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Arts in Society

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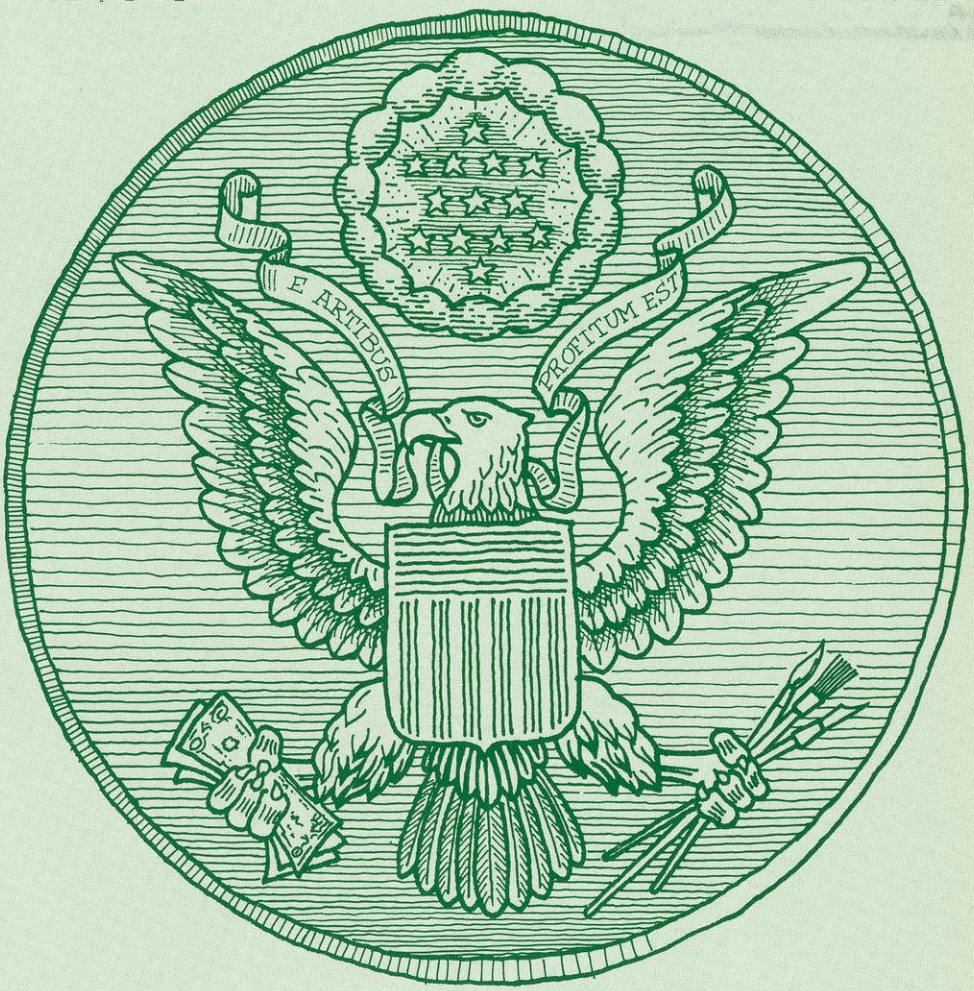

The Politics of Art

ARTS IN SOCIETY

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University of Wisconsin–Extension

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The editors will welcome articles on any subjects which fall within the areas of interest of this journal. Readers both in the United States and abroad are invited to submit manuscripts for consideration for publication. Articles may be written in the contributor's native language. An honorarium will be paid for papers accepted for publication.

Manuscripts should be sent to: Edward Kamarck, Editor, **Arts in Society,** The University of Wisconsin-Extension, 610 Langdon Street, Madison, Wisconsin 53706. Address review copies of books, recordings, tapes and films to the same address.

