



Arts in society. Volume 2, Issue 2 Fall-winter 1962/63

Madison, Wisconsin: The University of Wisconsin Extension Division, Fall-winter 1962/63

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ARTS IN SOCIETY is currently issued twice a year; ultimately we hope to move to regular quarterly publication.

The yearly subscription rate, on the basis of *two* issues, is \$4.50. Subscriptions to ARTS IN SOCIETY will be accepted on a two-year basis, during its biannual publication, at the rate of \$8.00. Additional copies of this issue may be purchased for \$2.50 per copy. Special professional and student discounts are available for bulk lots.

Copies of the six previous issues (Winter, 1958; Winter, 1959; Fall, 1959; Winter, 1960; Fall, 1960; and Spring-Summer, 1962) may be purchased for 75 cents a copy.

Order from: The Bookstore, University Extension Division, The University of Wisconsin, Madison 6, Wisconsin. For information regarding subscriptions, bulk rate, etc., write Thomas C. Jafferis, University Extension Division, The University of Wisconsin, Madison 6, Wisconsin.

Manuscripts may be sent to The Editor, ARTS IN SOCIETY, University Extension Division, The University of Wisconsin, Madison 6, Wisconsin.

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ARTS IN SOCIETY



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FALL-WINTER, 1962/63
VOLUME 2 - NUMBER 2

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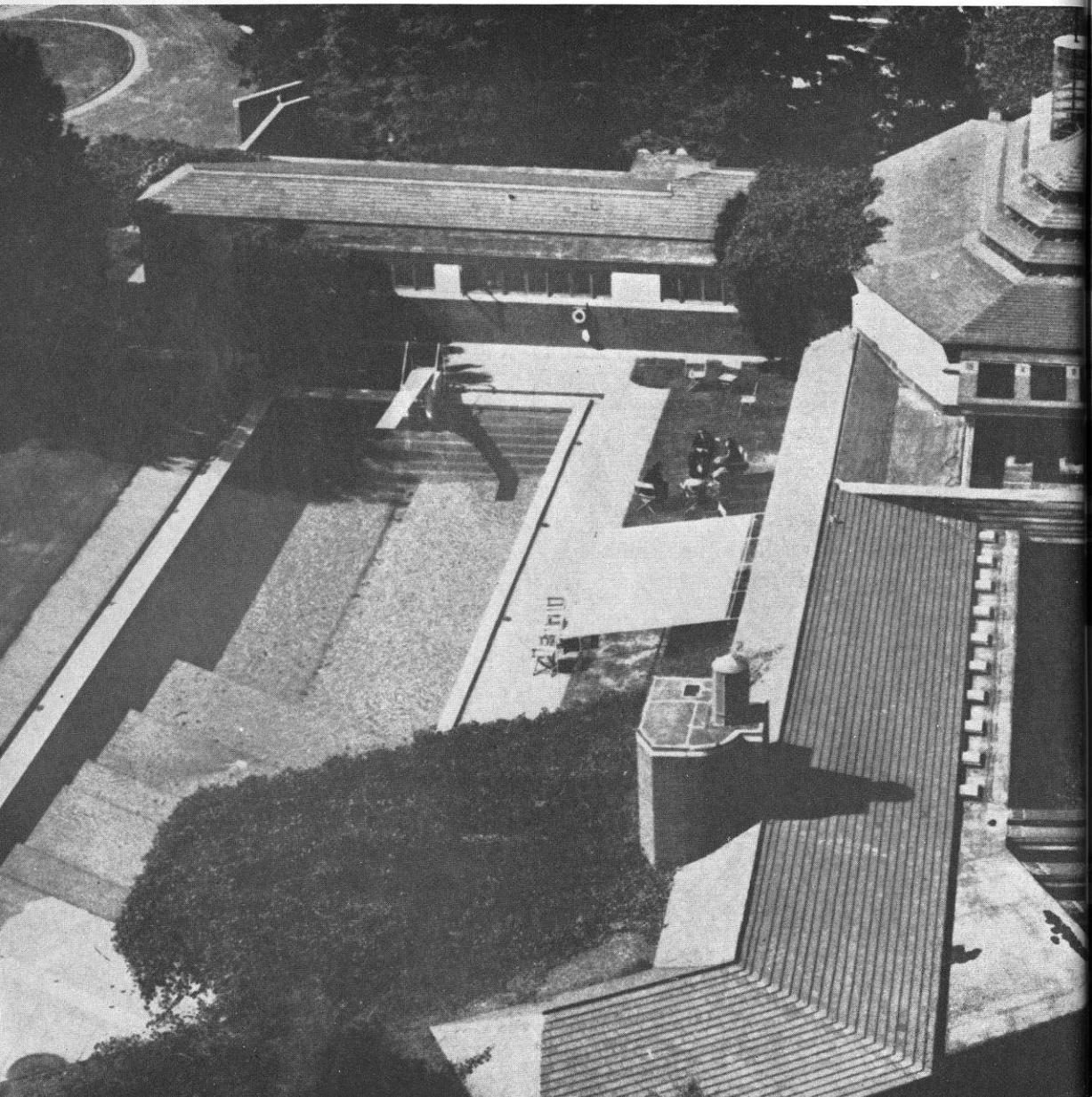
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WINGSPREAD CONFERENCE ON THE ARTS

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Wingspread—the conference site. The building Frank Lloyd Wright called Wingspread, situated on a rolling prairie just north of Racine, Wisconsin, was designed in 1938 as a residence for the H. F. Johnson family. In 1960 it was dedicated as the headquarters of the Johnson Foundation and began its career as an educational conference center.





In retrospect, it becomes clear that what gave the conference early momentum was the generative vigor of the motivating idea. Out of our educational concerns we had asked the pressing question that is now troubling much of intellectual and artistic America. It is: How can we channel the so-called cultural explosion—the extensive proliferation of amateur and semiprofessional art activity which is materializing rapidly in the towns and cities throughout the country—toward the long-envisioned ideal of a humanistic, mature culture?

For the optimists among us, the prospect seems limitless and heady, because for the first time in our history it appears possible to create focal points of serious art activity and effective leadership in *countless* places in America. Regional art centers might well provide the necessary influence and example to develop and to maintain the highest standards of art on a national scale. They might permit a more salutary development of artistic talent; and provide wider opportunity for the nourishment of the arts, adding dimension, color, and vitality to the spirit of American life.

And the seminal question engendered many subsidiary ones. What is the basic philosophy on which a regional art center should be predicated? Is it actually a *set of conditions* that permit the arts to function at their highest and most effective levels in any given community? If so, what are these conditions? How can they be induced? What will the Lincoln Center for the Performing Arts, located in New York, do for the arts in other cities? What of the National Cultural Center in Washington, D. C.?

It is important to note that these questions are nonacademic, and that they are sharply directed at the sizeable issues of art in contemporary society. This fact underscores a remarkably robust extension tradition at The University of Wisconsin for contributing directly to the knowledge, the aspiration, and the vision of the total community outside its walls. Within the highly creative temper of this tradition, *any* large public service role becomes a compelling one for the University—even the launching of a national arts conference.

And there were accreted strengths, including especially the vital collaboration of the Johnson Foundation.*

* The Johnson Foundation not only subsidized a substantial portion of the expenses, but also made available its conference site at Wingspread. See the accompanying photo.

The Center for the Study of Liberal Education for Adults, Chicago, gave a grant; and its staff cooperated generously in the planning and implementation.

Some eighteen art departments on both major campuses of the University delegated representatives to serve on the planning committee.

Special acknowledgment, too, should be made of the support and help of the Humanities Committee of the National University Extension Association, the Art Center at Boston University, and the Wisconsin Arts Foundation and Council.

On June 8, 1962, the Wingspread Conference on the Arts opened to an invited group of eighty-three participants. The meeting, representing a broad cross section of American art leadership and effort, included professional artists, art educators and administrators, national and regional leaders, critics, philosophers, and sociologists of the arts.

The Conference appears to have been an *organizational* success.

In this issue are most of the talks, working papers, and discussions of the Conference. They reflect the spirit and sense of the three-day meeting.

It is too early to estimate the *institutional* success of the Conference. For that we must impatiently await developments.

The Keynote





ART AND THE AMERICAN EXPERIENCE

By Harold Taylor

There is something to be said about the fact that a conference on the Arts in Society is being held in this particular place and that the idea for holding it should have originated at The University of Wisconsin. This is the state and this is the University which produced the Wisconsin Idea, one of the most interesting and important movements in the relation of the intellect to society that we have had in this country. In the 1910's and 1920's, The University of Wisconsin set out to prove that the intellectual, cultural, and scientific life of the entire state should be centered in the University community; and that when it takes its center there, it will be nourished by the interests and the needs to be found within the lives of those who live in the wider community outside the University.

That idea of a transaction going on continually between the cultural center of the University and the needs of the people of the state gave to The University of Wisconsin in its golden age a special kind of distinction. It was, as Max Otto has said, an outpost of social change. It reached out to the whole world for its ideas and was not content simply to occupy itself with the details of arranging instruction in agriculture and the mechanical arts for whoever needed such instruction. It thought of the citizens of the state as members of a democratic community, whose educational and cultural needs the University must satisfy. When



a university honestly considers what the citizens need in the total dimension of their lives, we are very close to the central content of the discussion we must have over these next three days.

Another reason for the appropriateness of this setting is the fact that over the past thirty to forty years there have been some interesting and fresh developments at Wisconsin in the relation of education to the arts—the founding of Alexander Meiklejohn's Experimental College; the invitations to John Stuart Curry to be painter-in-residence, the first such invitation to be tendered by an American university; the installation of the Pro Arte Quartet and Gunnar Johansen as musicians-in-residence, the trips of the Quartet into the communities of the state to play for the elementary school children, their older brothers and sisters, and their parents. This is, again, a conception of the arts which takes them into the lives of the citizens.

There is also, of course, Frank Lloyd Wright, whose spirit hovers around us here in this house; and who, if he could manage it, I am sure would descend and remove whatever sculpture in the present exhibit he thought didn't go with the house. There is no doubt at all that he would be fearfully annoyed to find us all sitting in chairs which are comfortable and in possession of a men's room that is actually reachable and usable. As a matter of fact, I think this would annoy the hell out of him.

The most important thing about students and about people in general is that they should remain fresh and open to new experience. I can recall vividly the young men and women who came to my classes in philosophy at The University of Wisconsin, completely fresh and open to experience of an intellectual kind, since they very seldom had any such experience in the past. The standards of academic excellence so often talked about among educators these days were not standards which most of them recognized. They were at the University because they had stood in the upper half of their high school class and they and their parents wanted a university education in the family. They came to Madison, some of them, with almost their sole possessions two or three T-shirts and a pair of bluejeans. Most of them came to the University without any direct knowledge of the creative arts, unless you count playing the trumpet in the high school band. But they found people in the University community who were practicing artists, who were writing poems and novels, composing, painting, and sculpting; and they found ways of reaching the understanding which is to be found in the creative arts by becoming involved in the arts themselves. Back in the 1930's and 1940's, there were people like John Wilde, Marshall Glazier, James Watrous, Carl Proebe, and Rudi Jegart who were painting and sculpting in the Wisconsin community without any ravaging ambition to exhibit in New York, but simply wanting to paint and sculpt, wanting to do the things that were right for them in their own aesthetic development. They remained true to themselves. They were not drawn toward fashionable movements. They simply created new works of art and nourished the lives of the young people around them. The fact that many of them later exhibited in New York was the natural outcome of their concern to do their own work in their own way. Their talent did the rest.

I am one of those who are happy to greet ignorant freshmen, unacquainted with the arts, ill-prepared for college, since such young people have not been laden down with an excess of false expectation and standardized knowledge. Although this kind of student has the disadvantage of not knowing very much, he has the advantage of being ready to learn if he is well taught. I am, of course, also happy to meet the well-informed and the knowledgeable ones who abound in the Midwest as they do everywhere else. What I mean to say is that the spirit which exists in the communities of the Midwest

is one of the most precious things we have in this country. It is an attitude to students and to people at large, that they are not composed of the masses, but that they are individuals who have something to give and to whom we, as teachers and educators, have something to give in return. It is our responsibility to give it.

I wish to turn to the problem of organizing the experiences which are to be found under the general heading of The Arts; and to point out that the problem of organizing anything is to avoid, in the process of organization, the destruction of the very thing the organization is designed to encourage. In the United States, we tend to over-organize everything. This has sometimes happened even in the instance of the private experience of two people in love who wish to marry and then find that by the time they are married they have inherited twenty to thirty relatives in a tight little bourgeois society within the new organization, which may manage to destroy the thing that made them want to get married in the first place. It happens, too, within the little schools, the little magazines, the experimental theatres, which become large, organized, and respectable. It is the pathology of the small community that, when it enlarges and organizes the number of people it is designed to include, the organization then begins to take charge and the spirit goes.

We find this on a national scale within the education system, where our big universities with twenty-five to thirty thousand students construct an organization on a massive scale in order to put people through academic courses. Quite often the apparatus of administration designed to take care of the financial, political, social, and educational problems is such as to sterilize the content of education. In most instances of big university organization, we find an apparatus designed to award credits for courses taken in academic material surveyed and dispensed by practitioners in a bureaucracy for the dissemination of culture. What we should have is a lively and creative environment in which the individual is given the fullest opportunity to learn about himself and his world and to discover the new things that exist there. We find instead an administrative structure of presidents, vice-presidents, chancellors, and provosts, along with other organization men who, for the most part, see no students or faculty members, but only each other and certain deans and departmental chairmen. When they do see them, their business together is not about education and the arts; but about research budgets, parking permits, football tickets, and sabbaticals.

Parallel with this we find an academic bureaucracy in which the young instructors of art, philosophy, history, or science are busy about the task of becoming full professors at the earliest possible moment and learning the various devices which one can use in order to reach that state quickly. None of these devices involves teaching. Such instructors go to conferences, not like this one, but to the kind where interminable papers are read; and where you can see people about jobs in other institutions. As the reward for acting properly in all these ways, the young instructor very soon becomes a full professor; and, if he plays his cards right, will never teach again.

I have been asked to tell the story about the tape recorder and the professor and I will do so in the short version. It illustrates what is happening in the organization of the arts and sciences in the American educational system. The story has to do with an important and expensive professor who, like so many others, had been asked to help run his government, industry, the world; do research projects on foundation grants, with twelve to fourteen assistants on each project, to deal with subjects of no raging importance. With all these things going, he found it impossible to meet the only teaching obligation he had, which was to conduct a seminar of twelve students in the fall semester of the year.

He went to his dean with the problem; and the dean, being accustomed to dealing with expensive and important professors, adopted the posture appropriate to the occasion, one of humility. The professor said, "I have a solution. I will simply record what I would say over the fifteen weeks; and since the seminar only meets once a week, fifteen tapes will do the trick. Then, at the end of the semester, I will administer an examination which will, of course, be marked by my graduate assistant; and the seminar will be just the same as if I were here."

The dean agreed that it would be just about the same.

Five weeks after the professor had started the new arrangement, he found himself by chance back on his own campus: something had gone wrong with one of his engagements in Africa. Since it was on the day when the seminar was to meet, he felt that it would only be decent to go along and see how the class was doing. He went to the appropriate classroom at the right time and opened the door. There, on the front desk, was the tape recorder, transmitting his voice; and there, on twelve chairs grouped around the front desk, were twelve other tape recorders, recording. In this, we have the image of the American university of the future.

To deal with the students in the university apparatus, we have what is known as a student personnel section, which consists of machinery designed to deal with all the rest of the student not otherwise handled by the university. This involves special counselling and psychiatric services to minister to those who have been spiritually, aesthetically, and emotionally sterilized by the academic program. The student personnel section is fitted into the complex of the fraternity-sorority system, by which the students learn to form themselves into little anti-intellectual cliques and to learn that white people are much better than black, rich than poor, and gentiles than Jews. This section also is joined together with the intercollegiate football and basketball culture, by which young professionals, poorly paid by the universities, learn how to develop their skills in order to become highly paid professionals while thousands cheer.

What are the forces working on the other side?

Just recently we have seen the maturing of a movement which in former years has been working underground. I refer to the movement to bring the creative arts into the universities so that the university life could be enriched by the presence of creative artists in music, painting, sculpture, theatre and design. I am thinking, for example, of the movement which began at San Francisco State College, where the arts became part of the lives of the students, because they were given the opportunity, some of them for the first time, to write poetry, short stories, and novels; to play music; to act in plays; and to write plays. The underground movement there began because there were some people academically disreputable enough and intellectually interesting enough to feel that something should be done with people who wanted to write, rather than pushing them into literature courses where, although they would be punished for bad writing, there would be little opportunity to be encouraged toward good writing.

The approach at San Francisco State was not, at the beginning, a theoretically sophisticated philosophy of education. It was an effort to do something about the practical problems of students and young working adults who were interested in the creative arts, but who had had little chance to become involved with them. It was the workshop approach to education, in which a whole new movement began, including a poetry center for writing and reading poetry, a drama center, a music center at which various symphony players from the San Francisco Orchestra joined forces with the music school

and taught and played in the musical groups within the university community. An effort was made not to think of education as those survey courses in the arts which cover Western civilization in fifteen weeks, but to allow the students to have a direct experience with what it means to be an artist.

Out of that work at San Francisco State came a number of fresh and interesting developments which affected the community life of San Francisco and which established a new and fresh attitude to the literary arts in San Francisco. The poetry center at the University became a place where young people learned how to be poets, not necessarily the kind that you and I might want to read and hear for long periods of time, but genuine poets nonetheless. Out of the serious creative activity of a whole variety of students and members of the community new work came, some of it first-rate. An atmosphere was established in which the arts were taken seriously, an atmosphere in which the students were taught that it is not necessary to shift gears if you are going to write poetry; but that it is only necessary to find the words for new ideas and insights you have the privilege and good fortune to discover.

It seems to me that this way of concerning oneself with the creative arts in the universities and the communities of the country is close to the center of the American tradition. It is certainly what Walt Whitman had in mind when he urged the break with traditional attitudes toward poetry and urged that poetry become a part of American life.

We also have seen, just in these recent months, further evidence of the maturing of this underground movement, in the development of a relationship between the professional theatre and the universities. The Tyrone Guthrie-Oliver Rea enterprise in Minneapolis is a move to bring to a major population center of the country a new attitude to art in the American community, not just a new professional company venture out of New York. This is an attitude which refuses to consider desirable the collection of all our cultural resources in one metropolitan center in the East, and says that this is no answer to the question of how to develop a vigorous national culture.

The development of a national cultural Center in Washington to which we are all asked to contribute is not an answer to *this* cultural question. You cannot centralize the arts in a city barren of artists. What you must do is to build into the fabric of community life a place for the creative artists in every village, town, and city of the country, so that the arts may flourish close to the grass roots of American democratic culture.

We now find, for example, the University of Michigan making direct relationships with directors, producers, actors, and playwrights, in order to establish a center for the performing arts in the community of Ann Arbor; and a center for the development of new forms of education in the performing arts. We find the work of Antioch College and some of the experimental colleges including Sarah Lawrence and Bennington, where all the creative arts are central to the curriculum; and where it is assumed the college has a responsibility for developing interesting art forms which can influence and stimulate the community in which the colleges are based. We find further evidence of the underground movement in university physical education departments across the country—a section of the curriculum where, sub rosa, illegally, and in the guise of exercise, some of the most interesting new work in the field of dance is being developed. The young dancers across the country are working in the gymnasiums of the colleges, and are developing an attitude to the arts which is helping to teach the university community how to understand the dance and to enjoy the theatre and to learn what poetry means. We also find, in places

like Marlborough College in Vermont, that if one is enterprising enough, it is possible to combine forces with distinguished professional musicians and students for producing music festivals of a high order. We find Michigan State with an arts festival bringing the dance, theatre, and music together for two weeks of celebration and we know of the work of the University of Illinois in its annual arts festival; we know of the new theatre groups at U.C.L.A. There are the hundreds of writers' workshops in colleges and universities around the country, workshops which, whatever they may do by way of adding to the great literature of the twentieth century, give hundreds of young people a chance to test themselves out as creative artists.

I would like to direct our attention, for a moment, to the way in which all these movements began. They began by one or two people in the university community or in the community at large deciding to do something about the arts and deciding to work within their own community to bring about something new and fresh. Let me take an example, in tribute to our hosts, again from Wisconsin, where at the UW-Milwaukee Provost Klotsche invited the New York Woodwind Quintet and the Fine Arts Quartet to come to the University during the summer; not simply as visiting artists to give courses in how to appreciate the arts, but as a means of involving the whole community in the experience of the arts at their best. The way the most important ventures in community education begin is not by trying to establish a professional school within the university in theatre, or in the other arts, which then can guarantee to the student that after four years he will be entitled to starve in New York or will be equipped to haunt the agents' offices in that city. The deepest concern of the university and the community must be to develop young people who, whatever they do for the rest of their lives, will have been touched at an essential point in their growing up by a direct experience in the arts themselves. In order to do so, the highest professional standards must serve as the ideals toward which the young may move. Out of the creation of an atmosphere in the communities comes the great art of the future. It quickens in the consciousness of those who are capable of being touched by art a new realization of what the arts can mean and what it means to be an artist.

I urge that we stop thinking of the national problem in the organization of the arts as being one in which we put Lincoln Center at the top of a pyramid and then think of the rest of the country as a system of farm clubs to send people to New York. I am one of the minority who believe that the Lincoln Center idea is a monstrous thing and that to jam everything together in one neighborhood in one city of the United States implies a philosophy of culture and a philosophy of art which is more appropriate to the system in effect in Russia, where Moscow is the place toward which everyone trains to move. I believe we have a national task on our hands—the task of refusing to allow ourselves to be organized into a hierarchy in which those who are working in Chicago, San Francisco, Minneapolis, or New Orleans can be persuaded to think of this merely as a kind of preliminary before they are allowed to go on to the main bout.

I am keenly disappointed, for instance, that the aesthetic validity of the concept of the Juilliard School of Music, a concept built into the school by William Schuman, will be one of the first things to go in the consolidation of the institutions of the performing arts in New York. The shift in this concept is symbolic of what we must be careful about. In the Juilliard program, as it has been practiced, the musician works in a relationship with the performing arts as a whole, but he does so in a school where the study of literature, the arts, philosophy, and society are all part of the total curriculum; and there was

room in the school for students who were being educated by music, in music, and for music, but would not necessarily spend the rest of their lives as performers. The idea of having talented students who would be educated together in a variety of ways will disappear, and the Juilliard School is now to be considered as the place where only the very best of the performers will go. The culture of the professional musician thus will be separated from the rest of the culture by the isolation of the performers from students of music and from the arts and sciences. This to me is a dangerous concept.

I think that we must also look very carefully at the particular character of the interest our President is taking in the arts. There is no doubt that the President enjoys reading, especially newspapers and magazines; and that Mrs. Kennedy enjoys collecting; and that they are both seriously interested in the arts. But I am not yet able to decide whether the dinner parties, receptions, and official status given to artists and intellectuals is an indication of a serious attempt to encourage the arts in American society; or another way in which the President is organizing his image of the Presidency and of the country. A man with such a high talent for organization, who is so conscious of the way in which images are created, might just give us the wrong organization for the matter at hand.

We have before us a stark warning in the cultural effects of the Eisenhower administration, a period in America marked by a startling increase in the amount of golf-playing and fuzzy thinking on the part of the citizenry. Collecting poets, intellectuals, or paintings is in some ways better than playing golf; but it may be equally mindless if it is practiced as part of an image-making program by the people or by their President. In many ways, it is dangerous to make the artist and the intellectual into respectable citizens, consciously to give them something called status, to link them to the Establishment. Most such people work better as outsiders and in any event I believe intellectuals should work their own way like everyone else. If they have something to say that disturbs, annoys, or entrances the observer or the listener, they will say it and they will have observers and listeners. I am one of those who has never seriously minded the alienation of the artist from his society; this is the source of one of his greatest strengths. When the alienation has not been mere sulking or self-pitying, it has meant a freedom not to agree; and a posture of independent, tough, critical, and creative thinking, made possible by the fact that these were views from outside. Look what happened to Ed Murrow a month after he joined up or Adlai Stevenson on mainland China before and after he began working for Mr. Kennedy. You pay a price for joining the organization.

What gives me heart in the present instance is that August Heckscher has been appointed special consultant in the arts, and, as a man of sensibility and a wide range of knowledge who understands the problems of organization, will take steps to see that the arts flourish—that is, whatever steps he can take in the two days each week he spends in Washington and the activities he can engage in between visits. Nor am I ungrateful that for the first time we have a President who can look at a contemporary painting, without referring to it, in Mr. Truman's words, as "ham-and-egg art," or as Mr. Eisenhower did when he referred to the work of contemporary artists as "the vaporings of lazy men." I merely assert a word of caution, conscious of the fact that the new President comes from an educational institution where his basic cultural values seem to have been set, an institution which is notoriously backward in the creative arts; and where they have seen fit not to include the creative arts in the liberal arts curriculum. This is a curricular attitude shared with West Point.

What I am saying in general is something I need not belabor, since everyone here is conscious of the problem. Once political relationships are established in the organization of the arts; and once there are official bodies appointed by governments to supervise the arts, we are likely to get official art and official artists. It is wise to remember that it is not very long since first-rate exhibitions of American paintings and sculpture could not be sent abroad by reason of the interference of the government, in spite of the fact that the exhibitions were composed of work by our best American painters and sculptors; and in spite of the fact that whenever American work is shown abroad it has the exact effect which one could hope—it enlightens the people in other countries as to the work we are doing here. The problems in the relation of the arts to government range all the way from the political control of art exhibits to political interference with invitations to visiting artists from abroad. There are ways of overcoming these difficulties. But we have to start by facing the fact that there is a fundamental contradiction between, on the one hand, the privacy of aesthetic experience and the outrageous individuality of the artist when he is functioning at his best; and on the other, the organization society, or for that matter, whatever organization is necessary to provide the environment in which the growth of the creative arts can occur. These are antithetical values, private versus public. We have to accept that fact so that when we try to develop the best system of organization, either on a regional or on a national scale, we will remember that the best one will be the one which is formed so loosely that it does not interfere with the individual; and yet firmly enough so that the creative energies of the individual may be nourished and encouraged.

What this means is that no matter what the national structure, whether through a national advisory council for the arts, a national arts foundation, financial support to the creative arts within the public school curricula, the establishment of state councils of the kind we now have in New York or the support of individual projects within each community, the major concern is that we organize matters so that those who are in charge of the organization are themselves artists, or are in some direct way involved with the creative process. The artist who is also sensitive to the problems of administration and organization is a very difficult person to find; and many of those who are interested in the arts and wish to help make the organizations which can support them find that they have to give up the practice of the arts in order to help create the conditions in which others may practice. We find the same problem in the universities and the medical schools, where scholars and medical scientists must give up their own creative work in order to administer the institutions. On the one hand, we must have the practitioners of the arts and sciences as our institutional leaders. On the other hand, we are calling upon them to give up their own work in order to help the organization.

I have spoken of those entrepreneurs of culture, the college presidents and others who have the responsibility for the development of the institutional means by which the arts and sciences can flourish. When we look at the total range of possibility for a satisfactory organization of the arts among existing American institutions, and we look for the kind of institutional setting where the arts can be happy and through which their influence may expand outwards into the community at large, it seems to me that we are driven back to the universities for an answer. They furnish the natural setting in which the creative work of the arts can be centered. It is impossible to find this in many of the voluntary community organizations, except for certain museums and art galleries, since, if you are not careful, you will get women's club art or a community theatre which plays

only Broadway shows; or a repertoire of the kind which symphony orchestras play when they are on a fund-raising campaign—that is to say, about seven works from the standard repertoire. We are also likely to get, in the general community organization, people whose knowledge of the arts is conditioned by what they hear from the authorities, whether the authority be the Museum of Modern Art, the Metropolitan, or the critics in the little magazines. In the American community we tend to take our conceptions of taste from the central authorities.

I have described some of the dangers within the universities themselves, and the bureaucracy which is perfectly capable of paralyzing creative work in any of the fields of the arts and sciences. But the possibility of reform in the universities is real, and it seems to me that the reform must move in the direction of the Wisconsin Idea. The institutions of education must make an effort to reach the aesthetic needs of the citizens without making the usual distinctions made by Europeans and by many others who are interested in the arts, between culture for the masses and culture for the rest of us. It is not necessary to produce mass art and mass ideas merely because more and more people are interested. This gives us *more* possibility for innovation, not less. What we must do is to think of the university as the center for creative work by artists, and as the cultural center through which we can reach the teachers in the public schools, the students who will be the audiences for art, the workers in the mass media, the members of the community and of the society at large, working within a philosophy which says that the arts of America must flourish on a regional basis or they are not going to flourish at all.

This is not simply a question of bringing well-known people on from New York to liven up the region. It is a question of appointing to university faculties those artists and writers who have important things to say and who care very much that the young contribute their talents to the creative arts. What we are looking for is a new kind of teacher among the creative artists, who is sophisticated enough and sensitive enough to contemporary movements, not merely in European and American culture, but in the cultures of the other continents, to be able to develop honest standards of taste among students, without the dogmatism or liberal paternalism of the taste-makers.

The university is the exact place for the exploration of the new; and for the development of forms of art of the kind which can break down the distinctions of snobbery, along with the possibility of the inverse snobbery of the avant-garde. The avant-garde belongs on the American campus and one of the troubles with the American campus right now is that it has no avant-garde for the fusion of new spirit in its curriculum. Let me say what I mean by the use of an illustration, taken from the comments by Allan Kaprow, whose work you may have seen last year at the Martha Jackson Gallery. Kaprow mentioned, as legitimate subjects for contemporary art, "Unheard-of happenings and events found in garbage cans, police files, hotel lobbies, seen in store windows or on the streets, and sensed in dreams and horrible accidents." Lawrence Alloway, speaking of Kaprow and the new movements in America in relation to earlier European movements, points out that both periods show an interest in breaking down the technical and formal self-sufficiency of the work of art. "Both movements achieve this, sometimes in theory, sometimes in performance, by incorporating a great deal of the raw materials of daily life into their art. Their strategy was to stuff art until it burst."

A quite complete manifestation of this tendency can be found in Kaprow's contribution to the Martha Jackson Gallery exhibition last year, where, in the backyard of the gallery, he provided a huge pile of automobile tires, heaped wall-to-wall. This is what he had to say about this work, which he has entitled "Yard."

"Among the things that I have felt to be important in the conception of my work is the idea that it could be called art, or ordinary nature. I devote great effort to balancing what I do as precariously as possible on this tightrope of identities. I find here a certain drama. And then, more crucially, life and art begin flowing together in an easy give and take. 'Yard' thus looks neither exactly like a junk pile, nor any of the usual arts, not even a funhouse . . . yet 'Yard' could relate to any or all of them."

In this conception of experiment with the relationships of art and life, one makes no distinction between objects in art and objects in life. It may not be correct, but it is interesting and provocative. It is a conception which is perfectly adaptable both to the nursery school and the curriculum in higher education. The contribution to be made by those artists who are pushing for the possibility of new forms or the possibility of anti-art are in a real sense looking for the relationships which exist between objects in life and objects in art. Here one can find a wealth of opportunity for exploration by students in philosophy, in the art and music studios, on the stage, and in the college community.

I agree that Kaprow might be a difficult man to administer on a campus if he stayed with the automobile tire idea. But the artist who is willing to break up the pattern of intellectual preconceptions which the students and everyone else in the community have about what life amounts to can make a serious contribution to the intellectual life of the university. He also can make a serious contribution to the encouragement of young people who are not as yet skilled in the use of the traditional instruments of art, but who can begin creating their own traditions in the art forms of America. After all, when we think of the New York theatre as a national object, we find that it is made up usually of plays about Midwesterners and Southerners, confronted with the culture patterns and habits of an urban society. New York as a cultural center could not exist without a constant flow of people and new conceptions from the rest of the country and the rest of the world.

Within the culture of the present university communities, we do not find these thrusts of the original; nor do we find those destructive elements or creative elements which come only from artists and thinkers who refuse to accept contemporary reality for what it is, but wish to push past it. University culture is in great need of art. I bring you some remarks by a student who was talking about the character of the university environment and his experience as an American.

We've replaced the ideal of splendid excellence with a new ideal of competent decency. It is one thing to want the calm before the storm and it is quite another to want the calm itself without the storm. Everywhere is blah, and when our own blah stops like a top that has run down, we turn on television and the phonograph to stop the void. Everywhere, in the subway and in the airport waiting rooms, and the rest rooms even, the music plays and races through our veins like a file of ants. But only while the Wurlitzer whirls. When we run out of dimes, when the place closes up for the night, not one beat remains in our bones—only a pre-dawn inquietude. But happy to report, we are slowly erasing this unpleasantness from our daily lives—with a pocket-size radio, we soon will never walk alone. . . . We have no other-rooms, no private dens, we do not have the backshops Montaigne advised all men to keep. Our hearts are public houses. Wine needs time and the darkness of a cellar, but the minute we receive any juice at all, we spill it out before it can assume an intoxicating dimension. Hence, the flatness of our speech and of our lives.

It is within this particular environment, bereft of the spirit which the arts can bring, that we are now forced to work in organizing a basis for the arts in America. What we are trying to do is to join together the cultural forces which already exist in the schools and colleges and to inject into these central places, from which new ideas may flow into the community, some fresh forms of experience which may break up the patterns of conventional thinking.

Norman Rice spoke to us a moment ago about the possibility of the destruction of mankind through the achievements of science and the irresponsibility of those who are in charge of its achievements. There is a greater irresponsibility among those who think of the sciences as techniques which are to be manipulated for the purposes of a society obsessed by competition for international supremacy. We can now hear American intellectuals talking learnedly about the possibility of losing thirty to forty million American lives in a nuclear war and the possibility of providing shelters so that we will lose only twenty million. The fact that this way of thinking about mankind can exist is the result of a lack of capacity for moral indignation and moral enquiry within the universities and the intellectual community, the lack of fresh thinking about what to do with the national and international order. The kind of abstract relationship which exists between the individual and his society is actually engendered by the present educational system of the high school and college. The students, therefore, come to their society from our educational institutions without the essential concern which the artist has for the more sensitive areas of human life and for those personal values, which, if not fostered within the culture, will allow our lives to be manipulated by the military and by policymakers who can contemplate without shrinking the destruction of world civilization.

The true role of the arts within world culture is somewhere quite close to the place it has been put by the young man I have quoted. He speaks of the necessity of other-rooms and the necessity of moving back within ourselves to develop new conceptions and the strength to resist the flattening tendencies of the contemporary world. This is where we find the split between the cultures; this is where we find C. P. Snow's thesis of the two cultures trivial rather than illuminating. The two cultures are not composed of scientists who know no Hamlet and humanists who know no thermodynamics. A scientist who thinks at the level and in the way Robert Oppenheimer thinks does not belong to two cultures. He is at the center of all culture. An educational program which does not conceive science as a survey course in chemistry or botany required to get a B.A. degree, but conceives of science as the process of discovery of new truths, is close to the truth about how a culture is formed. There are two cultures, but they are not the ones C. P. Snow tells us about. There is a culture of those who care very much about the meaning of science and the arts and the way in which the human character can deepen itself and broaden the range of its imagination by a sensitivity to ideas and aesthetic values. The other culture consists of those who look upon the arts and sciences as means to external ends.

It is foolish to oppose the arts to the sciences. What we must do is to agree that there are men and women who care very much for increasing the range of the human mind and imagination through the arts and the sciences, and there are others who do not. Without the private values and personal insights of the arts and the artists it is impossible to have, as Dr. Klotsche has pointed out, a sensitively calibrated democratic society, in which each component part can be adapted to the other parts. The way one learns to adapt oneself to another person's ideas is to be sensitive to ideas at large and so informed about what an idea means when you hold it in your head and in your affec-

tions, that you know what it means to someone else. Until we can create this attitude toward ideas within our American communities, we are not going to build the resistance to abstract thinking about human lives which has now grown up and which now takes the form of a national posture.

Let me conclude by saying what I construe my subject to be—the relation of art to American experience.

I think that the truly American experience is closer to the small community than anything else I know. It is the kind of experience which Glenway Wescott was recalling in a conversation earlier today, when he spoke of his coming back to Wisconsin and what was important about coming back. Mr. Wescott had revisited the community where he grew up and had been struck by the ease and the informality with which he was greeted, as if he had never been away. There were people, including those who had taught him in school, who remembered him as a boy and who had since read his books. In such communities, education and culture have to do with people knowing one another: the teacher raises the boys and girls and cares about each of them; the student in school is one of a family, a person precious to all, who needs education as part of his growing up, not merely as a means of doing scholastic exercises in order to get into what are called prestige colleges. I hope that the small communities of the Midwest will never be afflicted by the disease rampant on the East coast, which distorts the vision and corrupts childhood by making education a preparation for admission to well-known and expensive universities. These days, the children start getting prepared in nursery school, where it used to be safe. Before too long, there will be a move to form prenatal cram schools which can guarantee admission to the Ivy League.

The American experience at its best is close to that found in William James when he wrote and talked philosophy without having to change his tone of voice, when he wrote about the characteristics of individual man, when he considered the stream of consciousness and suspected the abstract systems of philosophy. We have in America a conception of experience itself which is our own—what William Carlos Williams calls “in the American grain,” which Emerson interpreted, Whitman celebrated, Martha Graham danced. It is a romanticism; an individualism; a sense of personal thrust; a feeling for the offhand, the informal, the wild; an acceptance of the simple and the real; a sense of the importance of the immediate; an insistence on judging life and art by the quality of experience they make possible; a refusal to isolate art from all other modes of experience; a love of innovation and of experiment.

It is this approach to art and life which we are in danger of losing in the big city, big business, big military, big organization society which has grown up these latter years; and it is a concern for the danger that we will refuse to yield ourselves to our own genius that prompts me to argue for the true regionalism of the American arts. This kind of regionalism is not so much a geographical entity as an emotional and spiritual climate in which arts are practiced and works of art are loved. The spirit of the American community at its best is not parochial. It is honest, honest about its ignorance, honest about its knowledge; and it judges art and arts by the values they produce. The virtue of such a community is that it insists that you be who you are, where you are. Out of this kind of honesty comes an honest national culture, unafraid to be itself and friendly to all others. In becoming particular, as did William Faulkner, it becomes universal.

“The artist,” says R. G. Collingwood, “must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience, at risk of their displeasure,

the secrets of their own hearts. His business as an artist is to speak out, to make a clean breast. . . . As spokesman of his community, the secrets he must utter are theirs. The reason why they need him is that no community altogether knows its own heart and by failing in this knowledge, a community deceives itself on the one subject concerning which ignorance means death. . . . Art is the community's medicine for the worst disease of the mind, the corruption of consciousness."

This is the reason for holding meetings such as this: We must decide how the arts can be organized so that the corruption of consciousness can never exist.

NO PATRONAGE

By Karl Shapiro



Whenever I am asked to a cultural conference or a symposium of the arts, I think there must be some mistake. And frequently, after I have left one, I am convinced of it. But over a period of years and many culture meets, I have discerned a kind of pattern to these institutions; and sometimes I see my role in them—something like the end man in a minstrel show. A Catholic magazine, reviewing my last book of essays, called me the Mort Sahl of criticism (which I took to be a flattering remark). In more serious circles I carefully describe myself as a Trojan Horse, a saboteur, or the word I like best, a Disaffiliate. I have a little sign over my door which says, "Warning! You are now in a disaffiliated area." I cut it out of my favorite anarchist magazine.

I am not going to deliver a well-made paper, but rather a series of more or less related remarks (or prose-poems). A better term might be flash-cards. I am going to hold up some flash-cards to the Conference. These may be rather more pontifical than a speech. But if I sound profound, it is because I am not. If I sound learned, that is because I am self-educated.

After analyzing a prospectus of the Conference and needing a title, I decided on the name "No Patronage." My assumption is that there is a hell of lot of money about to be spent on art, by the government, by foundations and cor-

porations—all of it with the best intentions and for the wrong reasons. This may be a cynical assumption. I hope not. My observations about governmental, foundation, and corporation help to the arts over a period of thirty years adds up to a big minus sign. In my experience that is a fact, and most other people who have experience of this problem will agree. But instead of being *discouraged* by this failure of government and other agencies to help American artists, I am pleased. Helping the arts is none of their business.

This is what I am going to say. *Patronage of the arts is always a form of interference with their health and vitality.* That is all I am going to say, but I mean to beat about the bush quite a bit.

My remarks, let me repeat, are really discontinuous. I am trying to get at the subject as best I can. I can only circle it, jab away, and now and then make a point. Let me begin this way:

When I saw Henry Luce and his wife sitting on the inaugural platform with President Kennedy, my heart stripped gears. Old Robert Frost couldn't make up for that.

Noblesse oblige is a customary duty of rulers towards artists. But when art moves up the table and is rubbing shoulders with the Brass, there's trouble ahead. At such times one thinks Mozart was better off eating with the cooks and being chewed out by some provincial archbishop.

Every historian knows the results of Official Art (in this country, Constitution Avenue and most of Washington, D. C.) and every artist fears it and is tempted by it. One of the greatest temptations is that the artist knows he can do his best even while working under officials whom he loathes. This does not happen very often.

But there is no stopping officialdom now. We are in for a period of cultural kissing games; every politician is taking on the arts as part of his constituency.

The best we can hope for as artists is a minimum of interference from the officials. If we have to compromise, we can at least hold the old regional line. Our motto might be: Regional, yes; National, no.

I've been living in the Midwest so long that I am something of an intellectual isolationist. There are two well-known views about the Midwest, culturally; and they form a nice paradox. One is that the Midwest is a cultural desert; the other is that Midwest supplies most of the creative talent of the nation. Both statements are true or true enough. (A list of twentieth-century American poets would bear this out.) It is because the Midwest is without set cultural institutions that it is creative; and for the same reason, its talented artists tend to gravitate toward the Centers. More recently, the Midwest has done most to further arts in the colleges and universities; also because we are not as traditional or as institutionalized as older states. The University of Iowa has turned out more poets than Harvard or Columbia or the University of Virginia, probably put together—good poets by the standards of Harvard, Columbia, and the University of Virginia.

The university and the small college are in fact the culture centers in America today, especially in this part of the country, where museums, theatres, and lecture halls are few and far between. This has come about naturally and is not, as far as I know, the result of some educational theory or political policy. I see it as part of the general health of the educational organism. (I belong to that minority of professors who view mass education as a sign of health, and the presence of artists of all kinds in the college as a triumph over aristocratic education.)

The danger of an Art Center *qua* art center is that it tends to become aristocratic; that it crystallizes into elites, develops hierarchies, and evolves a canon of aesthetic prin-

ciples and rules of thumb. Such institutions in the end have a more or less paralyzing effect on the general creativity. We have all the academies of Europe to prove this suggestion. The word "academy" itself has long meant the opposite of artist, "academic" the opposite of creative.

The university is also an academy and war is being waged at present between the academic artists on the campus and those outside. I am one of those behind the Gothic wall who is a liaison with those outside the pale. This is a very uncomfortable position. I am a spy for both sides.

Only after it is rich and powerful and slightly obese does the State, like the individual, become the gardener of the arts. It begins in boredom, perhaps, with money yawning its head off. It makes all the obvious mistakes of the bourgeois gentleman, until pride and the fanaticism of the stamp collector take over. Eventually, we get the million-dollar painting—art value raised to a financial abstraction which puts the painting out of reach of everybody except the State itself. The National Museum comes into being. There is talk of a Minister of Culture. Poets, painters, and musicians, meanwhile, go begging. All the money is paid to the dead.

Patronage from the top is almost proverbially too late. The patron always goes for a sure thing. The cynicism of the patronage system is such that it regards the dead artist as the only good artist. Dylan Thomas spent his best years scrounging for money. His widow is now well off. A single letter of his sells for hundreds of dollars. Of the five years I served editing *Poetry*, two were devoted to editing; the other three to raising money to keep it alive.

Obviously, the State (emphatically, the democratic State) cannot go in the little magazine business or set up subsidies for artists. I hope it will not try. Private patronage is better, although notoriously eccentric and sporadic and vicious. Foundation patronage has proved weakest in this department also. Nobody wants to back an artist who is not famous or dead or both. What I am saying is that our society is inimical to the artist. This platitude is so old and worn that it shines in the dark.

The twentieth century is our richest in American arts, all the arts. We have had a few giants in the last century—Whitman, Thoreau, Melville, Mark Twain—and even in them, we begin to find the bitter tension against the society. In twentieth-century America, there is scarcely a writer of any kind who is not at war with the society or Way of Life or the Establishment, however you wish to phrase it. This makes the best American literature the worst possible export for the State Department. At the same time, our literature is pretty fed up with being the guilty conscience of America.

Artists as a class are growing by leaps and bounds in this country, so much so that this class may constitute a clear and present danger to the State. As a class, the artists are by nature and inclination anti-State and even anti-politics. Now comes the invitation to Capitol Hill, putting the artist in a baroque predicament.

The arts and the State can never live together. Plato said it for us first. Being a philosopher, he chose the State. The arts and the State can never live together because art is a function of humanity, a biological function like farming and raising children. The State is a numerical abstraction. As the State grows more perfect, it becomes less human: soon we have crop control, birth control, and at last art control. Russia really is 1984. And the United States—we are somewhere around 1979.

The struggle of Centralism versus the Region is as intense today as it was in the days of the Continental Congress. Centralism appears to be gaining today. World crisis (mostly

of the Orwell variety) deploys more and more authority to the Center. This authority is facilitated by the mechanical brain of communications—military, civilian, and before long, cultural. It is already difficult to tell how much of our behavior is being dictated from the Center and in what ways. When the T.V. program is suddenly interrupted by what the Center calls a Bulletin, the entire population holds its breath. It may be just a baseball score or a new Orwellian crisis in some unpronounceable or nonexistent place; it may be a breakthrough in the common cold or the war to end it all. Only the Center knows.

There are always artists, sometimes good ones, who fall in love with power. These, when conditions are favorable, move to the Center and wield great authority. In Europe, this is an eternal pattern. Someone has pointed out rather cruelly that the death of Camus (which was exactly like something he would have invented) was occasioned by an invitation to come to Malraux for a theatre which Malraux was setting up for him. This is a major casualty on the culture front, something more than an accident.

The parabola of Malraux's political motion from Bolshevism to De Gaulism is nothing new. Leftists are constantly moving to the Right; we never seem to get the contrary motion. This is a corollary of the saying that every revolution fails. But if revolution fails, rebellion must not. Camus says: "Rebellion is the common ground on which every man bases his first values. I *rebel*—therefore, we *exist*." Surrendering rebellion for culture nationalism, Malraux surrenders an entire generation of French youth.

Obviously, we cannot predicate our situation upon that of France or England or Russia, despite our monkey-see monkey-does relationship with the USSR. Yet, if we go in for culture nationalism, we shall have to have a blueprint; and there are plenty of those lying around the Old Country. They include a government academy of the arts, a national library, national museum, national theatre, a culture officer with cabinet rank, nationalized education, simultaneous examination systems, and all the rest of it. All of it, I mean, totally contrary to the American experimental method; and maybe even contrary to the Constitution.

We very nearly had such an academy some years ago (1949 to be exact). At the risk of being a prophet and a bore, I want to recount the main facts of that episode. I think it has great bearing on these meetings. I am speaking of the Bollingen Prize awarded to Ezra Pound through the Library of Congress in 1949.

The Library of Congress, like all great libraries and other organizations including industries, maintains a corps of consultants. These consultants are experts in a particular field and they act as advisors to the Library in questions of policy, acquisitions, etc. One of these is the Consultant in Poetry (a poet himself) who, beginning with the librarianship of Archibald MacLeish, was appointed for one year. A Poetry Consultant upon his retirement became a Fellow in American Letters of the Library. This title meant simply that he would help select the new Poetry Consultant. By 1949, the list of consultants numbered about fifteen and read like a *Who's Who* of American poetry. Other men of letters also were added to the group from time to time—novelists, critics, historians, etc.

So far so good. In 1949, however, a sum of money was obtained from the Bollingen Foundation to give an annual poetry prize under the direction of the Fellows and from the Library. The prize was awarded to Ezra Pound for *The Pisan Cantos*, a notoriously anti-American, pro-Fascist, racist group of poems. Pound, as everyone remembers, was imprisoned at the time under indictment for treason. Several mysteries still surround the Case, as it is called. One is: Who obtained the money? Another is why T. S. Eliot suddenly appeared on the scene and was baptized a Fellow in American Letters of the

Library of Congress, although he had renounced American citizenship decades before. A third is why everyone voted for the Pound work except me and one other member.

The Fellows in a very real sense were acting as an American Academy of the Arts. A little conversation with a subcommittee in Congress put a stop to that, fortunately. Had the Fellows continued to function as a national Academy no one knows what powers they would have secured for themselves by now, thirteen years later. (The roster of Fellows, by the way, represented almost to a man the neoclassical school of poetry and criticism, which is to say, a power elite to begin with.)

I have mentioned this episode because in my opinion it represents the rule and not the exception in culture organization, especially when that organization has a certain official status. There is no reason to believe that any other highly organized cultural body will not turn into a power group of one kind or another.

Thus far, I have had only negative things to say. Now I would like to say something constructive, if I can think of something constructive and at the same time reasonable. Given our cultural situation, that is not easy to do.

When we speak of helping the arts, we sometimes forget that we should first be helping artists. I am more interested in helping artists myself: the arts can take care of themselves. At any rate, there are always people and institutions ready to take care of works of art, in a haphazard fashion; and when it is to their interest.

We may be trying, like psychiatrists, to help art adjust to the social situation; I am not sure this is a good idea. And we may be genuinely trying to help artists; that is an excellent idea. But the question is: Help artists do what? We may be helping the artist to paint some new murals for Rockefeller City which will have to be erased to spare the feelings of the owners. We may be inviting the artist to insult God or the flag or motherhood, as he is so likely to do, if only for scrimmage practice.

But aside from the embarrassment to "officials" by artists, which is a minor and somewhat provincial matter, there is the question about the artist himself in this kind of unsavory relationship; namely, what is the artist doing hanging around these committees, these people with Legion of Honor ribbons? What is he doing up there when he should be down here?

I haven't made the logical connections clear (I don't know how to), but I am making a distinction between the work of art already arrived and the artist in the process of working—a distinction between culture and creativity. Culture is by definition dead; if not clinically dead, then cosmologically dead, rotating in a mechanical circuit, *ad infinitum*. Creativity is alive. It is part of the general biology of things, not part of the paleontology.

Man is still thinking of art in our part of the world as the collection of fossils. But the artist has chipped away at this idea for so long that the gap is closing between the living and the dead. That's another Last Judgment we are facing.

Let's suppose that I have been appointed as a spokesman for all the artists who are too busy painting, etc., to attend meetings. I am here to present their wishes and wants. They would surely say: We are not entitled to anything other people are denied—food, shelter, medicine, travel, and tools (I am here quoting a list by one of my favorite rebels, Paul Goodman). We oppose any society that withholds these simple physical rights. These rights are given to every army conscript, who lives in slavery. We would like the same rights for free man. We ask also for the means of publication without commercial commitments or the moral judgment of censors. We do not want any subsidies involving personal or political kickbacks. If money is to be given away for the arts, let the artists decide

how it shall be spent. One thing more: Give us a crack at public buildings and monuments and festivities. No more Constitution Avenues.

This is approximately what the artists and poets would say and have been saying since the year One. In our artificial cultural climate, artist is pitted against artist. Competition is encouraged in wrong ways. It is my belief that artists work best when working together; in fact, they may be happier working anonymously, in concert. What architect signed the great cathedrals? Nobody knows. Thousands of artists and craftsmen erected these magnificent phantasies. Are we the worse for not knowing who painted the walls of Ajanta?

Kenneth Burke writes that in a certain sense every poem is occasional. We can take the liberty of extending him to mean *every* work of art is occasional, no matter how "pure" or seemingly detached from its milieu. I find nonrepresentational painting, which I love, more "occasional" than portraiture. For us who live in a world of unbelievable mechanical evolution, nothing is more to the point than the aesthetic use of new materials, the plastics, the glasses, fibres, rusty nails and old bus tickets, ferro-concrete, and drift-wood. Aerial photography and microscopy help the artist celebrate our age as do new languages and experiments in language. Electronic music and prose poetry all belong to us on the occasion, as it were, of our living in the age of possibility and of anxiety.

Almost all state poems are failures (even the *Aeneid*, people say). *Paradise Lost* is a kind of state poem, a poem trying to square things with a certain brand of theology. That's when poetry becomes too "occasional." The occasion must never become so static and abstract as to loose touch with its human cause. All museums, even the liveliest, have a quality of deadness about them. How can we get rid of the museum, which is, after all, a kind of revolving cemetery?

This is nothing new. It is simply this: put the artist back to work. Let him not only paint pictures in the Post Office; let him first design the Post Office. Most of the WPA murals were so poor because of the places they were in.

In my city, a medium-size far-Midwest city, a bank held a competition for a mural. The winning artist was paid \$25,000. Fine. The mural is excellent (by Jimmy Ernst). The bank is as ugly and as foolish as every other bank. Can there be such a thing as a beautiful bank? In the same city, there is a new municipal auditorium with an enormous external mural, said to be the largest or one of the largest outside Mexico. This municipal mural is preposterous and looks like something ordered from a super Sears Roebuck catalog. Why couldn't Ernst or somebody as good do the municipal mural instead of the one over the tellers' windows?

One time the Chamber of Commerce (also in my city) had the good idea of turning the center of the business section into a place of beauty. Grass was unrolled in the middle of the street. Flowers and trees in tubs were set around. But the growing things only served to accentuate the homeliness of the business buildings and stores. An unintentional revelation resulted: many people discovered just how ugly a Downtown really is. All over the country people are beginning to question wholesale City Planning, with its sets of streamlined prisons and the whole queer institutional look of it. We keep coming back to the inherent unloveliness of the society, the artificial paradise and the air-conditioned nightmare, the President with a bomb in one hand and a poem in the other. And I am trying to be constructive. It is difficult.

I will read a poem* about it, the difficulty, that is:

*Reprinted by permission of the editors from Karl Shapiro's "The Bourgeois Poet" in the October, 1962, issue of *Poetry*.

Office love, love of money and fight, love of calculated sex. The offices reek with thin volcanic metal. Tears fall in typewriters like drops of solder. Brimstone of brassieres, low voices and the whir of dead-serious play. From the tropical tree and the Rothko in the Board Room to the ungrammatical broom closet fragrant with waxes, to the vast typing-pool where coffee is being served by dainty waitresses maneuvering their handtrucks, music almost unnoticeable falls. The very telephones are hard and kissable, the electric water cooler sweetly sweats. Gold simmers to a boil in bracelettted arms and sun-tanned cheeks. What ritual politeness nevertheless, what subtlety of clothing. And if glances meet, if shoulders graze, there's no harm done. Flowers, celebrations, pregnancy leave—how the little diamonds sparkle under the psychologically soft-colored ceilings. It's an elegant windowless world of soft pressures and efficiency joys, of civilized mishaps—mere runs in the stockings; papercuts.

Where the big boys sit the language is rougher. Phone calls to China and a private shower. No paper visible anywhere. Policy is decided by word of mouth, like gangsters. There the power lies and is sexless.

The American artist is in a pickle. He loves his country and is not patriotic. He enjoys more freedom of expression than he would in most places, yet he feels threatened. He knows he cannot enter the official world or the office world and survive as an artist, yet no place is afforded him as artist. He must always be something else; in effect, a Sunday painter.

Society (using the word in all its iridescent meanings) has always contented itself with a few hand-picked artists. And artist hobo jungles, called Bohemias, have always existed along the outskirts of society. But in America the demand for art, and more important, the demand *to be an artist*, is becoming so overwhelming that everything points to a Renaissance. A Renaissance happens when the lid is off, when authority is removed to a safe distance, whether church authority or any other kind. Given freedom of creation, man creates works of art in such staggering abundance that history takes centuries to recover from the shock. History, with its orderly mind, doesn't like a Renaissance.

It is out of a sense of joy that man becomes artist. All joyousness takes the forms of art, dancing, singing, splashing in paint. There's more to it than that, but joy is the source. Even tragedy is converted to joy in the spirit of the artist. In the mind of the artist, work and play are interchangeable words. Hence, the attempts of religion to hold art in check, to channel it away from life into its own mysterium. And so often successfully, for man must have art even if he has to get it in church.

The comfort-loving Americans have already become the art-loving Americans and are apparently about to become the art-creating Americans. Our lack of inhibition about the arts, for ages the property of the few, is letting loose the tide. The quality of these works will be judged by later generations, but it is for us to give them scope.

Malraux recently spoke in favor of mass culture, a good point and one which has always been tabu in this country. I have always been a defender of mass culture (whatever that highbrow term is supposed to mean) and I have been hotly criticized for it. My idea about mass culture is this: radio, T.V., comic strip, and films are not art and were never intended to be. To accuse a Hollywood film or a T.V. script of not being a work of art is like accusing a jack handle of not being a sculpture. Of course a jack handle is a sculpture, an *objet trouvé*; but that isn't the fault of the jack handle.

The mass arts of today, or whatever we want to call them, are healthy insofar as they are rooted. The mass arts provide nourishment for the fine arts. We know this is true

about jazz; every serious modern composer has drawn on jazz. And jazz is good in itself. Given the circumstances, Hollywood and Broadway also should serve as the *materia poetica*. Science should be as nourishing to the poet as to the architect and painter, but literature is still abysmally anti-science. It is one of the anachronisms of modern literature. Poetry is especially backward and parochial in this respect. Nevertheless, we are probably the most poetry-producing people on earth at the moment. Like every other poet in the land, I spend a good deal of time trying to get the books of younger poets into print. Sometimes I succeed, but there are scores of manuscripts which have passed through my hands which are still kicking around. My experience might be multiplied by thousands. Undoubtedly this bottleneck exists for painters, composers, and all other kinds of artists. Getting the work on view is the most important job for artists today.

Within limits, artists can solve this problem themselves. The Beat, Existentialist, and other Outside artists find their own meeting places, perform their own works, and publish their own books. Perhaps what is most important, they live their own lives, as best they can, under the sharp eye of the police. They are dedicated to the overthrow or disruption of all existing mores and as such they have the ear of all adolescents everywhere, as well as the ear of many writers like myself. We who sympathize with them more than with the classical elites are sometimes called Adolescent Impersonators.

We know that the heroes in American novels tend to get younger and younger. That is a hopeful sign. The last time England had a young hero (heroine) was when Alice came into being. Alice was an Outsider. And the whole pasteboard society that flew in her face didn't stop her from pursuing her advantage—youth. The Alices of the twentieth century echo her famous words when they cry out at our society: "Why, you are nothing but a pack of I.B.M. cards!"

