values can be used as a basis for sturdy permanent arts programs.
4. That small communities are easier to work with in the arts: communication is so often total. News media will more often go all out to help. (For example, at Portage, Wisconsin, one of our test communities, a block-by-block coffee series was held to inform every citizen about arts plans and programs.)
5. That great demand at the grassroots will strengthen regard for the arts at the highest levels of government.
6. That small town folk are bolder than city folk, and will often try things that might make the latter's hair turn gray; a symphony orchestra, for example, recruited in the bush country around Adams-Friendship, Wisconsin, population 2,000, with a subsequent invitation to Leonard Bernstein to come and conduct it (he gracefully declined).
7. That small town folk can raise money for the arts; to remodel a theatre, to build a dormitory, to turn a large barn into an art gallery, or to refurbish an abandoned building into a crafts center on main street.
8. That older people will mix and share an arts activity readily with younger people. (A generations-mixing program (in related arts) was initiated at Portage, Wisconsin. Young and old found great pleasure in a common creative stitchery project.)
9. That small town folk have a deep sense of pride in local history and local events; and that local history can definitely be adapted and used as a base for cultural arts programs.

We’ve tried just about everything in the Wisconsin experimental small community and the arts program. The range is spread between indigenous organizations (each community has an arts council)

to remodeled facilities with everybody lending a hand (like old-fashioned barn-raising) to all kinds of exposure wrinkles. We even brought professional resident theatre to one of our smallest test communities, Spring Green. In the summer of 1968, we brought the excellent Milwaukee Repertory Theatre Company to Spring Green, Wisconsin (population 1,000). They stayed nine weeks and performed three plays in repertory. The theatre was a remodeled opera house of 1890's vintage, one of the few remaining in Wisconsin small towns. The theatre season was very successful and has probably changed the dramatic taste of Spring Green and the surrounding country for many years to come. We also proved, I think, that regional professional theatre can gain a great following and come near to paying its bills, in small communities as in large, if the program is well managed and, I might add, if a metropolitan area is not too far away.

The people in our Wisconsin small communities are coming to us now with ideas: "Let's do this or let's try that." It couldn't have happened a few years ago.

We have used the great reservoir of talent at the state university to provide many kinds of new, exciting exposure experiences, and we have learned that a small community with a dynamic will to achieve a noteworthy cultural life can become a valued center for an entire area.

The theatre at Spring Green is such an example. It has become, in a small way, a kind of symbol that small towns can achieve fine cultural results. The Frank Lloyd Wright Foundation, which had headquarters at nearby Taliesin, designed a new front for the old building. Local people pitched in to help paint and fix. As a special recognition after the first year, and to point out the fact to the country that small communities everywhere can have a more satisfactory cultural existence, Mrs. Lyndon B. Johnson visited Spring Green in the fall of 1967, accompanied by Rodger Stevens, chairman of the National Council on the Arts, Orville Freeman, Secretary of Agriculture, and an entourage of more than seventy-five newsmen. The Wisconsin Idea Theatre presented that evening, "Hodag", a Wisconsin folklore musical about the great mythical animal of the deep northwoods.

I think that neither Spring Green nor I have fully recovered yet, but the general results in the community have been dramatic: new restaurants, new businesses, even a new bookstore; and people come now just to see Spring Green, where an unusual program is actually happening.

Well, the youth are still drifting away from the small communities. Many women still feel empty, unfulfilled and sometimes lost. But they do in the cities as well. Men still spit sometimes before they say that dirty word, "culture". Kids still sit bored and apathetic in school, but haven't they always?

In a few small towns, however, the picture is changing to one of boldness, new ideas, opportunities, new kinds of employment, a return to firmer values. Those of us who are working in small communities see these things taking place; and we are convinced that the small community can be the place that can give the arts new nourishment and new hope. I think we realize that if it can be done in the small towns of America, it can be done anywhere and everywhere.

# The Small Community Arts Council

Michael Warlum

Much is said in these times about the culturally disadvantaged. This term is commonly used to characterize city dwellers who have no access to the amenities enjoyed by much of the population. Concern for these people and their problems is growing, and rightly so. But nothing is ever mentioned about the citizens of the nation's smaller communities, the culturally forgotten.

According to the 1960 census, approximately one third of the population still lives in communities of under 10,000. Many of these communities have no arts life at all. A whole segment of human experience, generated by live theatre, original art, and good music well performed, is denied these citizens.

Informed members of small communities have a certain responsibility to see that the arts are developed. One method of doing this is through formation of an area arts council. The council is a body of concerned citizens willing to take responsibility for encouraging interest in the arts, helping community people to participate, and stimulating a healthy rounded, and ongoing program of cultural activity. The council varies with the community. In fact, the best feature of the arts council is that the community can design it to reflect itself and its unique needs.

## FOUNDING THE COUNCIL

To form a council, an interested person should begin by talking to those in the community whom he thinks have a concern for the arts. Those who express a willingness to devote time to the project of forming a council start working as an informal committee. This committee explores the potential, mainly by talking to others and assessing the degree of local interest.

Once informal exploration has taken place, it is usually advisable to call a community-wide meeting. This should be called by someone whose name is recognized and respected by the community. If the community is a county seat, the agricultural or resource development agent may be a good choice. The mayor, some other elected official, or someone without official capacity but with community respect is also a possibility. The meeting should be publicized as a gathering for those concerned with developing a more meaningful cultural environment for the area. Certain people will need to be invited specifically. These include businessmen, influential citizens, and representatives of city and county governments, community organizations, religious groups, and the local radio or television station and newspapers. All publicity must emphasize that the meeting is open to everyone and should urge wide attendance.

At the meeting, the informal committee will ask for ideas as to what can be done to improve the community cultural climate and will tell what it has found in its exploration. If there appears to be sufficient interest, a board of directors can be appointed by the people in attendance. This board acts informally until a constitution and by-laws are formulated and elections are held. Its first job should be to designate an acting chairman from among its members. This chairman is in charge of calling board and general meetings and designating various committees.

The board, whether it be the initial, appointed one or the later, elected one, must bear in mind at all times the fact that all segments of the community are to be invited to take part in activities. Citizens showing interest and citizens at large should be approached to serve on committees and to participate actively in arts council programs. The question of membership in the council is an open one and must be solved by the group itself. Some councils have a yearly fee for which the contributor receives a membership and certain privileges such as a reduced rate on theatre tickets, the right to attend various workshops in the arts, etc. Other councils invite all to membership without a fee. Whatever approach is used, the group must be designed to involve as many people as possible. A broad base of community support is vital.

Once the constitution and by-laws are formulated, the arts council should be registered with the state government as a nonprofit corporation.

The council's first task after insuring that a committee is at work on a constitution and by-laws is to make a detailed study of community resources and shortcomings which might have direct bearing on the type of arts program developed for the area. There are several directions community groups can take in developing a program in culture and the arts. The council and its subcommittees must try to appraise the region honestly, consulting with long-time residents who know the area, its traditions, and its people. They should also talk to newcomers who can contribute outside influences and can view the community with objectivity impossible for long-term citizens.

Several features which merit study are:

### HISTORIC SITES

Does the community have any homes, buildings, or places which relate to some historical event? Williamsburg, Virginia, for example, was resorted because of the relationship of its colorful past to the American heritage. The historical drama, *The Lost Colony*, by Paul Greene, is presented near the site of the English settlement in which Virginia Dare was born and which disappeared without a trace.

If the community has some unique historical distinction, a festival might well be developed around it.

### NATURAL FEATURES

Is there something innate in the terrain of the region, which can be tied in? The Uplands, part of the driftless area of southwest Wisconsin, is characterized by rugged, wooded ridges and deep valleys. The beauty and seclusion offered by a landscape which resembles the foothills of the Appalachians is conducive to artistic creativity. The Uplands Arts Council, a local group, has developed, with the help of the University of Wisconsin, a summer arts program, which attracts tourists and local citizens. This program has included landscape painting, environmental design workshops, and other events appropriate to the area's visual uniqueness.

### ETHNIC GROUPS

Are there local nationality groups around whose background and arts programs might be developed?

Hurley, Wisconsin, and Ironwood, Michigan, form a community of about 15,000 on the Michigan border. Approximately thirty percent of the population is of Finnish background. Committees of interested citizens, both Finnish and non-Finnish have developed an ongoing festival based on the Finnish-American heritage. This festival includes presentation of local talents and performing groups brought in from other places, encouragement of local artists and craftsmen, and museum and art displays.

The arts council is cautioned to tread carefully if it decides to work with an ethnic group, since in many areas of the country there is still bitter factionalism, which emerges only after work has been done to emphasize one group. In some cases, it is advisable to aim toward an international festival, featuring several cultures.

### FACILITIES

What buildings, auditoriums, exhibit areas, meeting rooms does the community have which could be used in an arts program? The council should consider all available facilities, since they play an important part in the emphasis of a community theatre when there is no place to rehearse and produce.

Contact should be made with school officials to find out whether or not interested groups may use school facilities for meetings, art classes, etc.

The council might look at facilities with a creative imaginative eye and see them, as they could be, not as what they are. With addition of a platform and seats, a warehouse can be transformed into a summer theatre. The basement community rooms of a bank can become a sophisticated art gallery when pegboard partitions or easels are set up. The eastern Wisconsin community of Waupun recently turned an empty building on its main street into an efficient crafts workshop. A group of volunteers painted the interior, added decorative touches, and placed donated furniture and looms. Then they initiated through their area vocational school, a series of classes in creative stitchery, weaving, painting, caning, and other crafts. They also found community volunteers to conduct a series of one-day workshops. When they had run the program for a year, they had generated sufficient interest so that they could refurbish the exterior, using it as a beautification exhibit to encourage revitalization of the main business district.

## EXISTING ARTS GROUPS

Are there clubs, organizations, or interest groups already in operation, which could be tied in with or expanded into a permanent arts program?

Local painting, crafts, music, drama, writing or dance clubs have within their ranks many of the people the council will want to interest in the development of a unifies arts program for the community.

Furthermore, it is important to acknowledge the work of these groups and seek their support. Their members can contribute significantly to a community effort. If existing arts groups are unintentionally overlooked in the planning and development of a permanent arts program, the entire effort may be hampered.

## DESIGNING THE PROGRAM

Once resources have been assessed, the council can decide what form the arts program should take. Some councils concentrate mainly on the booking and promotion of performing groups and lecturers from outside the community. Others work principally with local arts interest groups. The council may decide to center its main activities around a specific short-term festival. On the other hand, it may sponsor and coordinate a year round series of events.

The arts council can, in effect, perform several functions. When necessary, it acts as a pressure group for the arts, giving them visibility before city councils, school boards, mayor's committees, etc. Many local arts councils have been instrumental in obtaining facilities and funding because of their pressure group positions.

Councils can help develop cultural interests with small children and with high school students. Programs with adults providing inspiration, materials, and background can be used in crafts and arts to develop creativity.

Plays are fun for children to present and attend, and they can perform creative short plays of their own.

Dance for both girls and boys at the elementary school level can help develop social skills, coordination and rhythm. Dance games or folk dancing are appropriate for the average child who does not have special dance or musical interests.

Several arts councils make a regular practice of providing paintbrushes and paper for young children at all fairs and festivals in the community. Children are thus encouraged to express themselves creatively.

In rural areas, 4-H has a number of programs, which concern the arts, and offers work in the visual arts, photography, and crafts. The Boy and Girl Scouts, the Campfire Girls, and other existing youth organizations sometimes have similar programs. Perhaps members of the community with artistic skills and talents can be encouraged to make themselves available to help young people with their projects to further improve existing programs. In addition, these individuals might be encouraged to help organize arts programs within local youth groups, which do not have them, and to form youth organizations whose main purpose is the arts.

The council also serves as a coordinating body. It can set up a long range calendar of events for touring and local performing groups, taking care to space their activities and avoid conflicting with the dates of high school football and basketball games, PTA and club meetings, etc.

Beyond this coordination, the council sometimes acts as a programmer, making contacts with performing groups, handling publicity and ticket sales, arranging for the performance facility, and supporting the event in every way possible.

Most of all, however, the arts council stimulates group and individual interest in the arts, working to start and strengthen interest groups and to encourage individuals in artistic expression.

The small community arts council is not the only way in which the arts can be brought to the small community. It is, nevertheless, a method which has proved successful in integrating the arts into the fabric of community life, thus adding a new and much needed dimension to the lives of rural and small town citizens.



# The Arts—Process and Product, an Address

Milton S. Carman

I am going to talk about philosophy today—my philosophy of what the arts mean in our environment and why we have proceeded along the particular routes we have.

I would like to begin by defining the arts. We have all heard many definitions and I am not going to attempt one of my own. Rather I am going to borrow one from an American philosopher, Suzanne K. Langer. Her definition of the arts is simply this: “Arts express the nature of human feelings.” That is all they do: they communicate human feelings.

What I would like to do today is to go into the whole question of why we are in the arts, rather than what the arts really are. The basic rationale of our arts council has evolved to the point where we are anxious to improve the standards of production, but we recognize a very basic principle: the process of art is of equal importance to the product of art. As a matter of fact, it is my personal opinion that the artistic process is even more important than the artistic product.

The whole idea of the process versus the product is causing conflict in art circles today, and this is what we have discussed at this conference. The resolution of that conflict sometime in the future will determine whether the arts are supposed to produce a creative person, or a quality performance or artifact. And I hope that the answer is going to be both, in great abundance. But in the meantime there is a great gulf between the two.

Essentially, the problem exists in the split between the professional and the amateur, and the dilemma rests squarely on word values. The professional artist maintains that art is not art until it is executed and performed so that it can express human feelings. Only then will it be able to communicate; only then is it going to stir man’s emotions so that he experiences pleasure, nostalgia, sadness, or whatever. The professionals claim that this kind of art can be produced only by two groups: talented composers, painters, and writers—the creative artists, who devote their whole lives to the study and creation of their art forms; and the interpretive artists—the fully professional singers, dancers, and thespians, who also devote their lives to the craft and convey art to audiences. Therefore, society should be exposed to as much quality art as possible. This is the best possible way, the professionals say, to cultivate a man’s taste and sensibilities so that he can benefit from the great experience of enjoying Art. The professional artist winds up his argument by asserting that amateurs produce only mediocre art that cultivates nobody’s sensibilities and conveys little human emotion or feeling. And even worse, says the professional, the mediocre art of the amateur perverts standards and tastes so that the great majority of people are incapable of recognizing and enjoying art.

Now, the amateur is understandably confused and bewildered by this value system of the professional. Somehow he cannot believe that the pleasure and satisfaction derived from performing this “mediocre” art are meaningless in terms of art. He resents the high cult of culture, which dictates that he must be an obedient, and appreciative spectator for the professional’s artistic ware. Deep down, the amateur feels that he wants to participate actively in the creative process of art—the process, which gives him happiness and makes him feel good. While the amateur knows that he is not involved in the production of great art, he is nonetheless compelled to participate in a creative process. He suspects that this dynamic new environment in which we are all living today somehow motivates the need for his active artistic expression.

The amateur’s need to participate in the creative process can be traced, I believe, to a change in society’s values. The change can be demonstrated by contrasting the role of the relatively stable North American society of 200 years ago with that of today, even the relatively stable society of most of our smaller communities. The value placed on such articles as a plow, a boat, or a house 200 years ago was determined by their survival value, the amount of time it took a man to make them, and how much of

man's energy was required to make them. These articles were highly valued then because man needed them to survive; they were prized, carefully looked after, and passed on to succeeding generations. The value placed on man himself was not quite so high in those days. After all, his average life span was only 35 to 40 years and he was often considered far more expendable than the objects or the artifacts he produced. During the past 25 years, the Western World, as we all know, has undergone a weaponry revolution. This has produced a technological revolution, which, in turn, has triggered a human revolution in terms of values. The mass production of goods by machine, with its consequent mass distribution, has produced a throwaway society. We no longer put an enormous survival value on goods, simply because it did not take an enormous amount of man's time or energy to produce them. Thankfully, we are now placing our emphasis on human values. The processes by which man lives are now becoming all-important, not what he produces. And the creative process is perhaps the most important of all the processes, especially if automated systems free man from having to work for 30 to 40 years of his life.

What happens to man when he cannot work? What happens to man when the morality of work is stripped away from him? This crisis, in which our society must now involve itself, comes close to Aristotle's conception of man. This is the man who chooses to do something for its own sake because it tends to be creative and gives him pleasure. At last we have come to realize that simple materialism cannot permanently satisfy spiritual hunger, that entertainment which makes no demands on a man's mind or body offers neither a permanent enrichment of the spirit nor a full measure of life. Art, in short, reminds us of our better nature and places the crises and torments of the moment into a larger perspective. Thus the creative process of the professional artist that, which the amateur seeks, is found and binds the two of them together. For surely if the creative process is good, so will be the artistic product, and we will have an abundance of both.

I would like to go back, just for a moment, to Aristotle's conception of man. Such a man, Aristotle argued, wants only to share the wisdom, beauty, and truth, which he has found. This man, who is completely absorbed in a creative task that gives him pleasure, is a man who has no designs on anybody. Surely this is the kind of man who is going to be needed when there is no work.

But the question now arises: What kind of environment is going to produce this creative man? Turning for the answer, to one of our modern, "switched on" philosophers, Marshall McLuhan, we come up with his concept of the global village of man. This is the village where man, with his new sensibilities and creative life, has made art part of the environment and has achieved total and true communication. Thus we come down to the nub of my argument: Are we on our way to McLuhan's global village, inhabited by Aristotle's creative man? And what part are the arts going to play in all of this? To answer this let us examine the arts for a moment from the standpoint of two fundamental questions: Do the arts communicate? And if so, what do they communicate? My answer to the first is yes, the arts do communicate; and to the second, they are the best means of communicating the nature of human feelings and of nurturing and maintaining man's most creative art. We are in danger of being swept away by our environment; only the creative people are going to survive.

Let us examine a little more closely the seemingly fatuous statement that the arts communicate the nature of human feelings. Probably everyone here has experienced at one time or another the inability to communicate something to somebody with whom he wants desperately to communicate, using language alone. We all know instinctively that if we are to get through to somebody, especially when it counts, we have to reach the cognitive and affective parts of that person's nature. But getting through to another human being's head and heart simultaneously involves a creative process between the sender and the receiver; it means simply that the sender has to be able to communicate the nature of his feelings or emotions, and the receiver must have the antennae or the sensibility to receive it.

To illustrate this point a little further, let us suppose that I am a very gifted and talented singer, and today I am going to give one of the very best performances of my career. Let us suppose that you are the wonderful audience that you are: cultivated, critical, and endowed with fine musical sensibility. Now,

what happens when I begin to sing? First of all, the sounds would strike your ears—a sense. You would tune your ear like an antenna, which is a sensibility, to determine whether the desirable sound is going to come through. Next the sound would hit something you call your emotions, would bounce up to something you call your intellect, would ricochet over to something you call your imagination, and finally, to something you call your intuition. And the result, I maintain, would be that you would feel something very deeply, indeed with your whole body—your cognitive and affective side; both your heart and your head. To complete this illustration, if all of you were also splendid singers, and also in very good voice, you would not just sit there. You would sing back in chorus and participate with me in this wonderful, creative process of communication of human feelings. And the process, I maintain, would make us all happy. Unfortunately, I am not a great singer, actor, or even orator, but perhaps I still could have communicated with all of you in a cognitive and affective way if I had been able to physically touch each and every one of you and thereby convey to you my simple beingness.

I have overdramatized somewhat in order to drive my point home; but I feel that we as a society can no longer afford to neglect the cultivation of the senses, feelings, and emotions. We shall need educated senses and emotions if we are to survive the profound changes that are going to plunge our society into continuous dynamic change—a far cry from the old, stable world that we have all known. We also know that the new mass media, have triggered a major revolution in our sense perception. We are no longer the products of a predominantly linear society. Today's world is non-linear; the straight line is out. We need only look at any advertisement today to see that we are no longer expected to read the copy line by line. Rather, there is spontaneous impact on our cognitive level, relayed to our sensory facilities and faculties. We must master the image, then, not the word; the symbol, not the verb. The assault of the new media on our senses has already resulted in the blossoming of new art forms, particularly in the visual and graphic arts. There has been a tremendous emphasis on the blending of several art forms, the so-called multi-media forms. Although these mixed and multi-media art forms are still in their infancy, they signify this nature and spirit of dynamic and progressive change by combining all tactile and visual senses. They signal a new mentality that is based on the creative ways of man. I think all of us can gauge somewhat the extent of these changes in our sensibilities when we attempt to communicate, sometimes to little avail, with the teenagers, and to understand their art forms, and their attendant craving for happenings, improvisations, and usual sensory experiences. They are “switched on,” these young people and they do not always accept our old linear sentences and our old linear art forms.

But the one area in which we are all getting more involved in our dynamic society is that of participating in the arts, heretofore the preserve of the elite. I find in my work with my arts council that people are deriving greater emotional pleasure and fulfillment from painting pictures than from observing them hanging in art galleries; that they would rather sing and act themselves than go to concert halls and theatres. Thus man is finally permitting his basic instincts and inclinations to come to the surface. He has ceased to be a spectator and, thank God, has become a participator. He wants to make things for himself and he is surprised and elated to learn that he is imaginative, that he is original, and that he is creative. These qualities and talents are not the exclusive preserve of the elite; they are the birthright of each and every one of us.

Unfortunately, the rate at which we produce creative citizens is nowhere near the needs of our dynamic society. The time has come when we must introduce all of the arts—performing, literary, and visual—into the school system on the same mandatory basis and for the same length of time as, say, English. The arts should not be taught as subjects apart from the rest of the curriculum; they should be fully integrated with the purely intellectual disciplines and should be taught by knowledgeable and inspired teachers. We should not attempt to teach the artist by taking the arts and his creative process out of the classroom. We cannot teach the arts academically, with all due respect to our universities and to anybody else who has attempted it. What has happened is that the academician has tossed the artist and his creative process out of the school system, the artist has tossed the academician out of the arts, and both have suffered. I feel that when the arts become the very life and fabric of a whole new educational system, we are going to be able to turn out, for the first time, creative human beings capable of finding happiness in their dynamic environment, regardless of how it changes. The individual who cannot live

with constant change is not going to be happy. Only a creative individual who is prepared to go on learning all of his life will find happiness in this environment.

I think that it is time for all of us to devote whatever creativity we possess to the cause of making the creative processes satisfying for our children. The imagination, originality, and creativity with which they are all born should be nurtured and developed; nobody should be allowed to clip it, suppress it or destroy it, for that is destroying the joy and pleasure of life. We must all become actively involved in the educational system of the jurisdiction or country in which we reside, to insure that the creative processes of life are integrated into that system. For man is art and art is man; it was always so.

How does this lead us into research projects? Our council has done many such projects in its short life because we felt that we had to answer this basic question: What are we going to incorporate into arts education in the school system in the matter of content? Further if art is a communication process, based on creativity, we must answer the question: What is creativity? A good definition, I think is simply this: that if you relate one thing to another and you make a discovery, that is a creative act and you feel something. It is like a one-and-a-half year old child who takes a round peg and puts it into a round hole and chuckles with glee over his accomplishment. This is creativity. The problem then resolves itself to: What is art? What kind of visual art? What kind of musical? What kind of drama? We know that there are folk arts that spring from all the people; that the farmer or the peasant or the worker, when he sings his folk song or plays his guitar or works in ceramics, is creating. This is his art and it is communicating for him, it has meaning for him. As an example, two men, Zoltan Kodaly and Bela Bartok, built a magnificent music system in Hungary, based on Hungarian folk music. They did not build it on renaissance music or the classic system of the 19<sup>th</sup> century; they went to the roots, to the people. And when they had decided on content, annotations, and so on, they developed pedagogy, and a methodology. Then they were able to go to a university system and train teachers. The groundwork had been laid. You cannot train teachers today to teach the arts, the creative process and everything else that goes into it, without first deciding what the content should be. You then have to answer the questions: How do you educate something as amorphous and tenuous as a feeling, emotion, imagination, or intuition? And yet, this is all part of a system because it is based on sensibilities. In other words, the problem we are having today with elitist art—with ballet, with opera, and 19<sup>th</sup> century art forms in general—is that they communicate only with the elite because the elite says: “We are the only ones who have the fine sensibilities, the background, and the knowledge to appreciate those elite art forms.”

And they are right. But we are involved in the popular art forms, the seven lively arts, as Gilbert Seldes styled them. He found these arts in the comic strips, the movies, television, radio, the phonograph, the musical comedy stage, etc. This is our pop mass culture. Is it inferior to elite art? I do not know. The elite art forms have endured through many years, have long been considered the best, and have therefore established their validity. But the popular and folk arts—those with which we communicate—and elite art are now starting to merge. The folk arts are being swept across North America by folk and Western music and the guitar. The improvisational dances that are being done to this music (the “jerk”, the “frug”, and so on) harken back to some of the very basic movements of modern and interpretive dance, of ballet and the theatre, and are being absorbed into the school system. In other words, it does not matter what the art form is as long as it communicates, as long as it involves all of the processes, and as long as there are people who know what the arts are about, who know what content is about.

We have not discussed the essentials of an single art form, be it drama, music, or what have you, because here it is one man’s opinion against another’s: Do they communicate or do they not, and so on. All we know is that there is a gap, a communications gap, between certain art forms that are sent out (so called “true art”), and the other mechanisms to perceive them. You cannot communicate when the people with whom you are trying to communicate cannot understand. And this, I maintain, is where all research in the arts is going to have to start. Our council has already been involved in a number of these programs. It is a beginning and we must build on it. From there we can produce a culture with the arts as the vehicle for the enrichment of that culture, and the culture as simply an environment that makes us happy.

# The Arts in a Democratic Framework

Ralph Kohlhoff

Within the last few years we have witnessed a cultural explosion in the United States. One of the results of this explosion has been the sudden multiplication of traditional and new arts institutions. Traditional institutions such as art museums, orchestras, and theatre groups have proliferated everywhere.

Under the classification of new arts institutions we have the Art Council Movement, which includes town, city, county, and state arts councils. These organizations, which have as their broadest purpose the development of all the arts within their geographical domain, are the most recent institutional development in the arts and seem destined to play a very important role in making the arts an integral part of community life. Because they are so new and unprecedented, they have not as yet been completely defined in terms of what they are to do in developing the arts, and how it is they are going to do it.

Many art councils find themselves in difficulty because they are in a quandary as to what their goals and objectives are. The problem then is more complicated because without clear objectives it is most difficult to arrive at the best means to fulfill them. In other words many arts councils have difficulty in planning and programming.

When any group like the "arts council" has as its objective the support and development of all of the arts in a given area there is bound to be confusion because of the confusion existing in regard to the definition of the arts and what their place is in American society. If one is going to "develop" the arts, the question arises as to where the arts are presently in the community, what status they occupy and, in terms of development, what status they should have.

An arts council is a new arts institution and a new community institution as well. It has to address itself to how it is going to benefit the arts and benefit the community at the same time. Such questions lead to a certain amount of confusion.

I believe, that far from being a hindrance, the confusion which abounds at the birth of the arts council as an institution is a most welcome and healthy thing for both the arts and American community life. As an institution different from already existing arts institutions it is difficult to gloss it over with old definitions of the arts and their place in American society.

This provides many people with the means to redefine the arts. Some people feel that to redefine the arts you must deal exclusively with the discipline of aesthetics. This is not true. The arts are as empirically real in an institutional, sociological sense as labor unions or insurance companies. As such they are affected by the other institutions in American life and conform to the same kinds of socio-economic principles and mechanics. It can also be easily seen, if you look closely at institutions not ordinarily viewed as artistic ones, that they have aesthetic dimensions as well.