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Contents
The Politics of Art

THE POLITICS OF ART
Volume 10, Number 3 Fall-Winter, 1973

The Politics of Art

The Politics of Art, a prefatory note

Edward L. Kamarck

I say that democracy can never prove itself beyond cavil, until it founds and luxuriantly grows its own forms of art . . .
Walt Whitman

American culture cannot have the kind of vitality and flowering that I'm sure it's going to have without the participation and the energy and the creativity of large segments of the population that have been outside not only the mainstreams of the economic life in this country, but the cultural life of this country.
Abbott Kaplan

Politics, someone once said, is the art of the possible. But since notions of possibility can vary infinitely, far more socially serviceable is Aristotle's definition: as the art of keeping human life human. In the Aristotelian sense, the practice of politics can be considered an honorable and even ennobling activity. In its solely pragmatic sense, it now mainly evokes images—Heaven spare us!—of Watergate.

Thus, it is significant to note that in describing his colloquium* on arts management entitled *The Politics of Art,* Hy Faine is careful to stress that he is using "politics" in the Aristotelian denotation. As a scholar and teacher of the problems of managing the arts, Professor Faine is keenly aware of the urgent need to inform the aspirations and motivations of our art leaders with the deepest sense possible of cultural and social responsibility. We can ill afford leadership on any other level within the countless arenas shaping the patterns of American culture today. The opportunity is too precious, and the hazard too costly.

It is perhaps unnecessary to remind ourselves that the politics of the arts are no less prone than the politics of government to mire in chaos and corruptions of all kinds. 'Twas ever thus. Read what Jean-Paul Sartre says of the artistic community in Venice at the time of Jacopo Tintoretto:

> *What a nest of vipers! There we find everything: the delirium of pride and the folly of humility, chained ambition and unchained confusion, harsh rebukes and persistent bad luck, the goad of success and the lash of failure.*
> *(In* Essays in Aesthetics*)*

Words which evoke all too familiarly the dismal ambience pervading many (happily, not all!) of our theatres, symphonies, dance companies, arts councils, departments of art, performing arts centers, museums, schools of fine arts, etc.—institutions, in which anarchic forces (cupidity, fear, charlatanism, opportunism, ignorance, and what have you) work in most deadly fashion to constrict the growth of a vital creative expression. Evidence enough to corroborate the supposition that leadership or management in the arts must not only be regarded as an important art in itself, but as one encompassing far more than only pragmatic considerations.

What, then, should the politics of the arts encompass? An enormous range of large vexing social and aesthetic questions (and, significant to note, all ultimately intermingled

**Highlights of this colloquium start on page 55 of this issue; for a description of its strategy see page 49. We are most grateful to Hy Faine and the faculty of the Management in the Arts program at UCLA for making this material available to us.*

with politics in the universal sense of the word): that of the position and role of the artist in society; that of censorship; that of the special vulnerability of the arts in any institutional setting; that of subsidy; that of education; and without doubt the most compelling for this decade, that of finally forging a vigorous democratic culture of all the people—Whitman's magnificent dream.

It is clear that whatever other attributes we may require of our emerging politicians of the arts, that most of all we should insist that they be creative conceptualists and shapers, animated, as Aristotle urged all politicians to be, by man's best visions of possibility.