The culture spectrum in this country is, I think, unique. We have an elite at the top: the Eliots, Pounds, various classicists, and their philosophers; and backed by the Foundations and cultural organizations of various kinds. Below them, there is an ever-larger population of campus writers and artists, with their own organs of publication, theatres, museums. (There is hardly a writer or artist in the land who hasn't some kind of contact with the campus artists. Even William Faulkner, a famous recluse, spent a good deal of time palavering with the students in Charlottesville.) Then, there is the huge shirt-sleeve class of commercial writers and artists, everyone from the best-seller brigade to the Hollywood hack and the composer and arranger of ballads. At the bottom of the heap lie the Disaffiliates, the fallen angels of culture, situated very close to the criminals and psychopaths of our society; and with whom they feel deep sympathy and common cause. And there is still another stratum: the catatonic subcultures upon which our civilization is built—the Indian, the Mexican, and the Negro. The Indians, as D. H. Lawrence said so often, are in a state of cultural shock from which they will probably never recover. The Mexican is the only kind of American still kept in peonage, as Steinbeck and others have dramatized. The Negro has already surrendered his Uncle Tom culture, but is uneasy about accepting the Caucasian society from which he is virtually excluded. Almost all the good Negro writers (Baldwin, Ellison, Wright, the poet M. B. Tolson) show "White Negro" tendencies, that is Beat tendencies. It may be too much to ask of the Negro to fuse onto the general white culture.

It is not a coherent picture, but one thing is clear: the urge is downward, not up. Not up to the elites. The gravity of American creativity is downward, "towards the darker bloods," as Lawrence would put it. Maybe the pale white Anglo-Saxon elite has had it.

One subject on the agenda that has intrigued me most is called "Creating a Climate for the Arts." Possibly, it is the main subject of our meetings, why we are here. The very idea is dazzling. It is something like creating climate itself. Creating a climate for art is equivalent to creating an atmosphere of maximum freedom of expression such as we have never known. For no art is an end in itself; the arts are long-range languages communicating over the barriers of our daily languages. If American literature and world literature are somber, violent, and pessimistic today, that is what artists are talking about in their arts. That is the climate they are breathing. The artist can do a little, not much, to purify this air. And obviously he is going to have little real influence over the powers that be. For some artists the climate we now have is the right climate. The elite classicists are rather smug about *la condition humaine*: that's the nature of man, they say; now it's our duty to save civilization, etc., etc. For the commercial artists, this is also a good time, lots of crises on every hand, nerves stretched to the breaking point. The campus artists are rather dour and noncommittal. They keep their fingers crossed and hope for some kind of muddling through. Now and then, one of them rises to the higher circle or sinks down to the primordial ooze.

The artists today are obsessed with the climate of society because they know there should be no difference between the climate of society and the climate of art. It has always struck me that it is the artist who is *homo normalis* and not what is commonly called the average citizen. Even in his most psychopathic moments, the artist is the normal one, the one who says the truth at whatever cost, the one who creates because it is part of man's nature to create. Not to create is a deadly illness. Every noncreative society turns toward destruction. The little counties of Germany that for centuries created so much of the world's great music, once welded into the thing called Germany, turned from music to war. The same with the little cities of Italy, always fighting to remain little cities, ending up as Italia, without art, but with Victor Emmanuel and Mussolini. The same everywhere; the glory that was Greece was, after all, Athens.

Ours is a destructive society; we would be better off to admit the fact. The creative element is in a life-and-death struggle with the destructive element. And perhaps that is why the artist population is growing by leaps and bounds, why there is a greater and greater demand for art, why more and more young people are turning to a life of art rather than a life of business or politics. Paul Goodman says (in *Growing Up Absurd*) that "our abundant society is at present simply deficient in many of the most elementary objective opportunities and worthwhile goals that could make growing up possible. It is lacking in enough men's work. It is lacking in honest public speech and people are not taken seriously. It is lacking in the opportunity to be useful. It thwarts aptitude and creates stupidity. It corrupts ingenuous patriotism. It corrupts the fine arts. It shackles science. It dampens animal ardor. It discourages the religious convictions of Justification and Vocation and it dims the sense that there is a Creation. It has no Honor. It has no Community."

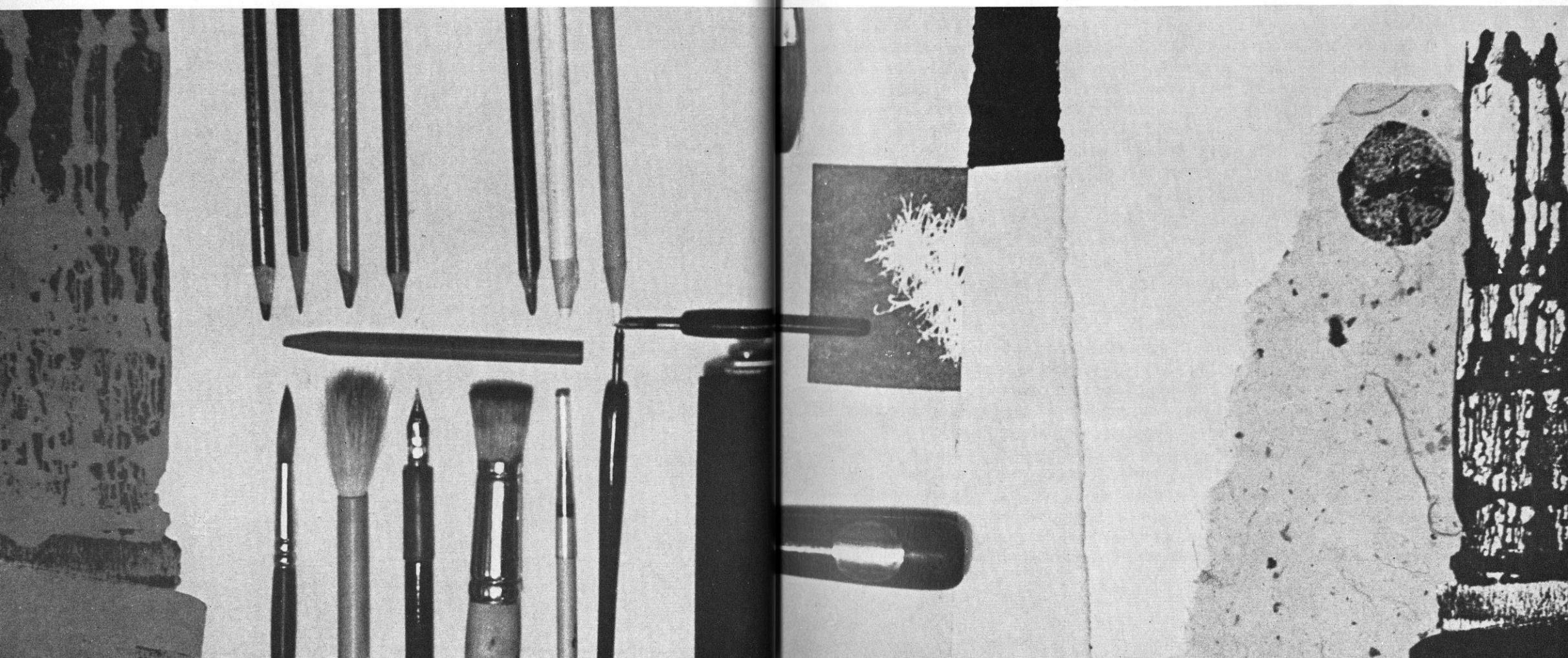
These are strong words of condemnation of the society. It has no honor, no community. The Beats, with whom Goodman has sympathy, exercise a kind of voluntary poverty in order not to enter this society of exploitation and blurred values. They take jobs as farm laborers, hauling boxes, janitoring, serving, and dish-washing rather than engaging in the "fraudulent conformity" of our society. I knew a philosophy professor in the Army whose preferred job was latrine duty.

The corruption of science by statesmen, militarists, and businessmen is the disgrace of our age. But the corruption of art is harder to effect. It seems that the responsibilities of the artist are greater today than anyone else's.

My key word in these remarks, which I have led up to haphazardly, has been *community*. "Society" is a cold inhuman term; "community" is a warm living proliferating organity. I am no friend of religion, but I was impressed recently by an art festival put on by all the churches in the town I live in. Good modern works were brought in from all over the country. In an Episcopal church lobby, there was a brilliant "Last Judgment" by Abe Rattner and a magnificent metal "Resurrection" that must have weighed a ton, but looked like a child could pick it up. Maybe the churches are awakening to the old convictions which Goodman calls Justification, Vocation, and Creation. Certainly they have held on to their sense of community.

The Art Center must be a community, else it will quickly fossilize into another mausoleum of talent. We must retreat from the dehumanized abstraction called society and band together into warm-blooded fellowships where art can take root, from childhood on. An art center without children would be a mockery. Finally, let us secede from the concept of Culture, a word long since disgraced by the Communists and which is becoming a Pentagon word, a secret weapon. Let us not lend ourselves to *any* cultural war, lest like the scientists we too become corrupted by power. In the *communitas* of the art center, among live artists and living works, engaged with common people, amateurs, children, as well as experts, creating and exhibiting practical as well as impractical arts, we can perhaps regain a measure of human dignity—that quality of man which society and culture are always ready to deprive us of.

The Artist in Society



RED ERIC AND THE ARMS OF VENUS— Reflections on the Artist in America

By Herbert Blau

Red Eric: I, then, must open a way for them into the ice that they may follow me even here—their servant, in spite of myself. Yet they must follow.

William Carlos Williams,
In the American Grain

It was symptomatic of my experience of Europe that when I came at last to the Louvre, I chanced upon the Venus de Milo from the back. I don't know whether this qualified me for better acquaintance with the lady, but it did remove from our first encounter the un-American impediment of reverence. There I was, all my anticipations down: for better or worse, in existential moment, American style. If I didn't leap absurdly, I orbited by reflex, searching out her semblance as I went. Needless to say, it was my Self I was looking for. Yet, for all that was Yankee about it, I was no Christopher Newman, taking refuge from culture on a "commodious ottoman" and, "with his head thrown back and his legs outstretched, . . . staring at Murillo's beautiful moonborne Madonna in profound enjoyment of *his* posture." (Italics mine.) Without Baedeker, without opera glass, and without the embarrassing advantage of an unmentionable source of income, I tried to dispel by mimicry the mystery of the missing arms.

Since then I have been told the Venus is a mere hypothesis of fragments, that not only the arms are conjectural. So be it. I preferred not to believe it, as Yeats preferred not to believe the sun doesn't rise. I perform my ritual dance anyhow, a mincing Cold War version of the lover, gold-hatted high-bouncing lover in the epigraph to Fitzgerald's *Gatsby*. Naturally, I failed. To the guard, who had lived in long unreflective intimacy with the Unknown, I must have looked as if I were practicing eurhythmics. No doubt he had seen stranger forms of devotion, but I had the feeling he thought I was queer. Perhaps I was.

The artist, whatever he may become, is to begin with a comic figure—the Comedian as the Letter C, especially in America, where he exists as an afterthought. There were totemic instincts in the Colonies that might have been directed to art, but they couldn't weather the climate and the clapboard meeting houses. They found their best expression in the secret diaries, the sermons, the witch trials, the messianic slaughter of the Indians, and the Scarlet Letter. While that ran in gules, a sacramental poet like Edward Taylor, "a man of small stature but firm: of quick Passions—yet serious and grave," practiced his preaching—and his manuscripts waited until 1939 to be exhumed from the Yale library. "Sprindge, Lord,/Thy Rosie Leaves, and me their Glee afford," he had written in private. But if it wasn't the Lord's work, it was politics, and afterwards industry that absorbed our highest artistic possibilities. That's a platitude of our history. Would it were

so now! It might appear we are moving backward through some neoclassical prelude to a Renaissance when Frost is given a medal, Casals invited to the White House, and Shakespeare performed before the Chief Executive whose wife has shown herself a kind of good Queen Anne. But our *Annus Mirabilis* is likely to be an apocalypse—at the end of the fox hunt a real beast in a real jungle. And maybe the difference between myself and Christopher Newman—aside from the fact that he didn't pretend to be an artist—is that he had time to stretch his legs and profoundly enjoy his posture.

HURRY UP PLEASE, IT'S TIME. Since we first heard that line from an expatriate American in demotic British, we have suspected the jig is up. The social liberals among us felt betrayed when Eliot moved over the far side of protest to Little Gidding. For those he left behind, urgency and *angst* are the terminal conditions of artistic life in America, as they are elsewhere—and elsewhere grows increasingly near at hand. As Yvor Winters writes in another context: "Great planes are waiting in the yard. . . ." Where urgency and *angst* don't exist, you are dealing with good intentions, minor art, or *kitsch*, of which I shall say more. The sense of urgency has many sources, the superflux of which is the launching pad at Cape Canaveral, where those great phallic capsules of a nation's energy, looking like Moby Dick, are sent deterrently into the wild blue.

What do you do about the Bomb? All questions coagulate in that.

Forget it? Leave it to the politicians? Not by a long shot—in art, at the last desperate limit, it's a technical matter, and technique—as Falstaff says of instinct—is a great matter. "When heroism returned to our age," wrote Yeats in his introduction to *Certain Noble Plays of Japan* (versions by the Orientalist Fenollosa and the reluctant American Pound), "it bore with it as its first gift technical sincerity"—technique to demoralize the technicians, the oracular gift. Would there were a Soothsayer around, however, who could convert the Bomb, like the war in *Cymbeline*, to "a sanguine star," promising peace and plenty. That may not be the artist's function, but whatever his function, the "crooked smokes" of his devotion climb up his own nostrils instead of rising from blest altars to laud the gods. The sublime style of praise, hymeneal and bountiful, does not come easily. By this I am referring to the poetry of expansive power and celebrative tone, on behalf of which Josephine Miles speaks in a recent essay.* "Sing Praise, sing Praise, sing Praise, sing Praises out,/Unto our King sing Praise seraphick-wise," Taylor could also write. But, as they say in the more savage parts of the Old Testament, in those days (as in ours) there were no kings and (even in private, or especially) the gods were suspect gods.

In fact, says Nietzsche, "God is dead!" and we have listened, the best of us—in Kafka, in Joyce, in Duchamp, in Hemingway, in Faulkner, in Action Painting, in serialist music, in the unreconstructed Eliot, in everything from Tennessee Williams to Assemblage—to the rivers flowing down to the urinals.

Shall the earth inherit itself? When D. H. Lawrence, in his *Studies in Classic American Literature*, speaks of America being one day as beautiful in actuality as it was in Cooper's Leatherstocking novels, he adds that will be "when the factories have fallen down again." And now we have reached the epoch where the fall of factories seems more than an outside possibility; we may even conjecture that there is in our budgeted reverence of the Bomb a yearning as well as a horror—as though fear of destruction is the incestuous partner of our desire for the soil to reclaim America again. Where finally shall that huge Redstone phallus fall when it takes off into the atmosphere? Back to the

* "The Poetry of Praise," *Kenyon Review*, XXIII (Winter, 1961), pp. 104-125.

old earth whose grass will fill the cracks of cities and maybe bury us in a way that Khrushchev didn't imagine, as the jungles and rain forests have submerged the civilizations of Maya? For some young artists, there is wish-fulfillment in what we trust is only a fantasy. "God is dead!" says Nietzsche—and to look at their canvases or their sculpture, you feel them celebrating the triumph of Vegetation. When, as I do, you feel sometimes like punching them in the face on behalf of civilization, you are stopped by the fact that such art—the collage, the sound blocks, the combine-painting, the whole iconography of faces, foetus, and demolitions—is among the most formidable we have. The arms of Venus are mutilated still.

A San Francisco columnist, reading the graffiti on toilet wall, came back with an answer: "Nietzsche is dead!" says God. That may put Nietzsche in his place, but it doesn't relieve the tension; and it's a loss in either case. We may see the difficulty of Praise more clearly if we leave for a moment the palpabilities of destructive fantasy and go to two apparently neoclassical poets of different periods: James Thomson (whom Miss Miles invokes) and Winters, who shares many of the attitudes of his generation (our legacy), even while he has been its most uncompromising critic. Both poets speak of the quest for the inexpressible. Thomson says:

I cannot go
Where universal love smiles not around,
Sustaining all yon orbs and all their suns;
From seeming evil still educating good,
And better thence again, and better still,
In infinite progression. But I lose
Myself in him, in light ineffable!
Come then, expressive Silence, muse his praise.

Winters, in his poem on *Heracles*, posits his passion for the Absolute on ideas such as these:

Older than man, evil with age, is life:
Injustice, direct perfidy, my bane
Drove me to win my lover and my wife;
By love and justice I at last was slain.

The poem resonates with aloneness, decays, the corrupted States, the human "vibrant with horror, though a jewelled king," madness turning the brain, dry moments, and crystal terror—the desire for the universal nurtured by dread and ambiguity, the modernity of the classical:

This was my grief, that out of grief I grew—
Translated as I was from earth at last,
From the said pain that Deianira knew.
Transmuted slowly in a fiery blast,
Perfect, and moving perfectly, I raid
Eternal silence to eternal ends:
And Deianira, an imperfect shade,
Retreats in silence as my arc descends.

Not all our artists have such discipline in the fiery blast; some of them are more tigerish and, treading chaos, Blakean in demonic innocence. Blake hated above all the skeptic whose skepticism was rational. The doubter was the serpent in the body politic, as he was the soot swallowed by the charboy and the blight upon the Marriage hearse:

O rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

In our intimacy with *angst* we have lain long in the soil and criticized that worm. The real horror begins when the worm turns and starts criticizing us:

Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy!
Holy! Holy! Holy! Holy! Holy!
The world is holy! The soul is holy! The skin is holy!
The nose is holy! The tongue and cock and hand and asshole
holy!

I am ready to concede the point; but the trouble with the revived Blakean thesis that everything that lives is holy is that I have the suspicion they don't really mean it. Everything *they* judge to be living is holy; everything they take to be dead, which *you* may consider quite alive and kicking—however square—is *a priori* dead. "Everyman's an angel!" says Ginsberg, but his heart's with the worm (which one I can't say, Blake's being inscrutable), and one feels, despite all the invocation of the seraphim, it's all right to make the worms holy (hasn't Love pitched his mansion in the place of excrement?), but what about those Angels? And the Organization Men? And the Suburban Vestals? And the Madison Avenue types? And the Academicians? All the twentieth-century versions of Blake's Priests and Kings? We see the dramatic result of this tipping of the scales in favor of the worm in such a play as Albee's *Zoo Story*, where the psychopath comes on hard, and the bookish executive is by predication a nonentity, except when he's tickled into being a fairy.

The psychopath, like Ginsberg, claims he wants to put his queer shoulder to the wheel, but all the wheels for him are square. Like most of us, he is nostalgic for those great principles the Republic inherited from the Deism of Thomson and the Natural Religion of the eighteenth century: the Perfectibility of Man, Progress, Benevolence, Liberty, Fraternity—all the values of the American experience which went under in the Age of the Robber Barons and seem infantile in the Age of the Bomb. Shakespeare describes this course of history:

Nativity, once in the main of light,
Crawls to maturity, wherewith being crowned,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.

Poets, painters, musicians, all of us—we have become experts of the crooked eclipse, trailing clouds of glory in despair. Not only are the social tear and the social smile *passé*, but we become like the mistress of Donne's elegies, "Nature's lay Idiot," grown so subtle and sophistic in love as to forget the old "mystique language" of its possibility. In doing so, we pass way beyond the early muckraking skepticism of our Menckens and Dreisers into a more runic and intimidating nihilism. Blake said Milton was of the devil's party without knowing it; some of us are born card-carrying members. Fearing we may not exist, we are haunted by the astonishing possibility that He really might, in

some diabolical form. The hopelessness of vision turns into hypopyon, that vision arising from infection of vision; "the Eye altering alters all," including itself, pus accruing until the eye bursts with the force of vision itself. The result, wondrously, the vision of blindness, of the seer who doth not see. What? The Big Connection. Confounded by our own expertise.

Think of all the know-how that went into such an apparently dissolute play as *The Connection*, whose author was only twenty-seven when he wrote it. The know-how extends even to the drama's perverse sense of fair play, which is more advanced than that of *Zoo Story*. There are lousy hipsters as well as lousy squares, you see; one world's as bad as another—"If it wasn't junk, I would have been involved with something else." One wonders. In Donne's *Elegy IX*, a complimentary poem with a queer honesty, obsessively analytical, more wintry witty and withering than autumnal, the poet—who has had a special appeal to the modern sensibility—says:

I hate extremes; yet I had rather stay
With *Tombs*, than *Cradles*, to weare out a day.

There is something peculiar in the limitation of options, as there is in *The Connection*. But it's compelling, and a lot of squares have capitulated, as we see in Kenneth Tynan's introduction to the published play. For all the play's insistence upon being nothing but itself, its refusal to wish itself into somebody else's structure, there's a kind of wish-fulfillment in the refrain: "That's the way it is. That's the way it really is." Really? That's the way *that* is—and there may be other connections.

Which doesn't mean that, by inverse default, I claim to know them. But if life is improvisational, one wants to reserve the right not to be prejudged. Still, to turn your back on the way that is, to refuse to lie in the soil and criticize the worm, is probably a more dangerous kind of evasion—the Ignorance which Blake distinguishes from Innocence, or the effeteness of the Duchesse de Guermantes, who laments Swann's falling for so lowly a creature as Odette: "It is as if one would be surprised that a patient should deign to undergo cholera given him by so petty a thing as a bacillus." No artist of any stature in our time has been immune to that bacillus, and the one thing the artist always knows that the politician may not is that fallout is not only measured in Strontium-90; that the Bomb is only the super-emblem of a lot of diseased energy and internal chaos in society at large. "The theory of the exploding universe," wrote the astrophysicist Sir Arthur Eddington, "is in some respects so preposterous that we naturally hesitate to commit ourselves to it. It contains elements apparently so incredible that I feel almost an indignation that anyone should believe it—except myself." When the artist believes it, the response is often that he is working out his misanthropy or his hysteria or his paranoia or his professional instinct for doom-mongering. I suppose they said the same about Euripides when he wrote *The Bacchae*, where the gods avenge themselves on a people who don't know which gods to worship, or *The Trojan Women*, where the proclamation that Troy shall be no more must have sounded like the start of a countdown for the spectators. The fact is, Euripides was right; Athens perished soon after. And the artist's greatest fear today is that what seems to be true will be true.

His greatest mission is not to believe it. "Caterpillars grow up to be butterflies," writes Herbert Gold, "but snakes only become snakes. Some caterpillars, however—Red stood there in a receding zero of light to remind me—are born to die as moths; and some snakes discover themselves to be ambitious, gill-slitted, Bermuda-bound eels. . . . Enough why for a time, for a time enough *yes*." "Sometimes," adds the hero of Mark Harris' *Wake Up, Stupid*, "I almost think my mind betrays a slight inclination to create conflict where

none exists." In a play by Harris produced in my theater, the central character, a writer, "decides he wants to perform a patriotic, reverential service, see. . . . That's going to be the whole theme of the evening: Get off the tiger." Such gestures are necessary, lest the limerick turn true and our despair in rage helps create the world it doesn't want. "Instead of coming to ourselves," says Bellow's Henderson, "we grow all kinds of deformities and enormities. At least something can be done for those. You know? While we wait for the day?" Wish-fulfillment of another kind? For the day looms. And sometimes this ingratiating desire to seize the day sounds like the misanthropic Alceste's appeal to Célimène, the high comedy of maximum desperation:

Pretend, pretend, that you are just and true,
And I shall make myself believe in you.

Unacknowledged legislator of mankind, the artist turns from unbelief (which has the best of the argument) to boldness and exuberance as ways of wishing himself across the abyss between his personal will and the agencies of power. ". . . it seems a long time," says Bellow's Herzog in a letter to President Eisenhower, "since chief executives and private citizens had any contact." Who can avoid paranoia? "The shits are killing us!" says Norman Mailer, unleashing the monster again and declaring himself a candidate for president. Mailer knows he won't win; his fear is that nobody else will either. He agrees with Marx and Joyce alike that "The tradition of all the dead generations weighs like a nightmare on the brain of the living." He wants to get out from under, to get with child a mandrake root—by outrage, hallucination, by immersing himself in what Conrad called "the destructive element" and adopting what I had described as the tactics of demolition.

The best art, said Louis Aragon, might be produced by placing a stick of dynamite under a cathedral. According to this theory, and were that guard not around, I might have exercised my highest instincts on the Venus de Milo and desecrated her on the spot. Since there are few cathedrals in America, you can see that Aragon's is a European idea. Mailer, committed to the real thing, might have told me to find a woman. A complex of socialism, evangelism, nihilism, and strategic orgasm, Mailer wants to claim his life as Raskolnikov claimed his—by murder, if necessary, the margin between the real and the symbolic action being ill-defined. To become one's crime, the thing itself, is another *modus operandi* of modern American art. But Mailer also wants, in true American fashion, to save the world from cancer, a one-man United Crusade. The demonic mind aspires to Higher Things. "I then asked Ezekiel," writes Blake in *The Marriage of Heaven and Hell*, "why he eat dung, and lay so long on his right and left side? he answer'd, 'the desire of raising other men into a perception of the infinite . . . ?'" He then explains that the Indians of North America practice the same technique. It is the stuff of myth, an act of style. Mailer's myth, Notably Savage, takes the form of advertisements for himself.

Who wouldn't like his own billboard? In a country given over to the trolls of process and public relations—the ceremony of innocence drowned, the American Dream reduced to the New Momism of Albee and Kopit—how do you make yourself known? Ginsberg, Gelber, and Mailer are extreme cases of the artist who opens a way, like Red Eric, through the ice of the Cold War by hook, crook, or icepick. Shelley speaks for them in *The Triumph of Life*:

I

Am one of those who have created, even
If it be but a world of agony.

There are other varieties of unorthodox experience, coming from similar motives. Incapacitated by evidence, antagonistic to fact (to which nobody is more faithful than the artist), strangulated by statistics, appalled by what we know or think we know, we create charms and visions, turn to incantation, sing the Self in the ritual magic of modernity: if we don't go, go, go, man, we listen to incense or read the hieroglyphs behind our eyelids, strike "a low slow note on an iron bell." Frightened, we become obscure; and obscure, we become frightened. The situation is not confined to art alone. When his work became suspect to the Inquisition, after the attacks of the Curial and the decree to cease and desist in spinning the earth, Galileo developed a prose of strategic evasion and irony; it shows the expertise of double talk developed in response to intimidation and dread. He was even willing to describe his most cherished theories—as one might describe the riddles and gnomic wisdom, the ambiguities of modern poetry since Rimbaud and Malarmé—as "dreams, nullities, paralogisms, and chimeras."

Though recently there has been a drift back to conventional forms and less elliptical statement, the distance between the poet and the public still remains great. The deification of Frost is being conducted by people most of whom he privately feels live in different quarters of the universe. Jack Gilbert, the most recent of the Yale Younger Poets, is drawn, as they say, to "communicate," but asks in trepidation:

What if Orpheus,
confident in the hard-
found mastery,
should go down into Hell?
Out of the clean light down?
and then, surrounded
by the closing beasts
and readying his lyre,
should notice, suddenly,
they had no ears?

Who are these beasts, after all, where are they? Inside or out? In the final discourse, talking only to himself? As Mr. Kurtz, he says, "The horror! The horror!"

Not only queer in his own eyes, the artist, but if you look carefully and the truth were known—fearful of becoming grotesque. In America, Sherwood Anderson was one of the first to put it more or less openly, though Melville had given us a fine Gothic perversion in *Pierre*. In the introduction to *Winesburg*, Anderson tells of the old writer who listed "the truths that made the people grotesques. The old man had quite an elaborate theory concerning the matter. It was his notion that the moment one of the people took one of the truths to himself, called it his truth, and tried to live his life by it, he became a grotesque and the truth he embraced became a falsehood."

Possessed by the subject, the old man was in danger of becoming a grotesque, the worst of all, but he didn't, "for the same reason that he never published a book. It was the young thing inside him that saved the old man." What shall save us? The truth of Art? the truth of Self?—separate and related, we are too far gone. It was the "young thing" that must have turned up in my encounter with the Venus; the trouble is to keep it turned on. The end of innocence: a painter friend of mine, not yet thirty-five, says the end of art is to teach us how to die. We could blame it on our trafficking with Europe, but it may be the consequence of our rediscovery of America as well. As Lawrence has said, "Truly, European decadence was anticipated in America; and American influence [say that of Poe on Baudelaire] passed over to Europe, was assimilated there, and then

returned to this land of innocence as something purplish in its modernity and a little wicked. So absurd things are."

One wave of return—say the Ashcan School of Painting and the plays of O'Neill—did away with genteel traditions and focused on immediate subject matter; the work was redeemed from triviality by largeness of feeling as much as by whatever there was of a European manner. Reverberations across the Atlantic are much faster these days, and which side is the source more difficult to establish. Nevertheless, we have our new ashcans; they are on reverse lend-lease from Dada and Samuel Beckett, who learned something from Chaplin, as French art has learned from Pollock. We trust that what Hopkins called "the authentic voice" will yet emerge, but in the theater at least there are, rattling through the new ashcans, ragtags of imagery and bones of cadence that still feel borrowed. As the variations are rung on the Naggs and Nells of what *is* becoming a school, one hears rhythms and attitudes that are gratuitously worn, as though carrying by some willful assumption of feeling the burden of thousands of years of culture. Innocence having ended, we find young American writers sounding like they were born to a dying fall, prematurely ancient.

Not only do we suspect the falsity of our public truths, but we are experts in the detection of our private phoniness. The more academic poets perhaps suffer most from this excess of knowing, brought on by the concurrence of modern poetry and the aging New Criticism. W. D. Snodgrass, in an essay appended to *Heart's Needle*, writes on his title poem: "I am left, then, with a very old-fashioned measure of a poem's worth—the depth of its sincerity. And it seems to me that the poets of our generation—those of us who have gone so far in criticism and analysis that we cannot ever turn back and be innocent again, who have such extensive resources for disguising ourselves from ourselves—that our only hope as artists is to continually ask ourselves, 'Am I writing what I *really* think?' . . ."

But how does the better artist in a world like ours, fanatic about knowing, keep track of what *he* thinks? You see by looking in his eyes, as E. A. Robinson said of his Wandering Jew, that he remembers everything. What did we expect? After Henry James, it became an ethic of the American novelist, say, to become one on whom nothing is lost. Whatever the form, even the most destructive impulses, renouncing the traditional, are trapped by this idea. Take Assemblage: the final irony of this art which pretends to annihilate the past is that it will let nothing go to the junkyard. The stove pipe, the clock mechanisms, the slime of glue, the fur-lined teacup, the condom, and the severed hands of dolls—everything has its history, inescapable. Losing nothing, as always, puts you in danger of losing all. And thus the most exciting poet of my generation, Robert Lowell, writes at the conclusion of a poem just published:

Young, my eyes began to fail.
Nothing! No oil
for the eye, nothing to pour
on these waters or flames.
I am tired. Everyone's tired of my turmoil.

Grotesque. Or so he fears. As for everyone being tired of his turmoil, not yet. Which makes things worse. Who wants to be liked for the worst in himself? Blank of eye, Lowell has written an *Ode to Dejection*, mourning like Coleridge the loss of the shaping spirit. If not the "young thing," what happened to the old adventurer, Red Eric?

We'll never know—he comes and goes; and, when Lowell is icebound, there's plenty of activity elsewhere. Besides, that "Nothing!" may be mere posture. Regenerative. The lyf so short, the craft so long to lerne; the aged eagle spreading his wings, all that—it's an old story for the poet, the premature claim of impotency. But when someone like Lowell is turned on, it's not likely to be in favor of the present. He would know how I felt, when I came upon the Venus, about Christopher Newman on his commodious ottoman:

I envy the conspicuous
waste of our grandparents on their grand tours—long-haired Victorian
sages accepted the universe, while breezing on their trust funds
through the world.

Though Lowell is a native Bostonian, the advent of John F. Kennedy would not, I suspect, have changed much what he wrote on "Inauguration Day: January 1953":

Ice, ice. Our wheels no longer move.
Look, the fixed stars, all just alike
as lack-land atoms, split apart,
and the Republic summons Ike,
the mausoleum in her heart.

Fortunately for Ike, he does not read the journals in which Lowell publishes. But there was a time, there was a time. . . .

In Book VIII of the *Odyssey*, the blind poet Demodokos is led into the banquet for Odysseus. His harp is hung taut on a peg above him and his hands guided upon the strings. A bread basket is placed at his side and wine poured in a cup "that he might drink his fill." Odysseus himself "carved out a quarter from his chine of pork,/crisp with fat," and had it taken to the poet:

All men owe honor to the poets—honor
and awe, for they are dearest to the Muse
who puts upon their lips the ways of life.

Despite the poetry readings, the foundation grants, the promiscuity of publication, Frost at the Inaugural, the artists-in-residence, potential subsidies, and conjectured art centers, what artist feels today in such harmony with his culture? So *provided for?* We may not feel quite like the painter Schwarz of Wedekind's *Earth Spirit*, whose portrait of Lulu is supervised by the bestial Dr. Goll, but today even acceptance is suspect, as is the desire for acceptance. The artist on the college faculty worries lest Shaw was right: that those who can, do, those who can't, teach; the painter who shows the work meant to outrage worries that he *will* be bought; if Orpheus discovers that the closing beasts do have ears, he worries that the song will go in one ear and out the other.

Patronage and oligarchy were the props of art in other civilizations. Prescribed subjects, set forms, and commissioned works freed the artists for the private pursuit of craft. Whatever he felt alone eventually reinforced what he willingly did in public. And that was not simply culture for the masses, pop art, or *kitsch*. As many writers have pointed out, there is high-class *kitsch* and low-class *kitsch*, and some *kitsch* has the ingredients of true folk art—this is one of the reasons American musicals make their way past the slack defenses of even the European intelligentsia. But *kitsch* is ultimately vicious because it is adulterate and debilitating, to the artist and to the culture which, demanding it of him, is mongrelized by it in the worst way (not only when seen from the patrician stance of an Eliot in defense of Pound's *Kultur*). I have seen coming out of the Stockton tunnel in San Francisco the papier-maché dragon of the Chinese New Year, preceded by oriental

drum majorettes high-stepping to the tune of *La Cucuracha*. The melting pot? One could almost prefer tong warfare. The socializing of religion produces other dilutions, from the Duco grottoes of Our Lady of Loretto to the folk art of Hadassah groups and the pastel blandness of many Protestant churches, which testify to a new unity of culture by looking like banks.

Kitsch ranges from Stanley Kramer and the book clubs to *Omnibus* and the extension programs, from festival Shakespeare to the immaculate Bracques and Rothkos turned out in vacuous proficiency by eunuchs that are not discovering any medium except money, and that makes one want to be Dada all over again and throw bricks through the window and slash the canvasses or place frames with nothing in them on display—to muck it all up for the sake of purity. At its lowest denominator, *kitsch* is the literature Molly Bloom reads, not the kind Joyce made of it. At its higher echelons—in *Esquire*, *The New Yorker*, *Horizon*, the "better" galleries, and certain theaters off Broadway—it represents an enormous temptation to the artist, because it knows *almost* how to talk his language. *Kitsch* may even occur with the urgency of art and the best intentions, as in Zefferelli's production of Shakespeare at the Old Vic which, already a museum, was in danger of becoming a mausoleum. With the passion of Italian opera and real blood, sweat, and tears, Zefferelli revived this British institution by turning *Romeo and Juliet* into *West Side Story*, confirming the secret feeling of certain cultured people that Bernstein and Laurents did the better job anyhow.

In the interests of "breakthrough," artists have invariably turned themselves from the hieratic and hermetic to the lowdown and out for nourishment: to the cabarets and bistros, to the circus and clownshows, to Buster Keaton and the blues; and in everything from Cubism to Stravinsky and Ingmar Bergman, there was an immediate enrichment of art by the vital energy of hard core populism. But the danger of flirtation with the lowbrow is the seduction of the highbrow by *kitsch*. You see the danger here and there in Bergman and in French dramatists like Cocteau and Giraudoux, who are to some extent subverted as they are energized by the boulevard, and the skill with which they put it down becomes a staple attraction of their art. In Anouilh, we have the master ironist of the boulevard becoming its patron saint; it is significant that he was unpopular in America until after his canonization. David Susskind debases *Godot* with the winsomeness of the very talented Zero Mostel, who might know better under other circumstances; and Thornton Wilder transcends the technique of *épater le bourgeois* by consoling him from the crackerbarrel, in return for which he is charmed that Wilder is experimental.

Dostoyevsky's Underground Man, annihilating all conventional modes of feeling and thought, savoring his sickness and his isolation, tormented by the privacy and the primacy of his perception, says: "I write only for myself, and I wish to declare once and for all that if I write as though I were addressing readers, that is simply because it is easier for me to write in that form. It is a form, an empty form—I shall never have readers. . . ." A mask: burrow as he will, the Underground Man has nevertheless been listening to us for years "through a crack under the floor." He is no more indifferent than Stephen Daedalus paring his fingernails, or Tonio Kroger envying the blue-eyed people, or Dion Anthony wishing he were Billy Brown, or the Eliotic catalyst of a poet making like he is the objective correlative of the whole western tradition. He spurns us, but by no means spares us—to use the language of the *symbolistes*, he let us know precisely but indefinably, if not indefensibly, that he's there.

And to contribute to his torment is the fact, growing ever more apparent, that he *will* have readers as he will have an audience. Intending to shock us, he provides an object for

our passion for scandal; he is the locus of our most compulsive instincts of *voyeurism*. When I saw Genet's *The Blacks* in Paris, I predicted that when and if it were done here it would outrage everybody, segregationists and antisegregationists, the whites, the NAACP, maybe even the Black Muslims. The fact is I was wrong. Like *The Balcony* and *The Threepenny Opera* (both tamed in presentation), it has become one of the big off-Broadway successes, probably has received numerous awards. That may seem promising, who can deny it? But it also defines the strange new menace of contemporary American life for the artist: the enormous danger of easy assimilation. Think of what it is already doing to Edward Albee who, before he is thirty, is featured in ads as though he were Eugene O'Neill, is invited into the stately magazine section of the *New York Times*, conducts seminars at writers' conferences, and, in some schools, is already being taught in classes. The sting can be taken out of anybody; think of the trouble Mort Sahl has been having since he was made into an institution by *Time*.

The artist now finds himself, strangely, in the Age of the Pay-Off too—not only the basketball fix and the Vicuna coat, but the cultural propensities of the well-oiled, the Nieman-Marcus set and the Cadillac crowd, the new "finny tribe," adept in escalating clauses and tax exemptions, moving from one technique to another, privately collecting. No one can deny the salutary aspect of this perversion of the spread of culture, but one can see in it also a more rapacious extension of what the Hearst Castle incarnates at San Simeon. One approaches that redoubtable estate on a coastal highway; it can be seen from miles away perched on its mountain like all the accumulated vice of the centuries, the quaint roofs of the harbor town dappled in color for the beholder above. The rejects of Europe were widely collected. It is now a State Park. Every vice a virtue. It's in the American tradition, too. Matthew Josephson once wrote about Henry Clay Frick, sitting in a Renaissance chair under a Rembrandt, reading the *Saturday Evening Post*. Now, perhaps, the Dallas tycoon sits in a Danish chair under a de Kooning and reads *American Heritage*, while checking in his unconscious that other labyrinthine technique of the stock market. If one takes a jaundiced view of it, as Tennessee Williams did, he sees him as Big Daddy, returned from Europe with a cellar full of junk, a defective colon, and contempt for the filth of Spanish beggars.

But Williams, who once believed that God is dead, may rediscover him through Henry Luce, who has also found Robert Frost. In a recent issue, *Time* calls Williams "the greatest living playwright anywhere." Just prior to this Williams, more modest, had given an interview in *Theatre Arts* in which he confessed himself naive in comparison even to the younger playwrights of the new tradition of the Absurd. But what is modesty before the will of *Time* to resurrect, like Lazarus, the Underground Man? In the same issue in which it celebrates Williams, *Time* takes a look at postwar poetry. The technical skill of modern poets is summarized in a paraphrase of Randall Jarrell: "They are professional magicians who have nothing up their sleeves—not even their arms." Even the inferior, *Time* observes, are competent in craft—but the period is characterized by much ferment and little result. The poetry is out of touch with what counts: "Most of them are scops without scope who write poetry about poetry and not about life"—as though poetry weren't life and Shakespeare's sonnets never existed. Wallace Stevens is put down as "esthetic scrimshaw, a cathedral carved in a cherry pit." One would have thought a cathedral built by the vice-president of an insurance company would have prevailed, but Stevens' cathedral stands on "an old chaos of the sun" and its portals are not open to anyone, certainly not a good portion of the readers of a mass-circulation magazine.

There is preciousity, distance, and the most august disdain; but there are also postcards from volcanoes, a rage for order, and the course of a particular always seeking the celestial possible:

The palm at the end of the mind,
Beyond the last thought, rises
In the bronze distance,

A gold-feathered bird
Sings in the palm, without human meaning,
Without human feeling, a foreign song.

You know then that it is not the reason
That makes us happy or unhappy
The bird sings. Its feathers shine.

The palm stands on the edge of space.
The wind moves slowly in the branches.
The bird's fire-fangled feathers dangle down.

If that's not about life, it may be because there's a life in it not accessible to those with very limited kinds of human feeling. *Time's* article concludes with an invitation: "This big news and the great hope of postwar poetry in English lies in one crucial fact: a growing number of talented poets in this generation seem aware that readers outnumber poets, and seem willing to write something that may interest them. The poets apparently want to rejoin the human race. Nobody's stopping them."

What all-seeing *Time* doesn't see is that such an invitation may scare them all away, the best of them. It is the devil's gesture garbed in humanism and acting like one of the boys. Omniscient at the top of its own ivory tower, *Time* cannot see the insult buried in the invitation, the claim that poets have been outside the human race all this time. The danger of responding to the invitation is that the poet's lover's quarrel with the world may end up by his abandoning the purity of absolute art and embracing Madison Avenue. Yet, as always with *Time*, there is partial truth in the Big Lie. Poets do want platforms and painters look with regret at skin-and-bone architecture, wishing there were more wall space so they could get back into public again. Our best writers, who have stayed away from the theatre as a medium beneath contempt, are mapping out plays. There is a desire for open and objective forms of expression to prevail against the contamination of the "mass media," the debasement of language and value alike.

The desire competes with the caution of another generation. "If I was a little bit sanguine about the importance of theater as a social force," said Morris Carnovsky, an elder statesman of the Group Theater, "why—so I learned my lesson. Not so long after that came the McCarthy business, and some very depressing stuff happening in our country, and of course, the war, and all that" All that included blacklisting, and there is no wonder Carnovsky is not content with Shakespeare in the suburbs. But there are those who are insisting theatre become again what the history books tell us it was, a communal force, the public ceremony of our highest aspirations, critical and celebrative, rather than what it is on Broadway today, the debased reflection of our poorest taste, marketed for those who can pay, and on sale now at Macy's. Or as it has been at Stratford, the mid-summer night's dream of a waist-high culture.

Red Eric is back in harness, but in the theatre the task is monstrous, glaciers everywhere, amongst them the mass of unemployment.

Despite *Time's* invitation to the poets and the assimilation I've described, the problem of how to live by art remains one of the chief problems, most especially for the perform-

ing artist. The Bureau of Statistics of the Department of Labor, in an "occupational outlook handbook," gives a depressing picture. (It recommends, among other things, that performing artists think of careers in teaching, so they may teach teachers to teach an art that very few have the chance to practice professionally.) A recent issue of *Equity*, the trade magazine, carries these lines on the congenital unemployment of the actor, among the 90 per cent in his profession who are usually out of work:

And I, . . .
The ad of myself selling myself,
Smile very coca-cola, exceedingly pepsodent.
Surely,
I should slap a halo
Sideways on my head,
from under my armor of smile
I scratch a hair-shirt of an earlier era
When I hawk What-I-Am
at your glass door. . . .

Solipsistic but unobscure, poetry "about life"—no aesthetic scrimshaw this. The *angst* of this situation goes deep, to the nature of the art as well as the condition of the culture. "This is a rough business on kids, what it does to them psychologically," said Bert Lahr in an interview. "It affects them terribly because there's not enough jobs to go around. It's their ambition. It's their goal and they study. [Part of that American Dream: education. If you can't work, you can learn to be a genius.] I see it. They go to school and nothing happens. And they work in summer jerking soda, and they hang around, until finally they're thirty-five or forty, and it's the same damn thing. They've wrecked their lives. . . . Everybody wants to be an actor. But I do know this. I've seen a lot of these kids that the schools turn out. I've worked on the stage with them and I wanted to break their hands. The scratching they do and no idea of deportment. 'What motivates me to do this or that,' they say. I said, 'You go over and get the pot. You want to get the pot, that's what motivates ya.' Everything is cerebral—you go over and pick it up. 'Get me that drink.' 'What motivates me? How will I pick the cup up?' 'Ya pick it up! Bring it over here.' How would you pick it up? How do you pick it up every day? But you don't scratch your ear when you're pickin' it up or make a big thing out of it. So they get these kids all distorted with these theories of acting."

Yet in putting down the excesses of the Method, Lahr is speaking like a natural Methodist. What did Stanislavski say, finally—you do what comes naturally, and the way to do it, simply, is to ask yourself, simply, what is it that you want to *do*? But in the Super-objective of one's life, particularly that life in art which is the actor's, that's not so easy to say, harder to do. Lahr is also of another generation, and in the same interview he laments its passing: "The art is gone now, out of show business. . . . They've seen everything. . . . I think the clowns are done." If not done, in the domain of dark humor, in Beckett, Ionesco, and the clownerie of *The Blacks*. Meanwhile, in the hermetic society of the Studio, the actor perfects his craft against the day, crawls into himself like Kafka's creature into the burrow, as defense against a life that may not exist for him and in guilt over the failure to function, to be a whole man in what is after all a public art. What tortures the Method actor is not only the Method, but all the paradoxical anxieties of a culture that has no place for him, but tells him he'd better be an expert as well as an artist, just in case. Which, in the curious perversion of the passion for perfection, devoids him of spontaneity; in the terrible desire for craft, makes for crassness; in the awful

urge to be natural once again, makes him itch. It is a form of brain fever, from which Ivan Karamazov, who pondered too much upon the event, died.

Properly seen, the Method actor is not substantially different from the Action Painter or the poet who lets the words work among themselves or the musician who won't *compose* music. They share the same aesthetic heritage and the same "ontological" guilt. For all the trumpeting about spontaneity, the young painter is like the speaker of Donne's sonnet, confronted with death. It's in the atmosphere of his time and it's in his art. So many demons have tried to conquer it, he "dare not turn [his] dim eyes any way," for fear somebody is already there. So the impulse to get rid of the past comes out of the fear the present is impossible. Around the college where I teach, somebody has been scrawling on the walls: BIRD LIVES. Let us hope so. The person who has been doing the scrawling is probably registered in the creative writing program, but I bet he isn't writing much. The young painter who learns quickly to despise de Kooning because it is one of de Kooning's ambitions, as it was Picasso's, to solve all the problems, is like the actor who will not if it kills him borrow anybody else's gesture. So what remains? The inviolable Self, What-I-Am. If Bird lives, he lives within. The young artist knows another dimension of Sartre's idea in *No Exit*: Hell is other artists. The actor who plays with himself is only the most specific expression of this idea.

But, as a character says in a Strindberg play, "Death requires sacrifices or else it comes at once." And the one sacrifice the artist must eventually make, if he wants to redeem his secret life, is to put it up to public inspection, to risk the possibility that somebody is still out there, and that he *will* have ears. Where art really lives, nobody can do anything *for* it—not art centers nor government subsidy nor Jacqueline Kennedy nor wide popular acceptance. Which is only to say such benefices simply provide an invitation for art to come out of its burrow. It may not come. Given our world, there is a reason to remain there. Art is its own shelter program. Yet like all deterrent measures those of art may impact the condition of terror and be finally self-destructive. "You have done your best work," said E. A. Robinson, "when you have forgotten what a rotten place the world is." "Rage, rage against the dying of the light," said Dylan Thomas, destroying himself. In the seventeenth century, faced with similar *angst* over a world grown almost incomprehensible, John Donne wrote about the death of a girl he had never even known:

For there's a kinde of World remaining still,
Though shee which did inanimate and fill
The world, be gone, yet in this last long night,
Her Ghost doth walke. . . .

Whatever else he may do, it is one of the artist's highest functions to keep alive that ghostly vision, compounded of Bird and the celestial possible, an intuition of grace.

He may fail, as I failed to locate the missing arms of Venus; for all he knows his subject is that failure, to begin with. But America—as European intellectuals never understand even with the map staring them in the face—is a big country, you can never tell, it may even return to praise. ". . . the living fact in the United States," wrote Henry James in *The American Scene*, "will stand, other facts not preventing, for almost anything you may ask of it. . . . It is not so much that the hostile fact crops up as that the friendly fact breaks down. If you have luckily *seen*, you have seen; carry off your prize, in this case, instantly, and at any risk. Try it again and you don't, you won't, see."

James' victories, like those of Henry Adams, came out of artful service upon the fact, defeating it by the rhythmic cunning of its diffidence. There is another American tradition: you see it in Whitman. Desiring to contain multitudes, it refuses to be outfaced by the living fact. Our ritual addiction to the particular you see in images from Nick Adams' running a fishhook through the thorax of a grasshopper to the junky in *The Connection* putting the hook to his arm. They have the intensity of escapist limitations of immediacy. But Faulkner's Yoknapatawpha County, seeing the life of men in the life of Man, has a passion for continuity, surrounding the singular with the largesse of history. At its profoundest, American art brings the fact into the service of the eternal. Melville, writing of Hawthorne, knew that greatness or genius does not exist without "the indispensable equipment of . . . a great, deep intellect which drops down into the universe like a plummet."

If the artist is to remain the unacknowledged legislator of mankind, one can only hope for such an intellect, and that it will be willing to serve. But service in America must always be wary and alert, and most especially to benevolence, ingratiating distraction, and the good opinion of the public. For the devil, as ever, has a most pleasing shape—and the chance is, if the intellect is not terrible enough, service will become servility. To avoid it, the artist must have the determination of Red Eric: "I, then, must open a way for them into the ice that they may follow me even here—their servant, in spite of myself. Yet they must follow."

THE AMERICAN ARTIST

By Peter Yates

Only make the reader's general vision of evil intense enough, I said to myself—and that already is a charming job. . . . Make him *think* the evil, make him think it for himself, and you are released from weak specifications. This ingenuity I took pains—as indeed great pains were required to apply; and with a success apparently beyond my liveliest hope. . . .

Henry James

The artist's life is difficult in any time or country; it is in America a purposeless and planless purgatory.* Sincerity is made the enemy of honesty, calling in question any honest act. The sincere editor moderates the author; the sincere manager programs for the performer; the sincere producer doctors the play; the sincere publisher defines what he believes to be the popular taste; the sincere purchaser of the building instructs the architect; the sincere patron advises how his money shall be spent; the sincere educator ensures conformance among the faculty; the sincere foundation appoints and rewards artist and scholar who have learned to work the game.

The commercial interest that places a billboard in the face of nature and pastes a highly recommended substitute across any honest fact have made self-deception an immense and profitable business as well as a national characteristic, that for all our revulsion against it we do not know how to overcome. Editorial regard for the expected censors our magazines, big and little, more effectively than an overt censorship, against which we might act.

Nowhere else have so many artists, drawing on so many traditions, worked in comparative isolation within the boundaries of one nation, one continent, one prevailing culture. The idea of American art as a possession, to which we belong, scarcely exists among us.

Yet our arts, apart from fashion and excepting drama, are at a high stage of development. The art and the artists remain hidden in the midst of us, as Melville's maturer writing and the painting of Arthur Dove were hidden from their contemporaries. It is, therefore, fashionable to evaluate art as entertainment and the artist as a source of entertainment. Since the worth of entertainment is measured in turn by its indiscriminate attraction for the largest possible audience, the entire emphasis of the public entertainment industry is toward a tasteless indiscriminacy, in the theatre, in publishing, in music, in the use of the public air for broadcast. The industry rejects and in effect hides from the public the work and the artist that will not serve its purpose; it hides them by trumpeting indiscriminate praise of the artist and the work that play the entertainment game. When entertainment has arrived at the condition of the current American motion picture or the New York theatre, we had better look to the entertained. Mass-man has been melted, and we dwell among the slag. If we don't take art seriously as art, we had better take it the more seriously as entertainment. "It is at least plausible that the complex of Hellenic and Christian values which is mirrored in the tragic drama, and which has tempered the

* In response to the planning committee's request for a working paper on "The American Artist," Peter Yates brought forth a forty-seven page apologia for the creative personality in American life. Owing to space limitations, we print the last two of the thirteen sections in his argument.

life of the Western mind over the past two thousand years, is now in sharp decline. The history of modern Europe—the deportation, murder, or death in battle of some seventy million men, women, and children between 1914 and 1947—suggests that the reflexes by which a civilization alters its habits in order to survive mortal danger are no longer so swift or realistic as they once were." (George Steiner: *The Death of Tragedy*.)

The theatre excuses itself by an institution called "off-Broadway" (meaning Broadway, New York) that exists as a sporadic protest against the failure of drama in this country. There is no repertory theatre of American plays. There is no theatre where an American dramatist can learn his profession by working as a dramatist. Theatre (it is called so in America) is a one-shot business: the dramatist either hits or misses. If he hits, experts will take charge of his play and rework it, for Broadway, motion picture, television. If he hits once, he may go ahead until he misses too often or parodies his talent to absurdity. He will not be expected to extend himself except in the same line he began in. The principal dramatist in America is William Shakespeare; the principal American dramatist is Eugene O'Neill. Each came to skill by working as a professional dramatist in a repertory theatre.

Regional theatre does exist in America, but not regional drama. Nobody asks for it.

American music, without prestige in its own country, has none abroad. Even its composers seldom speak for it, as if afraid of guilt by association. To praise it is called chauvinism. Native solo performers who assume virtue by featuring an American composition seldom know the literature. American orchestras keep tally of the works by American composers they have performed, a little mediocre one being as good as a big one. The best work for American composers is being done in schools and universities, though more often under their auspices than as an established part of the curriculum. If it were not for these opportunities, the work of the most individual American composers would remain just about unknown. Less than a dozen serious American composers earn as much as \$5,000 a year by their music.

The expensive American concert apparatus sustains a deficit economy panoplied with social accoutrements and buildings, where orchestras of resident musicians led by conductors of European origin accompany expensive imported soloists. The American soloist, excellently trained at home, must go abroad to seek reputation. European opera companies are crowded with American singers, for lack of resident opera at home. Among the thousands of gifted young musicians who come to performance calibre each year, scarcely a handful has, in addition to musical capability, the hardihood to endure in competition, a taut-strung temperament tensed on a steel frame. Regions larger than European nations offer to the merely excellent musician no career except teaching. Native mores do not encourage gifted amateurism.

Neither motion picture nor television has reached aesthetic independence as a medium. The American entertainment industry directs its productions to the mob, holding that all good things, to be in common use, must come down in level; whereas the rise of public enjoyment of music in this country, caused by the phonograph record, proves that public taste will rise with individual opportunity. Good taste is "minority taste." The record industry, following the general habit of musical entrepreneurs, regards music as a marketing device for selling name orchestras and performers.

Because the American public is not a mob, apart from its mass degrading by the so-called "mass media," there has been a steady improvement in its reading habits. The first mass production of paper-backed books was aimed at the lowest level of semi-educated literacy. A few odd classics, among them the *Iliad* and the *Odyssey*, were included as

a gesture to respectability. The classics sold and have continued selling, until today the available range of paperbacks defines the high common level of reading ability. The entertainment industry has not sought this audience.

Endlessly compromised by compromise, the educator and professor, in their comfortable monastic retreats, defend a common doctrine of objectivity: that whatever a student may or may not learn he cannot graduate except by accumulating points and grades. Raising the educational level means increasing the technical difficulties to be overcome before graduation, adding new courses instead of new criteria. The institution of learning, like a tree espaliered to its lattice, cannot reach out to grow its natural shape. Independent study is cut short soon after birth, like a small dog's tail. This is less true of graduate studies, yet conformity and the avoiding of real scholarship are still the safest path to a Ph.D.

The vast expansion of the arts within the universities during the last thirty years, although it is at present the main recourse of artists, is hampered and confined by educational procedures having no aesthetic use or purpose. Art faculties are dominated by self-seeking non-artists who discuss or produce art objects in the same way that candidates for higher faculty positions are expected to produce books, accumulatively. Artists and creative technicians are invited in as lecturers and residents, but kept out of responsible positions where they might alter the curriculum. I read recently a statement by Robert Frost that he had been hired by eight universities and dismissed by seven for freely expressing his opinions. Wesley Kuhnle, unequaled scholar in the performance of earlier keyboard music, is known to some schools of music, but has not been invited to teach in one of them. Any faculty fears the man of an individual discipline who threatens change. The most notable American philosopher, Charles Sanders Peirce, could not begin the large work that was his life's purpose because the universities he would have benefited would not tolerate him. The intent of his work survives in semipopular articles written for magazines.

As for the foundations: Instead of courtiers who hung about the patron seeking favors, we have committees of courtiers appointed and empowered to administer their grants. Artist, would-be artist, or non-artist applies to them on equal terms. A promising artist can destroy himself by this sort of success. No longer an individual, radical to the convention, he attaches himself to the going concern of international art. The system of giving, though replete with unfairness, does periodically, not always soon enough, rescue some of our better artists from destitution.

No section of this large country, except the East Coast between Boston and New York, has won cultural or aesthetic freedom. To work outside this area, the artist must establish successful business relationships with entrepreneurs in New York, agents, managers, editors, critics, publicists, producers, performers, more rootless than himself. Irresponsible by any standard, these persons decide for the artist what art is and is not. The fault lies not with artist or entrepreneur, but with the community and region; not that they fail to provide opportunity for art, but that they comprehend no need of artists. Mass-man, they believe, prefers to exercise his aesthetic responsibility in museums.

The wall was to be such that no high school student who looked at it would ever be the same. His interest would have been engaged and he would leave it wanting to deepen his concepts of those things that had interested him. . . . It would be hard to think of a more necessary or more difficult aim.

A people must deserve art, yet art results from the most isolated individual enterprise. Art does not catch fire in a city or nation except in the presence of combustible materials, chips and sawdust of dry popular traditions, alien rags, folk and foreign, oily with unaccustomed uses. Genius springs spontaneously from this commonplace, to become, instead of war or politics, the transfiguring character of a city or a people; it is succeeded by its formalized imitation. So jazz caught fire in New Orleans and is now become "progressive"—I call this "musicological jazz."

Works of art are more often work than art; they are the sketches, diagrams, explorations of reality, the psychological, psychical, and philosophical data, the experimental extrapolations by which through an individual a society experiences its real being. Fearing or unsure of its real being, society invents a substitute image, large, dynamic, and shiny as the shell of an automobile. Beauty is not, therefore, the one criterion of art, or pleasure or the lack of pleasure, but the substance and presence of art as it works intelligibly and secretly within us. Art is not bad because it has come down at a later time to decorative uses, but the decorative use is not what we mean by art. Nor is the Apollo Belvedere nor that replication of the Parthenon on a flat public ground in Nashville.