What I am suggesting is that while the arts themselves have been touted as being virtually synonymous with creativity and change, the sociological structure of the existing institutions in what is called the "American Art World" is held by many authorities to be inviolate and incapable of change. I believe that if creativity is welcome in the Arts, it should be welcome in terms of the makeup of Art Institutions, in terms of a diversity of thought in regard to how the arts are defined, and how they should be developed. If there is any area in America where freedom of thought should be found it is in the arts, including institutional and philosophical definitions of art and artists and their relationship to society.

The development of a new arts institution, the arts council, provides us with the opportunity for intellectual debate and discussion about the arts that cannot help but be stimulating. The arts council

movement is already a major force in the arts world and will be a major force in the general community. In defining what an arts council should be, we have the opportunity to determine to some extent what the arts are to become in America.

What I would like to do in a few short pages is to suggest some viewpoints, which might prove useful to beginning arts councils in determining what their goals and objectives ought to be. In order to program, an arts council must have goals and objectives; and most often these are arrived at on the basis of commonly held beliefs.

As an assured shortcut to variety I would first like to challenge a very commonly held belief which holds that there is just one unified "arts world" in the United States, made up of common institutions and a single set of beliefs concerning the role of the arts in society. If one eliminates the belief in a unitary system, unlimited possibilities for differences come to being. However, unlimited possibilities are a little unwieldy for a short essay so for the sake of this exercise, let me suggest that there are at least two separate art worlds in the United States with different belief systems which can provide the emerging arts councils with a different choice.

There is the art world that I shall label the "Creative Scarcity" system, which can be classified as sincerely believing in various degrees of "cultural elitism". This system is commonly held to be the single unitary American Arts World.

It is my contention, however, that there is yet another Art World that has been co-existing with the other for many years; one that has now grown so strong that it can no longer be ignored. The art world I shall label the "Creative Abundance" system, made up of the various institutions of public education that sincerely believe differently about the arts than "cultural elitists" and generally define the arts in terms of Democracy.

In thought and action these two systems seem to have fundamentally different operational beliefs in many basic areas. From these operational beliefs arise their programming goals and objectives, which have been and continue to be different. Very briefly I shall outline the areas in which the two systems differ in belief. I also serve notice herewith that as a professional adult educator I believe the tenets of the "Creative Abundance" art world, and not those of the cultural elitists.

There are two fundamental areas of difference between the two arts worlds that are so basic that they are the roots for labeling them as having the "Creative Scarcity" and "Creative Abundance" systems. The "Creative Scarcity" art world holds that there is both a "scarcity" of creative people capable of producing "true" art, and at the same time a "scarcity" of people capable of recognizing, appreciating, and supporting "true" art.

Because in the past in both America and the Western World, artists have been few in number, and of these only a few were recognized as being great, cultural elitists have adopted the belief that, regardless of any societal changes that may create historically different possibilities, an arts world must be made up of a small number of artists, those who are producing what is called "true art".

Similarly because in the past in America and the Western World there was a scarcity of people with the wealth, leisure time, and education necessary to recognize, appreciate, and patronize the arts, the cultural elitists believe that there should be as an ideal a "scarce" small audience for the "scarce" number of artists who produce the "true" art that a superior, small elite is capable of recognizing, appreciating, and patronizing.

In the "Creative Abundance" arts world, the viewpoint concerning artists and their audience is markedly different from this traditional one. The assumption is made that America socially, economically, and culturally has evolved in an unprecedented way in terms of human society and history. As a result,

American society in terms of the arts is in a position to challenge any previous assumptions about the roles the arts can play in community life.

The “Creative Abundance” system holds that within the great population of America there is an enormous reservoir of artistic talent. It believes that there is a direct relationship between the number of creative artists and the number of societal institutions that exist to produce, encourage, and train creative individuals in the arts. Since there has never been a society in the past that attempted to encourage extremely large numbers of people to be artists, the author suggests that it is unwise on the part of cultural elitists to assure automatically the amount of creative talent that is available in any given society. The only way this can be determined is to encourage as many people as possible to develop whatever latent artistic talent they may possess, and then weigh the evidence.

As a result of the great, general American Educational Revolution that was premised on the faith that every individual within a Democracy deserves the opportunity to identify and develop whatever talent he might possess, the evidence seems to be overwhelming that the American people possess an abundance of talent in all areas of human endeavor, far more than any critics of Democracy ever imagined possible. America has more doctors, more engineers, more lawyers, and more scientists in terms of the size of the general population, than anywhere else in the world, at any time, in the history of mankind, and although there is not enough empirical research available to make an accurate comparison, it is the author’s belief that in America at the present time there are also more artists of every kind.

It is the assumption, or operational belief, of the “Creative Abundance” system that there is no evidence to suggest that there cannot be an unlimited number of talented artists serving a useful role in a Democratic society. “Creative Abundance” is deemed a societal benefit and it is believed that such abundance in terms of a large number of artists is perfectly feasible.

Everyday there is more evidence of the growth in numbers of artists and arts institutions such as orchestras, theatre companies, and museums, throughout the United States. The cultural elitists, sincerely believing in the virtue of having a scarcity of artists, usually deny this phenomenon. When they do acknowledge that there is a quantitative increase in artistic talent they dismiss it upon the grounds of a lack of “quality”. Their argument is that regardless of the numbers of artists that are encouraged and trained, there will always be a minuscule number of “true” artists, producing “true” art.

If there was a single, agreed-upon standard of “true” art, determined by a few individuals in a few institutions in one place in the nation, and if you accepted intellectually that this was the only possible institutional alternative open for the arts in society, you could then assume that an enormous increase in the number of trained artists emerging throughout the nation need not challenge your belief that only a small number of artists of “quality” are possible and desired.

The proponents of the “Creative Abundance” system do not believe that “true” art is a commodity to be determined by a small authoritarian group of individuals presiding in a few arts institutions. The emergence of great numbers of trained artists throughout the United States at a time when the traditional institutional arts system neither encouraged, predicted, nor welcomed such a phenomenon, instead encourages a healthy skepticism about the existing institutional order. How valid is this belief in a single authoritarian system in the arts, determining what is or what is not “true” art, or who is, or is not, a “true” artist? It seems logical to ask that if there is an unlimited possibility of directions that an artist might take, and an enormous number of artists, why is there the need to insist that there has to be only one type of art recognized as “true” art? Why not a multitude of “true” arts? Those who believe in “Creative Abundance” have no fear of the development of diversity in all aspects of the arts, including arts criticism. There now exist great numbers of artists and arts institutions throughout America and more and more are coming. If there is an insistence that they should all conform to a single authority in a single system of standards, the burden is upon the cultural elitist to justify fealty and loyalty to such a system.

If the proponents of “Creative Abundance” believe in the reality and value of having larger and larger numbers of artists throughout the United States in disagreement with “cultural elitists,” so do they disagree with elitists in regard to the audiences for the arts.

The cultural elitists believe that because the arts in the past were for the most part institutionally situated in the societal framework of aristocracy, and as such were patronized by a wealthy minority, ideally they should remain the possession of such minority.

The persistence of such a belief by many authorities in the arts again is predicated upon ignoring the vast social and economic changes that have taken place in the United States in the last fifty years. The belief in the limitation of the size of the audience for the arts was based on three prerequisites. These were: that the audience must be made up of individual with enough leisure time to experience the arts, the audience must be made up of individuals with wealth enough to afford the arts, and that the audience must be made up of individuals well enough educated to be able to understand, enjoy, and appreciate the arts.

In the past, these prerequisites were the possession of a minority, but in this country at least this is no longer the case. Under a Democratic governmental system and a capitalistic, free enterprise, economic system, America has created a society where the three prerequisites for the development of the arts have become the possession of an ever-growing majority group.

The free enterprise system has resulted in a greater distribution of our national wealth, and the development of a greater means of production has resulted in a greater distribution of leisure time. At the same time the development of public education has provided a wider distribution of knowledge and training to more people than in any other nation in the history of mankind. Therefore for the first time in history we have a nation in which the majority of the population has the potential to serve as an audience for the arts. The increase of arts consumption throughout the nation as evidenced by the creation of new arts institutions and organizations is an indication of this potential. That this mass audience still remains more potential than real at least in terms of professional arts, is also evidenced by the continuing trouble that plague new professional arts, is also evidenced by the continuing troubles that plagues new professional arts institutions and organizations. However, the potential of a mass audience for the arts is a distinct empirical reality that could be realized if there were the desires on the part of arts institutions such as Arts Councils to obtain that end.

The proponents of “Creative Abundance” desire a mass audience for the arts on philosophical and pragmatic grounds. The reasoning is quite simple. If the arts have value to men, and have been inspiring, educational, edifying, ennobling, diverting, and entertaining for a few people in society, then under a Democratic philosophy such values should be made available to as many people as possible. This point of view was promulgated by the philosophers of the American Public Education Movement, such a John Dewey. Unlike European countries, which conceived of the public education systems as limited training schools for individuals to learn just enough to carry out the social and economic caste, American public schools aimed at complete education for the individual regardless of his existing social or economic position, and this included education in the arts and humanities.

Children destined to work sixteen hours a day in factories and fields after leaving the public schools were exposed to the arts and humanities just as were the children destined by the wealth of their parents to go to college to pursue careers that would give them the money and leisure time to become patrons of the arts.

This is not to say that the majority of all public schools throughout the nation featured a strong emphasis upon the arts and humanities. The public schools in wealthy, urban areas led the way, and the pattern has been that these pioneering schools attempting to realize the ideals of such educational philosophers as Dewey have escalated their arts and humanities programs while less wealthy school



districts are following their example by beginning arts programs where none previously existed. Thus it is that while some public schools have highly advanced, well financed arts programs, in the most geographically remote and sparsely populated areas, where the one room school house is being replaced by the consolidated school, arts programs are just beginning.

The important thing to remember is that the process of including the arts and humanities as a part of the education of everyone has been accelerating for the last twenty-five years until now the great majority of our whole population, children and adults, have been or are being exposed to the arts, both as a process to practice and a product to be digested as an audience. The idea of mass education has been both revolutionary and a proven success. As a result the majority of our population has received at least a rudimentary training in and exposure to the arts. This reality, since it is absolutely unprecedented in terms of human history has to bring into question any previously held assumptions about what kinds of people, and how many people, are to make up the audience for the arts.

Idealists in Education included the arts and humanities in the public school curriculum and as a result we are faced with a new world in regard to the role of the arts in society. Creativity has become an educational ideal and thus we now have the possibility of an unlimited numbers of artists being recognized, encouraged and trained to serve an arts audience of unlimited size and number.

The public educational system of elementary, secondary, and higher educational institutions is the very heart of the "Creative Abundance" system. In elementary schools all over the United States training and practice in all of the various art forms is going on. Children are being encouraged and rewarded for painting, singing, dancing, etc. As a result a growing minority of students in every school district discover at an early age an interest in the arts. This growing minority group in turn swells the ever more sophisticated arts programs in the secondary schools. As a result of the increased encouragement and training received in the high school, an ever-greater number of graduates upon leaving for college elect to major in one of the arts thus swelling the enrollment in college and university arts departments everywhere. As the traditional arts world is predicated on a "scarcity" of artists, only a few of the growing numbers of graduates in the arts can be employed as professionals in the "Creative Scarcity" arts world, and they are fed directly back into the "Creative Abundance" system of the public schools. More and more elementary schools hire trained artists and specialist-educators. These artists, devoted and well trained, produce more and better elementary arts programs, which are recognized, and encourage still more individuals to take advantage of the larger, more sophisticated high school arts programs devised by recent college and university art majors. These programs are so good that even greater numbers out of the increased numbers of students generally being able to go to college elect to become artists. When these students graduate, they find again no increase in the size of the traditional "Creative Scarcity" arts institutions and therefore the great majority are fed back into the enlarging and expanding "Creative Abundance" system. At the present time this system is increasing geometrically, rather than arithmetically. Colleges and universities that hitherto had no arts departments whether in New York State or Nevada are adding them. Schools that had Arts Departments have booming enrollments, staff, and budgets. The majority of trained personnel in the arts in America are artist-educators. The traditional "Creative Scarcity" system of the other arts world ignores this phenomena and continues to support a tiny minority of "true" artists for a small audience of "true" appreciators of the arts, that increasingly cannot or will not support the recognized "true" arts institutions.

Within the "Creative Abundance" system of educational institutions the numbers of individuals who elect to become professional artists is still a minority group, in terms of the general population, even though it is producing more artists than any other society ever has. The great majority of the population graduating from our educational institutions do not seek the arts as a profession, but instead swell the ranks of a vocational arts groups which are multiplying throughout the United States, again in historically unprecedented fashion.

Here we find another difference between the proponents of "Creative Abundance" and "Creative Scarcity". Authorities in the traditional art world abhor all amateur arts activity as inimical and

detracting from professional art. In the “Creative Scarcity” system, the emphasis is upon the arts as a product. The product labeled “true” art is the only worthwhile art, intellectually or commercially. Art, in these terms, is a product manufactured in a very few places and very carefully promoted, distributed, and sold by a few individuals via a very few arts institutions.

In educational philosophy and institutions the emphasis, in contrast, has always been and remains on the artistic processes themselves. If one reads the rationales for the inclusion of the arts in school programs reaching the majority of our young people, the intention was never to produce greater numbers of professional artists, even though this has been a major effect. The arts were seen as a means of developing the mental capacity of creativity, which was defined as the development of such characteristics as independent judgment, flexibility, and imagination. These characteristics were not seen as exclusive possessions of any institutional arts world, but were capacities that would be used to any individual regardless of his profession. It was the educational viewpoint that the arts processes allow a maximum opportunity for the development of creativity. Educational psychologists like Viktor Lowenfeld of the University of Pennsylvania discovered through research that all of the arts processes like making pictures, playacting, musical creation, and dancing seemed to be universal human behaviors regardless of race, country, or culture. These scientists reached the conclusion that for most people creativity in the arts was inhibited or atrophied in adults only because of societal restrictions. In other words, in the “Creative Abundance” system the arts processes were and are still seen as poorly understood mental functions. But there is enough evidence to suggest that they are universal behavior mechanisms in the majority of people, and that the majority of people may benefit by participating in the arts processes themselves, as well as by serving as an audience for professional artists.

The American educational system, by operating on this belief in the artistic process, has created unprecedented numbers of individuals seeking careers in the arts, but in addition it has created hundreds of thousands of avocational artists. Amateur painting classes and groups, civic theatre groups, civic orchestras and civic opera groups are flourishing throughout the United States, and many or most are directly or indirectly subsidized by the same educational institutions that created the interest in the first place. Research in the field of Adult Education, for example, indicates that one of the principal areas of adult interest in continuing education is the various arts disciplines. For example, according to a recent study of theatre in a large Midwestern city there were over twenty community theatres. With the exception of one or two, they performed in a theatre facility provided by the public schools, and the majority of them were created, financed and directed as an adult education program of the school systems.

To “Cultural Elitists”, the arts remain a last means of distinguishing the socially superior from the democratic mob, and the intelligent elite from the masses of the ignorant. From this point of view if any artistic product pleases a large enough group it becomes “popular” and therefore vulgar and inferior. This viewpoint is quite easy to understand when we consider the natural human desire on the part of man to feel superior to his peers and the historical development of the arts within a socioeconomic framework of aristocracy. Nevertheless such a viewpoint is indefensible intellectually if you support the basic tenets of democracy. The Elitist point of view dominates many existing professional arts institutions of a traditional type. The symphony and the theatre in such cases are destined for the intellectually elite who have the superior intelligence and sensitivity necessary to enjoy what the masses do not. It is merely a matter of coincidence that those who possess those particular qualities also happen to be the wealthiest, most socially prominent individuals in the community. It is not mystery that many professional arts organizations are class dominated and serve as social institutions for the wealthy individuals who constitute “society”. Society editors on any newspaper in large cities will admit that more than fifty percent of their stories deal with events revolving around such professional arts institutions as symphonies and art museums.

The objection to this social role for the arts is twofold. By maintaining a small audience for professional artists you deny a livelihood for the thousands upon thousands of artists that the “Creative Abundance”

system is presently turning out, and in many ways deny the wonderful benefits of the arts to hundreds of thousands, if not millions, of American people.

Professional arts institutions and organizations are very expensive to operate. When a minority group is encouraged to be the patrons of such an institution it means that the great costs must be divided among a smaller number of people, boosting the cost per individual. Therefore the patrons that buy tickets to the symphony or theatre are so small a group that their ticket purchases are not enough to support the institution, no matter how poorly paid the artists are. Therefore these same individuals are called upon for financial gifts as a class activity to make up the deficits. Since the same people patronize more than one professional arts institution, the cost to them as a group is increased. There is mounting evidence that such a system is outmoded and impractical, and that the wealthy minority in any community does not or cannot continue to pay the high costs necessary to maintain the arts as an exclusive domain.

In many cases governmental subsidy is being sought and in many cases it is being given on the same rationale under which it has been given for years. That is that the arts are educational and beneficial to our citizens. With the support of public money, “cultural elitists” concepts should erode even further. To employ the existing American artists and the multitudinous artists being trained, a mass audience must be found for them. To accomplish this, further educational efforts are necessary in two vital areas. First, traditional professional arts organizations must be persuaded to seek a broader audience beyond the present wealthy minority that sees them as a class activity. On the other hand the great middle class that presently does not patronize the professional arts, despite the fact that they have the necessary money and leisure, must be persuaded or educated to do so. There is in America a system of reverse snobbery that has built up around the arts. Books, magazines, cartoons, and movies for years have pictured the arts as a class activity of the wealthy. No one seeks to go someplace where he is presumably not wanted, and therefore a strong defensive mechanism has come into existence that must be destroyed. This can be done through educational institutions or by arts institutions that actively take upon themselves educational responsibilities. It calls for further institutional evolution and in doing so arriving at new definitions of how the arts disseminated to the people. It calls for the questioning of all stereotyped opinions about art and artists.

The “Creative Abundance” system believes that “art” as a phenomenon of society is not defined at present but is constantly in a state of being defined. It believes that in order to realize the role capable of being played in society, a multitude of definitions of the arts, both as processes and product, are valuable and health. It believes that the arts can be defined in psychological, sociological, and economic terms as well as in terms of esthetic philosophy. The “Creative Scarcity” system does not welcome analysis of the arts other than in terms of esthetic philosophy because it allows them to ignore the vast historical changes in the United States as being unimportant and impertinent in discussing the arts. It allows them to maintain nineteenth-century concepts of institutional arts development.

For example, to advert to the title of this book, “The Arts in the Small Community”, the “Creative Scarcity” system would maintain that such a concept is basically impossible, that the arts cannot exist in small communities.

The very heart of the “Creative Scarcity” system is the belief that the arts are the product of a large metropolitan area. To be more accurate, the system is predicated on the belief that the arts are the product of one “Culture Capital”, one centralized culture center, and as an important corollary, it is asserted that only in this place the scarce commodity of “true” art be recognized, packaged, merchandised, and disseminated to the American people.

The history of culture capitals in the contemporary sense began when artists ceased to be directly subsidized by the aristocracy and church in Europe. It is when the arts became part of a free enterprise system catering to the growing wealth of a merchandising class that the “Culture Capital” comes into its own. Theatres, opera companies, and art galleries were organized in governmental capitals which were also economic centers, places where anyone of importance in the nation or world sooner or later

would come to visit. The critical factor was that there were so few people with the leisure time, wealth, and education necessary to patronize the arts within one nation or nations. Whatever arts institutions existed had to be in the place where enough people lived, supplemented by large numbers of visitors who possessed the prerequisites necessary to serve as arts consumers.

Because the only arts institutions existed in such a culture capital, anyone wishing to be an artist had to gravitate to such a center to be trained and recognized. There were few artists because the very few arts institutions in existence needed fewer artists to maintain them. If there is a small demand for a product by a wealthy minority, the minority must be convinced the product they are purchasing must be rare, must in fact be that precious thing called “true” art.

The decision of what is or what is not “true” art was decided by a handful of authorities or experts who in the beginning were managers or directors of arts institutions, and who then were joined by a handful of individuals called critics or aestheticians. All of these people derived their authority from a conventional belief that they were more capable of recognizing the only “true” art than anyone else. To maintain their status as a “culture Capital” geographical provincialism in these centers was critical. All art and artists anywhere else must be labeled inferior, and only in the culture capital could one be classified as a professional artist. The emphasis was upon delivering a bonafide product that in being consumed would convey great status upon the consumer.

Thus it is that in America for much of our history, arts institutions of any kind were few in number, clustered on the East coast, and receiving little support and encouragement until recent years. Art and culture were products to be purchased by the wealthy minority. The product was not an American one but rather “true art” was that thing you could buy in the “Culture Capitals” of Europe. Paris was such a capital. If there was an American artist who desired to be trained and recognized, he could not do so here but was instead forced to go to Europe and become a “real” artist. Institutions in “Culture Capitals” were not interested in encouraging large numbers of people to become artists because a small market having a few artists kept individual sale high and dead artists were even more prized and valuable. In every “Culture Capital” in the past, there were few artists and these artists had little to do with the great majority of the population.

At the end of World War II the “Culture Capital” moved from Paris to New York, with little or no change in basic philosophy.

New York became the standard of the world. The products declared by the few authorities as “true” art were intellectually and commercially disseminated throughout the country and the world via the media. All art and artists not processed through the few institutions existing in New York are presently branded as provincial and unsophisticated. The system is fundamentally an authoritarian one and is based on the continuing belief that the authorities must be blindly believed. Since this is a conventional belief in the United States and elsewhere, we are able to witness a most unusual spectacle. The arts are supposed to represent creativity rather than conformity. The very essence of creativity is diversity, and yet we find in the arts institutions of a traditional type that if giant hotdogs made out of paper Mache are declared to be “true” art in New York, giant hotdogs sprout in art galleries throughout the United States. If a revival of a German Communist playwright takes place in New York, seven hundred and four theatre groups perform Brecht elsewhere in the name of sophistication.

The “Culture Capital” system has as its foundation the glorification of a scarce product designed to be consumed by a small minority and as a major task must emphasize again and again that its authorities and its institutions alone can define who are artists, what is art, and what role they and it are to play in American life.

Fortunately for the country and for the Arts, the “Creative Abundance” art world, through the public educational system, has been creating an alternative to such an outmoded point of view. By emphasizing the creative processes, great numbers of artists exist who do not desire to go to New York to play

their part as conventional artists, but rather to enrich the communities and states in which they presently live. In communities large and small there are individuals who wish to participate in the arts and at the time support the development of great indigenous professional arts organizations. The decentralization of the arts has already taken place and is accelerating. The mere fact that everywhere in the United States great theatres, schools, and museums are being built with talented artists to man them assures us that someday people will question why the theatres, schools, and museums in New York are better than theirs, or why they should feel compelled to pay them deference by copying what they do. Already there is evidence that many cities are on the way to becoming Art Centers, not Arts Capitals: Art Centers that espouse the cause of independence and creativity in what they do, for the benefit of the majority of the citizens living where they are.

This will happen eventually, but with the development of new arts institutions such as Arts Councils the process can be speeded up. If, for example, an arts council, rather than import at enormous expense a New York performing arts group, were to spend the same sum of money on an arts group of their own, they would provide not only more work for artists, but they would have an arts group more solicitous of the needs of their own community, plus providing to their people a source a community pride. Then instead of one or two excellent performing arts groups in New York we could have hundreds of excellent performing arts groups throughout the nation.

What will happen when each institution of higher education in the country develops its own performing arts groups, cuts itself intellectually free from New York, and experiments artistically and institutionally by reaching out aggressively to all the citizens in their geographical areas to make them the audience for the arts?

What will happen when small communities create arts councils that will cooperate with their own local school systems, and local government to encourage young and old to participate in the arts either actively or as a spectator for artists from other communities in the same state?

What will happen when state arts councils, in cooperation with the great University systems, organize liaison and coordination between community arts councils, university arts groups, and other arts institutions and arranged exchanges of arts attractions and resources?

All of these things are possible and can be done now if we begin to assess the great opportunities that have opened up to us as a result of the arts being developed in an educational framework with creativity and democracy seen as both processes and ideal goals.

America has achieved material abundance by mean of its unique democratic institutions. It has now the challenge of proving that material abundance is only the beginning of man's societal evolution. The goal has always been the ideal community. Utopian philosophers have speculated for centuries about what kind of society would be possible once man was free from toil to exercise his mind and spirit. Most of them conceived that those processes and products known as the arts would be an important part of any ideal society or community. The challenge is to define the ways in which the arts can serve all of the people. To do this it is foolish to cling to notions about the arts that define them in terms of long outmoded aristocratic social models, or in outmoded philosophical frameworks.

The traditional "Creative Scarcity" arts world still exists, with its institutions and authorities locked into a "Culture Capital." Co-existing with this arts world is the "Creative Abundance" arts world made up of institutions and people and ideas that developed in spite of the other system. This abundance system can be found in every state of the Union. It has accomplished great things already in terms of both society and the arts. Its potential is limited only by the creativity and imagination of the American people. It is not defined as yet; it is in a state of being defined. It does not fear to question authority or conventional beliefs about the arts, because it is under no pressure or has no desire to find or accept one single solution, institution, or definition of the arts to be forced onto all others.

In these few pages I have presented some viewpoints about arts development that differ from the conventional.

I have not attempted to describe accurately differences of operational beliefs there are in the arts, but it is my hope that I have successfully raised doubts about the belief in a unitary arts world, and questions that will be useful in the task of defining what role the arts councils can play in the development of the arts in America.



## Part II

# Supplements to *The Arts and the Small Community: A National Plan*

The Supplements might be considered working papers, which were never published after the grant was concluded in 1969. There are fourteen supplements that cover almost every aspect of small community life as it relates to the arts—business, health, university extension, facilities, arts environment, local history, hospitals, human relations area, "out" groups in the community, arts councils, libraries, publicity art, religion. The Over-all Principles of Operation of the Arts Council in a Small Community" is a manual for starting an arts council.

Although some descriptions may be somewhat dated, the message is that there is an arts development angle to every part of a community—large or small.

# Art and Business In Old Town and New

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

## MAIN STREET AND THE ART IMPULSE

In many small communities in which the main street or town square has developed with the town itself, the business district possesses a unique and almost accidental charm. It is in recent years that an attempt has been made to consciously relate an artistic impulse to business activity. But today, a time of population expansion, businessmen, as others are aware of the image created by the town and the response to the community at home and in nearby regions. Business has reached a point where aesthetic considerations have become fundamental.

## THE PLACE OF THE BUSINESSMAN

In a small town, businessmen are most useful citizens. They not only serve the community through their work but are among the informal leaders of public and private organizations at every level of community life. Through activities of great variety, they are deeply committed to the town's good welfare. The potential service to be rendered through a relationship to the arts council is equally vast. Many will be able to help the council through radio, TV, printed media and other public relations services. Others, during the council's infancy, will willingly provide voluntarily or at little cost, transportation, building advice or other skills. Still others will make their stores available for window displays or for the sale of tickets to exhibitions or performances. Some will have an excess of certain kinds of materials which the arts council can use in art activity.

Beyond this, businessmen can be helpful in opening the basic decision making areas of the town to information pertinent to arts interest and its value in various aspects of town or business life. Notwithstanding the helpfulness of the business community in any American town toward infant enterprises which serve the town's welfare, however, the council should proceed in these relationships from the standpoint that ultimately the business life of any and every town can relate more effectively to the community when art is given the important place it deserves in business affairs.

## ART AND A PLACE TO LIVE

The appearance of a town or small city as well as the quality of its activities affect whether or not people choose to live in it. Economic considerations are major, of course, but since a new resident or industry may consider many different localities, the presence of arts interest and the many by-products of art interest in community recreation and community attitudes become decisive.