Mass-man needs no rescue from his museums, but the museums to be opened out, made operative, as in some cities is occurring, to become centers of creative living. Festivals of performance in a community are expensive and limited in scope. We need continuous festivals of art in being—the practice of art made generally available for all to use. We need this more than Los Angeles expensively needed the Dodgers. The professionalizing of sport and art can be a public deprivation: entertainment instead of action.

Our plan should include both the potentially great artist and the many lesser artists, all whose existence can be made valuable to the community or region. After a lag, the lesser or amateur may be the great one. Around living artists the museum should spread out aesthetic branches. Each should teach, lecture, work, recluse, as he wishes. More than he needs an aesthetic job or institutional bounty the artist needs a place where he can work among others in communal recognition.

Art is not acquisition or an acquisition; it is like religion, a growing trunk of life. In an indifferent society the growing trunk is pollarded, cut back on itself: true artist and true saint will be blind Miltons, inglorious when not ungloried in, choked if not mute. I am the more concerned for those blind mouths that cannot feed on light, the aesthetically illiterate—book literacy is a contemporary miracle—who escape emptiness by the minimum of television.

... Job disheartened by false comfort knew
that nothing can be so defeating
as a blind man who
can see.

Marianne Moore

I think there can be around an artist no more joyous radiance than faces responsive, as he is, to the immediacy of art, amateurs unrestricted who are the other selves of the professionally dedicated artist.

A community or regional art center shows to me in vision like one of Buckminster Fuller's domes, built not from the ground up with money, but assembled rapidly by sections and so light, being freed of institutional weight, it can be flown into place. It should be an open workshop, subdivided afterwards as need arises, with dismountable walls to hang pictures on or be painted. The need to preserve art is less than to use it.

I can see the expensive museum building standing heavily in its space, and around it domes rising, settling, like plants waiting to be cultivated. In community or aesthetic en-

terprises that begin by raising money, the money remains critical, exerting double influence. The money sets limits and measures the worth of the investment. Any modest concert or poetry group knows the difficulty of finding an adequate hall. By simplifying and combining facilities, the art center can reduce, perhaps eliminate, deficits. The constant flowing of people through the center will be its best advertisement, as we see already in museums. Instead of being cut off from the people like the new music centers in New York and Los Angeles, the art center should be like the medieval cathedral the focus of communal meeting. We have lost the habit of communal living; we go to the theater, the opera, the concert, the poetry reading, as we go to the museum, to see what is there, not to be a part of it.

Such centers, banding together, can invigorate a healthier circulation among national and international artists; they should not do so to the loss of artists who live in the community or region. By such means the New York cultural monopoly will be dispensed with. The artist will feel himself encouraged to live and work in the place that is native to him. International art on the grand scale tends rapidly to museum art, wall decoration, a curiosity, a nullity, an international pidgin. Technical accomplishment cannot make up the lack of native roots, of native pride.

Here is a plan for cultivation and for export, for the reawakening of the creative spirit that is in every man, however subdued or crushed. That spirit will not be fostered where art and the artist are set apart from the public.

The division between the greater public who use the Center for the pleasure of art and the artists who work there may be often troublesome to decide. Yet if the decision is wrong, the overlooked true artist who comes to work at the Center instead of hidden in his attic—attics are out of date, but symbolical—will still be benefited. And in the longer view he will be recognized. Somewhere in each Center there might be a shrine containing the replica of a work by an artist unesteemed by his contemporaries, whom we esteem, a page by Blake, a painting by the *douanier* Rousseau, that mockery may be subdued. Some artists will rebel and sometimes rightly. Discipline will be necessary, but not rule.

We need to discover American art as American experience, supplementing it with foreign art that is the record of foreign experience. We must discover the American artist and give him a place to work where he lives. Bring him home to work with encouragement and recognition in his native place. The democracy of art, an individual and responsible sharing, can be the privilege of all the people.

THE INSTITUTIONS OF ART IN AMERICA

By Kenneth Burke

Any informal body of usage—the common law, athletics, the higher learning, literary criticism, the moral code—is an institution in that it lends sanctions, imposes tabus and lords it over some human concern. Any formal organization—the government, the church, the university, the corporation, the trade union—imposes commands, assesses penalties and exercises authority over its members. Arrangements as diverse as the money economy, classical education, the chain store, fundamentalism and democracy are institutions. . . . In institutional life current realities are . . . usually to be found behind ancient forms. . . . Its elements of instability may be powerless to prevent the conversion of an institution to a service for which it was never intended. . . . In the course of time the function of an institution may be compromised by or perhaps even be lost in its establishment. . . . An institution is an imperfect agent of order and purpose in a developing culture. . . . It may, like any creature of man, be taken into bondage by the power it was designed to control.

Thinking along these lines (which are quotations from Walton H. Hamilton's excellent article, "Institution," in the *Encyclopaedia of the Social Sciences*), I take it for granted that the arts, as now practiced, are "institutions" in general, involving such specific public institutions as theatres, radio and T.V., galleries, publishing houses, magazines, critical reviews, booksellers, distributors, and subsidies direct or indirect, including nonprofit-making organizations specifically formed for the encouragement of the arts in one way or another. As we proceed, I think it will become apparent that the two meanings shade into each other, so that both are involved in our discussion.

In a book originally published in 1937 (*Attitudes Toward History*), I proposed the formula, "bureaucratization of the imaginative," to designate any systematic attempt to carry out some plan or "ideal," by giving it material embodiment through appropriate social or technical organization. I had in mind the ironic fact that all such attempts encounter unforeseen obstacles and thus give rise to "unintended by-products." Similarly, I formulated a "Neo-Malthusian Principle" which designated "not the proliferation of *people* to their physical limits, but the proliferation of *habits* to their physical limits." A given situation sets the conditions for certain "possible laxities" ("which could be analyzed from another angle as *necessary laxities*"). Thus, "though the number of a given population remained stable, you could still get the neo-Malthusian proliferation of certain habits" that incorporate these laxities; and as people "move in on" such opportunities, the habits or laxities tend to attain such diffusion and profusion as the situation makes possible.

I write on the assumption that the spirit of these somewhat wayward possibilities is not wholly to be exorcised, and that it goes naturally with the quotations I have selected from Walton H. Hamilton's article.

As I sat down to write this essay, my attention was caught by an advertisement for John Canaday's book, *Embattled Critic*. It quotes this statement by Mr. Canaday:

In the most wonderful and terrible time of history, the abstract expressionists have responded with the narrowest and most lopsided art on record. Never before have painters found so little in so much.

How many issues might be involved here? At the very least, abstract expressionism can serve as a positive way of saying in effect, "This art is *not* in line with the politics of 'socialist realism.'" That is, by implication it proclaims itself averse to the "party line" in Russia (and to similar trends of left or right in the United States). Likewise, so far as conditions here are concerned, such art enables both the artist and the dealer to keep out of political trouble in an age bristling with political troubles. Furthermore, it enables the dealer to sell many pictures that, even while having the sheerly decorative quality of expensive wallpaper, can be presented (sometimes rightly, sometimes wrongly) as creative adventures in the Realm of the Unconscious, a realm certainly well worth exploring. Closely allied with such concerns is the fact that work of this sort can gratify the love of form and texture for their own sake. And, finally, the great degree of uncertainty in such works of art fits in well with a situation wherein purchasers, who themselves recognize that their judgments on matters of money are much sounder than their judgments on matters of art, can be encouraged to look upon such purchases as a kind of speculative investment. In fact, there is a sense in which the investment need not be speculative at all. For there is apparently growing up an "institution" whereby a wealthy buyer can get a dealer to appraise a work at a much higher figure than the actual sales price; and if the buyer gives the work to a museum or even if he retains it on his own walls while transferring the deed of ownership to some gallery at least nominally public, he can write off the larger appraisal against his income tax. (Indeed, so benign is this practice, the dealer who appraises the picture at a quite high figure may be the very one who self-sacrificingly sells it at a much lower one; and this understanding between dealer and buyer may be part of the deal.)

Thus, our concern with art as an "institution" soon involves us in thoughts on the relation between the arts and other contemporary institutions. And an important "institutional" use of criticism that stresses the so-called "autonomy" of art may reside in the fact that such criticism automatically deflects attention from any such tie-ups between aesthetic and nonaesthetic motives. Thus, I do not see how this paper could properly ignore the role of such identifications between aesthetic and extra-aesthetic realms.

Music, being by nature "abstract," readily lends itself to use as a device for the dignifying of extra-musical institutions. The ultimate role of Beethoven's *Eroica Symphony* remained the same, even after this great libertarian had willed that it had ceased to be written in honor of Napoleon. The once "revolutionary" nature of the Strauss waltz is now generally forgotten. It is the words, not the music, that must decide whether "America" or "God Save the King" is being played. True, there are limits to such "institutional" uses of music. It is hard to imagine music for the twist ever being employed to dignify a state function. Yet, Al Smith's use of "East Side, West Side" as the theme song for his campaign reminds us: There are occasions when authority or would-be authority must unbend. The king may sit more soundly on his throne if, along with his dignification by art, there are tales that tell of his clowning on the floor with his children. And various types of musical theme, at appropriate moments, can perform a similar role, though primarily the symbiosis of art and authority involves a situation wherein, by enhancing the prestige of the arts, those in authority enhance their own prestige.

There is the accidental fact that the advances of technology have opened up a new realm of experiments with sound—and however sheerly technical the experiments may be, often the results can dig startlingly into the Realm of the Ucs, as the new sounds and rhythmic combinations surprise us in new ways, and can contrive to stir us through *benign* variants and attenuations of effects that the Nazis aimed at *viciously* with their

invention of the screech bomb (though my illustration may suggest ironic connotations that I do not at all have in mind). Insofar as the musical application of new electronic resources seems to rely upon clusters of sound rather than upon melody, I wonder whether it might finally be found to involve a canon of this sort: maybe trick kinds of melody, yes, maybe kinds of melody that in earlier times wouldn't even have been called melody; but the results will be *wholly* music only when there is melody of some sort (as there is a kind of melody implicit in the solo performance of a trapdrummer).

The dance, like music (and also like the best of sculpture), can enjoy the paradoxical privilege of being simultaneously abstract and concrete.¹

Literature is always at some disadvantage when it can't call a spade a spade. And though, particularly since Mallarmé, many formal and stylistic devices have been invented for getting around this situation somewhat, or even for deliberately violating such norms, I doubt whether literature can ever be wholly at home with itself except when it succeeds in getting its effects through the devices of clarity and simplicity. I mean, the strongly conceptual nature of one particular word (as contrasted with one particular musical note or sculptural curve or dab of color or choristic gesture) keeps literature pointed in that direction, though even the uninitiated can respond to a work that flouts such norms, particularly in the theatre, where so many other resources besides the sheerly conceptual nature of words can be exploited. Literary criticism is a field that allows least of all for such latitude—and one repeatedly hears complaints about the critic because he becomes "unclear" in the Herculean attempt to analyze poems that are themselves as unplaceable as a strange, remote tinkle in a fog. Yet much of the justification for current "vatic" experimentation profits by the fact that critical exegesis has often contrived to prove the inherent rightness of poetic intuitions originally condemned as arbitrary.²

In brief, for reasons of varying validity, the "modernique" has been institutionalized or "bureaucratized," and must be viewed in this light.

Just as the idea of an institution is general shades into the idea of particular institutions (such as museums, foundations, theatres, or schools devoted to the propagation of the arts), so there is a difficulty in drawing a clear line between fine arts and applied arts.

Functionally, for instance, a popular magazine is somewhat like a fair. A fair offers many modes of entertainment to attract visitors, but the primary purpose in attracting these visitors is to enlist them as customers for the merchandise that is being exhibited.

¹An aside here might be in order. I have often assigned students the task of writing *generalized* outlines of a plot, such as Aristotle describes in Chapter 17 of his *Poetics*. (That is, not "Ulysses," but "a man who for many years has been away from home"; not "Telemachus," but "his son," etc.) The students that seem most at ease in this kind of outline are dance majors. Majors in literature and the social sciences have most trouble, since they are used to a medium in which one can readily say such specific things as, "Would you lend me \$2.75 until next Wednesday?" A musician would hardly be inclined even to attempt such an expression. But a dancer would probably think of possible translation into some *generalized* action, such as a gesture of petition.

²The current state of the physical sciences, in particular, has taught us to feel that you can never know what formerly neglected thing will suddenly prove to be of great value. One thus tends to be left in a mood of expectancy that cannot always be distinguished from sheer demoralization (as with, for instance, our justifiable willingness to take seriously the art of children, or even of apes). Such lack of assurance as regards aesthetic possibilities seems also to fit in well with an important pedagogic problem. With all sorts of people taking courses in art, sculpture, music, and so on, overly exacting tests of "creativity" might rule out too many of these candidates. Hence, the situation is made much more amiable if sculpture can be taught in a way that allows for various piles and accumulations not traditionally classifiable under the head of sculpture, if older would-be painters can be taught to take delight in more mature variants of children's finger-painting, and if the rules for the production of music can enable the student with a tin ear to work out, regardless of this minor handicap, ingenious combinations and permutations of sound. And it is a happy fact that, in all such enterprises, there is always the possibility of new, valuable unearthing.

Since the entertainment that best serves this end must attract the "right" kind of customers, obviously such entertainment best serves this purpose if it helps directly or indirectly to reinforce the cultural values represented by the merchandisers. Insofar as a piece of fiction (though read for itself alone, as art for art's sake) performs this "ideological" function, could an approach to it in terms of "institutions" properly overlook its use to this end? And to this extent, would it not also fall under the head of "applied" art?

Recalling Cicero's formula for the three offices of the orator (to "inform," to "entertain," and to "bend" or "move," the emphasis being ostensibly on the first, but the real aim being the third), one might consider the entire content of a magazine (including its advertising copy) from this point of view. Obviously, the latitude of appeal in the fiction would be greater than in the advertisements proper, where the art is more explicitly designed to recommend something (that is, to "bend" or "move" the audience). But in the last analysis, if the fiction did not generally help to "sell" the way of life implicit in the advertising, the magazine would cease to fulfill its function as a fair designed to attract the right kind of customers. And it would "wither away," as Lenin promised his followers that the state would "wither away" through lack of a function (a condition unlikely to happen in *any* kind of highly developed technological society, since factory production, with its corresponding modes of distribution, is itself a species of "government," or "state").

Or, in the case of T.V., if a soap opera, heard "for itself alone," incidentally builds up the same norms of ambition and the "good life" as the listeners can exemplify by purchasing the merchandise advertised by the sponsor, we must concede (from the standpoint of institutions) that such "pure" art is also serving as an "applied" art (and often more effectively than the ads themselves, though usually as an implied appeal for the way of life in general, whereas the ads attempt to identify such general appeal with some brand name in particular). We might sum up the point by saying that the implications of a fine art can make it function as an applied art—and the very crudities of commercial fiction in the great mass media of national advertising help make this function most obvious.

Our main reason for bringing up this point is that it leads us into a really major consideration, as regards the institutions of art. I refer to the matter of *subsidies*.

Of all the misnomers that becloud the attempt to understand what is going on in our society, surely there is nothing more beset by misnomers than the problem of recognizing what is or is not in function a subsidy. For instance, in *The New York Times Magazine* for March 25, 1962, there is an article, "The Case Against Government Aid to the Arts," by Russell Lynes, managing editor of *Harpers Magazine*. At one point, Mr. Lynes writes:

Suppose that the political appointments to the Council of Fine Arts were to be made by Senator Barry Goldwater rather than by President Kennedy. I do not pretend to know what Senator Goldwater's tastes in music and art are, but it seems to me reasonable to guess that if we were to have a conservative government, we would also have a conservative arts council that would represent the Right Wing of the Art World.

I shall not try to decide whether one should call the stories and advertising in our great mass media Right Wing or Left Wing. The ads are often novel and inventive in a gadget-like sense, at least; the stories and articles less so. But in any case, whatever they are,

little of such art could be cited as an instance of work done outside the control of higher authorities whose aesthetic policies are law, as regards the artists' right to publish or exhibit under the auspices of such institutions.

The problem we must consider at present is: Who is subsidizing whom? In a sheerly functional sense, the federal government is subsidizing the mass media insofar as the rates for second-class mail fall far short of the government's costs in distributing this mail. The public is subsidizing such mass media insofar as they get their main income from advertising, and the costs of such advertising must eventually be levied against the "tax" which the merchandiser charges the public for his wares. The issue soon becomes most vexingly tangled; but for present purposes all we need note is: When any funds are given to the support of art in ways that deprive the government of revenue in the form of an income tax, by the same token these funds amount to a federal subsidy, so far as sheer function is concerned.

Current misnomers conceal such functions from us. Also, if one pauses to recall that, from the sheerly functional point of view, business organizations are as truly a kind of "government" as are the elected and appointed officials of cities, states, and nations, with the ability to exercise authority over policies and to "tax" for goods and services (the nature of such "taxes," as Thurman Arnold stressed years ago, being concealed from us in the name of "prices"), then we immediately realize that the question of subsidies is by no means settled by such statements as that quoted from Mr. Lynes' article in *The New York Times Magazine*. And if there is anything wrong with subsidies, should the faults be associated with one kind only?

As regards big commercial magazines, for instance, obviously the artists who are supported by such magazines are kept under the strictest conceivable institutional control. Similarly, just as officials of totalitarian governments favor schools of art that flatter the regime, so a vastly preponderant amount of the art commissioned or accepted by our financial enterprisers is necessarily devoted to the most urgent adulation of the given "business governments'" goods and services. As in authoritarian governments, the writer or artist who complies with the wishes of the authorities is fittingly rewarded for his loyalty. And at any sign of rebellion, he is quite naturally and promptly denied the rights of office.

On the face of it, our pluralistic muddle as regards the institutions (or functions) of subsidy (as glimpsed beyond the distortions of misnomer) should make for better opportunities than are possible under more "monolithic" modes of subsidy. I am merely asking that we transcend the systematic misnomers cluttering up this issue, and that we recognize exactly how authority and subsidy do operate in our economy. Presumably, pluralistic conditions such as ours allow for more interstices; and that state of affairs is probably all to the good, since artists often live by dodges, and in turning from one source of revenue or authority to another they are, as it were, an attenuated species of "defector," crossing the boundaries not from one great national government to another, but from one small "business government" to another. And there is the further fact that, whatever the ills of the monetary motive, on many occasions the market as an institution can open its arms generously to receive even an erring son who would attack the market itself as an institution, if only the attack sells enough copies to fulfill the ideals of the market!

As I write these lines, or as you read them, or as we meet at Wingspread to discuss such matters, on all such occasions our bodies are being saturated with rays from God only knows how many radio and T.V. programs. Possibly, this systematic physical inva-

sion of our privacy without our consent does us no great damage, unless we tune in on one of the programs, at which point we promptly confront the risks of demoralization that go with either listening or not listening. Being geared to inattention, such resources often teach us how to make new advances in the art of inattention—hence, still more stridency, jumpiness, and repetition, to penetrate whatever degree of callousness audiences have already developed.

There is always necessarily the threat that the problematical, unseen audience will turn to some other station, a situation that is particularly deplorable in the treatment of news. For the attempt at dramatization (news as a form of entertainment) makes it almost inevitable that various kinds of violence, corruption, and malice be selected as the "true" version of the day's reality. And as a result, whereas international relations would ideally require the most delicate kind of treatment possible to the arts of communication, instead the copywriter relies almost entirely on appeal to the crudest of jingoistic bias.

Ultimately, the main question is: Might it actually be true that, when such a profusion of programs is being trained on the public, there is a positive *need* for triviality, on the part of both the programs themselves and our responses to them? In a conference on the theatre last summer at Chicago, I referred to a statement in W. Hamilton Fyfe's introduction to his translation of Aristotle's treatise on tragedy (in the Loeb Classical Library). With regard to Aristotle's theory of dramatic catharsis, noting that "The soul, like the body, needs an occasional purge," Mr Fyfe observes:

Pent-up emotion is apt to explode inconveniently. What the citizens need is an outlet such as dramatic poetry conveniently supplies. We must remember that the Athenian could not go to the theatre every day. That would be emotional dysentery. He took his purge regularly twice a year. Thus the emotions that would otherwise have curdled or atrophied were stirred to a storm and safely drawn off. To afford this pleasurable relief is the objection of poetic drama.

Twice a year, to get dramatic "purgation" without "dysentery"! What, then, should we make of a situation in which we are subjected to an incessant saturation-bombing of art and intellection, twenty-four hours a day every day? And ditto as regards papers, magazines, and books? Under such conditions, either nearly everything that is offered must be neglected, or of things that are accepted much must be trivial, or good things must be received trivially.

Many people enable themselves to feel holier-than-thou by resorting to the third (and possibly the worst) solution. For instance, they may tune in on an F.M. station that has a high level of musical programs, and they leave it on while the disc jockey plays an endless succession of great and near-great works, all of which serve merely as a pleasant tonal background, to replace either the dread of silence or the grumble of traffic. Or I have elsewhere suggested, as an instance of elegance in a small apartment, a hostess' delicate practice of playing the best symphonies by the best orchestras, to drown out bathroom noises. In view of such considerations, when a bright colleague announced that he regularly read a book a day, I proposed the mean slogan, "A book a day keeps the thinker away," though I must admit that in his particular case such athleticism has often made for quite admirable results.

Though the spread of paperbacks has on the whole been of great use to education, in many instances a mean man could argue that it has actually *lowered* the quality of reading. When so many good books are suddenly made available cheap, what is one to

do? I recall a friend who said: "Years ago, as a student, eager to become well read in several fields, I finally hit upon a solution of this sort: I would read only works of genius—and by this policy I could cut down my required reading to two million volumes." With the many valuable offerings now, one can't simply lay aside everything and fill up the lacunae in his knowledge by trying to keep abreast of the many good re-issues. As I have said, to merely skim books is but a demoralized way of reading. Better read one book ten times than ten books once, whereas the new challenge would require you to read 100 books 1/10th. So, you will find many a man who seems to have quieted his conscience by merely adding titles to his library, while others have given up the race entirely, having found it impossible to make themselves behave in ways most profitable to the publishing industry. And as for those who would salve their conscience by simply building up a library, with the vague promise that they'll read the books *some day*: I once wrote a squib in *The New Republic* proposing that publishers might solve their problems by applying the principle of obsolescence. Their books should be so manufactured that the reader could proceed to the next page only by tearing out the previous one. From the standpoint of use in a permanent library, most paperbacks come close to meeting this mechanical requirement.

Primarily, however, we are here confronting an almost devilish paradox: the fact that, even if we consider but the *good* works of art and literature now made available each year by the many institutions devoted to such functions, one must deliberately refuse to be lured—otherwise the attempt to be "educated" by keeping *au courant* with the offerings of the season becomes indistinguishable from the "Rat Race" in general. To quote from a fantasy I published back in the Twenties: "The Thirty-Three Systems strive after a synthesis. As they watch, the synthesis is attained, and the Thirty-Fourth System joins the ranks. Regardless, Euonymists and Pontificers rushed at each other, trampled down a convention of three thousand specialists on the mating habits of the female Polar dung beetle. . ." etc., etc. (*The White Oxen, And Other Stories.*)

Or is this view of the "cultural explosion" somewhat like the military schemes that would solve the problem of the population explosion by exploding the population?

The natural tendency of institutions in the narrower sense (magazines, publishers, book clubs, radio and T.V. networks, and the like) is toward a reversal of the relationship between means and ends. That is, instead of the market being a function of production, production becomes a function of the market. A periodical may be founded to publish a certain kind of material; but as soon as a certain number of issues per year is agreed upon, the conditions are set for a reversal whereby the editors' main effort is expended on finding the amount of material needed to meet the requirements of the schedule. However, this is not necessarily a bad state of affairs; for, to meet his schedule, an editor may sometimes be required to accept better work than he would if he were not so pressed.

Big regional distributors of literature (such as organizations that supply the literary commodities available in drug stores, chain stores, stationery stores, airplane, bus, and railway stations) function in an obviously selective way; and equally obviously, the principle of selectivity is on the dismal side. Thus recently, in a large college town, when I tried to buy a magazine that is well known among intelligent readers, the local bookseller told me that the regional supplier would not carry magazines with a circulation of less than one hundred thousand copies. If such a situation is considered from the functional point of view (involving the exercise of authority on the part of the particular "business government" that rules over this particular province of goods and services),

it is seen to be somewhat as though the federal government were to rule that no magazine could be accepted in the mails unless it already had a minimum national circulation of one hundred thousand copies.

The most malign examples of such institutional selectivity are probably to be found in the high-pressure promotion tactics which select a relatively few magazines of big circulation, and sell them through campaigns in the public schools, veterans' organizations, and the like. Here the trick is to prey upon the potential subscriber's community spirit by so setting up the situation that the victim of the high-powered tactics is made to seem like a mean man unless he consents to be taxed annually for the support of these particular gazettes. In the schools, the schemes are so geared that, if any one child fails to bring in a subscription, his whole class is punished by not receiving the extra bounty promised for a 100 per cent score. And in sum, the implication is that these particular commodities are par excellence the exemplars of our civilization.³

In closing this section, we might also note the effects that the institutionalizing of news (as a semi-artistic form of "entertainment") has upon our arts. Our ideas of reality now depend so largely upon the great bureaucratic structures devoted to the gathering, selection, and spread of journalistic information, artists are induced to respond in two quite antithetical ways. There are some who incline to approach the problems of art itself in the spirit of headline-thinking. Naturally, journalistic criticism looks with favor upon such works, for it is the sort of "reality" with which the newsmen are already at home. And other artists aim to become "pure" of all such second-hand interpretation by focusing upon their own most immediate intuitions. When considering the possible set of motivational strands involved in the kinds of art with which this paper began, we might also keep in mind such anti-journalistic cults of artistic "neo-innocence."

The growing movement toward the establishment of regional art centers promises a way of avoiding the worst features that beset the nationwide approach to the distribution of aesthetic works and performance. But one problem here arises from the fact that even "regional" art aims ultimately at a kind of "Audience X" that is much wider than the region, and may even be "universal" in the kind of appeal it implies. This problem might be met somewhat by arrangements whereby various regional groups also had an interchange of their exhibits and performances. Another problem has to do with the uncertainty of the motivation behind all regional centers.

There is, of course, the appeal to "community spirit," a kind of regional identification that would avoid the sort of trickery I mentioned with regard to the use of the schools in favoring a selected list of big-circulation magazines (promotion schemes that, under the guise of "giving" the local school some mechanical device "free," capitalize on the citizens' wholesome goodwill, and take out of the community enough money to have purchased for the school several carloads of such devices).

The honoring of the arts in ways that honor the honoree is wholly to the good. Of all conspiracies, this is surely the most benign. An *individual*, in being proud of his accomplishments, may easily become an ass. But things are happier when a *community* can be proud of its accomplishments. But possibly the strongly eclectic trends in our civilization show to greatest advantage in the various large art museums, where the very

³ As regards possible ways of getting around the bad effects of selectivity where distributing organizations are concerned, might there not at least be some fund designed to support a central clearinghouse where the many serious periodicals, of limited circulation, could be registered, and through which they could be distributed to local dealers?

conditions of such abstractness or remoteness make for an over-all contemplative attitude quite relevant to the burdens placed upon us by the "global" nature of our problems as a nation.

However, the case of the theatre in fifth-century Athens indicates that the element of regional or civic "pride" would not be in itself enough. Art, viewed civically, is not merely a mode of dignification. It is also a kind of "medicine," a mode of "purgation." For instance, in the case of such "regional" (and "universal") art as we find in Athenian tragedy, I incline to accept the views of George Thomson, in his *Aeschylus and Athens*. I refer to his notion that the institution of Greek tragedy, at its height, was primarily designed to purge the city of tendencies toward political unrest, and was subsidized, though at times unwillingly, by citizens whose interests coincided with such "catharsis."

It is not within the purview of this paper to decide just what might be the equivalents of such "catharsis" in the various kinds and schools of contemporary art. But I do feel that, for purposes of discussion at the Conference, I should end on my conviction that any regionally, civically sponsored kind of art should make for catharsis of *some* sort; and that it could not fulfill its role unless its mode of catharsis fitted the emotional needs and corresponding policies or attitudes of influential citizens who are in a position to sponsor it. Possibly, such institutional compatibility may be too complex or problematical for deliberate decisions on the part of the prospective sponsors. Maybe such near-perfect relations (as those between the plays of Aeschylus and the need of dramatic medicine for civic unrest) simply have to happen. (Nor should we overlook the tradition according to which, when one of his plays was put on, Aeschylus narrowly missed being lynched by an audience indignant because they felt that he had violated the rules of piety.) In any case, I submit that the subject of art, as viewed from the standpoint of institutions, comes to a focus in a problem of this sort.

THE ARTIST IN SOCIETY

Discussions

The following account of the conference discussions has been excerpted from transcriptions of the recorded proceedings.

I

THE ARTIST IN AMERICA: Chairman, John Rood. The discussion began with the question, "When and why must the artist be paid?"

ROOD:

I think we can all agree that an artist does not need money to create. In fact, this is a part of the argument. Money will, therefore, not corrupt him necessarily. We live in a money society; or as the urbanist is saying these days, it is a cash-nexus society. Now, in order for the artist to exist, it takes money; this is the kind of world he lives in.

MORGAN:

I would like to follow through a little bit on an unanswered question. We've been talking about money. To me there is another side of the coin, and that's personal satisfaction. I know that bread and butter cost money. But it has been demonstrated, I believe, that sometimes soft living is not conducive to creativity. And so my question is, "Is there a line of demarcation, is there a line above which we can say that the soft living overbalances or tends to defeat creativity?" On the creative work I have tried to do, the first step was the personal satisfaction of getting something down on paper that I had in my mind; because I couldn't sleep until I got it down. Then, if the thing has sufficient merit to sell, that's just wonderful. But selling is the second step.

ROOD:

You have to have been alive for it to happen.

BLAU:

I think the reason this group went off on the money angle is that it was introduced as a necessary premise of the problem. Let me say this about the consuming public, however. As we confront more and more the possibility of meeting that public—and perhaps even in a regional arts center—we must, I think, keep reminding ourselves that we don't serve a consuming public. Take myself, on better days I consider myself an artist; I never have and never will, I insist-

ently refuse to serve a consuming public. I serve gods, I serve oracles, I serve the *communitas* Mr. Shapiro spoke about. I serve everything but a consuming public. That's the thing I would refuse to serve under any circumstance.

¶ Now those of us who operate in public forms, and are constantly confronted by the so-called consuming public at the box office, more than anybody else perhaps, have to insist upon our own peculiar kind of identification with them; and as the consuming public becomes more and more sophisticated, and more and more informed, and more and more acquiescent to the will of the artist, this is one of the things the public will come to understand. The public must if there is to be any kind of rapport between it and the artist who would remain true to his art. He is not serving people as a public. He's serving them only as members of some community with similar racial memories, with the same frivolousness, the same desperate desires and the same drive for survival, with the same spirit of productivity . . .

¶ The issue is this. You have to keep after what you are doing. You keep before you a certain theoretical form of behavior from which, because of imperfection in yourself or misjudgment of the situation or because you actually believe that such and such is true, you may depart; you may move toward it, but at least you have something to work off and against, a principle of some kind—a principle which is also a form of action, a mode of action that seems almost bodily to stand out in all its possibility before you. I do know this, that in the course of our development the people we have had to watch out the most for were not those who were our obvious enemies. Those people who disbelieved what we were doing and felt that other kinds of theatre were more preferable were never difficult to contend with. People you have always to watch out for are those who are well disposed to you, because at practically every turn they're the people who will suggest that if you make this choice instead of the other, you will eventually accomplish what you want to accomplish. And they are almost always wrong.

ROOD:

The painter and the sculptor are in a slightly different position. The playwright doesn't have to buy expensive materials. It's awfully difficult to be a sculptor without the money

coming from somewhere. Now since they've talked about their personal experiences. . . . I was unable to go to school because I had no money. I had to go to work when I was twelve. Now I find myself fairly well off. However, at this juncture, I also find that I do not have the kind of mind that I would have had, had I been able to get a formal education because I simply never had any mathematics, or any logic. I never had any of these tools which are supposed to be furnished you by an education. I feel this as a lack, and this was because of money. As far as my work as an artist is concerned, this has made no difference except in this one way. I think I would have been a much better writer, because I'm also a writer, had I had English, for instance, which I didn't have. It wouldn't have made any difference as far as daily sculpture is concerned; I would have done that anyway. So that I don't think the money makes any difference at all—except in removing the tools from my hand, or my brain as it were.

GILBERT:

Why is it that the composer today cannot get his works performed?

YATES:

That's a question I've been answering for years in my writing on music. If you are a genuine, individual composer the job may be all but impossible.

¶ I'm going to take the name of one composer that I know fairly well and whose work I know, Harry Partch. He's been at the University of Illinois, and he's been at The University of Wisconsin; he's been at Mills College, but every time he's been as a kind of something brought to the campus under special conditions. He has never been made a member of any music department. There are probably not very many of Harry Partch's fellow composers who know his work, or want to know his work, or will do anything to defend or support him. If they go to Europe, they won't say, "We have a composer in America who is unlike anybody else in the world, Harry Partch. You ought to know his music." They won't do it. I know this from sad experience.

¶ Partch wanted true intonation in music, so he worked out a 43-tone scale. He devised and gradually built through the years the instruments to play this music. There are no other instruments like these. There is only one set which he has to carry around with him. He also realized that he is not an absolute musician. He relies on words, drama, and ballet. Through the years, he has struggled to create in a work something that is a genuine nugget of the American idiom. He's used hobo texts, picked off the walls; he's

used newsboy's cries; he's got into every kind of corn, false leads, and everything else, but bit by bit he has begun squeezing that out, and finally has reached a point where last year the University of Illinois, in the feature work of the biennial, gave Harry Partch's *Revelation in the Courthouse Park*, which I say flatly is one of the great dramas that has been produced in this country. It's based on Euripides' *Bacchae*. It is completely translated into American idiom. The choral work is all made up of nuggets, idiomatic nuggets out of the American mind. One of them . . . as you know, the *Bacchae* is a religious play, and the choruses are all hymns. . . . Partch condenses into "Holy joy and get religion." He took what he called American rituals, the rhythms of the cheering section, the rhythms of the harmonies and melodies of hymns, jazz, rock and roll. He got interested in the college tumbling team, put a microphone alongside the mat, measured the intervals of the tumbling, and wrote a part in his *Revelation* so the tumblers could come on as one of the revels, as he calls it. All of this was done. The tumblers were so pleased they invited him over to write a special piece that was performed at the NCAA meet, the national gym meet. All this he's done. And at Illinois now he has had four major performances.

¶ But after the *Revelation* was performed, there was an effort made for him finally to get into the Music Department. He'd done all this on grants. But the Music Department turned him down flat. When an institution won't support him, when they'll allow him to put on a show, but they won't let him in the Music Department, what's to be done? He did get three Guggenheim grants, and lived on them for six years. He's an enemy of standard traditional music because what he is doing, advocating, and teaching breaks down what the professor of music has learned in his courses. What are we going to do about this fellow? This is one of our great artists. Yet he's almost unknown. . . . The point is not the money. The point is that the musical community itself will not support an outstanding member; they will not even go to the trouble to recognize him. How do we preserve him?

¶ Somebody has to find the man, somebody has to be responsible for persuading the musicians to play him, and somebody's got to buck the public to see that he is played. We're coming right back to the same thing again: we need leadership and we need sacrifice; and we need discovery. We can't sit back and say that so and so is an artist. We know they are artists. We have to find artists. We've got to demand that the people who are doing our music business for us

find the artists who are not being performed, but who are of first-class stature. And if they won't do it, we've got to do it for them. We're intelligent people. We're the leaders in our communities. We are art leaders. We've got to find them.

II

THE INSTITUTIONS OF ART IN AMERICA: Chairman, Carl Haverlin.

BURGARD:

I'd like to ask a question of Mr. Burke. In the keynote addresses we just heard, there is quite an undertone of anti-institutionalism running through the discussions. What do you feel about this in relation to specific institutions, such as theatres, symphonies, operas, art museums, and so on, in our country?

BURKE:

Well, I take it for granted that even an attack on institutions must be institutionalized; the work of an institution is such that it stabilizes itself in an organized way and acts to prevent disruption. And whatever valid criticisms may occur become embodied within the institution's re-adaptive framework. So you're caught right at the beginning. There's no way of getting around that particular aspect of institutions. I might also point out the general basic irony that runs through the whole problem of the well-being of the artist. If the artist is as well treated as he wants to be, it's obvious that we're going to get more and more artists. You will finally get to the point where they can't be as well treated as they want to be. I think most people start out wanting to write or to produce art of one sort or another. If we were to point out early that they're not able to, they would drop out and go in for some other kind of activity. Isn't it reasonable to suppose that insofar as art is a good way of life, you would get the same sort of Malthusianism here as with other kinds of activity? The way of life gets to a point at which you would again run across the problem of the Malthusian limits for that type of activity. I don't have any solution to that, and I don't have any solution to the fact that any attack on institutions must itself be institutionalized.

BURGARD:

If we grant, then, that institutions of the arts in this country are a permanent part of the cultural scene, what sort of comment would you make concerning the differing roles of the performing arts institutions and those of the visual arts? The relationship of the individual artist to an art gallery or art mu-

seum is not as direct or immediate as, say, that of the playwright to the theatre, or of the composer to an orchestra or symphony hall. These institutions must exist for the contemporary performing artist to survive. You must have a theatre; you must have a concert hall; you must have a symphony orchestra and an opera house in order for the performing or creative artist to exist at all. At least they must have the privilege of having their works played back to them. In the museums, of course, this is not necessarily true, since an artist may paint gloriously in some far-off corner and sell some of his works of art to individuals. Do you feel this is a valid split, and that the roles of the performing arts institutions and those of the visual arts, most of which were referred to today, are different?

BURKE:

Certainly there is a difference between the types of institutions you confront in the various kinds of arts, but how can one get around the situation? It's practically impossible to produce an organized statement without operating within a global institutional structure, which contains all the more specific institutions you mention.

HAVERLIN:

Robert Whitney, the conductor of the Louisville Symphony Orchestra, has gained considerable knowledge in the area through presenting the works of so many of our contemporary composers.

WHITNEY:

Well, of course, anyone in the concert field is traditionally at the mercy of his audience in the long run. In other words, sooner or later you lose it. In the society I've been brought up in, this means selling tickets, and people don't buy tickets unless they're going to be interested. But there is another problem, does the creative artist have the audience in mind today when he writes for a symphony orchestra? Is he writing for an audience that pays to come to hear it? Who is he trying to communicate with? And I think sometimes there is a good deal of confusion here.

¶ Of course, the minute the composer moves into the protection of a college campus, all the commercial aspects of the situation disappear. Then I suppose he's in the same category as the scientist doing research in pure science. But as a public performer who makes his livelihood by beating time in front of an audience, I have a tough problem because of the natural inertia of the general public toward anything new. And the temptation of the conductor, of course, is to play a piece that restates old problems and offers

no great challenge to the listener. That's the safe and sane thing to do from a purely commercial point of view. In other words, in my particular field of symphonic music, we have different types of composers who all call themselves contemporary and creative; but I have noticed, in the past few years in particular, a pronounced tendency for many composers to write, not for any general audience, but for a specific cloistered audience of students and supporters in an institution of learning.

¶ A very good case in point is, for instance, one I ran into a year ago in a meeting somewhat like this. It was preceded by a symphony concert that left almost everyone present confused. The next day we had a couple of meetings like this, and the question was asked of the composer, "Are you concerned about communication with your audience?" And he said, "Oh, no! My university students have no trouble understanding this music whatsoever." This particular composer is perhaps concerned primarily with his colleagues and his pupils as an audience, but if we are to adopt his point of view we would be entering on a new type of music which is, in a sense, laboratory music, while the music for what heretofore has been called "the music lover" is lost from view. . . .

¶ In the early days, a composer would usually be his own performer, and he had to "face the music," so to speak, of a public audience whenever he appeared. In many cases today, a composer retires to a cloistered atmosphere, and the actual performance can be assured by a student orchestra which can be rehearsed indefinitely without cost to the composer or, as far as anyone knows, to anyone else except the state taxpayer. These have seemed to me interesting and challenging problems. Is there any answer to them? Does the artist consider a general audience, or is his work just for his own personal edification and that of a few friends? I don't know.

FELDMAN:

I think the kind of criticisms of institutions which we heard this morning was not directed against the physical arrangements for the performance or the display of art. Rather, it was directed against the human, the bureaucratic, the Establishment; and, if I may say so, I think they are reflecting a certain Rousseauism, a certain philosophic anarchism. On the part of artists, this is always entertaining and romantic, but it flies in the face of practical reality. . . . It seems to me that for a new pattern of support of the arts to be developed in this country it will have to come about as the result of political strug-

gles with the Philistine community, in the politics of art, if you will; and not by the removal of oneself to the safety of academic tenure.

HAVERLIN:

Does any academician wish to comment upon this statement about academic tenure? I have heard the contrary.

CATER:

I was just going to comment on academic tenure. I think that tenure usually comes rather late in the life of the artist, with some exceptions; and when it comes, it's usually as an earning, an extra dividend. Up until then, the artist no doubt has had to struggle A good deal of his struggle is to persuade the world that he does have a message. That it is sound and worthwhile, and that it's a new message. I'm sure I'm not saying anything that anyone here doesn't know, but the point I want to make out of it is this: Isn't this desirable, as well as possibly inevitable? But isn't it also desirable because it's healthy?

HAVERLIN:

You mean the struggle?

CATER:

Yes, the struggle.

HAVERLIN:

Of course, what is involved here is the make-up of the individual personality. Some enjoy the struggle.

CATER:

Well, let's assume the artist has a healthy mind. Psychologically, he's a healthy person. He's not withdrawn, and he hasn't any chip on his shoulder. It's still a fact that he's going to have a deeper imbedded, a much more thought-out product. He will work harder at it.

HAVERLIN:

Mr. Cunningham, would you like to comment on that, sir?

CUNNINGHAM:

Yes, I would. I'm involved in both phases of the arts. I make things, and then I have a dance company which I take out to perform. And we perform in almost any kind of situation you can name, from the most conservative college to the most radical kind of situation where we go into a bare hall.

There's nothing there, but we dance. For myself, this is a two-part responsibility. I make the pieces, the dances, and must train the company and get the performing things ready to do; then comes the social thing of taking it out and showing it to whoever might want to see it. Since the works are not conventional in any sense, and the music is highly unconventional, this has brought about reactions of the most varied kind, ranging all the way from near riots to extreme interest in what we do. This has apparently nothing to do with the particular college setting or university, whether it's a conservative or avant-garde college. An experimental college, so to speak, could be quite as against us as the conservative college could be interested in us. . . .

¶ My point is that, as we have toured, both the interest and the size of the audience have grown enormously. If what we do and the places we go are any examples, I find the receptive situation in the United States now quite extraordinary.

¶ The music I use is extremely unconventional in almost every sense. But even there the interest has grown enormously. In my own field particularly, the whole thing has opened out to such an extent that the only question for dances in general, for performing people in general, is where to do it. As far as I can see, there is an audience. There is no question of that. I'm not concerned about a large audience. If it's a small place, fine. I've no objection to that. But there is an audience almost any place we go. It's only a question of finding a way to open that out so that the performing artist can perform.

FELDMAN:

I'd like to make a point about two kinds of resistance which artists encounter. There is the first, which I think you alluded to earlier—a recalcitrance of the material, the difficulty of bringing a work to birth: the hardness of stone, the refusal of the music to arrange itself for you; and all artists are familiar with this. And sometimes I think that artists wish this were the only recalcitrance they encountered.

¶ But there is a second kind of resistance and that is the recalcitrance of the audience: bringing it into being, creating the facility where the work may be shown, getting a discriminating or an intelligent response. I think we should be excessively sentimental if we attempted to eliminate by some sort of institutional arrangement this second kind of recalcitrance. To so order society that everyone was receptive, that facilities existed everywhere, that all we had to do was to wish to create; then to create; and then find, as it

were, acceptance. I don't think this will happen. . . . Mr. Burke's statements about institutions suggested this sort of thing, that there will always be impresarios, and there will always have to be new arrangements to accommodate for the new in the arts.

BURGARD:

I have another point, one which still continues to torture me because I have to live it every day. Much of what we've talked about up to now concerns the role of patronage and its effects on the individual artist involved. It's almost inevitable that if you are given money to create something, there may have to be some compromise involved which may vary in different contexts.

¶ In the three areas we mentioned earlier—I'll purposely use overdrawn examples—it seems to me desirable that any arts institution should, while preserving the best of what has gone before, still maintain a flexible attitude to encourage new experiment and new ideas in their proper role of serving the general public. But in the case of a community institution, you may have a businessman on the board who has a daughter that sings. Now he wants her to appear in the starring role of an opera. He gave \$10,000 last year to the fund drive, and you listen very carefully, indeed. In the case of the university, you may have a professor in charge of the theatre who may be one of the great authorities on existentialist drama; and you find this kind of drama appearing with great regularity on the programs for the next several years. Or there is the case of the municipal official who proclaims that you must play the "Star Spangled Banner" before every concert, and so on. . . .

HAVERLIN:

Everybody talks about boards and people with special interests. May I say that most of these poisons can be negated by good management, by your good manager. If you don't have a good manager, you don't have a good orchestra, you don't have a good museum.

SWIRE:

I would like to call attention to an institution which has patronage of a kind, but without strings attached to it; and which has done a tremendous job in a very high standard of theatrical production. The man who is working with it is right here and I would like to hear him talk on it. Abbott Kaplan manages the theatre group out there at U.C.L.A. in University Extension. Now this is an institution in our sense of the term and it doesn't have strings attached to it.

A. KAPLAN:

It doesn't have any money either, so that's why they don't have any strings attached to it.

HAVERLIN:

Very good point, Mr. Kaplan.

A. KAPLAN:

There are a number of points involved here. It's perfectly reasonable to expect the artist to be anti-Establishment. It isn't just chronic and endemic; it's essential to the artist to be anti-society, in a sense; and to be in tension with his society. It's the nature of the creative process itself, to some degree, I suppose. Not being an artist, I can fantasize about it; and I suppose one can be amused by Karl and Harold and sympathize with the role of the artist and the problems of the artist depicted in their papers. But I think a good deal of it is nonsense, too. That is, this blind opposition which, by tradition, is normal ideology.

¶ To be blindly opposed to institutionalism is nonsense because we exist by institutions. We can't exist without them. And this is going to increase, not decrease. Our problem is not to determine how the artist can live without institutions, which he cannot do; but how to make the institution amenable and conducive to an atmosphere in which art can flourish. I think we ought to lay that ghost once and for all. We've got to have institutions; we're going to have them. The problem is: What are the best institutions that we can develop? I don't know that the regional arts council is the answer; it's worth trying. But one thing I would suggest: it's the flexibility, which someone else indicated, that's so terribly important in the arts, perhaps more so than in our normal, traditional institution. And I think this kind of flexibility is going to depend on time and place and on institutions and people. I don't think that it is money alone that is going to create a flourishing renaissance of the arts. ¶ And I think in a small way we have really demonstrated that. That's the important, the significant part of our effort—the fact that, literally without money, in some way, we've been able to develop audiences running into the hundreds of thousands of people; literally, hundreds of thousands in the course of a year, who will come to dance recitals, as Mr. Cunningham knows, who will attend the theatre and what the trades out there call "long-hair theatre."

¶ In great amazement, we hear it said that "My God, perhaps the answer to theatre in Los Angeles is the fact that it's got to be long-hair; that's never been done." I think the point is that here you have an institution, the Extension Division of our University;

and I think it's true of most universities, that the extension divisions do tend to be more flexible, do tend to be less tradition and academic-ridden, and also more in conflict with their society, with their academic senates, just as the artist is; and perhaps for this reason, so sympathetic to the artist. But here is an operation which is practically self-supporting. In a budget of about \$8,000,000 it gets about 8 per cent from the state. It can put on enormous numbers of programs merely by the existence of this mechanism, the extension mechanism.

¶ Now, this theatre you inquired about is not entirely possible in every community. That is an accident of location, the fact that it is in Hollywood, that you have enormous resources of artists, directors, actors, designers, and so on. But the interesting thing is that it was a formal, traditional institution that was able to pull it off. In the last twenty years, there have been literally dozens and dozens of efforts by the actors themselves, by directors, to establish good theatre; it hasn't been the dearth of attempts; but it has been the absence of an institution, of a strong and stable institution, that could pull it off. So that makes nonsense of the diatribe against the institution as such. It's the kind of institution that's important.

¶ My simple point is that institutions are here; they're going to be with us; they're essential. And our job is to make them as flexible and as adaptable and as permissive to experimentalism and primarily to quality in the arts as we can. I don't have any concern about the audiences. I think this has been demonstrated all around the country, and Mr. Cunningham finds that wherever he goes, too.

¶ Our problem is not being able to find enough good products. The artists are crying about no one's being willing to do their stuff, but for goodness sakes, where are some first-rate playwrights? I read seven or eight manuscripts a week sometimes, together with other members of the committee; and perhaps we're overlooking some plays that may prove to be masterpieces, but the fact of the matter is that with the wide range of tastes on that board, we can't come up with. . . . we're dying to do an original play. And we don't care who wrote it. We can't find very much decent stuff to do.

HAVERLIN:

Can we sum up in this way? That we are all in accord that the institution is here to stay. That there are many needs. That the artist and the institution should get together in the future in the most viable manner. And that the regional arts center might be, although not everyone here seems to feel that it is *the* answer, a contribution toward a final answer.

III

ART AND AMERICAN SOCIETY: Chairman, George Keck.

MAX KAPLAN:

I should enjoy hearing from the group what it feels are the aspects of our own life which are hostile, which are beautiful, which are friendly, which are essentially creative. This is putting the question in the broadest and the most difficult way; but I feel this should be the focus of our discussion. I should emphasize not only the nature of our society, which would be a very difficult thing to do, but also the directions of our society in terms of its technology, and of its increasingly vast proportions.

¶ A recent report to which I had access indicated that by the year 2000, which is only ten high school generations from now, the indications are that we shall have, at the current, 1962, consuming power, the equivalent of \$14,750 per year family income; that we shall have a kind of life which is replete with material goods and all the implications and dangers they will bring. I use this example only as a beginning, to ask the question, not only of what we think or of what we are, but of where we are and where we are going. Will higher prices have an influence upon the artist and the structure within which he finds himself?

WESCOTT:

I think that the kind of tension we have from universities is one of the things that's been the matter. It's been helpful, but not very healthful for creative people. . . . The universities are producing second-class art, very good second-class works of art; we're training people to produce it in such quantity that there's no market. And at the same time nothing is being done to sustain the market. If these rascally politician fellows raise the price of magazines, *Harpers* will go out, *Saturday Review* will go out; they will all go bankrupt at once. They're running on the low home market, and can't pay the postage they are thinking about requiring. And there's nobody in Washington who'll say, "You've got to keep these markets open." Now you're all busily teaching future contributors to the *Atlantic Monthly*, and there's going to be no *Atlantic Monthly*.

¶ The difficulty of all this is an absolute ignorance about the facts of the creative life, and the problems of the creative people working in this country. The professors who have to do with it, who may be all of you, are probably in the dark about a great many things that I know as an old second-class practitioner of the arts; and I think perhaps if you knew what I knew, you wouldn't want

to tell it anyway, because if you're teaching creative writing, you realize how little livelihood there is in it at any time, and how the market is shrinking. You wouldn't get students in your classes and then you'd be out of a job. Now I think we've got to begin with the facts, and the facts are mainly economic.

CASSILL:

How do you want to define "market"? Is it sufficient to say that if we have magazines that will accept contributions of a certain quality this is all we require? Isn't there something beyond this? Don't you have to have readers of those magazines, or buyers of those magazines, first of all; and then readers, and then *fit* readers, those who are interested and able to accept what's given them; and, ideally perhaps, readers who can contribute to some sort of dialogue that's started by the article in the first place?

¶ At the University of Iowa, we've got a big bunch of writers and the problem of their future is not unknown there. Do you try to teach them mere excellence? Do you try to encourage them to aim at a particular market? Or do you tell them frankly that there aren't any markets; and that they're coming on in increasing numbers; and that their readers, the fit readers, are disappearing into the hills? I don't know quite what to tell them. I think we almost always make some kind of compromise. Part of the reason I don't know what to tell them is I don't understand the whole situation myself.

WESCOTT:

The thing I mind is that you tell them they can make a profession of literature, which is not a profession in this country, anymore; it's an avocation.

CASSILL:

What I have contempt for is that certain writers, whose talents, I think, are not of the greatest, although some of them are considerably talented, should have been made into stars when perhaps there is a huge mass of talent that had to be killed off like little pigs in order to make them stars, in order to interest sophomores in literature. I mean, you have to pay Salinger \$19,000 for a story to make it seem like a good story to many people. And this is not what I think an art program should aim at. . . .

¶ I'm much in sympathy, too, with the idea that writing, as well as the other arts, ought to be divested of the stamp of professionalism. I think we're not in a time when we can afford this. But the things that have been cited so far, I'm afraid, are all of those which go against the grain here. If we fix

in people's minds the idea that there are certain great writers and that people can go to college to learn who the great writers are, this is a very different thing from getting them to read a book. . . . The real commerce between man and man ought to come in reading of the book. . . .

¶ We're talking about liberty here and it seems to me that anybody who's in a position to shift the catalogue of who the great writers are, such as the publishers of quality paperback books, present a very great danger of tyranny, of the suppression of a great many ideas. Certainly, reputations can be manipulated and greater and greater concentration can be focused on the stars and on the star publication, as against the content of a work, by the sales effort that goes with distributing the paperback books.

ELLIS:

I am interested in getting at what seems to be an assumption here, just checking on my own notion. Is it true in the arts generally, as Mr. Wescott was saying, that there are fewer and fewer channels open to writers, to painters, to musicians? It seems to me that this is not true. . . .

WESCOTT:

I said there was a great deal of production of painting and literature now in excess of a market for it.

ELLIS:

Hasn't there always been?

WESCOTT:

No. There were more paintings exhibited in the last five years in the United States than have ever been exhibited on the earth before.

ELLIS:

Then there's more of a market. This is more of a market.

WESCOTT:

There's more of a somewhat developed, creative productivity. My answer to you, Mr. Cassill, is I didn't mean to say for a minute that I thought economic considerations were the most important thing. I just thought it was the point of departure. I agree with you that the important thing is to evaluate and absorb, but you can't evaluate something that you haven't read, and you can't read something that hasn't been published. The thing that's worrying me in terms of economics is the greater and greater difficulty of finding an audience. It's a very much greater thing that's worrying you. You feel that all the tendency now is to read only the top list

of best sellers, which everybody is reading. In a certain sense, the books in paperback are in universities and they're also best sellers. There isn't a quite healthy situation as to the printing and circulation of literary works of the sort that interests both you and me.

CASSILL:

Yes, exactly.

MRS. MAJEKODUNMI:

Do the artists, the painting artists, present feel it is good that someone else should interpret an artist's work? The question of its being abstract or not is not pertinent at all. It was merely this business of someone's interpreting an artist's work for a layman in a museum; he takes it away and sees if he likes it. . . . Every art has to have an interpreter, doesn't it?

CASSILL:

But there's a difference between a short course of thirty minutes in explaining what you ought to like about a picture and a period of several years in which you're taught art history and given some notion of the values that have always gone into painting. In the huckstering museum's situation, there's a substitution: a thirty minutes' talk (and you know what's there) for, let us say, four years or more of studious examination. Education is still necessary.

M. KAPLAN:

You will find in all of the writings and all of the literature, particularly the critical literature of American society, an assumption that there's something wrong. The sociologist, among all the bad things he does, I think does one admirable thing. You cannot speak intelligently of a problem unless you have in mind some norm, some goal. No one in the world of art has yet had the guts, the gall or nerve, the initiative, even, to say this is what we are for, this is what we stand for, this is what we are moving toward, ideally, in American society. These are the conditions as they are now, as Karl Marx saw the conditions which were exploited by the Russians once he wrote about them. Even in America, as we are and as we are becoming, it must be asked: What do we want? Do we want people to have available to them the expert to give them help? Do we want the paperback self-library culture and also the library of communities and universities? I feel we get no place unless we raise these issues, difficult as they are. What, in our society, do we really want in the arts? Is subsidy bad or is it good? I mean, you have to phrase the question. Under what conditions does the free artist exist?

CASSILL:

One of the unfortunate things in this country I mentioned a while ago. I'll go back to writing just for an illustration. We have no essential government or state or university subsidy of the literary art. You have a good deal of money in it in the publishing business, which is very closely tied up with Hollywood and the rest of the communications industries; and more so all the time. You have in the foundations what I think is the greatest tragedy of the moment, a tendency to follow along behind the publishers and gather up the crumbs for their own prestige. The foundations ought consciously and purposely to take a different direction and ought to foster something different from what's going on in the government, either through its special agencies or through universities, which we're talking about here as art centers; they also ought to make their contribution and consciously ought to choose a dif-

ferent course. They ought to support different ideas first of all and then different forms and finally different people.