## THE TOWN IS THE IMAGE OF THE TOWN

The presence of art activity improves the image of the town both in creativity and in expectation, as persons from nearby areas drop in for concerts, art shows, theater and other art activities. Art activity, which daily fosters new and challenging programs keeps a town young in heart, bringing renewal to the town's traditional activities and to business.

Art activity is closely related to the image which a community communicates throughout the region or throughout the land. It provides focal interest for regional development and for newsworthy publicity in the press in nearby towns and cities as well as in films, radio and television.

## THE MONEY VALUE OF ART

Because art plays such a crucial role in business and community life, the arts council leadership may go directly to the concrete question; financial support, and should not hesitate to do so. Local funding of arts programs is easier, if seed money is available or within reach. Yet, while frankness is to be encouraged, strategy is not to be minimized. Consequently, opportunity will first be sought to present a clear statement of the arts program in the context of business life. In addition, a selected group should be asked to form an advisory arts council business committee.

The committee consisting of men from a variety of local businesses should be drawn together.

- Among them should be some men from traditional segments of the town's financial and business life as well as others who represent new up-and-coming business enterprises.
- Among them should be leaders from management, promotion, sales and other types of business activity.
- Among them should be both those who work along the old main street and those who are developing new businesses along the new transportation routes.

Without being pretentious, the plans and proposals of the arts council which require support should be clearly explained by an arts council representative and the extent of good will, cooperation and/or financial support needed for the forthcoming year or two should be carefully outlined. The value of arts activities to the town, to its people, families, older citizens, churches and other groups should be explained in detail, and the experience of other towns and cities cited. The hopes which the council may have for the future should be outlined. This presentation should be carefully planned. Regional, university and other outside leadership may be included. Perhaps the problems and functions of a particular art may be explained.

## SEED MONEY

## FEE BASED PROGRAMS

Various channels may be opened to provide financial support for an arts council program. With forethought and the help of constructively minded business people, most arts council projects can be supported on a pay as you go or fee basis. When admission fees for exhibitions or performances, or registration fees for training, educational or participation programs are charged, the council should seek the advice of businessmen so that all costs, including rental of facilities, publication and miscellaneous items are foreseen. Reasonably thorough planning of this kind will keep costs and expenditures in relationship to each other and avoid embarrassment of monetary failure.

## STATE ARTS COUNCILS

The State Arts Councils and Commissions are the normal distributive agencies through which enlist funds from the National Endowment for the Arts. The Endowment attempts to use both private and federal funds, extending them on the basis of policies receptive to programs in small as well as in large communities. When a program has been initiated, information may be gathered concerning the Endowment from the official state arts body in your state. In almost all cases, this will be the State Arts Council.

## GROWING YOUR OWN SEED

Local support, of course, is always crucial. Working with the business committee, the council can organize financial drives of varying scope depending upon the needs of the program. Initially dues in various categories may be charged. But as time goes on, care must be given to a more substantial base of financial support. When a financial campaign is planned, a number of matters are of importance. The canvas must be supported by a full publicity campaign, innumerable group meetings, coffees or parties must be held in which the program can be explicated, and a clear cut system of pledging in which people have the opportunities of committing themselves in writing must be set up.

Private fundraising activities of various kinds will be held in the communities. The Community Chest, the hospital, the various religious bodies all raise their funds—or a percentage of them through some type of general canvas. The leadership for an arts council funding will come from this experienced group. Consequently, strategy will have to be carefully worked out expressing cooperation with other fund drives and at the same time asserting the unique claims of the arts.

## RELATING ARTS AND PEOPLE

In general, the arts council should work closely with the Chamber of Commerce, Rotary, Kiwanis and Lion's Clubs or other groups or organizations which provide an opportunity for recreation, public information programs or continuing business education. In the context of these associations, a rich fabric of relationships can be formed upon which to develop and extend the business life of the arts council.

## IF ANYONE CAN SELL IT, IT'S THE BUSINESS MEN

The arts council may well keep in mind the maxim that art is both process and product, a process and product analogous to many with which business has dealt with great skill. It is probable, in any case, that if the arts council is successful, it will owe much of its usefulness to the support given it by the businessmen and business organizations of the community.

“The arts council may well keep in mind the maxim that art is both process and product, a process and product analogous to many with which business has dealt with great skill. It is probable, in any case, that if the arts council is successful, it will owe much of its usefulness to the support given it by the businessmen and business organizations of the community.”

# To Dance = To Live: Dance in the Small Community: A Study in Art and Health

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

To dance is to live. Ask a dancer. The trouble is that the average person stops dancing; so dance belongs in the arts program. In America, more than almost any other modern country, the tradition of dance, especially highly artistic dance forms such as modern dance and ballet seem to be transplanted from another cultural environment. This is not true, of course. Modern dance is an American invention and ballet, since taking firm root in the art world of American life in the forties, has shown a surprising and increasing vitality.

## THE MANLY ART AND THE WOMANLY ART

No apology need be made. Dance is the most manly art. It is the most womanly art. Because men and women are needed to develop successful dance programs, it is among the most social of the arts. If considered merely from the standpoint of health utility it ranks as one of the most complete and, indeed, exhausting and difficult sports. But in addition to the thoroughness of physical discipline which it requires, an artistic pleasure is created which enables the dancer to experience a uniquely wonderful and creative experience.

## THE ART ACTIVITY OF A KING

Dance takes many forms. All of these possess artistic merit which cannot be ignored and all are worthy of artistic development. The two forms which command the greatest artistic respect, of course, are ballet and modern dance. Modern dance, interestingly, is the only uniquely American art form. Ballet belongs to all nations, yet its tradition springs from the classical period of French culture and reflects the concepts and outlooks associated with the great artistic renaissance which culminated in the French seventeenth century. In those days the young king, Louis XIV studied ballet each morning, "sandwiching" it between mathematics and military drill. As the century developed, dancing masters were appointed for every province in the realm to encourage and train new generations of dancers and to see that the opportunities in the new art emphasizing the rules of movement in the language of gesture were learned throughout the realm. As ancient Greek dance, it was not simply the art most characteristic of a theater event but also the art which nurtured the body for maximum usefulness in a society which recognized the need for the enrichment of leisure and social relationships generally. Indirectly, of course, dance prepared men and women for a world continually at war but one which sought to create significant areas of justice and peace.

## MECHANICS, MATHEMATICS, THE HUMAN BODY, MOVEMENT, GESTURE, DANCE

The century in which ballet finally developed was also known as the age of Descartes. There are interesting parallels between dance and Descartes "method". The great philosopher sought to reduce all truth about the world to simple insights and simple rules which could be easily comprehended, learned and repeated so as to organize life for good living. In the background of his thought were the universal moral rules of religion and in the foreground the mechanical principles of modern mechanics. The human mind united the two. By reducing human activity to comprehensible units to which measures could be applied and from which simple rules could be derived, Descartes tried to show the pattern of science and the world. It is precisely in this atmosphere

that the men of Descartes' day saw that the human body could be studied and understood in a similar manner. The problem of maintaining health and strength was a daily necessity. The practice of various games and sports could provide for a more adequate handling of the body and assure success in battle and in the little war of negotiation and relationship of every day society. Tennis and, of course, fencing, (which utilized the more deadly tip of the sword instead of the broad edge of blade) but especially dance were the result of this approach to the problems of preparing the body for combat and for the stress and strain of daily life. It was an age in which the French dominated in all of the civilized arts and sciences. The dominance reflected in no small measure the method of Descartes and the principles of the truth and of reason which he crystallized.

## MUSIC THEATER DANCE

The age of Descartes was also the age of Moliere and Lulli. The same sanity which marked the thought of the age also marked its theater. Moliere, using techniques borrowed from Italian buffa produced a comedy which commented with great insight upon the customs and mores of his period. Lulli wrote music for Moliere and from the combination, encouraged by the imaginative young monarch, a chapter was written in the art of the music-drama. Since the young king both acted and danced, there was a clear and growing relationship between the science of movement and the art of dance. It was in the midst of this highly exciting period of art and science that ballet became the chief dance form of the serious musical theater.

## ENGINEERS OF ILLUSION THROUGH MOVEMENT

In attempting to understand ballet it is important to recognize the combination of art and mechanics which made the theater of the great age of French culture possible. The new theater, engineered by gifted Italian designers, corresponded to the Cartesian interest in the mechanics of the body structure and to the artistic and musical interests of the age. In a sense all of these sciences and arts came to focus in ballet. Ballet is therefore characteristically high theater dance which reflects the tradition from which modern engineering came and the proscenium type of theater out of which modern theater arose. Every move in ballet is calculated to bring the body to a maximum of physical movement and expression at the same time that it is set within a total system of style and gesture suited to the proscenium stage and to the imaginative musical theater of the age of which dance became a part. It is almost possible to say that ballet brought together in art the mechanics and highly imaginative creative activity of the age combining in theater movement what Pascal, another great thinker of that age called "L'esprit de finesse" and "L'esprit de geometrie".

## CAN CLASSICAL DANCE BE DEVELOPED HERE?

Thus for many people the fun of ballet is precisely its surprising modernity. In this tradition, the mechanics and physiology of the body have been carefully explored and developed by generations of dancers. Even more enjoyable is the sense of theater which the dance form induces, creating around it the wonder and imaginative splendor of the greatest age of art in western Europe. Like "The Marseillaise" it is an instance of the kind of French civilization which has become the property of every man. Within and beyond this is the magic of dance itself, which brings into creative unity the warmth and joy of muscular activity, an exact and precise art form with rich possibilities of imaginative display, the profoundly sensual pleasure of movement to clear, rich music and a sensitivity to beauty unparalleled in the arts. It is strange that everyone does not dedicate himself to the richly rewarding work of the dance in ballet. One cannot but reiterate. It is a manly art. It is a womanly art. It is as scientific and exacting as mathematics or mechanical engineering. It is imaginative. It is social. And it belongs to the great tradition of musical theater in the west. It is an art which embodies basic insights concerning the principles by which life itself is to be balanced and controlled. It is deeply enjoyable and majestically philosophical. Why is there the slightest difficulty in developing support for such a glorious activity?

## BALLET EN AMERIQUE

Actually while the art of ballet has achieved a major acceptance in American life, it still does not seem to belong. In general, it is preeminently the young women of American culture who give it the loyalty and love which it deserves. Thus if ballet is to find a way into American life two objectives must be achieved at the same time. One is the general development of a great variety of dance forms other than ballet. The second is the rooting of the essential elements of the great tradition in American soil.

## ETHNIC DANCE: A SMALL COMMUNITY HERITAGE

So how can a dance of high quality be developed in the small community? The difficulty is not simply that middle aged Americans do not dance; for the most part they do not even move. A number of approaches will be needed if dance arts are to be developed at the grass roots. These approaches will be several-fold.

1. It is important to remember that dance began in the small community. Thus dance can be encouraged especially where there are ethnic roots. This will be true even for those ethnic groups which emerge from the Scotch, Scotch-Irish and English traditions of Puritanism. Interestingly, all of these traditions danced. And, as the modern ballet of Agnes DeMille has suggested, the dances which these Puritan groups imported to New England, the southern hills and the American west were a long range descendant of the very tradition in dance which emerged in this country in the high theater of ballet. But ethnic dance has innumerable roots in American soil. The dance of the American Indians, the rhythm and movement of the African, the peasant dances of eastern, southern and northern Europe, the dances of Israel, as well as the dances of the near and far east and Hawaii are all part of the rich tradition of ethnic dance. The small community may be the custodian of the most fundamental dance tradition which we have—the tradition of ethnic dance. Wherever ethnic roots are found (—and where may they not be found in the American small community? —) there is opportunity for art development through dance.

## DANCE AND SPORT

2. A second aspect of dance movement and art interest is to be found in the fact that sports contain art interest too. The various forms of dress in sports, the customs which are associated with them and the patterns of individual and social movement entailed all contain aspects of artistic impulse. The arts council should approach the problem of art and health by noticing this and by trying to bring arts and sports enthusiasms into significant fusion. In a recent program in one of Wisconsin's test communities a high point of community understanding between arts and sports world was reached when the local Lions Club played a visiting repertory theater in baseball and lost. However, physical training teachers in the audience could not help but notice the exceptional footwork of some of the players who had been both sports and dance trained in connection with their theater work. Often sports provide a natural context in which to interpret the work of dance. The analogy may also be understandably cumbersome at times, yet much information and interest in physical movement as an art form can be generated through the physical education program carried on in most small communities.
3. One of the puzzles of American physical education is that the programs of youth athletics relate so slightly to the patterns of the exercise of adults. In many small communities, of course, farming or other daily activities are still sufficiently demanding to provide all the exercise needed. It is equally true that large numbers of persons in small communities lead a thoroughly sedentary life not unlike their city cousins with often less exercise in the daily round than the average city man receives in running for the subway or the commuter train. It is occasionally possible to develop a sports-dance program by simply building around the health interests and concerns of this sedentary group. To do so a mixed bag of programs including some sports, some gymnastic and some dance activity will be required. For this the

right leadership is essential. However, working from the recommendations of the village doctor it will be possible to find persons who are in major need of physical conditioning. Sometimes the arts program can create an interest in the relationship between health and art by thus emphasizing the sense of art employed by the ancient Greeks in their programs of physical nurture. The use of dance need not be artificially introduced into this program. Those who participate will be quite open to the values of dance when they begin to think through the function of the arts council in relationship to problems of physical health and movement. Actually, when we utilize the term “art” to include physical training we are asking a question concerning the use of the body of which the art use is a significant instance. There are those who will insist that the “art” physical training is a “craft”, not an “art”. Yet in the small community, the discussion of “craft” provides immensely instructive analogies for the discussion of “art” and for art education.

#### DANCE AT THE AMERICAN UNIVERSITY

4. Most universities now provide dance instruction so that it is not impossible to arrange for dance programs of real excellence in nearby small communities. Ballet is not as popular as modern dance. There is nothing inappropriate in this as, as has been indicated, modern dance is a distinctively American art form. The movement of modern dance like the movement of ballet is based upon a similarly analytical study of physiology and the possibilities of expressive movement. It compares to ballet roughly as classical music compares to modern atonal music. It is a dance form which attempts to set aside the somewhat binding metaphor of the proscenium theater, holding that ballet is, from this standpoint, forced to develop all movement two dimensionally in accordance with the perceptions of the audience. Modern and ballet dancers represent distinctly different and yet complementary aspects of dance, both of which have made impressive contributions to the arts.

“The small community may be the custodian of the most fundamental dance tradition which we have – the tradition of ethnic dance. Wherever ethnic roots are found (and where may they not be found in the American small community?) there is opportunity for art development through dance.”

#### YOUTH, AGE, MOVEMENT LIFE!

5. Young people dance. The arts council must spend many hours listening to the music to which young people listen, helping them to find ways and means of hearing and playing their own music. Within the context of youth rhythms of a contemporary media-oriented type dance takes place. Ways and means should be found within the context of the youth programs at the high school for the combination of social and art dance forms. The production of *Hair* is an attempt to capture the new music and movement. There are obviously many other ways and perhaps better ways of accomplishing an analogous purpose in the small community.
6. Other approaches are also valuable. There are many people in every community who will enjoy programs of physical activity or dance movement who will never be either athletes or dancers. Among them may be the middle aged groups described above or, indeed, elderly persons who are often badly crippled for lack of a significant understanding of movement. While the development of leadership for such programs becomes an almost remedial use of dance method, programs of this type will not only be helpful to people but will generate a more adequate public understanding of the arts through an understanding of dance.

7. From an artistic standpoint, however, because dance is the only art which requires the full use of the body in a theatrical and musical event of the greatest possible artistic richness, it must be encouraged for its own sake. To dance is to live. Thus dance can be a life dedication which provides an essentially delightful and good experience capable of giving meaning to all movement and in the broadest and deepest sense of what it means to move. It should be kept in mind that dance points up the truth only partly realized in other life's activities for when we stop moving, we die.

# Extension and the Arts

Michael George  
Michael Warlum

## INTRODUCTORY STATEMENT

The following paper is a description and analysis of the various roles which institutions such as University Extension can play in relation to the arts. It is particularly appropriate that this document be circulated now, at a time when an increasing number of Extension Divisions and similar agencies are moving into arts development and programming.

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Michael Warlum

In looking at the type of programming in the arts now being done by institutions such as University Extension, it is possible to divide them into three categories depending on their focus — the art, the artist or the audience. The programs which focus on art would be those which are primarily concerned with production or performance. Activities that develop skills or techniques necessary for art production are usually the center of attention in these types of programs. Examples would be studio courses in painting, drawing, design and sculpture, or clinics on the technical problems involved in performance on a musical instrument. I should note however, that though the main result of this type of program may be the training of producers of art objects, an important by-product as far as the client is concerned may be an increased awareness and understanding of the arts through “doing”.

Artists centered programs would be activities such as the booking of formal concerts and recitals, artist-in-resident programs, the organization of exhibits, and professional theater and ballet productions. University Extension has assumed many non-educational activities in relation to these types of programs including promotion, publicity and finance. It may be said that the present role of Extension in this type of activity is to provide technical assistance resulting in the employment of artists.

The third type of program focus would be the development of an audience for the arts through educational programs resulting in increased appreciation and understanding of art and artists. I realize that often this objective may be achieved by art and artist focused programs but I do believe that the design of an audience or educationally centered program would be different in several ways from the art or artist centered program. Audience focused programs now include most of the courses, regardless of the media or method involved, which help to develop appreciation and understanding of the arts through the study of history, theory, aesthetics and related courses. An easier way to describe audience centered programs might be to say that they are educationally oriented. It is very possible, however, to make a concert, recital, exhibit, play or opera the climax of an educational program in the arts. For this reason, it is very difficult to place an existing arts program into just one of these categories. Any program is likely to achieve some objectives in each category regardless of the primary focus intended. For instance, meaningful creative activity in the arts at any level of ability will



usually make the “producer” a more knowledgeable “consumer”. At the same time, this creative activity provides the producer with a means of self-expression whose value will vary according to the specific needs of that individual. An appreciation program, especially one which makes use of the live performing arts, can achieve objectives for both the performer and his audience. Though some philosophers would disagree, I believe that true aesthetic appreciation of art is a creative experience which involves a communication between, and therefore involves, both the producer and consumer. An artist who is educationally oriented usually seeks this creative, communicative experience through his art and this makes the audience an important part of the total experience for the artist.

University Extension, in cooperation with resident university departments, has potentials for arts development which cannot be equaled by any other type of private or public institution. Four of the most important aspects of this potential are philosophy, teaching, patronage and research.

A philosophy based on a concept such as the “Wisconsin Idea” is most important to meaningful arts development. Perhaps most important for “community” arts is a philosophy which would result in democratization of the arts, community arts resource development and a resolve to develop local arts producers and consumers while at the same time providing professional artists to fill community needs or demands. Through active development, programming and evaluation in community arts, university extension can demonstrate a workable philosophy which may be adopted by other community arts agencies.

The extension and resident faculties offer specialization and expertise in all aspects of the arts which makes possible a high degree of effective teaching. This potential of university extension is most important in audience centered programs. Such a program is often more effective when an artist is present to explain and discuss his or her art. This is made possible by university extension because of the existence of educationally oriented professional and semi-professional artists within the university community. Another important factor within the scope of the teaching potential of extension is the fact that the philosophy and organization of the institutions makes it possible for the arts to be combined, administratively and functionally, in a way which is found in no other institution in our society. By crossing the lines of departments and disciplines, programming involving and combining two or more art forms is made possible and even practical. Perhaps one of the most important potentials relating to teaching is the role which the university can play in the training of skilled, dedicated, well-oriented arts development leaders. With the academic and intellectual resources it alone possesses, the university can put the potential arts developer in contact with the scholar and expert in all disciplines and field related to arts development and thus perpetuate the potential for community arts development and democratic arts education. In addition to background in the arts, some level of expertise in philosophy, sociology, psychology, anthropology, education and history is needed by the arts developer. The university community alone offers a high level of available study in all of these areas.

“University Extension, in cooperation with resident university departments, has potentials for arts development which cannot be equaled by any other type of private or public institution. Four of the most important aspects of this potential are philosophy, teaching, patronage and research.”

A third potential of the university is that of patron of the arts. This patronage, I believe, has proven to be an important factor in the cultural development of our American society and will assume a growing role in the future. The most important aspect of this potential patronage is the fact that the university can promote individualism, autonomy and experimentation in the arts without the many controls, limitations and cries for orthodoxy and standardization which often characterize other arts institutions because of the nature of their financial support. Besides the obvious activities of scheduling concerts, plays, exhibits and lectures, artist-in-residence programs allow for the development of regional and community grass roots arts centers where adults can develop their talents, get to know artists and study in an atmosphere where great art is not only cherished but also produced.

The fourth great potential of importance here is that of research. Research in all aspects of the arts is desperately needed. Much of the present university extension programming in the arts is guided by the personal tastes of a single individual. Perhaps the most pressing need would be evaluative research of existing arts programs—the results serving as a guide for future programming. Extensive research in the nature of the arts themselves, the relation of arts to the developing civilization of man, the effect of creative expression and aesthetic appreciation on the individual and the community arts development process would help to fill the present and future needs of the community arts worker.

I mentioned the philosophy of University Extension in community arts as a potential earlier because I do not believe that the existing bulk of programming in the arts reflects what is needed for community arts development. Most of the focus at present seems to be on art production and the artist centered programs. I believe the focus of University Extension in this area should be on audience centered programs. I do not dismiss the importance of art and artist centered programs but I believe the role of extension in relation to this type of program should be to train developers for other types of agencies who can then concentrate on this aspect of arts programming. Otherwise, the University and University Extension run the risk of becoming nothing more than a booking agency.

Two words can best describe what I believe the philosophy of the community arts developer should be primarily concerned with—relevance and involvement. Relevance means that community programs should be client-centered, not content, teacher or institution-centered. We must begin where the people are and attempt to raise their sensitivity to as high a level as possible, often having to settle for partial achievement. Relevance implies starting with what is indigenous to a locale but not ignoring what is outside. Just think of the tremendous effect on the life of an individual in a community when, by raising his visual or aural literacy through study or creative activity in the arts, you can help him to see beauty in the the people and things about him when up to that time he looked but saw no beauty. The man-made or natural resources of a community can be just as meaningful as content for study in art as the greatest art treasure brought in from another culture. An outstanding artist, brought in as a guest of the community, can be a powerful force for education in the arts if he is the climax of a total, relevant, educationally-oriented program and is invited at a time when the members of the community are ready to understand and appreciate his art.

“Perhaps most important for *community arts* is a philosophy which would result in democratization of the arts, community arts resource development and a resolve to develop local arts producers and consumers while at the same time providing professional artists to fill community needs or demands.”

Involvement, as related to a philosophy of community arts development, necessitates studying a community in order to determine needs and resources in the area of the arts. In present small communities I can see four possible paths to follow in order to reach the type of involvement which will result in a relevant program. The first, the formation of an arts council, is proving very successful throughout the United States at this time. Some literature is now available on this method.

A second method would be to work with the local public school educators in music, art, drama, etc. These teachers are often the most capable and respected members of the public school staff and could be invaluable to arts development in the community. The problem with this approach can sometimes be that of developing a philosophy in the public school educator which includes a concept of responsibility for education within the arena of the entire community rather than just within the walls of the school itself.

Working with existing arts groups is a third way of beginning the process of involvement. Existing groups or agencies might include museums, libraries, writers clubs, drama clubs, church choirs, barbershop quartets, community bands, local painters, poets or musicians. With people in these types of activities as a nucleus, much can be done by expanding or increasing their interest and sensitivity with the extension worker acting only as a catalyst. The enthusiasm of these already active members of the community can also often bring new clientele into the mainstream of activity when other methods would fail to reach these same people. Personal contact is still the most effective means of communication—especially in a small community.

A final method which is possible is to work with leaders in government, business or industry. For instance, city government leaders might be made aware of a need for a summer recreation leader for the community who is capable and interested in directing programs in the arts for all ages as well as the usual athletics and games for youth. Important financial help may come from business or government leaders who recognize the value of increased activity in the arts to attracting more industry to the area. Though many of these businessmen may be more interested in the resultant community resource development than the arts themselves, they should be accepted on that basis and made a part of program plans. It is probably quite obvious that in actual practice the steps to involvement of community people may combine the four methods I have mentioned in many different ways. For instance, an arts council made up of representatives from business, industry, government, educational institutions and existing arts groups would have tremendous potential for leadership in a total community arts program.

In the end, the role of university extension in the arts which I envision comes down to this. I see a man driving down a country road on his way to a small community. Though he is now alone, he has behind him years of education in the humanities and social sciences and experience in community arts development. At his disposal is the tremendous potential and resources of a large university. As he approaches the community, he has no specific arts program in mind for he knows that from his interaction with the human and physical resources of the community the program will grow. He knows also that he is going to this community to fill a vital need – a need important to every individual and all of our society. But at the same time, he realizes that this is a need which may not be felt by the members of the community until it has been fulfilled. This man is a community arts developer, and he represents the role of university extension in the arts.

# Art, Facilities and the Environment

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

The development of facilities for arts in the small community is a phase of regional aesthetics. Shifts in the pattern of agricultural practice, new forms of power or ways of developing it, changes in the use of major water or land areas, changes from the agricultural use of land to the use of land for recreation, summer residence or conservation cause subtle but decisive changes in the use of buildings and property and the appearance of the community. These changes are to be expected. In this development, the arts council will find itself midway between old and new patterns of life. On the one hand, if it creates new facilities, they will influence the future pattern of life in the area. On the other, the adaptation of old buildings may be the only significant way in which patterns of life useful to previous generations can be creatively articulated and sustained in the life of the community of tomorrow. A third possibility will involve the rental of facilities. In this case, an important area for creative human relationships is opened.

## NEW FACILITIES

An arts council should not hesitate to consider the possibility of new facilities. It is performing a new function in the community. The problems of housing and the services to be rendered are unique to the type of presentation required by each form of art and to the peculiar problems of preparation demanded. Modern architecture is especially suited to the development of facilities which will relate the new artistic "charisma" of the nation to present day life. Whether this new art life is to be found in the inner city or in the small community, a new architectural form is suggested for a new artistic development closely related to the immediate art needs of men, women and children.

Yet the value of style of facility is only one among the strong arguments for experimentation in the design of small community arts facilities. For one thing, many rural areas which are beautiful on the fairest day in June are not as satisfactory for art activity when mosquitoes, overwhelming heat, or cold, damp and drizzle follow the next day after. Consequently, a far sighted arts council will be as systematic in organizing a new arts facility as a good dairy farmer is when he builds a new milking parlor. The rural scene will be attractive to many because of an element of recreational discomfiture. But there is no harm whatever in adequately lighted studios, air conditioned rehearsal rooms or modern heating. Even where these lie beyond the immediate budget, well organized sleeping arrangements, properly screened dormitories for apprentices or other visiting artists, will extend the period of active programming and will provide the possibility of a more regular and substantial participation in planned events.

There is no reason to assume that an arts program which becomes deeply rooted in the natural environment of summer may not be beneficially extended throughout fall, winter and spring. Every small community will relate by a thousand strands of economic and personal life to larger centers of population. Just as the verdant hills of Wisconsin dairy land produce thousands of pounds of milk, cheese and butter for the people in the great cities, so beauty, whether of land or art, may also be

shared. What is the harm in locating significant arts programs in small communities so that they relate to the recreational life of the fall hunter, the winter skier, the spring fisherman as well as to the camper and other recreationists of the summer time?