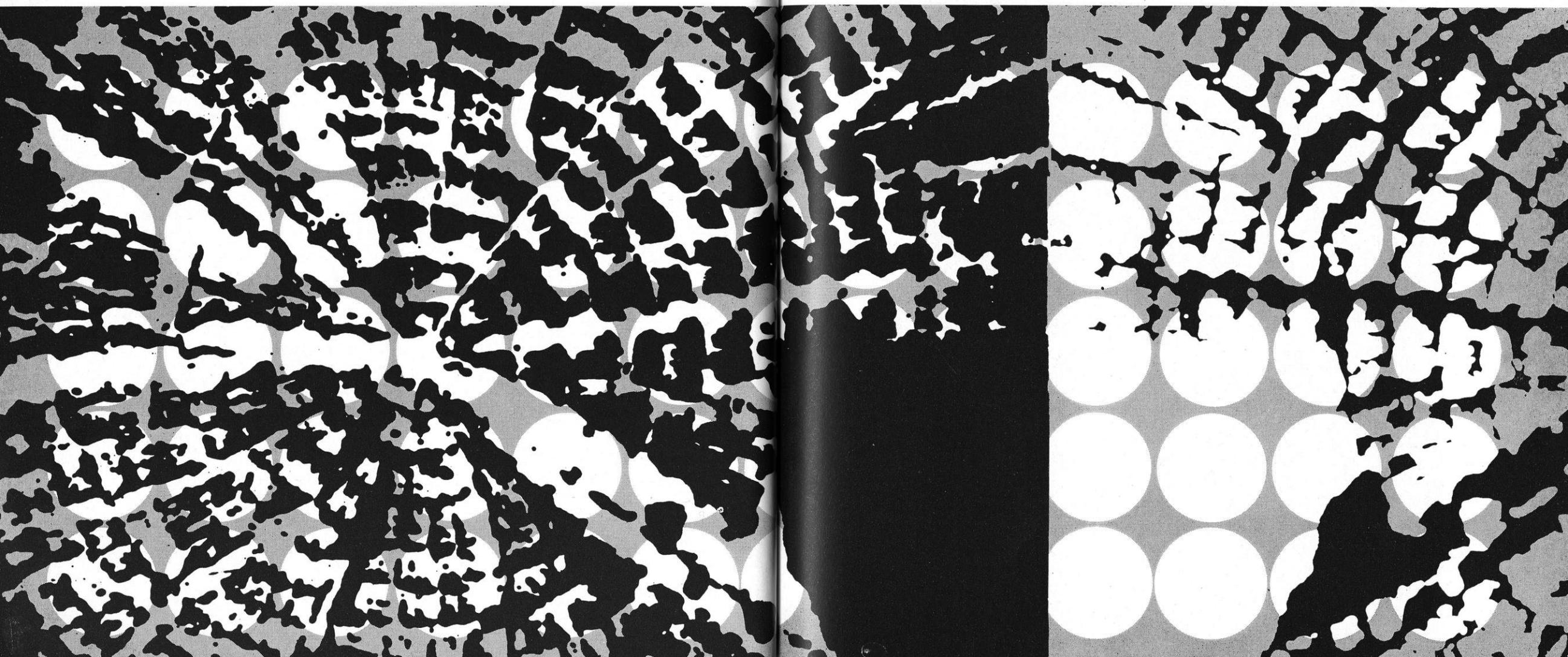
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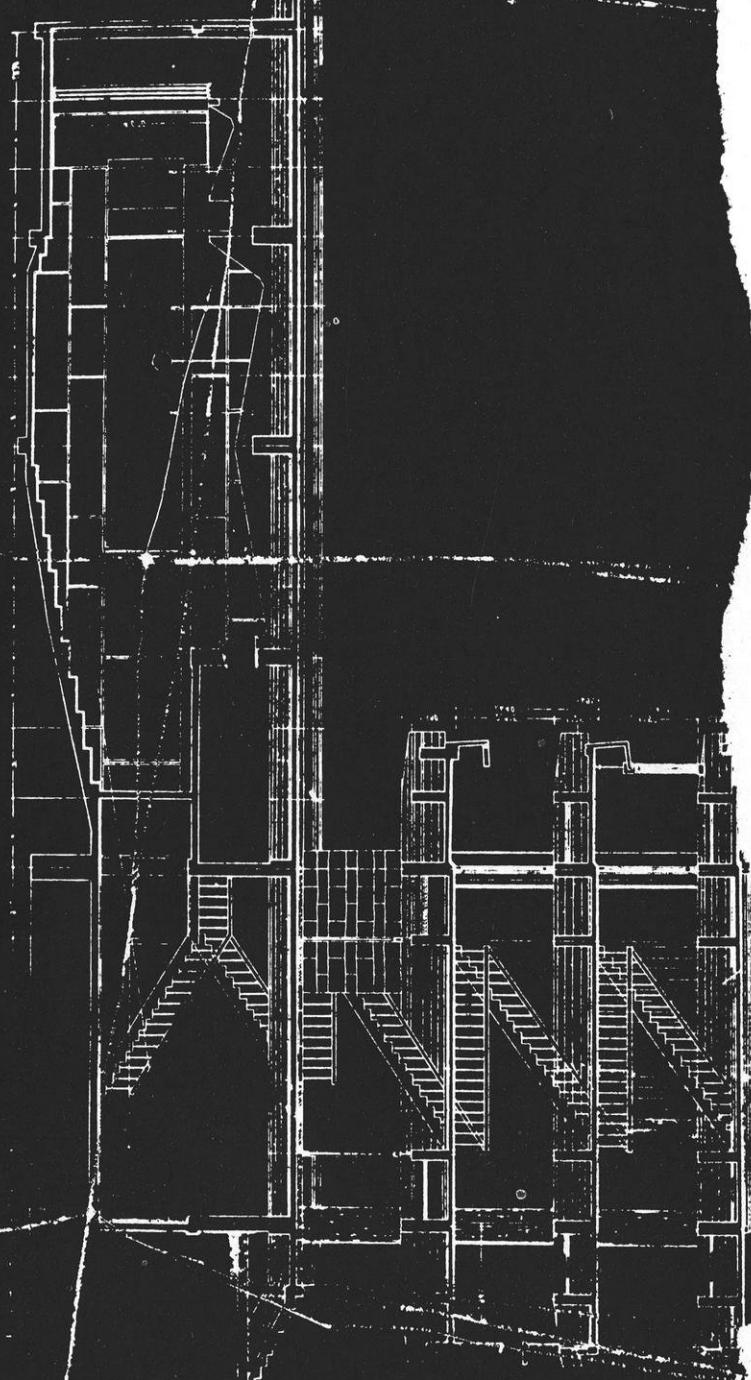
May I add one point to what you were just discussing? It's so very important I think. There should be goals. During the Thompson Committee hearings, I was struck by the fact that nobody projected into a future their ambitions for the arts. They complained like labor unions almost constantly about how badly off everybody was, but this wasn't interesting to Congressmen or to anyone else. How you do this, I don't know. I think until you do this, you are not going to get legislatures or other people interested in your plight.

M. KAPLAN:

I'll have a proposal on a particular viewpoint in my address. (Mr. Kaplan's address is printed in the following section.)

The Concept of an Arts Center





A PROGRESS REPORT ON THE NATIONAL CULTURAL CENTER

By Jarold A. Kieffer*

The idea of enacting into law a National Cultural Center originated in 1958. I think it was Herbert Hoover who once said that a new and interesting idea takes between five and ten years to become rooted and sometimes longer to be implemented. I think we're probably following his words. Actually, the idea of a National Cultural Center goes back to George Washington, who in giving instructions to Pierre L'Enfant in the design of the Nation's Capital said that the plan for the Nation's Capital should be contemplated as a cultural center as well as the seat of government. But we never did accomplish that. Washington is a governmental center and has had only a middling existence as a center for culture.

I think it is well to deal right off with one particular line of criticism: Contrary to views expressed editorially in the *Chicago Tribune* and other places, the National Cultural Center Act was not designed to make Washington the cultural capital of the United States. Even if that were possible, I don't think it would be desirable; and I suspect that most of you would agree with me.

The real question is: How can we make Washington, a major world communication center, also a center for communication in the arts, which constitute, even across language barriers, the most elemental forms of human communication? This question and the attempt to answer it are what the National Cultural Center is all about.

In 1958, Congress passed the Act, which was in many respects unprecedented, authorizing the provision of a certain site for the creation of halls for the performing arts. The capital funds to create these structures, however, shall come from the people of the United States.

In effect, the Congress challenged the people and said: In view of the fact that there is no tradition of federal support for the arts, if you want this Center, if you care enough to see the performing arts given better recognition in our Capital, you will have to demonstrate your sentiment by small and large contributions. What was sought, then, was a voluntary action by the whole people of the United States. Although the Board of Trustees created by the Act was given a certain set of duties, the Act contains no statement of policy for a federal role in the arts. In other words, the Trustees have had very little to go on—only the legislative history, such as the testimony on the bills by all of the organizations concerned with the performing arts, representing some four million people in membership; from a great number of private citizens; from members of the Senate; and from members of the House. Also, Secretaries of State and the heads of other departments have all testified to the need for a national center for the performing arts.

Congress directed the Trustees to present opera, symphony, drama, poetry, dance—all the performing arts. But it did not instruct them as to methods or objectives. The Trustees, therefore, have had to struggle with that problem from the very beginning. And, I dare say, if Congress had enacted a statement of policy it might have made our task considerably easier. At least, people across the country would have had the statement

* Secretary-Coordinator of the National Cultural Center.

to examine; instead, they've had only some preliminary reports from us and a number of critical statements from persons who decided on their own what we were planning or not planning to do. Criticism notwithstanding, the Trustees have taken a relatively down-to-earth course, I think, in planning what this Center should be, how its facilities should be used, and how the supporting funds should be raised.

I

The program side of the Trustees' activities begins with the identification of a number of areas in which a national center can have an important role. The first of these is to provide a place where performing organizations and artists from all over the country can be brought to perform in our Nation's Capital.

The mission of the Board is to present these organizations and artists. There is almost an elemental relationship between the Center as a showcase and the good health and prosperity of the performing organizations around the country. If we do not have the healthy organizations, then what can we bring to the showcase? So the Trustees, by their nature and functions, have a vital interest in fostering the performing arts around the country.

Secondly, the Trustees have spelled out in one of their charter duties at least one positive responsibility. They are to develop programs for all age groups in the performing arts, emphasizing the recreation, participation, and education of these groups in these arts. Presuming they have the funds to back this up, the Trustees will have a very broad role indeed.

The Trustees have evolved a three-part program which is to be made public shortly, but I think I can give you the general outline of it now.

The first of these program plans is to relate the Center to the country, and the country to the Center. Among the ideas here is a system of national competitions to identify new talent. The thought is not simply to replace everything that exists, but rather to build upon what already exists; and what exists is rather fractional. You have the Metropolitan Opera auditions and certain other specialized areas of competition, but we don't have, as yet, a comprehensive system that is truly national in scope and coverage. We want to create such a system on the basis of regional competitions which then will be climaxed by a national competition, in which the winners will be given a chance to perform in the setting of the National Cultural Center.

As a major facility, we intend to create an opera house which will be used for opera, ballet, and musical comedy. This will seat between 2,200 and 2,500 persons. Then, a symphony hall with 2,750 seats and a theatre of about 1,200 seats. I realize that you can get into some real hassles on whether the halls should be two or three hundred seats larger or smaller and that the seating capacities raise all kinds of questions on the economics of the Center. But the Trustees have rather deliberately decided that these facilities will be, as far as they are able to determine, optimal—for acoustical conditions, sight lines, air conditioning, etc. We will have to solve these economic problems, but the emphasis will be on quality, as I think this is what the American people will want us to emphasize.

The second program activity concerns the establishment of a national festival. What we have in mind here is a box-office season during the course of the year. That is, we will bring in very fine organizations from around the country and abroad, who will perform at box-office prices, with the hope that some money can be made in this way. But we will also have the "public service" part of the year; that is, a time when we will delib-

erately lower the rents, and, if possible, the admission prices, in order to attract the kinds of audiences and performances we should like to see at the Center.

One of the attacks made against the Center, although I think unfairly, is the question that keeps coming up at this point: Will this be a Major Bowes amateur night in the Center? The answer to that is, definitely not. There may be parts of the year when something less than straight professionalism may be permitted, but it will probably be in the context of festivals, during which we intend to bring in organizations representative of interesting aspects of our cultural resources and traditions.

Our thought has been that we will emphasize the cultural heritage and contributions of regions of the United States. Thus, we would urge the New England States, for instance, to stage a festival at the Center. Or we may encourage single states to hold such festivals. This will be done in a particular part of a year, and every effort will be made to encourage tourism and audience participation in these events. To this end, we will work with chambers of commerce and other groups to encourage the travel of performing organizations and audiences to the Capital, where they may participate in or see these events. With proper ceremonies and publicity, a great deal of attention and honor would be given to the events of the festival and to the participants. Phases of the festivals might well be seen on national television shows. Performing groups of excellent quality, but which might not be able to command regular box-office prices, would be given a chance to join in these festivals and be seen and recognized on a national scale.

We also hope to provide for the first time really adequate facilities for the international cultural exchange program. The Secretary of State and many of his top officials believe that the program has been seriously handicapped because the groups coming to this country do not have an adequate stage in the Nation's Capital comparable to the ones made available to our groups in foreign capitals. Appearing in New York and other cities is all right, but when such groups come as official guests of the American people, they want and should be given an official reception in our Capital.

We also want to do a great deal more with American groups going overseas as guests of other nations. We'd like to give them the kind of send-off that I suspect only the Nation's Capital, because of its character, can give, with ceremonies featuring the diplomatic representatives of the countries they are going to visit and the usual official occasions and receptions which give a certain flavor to these affairs and make them rather appealing.

The third area of program activity is more controversial, largely because of the question of how it will be financed. This is a problem still to be solved. It may take years to solve, but we want to chip away at it. The activity is to help re-create the theatrical "Road" in this country. It is not impossible to envisage the National Cultural Center establishing a kind of *domestic* cultural exchange program which would have as its function the greater circulation and appreciation of the cultural resources within this country itself. One has to examine our Act to see what authority we have to do this kind of thing. From our legislation, we learn that Congress has directed the Trustees to present music, drama, opera, ballet, poetry, etc.; and to develop educational and recreational programs in these arts for the participation of all age groups. Congress did not specify, however, that these activities had to be presented *in* the Center at Washington. In the same statutory statement of functions, Congress did say that civic functions should be presented in the Center. We may presume that if the Congress intended to limit the Trustees to what could be done in the National Cultural Center in Washington, it would have made the words "in the Center" controlling on all the functions, not just on the civic function responsibility.

An examination of the legislative history of our Act sheds no more light on this matter. Our general counsel has ruled that as far as he is concerned, nothing in the Act prevents the Trustees from fostering a kind of domestic cultural exchange program.

Now, the immediate question arises: How would you do that? I think the one thing we will *not* do is to try to create a national booking agency out of the National Cultural Center. But I think there are some interesting and useful things that can be done by coordination and imagination. For instance, when some of the foreign performing groups are being brought here under the international cultural exchange program, we would try to see that they get a wide visitation of cities. It may be that some of the impresarios, such as Sol Hurok, might be able to arrange for such foreign groups or domestic groups to visit cities A, B, and C; but he may find that economically he cannot arrange for visits to cities D and E. Here is where the Cultural Center might help. We would try to work out a pooling of funds, including some of our own, to help make the extension of this tour possible. Each one of these pooling arrangements would be handled separately and we would have to gain some experience while we move ahead.

As another example, we might find that a symphony in this country has a tour of three or four cities outside of its home base. In cooperation with a state arts council, philanthropic foundations, chambers of commerce, patrons of the arts, etc., we might be able to pool the extra money needed to make it possible for that out-of-town tour to cover eight cities. Similarly, we might make it possible for college drama groups to move about more and more than they do. This is an area in which not a great deal of money would produce a very considerable enlargement of present efforts.

A final point on the enactment of the proposed program. The Office of Education has joined with the Trustees of the Center in financing a study of how the communications media should be used in the Center to enhance the cultural and educational value of our programs. Beyond simply using television and other media to report the great events which will take place in the Center, we're trying to see how the program of the Center can be related to the country. It has been suggested that we take part in packaging materials for the growing educational television system. And, as you know, there are great resources in the Library of Congress and the Smithsonian which can be used to this end, in addition to films and other materials we can develop from the great performances of artists who will come to the Center.

We are also trying to look far ahead in the communications field. We have determined to look onto the drawing boards of the companies that produce communication facilities. We want to know what improvements in audio and visual techniques, cameras, and so on can be built into the plant of the Center so that every time some new development comes along we don't have to get the jackhammers out and change the building.

In order to understand how all these responsibilities are to be carried out, I think it is well to consider the Board of Trustees, its nature, and what Congress apparently had in mind in proposing such a board. On the question of governmental interference with the artists, there are a number of things one can do to protect an agency like this from political and other pressures; and I think the Congress has developed safeguards in this case by organizing a board which is a bureau of the Smithsonian Institution. It seems fair to say that the Smithsonian has, throughout its history, fairly well avoided political pressure and interference. There may have been some occasions where this was not so, but I think it is by and large true.

Second, the National Cultural Center is an independent institution within the Smithsonian. The law says that no action of the Board of Trustees may be reviewed by any

other agency except a court of law. In other words, the Trustees could be sued, but neither the Congress nor the Executive may interfere with their actions.

Third, the Board has been given a fairly high status. Half of the thirty Trustees are direct appointees of the President, but for ten-year overlapping terms. A President in a four-year term could only get at six of the fifteen. The other fifteen Trustees are officers of the government, ranging from the Secretary of Health, Education, and Welfare to the Chairman for the Commission of Fine Arts. It is true that the President appoints these men to office, but the other Trustees who have been carried over from previous administrations are a balancing force. Also, we shall have three Senators and three Representatives as Trustees. The whole philosophy of the Center has been to emphasize its bipartisan character. There is no such requirement in the law, but the idea has been scrupulously followed from the beginning. Both President Eisenhower and President Kennedy have followed this rule and the congressional Trustees have been named from both parties.

Then, there is an Advisory Committee on the Arts charged by law with advising on both the program and the fund-raising for the Center. These committee members are all appointed by the President and serve at his pleasure; but here also the bipartisan rule has been followed and will probably continue to be followed. President Kennedy retained about 90 per cent of the members of the Advisory Committee appointed by President Eisenhower and his appointments of new members have been absolutely without reference to the political clearance offices in the White House. All these appointments and recommendations go directly from our office to a line in the White House that has nothing to do with the political clearance line. This has been done by deliberate choice of the White House staff.

I think these are all good signs. They do not necessarily represent permanency, of course; but I think the precedent is pretty well set.

II

What are the Trustees doing to raise the money for the Center? This has been a tough problem and I don't gloss over it in any way. The public relations problem, boiled down to its essentials, is this: How do you acquaint the American people with this project? And secondly, how do you convince a man in Albuquerque to give his money for something in Washington? We have gone about this in a number of ways, including the usual false starts, but I think we have finally developed a number of programs which will produce the results.

The first program designed to have major impact on the public is the nationwide closed-circuit telecast which will be given on November 29 of this year in as many communities around the country as want to join in. Already the list of participating communities is very impressive. The idea behind the telecast is to demonstrate to the foundations, to the Congress, to state and local legislative bodies, and to the general public that the people do care for the arts; and want to see a National Cultural Center created.

We have taken the line right out of politics, where year in and year out people show up for \$100-a-plate dinners. It is hard to see why: the money paid for the ticket is blood money; it can't be deducted for taxes; and the entertainment consists mostly of windy speeches. We are trying to be as practical as fund-raising politicians and have some things going for us. One is that the money paid for the tickets to this telecast is deductible. Secondly, we will be able to invite both halves of the political community to see the show. We are not restricted to either Republicans or Democrats; we want both. And you will

not hear windy speeches. Instead, there will be two hours of entertainment and as fine an entertainment as we can muster. Leonard Bernstein is the host. The show is being produced by Robert Saudek, who will set up a balanced two hours of entertainment reflecting the contributions of the various regions of our country to our over-all cultural heritage. The only fund raising will be in the purchase of the tickets to get into the halls where the show will be seen. Lastly, the Trustees of the Center will divide the proceeds from the telecast on a fifty-fifty basis with the local sponsoring committees, which range from symphonies to art museums, from Kiwanis clubs to newspapers.

The purposes to which the local committees may devote their share are unrestricted by us except in one respect. We merely have to satisfy the Internal Revenue Service that the money will ultimately be used for a group which is qualified under Treasury rules for tax deductibility. The local share could be used to build a hospital, support a symphony, to start planning for an art center, or build up a symphony pension fund. It is all up to the communities. We are not going to interfere either with what they do with the money or with the prices they attempt to charge for the affair. We hope they will charge enough to make the thing worthy of their efforts and ours and that they will get something beneficial from it. So much for the telecast.

The next program is an interesting one which is as yet unannounced, but well under way. We have evolved the idea of a national cultural journal (which will not be directly related to the Center) whose title will be *Creative America*. Its purpose is to have leading Americans write something on what they feel is an interesting aspect of the creative spirit in America. The four present and past Presidents of the United States have agreed to contribute. The journal will be packaged with paid business advertisements, which the Treasury has ruled are legitimate business deductions. A committee is being structured now to reach into every industry. A leading figure in each industry will be in charge of soliciting the advertisements from all of the members of his industry at \$15,000 a page. The advertising will be dignified, as befits this journal, which is intended to stand on its own two feet as a work of literary and cultural value. It will become a souvenir piece, I am sure. The revenue from it is limited only by the heft of the volume we can create. At one time, it was suggested that there be one hundred pages of editorial matter and four hundred pages of advertisement. I don't know who'd want to carry that around. The revenue on that would amount to \$6,000,000, which is not an insubstantial amount. All the expenses of this journal have already been pledged. So we are in the black on this project, and it is well on its way.

Another program which are already sure will have considerable appeal is the so-called "Seat Endowment Campaign." Some of the labor unions have indicated to us that this is the way they want to participate. That is, we're going to sell the 6,400-odd seats in the three halls for \$1,000 apiece, nameplate attached. We expect a great number of groups will want to choose this method of being recognized as founders of the National Cultural Center. A number of people have spoken to us already about memorials for wives, sons, and others deceased; others wish to commemorate living individuals. The potential there is about \$6,000,000. I failed to mention before that the estimated cost of the three halls is around \$30,000,000, exclusive of the land, most of which is in government hands and is being given to the Center.

We also will have the regular special gifts campaign, which is an approach to foundations and others. Many of the foundations have expressed a considerable interest in the telecast plan, particularly the idea of sharing the proceeds with local groups.

Finally, we will also launch a campaign, the effect of which is a little hard to measure now. One individual has stepped forward and said that he wants to conduct a campaign

to have paintings and sculpture donated to the Center. These then will be auctioned, with all proceeds going to the Center. I have no idea how this program will fare. The chairman seems to be a man of no little energy and we are waiting with great expectancy the results of his efforts.

Such are the main lines of our fund-raising approaches. As you can see, we are not relying on one particular method; our objective is to get the campaign behind us. We feel that in the course of the campaign to get the Center built, we shall have contributed to a very vast enlargement of the public's understanding about the needs of the arts. A considerable publicity campaign will be mounted in the summer and fall months. Much news has already begun to move. I have noticed it in the past four months by reading the returns of our clipping service. The story about the Center has become a national story; it is moving and as many as three to five hundred clippings a week come in with reference to the Center and various aspects of its programs. A great deal of material will appear in national magazines and other media in the fall months.

The Center is not designed to provide resident companies. This fundamental fact makes it very different from Lincoln Center, which is the home of the Metropolitan Opera, the New York Philharmonic, and the Juilliard School. We are not doing that in Washington. The Center will be a national showcase. It is true that the resident performing organizations in the Washington area will be able to use the facilities for their seasons, but there remains a large number of other days that can be given to the showcase function and the national festival activity we contemplate.

I think I can say with some confidence that this project is going to succeed. I think it is also fair to say that it is not too late to think very hard and carefully about its program functions. I would be the last person to say that the future is lined out clearly in front of us. Perhaps, a decade of actual operations will have to go by before we can truly see the dimensions of this activity. I think, however, that we have an opportunity here which has rarely been presented to the American people.



LINCOLN CENTER—FOR THE ENJOYMENT OF THE ARTS

By Edgar B. Young*

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If one seeks for the underlying roots of Lincoln Center, we who are involved in its administration feel that it is essentially about people and their enjoyment of the arts. The original planners of Lincoln Center gave little or no thought to its being an art center as the Wingspread group uses the term today. Yet the origins of Lincoln Center were very similar to the origins of other art centers as they have sprung up across the country. Two performing art institutions in New York City—namely, the Metropolitan Opera Association and the Philharmonic Symphony Society—were confronted with imperative needs for new homes. This was about the year 1955. After many years of vacillation, the opera management had reached a firm and a final decision that they must leave the glories of the Diamond Horseshoe and seek a new and more adequate home for the Metropolitan Opera. The Philharmonic was confronted with a crisis brought about by a decision of the then owners of Carnegie Hall to demolish it and rebuild on the site a commercial office building. Subsequent history of that is well known to you and the fact that Carnegie Hall has been saved for public use in the City is a credit to civic leadership and wisdom. But at the time in 1955 when the Philharmonic faced the crisis of being dispossessed from its home, the leaders of the Met and the Philharmonic were in touch with Robert Moses, who was then the Chairman of the New York City Committee on Slum Clearance. There were thus brought together three very practical situations—the need for homes on the part of two institutions and an urban renewal project offering an acceptable site.

These two art institutions then took the step which is so common in the formation of art councils. Their leaders sat down together and said, in effect, let's pause long enough to look at this situation to see whether anything more than a new opera house and a new concert hall is feasible and desirable. They then invited a small group of civic leaders to join with them and there came into being a committee called The Exploratory Committee for a Musical Arts Center. It was in this committee that John Rockefeller, III, had his first association with Lincoln Center. He was elected chairman of this group.

After a period of exploration, this committee reached a series of affirmative decisions. It did seem desirable and feasible to bring together with the Opera and the Philharmonic some other institutions and to create an art center consciously defined as a center of the performing arts. The artistic boundaries were very clearly established at the beginning, with full recognition of the status of the institutions in the City that were dealing with painting and sculpture and other art forms. The corporate entity of Lincoln Center for the Performing Arts grew out of this exploratory committee, with a commitment to raise the necessary capital funds for the building of a center of the performing arts.

From this origin has evolved Lincoln Center. I'm often asked: "What is Lincoln Center?" In answer, it seems helpful to look at three different aspects or characteristics of the Center. In one respect, it is a new institution. I'll talk also in a moment about the Center as a physical place and, third, as an educational and an artistic force.

As a *new institution*, this corporate entity has the characteristics of most other art institutions in the country. It is a private, nonprofit, tax-exempt membership corporation. It is dependent on civic leadership and on the voluntary contributions of foundations, individuals, and corporations. It exists in a situation that requires a high degree of cooperation with governmental agencies. The other day I counted that we are in official dealings with seventeen offices or agencies of the New York City government, nine of the state government, and five of the federal government. I won't bore you with all of these relationships, but their number is an indication of the complexity and the high degree of cooperation that is necessary to bring into being this kind of an institution—Involving

as it does both private enterprise and public agencies. In this respect, I submit that this is a characteristically American way to solve a civic problem.

Like a university, Lincoln Center is a kind of loose federation of autonomous schools, if you will. The constituent institutions of Lincoln Center, again by very deliberate and conscious planning from the beginning, retain their complete organizational independence, their artistic autonomy, and their financial responsibility. Lincoln Center is not solving any of their deficit problems nor is it imposing any artistic direction upon them. But it is, in collaboration with these institutions, undertaking to help create the best possible environment for the arts of live performance to flourish and for the public to enjoy those arts.

As a *physical place*, Lincoln Center will consist of six different buildings, each the home of a resident institution. These are well known to you, but I'll just mention them very briefly with a word about how these institutions have come into the picture.

We start with the Metropolitan Opera Association and the Philharmonic Symphony Society as the two original ones which were committed to go to this place before anyone ever had an idea of a center. By the decision that the Center should be a center of the performing arts, it seemed reasonable to try to include an institution responsible for presenting the spoken drama and one in the field of the dance. For the spoken drama, a new institution has been brought into being—namely, the Lincoln Repertory Company under the professional leadership of Robert Whitehead and Elia Kazan. George Woods is the chairman of the board of that organization. For the art of the dance, negotiations are continuing with the City Center of Music and Drama, looking toward that institution coming into Lincoln Center.

We have, then, four institutions which represent four leading resident performing companies, each with its own home, designed to its needs and requirements and specifications. The Opera House, the Philharmonic Hall, the New York State Theater—which will be the home of the dance and operetta—and the Vivian Beaumont Theater, the home of the repertory company.

In addition to these four performing companies, those engaged in the early studies felt that the Center should include an educational institution. It was felt that this educational institution should be a center of advanced training in these arts and that by the presence of such an educational institution there would be brought into the Center an oncoming stream of young talent. There would be the stimulus, the excitement, of young people in these arts in close, informal association with the professionals in their respective fields. Let me give just one example of the way this has been recognized and applied. There will be in the Center an eating facility, a commissary, not open to the public; but for the common use of the students in the educational institution and the professionals in the performing groups. It will have a common lounge and dining room. Our hopes are high that out of this informal facility will come an informal and mutually stimulating contact between talented young artists and those at the peak of their professions.

For its educational institution, our leaders turned, after considering several possibilities, to the Juilliard School. In connection with its move to Lincoln Center, the Juilliard School will undergo considerable change. It will become a much smaller school of advanced training; it will expand its program to include the field of drama as well as music and dance.

The sixth and final institution for which a home is provided in the Center is a Library-Museum of the Performing Arts. Again, this represented the result of a conscious plan-

ning decision in the early days. Feeling that if the Center had the pre-eminent performing companies representing the arts of the present day and an educational institution to which the best available talent in the nation and in the world were being brought for advanced training, it also should have a source of reference and research, a Library-Museum of the Performing Arts.

For the reference and research center, we turned to the New York Public Library with its incomparable collections in the fields of music, dance, and drama. The New York Public Library had problems of its own in its headquarters at 42nd Street. The possibility of a new library at Lincoln Center to serve as the home of this great collection of books, manuscripts, and recordings helped to meet one of the space problems of the New York Public Library.

These, then, are the six institutions that will have their homes in Lincoln Center. That physical place has taken a very long time to design. Those of you who have an interest in architecture may be interested in another conscious decision reached in the early planning stage. We decided to have a separate architect for each one of these buildings and to impose on this group of six architects the necessity of working together to achieve a design for the entire Center so that the finished buildings would look as though they belonged together. This was not easy and required a layman as chairman of the meetings of the architects. Mr. Rockefeller himself served as chairman of a series of many meetings when the architects worked on the fundamental decisions of the architecture. For example, it was agreed that the unifying building stone of the entire Center would be Roman travertine and that the Center would be designed with glass facades so that the plazas and fountains and sculpture would all relate to the foyers and the interiors. We wanted a person approaching the Center from the plaza to be aware of the life and the people inside of it; and the members of the audience, during intermission time, to look out and see the lights of the fountain, of the plaza, and of the other buildings. Or, as one of the architects put it, the Center was designed as a pedestrian island in a sea of automobiles; and this led to the design of underground passages for the vehicular entrance to the Center. There are those who say this is a great mistake—that the cars should go right up to the front door of the opera house. Well, it hasn't been designed that way. In bad weather, the car will bring you underground to the opera house. In good weather, we hope you will leave your taxi or car on the surface and will walk across the plaza and will get a genuine sense of excitement in the presence of the buildings and the life going on in them and of the surrounding beauties of the plazas and parks.

You have all heard so much of the staggering costs of these buildings and of capital needs of Lincoln Center and I won't dwell on that subject in this discussion beyond saying that as the concept grew, we realized that the original estimates of what we were going to need turned out to be about half of what we found we actually did need. Lincoln Center started with a budget of \$75,000,000 and it has become a budget of \$142,000,000. Although it is difficult, we are succeeding in keeping the financial lid on the project at \$142,000,000. We have now reached the point where we are saying we will only build as much opera house as can be built for our budget of \$35,500,000; and that's a lot of opera house! We have reached a point where cost control has become vitally important, but before reaching that point, we had every opportunity to put into the design of the buildings every facility needed for the effective functioning of the artists and of the organizations that are to have their homes in the Center.

May I turn next to a brief word about the third aspect of Lincoln Center, namely, the Center as an *educational* and as an *artistic force*. I emphasized a moment ago how delib-

erately we have sought to maintain the complete autonomy and independence of the constituent institutions—with their own boards of trustees, their own officers, their own artistic managements, etc. This does not mean at all that Lincoln Center will have no influence upon them. I would be the first to say that the Center as an organization claims no control over the other institutions, but I would also be the first to claim that Lincoln Center does and will have an influence on these institutions. It is an influence exerted in a cooperative framework, through the participation of their own leaders with each other and with the professional leadership of Lincoln Center itself.

William Schuman, Lincoln Center's new president—who was chosen not only as an able administrator, but especially because he is a distinguished composer and artist and educator—is giving personal leadership to the educational and artistic role of the Center. A great many of the projects that he has already developed are matters of public knowledge. I'm sure Dr. [Max] Kaplan referred this morning to Lincoln Center's student program which we feel has been an important and a successful effort to increase the exposure on the part of young people of high school age to a fine quality of music and dance. It will in time be extended to include drama. Dr. Schuman has announced plans for a teachers' institute. In years to come, sizable groups of teachers of music and the performing arts will assemble annually at Lincoln Center for association and work with artists. One thing they will *not* study is pedagogy. They will be in close contact with great artists and teachers in their fields.

There also has been a public announcement of a plan for a series of festivals beginning with the year 1966, for which works are already being commissioned. Initially, it will be started as a five- or six-week festival. If financially feasible, this will be extended to a longer period. It will cover the spectrum of the performing arts. It is also well known that, during the two years of the New York World's Fair (1964 and 1965), Lincoln Center will be the performing arts arm of the Fair. We have people at this moment in Europe at the final stages of negotiations with some of the leading performing arts companies in Europe for appearance in the New York State Theater during the first summer of the World's Fair.

In talking about our buildings and our programs, I should have clarified our schedule. Design of these buildings takes endless time for refinement of details. Our schedules have had to be changed more often than any of us like. But Philharmonic Hall will open on September 23 of this year. Just last week, it was a great thrill to hear the first orchestral sounds in Philharmonic Hall. The Philharmonic Orchestra was employed for an entire week of testing and we are leaving to the musicians and critics who will hear the opening concert on September 23 any comments concerning their judgment of the acoustical qualities of the Hall. But the testing was very worthwhile. It proved that the Hall had basic acoustical qualities that the engineers and the architects had designed into it. As anticipated, the testing also indicated some refinements that had to be worked out in the interval before September 23.

The New York State Theater is on schedule and it will open coincidentally with the opening of the World's Fair in April 1964. The Vivian Beaumont Theater and the Library-Museum will open in 1964. While this is later than we had hoped, the Lincoln Repertory Company will start playing publicly in New York in the fall of 1963 in a different theatre and will have a year of experience before it moves into its permanent home.

The Metropolitan Opera House is not yet under contract, but it is very near that point. It looks now as though there is nothing to prevent the Opera from being opened in the fall of 1965. The final building of the Center, the Juilliard School, will be opened in

1966. So we have scheduled six openings starting with the opening of the Center this fall and continuing until its completion in 1966.

I should also have said one word about the staggering financial burden of the Center and I return to my comment about cooperation with public agencies. The role of the federal government in the slum clearance or urban renewal program was vital. The fourteen acres of land were purchased at a cost of about \$7,000,000, including the cost of removing the tenants, which was our responsibility; and the cost of demolishing the old buildings. This is a smaller amount than the real estate would have cost in any other method of assembly and purchase.

The federal government and the city government jointly are spending approximately \$10,000,000 on the 750-car garage, on the plaza, the park, the underground vehicular tunnels, the pedestrian tunnels which connect the Center with the subway, and a pedestrian bridge which connects the Juilliard building to the plaza area.

Two of our buildings are financed almost entirely with public funds. The Library-Museum of the Performing Arts, in accordance with the tradition of municipal financing of branch libraries, is being financed entirely by the City of New York. The New York State Theater is being financed in an unusual way. As a part of the state's participation in the World's Fair, the State of New York has appropriated \$15,000,000 for the construction of the State Theater. The City of New York has been authorized by legislation to appropriate approximately \$4,500,000 additional and the necessary procedural steps to implement that authorization will be taken in the next two to three months. All told, there will be a little over \$19,000,000 of public money invested in the New York State Theater.

In the total financial picture of the Center, there is \$40,000,000 of public money and \$102,000,000 of private money. Of the \$102,000,000, Lincoln Center has raised, to date, \$74,000,000. We are on the difficult home stretch for the \$28,000,000 completion fund.

Now, leaving these fiscal and construction and real estate matters (and some of our critics have been vocal in saying that Lincoln Center is nothing but a big real estate operation), think with me for a moment, if you will, about what makes all this possible. What does underlie the possibility of this kind of a development?

I submit, in much too telescoped a form, that in the performing arts there is a series of ingredients which must all come together to achieve a successful performing arts experience. I suggest that these ingredients are first, a creative genius—the composer, the playwright, the creative artist who creates the work of art to be presented. You add to that the interpreter—the orchestra, the actor, the director, the professionals who are interpreting the work of art for the public. You add to that a place where this can be presented. One may argue that the place isn't very important, that some of the very best things have been done in public squares and outdoors. But in this day and age, we might find agreement that the place is important; and that the place should be designed for the art to be presented. If it's for orchestral music, the hall should be designed for the optimum conditions for listening to orchestral music. In Lincoln Center, we have had the luxury of being able to design Philharmonic Hall with this one criterion in mind. We could make this paramount to every other criterion. Whenever a choice had to be made, it could always be made in terms of what is necessary to make the Hall the best possible place to hear great music.

In the case of the Vivian Beaumont Theater, we had the remarkable creative architectural mind of Eero Saarinen, supplemented by the very practical theatre mind of Jo Mielziner. They worked out a theatre design which we hope will be not only an exciting

home for the new repertory company; but will also, by the nature of its design, stimulate playwrights to new conceptions of dramatic writing and art.

So we add to the creative artist, the interpreter and the place where the art can be performed; and come finally to the last ingredient—the one I would like to talk about in the remaining moments of this session, namely, the *audience*.

I suggested to the chairman of this conference that my remarks be entitled "Lincoln Center—for the *Enjoyment* of the Arts," for many of us associated with the Center firmly believe that the factor of the audience does underlie in a very real sense everything we are trying to do. To digress a moment from Lincoln Center and to come a bit nearer to the locale of this conference, the stories I have heard of the reasons behind Mr. Guthrie's decision to locate his theatre effort in the Minneapolis-St. Paul area illustrates this same point. He recognized in that area an available and potentially loyal audience for the theatre he proposed to establish.

The audience situation in New York City constituted an underlying and unique feature that made Lincoln Center possible. And the stage of audience development elsewhere probably makes it impossible at this time to duplicate Lincoln Center in any other city on anything approaching its scale. I think it is beyond doubt that only in the vast metropolitan area of New York today is there a demonstrated audience potential to support long seasons of resident companies running competitively and currently in opera, in symphony, in ballet, and in drama. Without this audience potential, we simply would not have had the basis for our whole operation involving professional resident companies.

The Center is contemplated, of course, for year-round operation; and, in the periods when resident companies are not there, the halls will be filled by booking in other attractions from elsewhere in the United States and from overseas. But the unique magnitude of the audience in the metropolitan New York area is, in our judgment, the underlying factor that has made possible our resident company program.

You may argue that it wasn't that at all; that it was the presence of the artists and of the companies. I would admit, on purely economic grounds, that it is the quality of artistic presentation that has developed a large, sustained, loyal audience. It is this whole cycle of artist-audience relationship that makes Lincoln Center possible. But in this relationship I feel so strongly about the role of the audience that I would suggest that the concept of Lincoln Center is not art for art's sake, nor even art for artists' sake; but it is art for the sake of its enjoyment. In other words, it's for the public interest in art.

Now will you think with me for a few minutes about what we mean by enjoyment of the arts? And again I have to caution you that I am speaking from a biased point of view related to the performing arts. You may challenge me by saying, now this is all very well for opera and symphony or drama, but it doesn't have complete relevance to the painter or the sculptor or the poet. I'll concede that you may be right; but I hope you see a thread of relationship beneath this.

Lest we think of the audience for art being equated with the public generally, let's look a little bit more carefully at what we mean by enjoyment of the arts. To enjoy is to derive a satisfaction from an experience. Lincoln Center's chairman, John Rockefeller, had some things to say about this. They've been widely quoted, but I'll remind you if you haven't recently heard the quote. On an occasion several years ago, Mr. Rockefeller said, "Increasingly our people have had a desire and have felt a need for some form of self-realization, some means of creative fulfillment. In less complicated times, most of our citizens could find this in their daily labors, in the quite visible products of their hands, but today's society is more complex and mechanized and it is difficult for most of

our citizens to gain from their labor alone the satisfaction they desire. Accordingly, they are turning more and more to the arts as one means, and a very important means, for gaining such satisfaction." I like the amusing way that Mr. Ciardi has put it in that quote of his which I'm sure is familiar to many of you. He has said, "An ulcer, gentlemen, is an unkissed imagination, taking its revenge for having been jilted. It is an unwritten poem, a neglected music, an unpainted watercolor, an undanced dance."

Can we not agree that enjoyment of art in any form is an adult pleasure; it is a sophisticated act in the very best sense of the word "sophisticated." It requires attention; it requires knowledge, intelligence, and taste. We surely do not make the mistake of equating enjoyment of the arts with all entertainment or of equating it with mass recreation or of equating it with amateur effort, valuable and useful as that is. Nor do we confuse or deride the enjoyment of art as a spectator sport. It is an active participation; it is the reverse of escape. In no sense, is it a turning back on reality, although it deals very much with fantasy. It is stimulating. It is thought-provoking. It can be energizing, exhilarating; it can be challenging. In short, the enjoyment of the arts enriches life.

Is it not the nature of art to be a mirror of life? To comment on life? To help us to understand life? And is it not also the nature of art to influence and to mold life? If enjoyment of the arts has these meanings, then culture or the arts (in the words of Sybil Maholy-Nagy), "helps people to participate unconsciously in a cultural continuity that transcends their meager personal life." Or, as André Malraux said, a few days ago, "Culture is the highest form of rivalry humanity knows." And the *New York Times*, editorializing on M. Malraux's comment, says, "The culture that man will not willingly let die is a form of survival, an immortality of man's spirit, running through the ages."

Now think with me for a moment about the characteristics of the audience for the enjoyment of the arts. Historically, we all know that the arts were the province of a favored few, of a privileged minority. We know of the American background, the effect of the Puritan influence, the effect of our period of development when, as a nation, we were preoccupied with settling the West and building a new nation. We're all aware of the concept of utility; seemingly idle contemplation, which is so much involved in the enjoyment of the arts, somehow or other offended our sense of being useful. But we have reached a stage in American life where, perhaps for the first time in history, we have a civilization in which a combination of three factors permits masses of people to want and to enjoy the arts. They enjoy a combination of time, that is, leisure; of income; and of education, enough education to want something better and, often, to want the best.

Mr. Heckscher put this point very well when he said, "The arts have sometimes been seen as an adornment, something added to society, after science and economics have done their work. Such a view can scarcely be related to the concept of democracy." He continues, "It has been all too natural, during epochs when a continent was being subdued or amid fresh responsibility of world power, to think of the arts as something pleasant but peripheral. The time has now come when we must acknowledge them to be central and conceive their fullest development as essential to the nation's moral well-being."

All of this brings to mind what has been so commonly called the cultural boom. I won't bore this group with the statistics that are so well known and so widely heralded today about the cultural boom. I suppose today's news report that Sears-Roebuck will market art is another indication of the cultural boom in America. All of us wonder what lies beneath this cultural boom. Why is it happening? Superficially, I suppose, there is some status seeking. As one person recently put it, "Some people have taken to quietly boasting that they saw 'Swan Lake' last night, now that their preoccupation with the notion of 'my car is bigger than yours' has been put aside."

But for whatever its reason, we recognize that this vast surge of public or mass interest in art and culture is a phenomenon of our times. And with that vast surge, we sometimes come to think that the audience may be a mass audience. And yet the audience for the live performances and for true enjoyment of art is, I think, still a minority audience, a very small minority audience; happily, a very rapidly growing one. But it is certainly not the mass of citizens as a whole. Such audience is a cross section of the economic, social, racial, and religious components; and of the varied segments of national origin that comprise the American public. I think the audience is very much less "social" than it was one, two, or three generations ago. I think it is composed very much more of people who are present in museums and opera houses and concert halls because they love what they're there to see or hear. This audience, growing and vast even though still a minority of our total citizenry, has, in our judgment, a vital role to play in relation to existing or proposed art centers.

What role does the audience play? First, in financial terms, the audience is really the lifeblood of the performing arts. This is the economic consideration which leads us to consider how we can further increase the audience. If you're designing a concert hall or an opera house, you find an inevitable conflict between the economic and audience considerations and the aesthetic and artistic considerations for the size of the hall.

The importance of increase in the size of the audience leads us to consider what means are open to us for increase. I'm thinking here of how you increase the live audience. There are, of course, all the ways of increasing the mass audience by television and radio, but how do you bring the live performance, the real experience of attending a live performance, to a bigger audience? You contemplate such things as a revision of the subscription system so that you have a great increase in the number of subscribers, each individual subscriber attending a somewhat smaller number of performances. It seems to me quite significant that the Metropolitan Opera had a waiting list at the beginning of this year of eight thousand people who wanted to become opera subscribers. The management offered two new subscription series for next year and they were able to absorb about half of their waiting list.

We have thought of branch ticket offices. I'll indulge in a bit of daydreaming with you. We have one idea, with some doubts whether we can make it work economically. The electronic principles that have been worked out for airline reservations should be applicable to theatre ticket purchasing; and, if this could be made to work financially, it would be possible to have a branch box office of the Metropolitan Opera in Chicago or in Indianapolis or Milwaukee or any other city where there is enough potential business to warrant such an office being established. This is way down the road! I won't predict that it is possible, but I think that we will find a way to do something like this to make it easier for the public to buy tickets to performing arts attractions.

We are doing things at Lincoln Center to make it attractive for the public to come there. We have consulted experts who are engaged in the conduct of guided tours at the United Nations and at Rockefeller Center. They tell us that we have a potentially interesting, stimulating, and useful guided tour. We designed into the buildings and in every one of the auditoriums, a room where a tour party could be taken during a rehearsal, where they could hear the sound, see what was going on through a one-way glass wall, and not disturb the rehearsal in any way. We think people will come out of curiosity and some of them will stay to see or hear a performance and many will like what they have seen or heard and will come back for more.

As the role of the audience in financial terms is so very clear, let me shift a moment to the role of the audience in political terms. I submit that the audience comes near to equating with the public, to representing the voters in democracy. The audience can determine whether or not a civic or public enterprise related to the arts can enlist the leadership of local elected officials; and, in the long run, can command the financial support of public bodies and agencies.

Finally, let us consider the role of the audience in artistic and perhaps in psychological terms. I had wanted to say a word about the exciting psychological fact called a dramatic experience. There isn't time to go into it. Will you agree with me that there is such a thing, that it's a very exciting act of participation by the audience, and that something mystical happens between the performers on the stage and the audience in the theatre? The audience in this respect is, it seems to me, unmistakably contributing to the artistic result to be achieved.

The audience also represents the consumer, the ultimate user of the end product. Herein lies a great risk. It is the risk that the pressure of the consumer may be a downgrading, a leveling pressure, or that it may stifle innovation. This is the explanation as to why every opera company feels it has to have its quota of *Bohèmes* and *Madame Butterflies*. This is what the public wants and will flock to and this is the bread and butter that supports the innovations and the new activities that the companies would like to perform. But I think we have to take that risk. The audience is there and the managements of these artistic enterprises have to accept the risk of not pandering too much to the traditional audience demand. They must offer the audience the new, the stimulating.

Let me make just one final comment about the importance of these arts in our lives. And in that comment, I want to turn to what may seem a rather unusual source. Homer Turner, president of the U.S. Steel Foundation, recently said in an address that the advance of nations and civilizations always has depended upon that fraction of the population possessed of genius and creativity:

Nursing such exceptional qualities from youthful sparks to mature, steady flames and establishing a climate conducive to enlarged appreciation of the nobler aspects of experience and behavior are vital elements of the general culture. Man's fuller potential is the more closely approached when the energies of the majority are directed to the appreciation, comprehension, and enjoyment of the best efforts of the most talented and sensitive. When a substantial segment of any group strives for inner awareness and excellence, the advance of mankind in some measure is inevitable.

Sounds a bit like Toynbee, doesn't it? I am reminded of a conversation I had with Arnold Toynbee about three or four years ago, concerning his familiar concept of the creative minority. As he had talked about the vast expansion of educated people and the gropings and desires of masses of our citizens to participate in the better things of life, I asked Mr. Toynbee whether this represented a serious risk of dilution in the creative minority. He came back with a rather optimistic answer. Then, to my astonishment, about three weeks later, there came from Mr. Toynbee a note in his own hand. He said, "I've been pondering your question. We have to take the risk and I believe we shall reap a rich harvest."

THE REGIONAL ARTS CENTER— A SOCIAL AND AESTHETIC SYNTHESIS

By Max Kaplan

Our concept of a regional arts center must grow out of perspectives from the past, analyses of the present, and hopes for the future. "Regional" suggests that we deal with history, space, time; "art" bids us to define its values and uniqueness for these conditions; and the term "center" implies a statement of function for a new kind of institution. Since detailed materials have been prepared for this conference as background, I may indulge in generalization, in the hope that no one here is concerned with old formulae about the arts in order to reconstruct a verbal architecture whose every brick is already in place and every floor is well covered. I take it, rather, that the space age in science and the "new frontier" in national spirit invite imaginative and constructive approaches to the arts.

It is important, first, that we divest ourselves once and for all of the romantic notion that art and artist are, by their uniqueness, free of social considerations or conditions; and are, indeed, contaminated by the analysis of their milieu. At all historical periods this was nonsense and most of all in our own period of tremendous changes in every dimension of physical and mind-life.

Looking at the course of the past century, from a nation of 32,000,000 we are now 185,000,000. We are an older people; our 16,000,000 over sixty-five constitute about one-fourth of the total per-



sons in all world history who have ever reached that age. One clue to technical change in the century is the rise in number of patents granted—475 in 1845, 26,000 in 1945. The American worker now produces over seven times per hour what his grandfather could in 1850 or \$2.68 in estimated value compared with 38 cents. In the same period, the work week has come down from over seventy hours to less than forty. Official federal projections are that by 2000 A.D., by present consumption levels, 84 per cent of our families will have real incomes of over \$10,000 and the average will go over \$14,000¹. In transportation, automobiles have been with us only half a century, but now are owned by 75 per cent of all families; in the next forty years, these families will drive eleven thousand miles for pleasure annually compared to the current figure of four thousand miles. This is not even mentioning a figure for air travel. In communications—I recall my boyhood radio set constructed around an oatmeal box with a "cat's whiskers" crystal, as I now read about federal legislation on satellite communications systems. And all of us recall Lindbergh's solo flight in the 1920's, as we follow the cosmonauts in their orbital flights. There is sentiment, but also truth, in the observation by a Brookhaven official that the physical sciences have passed from a "string and wax" era of individual research to one of elaborate teams, magnificent labs, and annual federal contributions of \$90,000,000,000!

This social and technical drama of transformation has been colored also by historical phenomena, by the impact of great wars, by the fluidity of social classes, by the growth of public education, by the massiveness of urban centers, by the injection of many artists from the sickness of Hitlerism, by the coincidental growth of radio and jazz, and by new career patterns of minority subcultural groups in the entertainment and artistic worlds.

If one looks ahead into the directions that our nation and the world are taking, it is not a five- or ten-year period that must be considered; the rapidity of social change brings the next forty years into what was once called "short-range" plans. For example, projections recently prepared for the Outdoor Recreation Resources Review Commission, an arm of the Congress, spoke freely of 2000 A.D. Officials of several large industries (Westinghouse, A.T.&T., G.E., and I.B.M.) recently agreed on such projections as expandable and contractable homes, elimination of housecleaning and most cooking, electronically home-printed newspapers, monorail transportation and short-distance travel by air-cushion craft². Projections in the realm of automation, peaceful uses of atomic power, the harnessing of sea water for energy, or other areas of physical life raise anew the familiar term "culture lag"; and set us to wonder what the already dynamic present, merging into a constellation of more technics, means for those concerned with deeper dimensions of the meanings of life, with human values, with international relations, with community, with personal fulfillment, and with alienation from familiar roots.

What does this all mean for the arts, whether at the level of its functions, its integrations with other facets of the social and technical order, or with the roles of creators, distributors, publics, and educators?

These introductory remarks must already make it plain that I see one function above all for this arts center: to create of itself a tool whereby these many social and technical strands can be woven into an effective program for aesthetic depth; but also to take deliberate positions on issues where policy requires conviction; and to implement its careful analyses with imaginative programs. As sociologist, musician, and sometime administrator, I must caution you that these functions may clash, for if I may note with only a little

whimsy, social analysis is by nature an *amoral* preoccupation, eschewing universals and boastful of its objectivity; the adoption of principles is based on the traditional Greek concept of enthusiasm, "to be engodded," "to be one with god," and thus is a *moral* action; while administration, successful or not, is manipulative, equating ends and means; and thus it suffers from elements of *immorality*. Yet our proposed center must find a synthesis in this three-fold approach.

I propose, therefore, to isolate several major themes from American life which have both social and aesthetic roots: elite and popular art; mass leisure; creativity; an economic-political base for art; relations to physical sciences; and regional pluralism. These, all together, may provide the basis for our Regional Arts Center.

Elite and Popular Art

Popular culture, as the sociologist Leo Lowenthal points out, "has a history of many centuries, and is probably as old as human civilization."³ Yet popular culture is under particular scrutiny in our times because the conditions of our life bring the popular and elite publics and their tastes side by side. Indeed, these publics are often the same. Genuine art, goes the criticism of this trend, is corrupted by the presence of a spurious, easy satisfaction, whose mass manipulators insure that the popular art will follow the conservative, shoddy, vulgarized, and standardized taste of the moment. From Pascal and de Tocqueville to Dwight McDonald and Pitirim Sorokin, the cry of "diluted" and "sensate" has been thrown at the popular art and culture. T. S. Eliot sees no other possibility in an open-class society. There is no need here to enlarge these issues, for many of this audience have taken part in the national debate.

The problem, and here I differ from Lowenthal, is not primarily a matter of who controls such machines of the popular arts as the mass media. The logic of the criticism of popular culture, it seems to me, stems fundamentally from a supposed set of values inseparable from the machine, which is inherently antagonistic to all concepts of art and its accompanying values of originality. The machine is only an outward symbol of deteriorated social relations, relations which echo or embody all the paraphernalia of business, such as hucksterism and exaggeration. These social relationships are anathema to what art represents. The machine and mechanization are, therefore, basically outside of the logic or necessity of an aesthetic system.

The reply to this argument is to observe that its apparent validity is weakened by its oversimplicity. For the machine exists in a complex of other forces and by itself the machine also gives rise to indirect values and by-products in the manner of social polarity described by Morris Cohen.⁴ One of these by-products of industrialism, for example, is mass education. And from mass education arises the major democratic contribution to art, which is accessibility. After all, control over what the public gets or thinks about what it gets is an old, old story; and more marked in previous eras than in our own. But accessibility by the common man to the instruments and symbols of the highest values and man's profoundest wisdom is new on the vast scale that it is known to us. It has come about by the large degree of urbanization, bringing many backgrounds and tastes together; by the emergence of a middle class or in a related sense by the inability of a genuine aristocracy to develop, even in the American South; by the growth of standardized images and styles of life in the motion pictures and other mass media; by a philosophy of education which incorporated the arts into its curriculum; and by the mixture of many ethnic strains and traditions. Finally, accessibility to the arts has come through industrialization by processes of producing and reproducing works of art within the means of most of the population.

One might interpret this wide accessibility to all the levels and genres of art as cause for historical celebration. Many of our cultural commentators prefer to emphasize its haltings and transitional characteristics. Yet, suspicion of the masses is an old tradition in such realms as the political and the religious. Thus, the creative minority in art can hardly be expected to react warmly to mass amateurs or even to mass publics. However, to the degree that aesthetic phenomena are part of social processes, art cannot remain unaffected by social changes. It is a question of dealing with reality and extrapolating its manageable and hopeful elements rather than in browsing in lovely pages of the past. The Barry Goldwater approach to life is no more applicable to the arts than to politics, for as one critic wrote of his last volume, "Few readers can fail to share . . . Goldwater's frustration with having to live in the harassing Nineteen Sixties . . . [but] nondevotees of the Senator . . . are likely to doubt whether the way to get rid of frustration is to assume that the developments which brought the frustration have never occurred."⁵ Guardians of aesthetic values cannot return to a version, often a false version, of a past Golden Age; and in fact, if they examine the past of the arts in American society, they may well come to the conclusion that we are in this country at a higher and more exciting artistic level than we have ever reached before.

The arts center must find here the core of its purpose. It must affirm an aesthetic, democratic value in the right and possibility of every man emerging from what one writer calls the "waist-high culture"⁶ to the culture of the fine eye, ear, heart, spirit, and mind. It must supplement a sociological premise that every man has a history with the philosophical premise that every man has an essence. The Center must become an institution in which a synthesis even more than an accommodation is sought between excellence and affluence. Its boldness in raising questions about the impact of industrialization on mind and art need not deny the humility inherent in an ongoing analysis of these vital issues through such techniques as conferences, seminars, writings, and special studies. Its positive position and faith are essential preconditions to effective posture on mass culture, for the contemporary strength in our arts has invited even such journals as *Life* to speak of the cultural "revolution."

Mass Leisure

Closely related to these matters is "mass leisure," a phenomenon increasingly noted wherever industrialization has taken hold. Here, too, I need hardly go into detail, for the literature is growing. May I then pass on a few summary observations?

As contemporary scholars view it, leisure is a release from necessary commitment to work and domestic obligations; but it is by no means the essence of frivolity, insignificance, and filling of time, nor merely a period for re-creating oneself for further work. So large is the bulk of free time and so deeply is it enmeshed in a radical change of social institutions, that the deepest dimensions of personality, group life, and human values are involved. Indeed, since the familiar controls of family, church, neighborhood, and even work itself have lost much of their hold, new sources of personal stability, new channels and directions of growth are needed. Thus, serious systematic thinking on these matters is going on among many disciplines here and abroad, with special cross-cultural studies in Europe under the aegis of UNESCO.⁷ Among the views that I have argued publicly is the need to establish functional categories of leisure activities, noting in each case their unique meanings or purposes and the kinds of persons for whom they are most relevant.⁸ I have noted, for example, that the uniqueness of the arts in this respect is their wide variety of media, their acceptance as a "good"

in the society, the possibility they offer for heightened experience and emotional tension in a matrix of relaxation, their use for individual as well as group activity, a range in costs from nothing to much, their usefulness in cutting across diversities in social backgrounds, and the availability of many styles of art and range of skills.⁹

A special and dramatic age group which has an abundance of time and also the need for new or extended aesthetic experience is the generation of retired persons. For them, the arts can provide a continuity with the past, but project the mind into the future, objectifying evidences of self-growth; and the response of others provides a new source of response and of being needed by others.

The day will come, I predict, when we will train avocational or leisure counselors as we now train vocational counselors. These persons, whatever other skills they learn, will have to become intimately familiar with the functions and meanings, the possibilities as well as the dangers of various types of free-time activities, based on assessments of kinds of persons and situations. Because of the criticism of the popular culture mentioned earlier, the tendency has been to denigrate leisure and to associate it with the cheap, the inconsequential, the low in standard. Recreational art is by connotation anathema to fine art. But this is nonsense. Almost everyone exposes himself to the arts during his leisure time. We may as well face the issue directly, by examining in its fullest implications this mass phenomenon, so that we may learn to take the fullest advantage of it for the most significant kind of human experience. The mass media, for example, must come under more serious inquiry than they have by those of us in the arts who also are concerned with such matters as the power relations within a family or the impact upon family choice and therefore upon program offerings when two T.V. sets (one color, one black and white) become the rule.

Creativity

A third major theme which joins an art center to its own milieu is the old problem of creativity. Far from solved are basic issues of a philosophy or a science of aesthetics as the nature of art itself or of such of its elements as coherence, completeness, or genius. I turn, however, to a brief discussion of two contemporary issues highlighted by the social changes spoken of earlier: the dichotomy, amateur-professional, and the relations of artistic to scientific creativity.

The concepts "amateur" and "professional" are by no means clear.¹⁰ Certainly, the high skill of many amateurs and the low pay of many professionals rule these out as objective distinctions. The professional is accepted as such by his circle of patients, clients, or audiences. He has authority because of recognized ability, not because, like the policeman, he has been delegated power. It is assumed, as in the case of the professional artist, that he has had the necessary preparation, lives up to norms or traditions of his field, and may even possess something akin to an occupational conscience, whether or not there is a formal code of ethics. There is a reputation which he holds among his professional clan, which may often be quite different from that held among the public. The amateur is quite free in these respects; as a dilettante—and Russell Lynes has wisely pointed out the dignity and importance of such a role¹¹—he enters into the activity with enthusiasm and often may produce new ideas or contributions. In this sense, the problem of every professional artist is to find a balance between freedom as an amateur in spirit and freedom from economic detours in following his creative role.

These differences are pointed out to refute any notion that the Center can overlook them in a romantic idealism. By no means. The core of a dynamic art will always be the

dedicated, full-time creator, full master of his craft, conscious of traditions, free to experiment, but also sure of himself. He is a part of his society, but does not always feel to be of it; as Herbert Read notes in his *Politics of the Unpolitical*, "Society will never understand or love the artist, but the artist must learn to love and understand that society which renounces him." The arts center can take the position that these roles are increasingly allied. Their fate is interwoven. In serving the one, we serve both. No one has ever dared to put down on paper, to my knowledge, the ideal number of composers, poets or actors per one thousand population; although this can be done among physicians to keep the population in health, or among atomic scientists to put them to death, there is a hesitation to equate creators in such quantitative terms. I can, therefore, be quite courageous in supposing that we may be turning out too many composers or painters or actors in our schools, studios, and conservatories. Or to put it another way, more professionals should be led into the leadership and teaching of amateurs in the community. This, in fact, is happening on an ever-wider scale; and is one reason for the very high quality among many community groups throughout the country as well as in the public schools. To the degree that the Center might become a force in the prevention of ulcers and neuroses among overly ambitious students of the arts by teaching them that this is a large country west of the George Washington Bridge, it would already have been of inestimable psychological, economic, and even cultural value to all of us.

A second issue of creativity for our special time is the assumption and the fallacy that the creative process, whatever it is, must be directly channeled at an early age. The formula, since we are now talking about science in the schools of America, might be put: C is to L as V is to R. Translation: Creativity in the Laboratory = Victory over the Enemy. (*sic*) Get the kids young, pump them full of math and physics, and out will come little Glenns and Shepherds. With this attack, the art community has put itself on the defensive unnecessarily. It has not impressed upon school administrators or anyone else—not even itself, to be honest—the need to search out such basic components of the creative process as imagination, curiosity, the capacity to be surprised, to concentrate, to accept conflict, or other elements that underlie creative thought in any sphere. For example, in his volume, *Science and Human Values*, Bronowski writes, "The discoveries of science, the works of art are explorations—more, are explosions of a hidden likeness. The discoverer or artist presents in them two aspects of nature and fuses them into one. This is the act of creation, in which an original thought is born, and it is the same act in original science or in original art."¹² It should be the responsibility of an arts center to examine such leads, to experiment in full cooperation with other disciplines; and then, where results merit assertions, enter into the forum of opinion, budgets, and power. One seeks, almost in vain, for strong and experienced voices from the world of art to speak up to the recent pressures for the sciences; and this is shocking and inexcusable in a world and where peace is infinitely more difficult to wage than war and where the cultural wisdom and accumulation of the ages need a deepening rather than an unrooting among young minds of our society.

The Economic-Political Base

With a short discussion of the next large theme which will focus the arts center on present and emerging society—the economic-political base—this audience needs no repetition of economic facts or needs. Nor shall I assume that you are unfamiliar with the various arts bills before the Congress and the public hearings since 1954; nor the interesting emergence of a Secretary of Labor as economic spokesman for the arts; nor our President's

ability—and that of his lovely wife—to distinguish a Xavier Cugat from a Pablo Casals; nor the larger experiences with the arts by governments in various parts of Europe, in Russia, South America, or in our own depression period.

All these events, this literature and world-wide experience, focus on familiar issues: Where do the arts and artists really fit into areas of public, semipublic, private, and commercial responsibility? How do freedom, experiment, status, economic security, and sympathetic understanding for art and artist fare under various shades and semantics of patronage and subsidy?

(*Aside:* It's easy to be a disaffiliate as Karl Shapiro indicated he was yesterday and to pontificate, cleverly, against the artist's being denied freedom by governmental power, and to do so from the freedom and economic security of a state government. The disaffiliate, artist, or otherwise, sticks his head in the sands of time, or in the wheat fields of Nebraska; he fails to deal with the reality that, whether he likes it or not, the government on all levels is already heavily involved with the arts, and the artists with government. His responsibility is to face power and to assert his place in it. Art, after all, simply by its nature, is a real form of power to be used. And, incidentally, governmental power is power whether it's on the local, county, state, or federal level. One cannot deny it on one level and disavow himself from it and still become involved with, and live off, the other.)
(*Editor's Note:* Since Mr. Shapiro did not rise to pick up Mr. Kaplan's gauntlet, it would be fair for the editors to state that Karl Shapiro's head is perhaps one of the most unburied among American writers; anyone familiar with the history of recent American letters knows this to be true.)

Where do domestic and international policies on the arts now overlap? Where stands, or might stand, the American foundation in these assessments? And where stand American business and industry, the unions or guilds of artists, the voluntary community efforts, and such new techniques of organization as local or state arts "councils"?

It seems to me that the responsibility of the Wingspread Conference is less to deal substantively with these many issues than to seek the points at which a newly conceived arts center must come to grips with them.

There is no question, first, that the Center should deal with economic and political issues close to the arts. It might do so by keeping relevant library materials and organized data, by sponsoring research, by issuing its own publications, by presenting authorities in lecture, by providing consultants to agencies, and even by offering its services (legal or otherwise) to contract negotiations. But there is one overriding service which has been awaiting the detailed organization and initiative of such a center. I refer to the need for a series of conferences for professional, educational, and community representatives of all the arts. Perhaps, meeting simultaneously within any one region, persons in music, theatre, art, and dance could seek consensus within their own field on their own needs and their respective positions on such matters as government aids. Still on the regional basis, there then could be an attempt to reach consensus between the arts. These work conferences could proceed through 1963, based on the detailed collections of data such as gathered for our purposes here. The climax could be a national conference, bringing together all the recommendations of all the arts; 1964, in relation to the New York World's Fair and within the quarters of the Lincoln Center, would prove to be a dramatic time for final deliberations and public statements. At that time, all the

arts could speak with a common voice and with great power, compared with the divisiveness and even the internal conflict with which every opponent of government aid is entirely familiar and which he can use, and does use, as a rationale for inaction.

Further, if the Wingspread Conference is serious about a regional arts center, then I propose that we formally ask for a representative on the President's Advisory Council on the Arts with the organization of this Center. If it should come to pass that federal aid to the arts becomes a reality, perhaps in spite of the artistic world, an arts center should be in a position to participate in the inventories of state or regional needs for the arts with the broad type of considerations and functions outlined above, the Center should be able to observe these needs against the social projections and directions of our society as a whole. We may take heart in the appointment of August Hecksher as the President's consultant in the arts, for this man is aware of these broad social, economic, and technological interrelationships.

(*Aside*: I was intrigued by the thought that Mr. Hecksher is not from the artistic world as such. How neatly Mr. Kennedy avoided a real fight by appointing a man who is certainly sensitive to all the needs and the machinations and the importance of the artistic world.)

Relations to Physical Sciences

An additional approach to relating the proposed Center to dynamic forces around us is to bring together in a deliberate manner the gains of the arts and the knowledge of the sciences. Dr. Melville Clark, an M.I.T. physicist, introduces his proposal for an Institute for Music and Science by saying,

Progress in science during the present century exceeds . . . all previous history . . . 90 per cent of the scientists who have ever lived are alive today. Yet . . . none of these enormous advances have devolved to the benefit of either music as an art or musicians . . . the basic tools used for the creation of music have remained substantially unaltered for a century.¹³

I have Dr. Clark's permission to summarize his major proposal and to suggest that it becomes a consideration as one component of an arts center.

The activities covered within this program would be: (1) psycho-acoustics, "factors orally significant in the signals created by a musical instrument"; (2) physics of music instruments; (3) development of new instruments, especially to permit composers to hear their ideas immediately; (4) improvement of old instruments; (5) development of diagnostic methods to facilitate teaching; and (6) assistance to composers, by the classification and rapid access to various kinds of tones through the use of data processors.

Professor Clark lists new kinds of research instruments of the past two decades, such as anechoic chambers, computers, high-frequency response microphones, accurate tape recorders, high-speed cameras, and electronic switches. Since I was in no way cautioned by the wealthy Badgers who planned the conference, I might note as an aside that Clark's estimate of the costs for this plan comes to \$336,000 for what he says is a "small operation"; to \$889,000, for a "medium-sized" one.

Regional Pluralism

The theme which I now take up in order to relate the arts to their milieu is that of the new network of human communications and associations, population shifts, or all of those objective and subjective matters which come to mind with the term "region."

I take it that we are focusing this hypothetical Center on what might be a conjunction of an aesthetic region and other kinds of regional conceptions.

The term region is by no means clear-cut, for it is approached differently by planners, businessmen, governmental agencies, anthropologists, geographers, economists, newspapers, Madison Avenue hucksters, racial segregationists, ecologists, weather forecasters, and presidential candidates. In seeking for a compromise that might be useful for the concept of an aesthetic region, we might think of region as a "measure of areal and cultural differentiation of human society,"¹⁴ as essentially a definable, but a flexible geographic unit; it has some homogeneity, according to stated characteristics; it is a part of a larger and related totality; finally, the region possesses some structural or functional aspects which dominate it and identify it to its own residents as well as to outsiders. As an example of the last item—its popular identity in the mind of outsiders—I quote from *Fortune* for February, 1951, this view of the Middle West:

Here all lines are horizontal, life is intensely practical and "real," and the quarter sections and the field and the towns duplicate themselves, league after league, in seemingly endless repetition. It is here in this great "valley" that the itinerant lecturer has his worst time and reaches his most pessimistic conclusions; for unless these people are studied community by community, they appear to vanish into sociological generalizations.

John Gunther notes, but does not accept, the definition of the Middle West as that area where "people tend to look inward rather than outward, where few even see the sea . . ." or further, "an area coterminous with the circulation belt of the *Chicago Tribune*."¹⁵ Gunther does argue, in his *Inside U.S.A.*, for the view that this is the area where "industry and agriculture both reach the highest American development and coalesce."

Jean Gottman has recently prepared a classic survey of the urbanized northeastern seaboard area, housing the thirty millions from Boston to Washington. He applies the Greek term "Megalopolis" to this dynamic area, and equates it with the term "region"; this region, indeed, has a "personality of its own, which for some three centuries past has been changing and evolving, constantly creating new problems for its inhabitants and exerting a deep influence on the general organization of society."¹⁶

(*Aside*: Having lived in Boston for five years, I'm a little bit concerned with his generalization that it has been changing and evolving . . . Bostonians like to speak of living in the hub of the universe, and I like to remind them that the hub generally stands still while the rest of the wheel moves around.)

Gottman's volume, among its wealth of data and interpretations, notes that there are twenty-two pages of organizations dealing with the arts in the telephone directory of New York City, compared with six pages in Washington, five in Philadelphia, three in Chicago, and two in Los Angeles.¹⁷

Various regional concepts with specific applications to the arts are found in the studies of art historians, ethno-musicologists, and anthropologists. I would call your attention to the extensive regional studies of Africa, America, Asia, China, Egypt, and France in the first volumes of the new and magnificent *Encyclopedia of World Art*.¹⁸ Approaches used by scholars in the field need not concern us here and are not entirely pertinent for our present purpose. For we are not dealing here with a center whose

function it is to classify the folk arts. We seek a rapport of indigenous aesthetic factors with social factors on a regional basis. For example, it is as important now to know that The University of Wisconsin has the power to reach a radius of X miles as it is to know that the painters of this area exhibit a style distinct from that of the Southwest.

Further, one element which must strike any serious observer of American life is the inherent struggle between indigenous characteristics of local and regional American life and external inundation from the mass media. It would seem a desirable goal of every community and region to maintain and even to further such uniqueness as it may possess. The arts can well become, in any region, a major source of its identity, as in its great schools, important artists, its styles, folk arts, important museums, and quality of its community groups. For example, the Seattle World's Fair may now be laying the foundations for a regional surge for the Northwest of great importance there, and, indeed, to the entire nation.

Thus, the proposed Arts Center, if it assumes a function of contributing to regional pluralism of the United States, must face these questions: What is unique about the aesthetic tradition and development of the region it is in? How can it proceed to develop an inventory of its resources for its future in the arts? How can the Center serve in making of the arts a more significant regional component?

Summary

Several themes have been proposed as pivots for movement from the social to the aesthetic rationale of a regional arts center. A brief summary can be provided under six points for each of the several types of implementation:

The *disciplines* which have been implied in the analysis are: (1) culture history; (2) philosophy; (3) aesthetics; (4) social sciences; (5) physical sciences; and (6) education.

The *types of action* implied in the exposition are: (1) the setting of goals in respect to social as well as aesthetic trends; (2) a variety of researches and applications; (3) consultations, lectures, and conferences; (4) publications; (5) preparation of leadership for community organization; and (6) the celebration of regional achievements and resources through creative display.

The *types of relationships* implied within this discussion are: (1) with community groups in all the arts; (2) with professional individuals and groups; (3) with educational and research agencies; (4) with such community resources as unions and businesses; (5) with official state, federal, and even international agencies, such as UNESCO; and (6) with foundations or other sources of financial encouragement.

The *types of organizational elements* implied to bring all of the above to life are: (1) administrative staff; (2) research, consultative, educational, and library staffs; (3) social and physical scientists, whether directly or indirectly affiliated; (4) creative staffs in each of the arts, for production rather than the teaching of art; (5) fellows and assistants constituting a junior staff, supported by grants and internship arrangements with other institutions; and (6) guests, audiences, visitors and observers to the various services, displays, lectures, and the like.

Each of these points could be expanded and may engage the subsequent attention of this Conference. A major point which will affect all of these structural policies is the sponsorship or basic identity of the Center.

The Center might be an integral part of a university. Advantages and limitations are apparent. Immediately, the arts are given a framework which includes all disciplines; interests; and a broad base of skills for thought, research, and in the case of The University of Wisconsin, a distinguished record of public service. The university campus of our country has become a leading force in the arts. Here there are creative energies amid academic kindlings and occasional fires. Here the artistic enterprise, including all of the facets noted earlier, can be examined with the tools employed for other inquiries. Here the artist finds economic security, freedom to experiment and grow, an alert audience, prestige, isolation, and companionship—all in a pattern unique in the history of art.

In a single university, however, there are limitations toward the growth of a vital arts center. The bureaucracy of a university can be deadening; the subtle values of art often elude the bursars and bookkeepers who may color, even control, university atmosphere; the competition for power among university colleges can sometimes put the U.N. to shame. More seriously, the primary limitation of the single university setting is that it may not always mirror the entire region. This can be offset by a cooperation among several universities, modeled on administrative plans already familiar in such cases as regional medical schools.

What are the alternatives to a university shelter for the arts center?

There might be conceived an entirely separate institution, with an advisory board coming from several types of interests in the arts and the region. The advantage of freedom may be offset by the lack of a base which makes foundations happier in considering grant requests. Greater difficulty can be expected, further, in calling upon the existing resources of universities and other agencies. The over-all advantage of an independent organization is the greater possibility of bold imagination, unfettered by past traditions. Its staff could in part be on loan from other agencies, educational or otherwise. Even if housed in a university, a corporate independence is conceivable. The additional advantage of a free type of agency is that it may thereby avoid the stamp of education as its major emphasis and thus provide a more congenial rapport with professional agencies and artists.

Please note that I have nowhere spoken of an arts center as a building. A building, no matter how striking or symbolically appropriate, must grow out of a program; and a program grows out of perspective and philosophy. It is with these that we are here concerned. Nevertheless, the need to comment on the Lincoln Center for the Performing Arts must here be met, though briefly. Here, on a scale never before conceived, is a complex of buildings whose architectural splendor and aesthetic significance go far beyond the \$142,000,000 in cost.

As magnificent as the physical plant will be, the Center must, in New York, eventually meet more elusive and far-reaching criteria as its promises undergo the scrutiny of aesthetic and social historians in the silver and golden anniversaries of 1989 and 2014 A.D. It is on the social, rather than the aesthetic, criteria that I comment in raising two critical issues:

1. How will these important, autonomous creative units affect each other and even develop a common front, a totality which strengthens each as from it all there simultaneously emerges a substantive synthesis?

2. How will the Center as a whole relate itself to the creative activities of other artistic efforts and services of individual, group, community, national, and world dimensions?

If the purpose of the Met or other units were only to find a new location and building, it would hardly need a Lincoln Center. The Center is something far more than a landlord who adds a few generous frills here and there out of pride. The Center is a symbol, an idea, a philosophy, a hope, an aspiration—or it may as well put fences up between its constituent parts. But, the question I ask is: *A symbol of what? Which idea? Whose philosophy? How ambitious a hope? And how bold an ambition?*

In the first several years, there will be the powerful momentum from (1) the mere fact of the architectural splendor and the novelty of the proximity of the parts, and (2) from the close association of the Center to the World's Fair. The full prestige and public relations of the Fair will spotlight the Center in such a way that long-range philosophy which probes into decades ahead will be overshadowed. But two—or twenty—years will pass quickly. We must persist with the inquiry: What is the Center to be in its "internal" and its "external" relations? Like any corporate enterprise or structured collectivity of persons, the Center will be more (or something *other than*) its constituents. A basic issue is always the relationship of parts to each other *through the whole*, of autonomy to centralism. This issue is particularly important in the New York case because it will have at its disposal a principal of \$10,000,000 or about \$400,000 per year as working capital—the Lincoln Center Fund for "education and creative artistic advancement." About \$5,500,000 of this is in the bank, the rest to come as the full Center budget is in operation. This fund may emerge in the long run as the key to the cross-fertilization of the various Center units; and further, of their collective relationship to community, state, and country. As William Schuman noted recently in a *New York Times* report, "The fund is what will keep the artistic concept of the Center going after the buildings are completed."

Any assumption on the part of the Center's administration that it will not in the nature of the case affect the autonomy of the constituents may be taken with a grain of aesthetic salt. This does not assume a danger to the constituents. What it does imply is that with the help of the special fund, the constituents will be in a position to move in directions not otherwise possible—scholarships, commissions, the maintenance of a Juilliard drama program, performances for students, and the like. It is misinterpretation to assume that central funds—as in the parallel of federal funds or services to states—always mean control; they may as well mean *the release of new potential*.

The Fund is, therefore, strategic for its presence and use even before the buildings are constructed. For example, the administration and use of considerable sums for young people have set a pattern for organization and decision-making which will affect other facets and uses. In the past two years, over 250,000 students of the New York area have already been provided special orchestral and opera performances. These costs to the Fund were well justified; but without going into details, these decisions were originally made and timed on an *ad hoc* basis; and certainly not on any long-range plans based on a roundly conceived philosophy or social analysis. As an instance of such analysis, consider the question: What is the difference—and to whom—if balcony seats are filled by sixth or twelfth graders, by students now studying instruments, or by those whose fathers are lawyers, hod carriers, Negroes, whites, or Puerto Ricans?¹⁹ A further issue, unique in all of man's history, emerges from the fact that we are now raising the very first T.V. generation. Next Fall (1962), when the Philharmonic moves into its new home, children born in 1946, Television Anno I, will be reaching the age of sixteen. These high school sophomores then will be experienced viewers and audience members,

although much of this viewing will have been in a living room which Russell Lynes calls a combination theatre, ball park, fight ring, night club, and symphony hall; and over a medium which Houseman summarizes as a "radio with eyes . . . press without the travail of printing . . ."—a gadget which has had its effect on the innermost core of personal habit. Thus, Lincoln Center's education program supplements an already dynamic process in which live and mass media music has entered into the formative years. There is real need to think through such interrelationships.

The high quality of present artistic enterprise in our country will be epitomized by Lincoln Center; indeed, the Center, wittingly or not, carries a large burden of climaxing the efforts evident in our college campuses and communities throughout the country. I submit that the Center can be better qualified to do this explicitly and publicly by adding to its program the kinds of social inquiries noted earlier in this discussion, whether by formal relationships to university and other research and study groups or by other means.

(Aside: If I may deviate from the text, the way in which the Lincoln Center Fund was used in the first instance is familiar to me. Coming into New York one Thursday morning as usual at that time, a year and a half or two ago, I reported to the Center that I was there for my consultative purposes. My aim was to help develop a philosophy for its use. I was called to the central office and told that Mr. Rockefeller and others were very much disturbed on this particular day because the announcement had just come through that Carnegie Hall would remain open. The apparent effect of this was to throw the Lincoln Center policymakers into some bit of adolescent hysteria, for they then felt called upon to attract attention to themselves, rather than to let Carnegie Hall take the play in the papers. I was, therefore, instructed (this was on Thursday), to have available by Monday noon a "dramatic" plan to use up to \$100,000 of this Fund, for the first time, and to come up with some imaginative proposal that would hit the headlines of the New York papers. I told them that as an academic person it was not a habit of mine, nor a talent, I suppose, to distribute \$100,000 from Thursday to Monday noon, but I would employ my energies to the best of purposes. I spent the rest of the day and the evening in the office with the late George Judd of the New York Philharmonic; and, squeezing the money bag as much as we could—and it is a great pleasure to squeeze other people's money bags—arrived at a plan whereby 17,000 students could enjoy orchestral concerts the following May at a cost to the Center of \$43,000. With my written proposal to the Lincoln Center went a serious oral indictment of the way in which this was done—the indictment was that if there is no policy or no philosophy, but rather *ad hoc* hysterical kinds of decisions, what is to prevent other units and other emergencies to arise which will take other parts of the Fund? This is precisely what happened as the Metropolitan Opera found here a justified access to funds for its very important and very lovely production of *Cosi Fan Tutti* and other works through the new Metropolitan Opera Studio. I still maintain that there has been entirely too much preoccupation at the Lincoln Center with raising of funds through generals and otherwise and that it's time that the Center turned to some philosophy which goes far beyond the splendor of buildings and gets to talk about its purposes and its significance. I'm not entirely sure, with Harold Taylor, that it is bad that they are in one Center. The most important question is not where it is and how many blocks apart, but what will happen as a result of this kind of enterprise. I would remind and I have reminded the Lincoln Center people that what they are doing is, after all, only a climax of a tremendous cul-

tural upsurge in this country; it is not only that they owe an obligation, but, indeed, that they owe their life to what has been going on in the rest of the country. And it behooves those of us who have the responsibility to some degree for artistic life in this country, to keep reminding the New York group of the kind of significance which they represent. The presidency of William Schuman since January has brought some needed vision to the Center, and augurs well for its future substance.)

Returning to our present, much more modest Regional Arts Center, I would favor a relatively free structure, housed on a major university campus, with an advisory board going far beyond educational interests, supported in good part by foundations, open to contributions from everyone, and identified clearly as an interuniversity, professional, and community program.

Early in these comments, I noted the importance of sketching the total milieu of an arts center. On this note I end. Four types of societies may be conceived for this purpose:

The *conquest* type of social order, still found in parts of the world, can no longer provide the roots for our arts; it is an order based on muscle power, on guns, on elites, on feudal economy. Here there may be great art, but it is inaccessible to majorities, shut off from potential creators and audiences.

The *kilowatt* society is that of industrial order, with its business values, large cities, large middle-class, economic affluence, gadgets, mass media, and public education. Its art, though often confused and ill supported, is open to large and new publics, and seeks new identities with emerging human values.

The *cogno-social* order, with us in a dramatic form since Hiroshima, seeks to rethink moral responsibilities and human values; now physical scientists turn to the political if not to the public forum, and social scientists become a little dubious of their amoral position; the churches seek more positivistic foundations for their social concerns; and everyone, shaken to the core by the world struggle for the mind and heart of man, seeks to know why he should survive as well as by what concessions, weapons, or strategems. Art, too, seeks to know its new functions.

The *cultural* social order begins to emerge and its international shape will become plainer within a few years after the Red Chinese have announced possession of their own bombs. For then we may have hysteria at first, but better and more serious new international patterns for coexistence as time goes on. New symbols and ideologies then must develop as bonds of world communication. The arts then will become even more present as cross-cultural bearers of goodwill and common respect. All that is going on now across borders, whether the Benny Goodmans or the Porgy and Besses or the Boston Symphonies or the Eastman Orchestras, will have merely set a pattern for much more. And in this, the Regional Arts Center will have been preparing to play its part in serving the peace. It can do so effectively if it somehow, consciously and systematically, builds the aesthetic resources of its own peoples at the same time that it remains alert to the resources of other areas in the United States and farther.

For the ultimate theme of an arts center is art and the affirmation of life itself through the arts. The arts are an ongoing celebration of man's mind, spirit, and collective wisdom, the instruments through which man can perceive and understand the world in all of its colors and moods, the tools by which men can realize their full growth and search for whatever they may become. Art is, indeed, a source of knowledge and a form of the highest knowledge.

NOTES

1. *The American Economy in 1976 and 2000*, a summary of the National Planning Association Report to the Outdoor Recreation Resources Review Commission, Working Paper No. 18, May, 1961, p. 6.
2. Summarized in a report to the *Christian Science Monitor*, by F. W. Roevekamp, November 20, 1961.
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4. *Freedom and Reason*, Studies in Philosophy and Jewish Culture, S. W. Baron, E. Nagel, and K. S. Pinson (editors), Free Press, 1951, especially essays in Part One, pp. 32-86.
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6. Thomas Griffith, *The Waist-High Culture*, Universal Library, Grosset and Dunlap, 1959.
7. *International Social Science Journal*, UNESCO, xii, 4, Sociological Aspects of Leisure.
8. M. Kaplan, *Leisure in America, A Social Inquiry*, John Wiley Co., 1960. Two important recent comprehensive discussions are Sebastian de Grazia, *Of Time, Work and Leisure*, Twentieth Century Fund, 1962, and Joffre Dumazadier, *Vers une Civilisation du Loisir?*, Editions Du Seuil, Paris, 1962.
9. Kaplan, *Leisure*, Chapter 15, p. 202.
10. A. M. Carr-Saunders and P. A. Wilson, "Professions," *Encyclopedia of the Social Sciences*.
11. Russell Lynes, "Time on Our Hands," reprinted from *Harpers*, in *Eight Adventures into Thought*, Department of Adult Programs, Unitarian-Universalist Association, pp. 21-26.
12. J. Bronowski, *Science and Human Values*, 1956, quoted in *Bulletin of the Atomic Scientists*, xv, 2, February, 1959, p. 81.
13. Prof. Melville Clark, Jr., Massachusetts Institute of Technology, dittoed proposals for Institute of Music and Science.
14. "Region," in Henry Pratt Fairchild, *Dictionary of Sociology*, Philosophical Library, 1944.
15. John Gunther, *Inside USA*, Harper and Brothers, 1947, pp. 271-272.
16. Jean Gottman, *Megalopolis, The Urbanized Northeastern Seaboard of the United States*, Twentieth Century Fund, 1961, p. 4.
17. *Ibid.*, p. 614.
18. *Encyclopedia of World Art*, McGraw-Hill, Volume I-V, 1959-1961; VI-XV to follow.
19. See Mr. Kaplan's article in Vol. 2, No. 1 of *Arts in Society*.

Leadership and Organization



RESOURCES ON BEHALF OF THE ARTS IN AMERICA

By Freda Goldman*

Introduction

The most vigorous resource on behalf of the arts in America today is the heightened public interest. This new movement toward art, so frequently remarked upon these days, is documented regularly in magazines and Sunday supplements. A few comparative figures will demonstrate why it has become customary to speak of a "cultural explosion" when referring to the surge of interest in the arts that has swept the country at an accelerating rate during the last three decades—and especially since World War II.

In 1932, there were 600 museums in the United States; today, there are more than 2,500. Musical recordings, popular and classical, in 1933 sold for a total of about \$500,000; this figure is now \$500,000,000. The number of concerts presented to the public, in all types of communities, has nearly tripled; and the number of established orchestras increased even more remarkably—at least ten times. Of two thousand orchestras in the world today, twelve hundred are in the United States. There are more than seven hundred groups producing operas in large and small communities; at least eight million people have tried their hand at oil painting; twice as many musical instruments are in use today as there were in 1938. In the last ten years alone, the number of community theatres has been multiplied four or five times, and the sale of books has nearly doubled.

In estimating this statistical evidence as a resource on behalf of the arts, two facts of obvious significance ought to be noted. The development of interest and activity has not been limited to the large cultural centers, but is markedly noticeable in all kinds of communities throughout the country. And the movement is essentially an amateur movement—the greatest increase in activity is among part-time artists, musicians, and craftsmen of all kinds, who have turned to the arts, not as a profession, but as an avocation. Both of these facts have enormous implications for the life of the arts.

And lest our inferences from statistical evidence be too simply sanguine, it is necessary to note that there also is considerable evidence that the arts are still not a treasured aspect of our culture. A few quotations, selected at random, will be adequate to make this precautionary point. From a *New York Times* article of April 15, 1962, reporting on foundation grants: "The arts and the humanities, other than in education itself, remained a minor area of foundation generosity (\$14,000,000 out of \$389,000,000)." From a pamphlet by Artists Equity: "It is a sad anomaly of the wealthiest society the world has ever known that very few artists, however capable or hard working, are able

* *Editor's Note:* Mrs. Goldman is a member of the staff of the Center for the Study of Liberal Education for Adults. Her task was to prepare a survey of the resources now available for the organization of a regional arts center. The completed survey, a mimeographed typescript of sixty-five pages, was used as a basis of discussion in four conference meetings. Copies of her paper will be made available upon request to the Editors, *Arts in Society*, who publish here its Introduction and one section devoted to educational institutions. Further sections of the survey will appear in future numbers of this journal.

to make a living by the practice of the fine arts alone. . . ." And, finally, Secretary Goldberg in his statement accompanying findings in the Metropolitan Opera dispute: "America has a long way to go before our musicians, performers, and creative artists are accorded the dignity and honor to which their contribution to American life entitles them."

The evidence of widespread interest, therefore, although full of promise (without "parallel in history") will probably not by itself be enough to affect seriously the artistic life of the country. It is by its very nature diffuse, often shallow, frequently whimsical. Thus, the thrust in all activities organized on behalf of the arts is to stabilize the interest and to underpin it by providing, along with exposure to the arts, the understanding and the standards to measure them by.

The resources that are described in this paper are of the organizations and agencies engaged in this endeavor. Included are the *art organizations* (art institutions and the agencies organized to serve them), the long-established ones and the new ones that have sprung into being in response to the new demand; the *educational institutions*, increasing the extent of their involvement in art education, both as a regular part of the liberal arts curriculum, and as a special service on behalf of the adult population in the public at large; the large fund-granting *foundations*, still relatively tentative and probing, still trying to find the appropriate means for encouraging the arts; *business and labor*, beginning to realize that art may somehow be able to counteract the limiting effects of a technological order in the life of the individual worker and executive; the *governmental agencies*, slowly growing toward recognition of their responsibilities to the arts as a vital part of the life of the country; and the individuals, artists, and public figures, speaking, writing, and organizing themselves into a great flood of associations to implement their hopes for art in this country today.

In the sense in which it will be used in this document, a "resource" is an organized activity that is undertaken, consciously and deliberately, to promote or develop the arts. Among the functions encompassed are displaying and dissemination of art objects (including performances); encouragement of creative activity through aid to artists, giving them time and freedom to produce or train, or support for production and exhibition of their works; development of audience interest, taste, understanding, and appreciation of the products of art; setting standards for quality; improving the professional status of artists and art educators; and finally, helping to develop a climate of opinion and attitude that supports and promotes creativity and appreciation.

Before we turn our attention to these resources, however, it is necessary to indicate the limits of this report.

It is no doubt obvious that a report such as this one can present only a bare suggestion of the manifold resources that exist. For the purposes of this paper, no comprehensive survey was even attempted. A picture as fluid as the present one cannot be readily categorized under the best of circumstances; it is virtually impossible given the limitations of time, money and staff that characterized this investigation. We have brought together here, therefore, that part of the information that was most readily available, starting our inquiry with those agencies that are most prominent, and proliferating outward as these suggested others, up to the point where the process (when time and other resources were spent) had to be stopped. Thus, it is even not beyond possibility that more agencies have been omitted than are included. Nonetheless, this listing of resources will serve to adumbrate the picture, useful, in the light of the theme of the conference, to suggest the *kinds*

of resources that might be explored in a particular locality seeking to develop a "center" for the arts.

Some aspects of the picture are more fully developed than others. We stayed long, for instance, with possible government action, partly because the information was readily available; and partly because (in view of the expensiveness of most art activities) there seems to be fairly widespread agreement, even among those who are not quite sure of the effects, that the future of the arts will depend to a large extent on what government support will be forthcoming. On the other hand, we have touched only slightly on the contributions made by business and industry (only the most scattered information was available); and we have omitted altogether the mass media (Gilbert Seldes' paper, we expect, will fill in this part of the picture) and the art magazines, except for those mentioned in connection with specific agencies. One omission that may be serious is the work of the public libraries, for their contributions are numerous and broad. Libraries, today, in addition to circulating books, records, film, slides, and pictures, also conduct lectures, film study programs, poetry and play recording groups, and a host of other cultural programs. But the very extent of this work made it prohibitive to try to summarize it in this limited survey.

In some areas (especially education) we have relied considerably on summary statements, offering sometimes only one actual example of what is being done, rather than presenting the variety of activity going on under each heading. Much that is true is hidden in this approach. In art, as in no other area, the activities that have real significance are highly individualistic—hence, no one activity really is an example of anything else. Since our object in using examples was not, in any sense, to *define* a form or an approach, but only to make the *idea* of it more vivid, we felt the introduction of these single concrete situations was justified and useful. In this connection, too, we must point out that we have not assigned credit to the individuals responsible for the activities we describe. Although we are fully cognizant of the fact that the character of most of the instances we cite is the product of the imagination, skill, and energy of often a single outstanding personality, in an incomplete survey such as this one, we felt it better not to try to point out particular individuals for recognition.

One more point. Much of the material here included was taken directly, whenever possible, from the brochures, statements, and releases that the organizations described sent us. This not only simplified the task, but ensured fair reporting (at least from the point of view of the agency). To avoid burdening the paper, we have not attempted to assign credit, except in a few special instances where it seemed essential. We shall rely on this statement to acknowledge our general indebtedness to the many people who sent us their excellent materials.

By their prompt and full response to our inquiries and the generous offers of further help that came along with them, the directors and executives of the agencies we list as resources on behalf of the arts demonstrated the wholehearted commitment that characterizes the people working to develop the arts in this country. So that others may be able to use these services, we have included for each major organization listed the full mailing address, whenever possible.

It is on individuals such as these and the agencies they represent, that the future of art in this country will in a large measure depend. The proliferation of activities in the arts is an effect, and in turn a stimulator, of the interest of the public. As they evolve rapidly and widely, some firmly based, others transitory and insignificant, they present

conflicting possibilities. The plunge into awareness of the arts by large portions of the American public since the war was sharp and sudden, catching many art supporters almost by surprise. It is doubtful that even now many of those concerned with the arts have realized fully the implications. Some face the situation with ambivalence—welcoming the challenge and the opportunity (when before has there ever been a society that could provide art experience for the greater portion of the population?), but also wary of the possibility that only the specious and the meretricious are reaching the public. Some even react in alarm from what they believe may be no more than a faddish popular whim of the moment, bringing as much destruction with it as it brings promise of a surge forward in the development of the fine arts. In the attempt to meet hastily, as we are wont to do, this new "mass" consumer demand, we may end up mass-producing art "products," as we have mass-produced new gadgets for the kitchen.

It is only through the thoughtful efforts of individuals and agencies such as we describe here that the possibilities in the situation will be firmly grasped; and, the favoring winds continuing to blow, the movement toward art in this country may achieve its promised fulfillment.

The Educational Institutions

The extent of resources for art education in the United States is almost impossible to estimate. In addition to the regular schools, the universities, the adult and extension schools, which offer art education as an increasing part of their curricula, there are the independent professional schools of art (the reputable ones are organized within the National Association of Schools of Arts), and the many other art schools and classes associated with museums, community art centers, art clubs, libraries, etc. And there is also a "jungle" of so-called commercial schools (including correspondence schools), proprietary in nature, which come and go in confusing numbers. The increase, during the past two decades, in the number of those studying in the arts seems to be mainly among amateurs, a fact which may account in part for much of the confusion that exists. When he was surveying the field for information on adult programs in the creative arts, Max Kaplan found that there was no clear agreement even on what the subject area is. (Some catalogues listed, under the heading of art, cake decorating, fancy food preparation, gardening, rug hooking, social dancing, and the like.) As might be expected, there is even less consistency with respect to ends, standards and premises.

In this report, we do not attempt to cover the whole picture, but the statements from organizations like the National Association of Schools of Art, the International Society for Education through Art, the College Art Association, and others described here suggest something of what the field is like today, its extent, its problems, its objectives, and its standards. Andrew Ritchie of the Yale University Museum is conducting a two-year survey of art education in the United States, under the auspices of the College Art Foundation and financed by the Ford Foundation. This study will be a welcome new "resource."

Professional Schools of Art

Art studies are offered for many different educational purposes. While public schools and colleges tend for the most part to offer art education, nonprofessionally oriented (except perhaps to fulfill teaching requirements for the lower level schools), as part of their programs in the humanities or the liberal arts, some special schools (a few are in universities) concentrate on career preparation. A summary report on schools of art in the United States, based on the *American Art Directory* (Volume 41), lists a total of

519 schools which offer, in addition to those areas normally bracketed under art, programs in such subjects as motion pictures, radio, television, theater arts, photography, stage design, theater costume, occupational therapy, archeology, etc. Two hundred and thirty offer programs in teacher education. Many of the schools listed in the directory are in colleges and universities, both public and private; but included among them also are schools attached to museums and some independent schools of art.

The National Association of Schools of Art

50 Astor Place

New York 3, New York

The NASA, established in 1944, accepts for membership only those schools which are established clearly for the purpose of educating artists and designers on a professional level. In addition, these schools must be organized on a nonprofit basis and must consistently adhere to sound educational policies and practices. The NASA sees as its major objective the improvement of educational practices and the maintenance of high professional standards in art education. It serves, unofficially, as a kind of accrediting agency for art schools; and it publishes a directory summarizing accredited programs that are available to students. At its annual and regional meetings, subjects of concern to art teachers and art school directors are discussed for purposes of mutual assistance.

Universities and Colleges

Within the universities, the regular departments of music, art, literature, drama, and the like have traditionally borne the burden of art education. While more emphasis has been given generally to scholarship and history in these departments, in the recent past (during the past twenty years), there has been a marked increase in concern for the creative aspects of the fine arts, both as part of the academic curriculum for the regular student body and with respect to service to the community as a whole. We do not attempt, in this report, to analyze the forms of art education offered today through these regular departments of the university—a great and complex field—although changes have occurred here that are of undoubtedly significance (e.g., employment of artists-in-residence on faculties, support of the "little magazines," etc.). Our account is limited to three aspects of new developments in universities on behalf of the arts: the establishment of schools of fine arts as separate schools on the campus where the arts are brought together under one administration; the organization of art centers under university sponsorship; and the activities of the departments in the university providing art experience and education to the adult public.

College of Fine Arts

The Carnegie Institute of Technology

Pittsburgh 13, Pennsylvania

Although the idea of separate colleges or schools of fine art is not particularly new—the College of Fine Arts at Syracuse, for instance, is almost eighty-five years old—and it is not yet possible to identify any very consistent trend toward this kind of administrative pattern, the tendency today, especially in new universities, is to try some kind of administrative grouping of the arts. Thus, although for operative reasons most drama departments still find themselves in departments of speech or English, architecture is still generally allied with engineering, and the dance is attached to the physical education department, the idea of bringing the arts together in one school is gaining support. Many distinguished fine arts schools exist in universities around the country, of which

the College of Fine Arts at Carnegie Institute of Technology, described here as a prototype, is an outstanding example.

The Carnegie Institute College of Fine Arts is a comprehensive center for education in the arts and it controls all elements of the curricula which it administers. (Unlike the situation on many campuses, the Division of Humanities and Social Science, which is responsible for the bulk of the nontechnical part of the teaching program, is not a degree-granting unit on this campus.)

The College has excellent support for its program from all quarters; and this, together with clear professional goals, provides an advantage over many departments of art, music, speech, and so on, which are often entangled administratively with liberal arts programs, and are involved with academic politics or some other road block when they attempt to achieve professional objectives.

The department structure includes architecture; drama (acting, production, playwriting, technical practice, design); graphic arts (design management); music (composition, instrumental, voice, music education); painting, design, and sculpture (art education, industrial design, print-making, ceramics, etc.).

According to its Dean, the contribution of the School to the arts and to education in the arts comes from adherence to a principle of strong undergraduate professional training in every department, backed by studies in the humanities and social sciences, which though limited in amount are extremely good. The School starts with the premise that growing talent cannot always be identified, but it can be developed. It is not too difficult, therefore, to get into the classes; but it is difficult to stay in the College beyond the first year unless there is some strong indication that talent and creative intelligence are present. The faculty is professionally active, a key factor in the program.

The School's graduates have made an impressive record of achievement in professional tasks. For while Carnegie "does not seek to *train* students to *be* professional practitioners at graduation, it does work to *educate* them so they will *become* professional men and women of full artistic stature."

The Arts Center
Boston University
855 Commonwealth Avenue
Boston, Massachusetts

A number of universities and some other schools sponsor "art centers" on their campuses, as another method of offering experience with the arts to the students and the public. The University of New Hampshire, for instance, has such a center, as do Boston University and the University of Connecticut. The University of Rhode Island is currently planning one.

What an "art center" is or ought to be is one of the main themes of this conference, and it is not the object here to deal with it in any depth at all. In listing resources on behalf of the arts, however, mention has to be made of the move that seems to be taking place, in a number of places, to put music, theatre, and sometimes dance, together, and calling this combination an "art center."

In addition to universities, some municipalities also sponsor art centers. The Boston Metropolitan District, for instance, has a center, which brings fine plays to Boston every summer; some high schools have set up enterprises they call centers; and there are centers of art, so designated, in many states.

Whether this can be considered a trend at all, or what its significance actually is, is hard to estimate. Too many of the establishments ambitiously labeled "centers" fall

far short of any standard that might be set for them. But there are some that have won distinction (those mentioned above, for instance, as well as some others), demonstrating the possibilities in this form. Prominent among these is the Arts Center of Boston University; and it is described here, as an example, to illuminate the idea of "art centers" as a current resource on behalf of the arts.

The Arts Center, established in 1957, functions within Boston University's School of Fine and Applied Arts, and is responsible to the Dean of this School. Its objectives are to carry on research service and teaching activities, aimed at analyzing and improving the place of art in American society and the community. Its program is based on the belief that the arts in America are entering a new phase, as an effect on new forces changing the social milieu—e.g., technology, urbanization, leisure trends, the mass media, and many others. The Arts Center sees its over-all function as one of examining, articulating, and contributing to the arts in this changing society. Both "theoretical" and "practical" orientations prevail.

The Center offers a full range of courses for students of all ages. Among these are offerings in voice, dance, theatre, and all instruments; courses for adults (in cooperation with the Division of Continuing Education), in understanding great music, drawing and painting, play production and playwriting, opera, etc. Special programs of instruction are offered to senior citizens and are carefully watched over, forming the basis of reports to be used in later controlled observations. The Center works closely with many public, private, and parochial schools in administering the Greater Boston Youth Symphony Orchestra, made up of young musicians recommended by their school music directors. It provides consultation to private and public agencies in relation to the arts in community life, and conducts seminars on the social foundations of the arts and leisure in society. It presents public concerts and lectures.

The Center building has two auditoriums, many practice rooms, and art galleries, as well as regular classrooms, rehearsal quarters, and lounges. Faculty for the Center is drawn from the School of Fine and Applied Arts, in addition to guest instructors from Boston and New York, and some others.

Instructional services reach into several hundred families each year to both children and adults. The Youth Orchestra, involving 103 high school children, lends dignity and status to musical activity in the schools they come from and, in addition, provides a true musical challenge to the individual members. It has performed at the White House and for UNICEF in Carnegie Hall, with tapes made to go all over the world through the Voice of America as a symbol of creative young America.

The Center is only a few years old, but its impact has already been considerable. Careful research goes on simultaneously with activities and the results are integrated into the general program. As a new development in resources for the arts, centers such as this one can perform an unusual service.

University Extension*

At least forty universities of the National University Extension Association and an even higher proportion of the members of the Association of University Evening Colleges offer extensive programs in the arts. Much diversity and heterogeneity mark these programs. Consequently, it is difficult to identify any really consistent patterns. Thus, although here we describe some activities in adult art education that may be said to be

* This account is taken from Freda Goldman, *University Adult Education in the Arts*, Chicago. Center for the Study of Liberal Education for Adults. This pamphlet contains many specific examples of the services mentioned here.

characteristic of the field, it is important to keep in mind that, on the whole, variety and difference mark these programs rather than similarity.

Much energy and thought have gone into university extension efforts to reach into as many parts of an area as possible. In addition to offering courses on "satellite" campuses as well as on the home base, universities circulate art collections; send live theatre on the road; and present choral groups, orchestra recitals, and practicing artists in distant parts of their communities. They use T.V. and radio more rarely, but some fine programs in art, music, and theatre are offered through these media. Correspondence courses in a wide variety of forms (in art, music, appreciation of films, novel writing, etc.) and publications (newsletters, magazines, special articles, etc.) are introduced to bring the impact of the university to places and people where personal contact is not possible. Local, regional, and statewide art exhibits are held both to give recognition to amateur artists and to display masterworks to as large a public as possible. Workshops, festivals, and weekend seminars are held during summers and vacations to make art education available to people who cannot get to regular courses.

In this effort to reach out widely, the lecture-concert bureaus of the universities play a large part. Several universities—especially in the metropolitan areas—conduct large programs, but the lecture-concert office also is operated effectively in smaller communities. An annual report of the Committee on Drama, Lectures, and Music at Berkeley, California (composed of residence and extension staff) notes that in 1956-1957, some 55,000 persons paid to attend university-sponsored events. An additional 34,000 persons attended 186 free lectures sponsored by the committee. Among the programs presented were performances of chamber music, the dance, and drama, in addition to lectures on architecture, painting, opera, and the like. Lectures and concerts also are used as means of introducing art residents and workshops that bring adults together for other purposes. Through the lecture-concert form of adult art education, brief but intense experiences in the arts are brought to large numbers of people at one time.

Among the programs currently in operation, not all the art forms are equally well developed as far as programming is concerned. In the visual arts—especially in drawing and painting, but also in appreciation—considerable programming of meritorious level has been achieved. When it comes to music, however, the concentration is more on appreciation, with only rare instances of efforts to provide instruction in the various instruments and voice. In writing education, regular classes patterned after typical daytime on-campus programs still predominate, but a number of institutions are also active in promoting writers' workshops, extended summer conferences, and other special offerings that provide intensive training centers for adults during their vacation periods.

An interesting paradox exists in the field of the dramatic arts. While the universities have thriving theatre organizations, active departments of drama, theatre facilities, and increasing learnedness, very little is being done for the adult in this area. Most adults interested in theatre have to turn to the community theatre for instruction, and in only a few instances are university extension divisions and evening colleges working with these groups. But while small, the effort is growing and in some instances it is flourishing. (The National Community Theatre Center at The University of Wisconsin, described earlier, is the most fully realized of these.)

The dance is still quite limited insofar as extension and evening college contributions are concerned. Except at Utah, where extension cooperates with the regular department to bring ballet education to the public, and at Vancouver, where a dancer was engaged as

an artist-in-residence for lecture-demonstration and teaching, little beyond lectures and concerts for simple viewing is as yet part of the programs. Some work is done with folk dancing, but on the whole this kind of program is still viewed more as recreation than as serious art education.

The movies and radio and television are still so new that perhaps it is to be expected that approaches to analyses and studies of these media as art forms would be slow in being incorporated into the academic milieu. In some centrally located schools, courses in professional training for these media receive much emphasis, but for the general public neither appreciation nor creative courses in these media are offered in any sizable number.

Some attention is being directed toward developing programs that combine several art forms in one integrated program. In addition to such well-known ventures as the Chicago Fine Arts program and the Vancouver Festival, Detroit also is now involved in a co-operative program with Wayne State University, the Detroit Art Institute, and the Detroit Public Library to present a program of conversations on the arts and on political issues.

Taken in large, the activities may be grouped into three general categories of purpose: to train the potential creator in the arts (including producers of art objects and performers); to develop a public that can appreciate the arts that have been produced; and to provide supportive service to arts programs. For the most part, of course, the technical training courses offered to adults are not intended primarily to produce professional career artists; and most of the appreciation courses do not seem to make claims that they are developing the ultimate audience for the artist. Those activities that fall into the third category, as supportive of both of the other two, include the activities which aim to bring the artist and his audience together, to disseminate art works, and to provide help to the artist.

Educational Television

In 1953, there was one ETV station in the United States. There were twenty in 1956, thirty-four in 1958, and fifty-one as of July 1, 1961. Today there are sixty-three. These figures tell a vivid story of the growing importance of ETV as a potential medium for communicating the arts to the public.

While not all ETV stations are producing quality programs in the arts, their continued growth in such impressive numbers (the potential audience they can provide in combination is staggeringly large) insures not only that the excellent programs prepared by the National Educational Television and Radio Center (NET) will have a great audience, but also that new kinds of financial support for NET will be available. Humble Oil, it is said, might not have sponsored the "Age of Kings" series shown all over the country (seventeen two-hour presentations of excellent Shakespeare) if the potential audience had not been so large.

For most local ETV stations, arts programs come mainly from NET. In addition to the "Age of Kings," one local station (WTTW in Chicago) has presented in one season, "Invitation to Art" (thirty hours on art criticism and appreciation with Brian O'Doherty from the Boston Museum of Art, as lecturer), "Heritage" (half-hour weekly presentations of interviews with composers, artists, writers), "Photography, the Incisive Art" (half-hours of the art of Ansel Adams' photography), "Boston Symphony" (twelve two-hour concerts), "Opera and Art" (three half-hours with the Metropolitan Opera), "On Poets and Poetry and Poets at Work" (a dozen half-hours with some of America's great

poets), "Art and Artists of Great Britain" (the works and lives of Britain's great artists), "Great Plays in Rehearsal" (the classic drama dissected), and many more. These were offered in addition to a locally produced Festival Series, which culled programs from local arts resources (for example, satire from Second City and Jules Feiffer, the Illinois Ballet, readings from Sean O'Casey).

NET set ETV's viewing audience a year ago (based on rating services and audience research findings) at about ten million who make regular or purposeful use of these stations. It is now estimated to be much larger. All kinds of people are among the viewers, but especially community leaders, as indicated by several surveys in San Francisco, Boston, Houston, and others.

A newly established Department of Program Utilization at NET arranges for the use of taped NET programs in all types of educational institutions and national and local organizations. In addition, NET underwrites research studies at universities on various aspects of educational broadcasting.

The College Art Association of America
432 Park Avenue South
New York 16, New York

The College Art Association was founded in 1912 by a group of American professors to raise the standards of scholarship and of the teaching of art throughout the country. Institutions, teachers, scholars, artists, museum executives, students of fine arts, and others interested in promoting high standards in education and research on behalf of the arts are members of the Association. As the recognized learned society in the field of art, it encourages discussion of the function and methods of instruction in art in all parts of the country. In addition, the annual meeting of the association brings together leaders in the field for forums and reports on new ideas.

The Association issues two major publications: *The Art Bulletin*, now in its forty-third volume, an illustrated quarterly devoted to scholarly articles and reviews on all periods of the history of art; and the *Art Journal*, now in its twentieth volume, a quarterly, dealing primarily with problems of teaching art.

Among other services to members are a placement bureau for college and museum jobs, and a discount service on art books, subscriptions to art journals and magazines, and the series of monographs on archaeology and fine arts sponsored jointly by the Archaeological Institute and the College Art Association.

The National Art Education Association
1201 Sixteenth Street, N.W.
Washington 6, D. C.

The National Art Education Association is a department of the National Education Association. Its essential purpose is to improve the quality of art teaching. Its activities are designed to promote the growth and job efficiency of individual members, to communicate the beliefs and ideas of teachers of art to others in the profession of teaching, and to affect favorably the climate of opinion regarding art in the community at large.

The official NAEA journal, *Art Education*, appears nine times a year and keeps members informed on current ideas in theory and practice in art education. Another newer publication, *Studies in Art Education*, issued twice a year, is directed at advanced study and critical commentary on art teaching. In addition, publications are prepared to explore subjects of special interest. A special committee of the Association is presently develop-

ing a plan for identifying needs, interests, and problems in the field of art education to be explored as part of this special publications program.

In addition to conferences for art teachers, NAEA, in order to interpret the art teacher to others in the educational world, arranges art meetings at the conventions of school administrators, elementary school principals, and the Association for Supervision and Curriculum Development.

In its effort to improve general attitudes toward art, the NAEA has testified before Congress in support of the Federal Advisory Council on the Arts and helped to distribute reports on federal legislation.

The NAEA was founded in 1947 through the affiliation of four regional groups and membership is obtained by joining one of the regional associations: the Eastern Arts Association; the Pacific Arts Association; the Southeastern Arts Association; and the Western Arts Association.

Center for the Study of Liberal Education for Adults
4819 South Greenwood Avenue
Chicago 15, Illinois

As part of its central purpose "to help American higher education develop greater effectiveness and a deeper sense of responsibility for the liberal education of adults," the Center for the Study of Liberal Education for Adults has consistently, in the ten years of its existence, focused attention on the arts as an area of emphasis in university extension programs for adults. It has conducted conferences to find new directions in art education, published reports on existing programs, sponsored the development of a program, "Looking at Pictures," that has been used successfully in a variety of institutions, and engaged in a research project to develop instruments for evaluating the effectiveness of programs in art education. In addition, the Center has assisted specific universities to initiate and develop programs of their own by providing assistance in the form of seed grants, consultation, preparation of materials, and the like. *Arts In Society*, a magazine published by The University of Wisconsin, received much of its initial impetus from the Center which provided, in addition to funds and ideas, editorial assistance and aid in publication distribution.

The Center works closely with the Arts Committee of the National University Extension Association (the professional association of university adult educators) to promote the development of programs of quality in the arts, to conduct research, and to expand the extent of university involvement in art activities. The Center's Clearinghouse keeps the field informed of new ideas and new programs through a newsletter and other periodic reports.

Center staff representatives have participated, from the beginning, in the development of plans for the Wingspread Conference.

The International Society for Education through Art (INSEA)
Centre International d'Etudes Pédagogiques de Sèvres
Seine-et-Oise, France

The main purpose of the International Society for Education through Art, an independent organization of groups and individual members established in 1954, is to promote the development of art education activities throughout the world.



INSEA assembles and disseminates information concerning art education activities on a worldwide basis; publishes a journal which includes, in addition to articles and reviews, a directory of persons, schools, and organizations that wish to arrange exchanges of exhibits and materials; organizes such exchanges; initiates research on problems peculiar to art education; stimulates formation of local societies; and supports measures to improve facilities for art education, etc. At present it cooperates with UNESCO and other organizations that can help it carry out its program. Eventually there is the expectation that an International Institute for Art Education will be established to carry on these activities on a more widespread and permanent basis.

Membership is open to individuals concerned with education throughout art, groups, societies, and professional associations as well as students, patrons, institutions of higher education, and some provisional groups.

ARTS COUNCIL—A NEW APPROACH TO CULTURAL LEADERSHIP

By Ralph Burgard

Introduction

In the early 1940's, a remarkable woman named Virginia Lee Comer undertook a series of visits to several American cities as Arts Consultant for the Association of Junior Leagues of America. As an arts psychoanalyst for community cultural neuroses, Miss Comer's job was to recommend significant arts projects for the local Junior League chapters.

In retrospect, these trips are becoming historically significant, for Miss Comer's missionary zeal regarding arts coordination rivaled that of a Johnny Appleseed; and arts councils, rather than orchards, were to spring up in her wake. Approximately eight of these arts councils or cooperative arts organizations were formed between 1945 and 1950. By 1955 there were twenty-five. Today we have over sixty in the United States and another thirty in Canada. The number is growing at an almost geometric ratio.

To assist their constituent arts organizations, councils may conduct annual united fund campaigns (Cincinnati, Louisville, New Orleans); plan and construct cultural centers (New York, Winston-Salem, St. Paul, Calgary); encourage broader community participation in the arts through such cooperative projects as arts festivals (Fort Wayne, Nashville); provide central clerical and management services (Quincy, Illinois); and act as a united public voice on community issues affecting the arts (Vancouver, Seattle).

Most people will agree that if the individual artist is to prosper in this country, it is necessary to have flourishing museums, theatres, symphonies, operas, and ballet companies. Five ingredients are essential to produce such institutions: talent, money, leadership, an audience, and physical facilities. It is possible that arts councils may be uniquely qualified to obtain and use these ingredients in such a manner that population centers throughout the country could enjoy the arts on a scale hitherto thought impossible.

Detractors of councils envision a bureaucratic community arts machine monotonously cranking out uniform cultural sausages to be dutifully swallowed by an uncomprehending public. As a rebuttal, its adherents claim that this coordinated planning could produce a glorious profusion of permanent symphonies, theatres, operas, and ballet companies offering year-round employment for skilled performers. It could develop well-staffed art and science museums and, in keeping with our four-square emphasis on "the plant," whether it be church, school, or business, a series of well-equipped regional centers for the performing and visual arts that could serve as focal points for creative efforts.

Going one step further, councils could develop broad arts education programs in co-operation with the schools; create a cultural environment that nurtures rather than negates the work of composers, painters, choreographers, and playwrights; emphasize consistently high standards; and exert pervasive influence on the vast planning mechanism now devoted to the rebuilding of our American cities.

Some facets of this admittedly Utopian vision are already a reality; others are in the realm of conjecture as befits a new and growing field.

Creating the Council

One warning should be stated at the beginning of this article: axioms in this new and ever-changing field have a disturbing tendency to become untenable. Misguided communities continually disprove sonorous dictums handed down by experienced professionals in the field. As Clive Bell pointed out, "He who punctures a generalization with a fact, forfeits all claims to good fellowship." It must be confessed that the writer of this article is skewered regularly by facts.

Although they are dedicated evangelists for the arts council cause, many people within the profession are disturbed by the precipitous speed with which councils have been formed. Too many people seeking panaceas for local cultural ills have hastily organized councils and the ensuing debacles, due chiefly to poor preparation, have not only brought anguish to the original sponsors, but have severely handicapped other arts organizations in the community which allowed themselves to become associated with the central group.

Experience has shown that the most successful councils have taken from two to five years to develop from the initial discussions to the time when incorporation papers are officially signed. This necessity for careful preparation cannot be overemphasized. Ultimately, a council may assume responsibility for the cultural progress of an entire community. The margin of failure must be smaller than that allowed for an individual cultural institution.