However, while new, properly structured facilities are to be sought, it should be kept in mind that a slow and comprehensible progress to this objective is to be preferred to any proposal which may so upset the loyalties of residents as to seriously hamper the future usefulness of the program. Furthermore, the arts council can beneficially show that many facilities which have been abandoned by agriculture or other local business activities, may be converted into useful and interesting centers for art activity. For instance, in many parts of Wisconsin, eight sided barns have become obsolete. The space is awkward for modern agriculture, steel construction makes a more adequate facility possible, and no longer is it necessary to construct a barn in this manner in order to resist the pressure of winter wind. Yet an eight sided barn, refurbished in the course of occupation and use, provides a highly acceptable beginning for a studio and display facility for the visual arts.

In any rural area there are innumerable buildings which now lie unused but which could be valuably reopened in connection with arts activities. For instance, not too far from Friendship, Maine, where Wyeth's summer studio is located, a farm which provided substance for a local family for better than a century has in recent years grown up in brush and weeds. Interestingly, one of its small colonial windows, faded curtain blowing in the wind, appears on a Wyeth canvas. This building, while now falling into decay, could be valuably restored so as to provide both a studio space and an important memorial to a way of life now gone. And why not do both?

Again, as is well known, the fisheries of the Great Lakes no longer sustain the industry which only a few years ago flourished there. These fisheries may, of course, be restored. Yet, in the meantime, a whole series of buildings, many of them ideally related to local scenes of great beauty are lost through simple obsolescence and lack of use. Facilities such as this are to be found almost everywhere in the neighborhood of small communities in various parts of the United States. Why should they not be used to bridge the chasm between old and new, uniting the interests and loyalties of an older generation in new and vital activities? In the small community of Plain, Wisconsin a small one room church, incorporated into the life of a larger parish, is maintained as a memorial to the families who formerly worshipped in it. Special services closely related to various seasonal holidays become particularly meaningful. Not too far away, as in every quarter of the region, a small one room school house still stands intact but unused. With little expense this one room school house and others, precious as symbols of an important phase of the American story, could be converted for use as a recreational arts center aimed at the needs of small children in the neighborhood during the summer. Programs under way include the revision of these buildings so that arts and crafts, exhibits of art work, and neighborhood theater programs close to small groups of farm families can be related to the immediate needs of rural neighborhoods.

“...the time and attention devoted to careful arrangements for program become a part of the publicity art policy of the council, an important ongoing aspect of education in the arts. New and adapted facilities may be said to relate to the pattern of a changing scene; adequate structuring of rental arrangements make for good friends and public support throughout a broad range of the council's concerns and interests.”

The illustrations offered, as well as those mentioned in *The Arts in the Small Community, A National Plan*, are typical of developments throughout the United States. Most of them are low cost and low maintenance operations which provide groundwork for more significant developments in the future. If these facilities are carefully designed, they suggest new patterns and impulses of community life from which may emerge a new sensitivity to the arts and to human beings. If new facilities are finally created, the initial artistic impulses scattered among a variety of facilities and locations provide a richer series of human relationships and a more interesting variety of programs than would have been possible without this creative beginning phase. In any case, if the germinating processes take time, as all good developments do, the council need not be heavily mortgaged with the maintenance costs of a new facility. When the total program has grown in strength and scope, moreover, the council and a properly trained and selected architect can build a new facility of far greater utility and beauty than would have been possible without the initial experimental phase.

Whenever facility adaptation is considered, however, it is important that adequate advice be received from the artists to be housed. Each art requires radically different conditions. The visual arts require adequate lighting and are often assisted by the color and pattern of natural surroundings. Ceramics requires special technical facilities or outdoor arrangements for kilns. Dance and theater call for suitable rehearsal space. Musical programs require adequate acoustical conditions. Most of these conditions can be found ready-made or almost so in certain small communities. But whenever facilities are adapted the council must be absolutely sure that the facilities planned are suited to the use intended. This condition can be achieved only by asking the people who will be doing the job. It is highly useful to talk to several artists in the area of art activity for which the facility is to be prepared. There are varieties of insight and talent among artists, and the creation of facilities is important enough for the council to seek aid from several artists in each category of interest.

The second group of advisors not to be ignored are the architects and designers. Do not be afraid to ask the finest architect in the region to advise you. Be completely frank as to the council's financial resources. If the funds do not justify a fee, explain this at the outset. The advertising value of a well thought out design or adaptation is great. Furthermore, the architect may have altruistic reasons for being involved. Often architects or landscape architects will be willing to guide the development of a small project or to advise concerning the initial phases of a large one without cost. Where finances are available, the costs of the service should be carefully spelled out. Ultimately, professional advice is the only way by which adequate style and engineering can be counted on. An arts council is wise not to minimize the kind of help needed.

In other localities, high schools, warehouses, railroad stations and church buildings are no longer being used. These as well as countless other structures may be adapted for arts use. In many areas old movie houses stand unused. In still others, store fronts are available. In some places, older residences, built in the day of inexpensive heating, stand idle. In still other localities, summer residences once considered to be ideal, are now unused or abandoned. There are no end of possibilities of development of arts facility by adaptation of design.

The designing of new facilities and the adaptation of traditional designs created initially for other purposes are not the only ways by which to provide facilities for arts programs. As a third alternative, rental should always be considered. At the outset, this arrangement may provide a far greater flexibility than the other two. Besides, in the course of time, a rental provides relationships with a variety of community institutions and people. Relationships with these groups may be of the greatest value to the program. Consequently, town halls, libraries, church sanctuaries and/or basements, unused rooms at the local nursing home or the local hotel, American Legion halls and Masonic halls may well be used. Where a rental is considered, however, a thorough understanding should be worked out

between four groups of people or their representatives. These four groups are: 1) the artist who will be using the facility; 2) the persons responsible for maintenance; 3) the arts council leadership; 4) the administrative committee responsible for the property. By bringing these groups or their representatives together, possible misunderstandings will be minimized and a basis will be laid for solid community relationships.

## LIGHTING

One of the standard problems arising in connection with facilities is lighting. Each art activity, display or theatrical presentation will present distinct problems in this respect. In many cases, outdoor display will eliminate the need for lighting and in still other cases, natural lighting can be depended upon for indoor programs. In a large number of cases, however, lighting will have to be artificially arranged. Lighting for a studio or display is based upon the same principles as stage lighting and makes use of similar instruments. Arts council leadership will find that the best lighting will result as the problems of particular programs are studied by two or three persons who understand the lighting field. Actually, talent of this kind is not far from home and can probably be found through the electrical company which serves the area. Often a high school dramatics teacher will have received special training in the field of lighting and will be able to help. Universities and TV studios will not always be near, but inquiries can be made in these quarters for persons who understand lighting and how to install it in a manner suitable for display, studio or theater purposes.

Theater lighting is an area of highly specialized activity. Yet the need for theater lighting can almost always be met by consulting persons in community theater, university theater, high school drama or electrical contracting fields. If programs are held outdoors, especially in the summer, lighting arrangements have to be made under fairly difficult conditions. Outdoor lighting for summer evenings is not the easiest kind of lighting but, all things considered, is the most difficult. Here it is essential that that competent help be sought in order that the lighting will be adequate and suited to all weather conditions.

## OUTDOOR THEATER

Outdoor theater whether in the form of straight or musical plays or in the form of pageants or art festivities are an extremely agreeable type of art activity. However, outdoor theater is more complex than most people realize. It will require adequate facilities for costuming as well as adequate sanitary facilities for a large audience and, finally, a place to which both cast and audience may retreat in the event of rain. In general, if satisfactory indoor facilities are available, outdoor facilities will be seen to be cumbersome by comparison. Nevertheless, there are numerous instances in which outdoor facilities can be created as the basis of memorable stage and musical events in which the wonder of sunset, evening breezes, vistas of distant hills or water contribute to the magic of a valid art experience.

## OUTDOOR CLASSES

Outdoor classes are, of course, invaluable, especially for painters who can absorb a winter's worth of summer color and light in a short period of outdoor art activity. Actually, the stimulation of natural color, shade, scenes, shapes and lighting patterns are a source of rich stimulation to an artist far beyond what may be returned to the canvas as still life or landscape. In consequence, the warmer climates and periods of the year provide a basic opportunity for outdoor art classes. In this case, almost any nearby porch can provide sufficient shelter in the event of rain.

## OUTDOOR DISPLAYS

In those seasons or sections of the country where the weather makes outdoor living comfortable, arts exhibits will frequently be arranged out of doors. The main street art display, a display on the town wharf, or other displays arranged in connection with lawn parties are always of interest. Provision has to be made for canceling the exhibit or for going indoors when the weather threatens, but, on the whole, outdoor displays are among the genuinely social and pleasant ways in which to make art available to the public.

## WHEN THE OUT OF DOORS IS NO HELP

It is foolish to insist that all arts activities are made more attractive by outdoor conditions. Obviously, where a great deal of physical energy is required such as in dance rehearsal or stage rehearsal, an outdoor facility or one not sufficiently protected from excessive heat may be a source of grave discomfort and extensive administrative irritation. A less beautiful location, somewhat more enclosed and furnished with air conditioning may more adequately fill the need than open walls, excessive heat and lack of suitable enclosure arrangements.

## GOOD FENCES

In the discussion concerning the use of facility, the rooms to be used, the restrictions placed on the arts program by fire laws or other rules should be spelled out. Where incidental eating or smoking takes place, provision for these needs should be carefully specified. The relative flexibility of opening and closing times should be made clear. Arrangements must be made for the storage of special equipment. A realistic schedule must be worked out. In the case of theater programs, arrangements for technical and lighting people to work during odd off hours should be indicated. In addition, the landlord should be instructed that the use of a facility ordinarily employed for one purpose by another group dedicated to a second purpose may produce an element of symptomatic behavior from members of either group. The crucial distinction between a problem, to be set right by an adjustment in arrangements, use or payment, must be distinguished from an irritation due to a systematic failure of communication between two groups attempting distinctly different activities and thereby producing emotionally charged reactions unsuited to the situation. Interestingly, such systematic misunderstandings will occur between different types of artists as well as between artist and non artist. By anticipating an element of friendly difficulty, major misunderstandings often related to differences already present in a small community can become the basis of new relationships rather than the basis for new controversies and aggravation.

## A PROPERTY BOND

If the program proposed is not related to the usual use of the building and/or if there is a large number of persons using the facility and/or to the extent that complete arrangements for the storage of materials are required, the council should provide a property bond. Such a bond costs a small amount, and while it will probably never be used, it is a courtesy, protecting the owners of the building in the case of damages to the property.

## PUBLIC FACILITIES

In general, the most adequate facility rental will result when the facilities utilized are public or virtually public. The more closely these facilities approximate the needs of the arts council, the more smoothly the council and the tenant may expect their relationships to be. For this reason, especially



during those seasons in which the public school is not in daily use, the council will find school facilities to be among the most useful available.

## GOOD NEIGHBORS

In any case, the choice of the facilities selected, the range of interests of the groups who use the same facilities, the arrangements made, and the willingness of the arts council to fulfill its obligations in the event of misunderstanding or accidental property damage become part of the living history of the program and a fundamental aspect of the arts council's image throughout the area.

For these reasons, the time and attention devoted to careful arrangements for program become a part of the publicity art policy of the council, an important ongoing aspect of education in the arts. New and adapted facilities may be said to relate to the pattern of a changing scene; adequate structuring of rental arrangements make for good friends and public support throughout a broad range of the council's concerns and interests. If the council wishes in some future day to become host to the community, being a responsible guest at the inception of the program is an important objective. In any case, a good arts council will be sensitive not only to its ideal intentions but to the many side effects generated in relation to living persons as it pursues those overall objectives. The development, choice and use of facility is a creative factor in a community and, therefore, should be carried out in a thorough and responsible manner.

“The development, choice and use of facility is a creative factor in a community and, therefore, should be carried out in a thorough and responsible manner.”

# Community Arts and Health

Benjamin Lowe

## THE BACKGROUND

In the ideal community, as outlined by Plato in his “Republic” and “Laws”, the child is educated to perfect citizenship through a blending of mental and physical experiences. Plato called this form of education “Music and Gymnastic”. Music was education in the arts and letters, and gymnastic was the education of the child’s physical resources and included, paradoxically, the playing of instruments and the appreciation of music as we know it today. Thus, the real relationship between the arts and athletic performance was, for the Greeks, a very natural and acceptable outlook on the harmony of life.

Nowadays, if we speak of the arts and physical health practices or sports performances in the same breath, we are looked at questionably, and may be asked if such diverse subjects can be spoken of together. The arts, such as literature, painting and sculpture, theater, film, and music are seen as being in a different realm of human preoccupation than the world of healthful pursuits, such as sports, athletics, swimming and aquatics, or even jogging and mild forms of physical fitness training. Indeed, this modern perspective is not unusual, since, as specific areas of life’s work, they are two diametrically opposed domains of interest in the twentieth century. Yet, at a point of excitement in a game, a player or a spectator may experience “a beautiful move”, and by so doing, he uses the symbolism of the artist—he is making aesthetic judgment!

In the present day social order of advanced Western civilization, both the arts and sports are extremely popular as participation and as spectator activities. A great deal of support is given equally to arts and to sports programs on a community basis, particularly those attached to the schools and colleges. However, it must be remembered that the Olympic Games grew out of, and were a part of, traditional cultural festivals illustrating the harmony of man with his environment, his physical being and his spiritual nature.

Hence, there is no reason why modern man should not enjoy the benefits of both Classical and Modern life; but he must direct his own efforts to this end for fullest satisfactions in physical health and intellectual rewards.

## WHAT STAGE ARE WE AT, SOCIALLY SPEAKING?

Since one of the trends of modern life is towards clarity of meaning in communications, it is acceptable at this point to define the terms that are in general use in this short essay. Thus, we might say that the healthful pursuit of exercise (sports performance, jogging, or physical fitness practices) in the small community might be that form of participatory activity at the school or club level which provides for the needs of organized physical recreation for either the individual or the group. The arts are those activities which embrace the creative output of the small community in such forms as painting or sculpture, crafts, music, theater or other dramatic productions, writing, and film-making. Regrettably, the present-day trend for clarity and clear-thinking is an all-too-recent phenomenon. To be sure, the “Dark Ages” and the overriding period of “Christian asceticism” did much to redirect man’s attention to, and acceptance of, the arts and healthful physical pursuits. This resulted in the development of uncertain attitudes towards both of these life interests, and, again regrettably, these attitudes are found to linger amongst the less enlightened people of a community. These outmoded attitudes should be seen for what they are, in terms of their historical derivation, and arts and health practices should be reappraised in the light of contemporary scientific and sociological discoveries. Those people who have done this small exercise in mental readjustment find that there is, indeed, a great and fruitful

relationship between the arts and physical health practices. Furthermore, areas of academic study at universities are beginning to research into this relationship, and are finding important historical evidences as well as strong present day indications, that the arts and sports are interrelated on a far wider basis than ever they were in Classical Greece.

#### WHAT DIRECTION MUST WE TAKE?

What does the foregoing say about the arts and health? A more pragmatic and searching series of questions might be: Were the Greeks healthy? How would we know if they were or not? If they were healthy, did this rest very strongly on their basic philosophy of life, and therefore on their education practices? These questions are in part rhetorical, of course, but they serve the practical purpose of directing our attentions to the problem of how we have come to know anything at all about the Greeks. We know about Greek life and practices from their art products and artifacts, from their pottery and sculpture, from their literature, and from their drama. We know that they related this to vigorous exercise, athletics and dance programs for physical health and well-being. Just as the Greek cultural interest in physical health, athletics and sports participation has come to us through the arts, we can point to present-day cultures, in America and elsewhere, where sports figures have been the models for notable works of art. Example are found in all forms of the arts; Bernard Malamud's novel *The Natural* is about a baseball star; David Storey's novel (and subsequent film) *This Sporting Life* is about English professional rugby football; and several life stories of boxers, footballers and other athletes have appeared on the American screen. The two great American painters, Thomas Eakins and George Bellows, are both renowned for their sports paintings, and for their own active, healthful ways of life. Some different sports have been depicted by over 100 American artists in the last 100 years—and these do not include hunting and fishing, which are usually referred to as "field sports". Similarly, about twenty sports have been the background to more than 500 novels in the USA alone in the same period. At a more everyday level, visitors to regional art fairs can sometimes see art works using healthful physical activity and recreational sports as major themes, bearing witness to the general community interest in the relationship that has already been discussed.

Nowadays we regard the height of Classical Greek civilization as the nearest approach to excellence that man has ever attained. Yet, except on an individual basis, we do little to aspire to the levels of cultural excellence that the Greeks enjoyed as a nation. In the present world we have many material benefits that the Greeks lacked—we have a wider range of techniques for the creative production of art works and experiences, as well as a variety of healthful pursuits and recreation facilities — but we fail to make maximal use of these on a community basis.

Nowadays, vigorous yet enjoyable exercise appears to be an essential for health and the discouragement of certain kinds of cardiac disease. The attachment of mild programs of exercise to arts groups and organizations has been beneficial as a cohesive device at Spring Green, Wisconsin, where a program was initiated in 1968.

“However, it is becoming recognized more and more by contemporary man that, at the “grass-roots” level, vigorous activity and recreational pursuits in conjunction with arts programs serve the purpose of maintaining both physical and mental health against the everyday stresses of modern living.”

## THE CONCEPT OF COMMUNITY ARTS AND HEALTH

The Classical Greeks appear to evolve in their time an ideal way of life which is still strongly admired today. However, it must be remembered that this “ideal” was enjoyed only by an elite, the “citizens”, and thus was not totally “community” sponsored or enjoyed as a modern interpretation might suggest. Yet, within the limitations of the Classical Greek concept of “community”, they were able to explore the higher reaches of refined life. It is no surprise, then, to learn that the great sculptor, Phidias, had a studio next to the gymnasium at the site of Olympia. And, it might be reasonably speculated that Pindar, the poet, and perhaps some prominent potters, would have had reserved seats in the stand or bleachers at Olympia, in order that the best sponsorship of “community” arts might prevail at all times. Pindar, it will be recalled, was often commissioned by a city to write an epic poem celebrating one of its victor athletes.

The present-day meaning of community does not allow for any elitist interpretation, and, indeed, the term “grass-roots” has been coined to better explain what is meant by community today. In this modern complex society, bureaucratization neatly packages health, the arts, and recreational sports activity, into separate pigeon-holes, so that the mind is forced to see them as unrelated entities. However, it is becoming recognized more and more by contemporary man that, at the “grass-roots” level, vigorous activity and recreational pursuits in conjunction with arts programs serve the purpose of maintaining both physical and mental health against the everyday stresses of modern living. It is this outlook which must receive sponsorship today.

## WHO SHOULD BE SERVED, AND WHO SHOULD SERVE

Those who serve and those who are served are not separately identifiable in a true community. Certain members of a community have certain specializations or talents, which, when pooled, provide the basis for a rich source of cultural supply from which each in turn can draw. The only single difference lies in the leadership of a specific program, since the leader in one program might feasibly be a participant in another. Herein lies the basis for the blending of community arts programs with programs for health through fitness or sport. It is evident that the functioning of such an idealized concept is more likely to find realization in the small, or tightly-knit community, rather than in a large urban complex where bureaucratization takes over many of the self-sponsored functions of a community or a society.

Much depends on the individual vitality of members of a community, and the normal nucleus of such vitality is found mainly in the professional fraternity, such as among the educators, churchmen, doctors, and businessmen. From any one of these sources can come skill in the arts and the ability to lead activity programs. It is more logical that the art staff of a school, or the physical therapy staff of a hospital, should provide leadership in such programs, of course, but it might equally be possible that the local architect coaches the local church baseball team.

The organizers of a community arts program interested in drawing closer the relationship between the arts and health for the benefit of a neighborhood would find ample material for their programs by inquiring of the personnel of local institutions the source of their respective interests. Out of such inquiry, it is not too far-fetched to visualize a course in creative writing being set up for the inmates of a prison or reform school, being given by the high school English teacher. Whereas, the physical instructor of the prison would lead an exercise or sports group from among the local inhabitants, who might otherwise have no social contact with him. Such examples are only speculations on a multiplicity of permutations of possible programs and sources of leadership. Thus, besides locally established institutions, access should be made to societies and associations who might provide facilities, funds,

leadership or membership. These would include PTA, women's social clubs, veterans' associations, church councils, and learned societies, as well as private individuals and sources.

## HOW TO SERVE AND BE SERVED

To ensure the most efficient development of a community project for the arts and physical health, a certain number of in-service programs or workshops must first be established. This provides two things: a measure of community interest at the organizational level, and, the provision of a basis of knowledge for potential leaders to work from in creating their own programs. A visiting instructor is essential for the training of personnel in aspects of the relationship between the arts and health, placing greatest emphasis on the exploitation of direct relationships. Background information on the use of sports and physical health practices as a foundation for thematic material in the arts media (paintings, sculpture, novels, poetry, theater, film, etc.) is essential. The setting up of workshops for creativity classes using health and sports themes for application to the media is a prerequisite to successful community planning. The exploration of the motives and interests of those attending the workshops is vital—this provides the necessary feedback to the organizing committee for the subsequent modification of later in-service programs. Of those who seek to understand the relationship between the arts and physical health, many will want to apply it to their own lives as well as to offer the opportunities for others' benefits. In this respect, information and application will radiate out to the rest of the community, drawing all members into the practice of a healthy life through the cultural enrichment offered by experience in the arts. By such a technique, the Greek ideal is not out of reach to the grass-roots community of today.

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# Local History and the Small Community

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

A  
place and poetry  
combine in us  
and become our history.

Is this why we go back  
to childhood scenes?

For recollecting, rural  
memories serve well  
because they change less.  
In the back country  
even catastrophes  
change things  
only  
toward the way  
they were  
at first.

Thoughts form as  
the land falls out.  
Old battles take on local shape  
explaining why nearby  
people think  
the way they do.

The eloquence of mountains,  
springs explaining a thousand  
thousand years ago.

The river  
is the region's past:  
Slave  
and pirate craft,  
tradesmen  
trappers,  
homefolk  
glided by this shore  
making the young land  
free.

Paths  
and roads,  
if adequately contemplated,  
are equally pageanted.

And flowers,  
bugs and birches  
quote the poets, Old  
buildings  
tell the  
memories  
of man.

## STIMULATION OF IMAGINATION THROUGH HISTORICAL RECONSTRUCTION

Arts councils in small communities are called upon to do an important job of historical interpretation. By this they stretch the vision of residents and visitors so that valuable and creative dimensions of contemplative and reconstructive imagination are released. This release in turn contributes immense recreational values. Spiritual and economic aspects of this type of reconstruction must be held in balance. An arts council can wisely stimulate in this way a sense of the region. But historical materials when made available must be displayed with dignity and genuine respect or they lose their value. The various opportunities and problems in this genre of reconstructive imagination are multiple.

## THE PACE OF CHANGE

The rural community often deceives itself as to change. Actually, the process of change is at times imperceptible and usually is a development which happens one grain of sand at a time. Still, almost everywhere in a rural locality there are buildings which reflect a way of life which is altogether gone or which may pass by in a few more years. In most towns, the old railroad station crumbles. Yet it could be artistically preserved and might even make a suitable facility for an arts council program. Certainly there is no monument more reminiscent of the passing American scene than the deserted railroad station.

Again, agriculture has changed more in the last ten years than in the previous ten thousand. Consequently, a variety of farm buildings and equipment have become archeological relics and museum pieces of great value. Sometimes art councils assist farmers in creating displays of old and outmoded machinery and equipment. The plow which broke the plains molders behind the barn. Or, more recently, it supports the new mail box. Old machinery, such as the ancient monsters used for threshing, are wondrous to behold and are marked by an impressive kind of beauty. While contemporary artists work with burner and welding torch, much equally interesting art or craft equipment from another day goes quietly to rust.

### A NEW IMAGE

When buildings become outmoded it is sometimes difficult to appreciate their beauty or the memories they preserve. Everyone knows too how expensive out of date memories can be. For a community or a town or a region, however, an old building may tell of an important past and the people who inhabited it. For instance, in the vicinity of almost every American public square or main street there are blocks of buildings of unique historical and architectural interest which are often either crudely repaired or torn down to make way for useful but often more tawdry looking construction. Some of these old buildings, of course, must go, yet many of them can be preserved as special places for the town. It is up to the arts council to create a sensitivity sufficient to their beauty. This can often be done by a carefully prepared exhibit in which the most outstanding buildings are shown in water color or oil, or indeed even in good photographs. Note papers and cards may be printed showing the buildings and adding another direction to stimulate interest. Along with the pictures, and explanation of the style of architecture and a brief history of the buildings portrayed should be developed. When exhibited in the public library, high school or other suitable public building, these pictures may create enough interest to save the best of the older properties.

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### VISTAS

Among the most important assets of any town are the momentous vistas of the surrounding region. To be sure, the great landmarks such as mountains and rivers and plains are not affected by art or arts councils. Yet even here the council can be aware of the best routes and paths of access to such views and can provide support and guidance in developing the attractive roads, instructive signs and other materials required to keep these settings pleasant, accessible and uncluttered.

### INDIAN CULTURE

In most parts of the country there are traces of the Indian civilization which preceded the European settlements. Indian encampments, shell mounds, graves and other remembrances of these older cultures can often be found. Frequently, arrowheads, ax-heads, portions of cooking utensils and other materials have been collected by local residents. With advice from the state historical society, it is often possible to develop a museum in which these artifacts can be attractively displayed. Different



types of Indian remnants can sometimes be located and marked by instructive signs indicating the type of activity which they denote. Old hunting trails, as well as the trails the Indians followed as they moved from one camping ground to another can be located and marked. The cooperation of Scout organizations and other groups can be encouraged in this area.

### EARLY SETTLERS

Mementos of the early settlers are always of interest to present day residents, and visitors. The first homes were often log, stone or sod cabins of primitive construction. These long since abandoned buildings are rare and yet, where agricultural life has been continuous in a given location for three or four generations, it is not uncommon to find these old homes still in existence. Buildings constructed in the late nineteenth and early twentieth century are also now out of date on a modern farm. Yet many of these are still in usable order. It takes effort, but sometimes the more recently constructed (19th and 20th century buildings) may provide a museum or arts center in which archeological historical and arts interests can be combined.

### OLD MONUMENTS

Some communities will be fortunate in possessing a fortress, a mine, a portage, a canal, or the home of a national leader. Often such localities can be carefully reconstructed so as to stimulate recreational interest in the area. In those cases in which interesting historical episodes have occurred in the vicinity, it is often possible to develop a play, or dramatic presentation which tells the story either as an annual summer activity, as part of a total season of plays, concerts and other activities or as a repeated presentation of general interest. Arts councils should be on the alert for historical materials of this kind which can develop regional history in relationship to local activities and celebrations.

### INDUSTRIES OF THE PAST

Interesting traditions rooted in older industries which preceded present day industries or farms, old mines, shot towers, mills or curious, old fashioned stores may provide the basis for historical reconstruction. How quickly we forget that only yesterday each customer waited at a counter while the manager or his assistant collected the various items in the order for groceries. This is greatly in contrast to the present practice where customers scrounge for their groceries and bring them to the check-out table. Old drug stores, groceries, and other stores which only a few years ago were in active use are now part of an interesting social history.

### THE PERIOD MUSEUM

It is sometimes useful to provide a place in which old family records, books used by first settlers and other materials can be collected. Perhaps a house or several houses near the main street can be restored and furnished in the style of an early period on the village history, then opened to visits by the public. This may provide a limited income for an arts and historic landmarks council and a service to families in the area who would rather see priceless heirlooms well cared for than poorly preserved in cluttered attics.

Care must be taken and extensive research done to assure that authenticity is maintained in the period museum. A major purpose of any museum or historical display is education, and with this purpose goes the accompanying responsibility.