Diversity is characteristic of this new field. An excellent survey of arts councils, edited by Leslie C. White and Helen M. Thompson and published by the American Symphony Orchestra League in 1959, reveals the following motivations for forming a council:

Albany (New York) League of Arts—formed when the local music-drama-art editor found himself required to cover three major events in one night. He subsequently called a meeting of local cultural leaders to form the League.

Roberson Memorial Center (Binghamton, New York)—founded when a local citizen left his mansion and \$500,000 to form an institution for furthering education and the appreciation of culture and science.

Calgary Allied Arts Council—outgrowth of Civic Centre Committee seeking housing for the arts. Old mansion was ultimately acquired from city.

Cincinnati Institute of Fine Arts—started as a \$3,500,000 endowment fund primarily to support the Cincinnati Symphony.

Fort Wayne Fine Arts Foundation—outgrowth of Citizens Committee formed to alleviate financing and housing problems of local arts institutions.

Arts Council of Harris County (Houston)—followed a series of social functions presented by the Houston chapter of American Institute of Architects to entertain community's creative artists.

Louisville Fund—originated by the mayor of Louisville, Charles P. Farnsley, who called local cultural leaders together to see if community chest techniques couldn't be applied to local fund campaigns for the arts.

St. Paul Council of Arts & Sciences—organized as the result of a community arts survey undertaken by the local Junior League.

Waterloo Arts Council (Iowa)—result of Mayor's Committee to recommend civic improvements and the active leadership of the city's Recreation Department.

No matter who forms the original council, the city's cultural institutions must be consulted at every stage. They must give their wholehearted approval to make the cooperative project successful.

Leadership From Boards of Directors

Four years ago, a number of symphony conductors and managers were summarily removed from their posts or resigned in musical dudgeon, all in the space of six weeks. *Variety*, the theatre weekly, appropriately ran a headline entitled, "Symphony Biz: Fang, Claw, and Meow," to sum up the welter of financial and artistic problems incurred by our music organizations during their rapid postwar expansion.

Aside from the faults we may lay at the feet of the professionals involved, the volunteer board members also had their problems. It is difficult for volunteers to run a \$500,000 corporation plagued with the glorious uncertainties of the box office, a conductor imbued with the native suspicions of middle Europe, a mounting deficit, and a star-struck manager who has difficulty reading a budget.

At the same time, few people in this country realize when casually accepting board positions that they are ultimately responsible, as an agent of the community, for the survival of the corporation. This lack of responsibility breeds some acute cases of financial myopia. The writer has seen prominent businessmen blandly approve financial and administrative decisions for arts organizations which would create apoplexy in their own corporations. The peculiar aura of glamour which pervades the arts may be partially responsible for obscuring their normal good sense.

In this vein it might be appropriate to quote one opinion on board responsibilities from a study of "Legal Documents of Symphony Orchestras" published by the American Symphony Orchestra League:

The primary business of the board is business not music. Having decided to produce music, it is desirable that the board should have a sympathetic interest in music as a community asset and resource. It is even desirable that the members should have some experience as listeners, but not necessarily as performers. In general, performers, whether amateur or semipro, are apt to have musical views that may be limited to their own experience. The best material for board membership is a person with a consciousness of community needs, preferably one who has been successful in business, and, if possible, one who has shown interest in music as an intelligent listener. Such a person will have an appreciation of the good an orchestra can do in a community.

To produce concerts will require the same application of good judgment as in any other business, and particularly some sense of the public-relations problems of (a) any educational enterprise, (b) any entertainment enterprise, and (c) any community promotion. With such qualifications, it is better to depend on professionals for (a) musical advice as to personnel, programs, and timing, and (b) the state of the market for performers, soloists, conductors, and ticket sales, as well as for all the myriad housekeeping details that go into a production.

The board must decide how much it can afford to raise or give or spend. Within those limits, its employees must operate. In effect, the board is the agent of the community to raise the funds to support the orchestra. The orchestra will never support itself. The board's chief function is to set the limits of expenditure for each musical effort or season. The proper field for the board is the budget, not the concert.

Despite these comments, this writer is firmly convinced that the community-based board of directors is a vital force in the expansion of our cultural institutions. The board must raise the funds to hire the talent to insure good standards. If this progress is to continue, board leadership must be strong. Most of us are familiar with the frustrated nominating committee who must work its way down through the community pecking order seeking that rarest of commodities—an influential citizen sympathetic to the arts. An arts council can collect them on one board to cope with massive problems of finance and community planning which will benefit all the individual institutions. At the same time, these leaders can continue to serve as board members of individual organizations if they so desire. As the writer envisions an ideal board, it would consist of approximately fifteen people willing and able to exert considerable influence in the community on behalf of the council and its member organizations.

Many people advocate limiting the terms of board members to insure a constant influx of new ideas. They do not consider that it takes approximately three years of monthly board and committee meetings for a new member to become fully cognizant of all the organization's problems and programs. In addition, his prominence in the community makes him fair game for other demands on his time and interest. To lose such a candidate because of arbitrary limitations on terms of office would be even more devastating than the possible decay of his imagination as the years progressed.

Board influence need not be confined to business circles. For example, organized labor is assuming a more prominent voice in both community affairs and the arts. Over \$200,000 was raised recently by the Electrical Workers Union of New York for Lincoln Center. Steel unions in Pennsylvania have sponsored concerts for their members by the Pittsburgh Symphony. A highly placed labor official who has some sympathy for the arts can be of increasing help to any cultural organization. A prominent political figure sympathetic to the arts is also a definite asset.

One footnote here. The writer is generally opposed to ex-officio board members unless an organization receives public funds and is required to have them. More often than not, the ex-officio member has no interest in the organization and knows he has been selected by law rather than personal qualifications. Representatives from labor and political circles mentioned above may be obtained for the board, but the candidate should be approached on the basis of his personal interest and merit. On these grounds he should be flattered to be asked; and, if he accepts, the organization will have a greater call on his services.

Who Shall Belong?

It is difficult for most newly organized councils to determine the requirements for organization membership. Solutions vary from Vancouver which has had over two hundred organization members at times—great books clubs, poetry clubs, adult education groups, mineral clubs—to Cincinnati which has five. Many councils restrict their membership to nonprofit, tax-deductible institutions whose chief purpose is the community-wide promotion of one or more of the arts. St. Paul and Louisville also require that new organizations must prove they are fulfilling a need not already being filled by an existing member organization of the council. In this manner, council services are concentrated on the principal arts groups which, incidentally, will always need the most help. Several councils, including St. Paul, have science museums as members. These arts and science federations are providing some interesting opportunities to explore common areas of understanding.

In 1955 the Arts Council of Great Britain's annual report set forth in delightful prose the possibility of consolidating diverse physical facilities for the arts into approximately thirty regional arts centers scattered throughout the country. The claim was made that "If the living arts are to hold their own in the face of competition, their strategy must be to consolidate, not to diffuse."

Regarding the plight of theatres it was noted that ". . . in a selected number of well-based, well-manned, and well-equipped playhouses, the living art of drama is more likely to be sustained than it is at present . . . distributed in penny packets in precarious establishments committed to the suicidal policy of weekly 'rep'; sent forth on vain, if adventurous, mobile missions to play Shakespeare on improvised stages in village halls. There are at present, perhaps, thirty repertory theatres in Great Britain possessing the desiderata of (a) artistic standard, (b) a devoted audience, and (c) a prospect of economical survival."

A survey of British concert halls showed that ". . . many of our musical auditoria are old fashioned, badly seated, badly heated, ill-equipped with amenities for players and audience, or possessed by poltergeistic echoes. Too many of them, moreover, are all-purpose arenas in which the lusty passions animated by last night's bout of all-in wrestling seem to trouble the air of tonight's session with Brahms. The arts deserve homes of their own."

The report rather wistfully concludes that perhaps large towns in a densely populated region could share one first-class gallery instead of dissipating their money, pictures, and audiences among a half-dozen inferior establishments.

Bricks and mortar will not automatically produce a moving play, a great picture or symphony. However, these ingredients can be essential if large audiences in a regional center are to be entertained and educated in the arts. As our country with characteristic vigor begins to rebuild its cities, plans could be incorporated to include a series of arts centers fully equipped to serve the playwright, musician, and artist, which would embody the finest traditions of regional architecture.

This is not errant conjecture; cities of varying sizes are now undertaking such projects. A survey undertaken by Community Arts Councils, Inc., published in a recent issue of the American Symphony Orchestra League Newsletter showed the following:

Lynchburg Fine Arts Center, Lynchburg, Virginia, \$500,000. Includes theatre, music rehearsal room, art gallery, and studios.

Lincoln Center, New York City—\$142,000,000. Includes opera hall, symphony hall, operetta and dance hall, repertory theatre, music school, and library-museum of performing arts.

Place des Arts, Montreal, Canada—\$13,500,000. Includes concert hall, theatre, chamber music auditorium, shopping row, underground garage, and central plaza.

Allied Arts Centre, Calgary, Canada—\$150,000. Former tractor factory being remodeled to house exhibit areas, classrooms, and theatre.

Arts and Science Center, St. Paul, Minnesota—\$2,500,000. Includes science museum, art gallery, classrooms, theatre, rehearsal space, and small auditorium.

Lakeview Center of Arts and Science, Peoria, Illinois—\$600,000. Includes museum, art gallery, theatre assembly room, planetarium, classrooms, and library.

James G. Hanes Community Center, Winston-Salem, North Carolina—\$1,000,000. Includes offices for chamber of commerce, health and welfare agencies, and arts council. Latter includes theatre, classrooms, exhibition gallery, and music rehearsal room.

These centers also could provide a unique opportunity to experiment with interrelated programs in art, music, theatre, and, in some cases, science activities. For example, a chronological survey of the arts and sciences is one program being projected for St. Paul's new center. During a given season, a different month will be devoted to each century, starting with the sixteenth and proceeding to the twentieth. In November, for example, one will be able to see a Monteverdi opera, some drawings of Dürer, a play by Ben Jonson, and some early experiments of Galileo.

Arts councils are uniquely equipped to secure financing for these community arts centers. Appeals to private patrons are enhanced when it can be stated that the entire cultural future of the community, rather than one aspect, can be influenced by their generosity.

With equal effectiveness, a council can organize a campaign to secure public funds from city, county, or state for such a center. It may be difficult for the symphony president to persuade city hall that the community needs a new concert auditorium. However, even the most callous city official can begin to rationalize a vote for culture when his caller introduces himself by saying, "I am the arts council president representing eight cultural organizations, representing 12,000 members of institutions whose total attendance last year was 250,000, and we need a new arts center!"

Arts Councils and Sources of Funds

The Metropolitan Opera crisis last fall effectively dramatized what most people in the arts already knew: that despite full houses, rising costs and expanding programs were increasing deficits for cultural organizations throughout the country. Intensified fund raising for the arts has, in turn, produced new problems. Competition for effective volunteer workers is aggravated; chairmen are signed up two years in advance these days. Campaigns inevitably overlap and their costs increase as each organization accumulates a fund-raising staff. The public's collective temperature rises precipitously as doorbells are punched repeatedly for solicitation purposes.

Prominent community leaders associated with the arts often serve on health and welfare boards, and it is not surprising that comparisons with United Fund-raising techniques in the latter fields are constantly being made as arts budgets increase. Arts councils have supplied an effective framework within which to organize annual united arts fund campaigns run in much the same manner as the local United Fund campaigns for health and welfare. An independent budget committee, composed mainly of businessmen, scrutinizes, line by line, budgets for the coming year submitted by the participating organizations. After any reductions or additions are determined, the sum of the allocations plus campaign costs and a contingency fund make up the campaign goal. With this method Cincinnati raised \$400,000 for six institutions in 1961; Louisville raised \$150,000 for ten groups; New Orleans, approximately \$400,000 for ten; St. Paul, \$160,000 for six; and Winston-Salem, \$60,000 for six organizations.

Advantages of this system are numerous. Campaign costs are reduced and duplication of fund-raising materials and personnel is eliminated. Better volunteer workers, both men and women, can be obtained because they are asked to help only once a year for the arts. Campaign efficiency permits a much larger solicitation, thus spreading the base of contributions over a wider segment of the community. It hurts to lose a \$1,000 annual contributor, but if his place is taken by 100 contributors of \$10 apiece, the loss of one in the latter group is much easier to assimilate.

This community-wide solicitation has another advantage peculiar to the arts. Fund-raising campaigns are one of the best ways to acquaint the community with cultural programs. Once a year, hundreds of volunteers spread throughout the city armed with literature and facts showing what the arts groups are doing and why they need funds. If prospects refuse to contribute, they can still be urged to participate in scores of programs supported by the united campaign which will directly benefit themselves and their children. In this context, it is difficult to imagine an enthusiastic worker for the local Community Chest urging his prospects to try the new hospital or welfare clinic.

United arts campaigns are particularly appealing to the business community. Businessmen are traditionally suspicious of "impractical" artistic visions even when set forth by the most conservative symphonies or museums. However, even the crustiest capitalist can be gentled into contributing if he recognizes the names of some respected business associates on the budget committee which determined the campaign goal.

These campaigns are also effective ammunition against a traditional business excuse, "If we give to you, we'll have to give to all of them." In this case, the solicitor can truthfully state that "all of them" are included in just one annual solicitation for the arts. Moreover, any movement which eliminates multiple solicitations and cuts down donations of employee time to community service will always appeal to employers.

With regret it must be confessed that the financial housekeeping practices of cultural institutions in our country often merit business suspicion. Haphazard accounting practices and a complete lack of accurate budget forecasts are two of the more frequent cardinal sins. Governing boards often possess little more than the annual balance sheet from which to determine fiscal policies for the coming year and frantic notices of impending financial crises often come from management just three days before Judgment Day instead of three months.

To help eliminate these practices, most cities with united arts campaigns raise their funds in advance of the year in which they are spending them so the member institutions can plan their budgets accordingly. United Fund organizations usually insist on identical fiscal years for their member organizations and require quarterly budget reports which must be approved by the governing boards of each institution before submission to a central organization. Thus, individual managements are required to keep their boards fully informed on fiscal matters throughout the year instead of merely submitting a monthly bank statement.

With renewed emphasis on fund raising these days, the artistic director doubling as a fund raiser has become a permanent and tragic part of our cultural landscape. A museum board may hire a redoubtable connoisseur as their new director only to find him spending 40 per cent of his time directly and indirectly raising funds to pay salaries and keep the building warm in winter. In a united campaign, however, the responsibility of fund rais-

ing is removed from these directors, enabling them to spend full time on developing their programs. In St. Paul, this is believed to have been a major factor in pushing attendance at member organization events from 152,000 in 1959 to 220,000 in 1961.

All united arts campaigns prohibit their member organizations from conducting fund campaigns on their own without permission from the central group. As a result, it is always difficult to encourage private patronage while prohibiting public solicitation. As one museum director queried, "If I am sitting next to a potential donor of a Degas at dinner, must I dash to the phone and gain permission from the Council budget committee before putting the bite, figuratively, on the lady during dessert?"

No all-inclusive rule exists that will treat the infinite variations on this theme. United arts campaigns have been formed to alleviate the countless demands on both solicitors and the solicited in our cities. At the same time, for those who are willing and able to afford it, the privileges and satisfactions of private patronage for a particular project should not be restricted. Ideally, the united campaign will take care of bread and butter expense—staff salaries, basic program costs, building maintenance, and administration. Patrons would, in turn, support the experimental projects, acquisitions, commissions, or new educational programs.

Incidentally, those cultural astrologers who claim that income taxes have obliterated the days of munificent patronage should look around. A \$2,000,000 Rembrandt and a \$2,000,000 repertory theatre in Lincoln Center are just two examples of gifts from arts-oriented patrons through the country whose fortunes are still very much intact despite the Internal Revenue Service.

If united fund campaigns begin to resemble a panacea for all financial headaches, there is another side to be heard. Each participating organization must of necessity lose some autonomy when submitting its budget to an independent budget committee. Finances are the jugular vein of any arts organization; entrusting them to another organization could effectively throttle expansion and progress, particularly if the central organization has weak leadership.

When funds are being raised for several organizations at once, a certain impersonality creeps into the campaign, making it more difficult for the public and the volunteer worker to identify themselves with one particular organization. In addition, united fund goals move slowly, if steadily, and do not permit the meteoric overnight expansions that have often occurred, particularly in the performing arts since the last war.

Long-Range Fiscal Planning

Three- and five-year plans for business firms and colleges are an accepted part of the American scene, yet we seldom hear of any counterpart in the arts. Mounting deficits, temperamental directors, or a musicians' union strike usually leaves the Board and its administration with little enough time to plan the coming year, let alone decide what funds will be needed three years hence. Because arts councils are one step removed from the cultural battle scene, sufficient prospective and time are gained to anticipate the fiscal needs of their constituents several years in advance.

This long-range fiscal planning can provide adequate financing from a number of sources to maintain high standards in art, music, theatre, and dance activities. As one example of diverse financing, seven cultural organizations in St. Paul, a city of 313,000, will spend approximately \$560,000 for the year beginning July 1, 1962. Of this amount, \$182,000 is currently being raised from businesses, individuals, foundations, and labor

unions in the annual United Arts and Science Fund. Another \$25,000 is donated annually by Ramsey County to the Fund. The City of St. Paul makes allocations totaling \$64,000 annually to three member organizations of the Council and the remaining \$289,000 is earned by the organizations from ticket sales, memberships, class fees, etc.

Although amounts obtained from the organized labor division in the annual United Arts and Science Fund were relatively small the first two years, there is a strong feeling, shared by labor leaders, that this can become an important source of funds in the future.

In addition to the above sources, state funds were indirectly obtained when the State of Minnesota effected a land swap with the City of St. Paul which gave the Council of Arts and Sciences a free site valued at some \$250,000, for their new arts and science center.

One other aspect of arts financing is worth mentioning. Several councils have set up joint endowment funds to administer designated bequests for particular member organizations, through a central board of trustees and to accept unrestricted gifts for the benefit of all the organizations. A central plan such as this eliminates multiple boards of trustees, simplifies administration of bequests, and can attract the most respected community leaders as trustees who, in turn, would inspire confidence on the part of future donors. Perhaps the best example is the Cincinnati Institute of Fine Arts which manages a fund worth \$26,000,000. Each year approximately \$470,000 from this fund is distributed among three member organizations. A few of these endowment funds have liaisons with local community foundations—another rapidly growing American phenomenon—and utilize the trustees of the latter institutions.

Administrative and Program Coordination

Most arts organizations rise through the community jungle, trailing an assorted and often illogical collection of publicity and office practices bequeathed by past managements. Moreover, little attempt is made to communicate with other cultural organizations in the community, which inevitably share similar problems.

To help eliminate some of these conflicts, arts councils serve as central information centers for all community arts activities and act as date clearinghouses for the coming season to avoid conflicts of events. They can produce attractive brochures and folders for chambers of commerce and schools which list specific activities of several groups rather than one, thereby effecting a considerable saving in printing and distribution costs. Many councils have central clerical facilities available for their members including secretaries, a full array of office machines, and combined mailing lists on addressograph plates. Others offer part-time management service to member organizations who cannot afford to hire a full-time business manager or publicist.

Broad-scale planning for all the arts can produce results far beyond the scope of any one organization. For example, this writer feels that programs devised for school children by arts institutions often do more harm than good. Thousands of children are jammed into the nation's concert halls once a year to hear bedraggled snatches of overtures and symphony movements left over from the adult concerts. This potpourri is usually interlaced with "Tubby the Tuba" and performed with just one rehearsal. If there exists a challenging play written for junior and senior high school students, it has escaped attention in this quarter; and hardly any attempts have been made to bring well-performed productions of the classics to students. In art, endless lines of steaming mop-

pets are herded through the nation's museums to hear stereotyped lectures from volunteers pressed hastily into service the week before.

With so many outside requests for the use of school time, the arts have an implicit responsibility to make these brief moments meaningful in every sense and not just a repository for scraps left over from the adult programs.

By coordinating the mechanics and communications necessary to transport children to arts institutions and artists into the classrooms, the administrative burden on an already overloaded school system could be considerably eased. Most important of all, a council could bring together school authorities and professional arts directors to plan a coordinated educational program using the best resources of all the institutions involved. These programs would entail mass exposure to the arts and also provide opportunities for talented children to explore thoroughly with skilled instructors the magic worlds of art, music, theatre, and dance. Programs would include both the classics and material written expressly for different age levels. Large sums would be necessary to finance such a program; but, as we have already mentioned, councils can have a better chance to raise such funds than individual institutions.

Today, conductors and theatre and opera directors often find their creative impulses benumbed by the necessity of catering to a vast area of American cultural tastes that lie, to use a music analogy, somewhere between Victor Herbert and Bartok. Dependence on box-office income plus the tendency of museum boards to equate progress with a rising attendance curve can reduce any creative experiment to the status of an expendable luxury. Every artistic director has a cherished but unfulfilled project lurking in the wings as a personal antidote for repeated overdoses of the Impressionists, Puccini, the "Three B's," and warmed-over Broadway.

Arts councils might institute a Creative Resource Fund that periodically would enable the director to carry out his special projects. The resultant creative stimulus also might enrich other aspects of the regular program. These projects could include a commissioned work for symphony, a new opera production, or an experimental drama or art exhibit that offers new insights into contemporary creative movements. Every business reinvests its capital on occasion. Community arts institutions—often more respectable than corporations—have even greater need for these transfusions.

Thus, to fulfill completely its community obligations, the arts council would subsidize, through its constituents, programs for both mass education and the cultural elite. Incidentally, the writer's faith in the agility of our elite is too strong for him to fear any inundation by waves of so-called "mass-cult" in this country.

Mention was made earlier of the arts council's function as a scheduling or date clearinghouse. This concept could be carried even farther to provide year-round employment for a skilled group of musicians by persuading the local opera, symphony, ballet, and summer pops organizations to coordinate their seasons, allowing musicians to move from one to the other without conflicts of dates. San Francisco already does this to a considerable extent. Such a move to concentrate work among fewer skilled musicians could produce apoplexy among certain local contractors and the musicians union, but the stakes are worth it.

One aspect of coordinated arts planning has emerged only recently with the formation of state arts councils. Wisconsin, Washington, and the Tri-States Arts Council (Virginia and the Carolinas) are examples. Perhaps the best known is the New York Council on the Arts formed two years ago under the sponsorship of Governor Rockefeller. This

group received \$450,000 in 1961, enabling performing arts organizations in the major cities to tour through the smaller upstate communities which otherwise could not afford to sponsor them. This year professional help is being extended to smaller museums as well.

The Wisconsin Arts Foundation and Council publishes a statewide arts calendar. Minnesota is in the process of converting the sixty-year-old Minnesota State Art Society into a statewide arts council. These state councils are a potential source of new funds for community arts organizations and also could dispense federal funds if they become available.

There is one other area in which arts councils can play a vital role. By acting as a united public voice for their member institutions, arts councils can begin to deal more effectively with the vast changes now taking place in our communities. Exploding patterns of urban growth and fluctuating economic conditions directly affect the arts. Cultural institutions must now cope with such problems as parking, flight to the suburbs and its effect on membership, deterioration of areas where museums and auditoria may be located, and municipal and federal reclamation of these areas.

Expanding suburban populations demand concerts, traveling exhibits, and theatre outlets. Downtown revitalization projects now include the arts in their plans to attract customers and business establishments to the urban core. Municipal and state governments are assuming increasing responsibility in the fields of education, recreation and, inevitably, the arts. Mass media have had enormous, if only partially analyzed, effects on personal interests in cultural fields.

Vancouver's Community Arts Council has had an outstanding record in this new dimension of cultural planning. It was responsible for the establishment of a fully accredited music school at the University of British Columbia. It also succeeded in reducing a city tax on performances by a nonprofit organization and persuaded the City Council to build a seven hundred-seat theatre. In addition, the arts council has worked with other community groups to remove advertising from selected streets, create a downtown civic square, and preserve recreation areas within the city limits.

In Seattle, the Allied Arts Council sponsored a weekly series of thirteen television shows with such topics as Parks Along the Freeways, Underground Wiring Program in Seattle, Outdoor Billboards, Urban and Regional Growth, etc. The Council also cooperated with the Washington Roadside Council in getting billboard regulations passed by the state legislature. It donated \$2,000 to the city of Seattle to establish a fountain fund.

We tend to promote Iron Curtain Culture in our country. These curtains are erected at the doors of our museums, theatres, and concert halls. We enter to absorb an evening's ration of music or art and upon exiting check all aesthetic considerations at the door. In so doing, we completely ignore the city in which we exist, the city which becomes an art form in itself, potentially one of the most glorious created by man. The city's skylines are sculpture; its orchestrated noises produce music; its fine stores and restaurants become theatres with ever-changing casts.

Unless the highest standards of taste are employed in the gigantic civic rebuilding program now taking place, we stand to inherit concrete Saharas, a collection of antiseptic ziggurats wearily surveying parking lots which gnaw at their foundations, their sickly pallor relieved only by blatant display advertising on every store front and piece of civic furniture.

At one time, only princes and the aristocracy concerned themselves with good taste. Today, our nation's cultural institutions play a major role in setting standards. Dedicated minorities rule in our land. Arts councils, acting for their member institutions, can become a powerful civic lobby for good taste and re-create once again the qualities of beauty and excitement which can make our cities the focal points for civilized amenities.

Arts councils are not a panacea for the nation's cultural headaches. A cooperative enterprise is not the easy way out. Much more work is needed to achieve significant group objectives than would be required to solve the cultural destinies of individual organizations. Moreover, there is an ever-present danger that cooperation, and its inevitable attendant compromise, will combine with bureaucratic conformity to dull the artistic initiative of the member organizations.

However, more and more councils have surmounted these obstacles; and, by pooling community leadership and sources of funds, have achieved goals for their organizations that would have been completely unattainable through individual efforts.

LEADERSHIP AND ORGANIZATION

Discussions

Two of the discussions below, those on Premises and Objectives, were based on Freda Goldman's survey of the resources in behalf of the arts; the third, on Ralph Burgard's description of arts councils as a new approach to cultural leadership. As in the other account of the transcribed proceedings, a line before a speech indicates the words of an unidentified speaker.

I

THE PREMISES: Chairman, Edwin Stein.

BURGARD:

I would like to make one observation for what it's worth. I don't think a regional arts program or focal point of art interest can be legislated in any way. Miss Goldman's analysis of the organizations serving the arts indicates that some are national in scope, and that others are local or involve universities. I don't see any of the national arts organizations or any governmental program setting out with the objective of creating regional arts centers, arbitrarily saying we'll have one here and then, according to a master plan, one four hundred miles away. It may look beautiful on paper, but it will never happen.

¶ From my own experience, any impetus for creating any kind of cooperative regional program must come from within a certain locale. And there must be some common meeting ground for various arts institutions to come together, or in the case of universities, for various departments to coalesce.

KAELIN:

Mr. Chairman, I think the reference made to locales is about as misleading as any made to buildings. When we talk about an art center, I don't think we're talking about a place at all. If we could try to stipulate what some of the conditions for art production and consumption are—it seems to me there are at least three: you've got to have a source of talent; you've got to have an interested audience; and, ideally, a third, some

kind of an abiding institution to bring these other two together—then we would have a way of describing what an arts center is. If we can get that idea, perhaps we can come by other ideas on how to promote these conditions and make the institution wider spread. What we're interested in is larger numbers of people changing their habits of life. . . .

MacFADYEN:

I'm not informed on what we're talking about in terms of a center; and I'd like to find out. It seems to me there is a center in the sense that the St. Paul Council of Arts and Sciences is a physical center and a center as a group of organizations. I had the feeling from some of the conversation this morning that a center was a kind of Greenwich Village, where people came together who have similar interests. Now, for the latter type, certainly, a "climate"—to use that horrible word—can be created in the sense that artists will come together, but I don't think it can be done very artificially. I think artists do this by inclination.

¶ Actually, the building of a building or the organization of a group of people who share existing buildings in one way or another, if that's what you mean by a "center," entails more pragmatic problems like the ones we are having in New York State. This is the question of bringing performing organizations to an area. You're very limited, for instance, as to where you can take the ballet company because it has to have a stage with a floor which is in a certain condition. And you do think geographically when you're thinking of a stage. You can't tell them to start a center, but you hope that centers of this type will emerge in certain geographical relationships to each other. Maybe we ought to figure out what we mean by "centers."

WHITNEY:

Dr. Kaplan defines a region somewhere, but as far as I can see, a region to have very much validity would have to be a unit in itself. I can see certain regions you can name in this country; but where I live, for example, in the State of Kentucky, where would that region be found? It could reach from Indianapolis on the north to Nashville

on the south and from the Mississippi on the west to the mountains on the east. Who decides what a region is? There are so many diverse attitudes even in the smallest defined region.

¶ What we have done in Louisville in our own way is to have established what we call a Louisville Fund, which sponsors each of the arts that needs assistance; and as such, we have a unifying function at least in our own community. Then, the state has taken enough interest so that within the borders of Kentucky we can function in the musical art and to some degree in the other arts. I should think an expansion that would come within traditional lines like that is desirable. There is a homogeneous feeling among all Kentuckians; at least, we're all Kentuckians and we can work together. There are always the divisive forces and rivalries, of course; but it strikes me that it would be more normal and natural to begin within some natural unit of our country where we have an instinctive feeling of participation. Where would our region end? You tell me. I mean, from Louisville, where would our boundaries be? I can't imagine.

STEIN:

I happen to be with an institution that has an art center. We've had it for about four years now within a university framework. Dr. Kaplan is its director.

¶ Very briefly, we try to shelter the professional artist; we provide a meeting ground, bring in Walter Murch and David Aronson and others to kick around the idea of artistic creation; and we have gallery shows. So we take a keen interest in the professional aspect of the visual and the performing arts.

¶ At the same time, we have tiny children coming there to do children's theatre and fine arts on a very serious level. These children are three, four, and five. We also are practicing geriatrics somewhat by having people seventy and eighty years of age taking beginning piano lessons and painting seriously for the first time. We run a youth orchestra from fifty-four communities and meet there every Saturday morning. We like to think of being a sheltering host to this orchestra; it's not for the recruitment of students for Boston University. . . . We do it because it's something that should be done. Also, Dr. Kaplan does some research projects in connection with the very young; I might say he's a pioneer in the field. What is the impact? Why do these children come to this particular youth orchestra? He's trying to follow them after they get out and become lawyers and doctors and schoolteachers. What has been the impact of this cultural experience upon them? What about these older people? How does it affect their lives?

We can't give any answers now, but it is what we would term a serious research program. . . .

¶ An art center, in both its regional and organizational definitions, could be as small as Boston University or it could be the greater Boston area or it could be at Wingspread for this particular county or related to Milwaukee, Racine, and whatever else is around here. It could be in just a city section of Chicago or the whole state of Kentucky following the natural lines of existent needs. It might have the visual arts within its scope or it might not. I think the definition is broad enough for us to say, "Here are people interested in a serious way in the arts, whether from a professional or an amateur or a research point of view. . . ."

DONOVAN:

What you have just described is amateur. Your center is for the three-year-old children and the eighty-year-old neophyte, isn't it?

STEIN:

Not in all its aspects.

DONOVAN:

Yes, you do have exhibits and you might have professionals come in to perform; but basically, I'm asking the question: Is it true that we're really talking for the most part about art centers for amateurs?

STEIN:

We are at Boston University. But I don't say that's what an art center has to be. What we're doing is to promote taste and discrimination and training.

DONOVAN:

If I can mention John Canaday—in Sunday's *New York Times*, he has an article on art and music in which he talked about this very thing. According to him, this business of adult education and painting for all the children on Saturday morning is all very interesting, but he questions its status as art. Is it art?

STEIN:

This is the point: Your educated amateur is your best audience. We're increasing our audience because we're increasing its understanding of art.

DONOVAN:

I'm not against this. I think Canaday is against the idea because he'd rather not have people do this at all. But the question he raises has been in my mind ever since I read the article: this sort of fooling around with children may be a sheer waste of time. Or

are you doing something else? If you're really developing an audience for the pros in order to help them in the economic struggle, which Arthur Goldberg says they're all in, then I think you've got a somewhat different premise for the whole idea of an arts center. And we're supposed to be talking about premises.

STEIN:

The premise of the one I was talking about is an educational premise. I will admit in my own mind that this is not the only one; there are many, many concepts. That happens to be ours at the moment.

WHITNEY:

It's always a little difficult to talk about your own project, yet it does seem to me our experience in Louisville has some pertinence to this question.

¶ What began as an amateur orchestra twenty-five years ago has developed into a professional organization now and for that type orchestra has very good standards. As an outgrowth of this amateur orchestra, there has sprung up what I think is a functioning arts center.

¶ There was a financial need and the problem of getting money; we had no state university in our town and the municipal university was unable to help us. So, perforce, we had to get our financial aid from the community. The next step was to develop an organization to raise funds; we adapted the idea of a Community Chest for the arts for that purpose. The first thing we knew we were supporting the Arts Center. We were supporting the Children's Museum; we were supporting a ballet company and an opera company. As a result of this, after twenty-five years, we now have an organization that raises \$150,000 each year in the community and distributes this to these organizations, many of them amateur, others semiprofessional. We had finally achieved sufficient interest in the community and in the state at large so that the state legislature planted \$50,000 a year for an extension program, at least in the musical aspects of our organization. . . .

¶ I wonder if this isn't the approach in this country: to start with your modest beginning and let it grow, let it develop.

BLAU:

Mr. Whitney's situation is one with which I've had a common experience. But this question of needs is often an elusive one. In actual fact, I suppose few communities really have formulated needs. To the degree that they do, if one can be Jovian for a moment and make a judgment of them, they

usually have the wrong needs. There is only presumption in the people who, as Mr. Whitney's did, started a group of some kind. What brings a group together is usually an impulse which is foreign at first to the needs of these people and which may be stimulated by a kind of calculated seeding. . . . At any time, one takes a real risk in the realm of art as well as in the act of leadership as I presume the Wingspread group is pretending to give to the development of arts in America.

¶ You put a building in the midst of a given community and you've made a certain choice. That building alone was the choice and it represents a certain kind of seeding. It seems to me that the idea of an arts center such as we are discussing in this session isn't the only feasible idea. Most of the other sessions have been aimed at getting the artists together who are really not inclined by will to go to an arts center. I don't think that is his particular need. People need the arts center—people who know nothing about it, but who come to it for whatever needs may exist in them in an unformulated way. They may have been lured by various forces that are indifferent—sometimes I think, inimical—to their well-being. But nonetheless they come there and the question always remains: What's going to be there when they come?

¶ An arts center is bound to be a sociological phenomenon, not an artistic phenomenon, at the outset. It's designed to serve the function of a community; professional artists will eventually come there to serve the community, and even in a collateral way, perhaps, themselves. They may earn a couple of bucks or gain a little notoriety and so on; but I think the center is for children, for an audience, for people in general. Whether the kind of art produced there is good, bad, or indifferent, the fact is that it has created a climate which has become in various ways a monster. Art centers represent one of those curious tensions in our society where what comes out of a positive impulse is a negative result in that it incurs a certain kind of deformity, glibness, a certain kind of politicking among the artists. . . . You know of appointments to have a poetry reading or something of this kind. Take the Beat Generation, for example. All these guys are not drifting into darker and deeper dungeons of despair; they're actually drifting to Hollywood. This kind of thing comes about because in a sense a center was provided for them and it has assimilated them. In a curious way, it tamed them.

DONOVAN:

When you talk about an arts center as a sociological phenomenon, it seems to me you might as well be talking about a country

club—a lot of people sitting around in their backyards suntanning. Then they say, "Let's have a swimming pool." Pretty soon they say, "Let's have a golf course attached to it." After that they have a golf pro and a tennis pro and they make money on it. I don't mean you can't look at it from a sociological point of view. People feel some unformulated need and with all the jelly they eventually jell into something you call an arts center. But I think that if you're going to start one, you shouldn't look at it as that—or you might as well form a recreation center. Art is more serious than that.

BLAU:

I personally think so. But there is one real distinction that can be made about a certain kind of center. That's why a little center of the performing arts has a certain sort of distinction. The performing arts do need a center. Although even about that, one can make qualifications. I have envisaged many times—I was forced to—a theatre which exists in the most inconspicuous place possible. It plays to no audience whatsoever. One of the principles of our own theatre is that the audience is inconsequential: one of the first principles upon which we work, because the thing that is consequential is the act of performance, like the Japanese Noh-drama that's an offering. Now that's something which you can participate in; that's what you direct all your attention to. Audience participation is another matter.

MISS RODIGAN:

In listening to the talks during the past several days, I've been concerned with the problem of premises; and it seems to me that three or four facts have come up consistently. First, there must be a community of artists, both creative and performing; secondly, an audience, learned or desirous of aesthetic experience; and thirdly, a program of aesthetic experiences which help both the first two groups, the artists and the audiences, to move from mere existing to living on a more interesting level. I think that comes through the association of excellence, accessibility to the aesthetic experience, the continuity of that experience, and the excitement about it which is sustained cumulatively at a very high level and which is climactic in a community experience.

¶ Perhaps that isn't a problem so much as it is a challenge for some kind of a center to provide the opportunities—the opportunity for the audience to grow and the opportunity for the creative artists to develop with the help of the other two factors—the performing artists and the audiences—an aesthetic product, an artwork, which in itself is the

zest of the cultural experience of the nation. I think we must start with the artists in this center. . . .

BURGARD:

What confuses so many of us is the word "regional." The sponsors use it all through the statement of aims for this Conference. But there seems to be a common core running through most of their statements. They're looking for a cooperative program involving more than one of the art forms, for a description of a set of conditions that would permit the arts to function at their highest and most effective levels in any given community.

¶ Arts councils attempt to fulfill these conditions in several areas: one is to supply more money for the performing and the visual arts. This generally includes opera, symphony, theatre, an art museum; and in some cases around the country, a ballet. They do this by a cooperative effort, raising more money than the member institutions could individually. Secondly, they try to eliminate conflicts in programs. This is a very commonplace thing: there is only so much audience to go around, so they space their events, allowing the audience ample opportunity to attend as many as possible. Third, they share common management problems, the sticky housekeeping chores, clerical work, and so on. Fourth, they attempt to provide broad community planning for the arts. This is not a question of dictation, just a process of bringing the artistic directors of the separate institutions together periodically to try and devise common programs that might be of assistance to all, such as festivals, educational programs with the public and parochial schools, and so on. And there's still another: the building, although very few arts councils around the country right now have physical plants. Perhaps only a dozen are involved with the actual physical structure.

—————:

Ralph, do you think you might offer a sixth one? You're talking about building up an understanding in your audience by the performances. One also can build up understanding by participation and work. Isn't it reasonable for the cooperative enterprise, which you describe as having a building, in some cases to get involved with people, letting them get their hands full, as well as their ears?

BURGARD:

Yes, but this would come through the constituent organizations; ordinarily it wouldn't come from the council. They wouldn't get mixed up in programs. That would be up to the individual artistic directors.

¶ One other point now: I was talking about a community, not a university which in some cases has the luxury of being the over-all administration all to itself. The arts acting through this cooperative program as a united public voice in issues affecting them all may be in a position to influence the rebuilding of a city. As the arts move increasingly into political circles, they can act to make the city more beautiful in the process of redevelopment. They could be more effective if they were united rather than divided.

—:

One word I'm waiting to hear hasn't come forth yet. Ralph touched lightly on it, but failed to go into it. None of these things will develop without the proper leadership. Someone has to come forth with the proposal. In Mr. Whitney's case, it happened to be a symphony and the other arts allied with it. In another community, it might be the theatre or the graphic arts; but somebody has to step forth as a leader.

CATER:

Sometimes they elect a leader. In Washington, D. C., they formed an arts council just a few months ago because they felt two things were wrong with the performing arts: not enough money and inadequate audiences.

—:

I don't like the way we get talked to or sometimes even talk about—amateurs. Cynicism is really fairly essential in order to keep balance in a not all-together sane world; but it's best directed at one's own group, not at others. The very important thing for a professional to remember is that professionalism rests upon a very thin and narrow base. I resented the agreement with the statement that the teaching of children is teaching of amateurs. Who the hell else is going to start if the children can't start? The line between the professional and the amateur, when we mean by "amateur" somebody who loves it and does it because he loves it, is quite thin; that should be a pretty good definition of a professional. To justify an arts center because we are thereby building an audience is taking the wrong end of the stick, too. Activity that gets people's hands dirty and their hands playing with musical instruments and all the rest of it gets them involved in the arts; and that is how you build up a society in which the arts are for real. If you describe all this as building an audience that is going to let you be a professional for them, I suggest you've directed your cynicism in the wrong direction and lost all humility.

BLAU:

I agree with that. On the other hand, I'm traveling on the middle of the road here when I say I also understand Mr. Donovan's caution. I still consider myself an amateur and in fact am one because I don't get paid for the work I do in the theatre.

¶ One thing that struck me about Mr. Max Kaplan's talk this morning can be put into a question: How can the artist get back into the center of culture significantly? He spoke of the arts center's needing to be some kind of forum in which people can once again speak out openly and eloquently, the artists in particular, on the great public issues, getting as close as possible to the sources of power. The arts center certainly has that ability to absorb great numbers of people, since they want to get their hands dirty and work in the spirit of art, which is an act of great love. Then comes the complication.

¶ Consider my own theatre as an example. It is a theatre and is now a public institution. We would not consider becoming part of an arts center, at least at this moment. We couldn't consider ourselves as part of such a center although we do see ourselves as an arts center. This is true largely because we represent a certain point of view, a certain sort of instinct, a certain rhythm, which at some point would have to be violated by the kind of public assimilation that takes place within the domain described.

¶ The question remains, however; and I think this was Mr. Donovan's point: When the kid comes in and gets his hands on a play or picks up a musical instrument, will this activity be more than therapeutic, a palliative, or even, in some cases, a soporific? Our group understands that this is an ardent activity, that it convinces people, that it affects their entire lives, that it represents certain kinds of sacrifices and certain commitments that are likely to make them unpopular, and consequently no longer a part of that composite unit constituting an arts center. This is the thing I was worried about.

A. KAPLAN:

I think one of the problems we've been having here, at least I have, is the confusion as to what it is we're after. We're after so many different things. The artist and the playwright I assume are interested in having audiences and being heard and having an opportunity. They're interested in seeing the young artists having a less difficult time than they do. On the other hand, the attitude seems to be: Don't come too near me, just support me; but leave me alone. Love me as I am, but don't expect me to love you. It's a nonreciprocal relationship he wants and

that's all right. They're strange creatures, artists are, and God bless them. . . .

¶ Others of us are concerned with audiences generally; we're concerned with the improvement of taste in the populace; and we're concerned, some of us, with the mere matter of getting money. How do we get money? We've got something; we work for an institution; it's an arts center or a symphony orchestra. We're administrators and this is a tough business; let's get together and raise the money together. It would be easier than raising it separately. . . .

¶ If the arts are becoming so popular, as they apparently are, and as more money is needed, if we're not going to get it from government, it becomes a practical matter not to be knocking at people's doors for the art museum, the music center, and for a host of other things. You have one campaign like the Community Chest. Does that make an arts center? Certainly not. It's a campaign to raise money, so let's call it that. Initiation of arts councils the country over is a difficult thing; and, I think, a mistake, because it's going to give rise to a lot of abortive efforts to imitate somebody else in another community when our own communities are different and not ready for it.

¶ All I'm suggesting is that what's right in Boston, New York, or Washington isn't necessarily right somewhere else. Our common concern, it seems to me, is to explore the ways of going about stimulating the interest in the arts. How do we give young artists an opportunity to develop? How do we encourage arts to flourish in the community? There are some commonalities, I think, that can be useful to all of us. . . .

STEIN:

In summary, we seem to have come up with the idea that an arts center with any definite kind of structuring or patterning on the basis of an arbitrary concept is impractical and perhaps undesirable. That a regional definition is really so very relative that it relates only to the particular needs as they are felt by those interested in the arts and in a given confine. It might be a city or a county; it might be three agencies that are absolutely independent; it might be a state. It could be anything or it might not exist at all; there could be no need for it whatsoever, no real practical motivation for it. That the premises might revolve around sincere stimulus and interest in the arts at any given organizational level. And that the concept of an arts center might vary from community to community in structure so that it could involve all of the arts or only some of them in any particular combination.

¶ Those that already exist relate to communities; they relate to universities. By this very relationship, they have different connotations. Some of them, a number of the university centers, exist primarily for educational purposes, not just for building an audience. They are interested in building the power of discrimination within the youngster, perhaps emphasizing creativity in the hope that this will involve him permanently, not just as a digression, to keep him off the street, or to involve him in some peripheral way, but in a way that will be integral to his life. In all instances, they involve cooperation; and the consideration of the so-called "amateur"—let's call him the nonpaid professional—is a very important aspect of it whether we like it or not.

II

THE OBJECTIVES: Chairman, Roman Verhaalen.

The discussion opened with a suggestion by Peter Yates that an arts center can be envisaged as a place where a prospective audience is allowed to mingle with creative artists at work. The creative artists present were all but hopelessly divided on the value of the suggestion.

SCHWALBACH:

We should be talking about objectives for a regional arts center regardless of what the center might be. May I suggest these, very crudely, very simply, in the hope that they start a fruitful discussion. They are in some ways clichés.

¶ I would suggest that a regional center have as an objective the raising and setting of standards, both of the professional and particularly of the amateur participants; that it have with this objective another, which is a general public understanding of the arts; that it also be concerned with the setting up of a permissive climate for the arts, both in appreciation and production; that it have as its objective the creation of a good physical situation for the artist; finally, that it work to produce a public recognition of the artist. ¶ These are incomplete and clichés in many ways, but they might afford a point of departure.

BURKE:

May I just bring up a problem here about objectives? We generally must have levels of objectives. Don't we first have to start with some such question as, "What are the objectives of art as such?" And then, "What are the objectives of art as carried out in, say, a regional arts center? How do you carry it off in a regional center?"

¶ One of the themes running through this whole conference is, from my point of view (the theory of language), a basic fallacy. I mean: the assumption seems to be that creativity is *per se* a good. Creativity is sometimes a good and sometimes a devil of a thing. . . .

¶ There are three attitudes you can take toward a problem of objectives in relation to art. You have spoken of two already. The first involves the development of skills, either on the part of the artist or on the part of the audience. And then you have the development of appreciation. The third, I think, is in Mr. Seldes' department; it has to do with the development of admonition.

¶ In many ways, you have to beware of the dangers in each of these. Art is a dangerous thing, not just something nice to be cultivated. In this whole study of admonition, for example, one can easily get down to the fundamentals that the arts should be embodying. What are the objectives? Certainly, art is used in one respect to *glorify*—either an individual or a cause; and sometimes it is done in a very reputable way. I am thinking of the programs Standard Oil recently sponsored on TV. They afford examples of art used as glorification. They were good programs and in effect identified the company with this kind of art. But at the same time you also might get across the idea that the programs were given for those who can appreciate something better than the next fellow.

¶ There is also art to line people up, to exploit ideas, to get people to be better members of the state in some way or other.

¶ And, thirdly, there's art along the lines of that described by Aristotle and Freud—art as medicine, as an escape valve, art that lets off emotion under controlled conditions.

¶ It seems to me that these are the basic objectives to start from. We then could go on to consider what is involved in a regional use of art. One perfectly justifiable function is to glorify the community. The community having one certainly could be proud of a good arts center.

SWIRE:

Mr. Chairman, I would not disagree with the objectives as stated by Mr. Schwalbach; but I'd like to bring up still another one. I don't think we're talking here about the objectives of art itself. We talked this one over yesterday in considering art and society and that in my mind meant that we were trying to educate the public as a part of society to an appreciation of the arts. And in practically every discussion held during the past few days, the question of money has crept

in. We've heard such expressions as "They work on a shoestring"; "The important thing is cost, tools and materials"; "One must keep one's soul and body together while one practices art." So, on that basis, my objective is to create regional arts councils rather than centers, although these may be interchangeable terms, but regional arts councils that will educate the public to the value of the artist in the community and go out to raise the money to support the art of that community, and on a broad basis.

IRWIN:

May I speak to the point of arts councils, since I'm here as an official representative of an organization which is concerned with them, Community Arts Councils, Inc.? This was formed by a group of us just a few years ago as an outgrowth of a number of years' study on the part of the American Symphony Orchestra League, which found in many cities that the orchestra was a major factor in that community's culture.

¶ The arts council is involved in fund raising and other areas of administrative co-operation and is not in competition with other arts groups in those communities. The American Symphony Orchestra League, along with the Junior Leagues of America, which Miss Bloom represents, has been interested in this field roughly since World War II. As an outgrowth of these various interests, the League through a Rockefeller grant has published an informal study or a summary of arts councils' activities.

¶ In the arts council field, I think that we're approaching your objectives somewhat along the lines mentioned: we're concerned with providing a coordinating force or activity which is not concerned so much. . . . well, it's concerned with artistic standards, of course. . . . but also with the problem of allowing each organization, each arts group—whether it's an association of painters or a symphony or a gallery or a group of photographers—to spend its time doing what it is organized to do. In administrative and promotional areas, this relieves those officials or those professionals in the organization so that they can devote all of their time to their program and not so much of it to fund raising, selling tickets, or all the other administrative services an arts council offers.

M. KAPLAN:

I would like to pursue further what Kenneth Burke said, because I think he's on the right road. These other gentlemen, with all due respect, seem to be dealing with methods.

¶ I should even enlarge Mr. Burke's direct approach by suggesting, for what it's worth, that the local conditions or the regional con-

ditions of leadership, money, past history, etc., will determine the emphasis; but that you must in every case keep a very broad perspective or else you get involved in tangents. In this sense, just as a university is, generally speaking, a microcosm of all the legitimate human interests of mankind, so an arts center might be conceived as a microcosm of the whole artistic process. This process, in its very roughest and quickest summary, might be said to consist of four kinds of things.

¶ First, who produces art? Amateur or professional? Performer or creator? All of these subtleties are involved; and I think that, perhaps, the big job of an arts center is at this time in American history to develop rapport between amateur or community and professional or tradition.

¶ Secondly, there is the great process of distribution, of making art available, whether through an arts council, the radio, or what have you. These are details in terms of the larger picture. There, I think, the big problem facing America now is the total use of community resources, whether it's those of the labor movement, the foundation, the arts council, or a university. I've been involved in Boston recently with the urban renewal program. And that's an amazing development, when urban renewal planners begin to look to the arts for attracting industry, for rehabilitating older people, etc.

¶ A third broad area of concern in terms of objectives is the whole process of consumption, the audience in all of its ramifications. And the nature of the audience is something that we can't discuss too broadly. The audience is no longer what it used to be; there's a difference between a million people sitting together in front of TV's and a million people sitting together in collective groups.

¶ The fourth broad view, I feel, is the process of education. It's the last of them, but not in a priority sense. Here the real need in America, as it is now and as it is emerging, is to deal with education within the arts for adults and for retired people, because at present this is completely out of the pale of public education theory; and we're way behind on that.

¶ As I say, particular leadership and fortuitous circumstances will determine the emphasis to be placed on each of them; but I should think that the ideal arts center, which can never exist, deals with all of them. And when it does, it will deal with three other considerations.

¶ In each case, it must deal with the functions of art. As Dr. Burke indicated, art functions within the social process. I agree. Our main problem here is to develop a rapport between the social functions and the purely aesthetic functions, Dr. Burke. I like

Professor Gotshalk's reports on these things in his *Art and the Social Order*.

¶ Secondly, we must consider how the arts are related to social class, to urbanization, and to other social phenomena.

¶ Thirdly, there's the question of developing roles for people who want to pull the curtain for the theatre, and the like. This is important to them. Likewise roles must be developed for those who want to sell the tickets and to paint scenery. There are others who want to listen and to get on the highest levels of creative activity.

¶ I think if you start with this kind of a project, difficult as it is, then the particular element, whether it's the arts council or anything else, takes some perspective.

CASSILL:

I want to say a few things about the subject of standards which was mentioned as an objective a while ago and which also is involved with the methods Mr. Yates was talking about.

¶ There's a very great danger of importing our standards. That is, certain people think they know what is best and then go forth as missionaries and educate people to these standards. And in actuality, they may not be sufficient for what we expect of art at all. They may be mere tricks or adornments to the life of some people, or even worse than that, just guides to status pastimes of some sort. Standards have to be developed out of the experience of people, by that I mean the layman and the artist working together in some fashion.

¶ What Mr. Yates was talking about was the artist's necessity to expose himself and to be on display as he works. On the one hand, the idea seems to be appalling; I don't think that this relationship can work out very much. But, on the other hand, so is the idea of the white missionaries from the empire coming to civilize the blacks throughout the country. That's equally appalling. We've got to go very shrewdly and cautiously into a definition of what regionalism or a regional art experience can mean.

¶ A region in this country, by now, isn't really a place that has a lot of folk arts and a lot of established habits and a lot of well-developed standards that are distinct from the standards of any other part of the country. The regionalist impulse during the 1930's was partly sold out by some wrong definition. The Index of American Design concentrated on little bits of furniture and bric-a-brac that were peculiar to the South or to New England or to the Northwest. While all this has value, I think it was found by one and all to be less than culture; and regionalism became identified with the pos-

session or appreciation of these little things or with the exploitation of certain geographical or regional habits of life. And the distinctions were not very important. I mean, people were asked to appreciate the old Methodist Church and prefer it to Chartres Cathedral or something like that.

¶ It seems to me that the development of standards in any region where there's a progressive art education or experience would mean, on the one hand, making people acquainted with objects of excellence like Chartres; people can go there and come back sometimes and there can be books about such things. At the same time, they must be made aware that just knowing about Chartres or going to Lincoln Center and hearing what is called "the best" is not sufficient. "The best" what? And "the best" for whom? For life? Or for some system of commercial accounting? I don't know. But we can get to understand somehow and sometime that what we're looking for in people is the sort of consciousness that built Chartres Cathedral, whether they're participants or not. And I think we make too much of little mechanical details sometimes, like this business of putting the artist on display in a cage.

¶ Actually, we mostly have very well-established habits of living that we're not going to disrupt completely in order to make room for the art experience. But at the same time, there could be, in the general spirit of art education, a tendency either to develop a real consciousness of what it means to live in the Midwest as distinct from living in South America or along the eastern seaboard, etc.; and from this, I suppose, a notion of what particular forms, what particular standards of good in any art reflecting that experience ought to be, would emerge.

YATES:

May I say now that those last two statements have converted me from an anarchist to a true believer. This morning I said that Max Kaplan has really got to learn it from me because I was more successful in my amateur efforts at music than he was. But now I have learned a great deal from him because in his professional zeal he has put with great force and accuracy the type of thing we've been shooting at without hitting it very accurately. So, in this case, we can see the great value of a professional, as against the amateur, mind in dealing with these intangibles.

M. KAPLAN:

Thank you. I shall now have to read your poetry. . . . But I'm puzzled as to what the objective is in setting objectives. I'm puzzled on whether the people here from The

University of Wisconsin have something in mind. I'd like to ask the frank question: Do they have the conspiracy in mind of organizing an arts center? Do they have the money? Do they have the commitment? I suggest you throw them the job, but I'm just asking.

VERHAALEN:

I don't know the answer to that question, but I must admit I asked the same one.

SCHWALBACH:

I haven't talked on this point before, since I was a member of the planning committee and its executive committee. I think the purpose of the University was not quite that simple. The University has no money for any regional arts center; and, in fact, is not even committed to any idea of one in a physical sense. The committee was concerned about what seemed to be a concentration of the arts at the various centers—New York, Chicago, Los Angeles—and felt that there was some purpose to be served by getting together people from across the country to discuss problems involved in doing something to decentralize the arts nationwide, so to speak. We just wanted to get a group together for the purpose of helping us; we're selfish from that standpoint. We wanted guidance, and we're getting it. But we also felt that the people coming in might gain from the meeting as well. We have no secret mission, but when you have none, it's all the more suspicious.

Well, I have been very interested in the remarks about having to maintain quality; to see that things progress according to certain standards; to educate the public; to see that the public comes into performances and arts centers. The fact is, the public is already there. It isn't that the Huns are coming; they're already with us. And I think the problem is considerably nearer solution than has been indicated.

¶ My work in a professional capacity is to act as a liaison between amateurs and volunteers—people who care very much, people with a conscience, but people who may not understand the standards in the terms of a professional person or creative artist—and these latter individuals. As I work in my liaison capacity between the highly specialized and skilled person and the volunteer, I see certain problems that could be solved if there were a more open means of communication between the people that make works of art and those that perform and consume them in public, if we could arrive at some means of communication which

didn't put these two entities at opposite poles.

The session ended with a discussion of the role of printers and in particular of university presses in publishing and distributing literary works, poetry and others.

III

THE MODELS OF LEADERSHIP:

Chairman, Abbott Kaplan.

The discussion opened with a statement by Ralph Burgard on the function of leadership within the arts council movement. He described the organization of the arts programs administered by the St. Paul Council of Arts and Sciences. What follows is the question period in which the council movement was evaluated as a possibility in different municipal situations.

A. KAPLAN

Apparently, most of the cities where councils have been successful are, by and large, medium-sized cities under 500,000 population, are they not?

BURGARD:

Cincinnati has one. Here it's difficult to. . . .

A. KAPLAN:

Because the councils are different, apparently.

BURGARD:

We call Lincoln Center an arts council based solely on physical facilities.

A. KAPLAN:

Well, I think this is one of the difficulties we get into; we call a lot of different things by the same name. Apparently, what you're really talking about—and I'm not saying this disparagingly, because apparently it's effective—is your primary function as a collective fund-raising agency which has produced some other benefits. In terms of the description we have had of the St. Paul Council, the presumption is that the group got together because it was having difficulty in fund raising, and that as a result of pooling its efforts it is now doing better collectively than. . . . individually. And that's fine. You've got to have money to run these enterprises and in addition there are other by-products. The peripherals have increased and that also may be a factor of more money rather than anything else, although perhaps the suggestion is coming from the top. What we're trying to understand—some of us who don't know anything about these councils—is how these different arts centers operate and what dif-

ferences exist among them. Obviously, the Lincoln Center enterprise is not an arts council in this sense because it isn't a confederation or a council of existing organizations. It's an entirely new creation, you know, a *deus ex machina*, to solve the problems of the performing arts in New York.

IRWIN:

We are all rather afraid of politics getting into the act to give advice along with money; we are afraid that money coming from a political source, the government or whatever, will interfere with the arts. And it probably would. This is an open question, but couldn't the arts council serve as a buffer, breaking the connection between the donor and the performer?

BURGARD:

Yes, but let me answer both of your questions in this way. Out of the sixty or so councils in this country and about thirty in Canada, I would say four or five of them were founded initially from a fund-raising motive; and only twelve or so of the entire number actually have a united fund campaign. They don't all need them. There are an additional four or five councils that may have gotten their start because of a need for physical facilities.

A. KAPLAN:

Isn't this a need for funds?

BURGARD:

No . . . well, yes; but the capital funds are different from the operating funds. There is sometimes a need for physical facilities—a one-time fund-raising venture—and this is where Lincoln Center operates. It represents a confederation with a central committee upon which each of the member group representatives sit. That's the same thing we have in St. Paul, really. Although Lincoln Center's primary concern at the present moment is with physical facilities, they do have a need for continuing operating funds. They will have a \$10,000,000 central education fund; and working together, they will all draw on that.