## THE PRE-TELEVISION MOVIE HOUSE

Not the least interesting of the recently obsolescent buildings is the old movie house, put out of commission by competition from television. Among the brighter innovations to occur in Wisconsin was the restoration of the movie house in Spring Green which operated through the twenties, thirties, and forties but which fell into disuse in the fifties. Now it has been recreated and stylized to provide a legitimate theater. Here repertory companies from nearby cities as well as a variety of local and traveling theater, ballet and opera are presented. The town has found a new source of life and interest in the newly developed facility.

## NATURAL RESOURCES

Perhaps the most important service an arts council can render will be to help maintain the natural resources. Wilderness untouched and uncluttered is the greatest natural wonder. The arts council can join the various groups concerned about the conservation of American beauty spots and can encourage the setting aside through private or semi-private arrangement or through public means the various areas near small communities which still remain unspoiled and beautiful. And where these resources are already in the hands either public or private, the council can create an atmosphere preventing their crude exploitation and commercialization.

## Art in the Hospital

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

Wherever there is an arts council and a hospital, the question of art in the hospital will naturally arise. Doctors and other medical staff will often be the most energetic supporters of arts programs. But the need for arts display in the hospital is so obvious as to require no elaborate articulation or apology. After all, the hospital is a family meeting place where the major crises of young, middle and mature life occur. It is a place in which each of us spends some time either as a patient or as a worrier. The sick, the medical and other staff personnel, as those who only wait, constitute an audience of great sensitivity, art interest and responsibility.

How does the building look? This is a surprising question because it is so rarely asked. Yet the outward appearance of a building tells us what to expect inside and by its appearance we are instructed concerning the community's appreciation of its functions. Is it a forbidden and forbidding structure which tells us that those who enter here lose hope? Does it suggest that only particular patients are welcome? Are there suitable margins between the buildings and the surrounding activities of the village? Is it a quiet place? Are truck routes and parking lots at sufficient distance to insure a degree of peace? Perhaps little can be done to improve an ugly, uninviting structure. Yet the outside is something to consider.

What is the scene from the windows? Now go inside the hospital and look out. Patients and waiters spend a lot of time looking through windows. Some activity may be lively and interesting. From other windows peaceful park-like scenes may also be developed. From others, views of distant hills or nearby village bustle may be evident. A bit of green, a distant view, an element of the bustle of the town as well as relative quiet are part of the complex of loveliness and living helping to make people well. How should they be combined? This judgment is an artistic decision.

What about lighting? Is there enough to make the place cheerful? Are reading lights strong enough? How will the lighting be structured when changes are made in arts displays and decoration? Yet before the arts leader ventures into these byways he must turn and look—using as many other eyes than his own as possible—at what the people in the hospital see as they use the facilities offered.

“Most people appreciate intuitively the relationship between a beautiful object or environment and that frame of mind which makes for health. The very term from which ‘aesthetic’ is derived means wholeness. The term ‘health’, which its meaning is sought in its roots means wholeness too. Consequently there should be a constant and vital dialogue between health and art and one from which the community at large can only reap rich benefit.”

What is the procedure? The priorities of hospital management obviously do not come to focus in arts development. Consequently, the first step toward arts for the hospital will be to call on the administrator to find out whether or not he is open to the possibility of a review of arts problems in the context of the hospital. Time should be allowed between a first and second discussion for the administrator to consult with his board and with other hospital leadership before taking the next step, which is the appointment of a loosely structured committee to study the hospital's facilities and program with an eye to arts development.

The committee which is gathered should be significantly related to the arts council either as a subcommittee, by interlocking membership or through representatives. While the initial committee will be quite loose in structure and relationship to the hospital, as it proceeds care should be given to selection of members as it will probably originate one of the most important projects of the arts council. Thus, this committee should include the following persons:

1. A representative of the hospital administration who is familiar with building code restrictions, the hospital's long range plans, and who will be able to relate effectively to the administrator.
2. Someone who understands the fundamental problems of interior decorating. Since this person should possess thorough training in this field, a conflict of interest may be anticipated if this person is in business locally in the event that resources are developed and money spent. Perhaps the best way to avoid such conflict will be to find a person with this background who is, at the same time, retired either because of age or marriage.
3. An articulate layman who will represent, as far as possible, the point of view of the patient.
4. A doctor or nurse of some competence who is aware of the arts council program but especially perceptive of fellow members of the medical, hospital or nursing staff and the diverse problems of patient care needed in various hospital services. This person should be able to arrange for consultation with specialized nursing staff or other persons who are close to the point of view of patients.
5. One or two persons who really know art, especially the visual arts.

It should be kept in mind that the entire committee need not be used for each decision. The specialists have a real function to perform. A sub-committee including two art experts can select art objects from the work submitted. When these have been selected, they may be referred to the decorator so that alternate fabric and color schemes may be submitted to the entire committee. It should not be necessary to hold committee meetings at every point along the way, although regular meetings of the entire committee at intervals of two or three months will prove to be necessary and useful if satisfactory relationships are to be maintained. It is important that the administrator designate a coordinator to carry out whatever the committee authorizes. The coordinator should refrain from making art decisions and should advise against a given course of action if and only if there are obvious objective administrative difficulties.

The committee should work closely with the administrator especially at the outset. Perhaps the administrator will have suggestions indicating the ways and means for discovering the arts needs of the hospital. Obviously, magazine racks and mobile units which distribute visuals for patient use can wait while a list of priorities are drawn clearly indicating the various jobs to be tackled by the committee in order to make the hospital an artistically attractive place. As the decorator on the committee will advise, the installation of a picture, mobile or sculpture will lead immediately to problems of lighting and decorating in the area of the exhibited object. Recognizing this at the outset will enable the committee to specify color scheme, draperies, and furniture to fit the art. As art work is purchased, the problems of maintenance will also have to be set forth in order to prevent possible neglect of valuable art work and shabby conditions resulting from a failure to maintain adequate lighting and decoration.

The problem of funds will ultimately arise. Many hospitals have some budget for these purposes. Also, innumerable persons are willing to donate selected art, subject to the committee's authorization, as memorials to their loved ones. In any case, there are low cost approaches to any and all art problems. Color alone can be wisely selected and used to enhance and to reckon with the psychological effects needed in relationship to the function of the room. Thus, waiting rooms, therapy rooms and treatment rooms may be colored so as to be conducive to the poise and inner happiness of patients who are in a number of quite different relationships to specialists. Wisely chosen objects or reproductions or exhibits of local art may be used to fill out the requirements. In general, as in most other enterprises of moment, interest will accompany program, and funds will be located to meet the needs. There is no fixed rule, of course, except that where there is real concern for people and a love for what is beautiful the funds can almost always be found.

What does the committee do? The committee should attempt to lay out a complete program. Then it will wish to select a single project lying well within the practical limitations of the hospital and the committee's resources. When this is accomplished, the committee should proceed to a second project following the same procedure. Some genres of art which are highly satiric and ultimately provocative will probably be best avoided, but a wide variety of visual art should be canvassed by the committee in order to meet an interesting variety of human needs. Some of these needs will be indicated in what follows but others will occur to the committee as it works creatively with the problems and the opportunities. What do the arts do? In one hospital, the staff found it difficult to get children to focus on a certain point in space while being x-rayed. In this case an interesting mobile was hung in an appropriate place and the physician's problem solved itself because of the prior thought of the arts committee. There are innumerable other places in the hospital in which art may render such an assistance to the staff of the hospital making the task of the clinicians easier and more effective in relation to the patients.

Halls should be considered as key features. Ordinarily these include large unbroken spaces which are inartistic and ugly or they produce odd corners in which nothing happens but darkness. The committee will decide how interesting pictures or other objects related to the activities of that part of the hospital service may be introduced to give each hall special moment and interest.

Consider, however, how the staff, visitors and patients view the hall. Staff will hardly have the leisure to observe them. Visitors will be able to take a more relaxed view. Some patients may not see the walls but only the ceilings. Are the ceilings interesting too?

Halls, moreover, may be decorated in a variety of ways in order to break up the tendency to sameness. There may be, for instance, a variation of color between walls, one color opposite another, or perhaps wall colors can be combined in interesting balances or contrasts with doors, insets or architectural detail. Whatever insets may occur along the length of a hall can be handled so as to

create interest otherwise lacking. An arresting painting or print well spotlighted on end walls is especially effective. Sometimes, in order to dispel the sense of length, 'aggressive' colors combined with long walls in 'recessive' colors may be used. Corridors are also excellent places to locate wall-mounted book or magazine racks serving more than a single ward.

Entranceways and halls may also be used for seasonal exhibits of art by artists from the area or region. These are especially interesting in the main waiting rooms, along the halls and in the smaller waiting areas. They serve to brighten these facilities and, because the art keeps changing, to suggest a note of liveliness and gaiety helpful to the atmosphere of a people-oriented institution.

Often art produced in the children's ward or in the occupational therapy department is extremely interesting. From time to time, exhibits of this material may be held in particular waiting rooms or other areas. Sometimes, one particular corner may be set apart for the exhibition of selected art work from the occupational therapy department. Where there is no occupational therapy department, a nurses aid, active in arts council might be appointed to create arts projects of interest to patients.

What about places where people wait...and wait?

Quite different problems of art display will be encountered in waiting rooms as distinguished from ward or hospital rooms. Waiting and worrying are qualitatively different from a patient activity, but they are not to be minimized. For many waiters, the anxieties and difficulties of a lifetime are summarized in a single family medical problem. Yet, hospital waiting is also creative. Such an experience can be more meaningful if the art which surrounds the waiting areas is colorful and life-giving and of sufficient interest to attract and hold interest.

Each part of the hospital provides a different kind of perception.

The pediatrics ward, for instance, is ordinarily a happy place despite deeply serious problems to be found there on occasion. Much the same may be said for hospital wards in the hospitals of the armed services. The art needs here are quite different from other services where the atmosphere is somewhat subdued.

In some wards the organs of perception may be temporarily restrained or altered. The optical ward may involve changes in the capacity to see. Many of these changes will be temporary. They invite a perceptive artist to find art work which will communicate to persons undergoing treatment as well as to visitors. In some cases, a permanent partial loss may be suffered. The arts committee will be challenged to find art objects and forms perceptible through those senses which have not been affected by the treatment or surgery. Visual art chosen for this purpose, for example, might make use of simple, abstract patterns and appealing colors rather than detailed depiction of reality. Sculpture should be chosen in part for its tactile quality. These are difficult, heartrending opportunities for artists and arts leadership but they are not insurmountable and the contribution which art can make in this context is an invaluable one.

Of the various wards, obstetrics provides the wide opportunity for art display. Here, in the waiting rooms, and patient's room are opportunities for bright, colorful and interesting art. It should, perhaps, avoid the more discursive genres except for some rare piece suggesting something of the hopes and joys which mothers and fathers may feel at such a time. On the whole, art here can be modern stimulating, full of verve.

In other wards where the outlook of the patients is touched by a more somber considerations, lightness and brightness may be communicated in art which contains something with which the patient

may clearly identify. Simple landscapes, still life visuals, pictures of scenes which seem to be familiar may be effectively used in these wards or rooms. The aim is to provide material which will distract patients without dismaying them by presenting them with art which they can understand.

Psychiatric wards will present particular problems because patients frequently react too strongly to an art object and deface or destroy it. However, there are wide ranges of highly interesting and decorative art materials which are low cost and expendable. Sometimes any reaction by a patient in such a ward may be a sign of returning health. For the most part, however, these patients are ambulatory and rather bored so that art will serve a vital need here as in few other wards. More interesting perhaps is that some patients will ordinarily be under various tranquilizers. In many cases no major difference in perception results. In other cases a factor of perceptual distortion may occur. In still other cases correlation with visual objects brings a richer series of associations than is the case ordinarily. In consequence, the enjoyment of arts is increased in marked degree. While it would be difficult to work out precise correlation between art and therapy, art will meet an obvious need when psychiatric patients, ordinarily confined somewhat longer than bed patients, may simply enjoy their visual surroundings.

An art cart?

There are, of course, innumerable situations in a hospital where a person is confined to a single position. Arrangement can be made for art objects which are replaceable so that such a person may enjoy an art object for a while and then have a chance to see something else.

In all probability the arts committee will wish to arrange for an art cart. The art cart is a mobile unit offering a selection by a patient of a particular piece from a variety of choices. Often too, art which is not in a category to justify selection for permanent use by the hospital but which may be of interest to patients can be included here. Frequently the work of local artists or amateurs, possibly known to the patient, may be displayed in this way. To do this is to provide a reasonable outlet for local artists and a source of pleasure to those who may respond.

The people who work there are important too.

Attention should also be given to staff facilities. The people who work in hospitals enjoy a unique fellowship. Suitable art which challenges thoughtful non-medically oriented conversation will be deeply appreciated. As most doctors and nurses are quite articulate, there should be no major difficulty in enlisting their help in suitable art for these areas.

The possibility of sound:

Of course art is not only a visual experience. Nor is it limited in the hospital to something hung on the wall. It is often something heard. This means far more than the same piped in music for all. Perhaps it will include equipment for selective listening. Perhaps it will mean the distribution of small transistor radios with the sound adjusted for head-phone use. Whenever the hospital stay is extended, it should include concerts, chamber music, jazz combos, choral groups and theater events. The presentation of these of course, depends upon the resources, patient needs and interests as well as the flexibility of the hospital staff in permitting and encouraging such arts life in the hospital.

### Art and therapy:

Occupational therapy is a well-recognized part of all hospital programs. Since these departments attempt to work with persons of almost any level of skill, one should expect a crafts oriented approach. However, other creative art work can be encouraged and where there is adequate staff, personnel may be sought with creative arts background. The major difficulty with occupational therapy departments is that they become isolated from the motivation for their program to be found in the health and arts needs of patients. Only constant reworking of nursing, arts and medical practice through health-arts dialogue can achieve the kind of creative human relationships from which such a program can adequately grow.

Most people appreciate intuitively the relationship between a beautiful object or environment and that frame of mind which makes for health. The very term from which 'aesthetic' is derived means wholeness. The term 'health', when its meaning is sought in its roots means wholeness too. Consequently there should be a constant and vital dialogue between health and art and one from which the community at large can only reap rich benefit.



## Human Relations Areas

# The Concept of the Human Relations Area in Arts Development

Kenneth Friou  
Robert Gard  
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Michael Warlum

## HOW SMALL COMMUNITIES STARTED

Most small communities in America were arbitrarily located near rivers or dams or forests or markets or situated by railroad officials who sought a midpoint stop between stations to sustain the practical day to day needs of nineteenth century railroads. Frequently, a town lived until the train station or cattle market was located elsewhere, whereupon the place of original settlement was deserted leaving only the graves of the elder dead.

Modern transportation, power and communication now touch the life of all small communities. The flexibility of contemporary travel, communication and electric power make possible a new organic and flexible pattern of community life. Old towns may be perpetuated because of their charm, or because those who live there love the locality. New settlements may be created in response to newly located industries, or in response to the beauty of the natural environment.

## LOCAL LOYALTIES

Confusion of direction frequently develops among arts leaders because they have not faced up to the reality of human relations areas which transcend traditional concepts and images of the community. Barriers are placed across creative possibilities of arts council activity because local loyalties seem to conflict with each other as the council seeks to meet a new need. Odd inconsistencies develop. Individuals will become "fightin' mad" about "outsiders" and their misbehavior in town and often the complainer will not admit even to himself that he sleeps in one town, works in two or three others, recreates in a fourth, buys supplies in a fifth and markets his products in a distant metropolitan area. Finally, publicity for a given program will follow the path of least resistance, ignoring nineteenth century town lines, county seats and local place names. News will travel by telephone and radio and by regional city newspapers as well as by local weeklies and dailies. At the same time, neighborhoods and main streets continue to be important areas of random information exchange, relating to individual personal needs, likes and dislikes. So it is of some importance to work through these human relations areas, attempting to understand how they constitute fields of response and audience for the council. Even highly educated people often fail to understand how crucial it is to understand these areas of human relationship. Learned studies are made concerning arts programs in which the framework of the old nineteenth century development is canvassed over and over again to find out whether the arts program relates to the persons somehow defined by a no longer functional human relations concept.

## MARKET RELATIONS

In *Arts in the Small Community, A National Plan*, nine important human relations areas surrounding every small community are mentioned. To these a tenth may be added: the principal metropolitan market for the region's produce. Perhaps the first matter to note is that the principal market area is also the principal area of supply. Consequently, for every tank truck of milk or other rural product shipped city-ward, a whole series of persons offering products and services will be coming back down the road. Some of them will form attachments in the area, others will be dispatched to the local community as agents of faraway industries or services. These people are part of the small community too. The arts council can well afford to notice who they are and, when they are in town, solicit their participation. At an appropriate time, they may be interested in helping the council by offering advice or by contributing time or funds. Make them part of things when they are at hand.

“Barriers are placed across creative possibilities of arts council activity because local loyalties seem to conflict with each other as the council seeks to meet a new need.”

## THE COMMUNICATION IMAGE

Another important communications area is the region covered by radio, TV and major newspapers. Early in the council's development, contact should be made with representatives from these organizations, and a clear picture of the area in which the media work should be achieved by the council. Perhaps it will be possible to invite representatives from each group to be present together in the town in order to discuss arts council programs and possibilities. This information might be placed on a suitable map and studied. The council will quickly recognize that acceptable news will have to be of interest to all of the people living in this region. This does not mean, of course, that purely local news is not publishable. It does mean that originality and quality will determine how much time or space can be set aside for it. And it places responsibility on the council to so formulate its publicity art as to be interesting and relevant to this larger public. Few things are more helpful to a small town or community than recognition and interpretation throughout the region by means of radio, TV and newspapers.

## POWER COMPLEXES

Water, gas and power complexes constitute another area of important human relations. For one thing, the type of power provided very largely determines the type of agriculture and industry in the region. Also, because each form of power requires capitalization at the local level it is to be useful, power companies have for many years provided innumerable services of information and instruction falling well beyond the aims of the power company itself. In a sense, these business organizations are the basic public services in the area. When an arts council is formed, relationships to persons high in command in these organizations are extremely useful. However, knowing and recognizing the power services as community defining organizations provides new significance for art in the region. In one area in Wisconsin, the council's major problem is to relate local interest to the larger vision generated by the power and development complexes. In the long run, the beauty of the area (as well as financial support for arts activities) will depend upon a fusion of interest and resource between the power industry and aesthetic considerations.

## CONSERVATION DISTRICTS

Conservation districts comprise several counties and attend to the control and development of natural resources. These districts are highly organized and provide information, fellowship and education for farmers and others. It is important that the task they aspire to accomplish be related to arts development. Not only is conservation itself motivated by definite aesthetic considerations, but these considerations are often strengthened by the products of regional artists. It is not often realized, for example, that the great scientist John Muir, whose efforts led to the preservation of the High Sierra wilderness and the founding of the National Park System was an artist. The beauty of the literature he created is the sensual extension of his scientific work to a public which even today more readily understands the former than the latter. Muir's depiction of the wilderness is the wilderness we seek to preserve and to recover, yet this wilderness is known to the world's imagination through his writing. It is through this imagination that modern men seek the world which he experienced. It is on the models provided by Audubon and other great depictees of the American inheritance that the conservation program is built. Arts councils and conservation districts are called upon to share their common experience and inheritance and to explore new ways by which the human imagination can shape the present environment. Conservation districts are also of major political significance. Consequently, knowing the people who compose them can provide a significant base for the aesthetic development of the region.

## UNIVERSITIES

Actually, few more important human relations areas are found than those which surround the land grant university. However, the old concept of a one state—one campus university system has long since disappeared. Colleges and universities both private and public extend across the state at regular geographic intervals. Council members or a sub-committee of the arts council should seek help from the research and development department of the state's university system. From this experience, the council will be able to find where the nearby resources of the state's educational system are located. When a total picture of the distribution of educational resources has been outlined and understood, the council should next attempt to find where the significant resources in the area are located. Colleges and university systems vary considerably in this regard. However, some universities include departments whose special function is to relate university resources to local needs. Yet, the council will be surprised to find that some of the finest art resources are located within a few miles of its place of meeting. In the event that the more extensive study recommended is not feasible, an enormous amount of information can be found by writing to the university headquarters in the state asking for information concerning the arts. A dollar or two spent in long distance calls will open up countless opportunities and contacts useful to the council. Finally it is not impossible to ask young people on the several campuses who come from the community to keep their eyes open for art teachers, interesting programs and special exhibits.

## BUCK BOARD DISTANCE—THE COUNTY SEAT

The county seat is undoubtedly familiar ground to arts council members. Basic information concerning real estate, roads and legal matters are to be found here. Often, health headquarters for the area are to be found at the county seat. The council should explore the county seat with care and locate any public buildings which are not fully utilized. Often these buildings may become a uniquely interesting place in which to locate an arts exhibit. In general, however, the county seat will be linked to the local community by various public service, welfare, library and religious organizations. Much help can be had by gaining an insight into these linkages with nearby towns.

## THE SCHOOL DISTRICT

Of the various groupings which affect the programming and publicity of the arts council, one of the most basic is the school district. Ordinarily, this district is formed by several grade schools and a high school. Often the high school will be among the finest facilities in the area. Often it will be new or well-kept up. More important is the area covered by the school bus. This area defines a tax area and a task area. The hopes of the local families are tied closely to the bussing area because within it neighbors join to guide the education of the children. The young people, in turn, begin to affiliate within the high school district so that permanent relationships and friendships are developed among them. The most active social life in the community will happen at the high school so that it will be in the context of this set of relationships that the council can develop much of its program.

## TELEPHONE SERVICE

The region of local telephone service is an area of primary communication within which word of mouth news travels quickly. Also, this area provides a basis for personal relationships often maintained by means of the telephone. It is the most important area of local publicity. Perhaps the first suitable local mailing list will develop from use of the local directory. This area also provides a testing ground for program effectiveness. From it, at suitable intervals, a sample of thirty or more names may be drawn arbitrarily to whom questionnaires testing the effectiveness of the program may be sent. From the effects of the council's work which the returned questionnaires indicate, it can measure the approximate thoroughness of its penetration into the lives of the people of the small community. The designing of questionnaires takes special competence. But within the community can always be found persons in the marketing or advertising business who will help in such a project. Often, someone at one of the nearby university centers will provide further insight and methodology. However, the most important element in framing a questionnaire is that the council clearly formulates its interests, goals and program accomplishments.

*“In Arts in the Small Community, A National Plan, nine important human relations areas surrounding every small community are mentioned. To these a tenth may be added: the principal metropolitan market for the region's produce.”*

## MAIN STREET

Without any doubt, the most intriguing aspects of a small community are those main streets and four corners which have for a century or more provided local residents access to the world. There are many ways of getting such access in the present day small community and yet, to a surprising degree, some of these small town main streets or four corners are as charming and as useful as they were a hundred years ago. In many respects, the village scene is a work of economic art which brings the services of a world to a small area of a few hundred square feet. No more convenient arrangement has been found. Even modern and well planned shopping centers may not have the flexibility, utility and attractiveness of an authentic old line Main Street. The Main Street, located as it is in the older part of the town, is also filled with historic memories—memories far richer than can be fabricated along the new turnpike. Understanding it, loving it, making it beautiful and effective in bringing the great world to the home is still a primary task for any small arts council.

A contemporary arts development may thus assist in developing values which make a local setting beautiful and memorable. Yet to do so, leadership must be aware of what the actual sinews of the community are, and must be familiar with how they are related to important community functions and activities.

## Other Groups

# In But Not Of: Art Activity in the Out Groups of the Community

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

## ART IN A HOUSE DIVIDED

The American community of today is a house divided. Many of the divisions begin at the grassroots and can be overcome there. The arts council should not concern itself unduly with these divisions. These are the concern of everyone in the community, and a variety of agencies have been set up to deal with human problems arising from them. But the council does need to concern itself for the talent, the abilities, the artistic insight which are lost through lack of cultivation which lie buried beneath poverty, social divisions and traditional local prejudice. In any case, talent and art are of universal import. Few people in a community will deny the value of providing valid creative expression for everyone. And art is universal interest transcending human divisions.

## SOME GROUPS ARE HARD TO FIND

There is no reasonable way to anticipate the groups which are ordinarily overlooked in the average community. Yet, a little reflection and study will suggest that for an arts council to touch the deepest human responses of land and people, every group is important.

## OTHERS STAND OUT

In certain cases, the group or groups left out can be clearly observed and described. Some of them are not included simply because they are part of an institution not open to general contact with the public. Hospitals, prisons, convents (or monasteries), private or specialized educational institutions, and army camps are often in but not of a community because of their specialized functions. However, by working through individuals connected with these structures, arts councils can find opportunity for the cultivation of talent, the sponsorship of activities, the display of products and the production of performances.

In almost all cases, arts council contact, if sincere and responsible, will be welcome. In almost all cases, it will be possible to construct exciting and worthwhile programs working from the talent and interests of the persons in these "enclosures", and enabling them to find a public who will appreciate their expression.

## CORRECTIONAL INSTITUTIONS

Clearly, relationships with a correctional institution must be developed through the responsible leadership of that institution. However, the resources of the arts council, touching as they do the entire community of art interest in a given region can provide a basis for discussion with the prison leadership. The council should seek to find how it may enrich the program which is already being carried on. It will frequently be found that the program in operation can be usefully enlarged by the

resources of the arts leadership. In some instances, artists of varying competence reside within the institution. In this case, the council may assist in providing public exhibits or displays. The long run results of council assistance to the prison leadership and other members of the prison community will add depth to the work of artists on both sides of the line of social division. The work of the council in this segment of the community will take patience and care, but persistence in a quality program will build deep ties of relationship and responsibility among the participants and other arts council supporters. If the council can find ways to be useful in this context, a new dimension of meaning is added to its work, making possible an in-depth relationship to needy and appreciative people both inside and outside the walls. Of course the leadership of a prison may not be in a position to respond to a local arts council. Where little response occurs, the arts council should still cooperate wherever possible.

### CONVENTS AND MONASTERIES

Convents and monasteries can be especially helpful to arts councils. There are few more useful persons in any community than the “religious” and in many cases there will be several such persons dedicated to the arts in each convent or monastery.

Contact with the Abbott or Mother Superior or at the post office, or in other informal situations with members of the order will prove fruitful in uncovering select and dedicated resources of community services and arts talent.

### PRIVATE AND PAROCHIAL SCHOOLS

Private and parochial schools will ordinarily respond when they are approached as part of the council’s program for public schools. Their leadership may constitute an additional resource for the council or may open new doors of interest and responsibility. In general, both students and teachers may be expected to hold interests similar to the art interested personnel and students of public schools. They will appreciate the stimulation of the council and those associated with the council in order to create a more effective program of art activity in education.

### HOMES FOR THE ELDERLY

Residences and programs for the elderly are springing up everywhere. Since many of these persons are ambulatory and able, they should be introduced to the general community arts program. They may best be approached individually and drawn upon for needed services related closely to their vocational skills and vocational interests. When relationships have been established with members of such a group they may be encouraged to carry various phases of the program to those of their group who are not ambulatory.

“But the council does not need to concern itself for the talent, the abilities, the artistic insight which are lost through lack of cultivation which lie buried beneath poverty, social divisions and traditional local prejudice. In any case, talent and art are of universal import. Few people in a community will deny the value of providing valid creative expression for everyone. And art is universal interest transcending human divisions.”

## HOSPITALS

The need for special arts activity for hospitals is clear and obvious but the problems are specialized. While an arts council can be of use to the hospital, its mode of approach must be a thoughtful and responsible one. An awareness of the need for study of the problem can be stimulated by an arts council. However, the steps to be taken will require a clear set of goals and procedural guidelines. A discussion of this area of art interest will be found in a further booklet in this series entitled [Arts in the Hospital](#).