¶ Other councils have been formed out of a need for civic improvement or beautification—Seattle and Vancouver, for example. There is also, in smaller towns, a desire to eliminate program conflicts. You have just so much audience, so you set up the council as a central clearinghouse. That's part of it. And another part may be the desire to band together in order to obtain a kind of mutually protective coloration.

A. KAPLAN:

All right, Herb. I propose to come to San Francisco next month to get all your cultural agencies together. I invite you to come and form an arts council. What's your reaction and why? Here's the Actors' Workshop that has a long, rather illustrious record. It has trouble financially; and I come to you and say, "Herb, instead of your scratching around all the time, being constantly in trouble, let's form a council with the opera and the ballet." This will get us at the problem.

BLAU:

Actually, in our last financial crisis—and we have them periodically—for the first time we got a relatively active board of directors. They are fairly young people, many *nouveau riche*, as opposed to those who have established financial positions in the community. They mapped out and reconstituted our board and serve in a sense as a kind of arts council to the average workshop. As a matter of fact, they see their function as something more than fund raising. . . . They have set up things like a book shop in the theatre and other things of that kind, which might be considered arts councils functions. That we find tolerable. This kind of affiliation with social forces is a relative thing. . . .

A. KAPLAN:

Let's let bygones be bygones; let's affiliate.

BLAU:

All right; but there are certain things we will affiliate with and certain people we want to affiliate ourselves with and others we want to affiliate with us. We want to activate them, to get them engaged in our work. They have now come to the Board; and as far as I know, these people seem, up to this point, to be working for the Actors' Workshop—and for the Workshop as we have always understood its function.

¶ This has been a periodic problem in our own development; and, in the past, we have often had people, who presumably were well disposed toward our work and who became interested in us for one reason or another, giving us advice that would be defective. They would recommend that we become something quite other than what we were when they were attracted to us. This is not only true of those engaged in art; this is true of people in the State Department as well.

¶ When we sent a production abroad to the Brussels Fair, it wasn't for the State Department. In this case it was for ANTA. ANTA invited us to go in the first place. They suggested we try to do something other than

what we normally do because we were going out to represent the United States. We proposed to do *Waiting for Godot* and ANTA tried to dissuade us. This was the organization that invited us in the first place, presumably because of the reputation we had. Under the circumstances, we felt we couldn't go; we had to go as we were, for better or worse. That's true in our own community and it's true outside of it.

¶ To conceive of ourselves, on the other hand, as part of an arts council in which we would be affiliated with the opera and the ballet and other artistic organizations is another matter. But that, too, is a question of quality. There are certain organizations with whom, in a sense, we are becoming affiliated. We have a certain kind of companion affiliation with one particular dance group in the city; and I could certainly envision an arts council, or some kind of body, which would raise funds selectively for that group and our own so that we could extend operations. We have made partial experiments in this direction, into a kind of chamber opera and into the dance drama. But I would under no circumstance be engaged in any arts council that would, in any direct way, make us some kind of collective organization involving the Opera because, again, our theatre has grown up in opposition to what the Opera fundamentally represents in San Francisco. Moreover, it would be very hard for me to conceive of myself as operating among a body of people, but I may be wrong.

I don't think that's what is contemplated. That's not what happens in St. Paul. They just get together for lunch every Tuesday.

BLAU:

I pick my friends; I pick the people I work with; and I don't want to get together for lunch.

You're worse than the Junior League. Would you object to the dancers using your people in some other program if they had an organization? May they use your people without your objection?

BLAU:

I have no control over what our board members do. As a matter of fact, a couple of our board members so far as I can tell are even on the Opera's board. You're not going to be pure and you may even be pretentious and stupid when you try to. I understand this. But on the other hand, you have to keep that possibility in front of you as ardently as you can; and I do know that to the de-

gree that we allow ourselves to make certain kinds of rapport we're injured by it at a certain point—the people who trusted us in the community for the very rightest of reasons began to distrust us. That's when we begin to lose the people we really want to reach.

IRWIN:

I understand the arts council is not an all-or-nothing approach. The vast number of arts councils doing anything start from areas of agreement. It's quite possible that the Opera or a major group may never be a part of an arts council. Any degree of cooperative effort we feel is productive, to the extent that it saves the contributor's dollars in some way—either through a joint fund-raising drive, through a combined secretary, or whatever—and in return offers a greater degree of program back to the contributor. This then encourages him to be a better contributor as well as an attendant.

BLAU:

I certainly can imagine an arts council in San Francisco. The only refusal we would be inclined to make is the kind of suggestion that brings us into conflict with our purpose. We would have to refuse anything representing ideological concessions. In your own political life, to the extent that such a thing is allowed to exist in this country, you make certain partial choices. We make choices; we've been financed at various times by people I must confess I find utterly reprehensible. I don't even like thinking that way about it, but it happens to be a fact of my experience. Insofar as we have any control over the experience, we try to keep all liaisons down to the minimum, to those that are necessary to bring us into relationship with society without adulterating our work.

A. KAPLAN:

You're going to have differences in different communities. Whether or not one shares that kind of view of the San Francisco situation, the fact remains that here's an organization that has done certain kinds of work and has a kind of reputation few other theaters enjoy. Now it may well be—and I frankly suspect it is—for this very reason that while they haven't maintained their virginity completely it has been a partial retention of their integrity that has given them a distinctive stamp, quite different from that of complete seduction by some kinds of power.

¶ I tend to feel that the same thing would be true in Los Angeles at the present stage of cultural development there. Probably the

last thing in the world that would be desirable in Los Angeles today would be such an arts council—the very last thing, because what is happening now lacks this kind of excitement.

¶ There are all kinds of groups terribly active in Los Angeles and we've got the exchange of the market place: some survive and some don't. But where you have determination as you have in the Actors' Workshop, you find groups persisting. Peter Yates' group has been going on for fourteen years. Singlehandedly, he has maintained his *Evenings on the Roof* concerts.

¶ I suspect—and of course I may be wrong—that in a large city of that kind the very effort of consolidation would be a clamping down on a great deal of the brilliant individual efforts now going on and popping up in the city all the time. What you would get in return would be a central fund with all kinds of people coming in and pressuring for money because they merely exist and therefore must get support; whereas now they really have to fight for their existence and survival and demonstrate their survival along with the reasons for it. But this is a moot point.

BLAU:

I meant to add a couple of things. You know we have, fortunately or unfortunately, been very well subsidized. We received a lot of money from the Ford Foundation, about eight separate grants; and I have already tried to suggest that this changes the nature of the situation somewhat for us. I'm not saying that this represents contamination of any kind. It just changes a certain character. But I do know that now that we have a board one of the things existing in the back of my mind is that the Board has been educated. The board has come to accept, to sponsor the kind of work we are doing. Otherwise it wouldn't be there; it wouldn't have asked to work. But one thing we're anxious to do at this point, having felt we have failed ourselves in certain methods, is to become even more *avant-garde*. We really want to do more difficult things than we've been doing up to now. We don't know what effect this will have on the people who are working with us and who have just barely become accommodated to the kind of work we've done up to now. This is a very serious issue. These are well-disposed people, people who love us; and I may seem to imply that we don't love them, but we do. At some point you've got to like them and that becomes a mission.

¶ I'll give a more concrete example of social cooperation in this area. Once we initi-

ated what was a Bay area independent theatre association in an effort to emulate the Parisian Cartel. We wanted to function more effectively, as independently we were rather small. We had two problems: one, we had grown larger than the other theaters; and, two, as things proceeded we began to find that we were in relationship with a lot of theaters whose work we fundamentally didn't approve of. They were perfectly privileged to do what they were doing; but, at some point, if you advertise in common, there is a certain kind of common identity, like it or not. And finally we had, with some regret, to withdraw from this organization.

BURGARD:

Earlier today, Herb and I were having a conversation and I remarked that I hoped the last thing he ever did was to join an arts council. I think it would destroy his reputation; it would make him respectable. I mean this sincerely. Frankly, I don't think the *avant-garde* institutions, the vital, the small, the noble ones that start up spontaneously, that do not have massive problems of funds or physical facilities to begin with, belong in an arts council. It would be inimical to their best interests to join in on what is essentially a group cooperative solution. They are too sensitive and they have not established enough tradition to withstand any efforts at imprinting a stamp of cooperation. Another reason is a more general one: theatres by themselves don't need large sums of money ordinarily. As opposed to a symphony, an opera, or a ballet, they're more apt to be self-supporting.

BLAU:

I hope that I've not been unduly disparaging in my apathy toward this council idea. I suspect I have. It amounts to the fact that at certain points you have to be arbitrarily cantankerous so that your public image remains what it is and so that people coming to give you money understand what you are and insist upon staying.

A. KAPLAN:

You've got a board now and you hadn't before. And yours is a two-man show: you and Jules Irving ran this the way you liked and it was what you wanted it to be. Your board is sympathetic right now; in fact, it's your own creation. You picked the kind of people you wanted and who could be sympathetic to it. This isn't the way many cultural agencies are. It's usually the reverse. First is the Word or first is the Lord and then they go out and hire a Blau or an Irving. That's a different kind of relationship. What if two years from now your

board decided it didn't like the way Blau and Irving are running this theatre? Then what happens?

BLAU:

We've foreseen that. If we're in an absolutely impossible situation, I would resign. There's no doubt about it. Irving would, too. These are the dangers. At this moment, we've made this choice. We know that the danger exists, that in fact we no longer have proprietary rights over the company. Our feeling is that the Board will remain intelligent enough to know that the company cannot exist, as the company they took over as board of directors, unless it remains what it is. We may be wrong at this point. That's the risk we are taking.

RODIGAN:

Well, it would seem to me that there are two distinct patterns of leadership in organization here. One rises out of financial and social community leadership and the other out of artistic and psychological leadership. While one seeks for the security of excellence, as yours does fundamentally, the other seeks fundamentally for the security of existence and hopes for excellence sooner or later. I think developing talent and talent pools for its exchange also is important. Maybe that functions in your community; but, if you want the preservation of talent, the identification of it, and the exaltation of it *per se*, I think your kind of leadership gets it faster. But surely these are only two of many patterns. It seems to me that the quality of the leadership determines the style of organization.

A. KAPLAN:

Those are the wisest words we've had this evening.

BLAU:

I don't know whether that is a real function of an arts council, but it's a possible one. I certainly can envisage an arts council in Wisconsin. They can try to locate actors and directors in America, many of whom are in New York; subsidize them; and send them to the communities. I bet that, in short order, some resident people with a certain tenacity could create a theatre of some distinction, particularly in small towns; and more effectively in the small towns than in the larger cities.

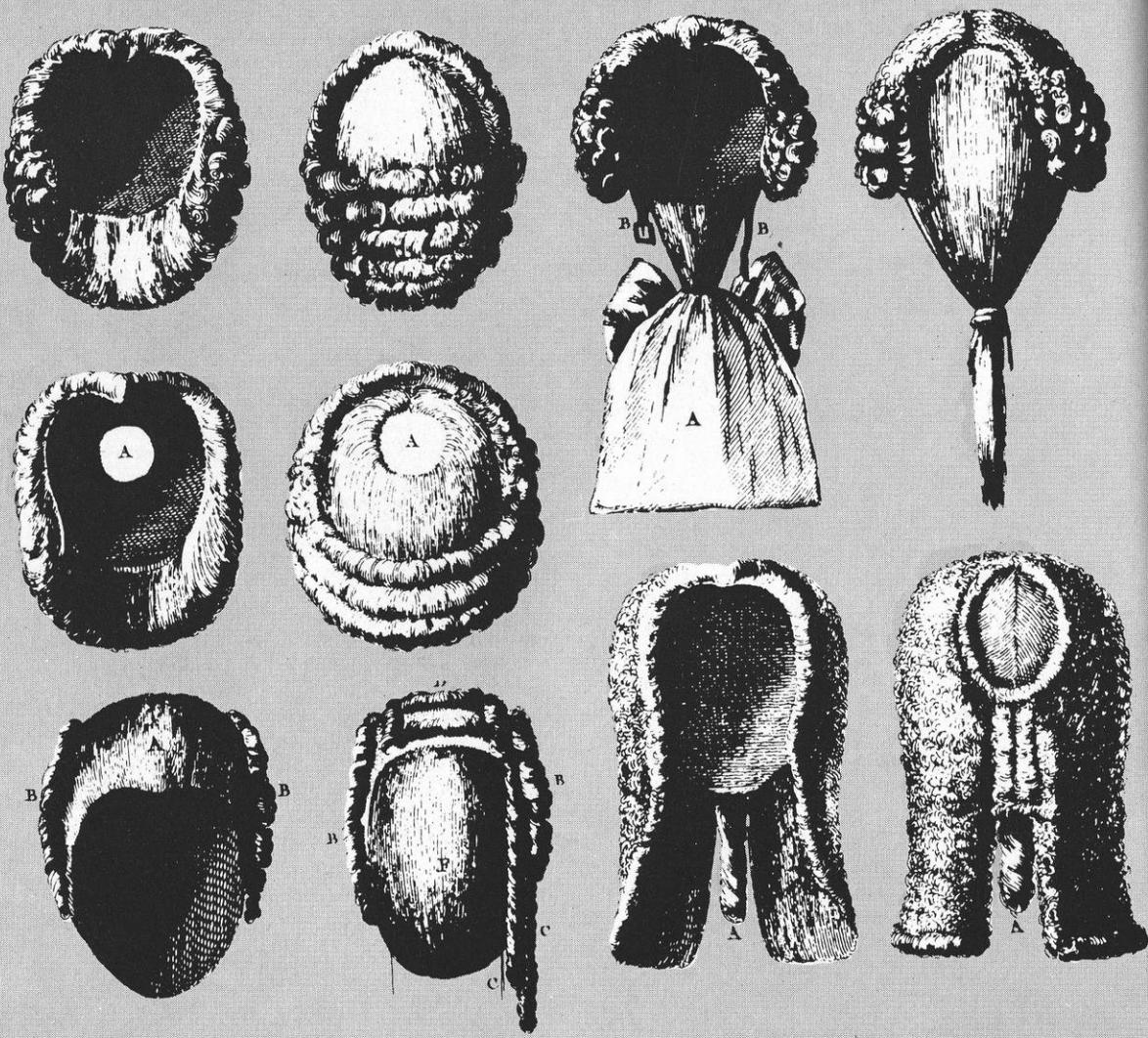
A. KAPLAN:

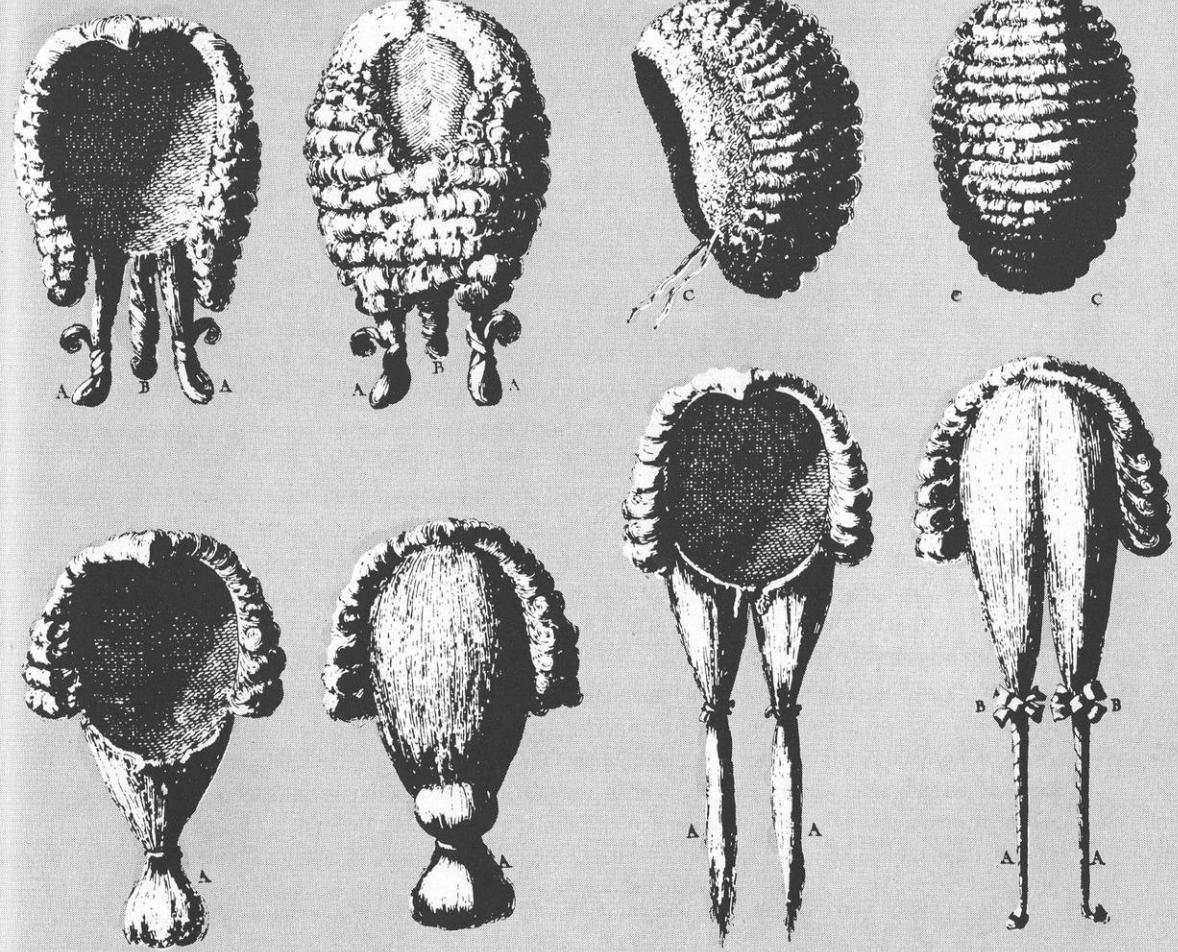
The important thing is that apparently here is a method of organization that has proven

successful in a great number of communities. What some of us are concerned about is the notion of leaping to a particular form or a particular mechanism, when obviously there are all kinds of mechanisms to do these things with.

¶ To speak of the theatre, there's probably more of it—both professional and semiprofessional or amateur—being done by universities around the country than by any other agency. Probably, the university is the greatest single catalytic cultural agency in the community which has one. We have our extension operation; in other communities, it has to be some other sort of organization, some other kind of mechanism.

Creating a Climate for the Arts





THE MASS MEDIA AND THE ARTISTIC CLIMATE

By Gilbert Seldes

This paper is concerned with one of the several ways in which "a climate for the arts in America" can be created: by the use of the mass media.

Two of these media—the large-circulation magazine and television—are easily available as educational tools. All of them affect the general climate of opinion; and so, indirectly at least, can influence the action taken by our government. Consequently, this paper is connected with the two other papers which deal with the part that can be played by education and government in the same area.*

In what follows, I shall be speaking of "a favorable climate," trying to describe its essentials. I should say here, so that I need not qualify the phrase repeatedly, that I do not think of a climate with fixed or unchangeable attributes. The single exception is precisely the capacity to change. In terms borrowed from both the physical and the social sciences, I should say that when certain processes are going on in society, the climate is favorable to the arts; and when others occur, it is not. As the creation of new works of art proceeds in ways that themselves are constantly changing, this fluid concept of the climate seems to me to be justified.

As this is a working paper, I allow myself descriptions, rather than definitions, for a starting point. Although the mass media are themselves largely diffusers of the popular arts and bring up special questions about those arts, the background of the Conference indicates that our concern is primarily with those arts generally known as "fine" and among these the plastic arts more than music or the various forms of literature.

A climate for the arts is for me a general situation in which works of art are created, frequently observed, and appreciated. Appreciation—the perception of value—extends to the past so that it becomes a recognition that the fine arts are useful (i.e., good) for a society to have.

Upon the art of the past, the present can impose its conditions only by "selective attention"—by those works or styles which it chooses to cherish. The living recognize an essential fact: that they can and do accept works of art upon the creation of which they had no influence whatever.

From this it is possible to argue reasonably that it is good (i.e., useful) for a society to have works of art without instructing the artist, that the free exercise of the artist's creative powers is not to be interfered with. The extreme form of this attitude is the assumption or principle that the artist is at his best (and his society should recognize this) when he creates without any consideration of the wants of either a small or a large portion of contemporary society and satisfies essentially only himself.

* *Editor's Note:* The topics of education and government in the arts will be treated in forthcoming issues of *Arts in Society*. The papers referred to will appear in the appropriate issue.

The Physics of the Mass Media

We have to inquire whether—even if we avoid the extreme—the mass media can help to create a climate favorable to the artist, whether their direct approach to vast audiences may not work toward the imposition of standards upon the artist.

I am applying here an incompletely developed approach to the mass media, an approach to a Physics, rather than an aesthetics, of the popular arts. The “mass” of “the mass media” is to be considered not only in relation to the large number of people they reach, but as descriptive of the huge bulk of the works they produce, the velocity of propagation, the time span which allows them to engage the attention, *for brief periods*, of vast audiences *at the same moment*, and the force with which they hit their target—their impact.

We ask whether these physical attributes, fundamentally opposite to those of the fine arts, can be used *for* the fine arts. A familiar form of this question is whether a work of art can retain its integrity if it aims to be popular. In general terms, do the rate and the degree of diffusion necessarily alter to any significant degree the character of what is being diffused?

The Transmitter and the Ivory Tower

One special circumstance must be mentioned before examining the capacities of the media. It is this: for a variety of social and technological reasons, the process of diffusion has been tremendously accelerated in the past hundred years—it had remained almost constant from the invention of printing to the arrival of the high-speed press and linotype, the telegraph, and the railroad; and then, the pace constantly rising, the motion picture, radio, and television came in the same era as new systems of reproduction and new techniques of magazine circulation were developed. That is one side.

And, beginning about eighty years ago, the artist began a retreat from the public. The movement differed significantly from the defiance of society by the poet of the romantic era. It was as if the artist, sensing the power of a new, ignorant, and demanding patron—the arriving middle class with the general public in the background—refused whatever this patron might offer.

In a sense, the mass media helped the artist in his withdrawal—they provided substitutes for art, they made communication mechanical—and the artist could turn to self-communion, to self-expression, without any obligation to make himself understood.

We have, then, the highest degree of physical diffusion and at the same time the dominance, in many fields, of artists interested in only the most restricted audience.

As far back as the 1920's, André Malraux said that the writer had not yet come to terms with the printing press. There is, in fact, only one form of society in which the artist is compelled to accept diffusion, in which he is virtually supported by the state provided he works for the public, and that is the Communist form (where the exceptions are of great interest).

Within the assumptions of a democratic society, we have to see whether—and how—the machinery of diffusion can serve both the artist and the community.

The New Patrons

From the past we know that the existence of at least a small number of people who are aware of the existence of, and care for, the arts is a basic necessity. This small group can be called, for convenience, the true art lovers.

To them we can add, in the conditions of contemporary society, elements varying in degrees of usefulness. First, a substantial number of citizens fully aware of the existence

of the arts and caring for them less consistently than the aesthetes, the intellectuals, and the patrons of the first group; but still taking considerable pleasure in them, with some frequency.

Below this, a much larger group, those whose awareness is less keen and whose pleasure occurs in a sort of unpredictable or Brownian movement of the senses.

At the bottom, lies the very large group which in the nature of things is unaware of the existence of the fine arts or tends to confuse them with substitutes and may even have some suspicion of the virtues of the arts—a suspicion which can be worked on to create hostility.

When the arts become public, as architecture always has been, through the creation of national or regional museums or the dispatch of works of art on international missions or teaching art in public schools, the size of the second group of the knowledgeable becomes obviously important.

It is important in all times in another way. Here I have to work on a hypothesis not directly connected with the major theme. While we know that the arts—or some arts—have flourished under tyrants, we must work on the assumption that the arts can flourish at least equally well in a society we consider morally good; and specifically in a society such as ours which is oriented to the good of the individual; and, certainly at present, believes in the capacities of the average man, making him a participant in the governing of the nation.

Awareness and Apathy

In such a society, a grave danger is always the gap between the educated and the ignorant, between the aware and the indifferent. Far graver than the separation of "the two cultures" of science and the humanities is the latent hostility between the intellectual and the *homme moyen sensuel*, to which both sides contribute. So long as the trained minds and the acute perceptions are not interested in the life of the average citizen and the average citizen is unaware of what the arts and sciences are doing, the foundations of our society are insecure.

That is why the existence of a substantial group of people below the standing of intellectuals or aesthetes is important. This group mediates between the upper fringe and the very large base underneath. It must constantly grow in number and in awareness as a counterweight to all of the factors which tend to increase the number and the unawareness of the largest group in the pyramid.

Since the mass media are prominent among these dulling factors, it is "poetic justice" for us to use them against themselves. I, myself, believe that we cannot create the climate we desire without using these media.

Instances of Awareness

The most conspicuous recent instance of the use of the mass media as a signal—to alert, to make aware—was the coverage by print and broadcasting of the auction at which the highest price ever paid publicly for an old master was recorded. However the aesthete and the moralist might deplore the emphasis on money, however the T.V. spectator might confuse Rorimer and Rembrandt in his scale of interest, the melodrama held attention on the air and its significance was reinforced in print. We can assume that attendance at the Metropolitan Museum of Arts was high in the following weeks and that those who hurried to see the prize picture were somehow exposed to bits and pieces of other styles and eras in passing.

This was a report of an event. The event—more than the report—conveyed to even the least perceptive one fact: in the judgment of some people, old works of art are worth a lot of money. There isn't an aesthete in the world who hasn't been aware of this.

I take a different instance of the same function of the media—to make aware. For many years, *Time*, *Life*, and *Look* have steadily published reproductions of modern paintings. *Time*, in particular, reproduced *avant-garde* pictures which were in the news and for many years could count on a flood of derisive letters. In a way, the popular magazines of the 1920's and after picked up where the Armory Show of 1913 had left off. They interacted with events and it can be argued that the block-long lines of visitors waiting to be admitted to the Museum of Modern Art to see Van Gogh owed much to the popular magazines (and to the cheap reproductions sold in connection with subscription campaigns by newspapers).

Briefly, a third use of the media: In 1940–1941, the Metropolitan Museum and CBS produced the first regular series of programs about the fine arts on television. In planning the program, Francis Henry Taylor and I had nothing more in mind than "making aware." A certain simple structure was followed, but the program was more "Treasures of the Met" than a course in art appreciation.

Yet, on the final program (the T.V. studio suspended operations shortly after Pearl Harbor), Taylor said, "For the graphic arts the invention of television is as decisive as the invention of printing was for literature." Little that has happened since has justified his optimism.

Pitfalls of Awareness

The instances I have given all point to one of the dangers and to one of the great opportunities of the mass media in helping to create the atmosphere in which the arts can fruitfully exist. It is that these media have more and more the effect of making their audiences think or feel or believe that they *know*—when they only *know about*.

A parallel case will make this clear, because in it the danger of this misconception can more readily lead to disaster. A charming hour on the subject of nuclear energy or disarmament or relativity, produced with humor and skill and uttering not one syllable to which the most expert could take exception, has the effect of "wrapping up the subject." The whole of television, excepting the fictional programs presented in series, tends to completeness: "This is the news." "Here is the story of Samona." Even each episode of a serial or a series pretends to a certain completeness.

In this ambiance, one naturally feels that the whole story has been presented. When the subject is both complex and distant (e.g., a scientific principle), one may simply feel contented, with no incentive to further study; when the subject is closely related to current affairs—for example, disarmament—one may feel confident enough to make decisions and to act on the evidence presented—again without pressure to seek further knowledge.

This sense is reinforced by many other familiar contacts with ideas. Advertising, digests, five-page magazines articles of which three or more pages are picture and captions, are forms of encapsulation. We know nine-tenths of what we know by the headlines we read, the reviews of books, the endorsements in ten words.

The danger, then, is that an interest or even a mere curiosity, having been aroused, is quickly satisfied; its sharpness dulled; and its place taken by another interest or curiosity which presently undergoes the same treatment.

The Incitement to Continue

Parallel to this is the chance that all of the media have to excite the mind, to open up areas into which the alerted mind will want to go.

It is a question whether television (except that part of the educational services which is received in classrooms) can actually teach; whether it can do more than send the viewer to the library, to an adult education course, or to any other form of actual study.

Technical Capacities

These considerations of the limits within which the mass media are serviceable are relevant to our whole subject, because they help us decide what we want the media to accomplish.

They indicate, at the start, a separation between two valid purposes: to make it possible for a growing number of people to get more enjoyment, through greater understanding, as they experience what art brings them; and to bring to more and more people, continuously or at very frequent intervals, the simplest kind of artistic pleasure.

Clearly, both of these will serve to inspire hospitality to the arts in general. Which of the media we use and how we use them will depend on the effect we want to achieve. But whatever we do will demand from us an understanding of the techniques and capacities of the media we use; and, I would add, a sympathetic understanding of their limitations.

For simply calling attention, for making aware, the different media vary in the size of their audiences more than in the intensity of effect. An individual may learn about the theft of a famous picture and be excited by it equally whether he gets the news from a paper or on the air.

But beyond this point, the media have their separate qualities; and these, in turn, suggest the uses to which they can be put. This applies equally to their physical qualities and to the conditions in which they are received.

For instance, the movies, as observed in their original setting, the largish theatre, are still the best setting, after the stage itself, for the drama. The movies, purely because of the more complete sense of space they give us, are also excellent for attracting interest to sculpture—more so than the printed page or, in its present limitations, television.

In the early days of radio, morning hours on some stations carried serials totally different from the later soap operas. They were long daily installments of well-known novels, read without dramatization. The Third (radio) Program of the BBC once devoted an hour a night for a month for a dramatization of *War and Peace*. For some time, networks in America carried readings of poetry, usually lyrics and other short pieces. Each of these throws light on the question of suitability of medium to subject.

Clearly, the chances are good that a brief lyric will lose less on radio than a long novel, because the span of attention required is less and so are the probabilities of interruption. It is also a fair chance (but not an absolute certainty) that even the most faithful dramatization of *War and Peace* told the listener what the novel is about more fully than it told him what the novel is.

These probabilities rest on the conditions of reception: Where is the auditor? How do his surroundings affect him? Are they familiar or unusual? What else is he doing at the time? And so on.

Music gives us another kind of illumination. In theory, radio should be a virtually perfect medium for the mass propagation of music; and, again in theory, television should seem to be bringing in an unnecessary and distracting element. We know, indeed,

that improved technologies in the recording and transmission of sound have insured the success of many "good music stations"; and their only competition, among music lovers, comes from the record player in the home.

At the same time, not only opera which is peculiarly suitable to television, but symphonic music, has vastly increased its audience by way of such programs as those of Leonard Bernstein.

Technical Difficulties

If we now move into the other area, we find fewer data, less experience, to guide us. I described this as an effort "to make it possible for a growing number of people to get more enjoyment, through greater understanding, as they experience what art brings them."

It is not improper to ask whether the mass media can accomplish this—whether they should be asked to. I do not know the answer. I believe that much of the disappointment felt in the accomplishments of the mass media—disappointment which presently manifests itself as contempt or hostility—may be traced back to hasty assumptions about the media's capacities and duties.

For perspective, we should speculate on the success we have had with the formal, classical ways of inspiring an understanding love of even the simplest arts. Can we say that the whole system of education, from prekindergarten to postgraduate, has been successful in this regard? If it had been successful, would we now need to restudy the whole process of creating a favorable climate for the arts?

To me, the mass media are part of the pluralistic educational system natural to American life, a system in which advertising and political campaigns and the pulpit and libraries and paperbacks also are parts. Some of these are hostile to others, some of them seem deliberately planned to undermine the foundations which lie in the school system. It is not desirable that all the parts should be uniform in approach and emphasis, but we have to reconcile different interests if we are to get a good education in the end. Part of the process of reconciliation is to discover which element in this pluralism can do what.

I would say that what we want to accomplish lies somewhere between formal education (of which expertise is the final degree) and the awareness I have discussed. If this is so, a natural consequence is that the mass media cannot be used alone; they must be integrated into a total process.

Again I must make an estimate: Apart from their usefulness in the schools, the mass media will serve chiefly in the sector of awareness. As the other factors (education, government, private, and local efforts) are used, the *kind* of awareness created by the media will alter—in general, it will move toward a higher intellectual level. There is ample evidence that this is the direction of the mass media even in their own special area of entertainment—the setbacks are spectacular, but the general movement is upward.

In this process, the interaction of the media themselves (apart from their interaction with formal education or other elements) must be considered. The conspicuous event, signalized on television, may be treated more fully in a weekly magazine. A series of magazine articles may encourage an educational station to produce a few programs and the effect of these programs may lead to another series on a commercial station. We have observed recently the interflow of programs from educational to commercial television and vice versa. (A physical gap exists between them in most parts of the country—the gap between the UHF and VHF channels.)

Reverting to (and somewhat altering) an earlier distinction, I would say that the most popular of the mass media can serve to arouse curiosity and *to sustain curiosity* over so

long a time that it becomes a genuine interest. They cannot be a substitute for disciplined study—but they can at least create a friendly attitude toward such a study. (They can—but for generations they have treated studiousness as a comic abberation.)

Attitudes and Approaches

In speaking of the latent hostility between the intellectual and the average man, I said that both sides contributed to it. As an intellectual myself, I tend to blame my class more than I blame the other. (Perhaps most to blame are the exploiters and the cultural demagogues who take advantage of the natural man's suspicion of the life of the mind.)

If we are to use the mass media properly, we must abandon the condescension of the learned and we must get over the suspicions the intellectual has always felt in his dealings with large numbers. We cannot go on believing that the merit of a work of art is measured by the smallness of the number who recognize it. We have tended to turn our back on our own admirations the moment they were largely shared. We have wanted to be "the happy few" and "the civilized minority."

There will always be new things for us to discover and to love in secret. But we are dealing with the machinery of diffusion which permits no secrets.

We need also to make a study—perhaps, it is largely psychological—of the effects of our methods of attracting attention to our arts. If we produce programs about painting and sculpture and begin each one with a bit of gossip, does our audience tend to consider the whole of the program as trivial? Or does it proceed as we do, from gossip to dialogue or analysis or information?

For instance, we start with the scandal over "La Maya Desnuda" and after three minutes go into a discussion of other contemporary works, with no reference whatever to prudery or morals—directing ourselves to our subject as if we hadn't brought in the scandal at all. We do not know whether the use of the device to attract attention actually distracts. Possibly, it creates a receptive attitude. We need to find out.

We know something of the sensitivity of audiences. The accent and tone of the announcer on the BBC's Third Program were, in effect, an identification—the vast majority of listeners knew "this is not for me." We know also that such a program as *Insight*, in which Bronowski appeared and dealt with the intricacies of chance and the concepts of time and specific problems of chemistry, held a large audience and did no violence to his subjects. The American experience is not nearly as definite, largely because some of the earliest attempts to use the arts and sciences for commercial broadcasting sacrificed everything to prettiness and low comedy.

In practice, we want to discover how far we need to go to attract and hold attention; and when we know this, whether it is too far—in the sense that the *Gestalt* of attraction affects injuriously the subject—whether if we frame the picture in certain ways, we prevent people from seeing it.

Return to Purpose

I go back—again to modify—an earlier statement. The reason we want a climate favorable to the arts is not primarily to make the artist happy. It is because a flourishing creativity in the arts is a good thing for our society. My modification is this: A favorable climate implies an active participation of constantly increasing numbers of individuals in the entire process.

We need to create those conditions in which more and more people will act for themselves in their relation to the arts. (I am not thinking now of increasing numbers of amateurs in painting and in music—to which also the mass media can contribute.) It is in-

evitable that a relatively small number of citizens should be concerned with the establishment of a local museum or local symphonic orchestra. But the danger is that they will be satisfied with statistics of attendance (thus, falling into the error of the rating system which they usually deplore).

The tendency of the mass media is to satiate a few interests and to dull the appetite for others. The creation of apathy—even if the elements used are not harmful—is not “in public interest.” In our society, activity of the mind and the spirit is essential. To that activity, the arts—even in the personal act of contemplation—contribute.

Activity is personal; and when it expresses itself in groups most effectively, the groupings are local. Virtually everything I have said about the mass media has necessarily been concerned with national magazines, networks, the widest coverage. How to use these powerful engines for regional purposes is an enduring problem.

The broadcast media are susceptible to regional influence, the mass print media are not.

This suggests that in any community, citizens should provide contacts between their local broadcasting stations and schools, as well as between local newspapers and schools; that again the pulpit and the lecture systems of the community (fraternal orders, women’s clubs, etc.) be placed into relationships with broadcasters, newspapers, and the special organizations furthering the development of the arts (through museums, art classes in schools, traveling exhibits, etc.).

By these means, the percentage of those actively concerned with the arts rises. It is true that a certain amount of waste effort will occur as the number increases, but that is a small price to pay. It is better for people to make mistakes on their own initiative than to do all the right things passively.

The danger of isolating a single force—such as the mass media—is great. Although I have given myself the usual warnings, I am afraid that by concentrating on the subject I know best, I haven’t stressed the total value of interactions. Perhaps, I can indicate the importance of placing the mass media in the context of our whole lives, by saying that while they *tend* to dull those curiosities and interests they cannot easily or profitably encourage, this is only a tendency. One of the great values in arousing an interest in the arts—in creating the climate we hope for—is that, in that process, the mass media themselves will be improved. If we need them to achieve our end, it is also true that they need us to achieve theirs—although theirs may not be as apparent to them as ours is to us.



THE
TIGER
PIT

The committee discovered that conference planners share one major hazard with the dramatist, namely, the essential unpredictability of climaxes. In fashioning a scenario, the playwright fondly hopes that a given ordering of characters and situations will strike fire, but through sad experience he usually learns that logic and technique play only a small part in this largely mysterious process; that the climaxes, when they *do* come, must arise virtually of their own accord, through some deep inner necessity of the tensions of the play. So, too, the most productive single session of the conference, the climax as it were, was unplanned.

It came about in this fashion. On Saturday morning, there was a panel discussion of the address by Max Kaplan, entitled "The Regional Arts Center—A Social and Aesthetic Synthesis." The session was moderated by Chairman Norman Rice; and the panel was composed of Herbert Blau, Verlin Cassill, Charles Mark, Meg Torbert, Robert Whitney, and John MacFadyen. As the discussion mounted toward a seeming culmination, lack of time (and the call to sherry) prevented its arrival. The panelists agreed to a return match in a special session to be held after dinner on Saturday, June 9, 1962.

In this impromptu session, the unexpected happened. Apparently, the chemistry at that moment was exactly right; and the brooding dissension, particularly between the creative artists and administrators, which had only occasionally given off smoke during the first two days of the conference, suddenly burst into total conflagration with a fervor and eloquence unmatched in any of the planned sessions. The result reads remarkably like the second act curtain scene of a play, projecting with considerable intensity the key issues and controversies of the conference.

CHAIRMAN:

There has been some intimation, here and there in these proceedings, that artists have to be a little bit hungry in order to function at top capacity; and I suggest that perhaps we're somewhat handicapped by resuming our discussion at this particular point. We may not be able to capture the fine free frenzy of the morning session. I regret very much that I was a party to the termination of this morning's discussion, although I recognize the necessity for it. I apologize to you. I think that, if I were able to recapture that moment, I might at last have found the secret I've been searching for these past few days. I have a stalwart band up here, however, which stands ready to support me as it did this morning by responding to your questions. . . . Is there any one who would like to lead us back into the fruitful field we were exploring this morning?

CHAIRMAN:

That's too bad; we'll have to get them back up. Who can do the job?

—————:

Do you want me to raise the hackles again?

CHAIRMAN:

Anyone. . . . you, Mr. Yates.

YATES:

I was just saying that I made the last statement this morning and that I solved the issue, but I can't remember the issue.

CHAIRMAN:

But can you remember the resolution?

YATES:

No. I'm at a loss.

—————:

Let's hear the tape.

CHAIRMAN:

Where do these wires lead? I went on for some minutes before I knew. . . . Mr. Kaplan (Abbott).

A. KAPLAN:

I think you have to make some disposition of the artists. They've been troublesome for many a century.

—————:
We came to the issue and then broke up. So many things have happened since then. Well?

—————:
Play back the tape; we have a recorder, you know. Where's our mechanical engineer? I think our hackles are all down again.

CHAIRMAN:

I agree and they're particularly troublesome right now. Go ahead. You dispose of them.

A. KAPLAN:

It isn't that I'm anti-artist, don't misunderstand. Some of my best friends are artists. . . . My point is this: I think infantilism is all right; and immaturity; and wanting to be loved without loving; and wanting to get without giving; and all the rest of it. And I'm willing to forgive it, because they've got something I don't have. They produce something I like and so I'm willing to put up with all that nonsense. But at the same time, I think that if we're going to do anything about the arts, we've got to resolve to disregard the artist. We provide. . . .

There go the hackles.

SHAPIRO:

Mr. Chairman, may I suggest that we call this Operation Tar Pit. That's what we're doing really, treating artists like a bunch of sabre-tooth tigers.

O. K., so it's a tiger pit.

CHAIRMAN:

You're doing fine, Mr. Kaplan. Just stay right along that track.

A. KAPLAN:

My sympathies are entirely with disaffiliation, as you know. However, as a recent play in London, the title of which is *Stop the World, I Want to Get Off*, says, we can't quite get off. Herb Blau remarked that he isn't interested in audiences; that they, the artists, just want to create and perform; but I haven't, in my own experience, known many artists who were willing to create without an audience. And one of the jobs that some of us have, willy-nilly, is to build programs that involve both audiences and artists. Sometimes, they're somewhat irreconcilable. I'm suggesting that we accept this species called "artist" for what he is and I'm willing to respect his desires to be disaffiliated, but we have the problem of providing the context in which the arts flourish. This requires some kind of organization; and, regardless of how iconoclastic some of us may be, organization is required whether we try to put on an art exhibit or a concert or a play or anything else. A serious problem is how to preserve the independence, the creativity, the iconoclasm of the artist; and at the same time, provide a mechanism to exhibit him,

to present him to the kind of audience that can appreciate him. And what that form will take, I suggest, is going to be various, depending upon the time and place and the kind of population you've got.

¶ As we suggested in an afternoon session, this is going to be different in different parts of the country; therefore, the forms are going to be different and the institutions as well. It seems to me that the problem we've got to address ourselves to is whether there is some commonality in our problems and the way we go about solving them. How can we stimulate the arts and at the same time develop sophisticated audiences that can participate in and enjoy the arts for intrinsic rather than extrinsic reasons? (I mean social reasons and many of the other reasons why people actually do participate in the arts.)

CHAIRMAN:

All right, that's a clearly stated position. Mr. Wescott, would you like to reply to that on behalf of the artists? Or would you feel that you. . . .

WESCOTT:

No. I don't see the sense of it. I mean, the true part of it was very certain and very obvious; but the joking part I didn't understand. I never joke about art. And I don't know how many people in this room are creative writers, anyway. I don't think we need to be organized at all. . . .

CHAIRMAN:

Well, it's true, the problem is different for representatives. . . .

WESCOTT:

I'm here to be helpful, not to be helped; I don't think there's anything you can do for me.

We have heard other statements during this conference. . . . that the artist, within himself, in a narcissistic pose in opposition to society, like a wounded fawn or separate breed apart, has decided that society must do something for him; and if society does nothing for him, he is still going to make the same evaluation of his own position. That's been a very disturbing thing, but that's the suggestion continually being made throughout the conference.

WESCOTT:

Let me take this opportunity to say something I wanted to say very much this morning. Karl Shapiro is one of my constituents; that is, he is a member of the National Institute of Arts and Letters. And I wanted

to put this. . . . It's what he said about the first Bollingen Award. . . . with a little sternness. I knew Ezra Pound when I was young and I thought he was mad then, I think he was mad; I think he was also traitorous. . . . or treasonable. But I think the Bollingen Award was truly and fairly given by the group of fellow poets who were not chosen by the Bollingen people who gave money, but were chosen by the Library of Congress. The most dreadful piece of smearing I've ever known to be done was by a certain literary review who paid a critic to suggest that because Mrs. . . . had been analyzed by Jung and Jung was a Nazi, therefore Pound was a . . . therefore, they gave the prize to a Fascist. It was a very big . . .

CHAIRMAN:

You lost me on that one.

WESCOTT:

I don't remember any point of it . . . except perhaps this, that some creative persons of great consequence are mad and some creative persons of great consequence are very bad. Nietzsche was as mad as a hatter and Dostoevski was anti-Semitic. And we've got all these different types of people. Literature is made with words, not with good sentiments, you know. Some writers are as sick as you say they are.

Right. And not only writers. But that is another way in which the arts have allied themselves with man. And I don't want this disassociation of the arts and man. . . . The artist needs man; man needs art.

CHAIRMAN:

I recognize Mr. Shapiro.

SHAPIRO:

I had no intention of making insinuations about anybody; I don't know the people. And it has never crossed my mind, in all these years, that the Mellons and the Bollingen Foundation had anything to do with that prize. I think it was a great mistake and that's my opinion.

CHAIRMAN (gaveling):

Please. The members of the audience who are up here as spectators, I think, might have something to say to that. Would you like to add something? Either of you like to respond? Any other response?

YATES:

I'd like to say just one thing in regard to the word "narcissistic" which ties in directly to Mr. Pound. Here we have a man who

was undoubtedly narcissistic in many of the ways that were just condemned. He was also a little bit mad; he was also treasonable. All of these things were against him; and yet he, more than any other poet of his time or writer of his time, devoted himself to the cause of other poets and writers. I doubt whether any man has brought before us, in any language, so many poets who might not have been known—or not so easily—as he did, beginning with Robert Frost.

WESCOTT:

And William Butler Yeats.

A. KAPLAN:

Now, just a moment! Are you honoring him as a philanthropist or as a poet? I'm wondering: do you get an award for being a philanthropist or a poet, if the award is a poetry award?

YATES:

I'm not talking about an award. I'm not. . . .

A. KAPLAN:

I withdraw my remarks.

YATES:

All I'm saying is that this is a man who had two sides and the other side was a complete dedication not only to poetry, but to the cause of other poets to whom he owed nothing at all.

A. KAPLAN:

But this is irrelevant, Peter. The point that Karl Shapiro raised, unless I misunderstood it, was the justification of an award to him as a poet and not as a benefactor to other poets.

WESCOTT:

Do you think it's better that poetry awards ought not be given by poets, but by professors?

A. KAPLAN:

Oh! Lord forbid! Professors are even worse than artists.

CHAIRMAN:

On behalf of the professors, thank you.

YATES:

We have to realize that an artist—that is, a great artist—is a very complicated person. You can't reduce him to narcissism. You can't, although he has done many very bad things, therefore say of him that he is necessarily all bad or not a great artist. Pound

is a very good example of a man who is a great artist and a great mind and, unfortunately, greatly mad.

CHAIRMAN:

Just to satisfy my own curiosity and for no other reason, may I ask those of you who consider yourselves artists in this room to raise your hands? I'd like to identify the number we're dealing with here.

_____:

Well, we've got them outvoted, anyway.

_____:

I was told that this was a narcissistic group, Mr. Chairman.

SWIRE:

I have asked for the floor and I think I have it. I'm glad that Mr. Rice asked that question, because I was about to get up and ask the same thing. Mr. Kaplan, in his original statement, started out, I think facetiously, by saying, "You are artists." In turn, and I have great respect for Abbott Kaplan, I would like to suggest that perhaps some time a conference of this same sort would be held with the same program, composed entirely of practicing artists—actors, musicians, painters, writers . . . (applause) . . . writers of literature and poetry. But of those who earn their living in their art, in the practice of their art, and who do not supplement it with teaching or criticism or anything else. . . .

_____:

Then who could come?

SWIRE:

I would like to see what results and decisions might come out of that conference because it seems to me, having attended many, many conferences of this nature, that we talk on a philosophic basis to a great extent; and that when it comes to a question of subsidy, it would be good to have the opinions of *working* artists. I would be willing to bet, ladies and gentlemen, that if I were to take a poll of the members of Actors Equity Association—and I do count myself one of them though I've been in the administration of the theatre for about fifteen years—I would be willing to bet you that the overwhelming vote of the practicing actors would be for subsidy, both governmental and industrial or private. I would like to hear the same expression from other artists. Maybe I will be proven wrong; perhaps the bulk of the artists in this country do not want it, but I would like to be convinced, because I know the temper of the

actor. And so, I think that an answer to Abbott is that it is ridiculous for us to discuss the elimination of the artist when we do so from an administrative point of view. I say, let's call a conference of artists and find out.

MARK:

I don't wish to be disagreeable, Mr. Swire; but I think if you took a poll of the plumbbers of America, they would be overwhelmingly for subsidization.

SWIRE:

I'm sure they would.

MARK:

I don't think this really solves the problem.

WESCOTT:

I would like to say merely that you wouldn't have me at that conference because I'm not. . . . The word "amateur" is always troublesome. Do you know the average earnings of the members of the Authors Guild—its 2,000 professionals, rather the top, including those poets and professors who write essays and so on? The average earning is \$1,000 a year; that was last year. And another thing you'd have to do in your suggestion is to get the creative artists to meet with your performing artists.

A. KAPLAN:

Seriously, I'm not suggesting the elimination of the artist. . . .

BLAU:

Mr. Chairman, may I answer that? I'm not advocating the elimination of the audience, either.

A. KAPLAN:

I'm merely suggesting that we fool around with a lot of nonsense. The point is that we're interested in the arts and want to see them flourish. Let's forget whether or not artists want to affiliate or don't want to affiliate; the nature of the artist and so on. We've got a serious problem in the United States and that's the materialistic nature of American culture. And this is a problem that we all confront, all of us who have any humanistic interest, whether we're professors—even the professors—or artists. And this is the common problem we've got: How do we take a highly technological, materialistic culture such as ours is; and which, I believe, is on the threshold of a new epoch, when we finally provide for the average worker of the United States the kind of leisure and the level of education that for the first time,

literally for the first time, makes possible an appreciation of the arts and a kind of fulfillment of leisure time and life activity that can be more worthwhile than it has hitherto been? Let's not fool around with whether the artist should be affiliated or not affiliated, whether we should have an arts council or an arts center. But what do we do in our kind of culture to stimulate a situation and to develop the kinds of audiences that are really sophisticated and interested and excited about the creative arts?

¶ Now, I happen to believe genuinely that, in terms of what you said and of what Karl Shapiro said, people—human beings—have enormous needs, either to create or to appreciate creative activity. I remember standing deck watch on a ship for many, many nights in the Pacific. . . . on a flagship of the PT boats in the Pacific. For some reason, PT's were very romantic. We had a lot of kids from the South who had very little formal education. I was a senior deck officer and stood, you know, up on the. . . . wherever you stand. I've forgotten.

¶ You've got a couple of gunner's mates and six or seven kids hanging around you and you're looking for submarines or something for four hours every night. That's a lot of time, four hours. And the first night these kids disposed of all the dirty jokes they knew and then they disposed of women. You'll forgive me, but they talked that out of their systems. Then, they got down to some very interesting questions. These were kids, as I've indicated, many of them from the South, who had very little formal schooling; most of them hadn't been more than a hundred miles from their homes all their lives. They started asking some very fundamental questions. They were metaphysical and philosophical questions. They asked questions in teleology: What am I doing here? Where am I going? Here I'm going after little Japs; they never did me any harm. They began to ask the kinds of questions that mankind immemorially has asked and we got into comparative religion. These kids were fundamentalists, Baptists, or whatever they were; and knew nothing about their religion. As they got into discussions about the nature of baptism and the differences between the various religious denominations, a misguided youth, I *What am I doing here?*

CHAIRMAN:

Go right ahead.

A. KAPLAN:

I took a degree at a theological seminary once, because revolution didn't pay. One must save the world, somehow. . . . And these kids said, "Well, how do you know

so much about Presbyterianism and Congregationalism?" And I told them, "I once read a book." Lord forbid you tell them you took a degree. That you don't do. You once read a book. Well, these kids with very little formal education, because of the circumstances, became terribly excited about these questions; and in twelve months' time we had a damn university going on there. Not because the senior officer on the loudspeaker said, "All hands lay aft for a discussion on comparative religions," but because these were very momentous and meaningful problems to these kids.

¶ I'm only suggesting now that, similarly, the arts have that much importance to people; and that our job is to find out how you get the people to expose themselves to the arts in a culture which basically militates against any experience of that kind. How do you create situations and circumstances so that they get a flash of revelation about what an artistic experience can mean to them? And these are the important things, not all this nonsense about the poor underfed artist and the overorganized administrator.

WESCOTT:

Sir, I think I'm going mad.

A. KAPLAN:

Well, Pound did; and you acknowledge him as a great artist. What's wrong with you?

WESCOTT:

I indict you, sir, with the sin of envy. An unsuccessful artist turned professor is not a suitable person to promulgate about. . . .

A. KAPLAN:

I never started to be an artist, my friend.

WESCOTT:

You started to be a clergyman.

A. KAPLAN:

That's not an artist.

WESCOTT:

And then you began. . . .

A. KAPLAN:

No, I wasn't a successful artist, because. . . . I acknowledge. . . . Look! I acknowledged at an early age something that many artists have not and should: that I had no talent, before I even started. This, I think, is something I should get credit for, not. . . .

WESCOTT:

I would like. . . . the point I want to make is that I don't. . . . when I said I thought I was going mad. . . . I think that of all the countries that have ever been on earth, this is the one in which there are the greatest amount of creative self-expression and the greatest amount of popular appreciation and enjoyment of the arts. There is more money being spent on the arts; there are more museums; more exhibitions; more theatre acts; there's absolutely more of everything. And you moan, as though we were in the situation of a lot of poor Southern boys on a boat during a war. Why was that?

_____:

No. No.

_____:

Would you mind restating the question that's being discussed?

CHAIRMAN:

No, I don't think it's really too important as long as it keeps coming. Mr. Blau.

BLAU:

Actually, I think that Mr. Kaplan was quite eloquent; perhaps, a good deal more than any of us has been about precisely the issue that really does concern me. Now I didn't have any real opportunity to know him prior to this session, although I have had some opportunity to be down in Los Angeles on work which, on the whole, I find very exciting. The image he gives us of these little Southern boys is just precisely the issue or the issues that seem to be important, necessary, and ineliminable in considering the conception of an arts center. It seemed to me, as he spoke, that if we're going to talk about this subject to begin with, this is the kind of issue one must talk about. And I don't agree with Bill Swire that you can make these issues too abstract. They can never be too abstract because these are precisely the situations in which art exists. . . .

WESCOTT:

Then we're talking about audience training.

BLAU:

Yes, this is audience training for people who are going to go out and zealously work on these art centers for the sake of art and for the sake of artists.

WESCOTT:

Excuse me, Dr. Kaplan, I think that the greatest patron of the arts in this country now is higher education at large. And, per-

sonally, I don't think it's an ideal situation. I don't think the creative man belongs on a campus; and I don't think, as I said before, that there is very much the universities can do for him, except perhaps, to prepare audiences for him.

A. KAPLAN:

Except! But how do arts flourish without audiences? What do you mean, "except"? What can the artist do without an audience?

WESCOTT:

Except. I'm only trying to make a distinction which seems to me to have been obfuscated in this entire conference—between the plight and position of the artist and the development of the audience; and that's a basic distinction. We haven't any quarrel.

BLAU:

I think there has been a mistake in assumption about the narcissism of the artist. I, for example, with some propriety, would pretend to be an artist; and I apologize for it. As . . . well, I agree with Mr. Wescott; nobody can do anything for me. I'm not sure that I can do anything for myself. That's a hard enough job. And I think that was all. . . . that was the only point I was making and it seems to me to be a self-evident assumption of this whole discussion; just as it seems to me to be a self-evident aspect of it that the best artists, the best art, and the most important art, the only significant art, the only seminal art in America, will continue to be the art of the underground, of the subterranean man, of the *avant-garde* . . .

CHAIRMAN:

Of the next generation. . . .

SELDES:

Oh, God!

CHAIRMAN:

Mr. Seldes, I think we'd all like to hear what you have to say; just. . . .

SELDES:

I'm glad you gave me the chance. The underground, the mad artist, the unique personal individual. Ninety-nine per cent of what we've said in the last two days has been about the painter, the composer, the poet. There is another type of artist. It's a very great, important type of artist. He's an architect. Good God, in this building I should have to say it! Sometime this afternoon, one of the speakers said something about artists who ought to pay systematic attention to. . . . and then he stopped himself and said, "No,

I'm not going to say 'systematic', because it's against the grain of the artist." Just look at your architects; they have to be systematic. They're thoughtful; they plan. They are more systematic than your railroad engineers. The artist is not a madman. The artist is a member of society who develops the best characteristics for continuing to live. The idea of the pampered individual artist, which we inherit, dear God, from the 1830's, has wrecked 90 per cent of all the arts centers in the world; and will continue to wreck them until we find out that a poet writes with an infinite amount of discipline and structure and attention. He is not different from the builder. You were talking about the artist who's against the world. . . .

BLAU:

I'm saying. . . .

SELDES:

Look. Look! Just one minute. Now, there is in Philadelphia, at the moment, an eccentric-type artist, an architect, Louis I. Kahn. He's crazy as a coot . . . builds something which is structurally, if you please . . . which stands on its foundations and fulfills its function as carefully as anybody could do it. He doesn't do the building, it's true; the actual work is done by others, but he plans. The artist is a planner. He is not a madman. There have been infinitely more people with no trace of artistic creativity who've gone mad. Twenty or thirty lunatics and that is art. No composer has ever done a symphony without a structure as complete as the man who built the delicatessen shops and said, "I've got to have the jellies here and the pickles there." (Laughter, and cheers.) The artist is not. . . .

WHITNEY:

I'd like to defend the poor Southern boy. (Cheers.) I come from the South and I was baptized in the Baptist Church. One thing I have observed is that the impresario, if I may use that term to apply to Mr. Kaplan and myself, keeps talking about an audience. But what is singularly lacking from the creative artist is any word about the audience. Who is his audience? I mean when he writes? Please tell us, for an ignorant Southern boy.

CHAIRMAN:

Well, would you like to speak to that?

SWIRE:

May I just . . . I just want to answer Herb. I don't think I was speaking abstractly. I made what I thought was a practical suggestion; but I think we might have a con-

ference of art at some time. Perhaps, where I got abstract—and I agree with Charlie Mark—is when I said that if you took a poll of artists . . . I apologize for what I said, because I'm sure that it was taken wrongly just as Charlie took it. And I agree with you: If you took a poll of plumbers, you'd get a great vote for subsidy. But what I was really getting at was that if you had a group of artists in this room, practicing artists, it might be very interesting to see what came out of the discussion. And we've never done it. That's my point. We've never done it. We have always brought together administrators, educators, and the like; and I think for once we might bring together a group of performing and practicing artists, just to see what they might have to say on the same type of program.

¶ And now if I may make another suggestion, I think that this is a very interesting discussion and that we've all had a lot of fun, but perhaps we should get in to the seven o'clock discussion. (Time: 8:30.)