## ETHNIC GROUPS

It will be necessary, of course, for arts council leaders or others representing them to enter deeply into the spirit of ethnic and racial traditions. Ethnic expression appears ordinarily within the intimate family life of religious or community groups. Tact and encouragement are required to bring the deeper aspects of this background into the mainstream. It may be, too, that energy which has previously expressed itself in a sense of separate ethnic identity becomes interestingly altered and varied when it is presented in art form for general use.

## THE DISADVANTAGED

A further series of groups not included are those, seasonal or permanent, which seem to be the produce of social or economic conditions. With respect to these groups, a third and quite different set of problems will be encountered. In some instances, the groups not reached are groups who have come to the community for reasons of employment in factories or on farms as part of a seasonal work force. Among them may be persons of radically different economic, cultural or ethnic or racial background from that of the community at large. Yet none of them will be totally without artistic need and art expression, and few of them cannot somehow be interested in programs in the visual arts, plays and other activities. Many of them will have children who will enjoy the opportunity of being involved in an arts program.

Art interest is also found among the economically deprived. Interestingly, poverty pockets are often found in the midst of affluence. Various factors characterize deprived groups. Sometimes there is a high incidence of sickness, personal tragedy or other stubborn social or economic conditions. The causes of these conditions are being studied but as yet they are not fully understood. Arts council leadership, working from suggestions from the art teacher, social worker or school principal should make contact with art-interested children, young people and adults in these communities. Frequently, of course, talent here is deeply hampered. In a society which stresses economic success, the poor man may view art as an activity of negative economic value and, reflecting the attitudes of many among its majority, will repress such interest in his children, regarding art interests as dangerously impractical. Yet the seeds of art activity in the environment of the poor are as productive as anywhere else and often yield indirect benefits in neighborly relationships transcending economic and social barriers.

The initial stage of work in economically or socially deprived areas will entail admiring and encouraging whatever may be found to admire and appreciate. In the course of time, appreciation for efforts which are humble but genuine will create the relationships by which instruction and guidance may be provided. Small displays, productions and audiences developed locally may be related to the broader range of community art work. Traveling theater or puppet shows may be presented in these communities. People from the neighborhood may then be encouraged to join study groups or to relate their efforts to groups of their own making presentations in their own neighborhoods.



In some so called deprived areas the actual art interest and development may accede the work in the more general community. In this case, major and significant leadership should be brought in and sympathetically related to the group. The arts council should be extremely careful not to exploit such natural developments but to permit them to grow until the process and product are of such quality that they speak in their own terms. Only gradually and without exaggerated pressure or publicity, in accordance with the attitudes and interests of the group itself should these developments be brought within the compass of the more general program.

## TOURISTS

Not normally included are those who are present in the community for recreational purposes. The families in nearby campsites, resorts, hotels and other seasonal activities often have very full programs. Yet many of them may be part of a family group not all of which participates in recreational activity such as hunting, skiing, canoeing or camping. Arts programs can serve these groups by studying their daily round and filling it with interesting activities and exhibits. In this way those who are part of a family group but only half interested in the outdoor program can be led to discover other interests in the arts program.

The arts council should also observe and take advantage of the way in which change of weather affects the interests and activities of the campers.

Several matters should be noted concerning campsites. While camping appeals almost universally, a trip through any campsite will indicate that this program appeals largely to families with small children, secondly to older couples and thirdly to adolescents who are sometimes almost ignored in the camping program. It is clear that arts programs built primarily around the needs of small children, while worthy of effort cannot produce significant long range results in arts development. On the other hand, on rainy days the breakfast hour at nearby restaurants provides the council a major opportunity. Art exhibits can be scheduled at these restaurants including information on poster and handbill telling where various exhibits, performances or participating programs are being held. Plays, films, arts and crafts and a variety of other programs can be scheduled. Some of these may even be included in the recreation program at the camp. Demonstrations showing actors, dancers, sculptors, ceramists, painters, musicians at work will stimulate interest. Some activities such as ceramics can be planned for an entire summer, making allowance for the inclusion of dedicated adults for two and three day courses as well as for longer periods. In addition, special arts tours may be scheduled relating environmental aesthetics, historic landmarks, art history and development in a total orientation to the community. Those interested in studying photography or film should also be served by an adequate instructional program.

Through poster advertisement and coverage by local radio stations will reach a large number of these people. Posters must direct interested persons to particular programs where more detailed and general information can be given out. Posters must be clear, large enough to be read and placed on a sufficient number of bulletin or notice boards to reinforce the message by simple repetition. Radio

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publicity should be handled differently. It might well be coordinated with arts news in the several nearby communities so that significant attention is given to it by repeated spot announcements at various times during the day.

There is great need in campsites for youth programs. Young people bring vitality, of course, and this is sometimes a threat to almost everybody else. Consequently our society generally has failed to relate to its young people with entire success. Yet the most vital art interest has grown up in recent years around the media on wheels. So, in working with young people in the arts, obeisance must be made to the electronic sound, the new dance forms and certain aspects of modern theater. But from his base, with patience and insight, imaginative and interesting programs can be developed for this age group when in the community in any numbers. Accompanying this media oriented interest, many young people possess a natural sense for lighting, camera and motion picture work. Depending upon resources, the arts council can do basic work in these arts with youth. Generally speaking, almost any guided youth activity is appreciated. However, it is demanding, so in organizing this work young people should themselves be used.

Motels and resorts present quite different problems. If advertising is used here it must be tactfully related to the desire of guests for privacy and quiet. Often too, entertainment and facilities for social activity are provided at the hotel, making community participation economically problematical for the management. Still, after guests have exhausted the resources of privacy and taxed quietness to the limit, they will seek other diversion. If the hotel, motel or resort has facilities and is cooperative, art exhibits of local artists may be held in the foyer, coffee shop or other available areas. Beyond that, poster and handbill advertisement is ordinarily solicited by these businesses in order to advise patrons concerning recreational opportunities. In communities in which there is a large transient recreational population, the arts council can supplement commercial programs by creating a quality program for a variety of economic tastes and continuity of participation. The principal difficulty with most council programs is the failure to supply ample, accurate information to all restaurants, hotels, bars and other places of public gathering.

The arts council cannot, of course, heal all social divisions. Yet it can create an important continuity in town life which, with adequate direction can provide breadth, insight and imaginative sympathy to transcend or to transform many divisions within the life of small communities and the larger American society of which these small communities are the life giving cells.

# Arts Councils and Libraries

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There are few small towns which do not have a public library. In addition to the public library, excellent libraries are also often located in the public schools and high schools. In some communities, the public library is the school library, or there is close coordination between the two. Public libraries are associated through county or area library organizations so that they have access to the most up to date resources, in-service training and methods. Whether the librarian is full or part time, he or she will have been chosen for an interest in reading and a capacity to be useful to others who are also interested. Wherever an arts council is formed, someone representing the library—the librarian, or a member of the library board suggested by the librarian, should be included. It is an impressive fact that the most conservative and limited library will contain a number of art works of first rank. Yet, at the same time, every library may have peculiar limitation as well as strengths.

As the arts become an increasingly important part of life, every library will include books, periodicals and other printed materials useful to the arts council members or program leaders. If the library does not have a satisfactory offering in this field, a small committee of library and arts council leaders might be encouraged to study the available books and periodicals and to make suggestions which will amplify the present collection. In the development of this aspect of the arts council program, no persons will be more useful than the librarian, the school librarian or librarians and members of the village library board.

## PRINTED MATERIALS

It is important that the books added be chosen for appeal to the current members of the arts program. The quality of the illustrations and the layout of pages may be just as crucial as the written content. Books on “how to do it” should be acquired cheek by jowl with others telling about artists, the philosophy of art and the special problems of present day arts development.

Each year, the arts council interests should be surveyed and a list of usable books and periodicals drawn up in relationship to this program. Suggestions for various books will come from artists, from university leadership, from local arts leadership and from the librarian. A limited list in which there is one excellent title which relates to each outstanding program is far more useful than an extensive academic bibliography.

A second basis for reading are the various aspects of community life outlined in *The Arts in the Small Community, A National Plan*. Each one of these areas is a field in which there are innumerable written materials. Periodicals or titles dealing with these aspects of community will already be found in the library, and to these other selected titles may be added. In addition, books and articles on arts and life are also needed.

Sometimes, low cost library materials will be the only possible resources available. However, such low cost materials may be more helpful than books. For instance, a small group of two or three willing research readers can easily be recruited. These persons, following the suggestions of the librarian, can perform a number of useful functions. In the first place, arts council members who have found an interesting volume on arts development will, in some cases, be willing to make the book available for the use of other readers. The book

can then be placed on an arts reserve shelf at the library or on a book-shelf near the arts council headquarters. During the early days of arts council work, the council might be able to meet at the library and by doing so, combine arts council reading with other important interests of the library.

An enormous amount of free material is available from universities, state and local arts councils and government printing offices. Some person who enjoys writing and who is interested in the development of information for arts councils will often be willing to write letters and post cards to a progressively enlarging list of contacts from whom this information is available. If the information is sorted and catalogued, it may be among the most useful materials collected.

A further source of inexpensive material is to be found in the daily newspapers and other periodicals. In any small community, a surprising number of interesting newspaper and magazine articles are regularly received, read and discarded. If a few of these are regularly clipped, and the clippings filed as to subject matter, an enormously useful arts library can be developed from these sources.

A reading committee may also consult the *Reader's Guide to Periodical Literature* or other standard reference works and locate periodical articles which are short and well-constructed. These materials can then be copied at minimum cost, bound in paste board and made available to interested persons. Often state or university libraries will make their periodical services available to arts council leadership or a faculty member or student may offer his cooperation in locating and/or preparing materials of this kind. Of course, printed paper back materials are—relatively speaking—very cheap. Consequently, the cost and value of photocopied materials must be carefully measured against the cost of more fully produced paper backs containing printed material of slightly older vintage. In addition to the use of photocopied materials, other standard types of reproduction may be considered. Each of them—ditto, mimeograph, etc.—will be seen to have peculiar advantages and disadvantages.

”Wherever an arts council is formed someone representing the library—the librarian, or a member of the library board suggested by the librarian—should be included.”

## NONPRINTED MATERIALS

Radio and TV offer an increasing fund of information concerning arts development. A local arts council should concern itself with ways and means by which art materials in the public arts such as scripts and/or tapes, video tapes and films may be preserved for research and future use. While the library resources required for this type of information are more expensive than most local libraries can afford, and this area of information may not offer the obvious opportunity of print media, it is a consideration not to be neglected by arts councils.

Other nonprint materials are of a fairly traditional sort. These may include prints, reproductions of well-known masterpieces, the illustrated art journals or prints offered by major metropolitan museums.

Nonprint media may also include selected photographs, film strips, and moving pictures. Although these may not always be available locally, inquiries concerning them can be placed with the librarian. Moreover, the area, regional and state library organizations or affiliates can provide a wealth of information and program material for the local arts council.

Where a full time librarian is employed, or where part time librarians are under the general supervision of area professionals, a great number of services helpful to arts leadership are available through the local library. For instance, the larger libraries are equipped with hi-fi equipment and a variety of records. These include opera, symphonies, jazz and folk music in rich variety. In addition, poetry, plays, and readings of other significant kinds

are also available. Sometimes these records are available through inter-library loan, or someone who holds membership in one of the nearby city libraries can arrange to bring materials of this type to the community for listening and study. In the course of time, if no such program is available locally, it may be possible to inaugurate one. The arts council might help the library by bringing about the support necessary to initiate this program. Then, as council work grows, it may count on parallel developments in library service.

## READING CLUBS

A library is far more than a collection of books and periodicals. It is a center for community cultural life and education. Often it is a place in which groups of people dedicated to reading, writing or other interests may gather to discuss their problems and the books which may throw some light upon them. The best known of these services are the discussion groups and "library clubs" which form around the specific reading needs of age and social groups. Perhaps Saturday morning is a time for younger children to gather for a story hour. At other times the story hour is combined with book review periods for parents who meet at the same time in a nearby room. Arts discussion, demonstration and activity, have, within limits, a natural relationship to this aspect of library activities.

## INTERLIBRARY LOANS

The interlibrary loan services which have already been mentioned are among the most impressive services offered by libraries. This function of village libraries can be of special benefit in the event that the arts council plans a festival or other seasonal activity. A special exhibit of books, periodicals, prints and reproductions of great masterpieces can be of special interest and utility.

## TRAVELING ART EXHIBITS

Finally, because the modern library is so important to a community, many exhibits of contemporary art interest may be sent from one library to another on the basis of an organized circuit. Small communities may often be the recipients of programs of this type, richly benefiting the community and assisting the work of the arts councils.

**"An enormous amount of free material is available from universities, state and local arts councils and government printing offices."**

## THE LIBRARY AS A COMMUNITY CENTER

It should be kept in mind that the community library is in many respects a logical center for community oriented arts activity. It seeks to serve the community and seeks to raise levels of culture and aesthetic taste. Consequently, the library building itself will be a resource for the arts council and, it is hoped, an ally who will in turn derive benefit from the work of the arts council. The leaders of good libraries often take a creative interest in many different aspects of community life. Frequently they relate one phase of community life to another by means of displays, literature or other materials. There are, therefore, many opportunities for libraries to share in arts programs. They may be of special help in enriching the context of art, indicating how it relates to the many other aspects of town life.

Therefore, for instance, among the many services which libraries can render in the context of community arts development is to show how many non-art activities are related to art activities. Many other interests such as gardening, home improvement, automobile repair, sports, religion, conservation and business, not ordinarily thought of as art, are closely related to arts interest. Often, it is helpful to work with these segments of community life and the librarian to produce an exhibit and book display illustrating this aspect of community interest from an arts orientation. A few suggestions follow.

## ART IN ADVERTISING

The advertising, commercial art, the newspaper ads, the annual reports, the journals and brochures produced by banks and insurance companies contain much that is potentially artistic. These printed materials provide a better record of our society than many learned books. Here is a common line of cross reference between art, business and the organization concerned for the preservation of printed materials. By assembling an interesting exhibit of the best and the worst of this material, along with a few well-chosen books on art or advertising art, community development or social analysis, the library can provide an extremely interesting service. It will be a source of help to business people who seek to make the best possible interpretation for their product, and it may provide stimulation of significant new areas of community concern by business people.

## ART IN SPORTS LITERATURE

Again, a sport such as hunting is not ordinarily considered to be related to art interest. Yet, in fundamental motivation, in the pleasure and joy of outdoor activity, and in the sharpening of interest and the skill produced, it is for many hunters, for example, not far from an aesthetic delight. Consequently, an extremely interesting literature about various sports has developed. A special attempt to develop and display materials of this kind may be extremely helpful in arts education and in breaking down artificial distinctions which adhere in the culture concerning sports and art.

## ARTS AND COMMUNITY PROBLEMS

Library exhibits can also be arranged so as to reflect the dialogue taking place concerning most general public issues. Problems such as media regulation, water pollution, and the development of authentic American-African tradition all provide excellent opportunities to extend the libraries range by touching upon resources in literature which illustrate the relationship between art and life.

For instance, almost every community has natural views of exceptional loveliness. Hard by these traditionally beautiful sights other sights not beautiful will be found. Pictures of the beauty and ugliness of our land can be shown in the context of books and articles which offer solutions to one of these problems. In this way, the resources of literature and other arts can be related to possible workable solutions of community problems.

Art councils often think of art as an activity, stress the visual and public arts but do not always emphasize poetry and literature which so deeply relate to human motivation and social attitudes. Yet literature and the literature about art preserve much of what we know and can experience in the arts. Even the new media have not discovered better ways to discuss their problems than by creating a literature. No arts council should neglect or forget this impressive fact. In many cases, therefore, where arts councils will begin their work by a conference with the local library leadership they are well on the path to success and usefulness.

“It should be kept in mind that the community library is in many respects a logical center for community oriented arts activity.”

# The Over-all Principles of Operation of the Arts Council in a Small Community

Arts councils seek to foster an active concern for the community in enterprises dedicated to art, and seek to add arts dimensions to presently operating private and public agencies.

Kenneth Friou

The commitment of the Council is to a strategy beginning in minute corpuscles of community art interest which are embodied in other organizations and activities as well as in art activity itself, and affirms that art is a basic factor in the general community good. This ideal of art enables the community to discover art and art to discover the community.

## DEFINITION OF AN ARTS COUNCIL OR WHAT AN ARTS COUNCIL IS

The idea of organizing interested persons on behalf of a community to develop art activity is, in point of fact, hardly a new idea. Yet to many it will seem new because the concept fuses several convictions concerning the arts and thereby produces a new sense of art interest and art activity. Simply by definition, for instance, it assumes that art is social. Perhaps because contemporary civilization has been so largely the result of the turn of the industrial screw, the artist has frequently been seen as an "isolation" and art correspondingly has been viewed as a not too productive ego act. The arts council, which suggests an articulate sharing of art experience, attempts to refute both of these notions. Since art is social, the council idea entails a view of art-audience relationships. The individuality of the artist has implied that the artist was to seek his own audience. The arts council idea, since it is itself an audience, implies that the audience requires and seeks out the artist. This places a new and unprecedented value on art for, when expanded to limit, the council concept assumes that the community cannot really be a community unless it can become the audience of a significant art. From this standpoint art defines people-hood locating in art the completion of humanity. Obviously, an art which is so valued opens up entirely new vistas for art activity. If it is to be the primary focus of community life it must itself be imbued with both breadth of human interest and a fierce integrity. It is called upon to show all of life's possibilities. It is to generate art for every person not just for an elite. It is not appropriate that it become only the handmaiden of the economic policy makers. And if it lies within the province of education, it does so only by accident.

"The ideal goal of the Arts Council movement is to create a society of qualitative excellence in which the resources of the nation may serve beneficial and creative purposes in community life through art."

If, then, the council concept is valid, the community which aspires toward an adequate arts council will recognize in its responsibility for art one of its great imperatives. This imperative will include a love for men one at a time and for artists and arts. It will also include a willingness to grow and to change, a capacity to act and to forbear from action as well as an intelligence which can spell out the reasons for important decisions. There will be in the later sense nothing small about the arts council in a small community except its point of beginning.

The arts council idea provides a scope for art activity. A newly forming council will seek to understand this scope in relationship to a locality and a community. *The Arts Plan for Small Communities* has attempted to suggest this scope by referring arts council's leadership to aspects of environment, important publics consisting of particular groups of persons within a given community and as well to organizations and institutions which currently serve these people. Those interested in forming a community arts council will be well advised to read the *Plan* carefully noting how arts councils came to be in the Wisconsin test communities. When a suitable group of persons have become interested, steps may be taken toward an initial organization. Drawing together a group of persons who will represent the various interests described in the *Plan* an arts council executive committee of seven to nine persons may be selected.

Roughly speaking, assuming that nine persons have been selected, three will have been selected because of their abilities and relationships in the business community. Among them should be someone able and willing to act as a treasurer. In addition it will be helpful if the other two share abilities and/or relationships in newspaper and promotional fields. Three other persons should be selected from the institutional and organizational life of the community including the Superintendent of Schools or someone who is a member of the school board, an articulate member of the religious community and a third representing some other aspect or aspects of the community government. The remaining triumvirate should include an articulate layman or woman related to the professional life of the community, an artist and an art educator. Obviously, other participation (than here suggested) may be included in this administrative group. Each community is somewhat different so that there can be no hard or fast rule. This committee should work on two phases of the immediate problem. The first is the creation of a temporary organization subject to major review and reorganization in about two years. The second will be to develop a plan for an arts program in the community. Since contributions and other funds will be received by the council legal incorporation should be sought. The attorney who guides this process should be instructed not to insist on a tightly organized institution at this point, but should require the list of incorporators and the simplest possible and most easily revisable set of by laws.

Each type of leadership is important because the ideal of art, initiated from common experience, supports the ideal of art as America's common faith.

#### THE IMPORTANCE OF PERCEIVING THE FULL GAMBIT OF ARTS NEEDS

In order to develop a plan for arts in the community a number of open meetings should be held as soon as possible. These meetings should attempt to include everyone and must therefore seek out representatives from all groups. The council should note where there is already art activity in the community. If, among these persons, there is someone capable of interpreting arts interests, an opportunity may be given to do so. Care should be taken not to impose upon working artists who wish to remain independent of the council. But equal care should be taken to see that no aspect of community life in which there is current arts interest is neglected. From these discussions will come an understanding of the arts needs of the community, a sense for the kinds of programs which might be developed and an understanding concerning the basis of membership in the arts council. From those who are interested, study committees may be formed following the suggestions of the *Plan* but relating to the locality and community in which the council has been formed. When it seems to be appropriate, arts development leadership from a nearby university extension or from a nearby arts council should be invited to speak to the group. This person should be carefully instructed concerning the types of information needed by the council and/or council leadership. From this discussion a program plan can be formulated for the two year program relating the study committees to these projects as action groups.

“An Arts Council is a group of persons who care about the cultural life of the community and seek to express this concern by organizing to promote interest and activity in the arts.”



## A PRINCIPLE OF ADMINISTRATIVE SELECTIVITY

Arts councils may and will develop differently in each community. However, since the aims of the arts council will loom larger as the years pass, modesty of objective is commended at the outset. Enough program should be undertaken to assure interest and to enable the council to understand the particular problems. The initial committee will wisely attempt to rotate its membership thereby enriching relationships and distributing program responsibility. However, it will also adopt a long-range attitude toward its work and role. Thus at first, especially since the arts are a public doing, the council will refrain from taking over arts development or programs carried by other organizations and leadership. In fact, it will often utilize its resources to support developments which are not under its direction seeking to become the enabler of a broad movement of arts interest rather than the sole monopolizer in an essentially public domain. By seeking to be the promoter and enabler rather than the director of art activity it will be in a position to encourage art development throughout the entire structure of the community while holding only essential operations under its specific authority. This will enable the council to do well what it does directly and to increase the area of arts dialogue and interest throughout the organizations and institutions of the town.

“The articulate neighborly sharing of excellence in art will interest leaders from every aspect of life. Some will join the arts council from community concern. Others from general interest in the arts. Still others from disciplined arts commitment.”

## TYPES OF EXPERTNESS NEEDED BY ARTS COUNCILS

The *Plan* is a much richer document than will be at first realized. Moreover, a number of other mimeographed pamphlets have been produced to provide extension and support for this *Plan*. Arts Councils who use it thoroughly will find it useful but undoubtedly will find that their ideas and convictions are of great usefulness in their home communities. However, the council idea should be dedicated to an openness to suggestion apparent in every feature of its life. An arts program demands a developing expertness from council and community. The plan should be used toward this end. The council, for instance, will be sought by community organizations to furnish information and leadership concerning how best to promote new areas of art activity. It will discover and helpfully relate to local artists, it will open up new areas of art activity relating to the special talents, natural resources and particular skills of persons in the town. It will be in close touch with various media so that publicity art can be dynamically integrated with art activity and events.

## QUALITIES OF DEPTH AND UNDERSTANDING WHICH WILL BE USEFUL

As the enabling function of the arts council is understood, the council will be impelled to understand the relationship of art to people-hood, will gain a knowledge of the functioning of arts in a democracy and will acquire a thorough knowledge and love of their town. They will be brought into a deeper appreciation of the artist. They will become aware of the arts opportunities beyond the immediate community and will perceive the useful manner in which these activities can be related to local activities.

## PROCEDURES

### I. THE VALUE OF REPORTING

The work of the arts council is a public trust. At the outset some person from the local community government will be included in the discussions. However, in the course of time, a number of persons, perhaps not a majority, should be selected for the council by appointment of the town's executive committee. But until this kind of public participation and recognition has been achieved, the council should keep in mind that its

records are essentially public in character. Among these records a complete set of publicity art and arts events will be kept. Equally crucial will be an annual or bi-annual report. This report should provide a full picture of council work and should include a careful study of budget and financial matters. Many will be tempted to think that these details are best not opened to public review. However, where public participation is sought an open and straightforward financial statement will in the long run generate the most useful public image and fullest support. Naturally, the financial statement should not be uninterpreted. The achievement and hopes of the council are part of this report.

## II. INSTITUTIONAL REGULARITY

A second procedure of great usefulness will be the scheduling of arts councils meetings and wherever possible reports of the activities of the administrative committee. The entire membership should, however, meet on a regular basis. Once per month is too often; once per year perhaps not enough. However, the principal factor to be kept in mind is that the council meet regularly, that notices of this meeting be sent to members and placed in suitable public places in time for the meeting, that reports from sub-committees be prepared in reasonable form, that activities and, in the course of time, philosophy and program aims give evidence by this regularity of genuineness of public community spirit. The most destructive tendency of a small community arts program is to make the work of the council the concern of a merely private enclave.

“The Council places art and artists in the mainstream of American life by equipping the largest number of people with active art interests.”

### THE ARTS COUNCIL'S SUBCOMMITTEE

What sub-committees will be needed? This will, of course, depend upon the work to be done. However, a suitable structure is suggested by the sub-sections of *An Arts Plan for Small Communities*, choosing from the listed areas of concern, those requiring development. Other areas of interest may open up, of course. Or, a particular council may find that its activity is exclusively absorbed by only one or two of these concerns.

Thus while this *Plan* is not an organizational manual, it does suggest a possible overall set of interests and activities to be explored as a suitable working organization is formed. Organization of sub-committees, of course, should reflect specific community needs to be served. The *Plan* should be used to discover this need.

“Art produces change. Councils acquainted with the traditions of art and the traditions of their community are needed to mediate this change.”

### IN AND OUT OF THE COMMUNITY

The council will find that it must repeat, restate and clarify many questions time and again. Among these questions will be:

How are we relating arts to the activities of this community?

How are we relating community art activity to arts resource and instruction?

How can we bring the broad testimonial of art outside the community to the local audience?

But the council need not be afraid of restating important questions. As it does so and as it progresses yearly, it will generate new spiritual soil substance for American life. Art and people-hood go hand in hand. The arts council joins them.

[Publicity Art for Art's Sake](#), a publication in this series may be consulted for details in fulfillment of this suggestion.

# Publicity Art For Art's Sake

Kenneth Friou  
Robert Gard  
Ralph Kohlhoff  
Michael Warlum

Publicity art is art in relation to art events. It is art which is conscious of people and their interests, of human relationships in the arts and of the publics formed by them. Every art-begotten publicity piece is of this genre. Such art functions in the vicinity of art activities and events shaping the environment so that audiences develop. At its best, publicity art is as enjoyable as the art which it advertises.

Who can forget the circus parades?

Or Billy Sunday's first night chair breakings?

Or opening night at the opera?

Or the festival of Athens?

Or the posters created for the art theaters of the 'belle époque'?

All of these are publicity art.

An arts council can afford to be artistic.

Besides, it's fun.

"Publicity art is not just art but people conscious art."

## ART AND PROMOTION

Without minimizing style, publicity art requires dedicated and systematic care. Aside from the work of the artist himself, which at its apex consumes the artist entirely, the work of the promoter is the most important work associated with an art event. It is obvious that failure to promote an art event with a fervor matching that of the most dedicated artist is treason to the artist, disrespect for art and a breach of faith with the community. If there is any single failure in community arts development, it is the failure to face up to the demands of audience development. At this point the arts council can show that art means business.

"Publicity art is art in relation to art events."

## ART AS PEOPLE

Publicity art must be approached in several different ways in order to change the perceived environment of people in such a way as to necessitate their presence at any art event. Perhaps the most basic notion is that publicity art is a special art genre because it relates so directly to people. Artists have been known to be careless of audience, content in the knowledge that their achievement is, somehow, artistically right and lasting despite the public. Publicity art, after due respect has been made to the 'ideal' audience of great artists, is altogether different. It is directed toward a forthcoming art happening by relating stimulus to perception over a broad range of community sights, scenes and auditory responses. As an art form, it includes not only the set piece such as the news release or the poster or TV film but the people who are part of the activity. Publicity art is not just art but people conscious art. To the great artist in his studio or rehearsal rooms, seeking

concentration, perhaps even disdaining the public, publicity art may seem vulgar or cheap. It need not be. Publicity art is people. The publicity artist arouses interest by stimulating sets of perceptions and human relationships in which the understanding of an art event is planted, nurtured and brought to blossom in the art event.

Moreover, publicity art relates to a complex material both vulgar and valuable which, when interpreted, is of the highest educational value. In addition to the awareness of people, the publicity artist is aware of the make-up of the arts. The various art events in a given program should be analyzed so that the preparation and production of the art event provide opportunities for curiosity, attention, interest and commitment.

“An arts council can afford to be artistic.”

In the analysis, the various art events are broken down in accordance with other non-art lines of interest. Roughly speaking, the publicity art analysis will provide a sort of byline resource in accordance with materials and techniques of art and people associated with art events, and the analysis of the discursive content or subject matter of those arts which use a subject matter.

### ART AS TECHNIQUE

- What techniques does the artist employ?
- How does a painter use brush, pigments and canvas?
- What is the meaning and intention of the dancer's movement?
- How does an actor develop a part?
- What elements go into the composition of music or poetry?
- How does an architect generate a good design?
- How do different styles emerge from the materials and methods of the potter?
- How is an opera written?
- How is a singer trained?

“If there is any single failure in community arts development, it is the failure to face up to the demands of audience development.”

These questions, when carefully explained by an articulate and well informed artist, are of great interest to almost everyone. The publicity artist should work with these questions, helping the general public to understand how art works. When information of this kind is communicated, art interest springs up and imaginative new art activities develop in the context of the arts council's interests.

### ART AS MATERIALS

Again, each art involves certain materials. The history of the materials used is a subject of interest.

- Who makes them?
- Where can the best materials be purchased?
- What other uses do these materials possess?
- What is chemistry?
- How have these materials been procured?
- What is the history of their use?

The answers to each of these questions provide interesting stories in the development of human ingenuity.

Often people who are not yet able to comprehend artistic work will respond to programs which help them to understand some aspect of art experience which is perhaps close to their own interests. One phase of publicity arts is to understand materials and techniques so imaginatively that an almost infinite number of lines of interest can be extrapolated.

### ART AS COMMERCE

A further series of interests may be generated around the commercial value of art objects.

What do they sell for?

How do contemporary artists find outlets for their work?

How does an artist relate to the art shows by which commercial value can be developed?

### THE TRAINING PROGRAM OF ARTISTS

The training program of artists is of equally great interest to most non-artists.

How does he train?

What kinds of exercises are involved?

What does an art education cost?

What other development is precluded if art is chosen as a vocation?

In each of the arts, different educational programs have developed and continue to develop. Special problems occur in each. Yet, there is a sense in which the nature of artistic interests makes all art forms kindred. Extended stories of art interest throughout the community will restructure attention to the materials discussed so that the relationship to the artist and the art event will become clear. The gradual permeation of the community by such art information will create a climate in which arts events are expected and in which the avenues of publicity will be opened without difficulty.

### LOCAL GROUPS AND PLACES

A local arts program is related to local groups and places.

Who are the persons connected locally to the arts program?

Who lives next door?

As people attend displays or presentations, down what roads do they come?

Who else passes down these roads?

Who watches from some rural window to observe the new signs of activity?

Has the arts council made any purchases?

From whom?

From whom has it received contributions?

Who are the artists, resident or visiting, who participate?

Who are their friends, families, teachers and students?

It will be discovered that many who have roots in the town are related in one way or another to several other towns or localities. Their families may have roots elsewhere. Their businesses connect them with regional offices and markets in other regions. Many have been educated out of town. The person responsible for publicity art needs to become familiar with the neighbors and the various relationships which they have to

groups of people outside the locality. Wherever there are people who know of the town or of the arts activities, the publicity artist can begin to locate outlets for stories about the arts council's program.

## WHERE PEOPLE GATHER

As we note 'who' is locally related, we begin to be sensitive to 'where' these people are. So the publicity artist becomes aware of places and place names and of a variety of informal places of meeting where people visit with each other and exchange the news. A knowledge of these gatherings is indispensable to the publicity artist who will seek to introduce information concerning arts events at these places. Awareness of place, however, also creates an understanding of the possibilities of places as material for images of the town or locality when subsequently these are developed in photographs or news articles.

The places where people gather indicated the locations for posters. With the help of someone from the post office or associated with a local delivery service, a list of places for posters along all of the roads tributary to the arts council program should be mapped. The places on each of these roads where a poster can be placed should be described briefly on a single sheet of paper. This should then be mimeographed so that a single individual, using the poster guide, can put up posters along a single road.

Wherever a new set of posters are put up, the collation of the mimeographed sheets will provide a check list for the event with easily duplicated copies for each individual helping to put up the posters. As the poster list is prepared, the stores where flyers are to be placed may also be listed. Often these will be the same places. The poster will provide focus upon a single event or simply describe a series of events. The flyers will provide more complete information and may contain information about other attractions than the specific events.

## THE SPEAKERS BUREAU

Publicity art should also be aware of the vast number of organizations who seek interesting speakers for a variety of luncheon and dinner programs. In these situations, the publicity artist will do well to remember that he must try to reach everyone in the group and that many of them will be totally uninformed concerning his program. Whatever is presented should be accompanied with slides or other concrete material depicting some aspect of art activity. The pictures themselves will probably be of greatest interest if they relate to a comprehensible art process. A demonstration is sometimes possible, but it will involve materials, special problems of display and showmanship different in every hall employed, as well as the time of an artist taken from other more legitimate preoccupations. However, a series of pictures which show how a play is designed, how costume or makeup is developed, or the methods used by painters or sculptors will secure interest which can then be turned toward a forthcoming art event.

“We are conditioned to a block concept of audience. But a work of art, long before a large audience has been achieved, acquires its audience one at a time. Thus, audiences are among the great wonders of the art world.”

## PUBLIC ARTS

If the program includes public arts such as theater, concerts, musicals and other events in such scale as to relate to the interests of a surrounding region, the publicity artist should seek to combine forces with a department store, sharing in newspaper advertisement. An insert in the ad will indicate that tickets to these events can be purchased through this store using the store credit card. In this way, theater interest will support the initial purchase and whatever interest accrues from the credit card purchases. The arts council may offer to pay for the small inserts placed within the store's major advertising space. Such an arrangement will not be possible, of course, unless the art event scheduled has generated interest across a broad spectrum of the community and region.

## CRITICISM RECREATES ART

Publicity minded arts developers often forget that the work of criticism is comprised in publicity art. At the outset, the council should attempt to stimulate critical dialogue. The difficulty in contemporary criticism is that the media are monolithic. Consequently, no dialogue of consequence results except in the journals of the specialists. Moreover, critics can be wrong in their judgments and thereby vitally damage a work of art before it reaches its audience. Yet serious, probing criticism is a great art which expands the audience of a given art work almost infinitely. If the council cannot stimulate criticism of the type which re-creates the art work in the conversation of the town, it should make available to the audiences it wishes to develop, material which will discuss the art to be promoted from a serious, thoughtful and dignified standpoint. By taking on an interest in the criticism, the council will place itself in a position to stimulate or offer counter-criticism when a piece is inadequately perceived by a critic or when the issue has become controversial. The problem in most communities is inadequate dialogue in which the cheapest kinds of reactions are utilized for secondary and derivative reasons. The council can, by pressing for a dignified interpretation of art, save itself from many purely reactive judgments which are uninformed by a knowledge of art and the intentions of the exhibitors. Further, in so doing, it will perform an important educational task.

## THE AUDIENCE—PEOPLE, ONE BY ONE

An audience consists of persons related one by one to a work of art. Thus any known work already has an audience. In order for an audience member to enjoy a work of art, it is necessary for him to use his emotional and intellectual energies to recreate some semblance of the artist's experience in his own.

We are conditioned to a block concept of audience. But a work of art, long before a large audience has been achieved, acquires its audience one at a time. Thus, audiences are among the great wonders of the art world.

Who are these people?

With what background do they come?

Why is a particular musical piece or painting precious to them?

What correspondence may be traced in their experience between seeing and hearing and actually doing art?

If they are cultured people, are they perceptive or does their culture become a source of obscurantism and artistic cultism?

How can their ability to understand art be trained?

What gaps are there in the range of their perception?

What convictions do they hold concerning art?

How is their interest in art related to other human concerns?

What political and ethical questions skirt the borders of their aesthetic interests?

Perhaps one of the greatest joys of publicity art is the discovery of audience in all of its individual richness and idiosyncrasy. The arts council develops an audience as it recognizes people in relation to their art interests. This knowledge comes to the council as it works with people and art. Its task is to find the depth of life in the person, relating this depth to the simplicity and wonder of art.

## BACKGROUND STUDY

When plays or operas are done, the background of the materials used should be carefully studied. A play, for instance, relates to the interests and tastes of an age. Concepts of environment, mental outlook, moral and religious questions, style in dress or decoration often go unnoticed by all except the most culturally sensitive person. Yet this content, not always aesthetically relevant to the immediate presentation, provides an interpretable substance of great interest to many who may not be drawn to the program by an immediate knowledge of the play to be presented. Every production is interestingly related to the history of previous productions. The intentions, the stagecraft, the traditions and concepts of comedy and tragedy, the religious and moral affiliations of great plays provide material of educational interest and one which will lead to a variety of programs or publicity releases. When to this is added the relationships of the material to other genre such as novels and moving pictures, the analysis of the poetry of the play, the expansion of cultural, ethnic or other controversial values, a wide spectrum of material for the publicity artist is discovered.

“If No One Looks,  
No One Sees”

## TECHNIQUES

From the standpoint of technique, a number of matters should be tended to at the outset. One of these will be to consult with local advertising groups in order to find specific information concerning all the newspaper radio and television outlets in the area. The persons who are in a position to present arts council releases to the public should be identified and, where possible, cultivated. However, the publicity artist should be aware enough of the local community to know that there may be a whole series of farm or trade journals read by local residents of which the advertising leadership is unaware. Whatever list is acquired may therefore be wisely extended. The information needed will include the name of the medium, the owners where known, the audience reached, the persons to be contacted, the news policy of the medium and the telephone number and address of the contact persons. The question of news policy is an interesting one. The style of the news release will sometimes have to be determined by the policy of the newspaper for which the material is intended. Each medium carefully defines the interests believed to be crucial in the public addressed. A local radio station may aim at the pop music audience, a local newspaper may aspire to be a sort of newspaper of record for the local folk, and another may seek the eye of visitors or itinerants. Awareness of the style of journalism required and audience to which it is directed will enable the publicity artist to generate news interest which is susceptible to the definition of news contained in the policy of the available medium.

## BROADCASTING

If an arts council is organized in the public interest, it may ask equal time from radio and TV stations. The publicity artist will immediately ask, equal to what? This will depend upon the community and the controversy. Of course, controversy is not easily managed. In some cases, the arts news may be able to consider itself equal to sports, in others, it will be equivalent to the educational work, and in still others it may choose some other analogous activity from which to place its argument. In most cases, however, radio and TV leadership are acutely aware of the problem of equal time and may wish to consider some aspect of arts council program as part of their regular programming. In still other cases, the arts council should seek to meet with the broadcast leadership, working with them in the development of arts activity programs which will thoroughly serve the needs of the arts and of the community.

In all relationships of this sort, diplomacy is of paramount importance. A request is always preferable to a demand.



## PRINTING

Identify the persons, organizations, print shops, offset or other services which can produce printed or other kinds of multi-copied materials. Also try to find any individuals or businesses that are able to design striking and beautiful posters or flyers. Frequently, the high school art teacher can be the most helpful person in this regard, but do not overlook newspaper layout men or commercial artists who design material of this kind professionally.

## PHOTOGRAPHY

Develop a similar list of amateur or professional photographers. Every event should be well-photographed. Of course, the cheapest way of doing this is to make sure that each event is worthy of being photographed. After the event has been publicized, the publicity artist should purchase a print of the photographs taken from the newspaper which made the photos. In the course of time, brochures of various types will be developed. When this time comes, there are few things more valuable than good, clear photographs.

In addition, photographs afford the council a graphic record of its activities.

## NEWS RELEASES

It is assumed that a journalist or a journalism teacher in the town will instruct the committee as to the most useful format for news releases. If not, it will probably be a good idea to write news stories in the style employed in the medium to which the news is to be released. This will make possible easy conversion of this material as news. Where specialized preparation of this kind is not possible, the release should be clearly mimeographed, placing the most news worthy material in the opening paragraphs. A heading should indicate then general subject, the agency making the release, the date of release and the name and telephone number of the person to be contacted for further information. A headline must never be included. This is the province of the medium.

Editors and reporters are usually accessible to additional encouragement concerning the news or to suggestions regarding the development of special articles on aspects of arts development news. Individuals or businesses who regularly advertise through the medium will often be willing to add their weight by making special mention through the business office of the material expected from the arts council.

## FLYERS

While enough has probably been said of posters, flyers are especially useful wherever a restaurant, hotel, campsite or store is able to make them available to the visitor. They can also be adapted to mail distribution, covering localities contiguous to the home community. The special utility of flyers is to provide full and precise information of an entire program or season's events supplementing other releases. A flyer may also be pocketed for future reference, thereby providing a doubling of the initial impression by subsequent reading. Furthermore, almost everyone feels better about an advertised and as yet imagined event if he can hold something printed in his hand while finding his way to the promised activity.

## SYMBOL

It is sometimes effective to provide a single graphic symbol to be placed on all of the releases from the arts council. The symbol may appear on news releases, posters, flyers, theater or concert programs and stationary. It should be remembered of course that this will be more useful at the outset than later on. At first, it will tend to focus attention on the work of the arts council. As the public becomes used to the symbol, it will provide a signal for selective inattention. When such a point is reached, occasional publicity releases, posters or other material should be arranged which are radically different in form.

Some small community arts councils have generated interest and excitement by sponsoring an emblem contest. Artists are invited to submit designs, and a board of judges decides which one will be used as the council symbol.

### PIGGYBACKING

Consideration should be given to a variety of 'piggybacking' arrangements whereby arts council materials can be introduced into the advertising material of other organizations. This has been alluded to earlier, but an even more consistent use of this method can be developed especially at the beginning of the program or when some very special event is to be developed. School authorities, for instance, may cooperate by having some materials taken home to parents by the children. This distribution will reach almost everyone in the community. Other institutions such as colleges, universities and performing arts groups all possess publicity facilities. In most cases, materials can be designed for publication within these facilities and organizations. Response to an advertising stimulus is often merely a matter of being exposed to the signal often enough. Consequently, each media and repetition will deepen and extend the possible response.

### REVIEW AND RECAPITULATION

At regular intervals, perhaps once each year, the entire publicity arts work should be reviewed. The articles which have appeared in various newspapers or other print media should be clipped and collected as they appear. They may be kept in a file designated by the event which they have introduced or they may be placed in a scrapbook of some kind. The flyers which have been printed or mimeographed, the various posters as well as circular letters or other correspondence related to particular publicity art concerns should be gathered. Photographs and moving picture materials should be collected. The evaluation of these materials should ask several questions:

Were these materials effective in promoting specific events?

What was the long range effect of these materials?

What was the overall impression given by these materials of art council work?

How would these materials be characterized as an art product?

Are they clear, effective, attractive?

How many of them can be selected as special instances of publicity art?

What has been learned by the review and evaluation concerning the effectiveness of this body of material?

What suggestions may be derived from the evaluation which will be helpful for next year's program?

### THE NEWSLETTER

A further question will arise in the course of time. Should there be a regular mailing of arts council news? Almost every group of people in town mails a bulletin of some kind to its members and/or supporters. Should the arts council produce something of this kind? Before a decision is made on this question, a study must be made of various aspects of the problem. Evaluate the costs in relation to the value. Before this can be done, some discussion is required to make decisions concerning the style and concept of the proposed publication. It may be little more than a helpful release of crucial dates, places and events. However, its function might be extended to include helpful discussion of the problems of the arts. There is a curious sense in which art does not grow without the stimulation of dialogue. The publication of comments, insights and criticisms of the council's art events in intelligible and artistic form may be the most useful piece of publicity art which the council can offer. In a way which may be critically evaluative and helpful, it may illicit reactions from art or music editors, visiting arts experts, local artists and writers and a host of other people who need an outlet for creative

reflection on the problems of the arts. Thus, what is being suggested here is that the arts council consider the development of an authentically artistic achievement to be used at the heart and center of its arts publicity.

#### THE PUBLICITY ARTS PLAN

On the basis of the communications outlets, the analysis of the program and the exploration of the backgrounds of the persons involved in the program, a plan for publicizing the program should be drawn up. This plan will also include a sub plan to be introduced for special events. The number of news releases, types of flyers, meetings to be organized, and poster distribution procedures should be carefully outlined so that the work may be adequately distributed to the committee willing to carry out the program. Copies of all releases as well as the operating plans, distribution lists and other materials should be carefully filed so that the materials can be re-used and used for the evaluation of procedures.

# Art and Religion in the Small Community

Kenneth Friou  
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## SERIOUS THOUGHTS FOR THE CURIOUS

An arts program cannot be generated in a small community without relating in some measure to the town's religious life. The American religious community, however, has traditionally not emphasized aesthetics but ethics. Some religious traditions have excluded and still exclude certain art forms from the religious sphere. In some cases religion has insisted that art expression respond to the same standards which have been applied to the practices and observances of the religious community. Thus religion has often failed to understand art and the artist. Yet, on the other hand, all religious traditions, even those of the most stringent ethical tendencies, make use of art in some form. There is then, actually no tradition which does not hold an aesthetic commitment or position, explicitly or implicitly. Consequently, devotion to beauty is an important element in religious life even if it is brought to focus in a somewhat different way in each religious tradition. When the arts council explores the possibilities of program in the religious community or in conjunction with it, it will begin by discovering the strand of explicit and implicit aesthetic commitment to be found in each religious body.

“In a sense, art and religion share the same roots.”

In a sense, art and religion share the same roots. Still, to work in an area of activity in which art and religion overlap may be difficult because it is essential to recognize the sphere of autonomy, the special dignity of each activity. Art sometimes borrows from religion, using its themes, its visions, its enthusiasms, its humanity. But religion often makes use of art in order to express ideals of hope and faith, justice and love. At the same time each makes unique claims which have their own source of authority and, in principle, unfortunately, may deny the uniqueness of the other activity.

Art seeks to express feeling accurately by manipulating a medium of sensuous materials. It thus provides the many forms of consciousness with a vocabulary suited to their expression. Art provides a means by which emotions can be given meaningful form. Yet art, because it is an unquenchable human undertaking, is an important aspect of theology. Theology, of course, claims autonomy and its own authority. Thus religion sponsors and regenerates a view of life, in which brotherhood, a reverence for life, and a love for truth and beauty are essential and important. Art itself makes no such claims yet everywhere it offers a testimony which is not inconsistent with them. Contemporary religious institutions proclaim the goodness of life, a goodness of which art also speaks and in this proclamation art is often made use of. Each religious institution is engaged in such a joyous proclamation. Each is committed to showing a purposive style of life arising in the context of practical affairs, sometimes ordering, sometimes disrupting but in style consistent with the outline of life provided in religious teaching, text and symbol. The religious life helps people to cope with perplexing, confusing and tragic aspects of daily life. Art can assist the religious message by giving it texture and by its own activity it can show that all ground is holy ground. The religious life in small communities may follow any number of different patterns. It is of interest to the Arts Council to study the pattern of religious life in those communities in which it seeks to build an adequate and intelligently supported program. One pattern, still to be

found here and there, is the town dominated by a single religious institution. In such a case, few things will be more essential than the informal support of the leadership of this group and few things will be more problematical than an inadequate backing. It is rare, however, that a religious institution strong enough to be dominant in a town, does not itself possess sufficient internal diversity locally or throughout its structure nationally, to make a rich program possible.

Another pattern, quite different from this, will display a number of different churches, yet one church which produces most of the town's leadership. In the latter case, it is probable that this leadership has been found acceptable to the town simply because it has not conducted the community's affairs in a manner especially favorable to its own religious view or tradition. The most prevalent pattern, of course, is that of several traditions of somewhat diversified religious style and commitment found in a somewhat cooperative and at the same time competitive set of relationships. In general, however, where there are several religious traditions, the functional separation of church and state provides a formula helpful in defining responsibility and limiting claims of special interests where these claims are excessive without restricting cooperation, neighborliness or good will.

Religious institutions are usually deeply rooted in the life of the community. But the pattern of local autonomy is always to some extent modified and weighted by the internal structure of congregations, county-wide emphasis, by regional and national headquarters and missions or other relationships throughout the world. While, therefore, a local church may sometimes seem to be the most backward institution in town there is another sense in which its concern and vision is world-wide and vitally contemporary.

In the present technological age, art may take the whole of the natural world as its medium. The church and other roughly analogous religious institutions have already done this. Consequently, they may be called upon by arts leadership to enjoy, develop, guide, support, and even to criticize the work of artists. Arts councils should seek to make churches conscious of their aesthetic heritage and help them to generate the feeling for immediate life, a life deeply rooted in religious as well as artistic experience.

## ARTS IN THE CHURCH SCENE

So close are art and religion that one of the most useful projects an arts council can undertake is to study the religious aesthetic. This can be done by observing how aesthetic elements function in the public services of worship of each tradition. In many cases an arts council leader will participate regularly in such a service. Yet, this leader may not have given thought or attention to the aesthetic features of the worship of his own theological tradition. In turn he may be far more sensitive to an aesthetic tradition which roots in his neighbor's religious observances. Consequently, before a program is generated or more formal steps are taken, the members of the council will wish to attend each other's churches, observing how art functions in the religious expression of the town. The interest expressed will be fraternal and constructive, an act of genuine aesthetic openness towards art in religious life of the town.

On these visits, the arts developer can quickly locate aesthetic appreciation and activity of great variety and examples of traditional and modern architectural taste. The quality of choir music, the hymns and hymnals used, the excellence of sermon and prayer, the quality of congregational singing, the nature of church decoration and the use made of it, the sort of attention given to bulletins and promotional material all say something about the form and quality of aesthetic sensibility among better than half of the town's people.

“So close are art and religion that one of the most useful projects an arts council can undertake is to study the religious aesthetic.”

Each meeting house, church, or synagogue holds special significance in the life and history of the town. Its architecture may go largely unnoticed, yet it always represents an attempt by a particular people to speak the word of God to a given community. The arts council should be concerned for the holy places of the town and should enter with enthusiasm and flexibility into the task of assisting religious institutions to make their premises beautiful and eloquent testimonials to the tradition which they represent. The plain white meeting house, the great stone cathedrals, the houses of prayer of many different religious persuasions are among the precious memorials to the life of the American people. Arts councils must study them so that as a community becomes aesthetically aware, it becomes aware of the particular beauty of the holy ground.

As the council begins to develop programs, it will be prepared to understand the town's religious life. Each congregation provides a sort of cross section of the community. But each cross section will have been taken at a slightly different place, so to speak, so that while each church will relate to all phases of community life, each congregation will possess a uniquely interesting relationship to the town, its history and its future development.

## RELIGIOUS STRUCTURES

Notwithstanding a great deal that has been said on the contrary, the leadership of American Christianity is largely clerical. However, while the clergyman is at the center of the congregation's leadership, there are innumerable points in the church organization in which laymen carry the burden of actual or virtual decision. There is ordinarily a committee concerned with finance and property, another concerned with liturgy and music, a committee charged with educational leadership and, where there is a parochial school, a staff of teachers whose leadership of program within their own sphere will be the parish leadership. In addition church sextons and church secretaries are influential in indirect but significant ways in parish life. Women's groups, laymen's auxiliaries and youth groups also constitute important and often determinative points in the decision making process of congregational life. In each case, however, a somewhat different form of church government is to be found, so that basic policy emerges in each case from a slightly different quarter of church life. Ordinarily, however, no basic alteration in policy is needed to secure good will for arts projects and significant backing for the arts council as a whole because churches normally favor programs which have the good of the community at heart.

The arts council's usefulness to the religious institutions may be extended in a variety of ways. Special relationships may be sought with particular congregations. Other emphasis may be made, relating the entire religious community to programs in one area of art interest. Again, the council and the religious community may share interest in programs to serve a particular group or relating to a special area of community need.

Often the most successful way to generate a new program will be to locate it in one of the religious institutions. If it proves to be useful and interesting, the somewhat symbiotic character of community religious life will lead to the extension and duplication of this type of program in other congregations. Assuming that the arts council has become acquainted with the clergyman, the strategy of relating to a given congregation will depend upon the nature of the service which the arts council proposes to render or the help required. In the event that facilities are needed, direct application will in most cases have to be made both through the clergyman and through the board or committee responsible for the maintenance of church facilities. Where a program of any complexity is undertaken church secretaries and/or sextons should be included in the initial stages of planning. For general all-church communication the council will work both with the clergy (or those who seem interested) and with a group consisting of representatives from the different areas of church life. Thus, if an ecumenical program of religious music or a program serving to strengthen congregational singing and village choirs is suggested, this will be best developed by gathering together those responsible for this aspect of church life. A somewhat similar ecumenical approach is recommended for special groups located in the social life of the several congregations. In this connection, arts demonstrations in the visual arts, dance and theater become "naturals" for the youth, women's and men's programs.

It is essential, however, that the council's work be carried out in a significantly broad community-oriented spirit. When this is done, a variety of interesting inter-relationships will form. The following are a few areas in which

the churches can be useful to arts councils and at the same time develop the scope of their own programs. Like the arts councils, churches work with special groups of people. Among them are young people, older citizens, the sick and the shut-in. The arts council can greatly enrich and strengthen programs in these areas.

In any community a variety of recreational and educational demands will be made upon arts councils and churches. There are innumerable ways in which, as the council's program develops, there can be a significant sharing of enterprise between churches and arts councils, in support of community recreational and educational needs.

It would not be impossible to inaugurate groups for special age groups, women's groups or youth groups which would gather for the development of quite different art activity in each congregation. A visual arts group for oldsters could be started in one church, a sculpturing and ceramics group in another, a play reading grouping a third, the art-religion library in a fourth, a choral training program perhaps generated around the production of a special opera program might take place at a fifth. However, there are common areas of community concern shared by the religious community and the arts council. For instance, it is

certainly worth observing that churchmen are concerned about the future of their communities. Arts councils' leadership are uniquely qualified to offer them special programs in which problems of the community are reflected upon in the context of the total regional aesthetic. Clergymen can be most helpful to community planners in articulating personal and community need often left out of consideration by community planners. The arts council can stimulate and train a generation of clergymen equipped to deal with these problems. Emphasis in theater, music, or the visual arts programs are sponsored by the council in special arts development.

“Of the various arts, the most broadly social is theater.”

## THE CHURCH AND THEATER ARTS

Of the various arts, the most broadly social is theater. Some aspects of theater correspond to the pattern of religious interests. Consequently, there are times when a direct one-to-one relationship may be assumed to obtain between church and theater. Where such correspondence of interest is to be found, the arts council will do well to foster further relationships between the council's program and religious expression.

Thus if a program of drama is developed, it might be opened by a community worship service in the theater. This is done annually at Stratford, Ontario and apparently the results have been good. It is deeply appreciated by the artists who, at this point, are seeking to dedicate themselves in their arts and it brings the community and the actors together welcoming them to full acceptance in local activities.

The principal of community involvement in public worship services in which the arts council shares is worth developing. The tactful, non-controversial extension of this principal will require exploration. Yet where a valid art-event occurs in such a way as to be important for the future of the town, thought should be given to the religious aspect of the gathering. At the same time, where a religious holiday is important to a particular group but carries universal import, the universal aspect can well be developed and expressed in the public community. In developing this aspect of the program the most important consideration is that a significant expression which is artistically worthy take place. A complementary danger is, of course, that one group or other will not be sufficiently sensitive to the presentation of an uninterpreted religious symbol unilaterally to a captive audience. However, where courtesy, taste, and fair play are exercised, rich opportunities may be found in activities of this kind.