_____:

No! No!

CHAIRMAN:

Not yet. I'd like to suspend that thought for a minute.

BLAU:

But this point, planning itself. . . . I have no stake in the mad artist; I'm not mad. I don't know about Mr. Shapiro, but my impression is that he's not mad. And I have no intention, so far as I can help it, of going mad. I have no interest or stake in the madman as artist, except that I recognize that a lot of artists have been madmen in the history of the arts through the nineteenth and twentieth centuries down to our own times.

¶ In many respects, I agree with Mr. Shapiro's famous incrimination of Ezra Pound, with his refusal to grant him that prize. Ezra Pound, in part, went mad because he was engaged in the kind of art Mr. Seldes was talking about, because he was an infinite planner. Pound's *Cantos*—and everyone thinks about them—have a kind of associational structure to them despite their disillusionments. They have a certain. . . . Let's not take him as an example. Perhaps you know Kafka's story, *The Burrow*. There is no matter. . . . there is no more meticulously organized, no more labyrinthinely constructed story than that, that I know of; and it's at the same time a story which projects precisely this issue. Part of the artist's nature is that he is subjected to constructions around him and he may indeed go mad; or he himself may create a structure of some

sort that puts him off the side. When I used that hard word 'disaffiliation,' that's really all I mean, essentially. When you talk about things standing up and things being planned . . . well, this very building leaks.

SELDES:

Well, so do I! (Raucous laughter.)

CHAIRMAN:

That, Mr. Seldes. . . . Gentlemen, gentlemen, gentlemen . . .

BLAU:

Some people don't realize that Leonardo da Vinci was not mad. All the so-called madmen, or disaffiliated, or not all of us—a lot of them I know; some of them Mr. Yates knows; some of them, I guess, Mr. Shapiro knows; and some of them you know; and some of you, in fact, want somehow or other to circulate in that very center of society which you insist is your own. Now, there are a lot of things existing in society which prevent this being so. I would like to feel that there were some way, some rapport, some circulation between the remotest, most inaccessible, aspect of the so-called public with which I could work in some way. Nobody denies this; nobody wants to deny it. On the other hand, it may be very unrealistic to refuse to recognize that for most people writing, composing, painting, working in the theatre today, such a rapport doesn't exist . . .

The theatre?

BLAU:

And, in the theatre, except in very exceptional cases. Most of the theatre has made the capitulation, has accepted the impossibility of it, and capitulates to the whole situation; and as a result has become thoroughly adulterated. And not . . . there is at present no more contemptible art in America than the American theatre. And this, too, is something that people ought to recognize before you talk about what finally you want to do for the artist. As any artist, I must appreciate what you want to do for the artist—to build an arts center or anything of this kind. This is the only issue I had to bring up.

CHAIRMAN:

I submit that Mr. Seldes' remark is worthy of Frank Lloyd Wright. I honor him for it.

JAMES:

May I make a remark in defense of the professors here, although I am, in a sense, a

crypto-professor? What I object to in this discussion is the distinction drawn between the artist and the professor, as though the professor never does anything artistic, as though the professor working in areas like philosophy, where he may be doing things that are very, very *avant-garde* and very loose and adventurous, but is not entitled to be considered artistic. I think the distinction frequently betrays a peculiar kind of attitude in the populace toward the arts which insists that the artist must be set apart; they form a kind of little group, a population they can look at almost as if they were in a zoo. I resent this because I like to think of myself as someone who doesn't . . . The area is permeable; I don't see the boundary line. This notion of pitting the professor against the artist I see as singularly artificial. There are poor professors, even unimaginative dolts, in a university; but I suppose the population of unimaginative professors is probably no greater than the population of imitative artists, probably less.

WESCOTT:

Bless you, sir. I didn't mean to hurt your feelings. But you ought to be able to define words and an artist is not somebody who's artistic with ideas or one who knows, he's a person who writes books. Some philosophers write readable, beautiful books; and some philosophers write incomprehensible parables; and some philosophers, they tell me, write in symbols entirely. Well, they're not artists as we define the word.

JAMES:

May I define the word, "artist"? I don't like to see people appropriate the word. I would rather hear them say, "I'm a painter" or "I'm a sculptor" or "He's a writer." And if he proves himself, as Mr. Wright has, then I would say he is an artist. To me the word "artist" denotes a sacred kind of thing and is bestowed upon people who have proven themselves; and not upon anybody that scribbles or writes or carves and who can say, "I'm an artist."

WESCOTT:

Then everytime I open my mouth I have to say, "a writer" or "a painter"?

JAMES:

No, because you have probably proven yourself, although I must confess I haven't read your books.

HALVERSON:

As a Protestant preacher, a profession which is notoriously unfashionable in the United

States today, I would like to quote the Hindu philosopher, Ananda Coomaraswamy, who said that the artist is not a special kind of man, but that every man is a special kind of artist.

Sir, I would just like to pose the question: Has the artist always been disaffiliated historically? And is he more disaffiliated, say, since McCarthy than he was before?

Which McCarthy? Eugene or . . .

Charley.

Oh, that one.

CHAIRMAN:

Charley, of course. I think this raises historical questions which I'm sure we shouldn't get into.

MRS. GOLDMAN:

We have a philosopher here who ought to speak.

BURKE:

The point I started with this afternoon, when we talked in separate sessions, was just this notion of creativity. It didn't have to do with whether any particular artist is good because he was mad or because he wasn't mad or anything of the sort. It had to do with the fact that up to the point of this afternoon's discussion the general assumption had been that creativity is, *per se*, good. And I was simply suggesting that anything that human beings are involved in can be a good if it works out well and can be an evil if it works out poorly. The general tendency now is to use this word "creativity" as a kind of secularization of what was originally applied only to God; and hence, by definition, good. God is by definition good and we tend to move this judgment over to another realm. All that I felt was that we all tend to appreciate anything we ourselves advocate; we tend to sell it and to make it categorically good. But anything in this realm can be looked at with doubt and yet we continue to advocate the cause of creativity without inquiring into the reasons for doing so. This doesn't in any way invalidate a particular artist's productions.

¶ From the standpoint of promises made to someone coming up in the world and who wants to be an artist, you can't just say to him, "Take my course and you're in." "Do

this and everything will be wonderful." You should to say to him: "This is a dangerous realm; if you handle it well, all to the good; if you don't handle it well, it'll ride you." That's all I was getting at and I think it's basically correct.

CHAIRMAN:

Thank you very much. That's a fair statement.

HAVERLIN:

Mr. Chairman, I rise as stentor for Nora Majekodunmi, who asked, since she cannot be heard—her voice is not loud enough—for someone to interpret a phrase for her. She's looking for the interpretation of "disaffiliated."

CHAIRMAN:

Well, it was first used by Mr. Shapiro here.

SHAPIRO:

No, I didn't coin it.

CHAIRMAN:

No; you were the first to introduce it into the discussion today.

SHAPIRO:

And I dislike the word very much. It's the kind of word used by people who build a Lincoln Arts Center. It's an abstraction. But the people who use it are just those who carry around signs saying, "No Fallout" and "Free Verse." What it really means is, I think, "no political connections." I think this is what they mean.

WESCOTT:

Can no great university be disaffiliated? Is it only a private policy? How odd!

SHAPIRO:

No, because politics happens to be a kind of machine that's run. . . .

WESCOTT:

You're affiliated, aren't you?

SHAPIRO:

Well, yes and no. I mean I'm affiliated in a way. You see . . . I always have had my head on the guillotine. No, at least I. . . .

Mr. Shapiro, we have been using the term 'disaffiliated' in a much broader sense than a nonpolitical creation. I think if we are going to cover the situation, we have to put it

into the broader context such as the one we've been kicking around. Also, wasn't her question rather about the meaning of the term? The question of whether or not the artist has always been disaffiliated, and, if not, when he became so.

MRS. MAJEKODUNMI:

Sir, my question was a plea for a simple definition of the term "disaffiliation," which I think, to some, would suggest something having to do with fish.

CHAIRMAN:

Well, we've certainly been fishing for a definition of it.

SHAPIRO:

Since the lady mentioned fish. . . . I subscribe to all the disaffiliated magazines I can get and one of them has the symbol of the fish. This is the magazine that has been called "The Catholic Worker," a Catholic anarchist magazine; and it's the fish that symbolizes primitive Christianity. That's your meaning. This is the real Christianity.

CHAIRMAN:

I don't think the lady has become unconfused by all this.

YATES:

I brought with me yesterday—and I regret I didn't bring it with me today—a quotation from one of our great prophets, de Tocqueville, in which he discusses individualism and equality. He points out that, in an aristocratic society, a man had his place in the hierarchy; that he knew who was above him, who was below him; he knew his ancestors and could anticipate what he could pass on to his descendants. In our society, as a result of equality, de Tocqueville said, there will be more and more individuals, all equal, who have no place in any hierarchy. They don't know who belongs above them and they don't know who really belongs below them. They will forget their ancestors and they will have no idea of what they are going to transmit to their descendants. I think this is the real source of the term disaffiliation, which has risen among us; and has

been rather forcefully used by many different writers. I think it is in our society. It isn't a matter of prejudice. We find in de Tocqueville a prophecy of it and we can recognize that this prophecy is quite true.

MORRIS:

Today, we would call what de Tocqueville was talking about "social mobility." And when we use that term, "social mobility," we see that there is a very high degree of it and see in it both a positive and a negative side. People are no longer rooted. There is no longer any family home persisting through several generations. We are tempted sometimes to see something negative in it, but we also should see the positive in it; namely, the much greater flexibility of the human mind, the greater vitalization of our lives coming from it. On the other hand, as to the artist in general, we can see that he is homeless today. But that's not identical with his high degree of social mobility.

¶ I would like to submit that at the time of the great Greek tragedians, of whom Dr. Burke spoke this afternoon, nobody would have had a discussion or a meeting place for a discussion about the place of the arts in society as we have had today. And in the medieval times nobody would have had such a discussion. It is characteristic of our times that we had to have such a discussion and here are some of the basic problems. We can probably not artificially locate the artist again, but what we can do is to find these means, as indicated by the present slogan, a regional arts center—linguistically, an unfortunate term, but we mean something by it; and I believe we are more clear about what we mean than what could be defined in precise words. We are looking for it; what we have to look for is the means to re-integrate artists into society, although it is most probably true that this cannot be done anymore as it was at the time when the public function of the artist was readily appreciated—as with the medieval artist or the antique artist.

Life seldom supplies a curtain speech. The above was virtually the last pointed remark as the session faltered to an end. The moment of catharsis vanished as inexplicably as it had come about.

EPILOGUE*

—they've been too civilized.

—yeh! you see, everything is so organized, people weren't expected to say

—I thought that was good, they started to

—and they started saying what they thought tonight.

—I don't understand.

—not enough time.

—even assimilate what people picked up.

—it's drive, drive, drive; and then there's always eager boys who have to pick up something new to say.

—now this discussion of mad artist was absolutely right—Mr. Seldes said it—there are mad everybody's, it's just the artists who are in the public eye. As some psychiatrist once said, "I used to have an uncle that really got mad. He would throw stones at cows, you know, out on the back forty. You do that today in the city of Chicago and you get arrested. They'd throw him in the looney bin and he can't afford it." If you were an opera tenor, it'd be a scandal.

—I knew the lid was going to go. I had that

—I was astonished. I thought we were going to have our little group and then get together, you see; but then, this way it sssssss. . . .

—I think he made a mistake on calling on that same subject because this morning we weren't getting any place with it. Look at it, Kaplan's paper, you can get rich!

—that was the thing Bill was talking about.

—Kaplan's paper, never.

—what are we supposed to do now?

—well, apparently, we're going to have a group discussion now.

—we've got a group right here.

—hey, group, let's go . . . group, where we be?

—o.k.

—subsidization! those in favor of subsidization (gavel).

—how many are outside?

—we have a couple of secretaries, don't we? Where are the secretaries? Are they here? Oh! very good. We have two secretaries.

—nothing will be lost.

—hi ho, hi ho.

—look, they're standing in the rain.

—they want to get washed clean.

—why don't we draw up a bit closer.

—it's cooler up here.

—let's read the roll and see who's supposed to be here.

—would you like to read the roll, sir?

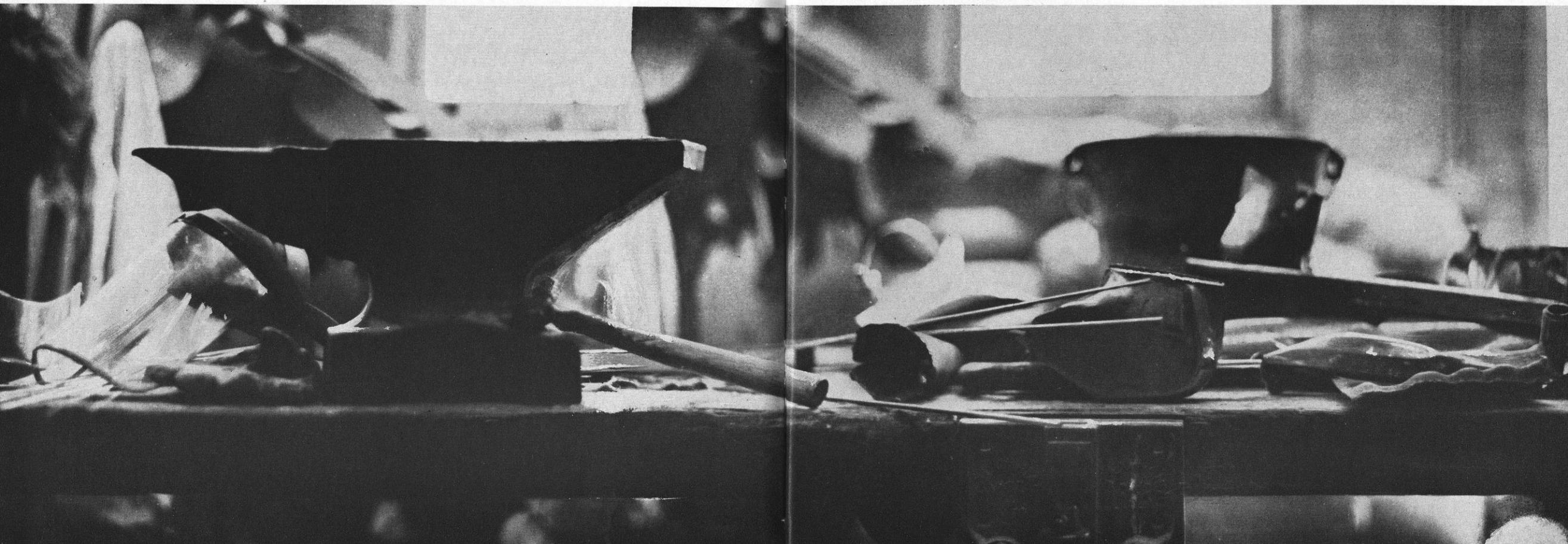
—Mr. Mark will read the roll. The first column, sir.

—we're supposed to have the most people here.

—you sound hungry.

*Note: What the tape recorder said on leaving the Tiger Pit.

Conference Results



WINGSPREAD CONFERENCE—SUMMARY ADDRESS

By Norman L. Rice, Chairman

To summarize adequately the proceedings of the past few days would require a degree of virtuosity to which I can hardly aspire and a command of poetic image which surpasses the best I have to offer.* I do not apologize for making the attempt. It is clearly my assignment. In sorting out the threads of our discourse, I find them sometimes tangled, often hopelessly; but sometimes emerging as the warp and weft of a clearly patterned fabric. I hope as I have tried to follow a strand here and there that I have not become enmeshed in irrelevancies.

I have been amply aided, of course, by the chairmen and recorders, the speakers, and the thoughtful working papers which are part of the equipment which has been so generously provided in this place by our hosts. This has been on all counts an efficiently run and generously endowed meeting; and I know you join me in the full measure of thanks that are due The University of Wisconsin, in all its participating parts; to the Johnson Foundation; and particularly to members of the organizing staff. It has been an admirable job.

At the very least, each of us has had a glimpse here and there during our time together, of some useful image—of the artist, his society, his product, his problems, his nature; and of the agencies which aid, ignore, or interpret him. We



* *Editor's Note:* Mr. Rice's summary was prepared in a hotel room following the last evening session which adjourned at 11:00 P.M. Saturday. The address was delivered to the conference assembled the following morning at 10:00 A.M.

may have dwelt too particularly on an interpretation of the artist to society. I am inclined to think that anyone seriously interested in working toward the establishment of an art center or whatever we ultimately choose to call this phenomenon which has been the motivating concern of those who have brought us together—whatever chooses to begin, he would be well advised to assimilate as much as possible of the material submitted through this Conference, certainly; but to proceed beyond that, search out artists one by one, and through them get an amplification of total direction, total purpose. Artists have good ideas beyond the limits of the arts they profess. You must pick your artists, of course; but not because artists are madmen or perverse children or fools, but only because some can project ideas verbally better than others; and many of them have concern for their fellows as well as for themselves. They are, in short, human beings. We shall find them as reasonable as any other large classification in our society. As we deal with him, we would do well to listen again to the words of Lord Keynes as they were quoted by Mr. Gelber in his paper:

... everyone, I fancy, recognizes that the work of the artist in all its aspects is, of its nature, individual and free, undisciplined, unregimented, uncontrolled. The artist walks where the breath of the spirit blows him. He cannot be told his direction; he does not know it himself. But he leads the rest of us into fresh pastures and teaches us to love and to enjoy what we often begin by rejecting, enlarging our sensibility and purifying our instincts. The task of an official body is not to teach or to censor, but to give courage, confidence, and opportunity.

We have accepted, more or less uncritically in the beginning, but in the end with mounting doubts, the name we are to give to a movement we feel need not be precisely centered anywhere—in a region, a community, certainly not in a single building or complex of buildings. Our best designation is not yet clear. We are not emulating a particular growth indigenous to New York or any other place. We see diversity of organizational function and structure—sometimes achieved through processes of amalgamation of existing agencies; sometimes through planning, as in the arts councils; sometimes through the expansion of already functioning entities to include new activities or to reach new audiences. The words we use to describe what we mean ultimately *are* important. It is through them we shall touch the imaginations and encourage the responses of the people we are trying to reach.

As I read the summaries of the various discussion sessions (most of which I could attend only briefly), I can identify a few recurring themes: patronage without strings; the importance of high standards of performance, but a regard for the standards of dignity for the artist, too; concern for the establishment of an audience for the arts; the need for decentralization of influences bearing on artists and public alike; resistance to pressures except those that can be identified by the artist as compatible with his independent purpose. I do not need to recapitulate all of these items. You will remember what you need of the lot. I shall speak of some of them.

I think during the time we have been here, we all have identified a strong current of discontent with the idea of subsidization of the arts. We should recognize it for what it is—a kind of last strong stand against intrusion by any agency in the affairs of our ruggedly individualistic friends, the artists. I cannot help remarking that they are in this respect making common cause with the A.M.A. Further, I believe—as some of you do, too, if I read the record correctly—that this position is unrealistic. It may even by hypo-

critical. Or it may simply be a delayed reaction to other help, in other times, and for other reasons. The fact remains: Artists individually already seek and find subsidy—from institutions, both public and private; from foundations; from industry; from government through existing channels—Fulbright grants, State Department programs, or whatever. I submit that it might be more forthright to acknowledge the problem presented by a society which has not yet learned to use its artists as productively as it could, set up the machinery for dealing with the problem, and be ready for whatever official action may emerge. For surely the governments, local, regional, and national, are becoming more and more aware of the condition. Some action will be taken. Who among us will *not* complain if government seeks its own channel for action if by then we have not provided, by thoughtful interrelation between artists and organizations, the means for not merely a just, but more importantly, a fruitful outcome?

We have, and of course we need, artists of diverse kinds in our society. They cannot, in many instances, survive as *artists*, without institutional support of some kind. If "alive" art is a national resource, then our discussion is simply one of how we can best provide the means for identifying and sustaining the source of art: the artist. Whether he likes it or not, this means an organization, call it by any one of a number of names. The problem is to introduce artist to organization in such a way that the trauma to both parties will be minimized.

Even if artists individually or in large numbers do reject the idea of collaboration, if they completely resist what they consider to be absorption into a system, there is still a large and important function to be served by our supporting agencies; and this function can scarcely be in opposition to the artist's best interests. I mean the development of an audience, a body of "consumers" for the artist's product. I do not see this as an isolated task, but rather as a complex joint enterprise, involving education at all levels; and providing opportunity for the artist to project his product into the community consciousness without necessarily projecting himself (though I know a few practitioners who are not reluctant to so engage the public's attention).

We have established here, if nothing else, that there is a vigorous force at work in America. It is force directed not only toward the production of art, but toward its dissemination, support, promotion, and evaluation. Why is it so difficult to proceed on both of these paths, the creation of art and the utilization of it, each according to his talents and with a modicum of recognition and goodwill on all sides? We are surely aware by now of the many doors that can be opened, the many mysteries to be revealed. We can attain as a society the realization of aesthetic outcome, participate in the propagation of important truths in the processes of distillation and amalgamation through which we may eventually put together a world of sensibility and purpose.

Certainly, the Wingspread Conference has made clear, to me at least, that the energies directed toward clarification of the central problems to which we have addressed ourselves are not all aimed toward uniform outcomes. The outcomes will differ as our geography differs or our speech habits or our native soils. New York is not our target, nor is it Mecca. It has its problems as we have ours; and as it has chosen to meet its conditions in certain specific ways, so each of us has an image—clearer perhaps than it was on Friday morning—of the ways we must meet the conditions in our own bailiwicks, with the components and constituents we have to work with. The stimuli will be different across the country. So will the responses. The order of magnitude of any given enterprise is not of great importance. Only the aesthetic purpose should be outsize—larger than any-

thing our constituencies can conceive, but not for that reason beyond their powers to attain.

The members of this Conference have good reason to acknowledge a responsibility, individually and perhaps sometimes collectively, to accept the invitation of government to participate in the formation of intelligent programs directed toward the concerns of this Conference. We should have courage to assume that we and our colleagues across the country can best help to guide governmental policy as it affects the arts. We do this through both our advice and dissent. We do it through critical evaluation as well as imaginative suggestion.

I suppose it is too sanguine for me to hope, with the University sponsors of this Conference, that a degree of unanimity can be reached on any summarizing statement of our beliefs as they have emerged during the time we have been here. To tell you the truth, I have been enjoying the differences—differences of viewpoint, personality, and prejudice—that have enlivened these gatherings. It gives me the feeling that there's life in the old dog yet and that perhaps we shouldn't be altogether gloomy about the future of the race.

In spite of my fears, and with the help of others, I have made a statement, which I submit to you in all awareness that many of you are capable of improving on it. Perhaps I shall not exceed my franchise if I invite you to do so, as a token of our regard for the importance of this Conference effort.

For better or for worse, here is my version:

1. It seems clear that no single organizational pattern can contain the elements of an art center as the concept has taken form in this Conference. What may be good for New York or Washington—because of special opportunities, problems, and resources—will not be equally valid in Madison or Louisville or St. Paul. We should have confidence in our differences, not try to evolve a single all-purpose stereotype.

2. An arts center presents both an organizational and an aesthetic challenge. The aesthetic problem appears to many of us to have primacy. It implies that conditions must be found which will preserve the integrity of the artist and at the same time give him the greatest possible opportunity to fulfill his creative role in society. This is not a matter of physical structures, or particular organizational method, though both may have importance. It is a matter which calls for another kind of imaginative drive—the organizational power which derives from perceptive leadership, informed support, and aesthetic motivation. It calls for sustained respect on both sides—respect for motive and for product. It implies a fluid rather than a rigid relationship, a conversational rather than a bureaucratic affiliation, an organizational bond which is supple enough to bend under stress without fracture. Assuming that such a partnership is possible and agreeing that it is desirable, an arts center can become the most dynamic means yet made available for the interpretation and support of art and a promising agency for the protection of the artist's interests. It can become the device through which decisions about financial aid to the arts can best be translated into programs. It is not, in this concept, a way of regimenting or restraining or inhibiting an artist in pursuit of his calling.

To this concept of an arts center, this Wingspread Conference I hope can subscribe.

The Conference Resolution

The text of the late President Elvehjem's message to the White House:

Eighty participants in the Wingspread Conference on the Arts, assembled in Racine, Wisconsin, this past weekend, representing a wide cross section of American art leadership and endeavor, passed a unanimous resolution at its concluding session, that you be respectfully petitioned to proceed as soon as possible toward the organization of a great national conference in Washington, D. C., for the purpose of examining the condition and future of the arts in America.

The Wingspread meeting, sponsored by The University of Wisconsin, in cooperation with the Johnson Foundation, Inc., included artists, educators, national and regional leaders, critics, philosophers, and sociologists of the arts. Their deliberations highlighted both the creative dynamism now astir among the American people and the consequent urgent need to develop perceptive and vigorous leadership on the broadest base possible.

A national conference on the arts would not only materially strengthen the manifold efforts in the country to bolster and enrich the arts, but it would also provide a dramatic opportunity to delineate and affirm the humanistic context and potential of our democratic tradition at a critical time in the Nation's and world's history.

... AND ITS REPLY FROM THE WHITE HOUSE:

The full text of August Heckscher's reply to the late President Elvehjem's telegram:

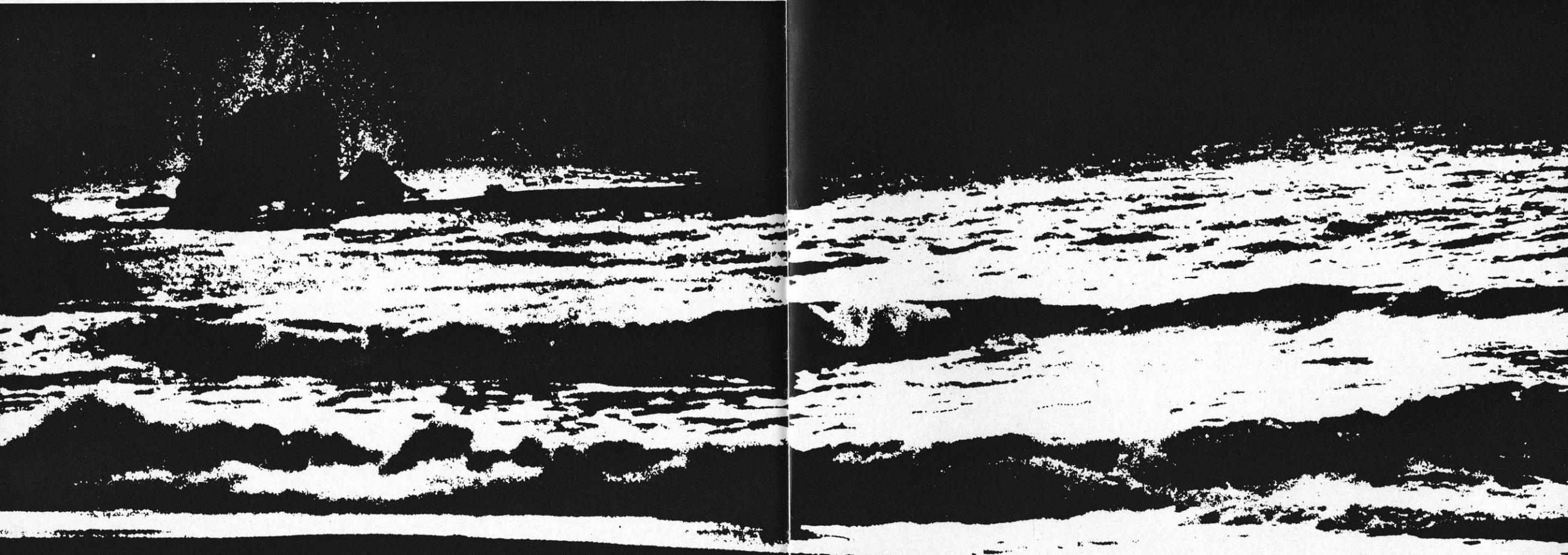
President Kennedy has asked me to reply to the telegram which you have sent on behalf of the eighty participants in the Wingspread Conference on the Arts. The President appreciates the importance of your suggestion and support for the calling of a national conference in Washington for the purpose of examining the condition and future of the arts in America.

Developments in this field are changing at the moment and I could not say what the immediate prospects are for such a conference. A bill setting up a Federal Advisory Council on the Arts is now before the Congress; and if this is passed, one of the first matters we would like to refer to the Council is the advisability of the calling of such a conference as you suggest, as well as the general form it might take.

If it appears that action in this sphere of an Advisory Council is likely to be postponed for any length of time, we will want to review from a different perspective the possibility of calling a national conference.

Meanwhile, we do want to thank you and your assistants for the expression of your unanimous opinion.

Notes and Discussion



ACKNOWLEDGEMENTS

Working Papers for the Wingspread Conference:*

| | |
|------------------------------------|---|
| Herbert Blau | Red Eric and the Arms of Venus |
| Ralph Burgard | Arts Councils—A New Approach to Cultural Leadership |
| Kenneth Burke | The Institutions of Art in America |
| Arthur Gelber | Subsidization of the Arts |
| Freda Goldman | Resources on Behalf of the Arts in America |
| Charles Mark | Common Sense About Citizen Support for Arts and Culture |
| Gilbert Seldes | The Mass Media and the Artistic Climate |
| Russell Smith | Community of Artists and Scholars |
| Representative Frank Thompson, Jr. | American Culture |
| Peter Yates | The American Artist |

Talks and addresses* were delivered by:

Leslie Paffrath
J. Martin Klotsche
Lorentz H. Adolfson
Harold Taylor
Karl Shapiro
James Donovan, Jr.
Jarold A. Kieffer
Max Kaplan
Edgar B. Young
Norman Rice
William C. Kidd

* Those working papers not published in this number of *Arts in Society* will appear in future issues, as will the address by James Donovan, Jr., of the Department of State.

Music Recital

On Friday evening, the Conference members were presented with a recital of music composed and performed by faculty members of The University of Wisconsin and the UW-Milwaukee. The music played was by Gregoria Karides Suchy, Robert Hanson, Eloise Koelling, Gabriel DiPiazza, and Gunnar Johansen; and performed by Anita M. Hankwitz, Robert Hanson, Gabriel DiPiazza, Elizabeth Fisher, Jack Snavely, and Gunnar Johansen.

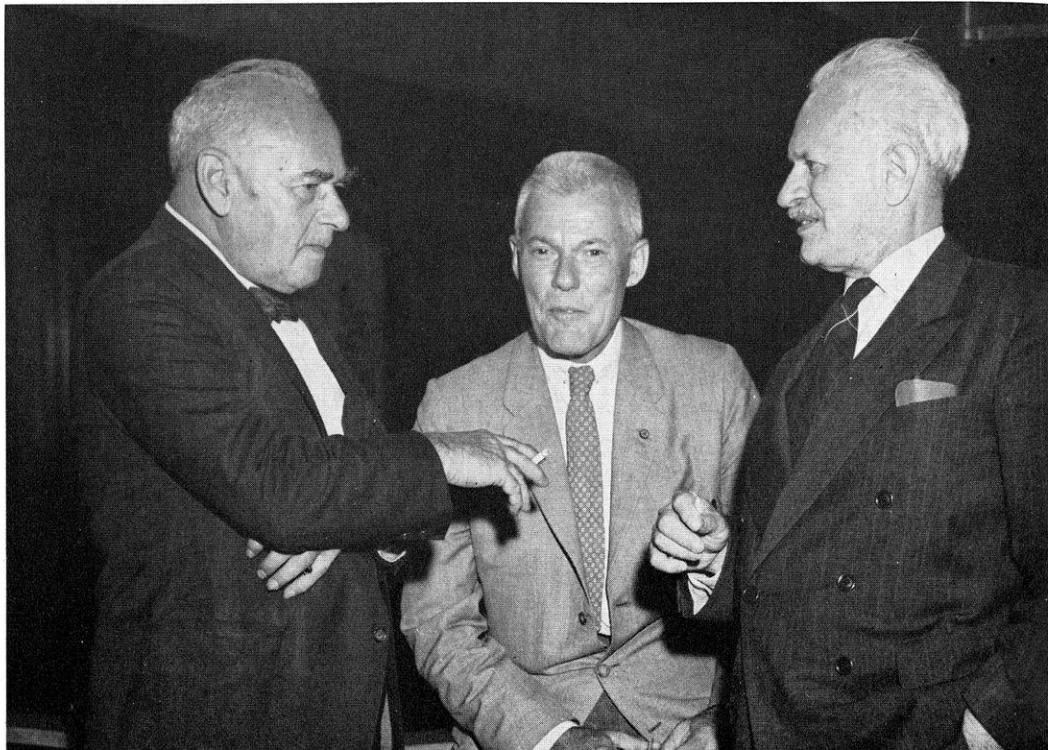
Conference Planning Committee

William Cary, Elizabeth Cless, Dale Gilbert, Freda Goldman, Robin Gregory, Tinsley Helton, Maurice Iverson, Merion Johnson, Eugene Kaelin, Max Kaplan, Ted Kraynik, Agnes Leindorf, Frederick Logan, Lowell Manfull, Walter Meives, Leslie Paffrath, Richard Peltz, Harry Peters, Mary-Virginia Rodigan, George Rodman, James Schwalbach; Edward Kamarck, *Chairman*.

AULD LANG SYNE

Three prominent men of letters, all associated with the old *Dial*, one of America's foremost literary quarterlies of the twenties, reminisce between verbal bouts at the Wingspread Conference, each still very active in adding his yeast to the cultural ferment.

From left to right: Gilbert Seldes, Glenway Wescott, and Kenneth Burke.



THE CONFERENCE MEMBERS

| | |
|-------------------------------------|---------------------------------------|
| L. H. Adolfson | William Cary |
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| Staff Member | Instructor |
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| Junior Leagues of America | Department of Health, Education and |
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| Professor of Speech—Extension | |
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| David Bryant | Michael Church |
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| Mayo Bryce | Extension Service |
| Dean | |
| College of Fine and Applied Arts | |
| Northern Illinois University | |
| Ralph Burgard | Merce Cunningham |
| Director | Modern dancer and choreographer |
| St. Paul Council of | New York |
| Arts and Sciences | |
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| Andover, New Jersey | White House Consultant on the Arts |
| D. Gibson Byrd | James Donovan, Jr. |
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| Education and Art Education | The Advisory Committee on the Arts |
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| | Executive Producer |
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| | Jack C. Ellis |
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| Theodore Shannon Associate Dean University Extension Division The University of Wisconsin Madison | Meg Torbert Curator of Design Walker Art Center Minneapolis |
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| | Peter Yates Music critic Contributing editor, <i>Arts and Architecture</i> |
| | Edgar B. Young Executive Vice President Lincoln Center for the Performing Arts |

SECOND THOUGHTS

The editors sent out a questionnaire asking the participants for any second thoughts they might have about the Conference. The following are some of the interesting responses:

MAYO BRYCE:

There is need for someone from the Government sympathetic to the arts, who can give more than lip service to our purpose. The kind of response which came from the President's office is typical of the kind of nebulous approval which emanates from top government offices. After having spent three years as specialist for the fine arts in the United States Office of Education in the Department of Health, Education and Welfare, I would wager that the President did not even see the statement of the conference resolution. As part of my work in the Office of Education, it was my job to phrase replies in response to just such conference resolutions.

The bill setting up a Federal Advisory Council on Arts is an old chestnut which has been kicking around on Capitol Hill for many years. We need specific help for the implementation of action, at a place or on a level or through a channel or via an influential person in the arts where we can be heard.

VERLIN CASSILL:

I suppose we were all sort of wondering whether we had come for a birth or a death. Were we there to congratulate each other on having survived (in our position) the death of art or to scan the perspectives for new institutions that might ease the birth passage of things quite novel in the American experience? I sensed, under everything else, a unanimous presentiment that something's got to give. Maybe there wasn't much real enthusiasm for what's going on right now in the arts, but there must have been reverence for what they once promised and maybe some hopeful terror of what will come next (or could come next).

PETER YATES:

I have to tell you how much it meant to those of us on what you must have felt to be the radical fringe of the arts. We feel that it was a great event for intercommunication at all levels among the arts. You accomplished far more than you planned and the story won't stop today. My own lines have been enormously extended and my understanding of institutional and administrative problems greatly improved and refined.

GILBERT SELDES:

It seemed to me that many participants held a limited view of the nature of the arts—and of the function of the artists. Since we were discussing an institution—whether it should come into existence and what its nature should be—I was shocked into near obscenity by the persistence of the 1830—Yellow Book—Beatnik concept of the artist.

Perhaps we need a conference to indicate the artist's position in contemporary society—a conference which would only succeed if all artists were temporarily barred.

CHARLES MARK:

The more I think about the conference, the pleasanter the memory becomes. I felt tremendous frustration at the time; a great sense of time slipping by while virile minds split hairs. I felt that even arriving at a definition of an arts center was of little note without accompanying the implementation: does not function dictate form, even in this? However, second thoughts soften this impression. It was valuable to hear academic and theoretical discussion; it seems essential that this balance the practical, contribute to it, and act as a preamble to action. I know I am too deeply involved in accomplishment to sit patiently and chew air for very long, but often this is my failing. I see the tremendous need to exchange information on elemental knowledge, to build a basic body of knowledge about the strata between creation and enjoyment, and I include publishing and art dealership in these strata. We have been so apish and this and so independent in other facets of our society that it is past time for gradual evolution.

Max Kaplan said: "Administration is manipulative." Many of our conferees have not recognized management as existing, much less thought of its component parts. The void between the production of the art product and its eventual consumption is a chasm which has buried more artists and potential art lovers than all the subtle academic frets and fears. Stupidity and ignorance on the part of well-meaning, serious people, anxious to perpetuate what they love, have done more harm than stupidity and ignorance from the general public.

NORMAN RICE:

If the arts center is construed as a physical establishment only, I don't think it means much. If the term includes central community thinking about the arts, it could mean a great deal. But it's hard to get people off the single track of dedication to one of the arts and into a state of balanced judgment concerning *all* of them.

RALPH BURGARD:

I sympathized with all artists at Wingspread, half of whom feared they would be left out of a regional arts program while the other half regretted inclusion. Artists will never solve the old problem of engagement versus disaffiliation; and I, for one, would be disappointed if they did. On the other hand, most of my fellow administrators don't want creative artists to worry about these administrative matters. We are secretly flattered, of course, if they occasionally concern themselves . . . to think of Picasso discussing fund campaigns! . . . but in the main, we devote ourselves to this area so that the creative artists we admire can spend their full time creating; and the fruits thereof will find ready acceptance in flourishing museums, symphonies, theatres, operas, and dance companies.

EDMUND B. FELDMAN:

Perhaps, some persons expected a more sharply focused agenda with a program for action as an outcome. I did not. A meeting at the human and social level had to take place first. A few persons had to make public confessions and sway us with trivia; but that was inevitable given the setting and structure and diversity of professions represented. I think it was good that non-academics attended. I was tremendously impressed with the political acumen of Dick Moore, the eloquence of Verlin Cassill, the practical sense of Charles Mark.

Norman Rice moderates a meeting exceedingly well and can maintain an atmosphere of dignity amid a variety of volatile temperaments. One or two iconoclasts like Karl Shapiro or a nihilist or two perform a healthy function.

At subsequent meetings, with some rotation of participants, there should be some effort to make concrete recommendations about the implementation of the arts center idea, the participation of universities and school systems in the arts over and above their present art educational efforts, and the identification of art administrators.

Arts in Society might endeavor to become the spokesman for the many community and university centers of artistic creation and performance if only to establish a countervailing influence to that of the Museum of Modern Art and those New York City dealers who are currently exercising something approaching aesthetic hegemony.

THE MEANING OF WINGSPREAD —CONFERENCE OVERVIEW

By E. F. Kaelin

One of the greatest difficulties encountered in this national conference on the arts was the problem of communications. Although each member had been selected for his or her known interest in the arts, there arose a unique kind of language barrier erected by the personalities involved. Everyone spoke English, but different points of view almost invariably changed the meaning of the words used to discuss the problem of integrating art and artists in the heart of American society. Sociologist and poet, creative and performing artist, both of these latter and the impresario, administrator, and professor—each tended to see the world from his own perspective; and not even the philosophers present could produce the synthesis needed for effective communication. Indeed, the philosophers, in particular, were suspected of speaking in a private language about matters of public concern.

The words causing the most difficulty were, naturally enough, "regional arts center." It was readily pointed out that the statement of aims harbored a paradox if its thinking was tight; and a blatant contradiction in aims if the planners' thinking was as loose as it appeared at the outset. The Conference had been called to produce a united action against the obvious centralization of artistic endeavor—both creation and consumption—in the larger population concentrations of this country; and it was hypothesized that regional arts centers would in some way counteract the effects of this centralization. Significant paradox or meaningless contradiction?

Both the problem and its suggested solution appear on second look to be correctly formulated. Why, then, the seeming contradiction in aims? The answer to this query did not become apparent until the various members began to interpret the statement of aims in terms of their private languages. A center is a nucleus, a concentration of population into a single area, perhaps even a single building located anywhere in a larger city. In both of these senses, a center is viewed as a *locus of centripetal energy* and an arts center is a place to which artists and appreciators will repair in order to engage in aesthetic communication. Some centers will assume an educational function and the place then will be conceived as harboring more activities than mere creation and consumption. It will produce more creators and a more perceptive audience, but its energy will still be directed toward the center.

A regional arts center was not conceived in order to dilute the activities of the metropolitan centers by distributing them over a wider area, as many of the participants seemed to think. It was conceived, rather, as a *nucleus of centrifugal energies* situated, as all centers must, in some generally localizable place, but spreading its influence over an area commensurate with its generative power and efficiency. It will be moved by the natural springs of the genius and mores of its place and these in turn will be modified by the minds and tempers of the people inhabiting the nether areas through which the initial energizing influences must pass in order to maintain its propagating force. Regional

it will be, but not parochial or provincial; and regional it will grow into a force to be reckoned with, wherever local color is clear and bright and distinguishable. Its only ideal is to be aesthetic, the pursuit of excellence tempered with the courage and honesty to recognize the plurality of excellences. Indefinitely modified and indefinitely modifiable, it will feed on the traditions of the past as well as upon the visions of a better world in the future. Traditionalist and experimentalist, affiliated and disaffiliated here will meet in a common endeavor to perpetuate and to celebrate their common humanity. Gilbert Seldes said it: The arts represent one of the compelling reasons a man has for continuing to live. Take them away, it could be added, and we are one step nearer ultimate despair. Thus, the common faith of artists and men of taste would seem to be the mutual recognition of the fact that in creating, man remakes himself. In fashioning a new environment, one more closely aligned with human desire than that supplied by his God or his nature, man can and does live at the heights. And to paraphrase that angry young man, there's always room at the top. As long as the center is centrifugally defined and the region modifiable in folkways, mores, and laws, our center need have no fear of a provincialist label. Our most grievous error would, in fact, be the failure of nerve.

If a regional arts center will be founded upon the impulses of men to achieve the heights of human experience, it will run the obvious danger of petering out for a lack of sustaining control should those impulses not find the direction and structure of repeated response; in a word, impulse must become habit; and habits given an institutional form of liberating expression. Failure to understand the dual nature of human institutions—to allow the free expression of all the kinds of activity associated with the original impulse being institutionalized, while restricting all those forms of behavior inimical to its expression—was the second greatest block to free communication between the participants of the conference. In effect, the practical men among us—the impresarios, the money raisers, the performing artists—tended to view institutions in only one of their functional senses; in general, they were looking out for the specific institutions, such as a hall, theatre, or museum; an organization, such as a symphony orchestra; an Establishment, such as a board of directors whose first job is to raise enough money to pay salaries and rents. Refusing to take their sights off the original creative impulse, others, banding around the creative artists, insisted upon the nature of the salable commodity, a satisfying aesthetic experience. It was here that occurred the great controversy over the disaffiliated artist whose only role is to be in, but not of, his society; to work against and not for or with the Establishment. A new paradox, calling for a new solution.

It is clear, for example, that disaffiliation may reduce itself to sheer anarchy, where instead of petering itself out in lack of control, the insane drive to self-expression may feed upon the hate and mistrust and ever-renewed causes for negative activity that arise in any going social concern. But as Kenneth Burke rightly stated, the only way for an attack upon the institutions to be felt is for the attack itself to be institutionalized. The disaffiliated artist, to be effective, must use the language or other means of communication common to himself and to his fellows; to be meaningful, his attack must be upon the given environment which he also holds in common with his fellows; and it must be in terms of some future society or institution in which he and his fellows may lead a more satisfying existence. God preserve this man; he insures social change. A regional arts center must be loosely enough defined for this leavening of society to take place within its field of generating force; and the only way conceivable for this to occur is to place the activity of an arts center, not in a geographical or even a demographical locus, but in the vital structures of human response: impulse, habit, institution, and law, as each of these

psychosociological phenomena defines the way in which human individuals live out their short contributions to the total human enterprise.

This is what Professor Max Kaplan tried so manfully to do and what he might have done had his ear been more in tune with the disaffiliates in our midst. He failed to see that the differing points of view, which until now appear as a weakness, contained in reality one of the Conference's most vital strengths. The very presence among us of socially conscious, but dissident, men should have been taken as a symbolic need for a broader kind of synthesis than the one he proposed—the kind of synthesis, it might be added, that grew up almost instantaneously in the unplanned discussion we have entitled "The Tiger Pit," in which the strength of disagreement made itself most forcefully felt. If the participants had been more reserved, their opinions left unstated, their prejudices less aggressively thrown in the face of an adversary, all the activity of the specific institutions—The University of Wisconsin Extension Division and the Johnson Foundation—may have been for naught; they, too, would have been out of tune with the human impulses flowing from many sources into a common realization that a problem exists in American art today and that a forthright and honest expression of opinion may perhaps one day lead to its solution. If a sociological lesson has been learned, surely it is that no talk of society is very meaningful without reference to both men and institutions; and whether we are talking of men or of institutions, in the final summing up we shall always find ourselves talking of codifiable human responses to the stimuli of man's environment. A regional arts center, then, is about people and the way they would like to live.

In sum, the Conference yielded a set of criteria for determining what a regional arts center is not; and lest this be taken as a negative result, it should be stated that a set of negative criteria usually indicates that the concept being investigated is an open one. Since there was a broad general agreement on what an arts center is not, it will be a relatively easy matter to evaluate the models of centers presented to the conference; and since there was little agreement on what a regional arts center should be, it becomes apparent that this institution, if it is to be brought into existence, must be created according to the few positive conditions capable of discovery.

Of the existing examples the most noticeable model, because it is the most spectacular, is the Lincoln Center of New York. In its favor is the fact that it has grown from a real need of the institutions of New York. Two of them needed a new home, so the Center was conceived as a set of buildings. It was broadened to cover more than the two homeless institutions and plans to encompass the job of education within the areas of the performing arts to be included. With these aims in mind, it was efficiently planned and is being efficiently erected according to predesigned schedule. It will obviously be run by a well-oiled machine; one may even have nightmare visions of a new breed of Arts Organization Man. The very thought of a real estate venture of the scope of the Center staggers the Midwesterner's imagination. On the negative side of the ledger is its limitation to the performing arts and the essential conservatism of its member institutions—the Met and the New York Philharmonic are more dedicated to the preservation of the past in the arts than to the development of the new. The radical truncation of the Juilliard School, formerly a model of musical education in America, to a program of selective education for a limited number of gifted performers is another limitation in its conception. Moreover, the Center is conceived as a locus of energies moving in the centripetal sense; and represents the very cause of calling a conference on behalf of a regional center, whose energy would move outward, in the centrifugal sense. The Lincoln Center,

therefore, will be good in New York for New Yorkers, but will benefit very little the visual arts in New York or elsewhere.

The proposed National Cultural Center at Washington seems more limited still. Although another first-rate theatre is a good idea anywhere the citizens can have access to it, the national center has grown out of a series of dubious premises. Advocated by sincere politicians and administered by harrassed bureaucrats, it seemed at first to be condemned to a paper kind of existence, but is at present succeeding as a fund-raising scheme to build an architectural monument in which to show foreign art to the populace, both permanent and transient, of our national capital. Committing the gross error of imposing a structure upon the habits of people, it grows out of no recognizable need—the one stated is to have a proposed "showcase" for the performance of art tours by foreign or regional American companies—but only the interested diplomats, serving here as public relations men, can see the compelling force of this "need." The citizens of the whole country have been asked to contribute to this national showcase; and, quite typically, its directors at one time planned a journal of "Creative America," 80 per cent of whose space would be dedicated to advertising—the wherewithal to pay for the publication cost of the journal, and, in part, for the Center's construction. Lincoln Center in New York will be a better showcase and the White House itself could be stretched into a small-scale center for the performance of the dramatic as well as the musical arts. The Kennedys have had the good sense to start this movement already. Another monument in a city of monuments hardly seems a necessity.

The Arts Center, Boston University, is a third example of a functional unit. Its emphasis is upon education in performance and in creation, on an amateur and a professional level; and its definition is broad enough to include the synthesis of aesthetic and social aspects of human life about which its director spoke to the Conference. The sociological surveys it proposes for measuring the "impact" of the art experiences upon the young and old is an attempt to inquire into what most of the participants tended to take for granted, the ultimate value and desirability of aesthetic experiences; but it, too, is conceived as a center to which people desirous of a fuller cultural life would come in order to participate in creative communication. Although it sponsors visits of well-known artists, its organization at the present moment seems heavily weighted toward the social aspect of the social and aesthetic synthesis. What the Arts Center lacks is a trained professional core of artists, both creative and performing, capable of maintaining the traditional values of the various arts at the same time it would be capable of experimenting toward the discovery of the new. Finally, the synthesis of the social and the aesthetic, when expressed in these terms, seems to indicate a deeper schism between the two than reality would permit. When aesthetic activity is fully comprehended in the sociopsychological terms indicated above, it becomes obvious that art and artists are by nature social phenomena and need no extraneous connection with the more peripheral social attitudes with which aesthetic experiences are to be "synthesized." Too much emphasis upon leisure, for example, is a mistaken approach: man would need art and artists whether or not he has at his disposal greater amounts of leisure time. Art is not a means of passing one's time; it's a serious task of renewing the human heritage, the expression of novel meanings for enriching the lives of all. Finally, art is hard work and not amusing play. To suggest that greater leisure opens new vistas to art activity is to mistake the peripheral for the essential.

The next model suggested was the arts council idea. It grew out of English experimentation with subsidization of the arts during the last World War. One needs no further evidence that at least the English people have found aesthetic experiences neces-

sary when both leisure and state funds were at a minimum. Carried over into this country, subsidization has been exchanged for private donation and fund raising is carried out on the model of the United Community Fund. It has enjoyed great success in raising funds more efficiently (enough to pay the salaries of the fund raisers and of the performing artists!); in scheduling performances and exhibits in many media without too much competition for the same, basically limited audience; and in building up a feeling of cooperation hitherto unknown among artists otherwise competing for public favor. Experience has taught that arts councils have worked well, usually in cities of medium size; but their success is qualified by being tied to an outmoded patronage system in which wealthy donors are asked to dole their favors to the masses or wealthy corporations are abetted in avoiding their civic duty of paying taxes. Moreover, according to several informants, many donations are tied to concessions: in aesthetic quality, in qualifications of the performers, or in the kinds of aesthetic works to be performed or exhibited. Finally, arts councils are rather poorly qualified to do the serious job of education; public success is usually tied to the flattering of public taste, if not to an outright substitution of amusement and entertainment for a truly aesthetic product. Like all the above models, it too is conceived as serving one small community where one must come if the art center's influence is to be felt.

Only one model discussed was capable of outgrowing restriction to a particular community. The Louisville Fund began as a promotional scheme for the local symphony orchestra, and has, according to the testimony of that orchestra's director, grown into a small, but functioning, state-wide arts center. The United Givers approach was used to support three performing companies and the first blush of success was brought to a rosier glow still by a state grant for expanding the musical effort of the fund raisers over the whole state of Kentucky. The Louisville experiment shows that where the need and the desire to fill the need are sincerely felt it is possible for both private and public funds to be put to work in distributing the aesthetic product over an ever-growing area.

The last model discussed at some length was the experience of the Extension Division of the University of California at Los Angeles. Associate Dean Abbott Kaplan readily admitted his institution was applying the Wisconsin Idea to the entire Los Angeles area. He is blessed with an abundant supply of actors eager to apply their talents to something other than the trivia of Hollywood photoplays and an audience eager for live drama of social significance. The success of this venture has been so great that the whole operation is practically self-supporting. From this example, we learn that the need, when supplemented by the resources in talent and audiences, finds fulfillment within the organized structure of a stably functioning institution, which distributes the benefits of civilization—and certainly, art is one of these—to all the members of the society served by that institution.

The only question remaining is whether the Wisconsin Idea can be made to apply in the arts to Wisconsin itself. True to its tradition, the Extension Division has taken the first step in calling the Conference here being reported. That there is further state support for improving the aesthetic climate of Wisconsin is amply shown by the Johnson Foundation's generosity in underwriting this first national conference on the arts. Does the drive end here?

The first step in going beyond, in implementing the conference results if they are to be implemented, is to investigate the need. Studies of individual communities must be made in order to determine the level and degree of popular support for art consumption. Ideally, these studies could be performed in connection with any other studies of urban renewal or community improvement. One must only keep in mind that "the need" does

not necessarily pre-exist the physical or human resources necessary to fulfill that need. And if it doesn't, then it must be created by responsible leaders of the communities. For example, if the city of Madison had an art gallery, a medium-sized theatre capable of housing a dance company, a small opera workshop, an educationally functional drama group, and a symphony—and all of these could be housed in a single structure—if the performances were professional, rather than amateur; and if the works were creative and experimental, rather than traditional and safe, then people now uninterested because of inadequate facilities might suddenly discover an aesthetic need heretofore unknown. The point seems to be that any assessment of the need must be qualified by the resources available to fulfill it. If the university is to do the job, there must be a closer look at the staff and the physical plant of Wisconsin's two universities.

At least eight participants in the conference mentioned the university as an arts center: Harold Taylor, Max Kaplan, Abbott Kaplan, Verlin Cassill, Ralph Burgard, Edwin Stein, Russell Smith, and Freda Goldman. The difficulty with this notion is the traditional conception of the university as a community of teaching scholars. Although scholarship is broadly enough interpreted to encompass the work of the basic research scientist and the classicist's efforts to keep dead languages alive, there seems to be little favor for including the creation of original works of fine art within the scope of acceptable scholarship. That this should be so, of course, is already a commentary on the community of scholars as well as upon its administrators. If, for example, the creative artists of a campus could be banded together into a School of Fine and Applied Arts and administered by an artist, we should no longer be faced with the anomalous situation in which a creative artist is forced to limit his research time to a search for a new technique. The artist himself knows that art cannot be reduced to technics and his publishable results should be works of fine art.

What is being argued for here is a reinterpretation of the university's function vis-à-vis the society supporting it and which it is intended to serve. What is needed is a community of teachers, scholars, and artists whose labors are turned to the benefit of society.* The returns of technology are immediate; they prolong or make more bearable the life one leads. But what does one do with his prolonged life when the creature comforts supplied by modern technology begin to pall? One could do what one should have been doing all along, engage oneself in the creative life of art. The argument here is not that art is for the person with time on his hands, but that any time spent in immediate human values is time spent aesthetically. If it is true that the value of the scientific product is extrinsic, exchangeable for an intrinsic and consummatory value of a direct human experience, it becomes a mystery why educational institutions fear devoting more of their time and energies to education in the intrinsic and consummatory values found in aesthetic experiences.

The opportunity seems to be here. Wisconsin has two universities situated within one hundred miles of each other, serving the same population concentrated heavily in the southeastern corner of the state: ideally placed to fulfill the function of a centrifugally moving arts center. Funds must be solicited, from the federal government, from the state government, from philanthropic foundations, for carrying out a statewide experiment in a newer, broader definition of higher education. New and efficient personnel must be added to the present staffs of creative and performing artists; they must be found and encouraged to do what they can do best: creating and performing works of profound and lasting human significance, not for a small and selective group of students in resi-

* This theme was brought to the conference by Russell F. W. Smith, whose working paper will be published in the next issue of *Arts in Society*.

dence at Madison and Milwaukee, but for every citizen of the state whose cultural inheritance comes to him at present, if at all, by accident.

Tradition is for and against the new idea. It is for us, in that the Wisconsin Idea originated with the University Extension Division; it is against us, in that current practice is prejudicial, tending to separate the residence teachers and scholars into a caste untoouchable for their superiority from the extension workers who, in the eyes of the alleged superiors, couldn't quite establish their abode in the ivory tower. Every one is at fault here: the academic snob along with the extension worker in the arts who has been willing to look upon himself as doing less of an educational job than the residence teacher. This is the price we have paid for our greatness. With some goodwill and a little bit more imagination we may yet make the grade. The University of Wisconsin can become a functioning regional arts center in the sense defined above.

Steps to be taken have already been indicated:

1. A statewide survey of the aesthetic needs of the citizenry.
2. Continuation of the present all-university arts committee to make proposals for the adoption of concrete means to be used in restructuring the university arts administration.
3. An investigation of existing schools of fine art about the country to determine whether these models are adaptable to the Wisconsin scene.
4. Hiring of suitable, qualified staff.
5. Democratic decision on proposed institutional changes.

The time has passed when we can be satisfied with the symbolic action of naming new or additional artists-, poets-, or writers-in-residence. There is a need of a regional arts center if we educators are to keep faith with the people whose taxes pay our salaries. No university is as great as it can be that leaves one very important educational function open to happenstance.

The editors of Arts in Society wish to solicit opinions and counter-opinions on every thing they publish. Everyone is invited to take issue with Mr. Kaelin's interpretation of the Conference results.

It should be noted that The Conference Overview was written partially in terms of the Wisconsin situation. We feel that this gives the viewpoint particular incisiveness and for that reason will be of interest to the general reader. In addition, we hope that spokesmen from other regions of the country will find it profitable to apply the broad insights of the Conference to their own situations. We will be happy to publish any such analysis in our Notes and Discussions.

FUTURE ISSUES

Vol. 2, Number 3, Spring-Summer, 1963: *Education and the Arts*. Including articles by: Abbott Kaplan, Mayo Bryce, Russell F. W. Smith, Norman Rice, and Edmund B. Feldman.

Vol. 2, Number 4, Fall-Winter, 1963-1964: *Government and the Arts*. Including articles by Charles Mark, Arthur Gelber, The Honorable Frank Thompson, Jr., James Donovan, Jr., and Emmett Sarig.

Vol. 3, Number 1, Spring-Summer, 1964: *The Professional and the Amateur in the Arts*.

Vol. 3, Number 2, Fall-Winter, 1964-1965: *The Performing Arts*.

WHAT IS ARTS IN SOCIETY?

ARTS IN SOCIETY, the new National Journal of the Arts, was founded at The University of Wisconsin in 1958 by a group of educators and artists who dedicated it to a reflection of the new arts dynamism in America. After several years of sporadic publication to clarify a role and focus, the publishers announced recently that the periodical would be issued regularly twice a year and that subscriptions could be accepted.

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