When a professional artist or group of artists resides, temporarily or permanently in the town for a length of time, the names and addresses of the company should be made available to the leadership of the churches, and the nature of the program as well as council's hopes for it will be clearly explained. A special meeting of the local pastors might be called. Wherever possible participation of clergymen should be encouraged. They should

be urged to contact persons individually and to welcome them to the local churches, inviting the visiting individuals or families to participate in parish life. Clergy should be encouraged to request the services of actors or musicians to relate consultatively to the churches or where appropriate, to participate in special presentations in church services. It may be that the churches can discover particular needs among the visiting artist which are not being met and suggest ways by which these needs can be satisfied.

Pre-opening dialogue concerning plays, operas, their history, the important problems discussed, and the intentions of their authors should be encouraged wherever it is feasible. A variety of discussions in homes, libraries and churches should be planned. Clergy, artists, academic specialists should be brought into dialogue around the interesting aspects and important issues to be found in the forthcoming plays. Such a program will stimulate audience, develop critical taste and provide a basis for community understanding and recognition of the program. Clergymen, given a small measure of guidance, stimulation and backing, are uniquely qualified to point out theological and ethical aspects of plays or to conduct discussions in which these points are made by other persons. By doing so, they provide themselves with contact and stimulation beyond the parish and are in a position to mediate in controversial areas of theater discussion when needed.

Whenever arts councils sponsor a series of institutes, workshops and/or summer theater or other programs involving the services of a large number of visiting artists, one of the local clergymen should be asked to act as chaplain in the arts and spokesman for the religious community. If necessary, additional compensation should be provided. These people could become acquainted with the visiting artists and their religious and social needs and backgrounds, relating these to the life of the various congregations. He could also arrange for special interpretive programs among the religious community and could be available to arts council staff for counseling concerning relationships with the religious institutions. As chaplain in the arts he would be at a point of special usefulness to young artists and would create a background of understanding for art and artists among church people.

## RELIGIOUS ORGANIZATIONS SING

Church music and opera directly parallel each other. This is especially so for singers who almost always can be found in both opera and choir work.

Sometimes, simply because the singers of the community are busily employed on Sunday morning in separate congregations that they do not have the opportunity to know each other musically. From time to time church music events can be planned. Musicians familiar with church music know that it is the great ecumenical tradition open to singers of all religious persuasions. The latter kind of opportunity is not always explored in small communities but is worth trying every now and again.

Of equal interest is the possibility of bringing these musicians together in the production of an opera or music drama in which persons from every religious background can share in a common experience of relatively neutral significance. Such a possibility builds upon the common heritage of secular and religious music and both enriches fellowship and supplies the basis for the development of better music in churches.

Of equivalent interest is the occasional interpretation of music of special moment to particular religious traditions which is not ordinarily heard in the other congregations. A rich heritage of Jewish, Greek Orthodox, Protestant and Roman Catholic musical expression is not shared but might be shared to the enrichment of all.

## THE CHURCH AND THE VISUAL ARTS

Churches are concerned for the visual arts not only where they provide social commentary but where they elicit significant recreational interest, where they contribute to social occasions or where they provide a moment of beauty. Where art expression is of unusually high quality, the religiously oriented person will be quick to recognize an experience akin to worship.



A special committee concerned with the exhibition of visual art might be formed. Such a committee could attempt to find good indigenous art and develop places of exhibition for it in local churches. In each case care for the work of art and for the building will be necessary. However, as beautiful art work is well located and well lighted in various corners of a church building, the congregation itself will look with new interest on places and wall spaces which have become prosaic and taken for granted. The response to the exhibited pictures should be observed with care by council, noting the changes in pattern of church facility use which is induced by such exhibits. Another aspect of this committee's work would be to review available modern and ancient religious iconography (art depicting specifically religious subject matters) arranging for the exhibition of art of this kind in the annex or social room of the local churches.

Iconology, which may not be accepted on a religious basis by all congregations will be of aesthetic interest to all and can frequently be displayed as an act of brotherhood by one congregation toward a quite different religious tradition. Traditional holidays, important to the religious calendar, are sometimes made a part of a public or semi-public event. The result is a sharing of heritage of benefit to all. At other times town events will entail the participation of religious groups and arts councils.

### ECUMENISM AND THE ARTS

Actually Americans need to discover the grace of observing the other fellows holidays. The public presentation of religious art at important holiday seasons especially when presented on the facilities not currently being used for holiday purposes, provides a way by which religious and community brotherhood can be stimulated. Christian churches render a service to themselves and their Jewish neighbors, when at Rosh Hashanah or Passover, works of art showing some aspect of Jewish tradition are exhibited. This may take many forms. In some communities that presentation of memorial art such as *The Diary of Ann Frank* or *The Deputy* becomes an effective way of greeting those who are celebrating the ancient Jewish holidays. Again, at Christmas and Easter, there are comparable opportunities as Handel's Messiah or the medieval mystery plays provide for a public act meaningful to all and yet celebrative of the special character of the Christian story. Again, Catholic, Orthodox and Protestant traditions differ, yet by exploring the sacred art and literature of the traditionally opposed group, a new interpretation of art and religion becomes possible and meaningful, and with it a new vision of religious life.

When the arts council leader has made the acquaintance of a few of the local religious leaders he might invite them to consult with him concerning the ways by which the arts council can be of use to the local religious community. Whether he should seek to meet the pastors, liturgy and music leadership, with church builders and decorators or with other groups will depend upon size of the community, the nature and scope of the interest discovered, and his own concept of the work of the arts council. Whether he will form special groups focusing upon art-religion concerns or simply seek to be useful and available at meetings of clergy will again depend upon circumstances. However, at the same time, fairly early in the picture, he should, perhaps at a luncheon for the local clergymen, perhaps through a more formal survey of religious institutions, seek to acquire the following information: name of congregation, address, telephone, home clergyman, address of home clergyman, telephone; other churches in area served by the same pastor; address of regional organization, approximate number of regional staff, religion-art resources of regional staff; number of members of this church locally; size of church-school, Hebrew school or parochial school; person in charge of religious education, or name and address of Religious Education Director; names of other persons who are art-interested; address of national headquarters; principal training institutions for clergy; if there is a parochial school, name of principal; address of mother house, if a teaching order is attached to the parochial school.

Rarely will clergymen fill out long questionnaires so that it may be necessary to collect this information informally. However, the arts council is now in a position to write to regional and national headquarters discovering resources and personalities who may be helpful to his program. He will also be able to study various pamphlet and journal material and will find his way to the significant volumes of material on Protestant, Catholic and Jewish aesthetics. To suggest the richness of this approach, the churches in one of Wisconsin's test communities have been studied. Since this study was made from outside the community it will not generate the

response possible by an inquiry made from within the context of arts council leadership. However, the results are given in an appendix to indicate the richness of this approach.

The dissemination of the information received from 'headquarters' can be gathered together and made available to all. One can readily see, moreover, that the use of this information by individuals or church-groups will lead to the acquisition of some of these materials. As a result bibliography, books, various non-print media materials may be gathered in one reasonably available place to form the nucleus of a library of religion-art resources. Possibly of the several churches in the town, there will be one which can take upon itself the special task of maintaining such a resource center for churches in the vicinity.

In the light of the council's discussion and discovery of the art resources of the churches, the council will wish to set up and carry through and carefully evaluate a single pilot program directed to serve the needs of clergymen and/or congregations. When the religious leadership begins to see how arts council leadership can relate to the needs of the religious community, there will be a broad, pervasive, grass roots response to the council's work. In this response, leadership in congregations will turn to arts council's leadership for suggestions for program, while arts council leadership will be available to develop the participation, endorsement and backing of the religious leadership to support the more autonomous feature of the arts council's program.

No particular suggestion is made as to the nature of this program. It may be best developed from the resources of the council as it reviews the religious aesthetic of the community.

Nowadays there are few churches which do not own a mimeograph machine. An order of morning worship carrying announcements as well as regular weekly and/or monthly mailings are made. In addition almost all churches provide notice boards and make announcements concerning significant public events from the pulpit. The total communications output of a half dozen local churches is extensive and qualified leadership can make limited use of these publicity helps for special events from the pulpit. The total communications output of a half dozen local churches is extensive and qualified leadership can make limited use of these publicity helps form special events and unique emerging enterprises. In most cases weekly or monthly mailings, which provide enormous information about congregational life, will be mailed on request. Even when arts council's notices cannot always be carried in these media, they do provide an insight into the internal structure of religious institutions and their outlook on the life of the town.

If an arts event occurs in a particular church, it will not be difficult to secure publicity through its various publicity releases. When an announcement appears in the church-bulletin or news weekly an added dimension of meaning is contributed to publicity released in other quarters. Generally, if one church will carry an announcement, other churches will be willing to do so. It is sometimes effective to present the material to the church office and to the clergyman personally asking him to add a word in the communications period in the morning service of worship.

Of course, the arts council must be careful to ask for advertisement of events which are consistent with religious or congregational interest. When arts events do not seem to possess this character, the importance to the church-public should be studied carefully and fully outlined to them. Often arts oriented persons simply do not know enough about their own material to appreciate in what manner it is religiously significant, and in consequence, lose a vast area of public interest for their program.

The relationship between art and worship comprises an immensely complicated territory, yet the arts council should not eschew this area of interest. Enormous labor is expended each week in the preparation of sermons, prayers, choral music and liturgical performance. Through worship committee chairmen and local clergymen the whole problem of Sunday morning and its essential communications may be thoughtfully studied in order to achieve clarity and, where appropriate, beauty consistent with the objectives of the religious offering. Naturally, this is an area which will require specialized help should the arts council be called upon to give assistance. But should there be a request for study of this important aspect of church aesthetic, no arts council would be able to turn down such a worthy challenge.

Probably, even if no such invitation is extended, the arts council will be called upon to advise churches concerning various types of sanctuary presentation. In general, answers can be given best through the development of workshops or other similar conference-type programs. Some delicacy is to be observed. A program suited to one sanctuary and/or tradition will not be suitable to another even though they appear to the laymen to be quite similar. There are, of course, immensely exciting developments taking place in this area. However, at its heart, worship, while it is, like art, a doing, will be radically different in character. So here, art should proceed, but should not rush in where angels fear to tread.

It is clear that the relationship of art and religion is an area of growing interest. The arts council can offer impressive leadership, if it will trouble itself to become informed. Thoroughness of preparation, a willingness to become acquainted with the religious community, an essential simplicity of program and openness of policy cannot help but lead to significant new proposals of community development.

# The Arts In Small Community OR Why They Are So Friendly

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Small communities are over organized. This may explain why they are so friendly. In any case, the many organizations of the small community are the cells from which the momentous processes of small town life are generated. The clubs, service organizations, lodges and auxiliaries provide personal recognition, social give and take, and the opportunity of helping other people. They render impressive and important community services. It should be obvious that these organizational entities constitute good places from which to launch an arts program or from which to develop support for one already in being. While one may honestly note that these organizations are not primarily arts oriented, there are some impressive reasons why they someday may be so.

The most significant of these organizations are the great fraternal organizations and sisterhoods. The local lodges of these organizations have provided significant social ideals, training in leadership and impressive programs relating to special areas of human need. In addition, almost every town provides several noontime businessmen's service organizations. Rotary, Lions, Kiwanis and others are significantly pointed to service areas yet, in Wisconsin towns, as elsewhere, they have sponsored art events, supported others and, in addition, have been willing to give honest hearings to representatives of the arts program.

Every community includes a number of organizations devoted to the interests of children. These may include 4-H clubs, Scout organizations, sports, fishing, or hunting organizations or clubs especially devoted to certain hobby and leisure-time activities. Clubs form around golf and bowling, model car builders and riflemen. Most community institutions such as the hospital, the fire department and the church develop complex auxiliary organizations. Child rearing, gardening and homemaking may become the basis of other social units or clubs. Each of the political parties provides educational and social life for all ages and conditions relative to the political season. Often, too, there are special organizations built around the needs of farmers, marketers, tradesmen or professional men and women. Interestingly, the social structure of the town is reflected in these organizations. Activity and membership in a certain group of organizations is tantamount to primary leadership in political or economic life; secondary and rank and file leadership also find a unique organizational expression and effectiveness. A pattern of relationship between these organizations may be traced through those who hold interlocking memberships crossing lines of social and economic caste. The community arts council leadership may regard the whole complex fabric of social organization as its province. Maintaining an element of autonomy, it will provide suggestions for arts development suited to the programs and needs of each group. By doing so, it will strengthen and reinforce arts consciousness across a broad spectrum of community interest and provide itself a sound basis for relating to the many individual arts interests of small community people.

## THE MINUTE CORPUSCLES OF COMMUNITY LIFE

A variety of arts programs can be developed quite naturally in this soil. By suggesting programs with arts content for these organizations, the quality of town life will be enhanced, while, at the same time, cultural and recreational standards will be enriched. Besides, arts programs provide a basis for social life which lends dignity, stimulation and appropriate image for town affairs.

An arts council should attempt to survey programs carried out by local organizations and to notice program needs and opportunities. A list of possible program ideas should be drawn up reflecting resources locally, at the regional and at the national level. From the chamber of commerce or a local newspaper, the list of community organizations should be found and the names of the executive officers and the program chairmen should be compiled.

At least two approaches may be made. The first is to work with the program chairmen. Perhaps a representative group of the program leaders of several organizations will be willing to meet with arts council leaders to see where there are program needs which may possibly be satisfied by arts programs. In addition, the arts leaders should be prepared to suggest ways by which service and other organizations may develop projects useful to the arts.

The second approach is somewhat more specific. It simply consists of asking some arts council members who are active in a significant local organization to recommend the sponsoring of an important arts program. Preferably this program will be brought to the community from the outside, perhaps from one of the universities or university extensions. The program may consist of a play, a film, an art exhibit, a concert or other program. The council should seek a program which will reach a local audience and also enhance the dignity of the sponsoring organization.

Activity sponsorship will naturally generate interest among other organizations besides the one which sponsors the initial program. It may thus be followed up by the sympathetic development of other kinds of program. An arts council is the recipient of a considerable amount of material advertising seminars, institutes and conferences which seek to provide training in art and art activity. Specific attention should be given to these programs and help should be sought from community organizations in providing scholarship help for local residents who wish to participate.

In many states the state arts council or commission publishes a booklet which indicates the various programs of arts instruction available in the region. Since local residents enjoy traveling, financing may be easier varying inversely with the distance to the conference. Consequently, a community arts council should collect as much information about programs in other states as in its own. It should then make a concerted effort to find persons qualified and/or interested in attending programs and seek from community organizations the specific financial help required to pay the costs of the experience.

In the course of developing and financing candidates for participation in arts training programs, the council should make reasonably clear that while there are no hard and fast obligations attached to scholarships, that the sponsoring organization will receive a report from scholarship recipients after they have used the scholarship.

With little guidance from the arts council, these reports may take a variety of interesting forms. Where scholarship holders have attended a theater or opera workshop, it will be possible to present a portion of the material studied and perhaps the scholarship holder will be able to explicate certain aspects of his or her art in terms of the problems faced by the artist. Conferences in the visual or plastic arts may not provide the program possibilities of the performing arts but here too, an exhibit, demonstration, or, indeed, even a series of well selected photographs relating to the conference may be presented on return to town.

Sometimes a regionally sponsored arts program will be held in the town or area. When this happens, the council should consult with the leadership of the program to see where talent can be shared or where support may be given by the town. If the local council is fortunate enough to have such a program nearby, a significant effort may be focused on promoting some significant aspect of it. Several rich possibilities are open to such a local council.

The arts program and its leadership can be supported in various ways. Community organizations can assist with publicity, helping to create a general awareness of the regional program and its purposes. Through small colonies of arts interested folk in town organizations, tickets for programs requiring public audiences can be distributed at no cost or at a nominal fee. One or more of the organizations may invite one of the conference celebrities to participate in a program discussing the aims, problems and possibilities of his art interest and commitment. More fundamentally than almost any other relationship is the possibility of providing scholarships for persons in the immediate community so that they may take full advantage of the imported program. This will enable arts leadership to develop arts interest where it counts in the actual life of the everyday community and also where it may be in significant relationship to regional efforts and resources in the arts.

Depending to some extent on the interests of organizations, innumerable programs of major significance can be sponsored by local organizations. The principal source of these offerings will be the university. Thus the rich offering of arts activity at nearby university centers or among independent artists can find suitable audiences throughout the region. Concert series of instrumental, solo, choral or symphonic music provide a rich resource. Operettas, folk music, motion pictures of particular merit, as well as traveling theater groups provide an opportunity in the arts adding quality and stimulation to local town social life without major involvement at the artistic level by organization members.

Other performing arts such as dance or mime are also available. Since these activities often do not elicit the interest of the more typical public and concert arts, it may be wise to place them within a series devoted to other arts. Thus, they can often be made relevant to theater or music interests and thereby receive the support of an audience assembled in connection with a series presentation.

The visual and plastic arts can be related to local organizations in more than one way. However, perhaps the most useful way is to ask a specific organization to sponsor an exhibit of a particular genre of painting. The arts council will probably select the paintings to be shown but the local organization will advertise the program, charge a suitable entry fee if needed, charge admissions and provide funds for prizes. In turn, the arts council will arrange for arts leaders to act as judges. A program of this kind, especially if it involves local artists, is a program of inestimable educational, social and indirectly, economic value to a small community.

It should, of course, be noticed that while American towns did not repeat the social experience of European towns in the arts, they now may often do so to their profit. Traditionally, each European town organization developed specific art interest providing the funding, and working toward an annual town festival in which art might be displayed. There is no reason why each town organization in an American community could not sponsor such an art activity today, providing scholarships, monetary encouragement in the form of prizes, advertisement and/or organization by which a total town arts event is developed, planned and programmed throughout the year.

Present day small communities may profitably invest in the arts as previous generations invested their energies in American industries. This investment consists in providing the opportunity for serious concentration in the arts in the small community. Many arts programs in the past developed this way. In the towns of Greece and Italy, arts programs were basic to community life, continuity and meaning. In the medieval period in Europe and England, complex programs of arts activity were initiated and organized. Gifted and instructed amateurs labored alongside and under the direction of well trained professionals. Large amounts of time and money were devoted to art because this investment returned many items as the town became a center for community activity, and the economy was strengthened by the number of strangers who came for the festivals. From this activity, a priceless literature developed, undergirding many phases of modern art. But the most interesting aspect of the medieval and renaissance developments is that the arts were primarily developed by the social, fraternal and professional organizations. These groups joined resources, each taking on an important aspect or segment of the arts program. If we want to know what made merry old England merry, the answer is easily reached: The organizations which sponsored arts programs in the small towns throughout the realm.

Of greatest interest, perhaps, is the influence such small community organizations exerted outside small towns. Often, they provided social ideals for the community, a region or a nation. The most interesting example, of course, is the great musician, Mozart, whose participation in a fraternal organization (one which continues in America's small communities) gave him the imaginative material for his great comic opera, *The Magic Flute*. In addition, Mozart composed special music to accompany the ritual and social occasions of this great organization—music still used in small communities.

Again, Wagner's comedy, *Die Meistersinger*, reflected an interest in small town organizations—this time, trade unions.

Of even greater interest, perhaps, is the Reverend Abel Pousin's production, *The Acts of the Apostles*, in Calvin's sixteenth century Geneva. This play, by no means the only one licensed, was sponsored by the town council. In it, one of the local "citoyennes" played so convincingly the part of a New Testament prostitute that Calvin himself was called upon to defend before the town council the man who had so inappropriately accused this unsung amateur actress of moral defection through theater.

It is doubtful that every town organization will produce a Mozart. Yet small town organizations, because they encourage face to face social relations, because they recognize the contributions of individuals and because they are capable of revising their aims and programs to meet new needs and new social ideals, can provide a qualitatively new, friendly, active and useful setting for art in America.

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## Part III

### *The Arts and the Small Community*

Wisconsin was the setting for a seminal community arts development experiment in five very small towns in 1967-69, none with any organized arts activity at the time. Interviews conducted with elderly artists who have lived in those towns for decades, the collection of written materials, and a survey done in 1973 and replicated in 2005, all form the basis for this reflection by one of the original project directors, the interviewer, and six arts administrators. We asked: what can we learn from this project that can be useful to forward-looking arts developers today?

For a summary refer to Maryo Gard Ewell's "[What Can We Learn From the Past to Help Inform the Future? Best Practices in Arts Development](#)" in Part II.<sup>15</sup>

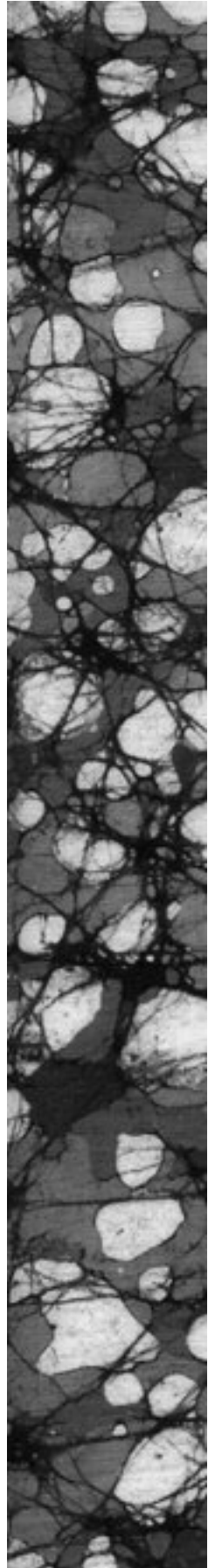
The 2006 version of *The Arts in The Small Community* includes the stirring language of the original, but recognizes all of the dramatic progress in community arts development that took place between 1966 and 2006. It was intended to be a do-it-yourself manual to help local arts activists focus their work.

*The Arts in the Small Community: A National Plan (1966)* can be downloaded at [http://engagedscholarship.csuohio.edu/msl\\_ae\\_ebooks/3/](http://engagedscholarship.csuohio.edu/msl_ae_ebooks/3/)

*The Arts in the Small Community (2006)* can be downloaded at [http://engagedscholarship.csuohio.edu/msl\\_ae\\_ebooks/3/](http://engagedscholarship.csuohio.edu/msl_ae_ebooks/3/)

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<sup>15</sup> Gard Ewell, Maryo. "What Can We Learn From the Past to Help Inform the Future? Best Practices in Arts Development." Thanks to: Steve Duchrow, Sara Ebel, Heather Good, Karen Goeschko, Anne Katz, LaMoine MacLaughlin, and Miranda McClenaghan, who worked with me on the Wisconsin study, made possible by the Wisconsin Arts Board and the ational Endowment for the Arts.





# Index

- Adams-Friendship, 36
- Art exhibits, 98
- Arts councils, 5, 7, 10, 11, 15, 16, 17, 18, 40, 46, 47, 49, 54, 55, 56, 59, 80, 81, 82, 92, 95, 96, 100, 101, 102, 103, 104, 105, 106, 107, 115, 118, 119, 120, 121, 122
- Burgard  
Ralph Burgard, 10, 15, 131
- Clarenbach  
Kathryn F Clarenbach, 24
- Colleges and universities, 50, 92
- Conservation districts, 92
- Convents and monasteries, 96
- Dance, 16, 17, 18, 20, 21, 26, 40, 45, 60, 61, 62, 63, 64, 71, 73, 76, 99, 119, 127, 131
- Democracy, 7, 47, 48
- Even  
Mary Jane Even, i
- Friou  
Kenneth Friou, 57, 60, 69, 79, 84, 90, 95, 100, 104, 108, 117, 125
- Gard  
Maryo Gard Ewell, i, 2, 3, 6, 129
- Gard  
Robert E. Gard, i, 1, 2, 4, 5, 6, 7, 10, 57, 60, 69, 79, 84, 90, 95, 100, 108, 117, 125
- George  
Michael George, 65
- Good  
Heather Good, 6, 131,
- Goeschko  
Karen Goeschko, 6, 129, 131
- Hospitals, 12, 56, 84, 86, 87, 88, 95, 97
- Katz  
Anne Katz, 6, 129, 131
- Kohlhoff  
Ralph Kohlhoff, i, 6, 46, 57, 60, 69, 79, 84, 90, 95, 100, 108, 117, 125, 131
- Lowe  
Benjamin Lowe, 75
- MacLaughlin  
LaMoine MacLaughlin, 6, 129, 131
- Libraries, 56, 68, 71, 100, 101, 102, 103, 121
- Mark  
Charles C. Mark, 5, 11
- McClenaghan  
Miranda McClenaghan, 6, 129, 131
- Music, 2, 15, 16, 17, 18, 20, 21, 22, 23, 35, 38, 40, 45, 61, 63, 65, 68, 75, 88, 101, 109, 113, 115, 118, 119, 120, 121, 122, 123, 127, 128, 131
- Planning, 10, 13, 15, 18, 40, 46, 58, 78, 119
- Portage, 36, 82
- Publicity, 38, 41, 56, 58, 59, 65, 74, 90, 91, 93, 98, 99, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 123, 127
- Religion, 31, 57, 62, 104, 119, 120, 123, 125, 126, 127,
- Religious institutions, 119, 120, 122, 124, 125, 126
- Schools, 12, 15, 16, 22, 27, 28, 49, 50, 51, 54, 71, 75, 93, 96, 100, 105, 131
- Schwalbach  
James A. Schwalbach, 30
- Spring Green, 37, 76, 83
- Strauss  
Barbara Strauss, 2
- Theater, 8, 10, 58, 60, 61, 62, 63, 65, 70, 71, 72, 73, 75, 78, 83, 88, 97, 99, 112, 114, 119, 120, 121, 126, 127, 128
- Visual art, 41, 45, 71, 72, 86, 87, 88, 98, 121, 122, 123, 124
- Warlum  
Michael Warlum, i, 3, 4, 5, 6, 38, 57, 60, 65, 69, 79, 84, 90, 95, 100, 108, 117, 125, 131
- Waupun, 40
- Women in the Arts, 24, 28

# Endnotes

- <sup>1</sup> "Introduction." *The Arts and the Small Community*, vol. 1. Madison, Wisconsin, 1969.
- <sup>2</sup> Thanks to: Steve Duchrow, Sara Ebel, Heather Good, Karen Goeschko, Anne Katz, LaMoine MacLaughlin, and Miranda McClenaghan who worked with me on the Wisconsin study, made possible by the Wisconsin Arts Board and the National Endowment for the Arts.
- <sup>3</sup> Straight, Michael, *Nancy Hanks: An Intimate Portrait*, Durham, Duke University Press, 1988, p. 81.
- <sup>4</sup> Gard, Robert, Michael Warlum, Ralph Kohlhoff et al, *The Arts in the Small Community: A National Plan* Madison, University of Wisconsin-Extension, 1969, online at [http://engagedscholarship.csuohio.edu/msl\\_ae\\_ebooks/3/](http://engagedscholarship.csuohio.edu/msl_ae_ebooks/3/).
- <sup>5</sup> Gard et al, first draft of *Arts in the Small Community: A National Plan*, University of Wisconsin-Madison Archives.
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- <sup>15</sup> Gard Ewell, Maryo. "What Can We Learn From the Past to Help Inform the Future? Best Practices in Arts Development." Thanks to: Steve Duchrow, Sara Ebel, Heather Good, Karen Goeschko, Anne Katz, LaMoine MacLaughlin, and Miranda McClenaghan who worked with me on the Wisconsin study, made possible by the Wisconsin Arts Board and the National Endowment for the Arts.