ELK

Politicians Versus Artists

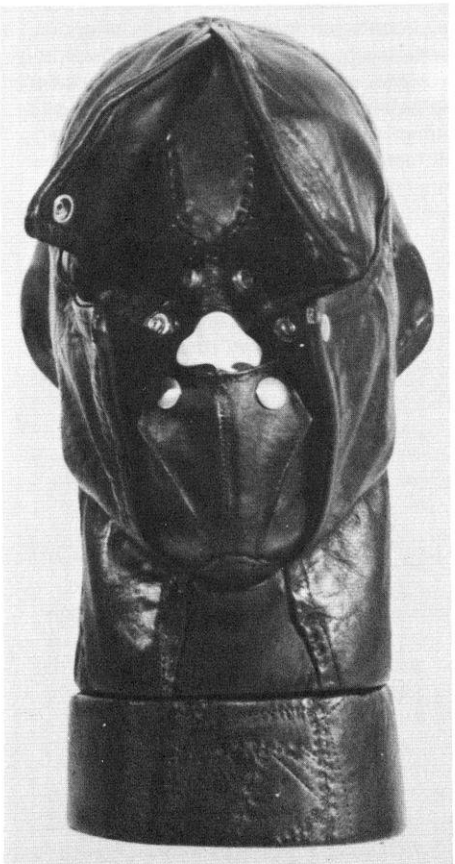
Stefan Morawski

Few thinkers have forged as much size and clarity of viewpoint with respect to the central questions posed by this issue of Arts in Society *as has Stefan Morawski, the outstanding Polish aesthetician and philosopher of the arts. His "Politicians Versus Artists," uniquely drawn from personal observation of the contradictions, ambivalences, and dichotomies characterizing cultural aspiration on both sides of the Iron Curtain, highlights in large societal frame the most fundamental political question of all: that of articulating the needs and uses of power with the needs and uses of creative expression.*

Over and over again in their complex history, the arts have proven they are significantly dependent on politics. Let us distinguish among three kinds of this dependence. *a) Ideological meaning in the artwork.* Latent ideological significance is often imprinted as an integral part of the act of artistic creation. Sometimes, it will be unrecognized until explicated during the aesthetic evaluation. Yet an ideological function is inherent to art in general. Because this is so, strictly political interpretations of art objects are permissible even when these were definitely not the artist's intention. *b) Socio-political commitments which artists seek to make manifest.* They are emphasized in artworks in order to be recognized by a contemporary public. Sometimes, but not always, later audiences perceive these allusions and the corresponding commitments. *c) Direct impingements on art by society.* What is done by society through its official and informal institutions, when these latent ideological meanings and these overt socio-political commitments are encountered? Are the existing avenues of artistic expression left unimpaired, or are they closed? — To discuss any side of art's dependence in connection with politics will demand that attention be paid to all of these three sides. All the same, my emphasis here will be primarily on the last. Manifestly engaged art (the second category) will generally provide the examples that provoke controversy. In addition, with regard to the third side of politics and art (this contextual aspect), I will attend mainly to the problem constituted by the governing apparatuses which possess definite executive groups and official ideologies. Looked at from this standpoint, among the commonplace mediations connecting art to politics is a censorship. By definition a censorship welcomes that which assists or at any rate does not antagonize the ruling power. It moves to block that which is problematic for the maintenance of the political power. Every political system undoubtedly has its censorial arm, whether official or unofficial. The methods and rationales for the exercise of its role are numerous. The strictly political function of censors needs to be documented and analyzed thoroughly, yet a full and close account has not been published. How very instructive it would be to discern just why and how—through many centuries, and in all cultures—the almost unceasing political control of the arts has been asserted!

As for the 'how' of political censorship of art, it can be quickly explored as *questio facti.* What are the persistent recourses of the censor? These measures, we may reasonably suggest, are organized around a prohibition of specified themes; an ideological taboo on certain approved hero-types; certain canons of style and form, etc. The 'why' of the censor's unremitting role is a more difficult matter. A catalog of differing

explanations in different times and places could be drawn up. Yet doesn't the epitome of them all lie in the concept of the Definitively Ordered Society? More or less, the executive strata of a given society may reason thus: "Our People and our Nation comprise a hallowed, essentially positive commonwealth having as its most lofty achievement the Church or the State. Only if everybody boosts together shall we reap the benefits. What motive could anyone possibly have for getting out of line?" It is remarkable to what degree those in the executive sector do depict themselves frequently as the virtual messiahs, as those who can secure the enduring happiness of mankind if only they are aided to the hilt in imposing the Definitively Ordered Society. Whether priests or kings, military or party dictators, tyranny may be practiced while the perfect social system is proclaimed and the glaring gap is often never acknowledged.



Mary, by Nancy Grossman, 16½" h., wood and leather, 1971. Courtesy of the artist.

The violence and repression which shore up rather narrow interests will be cynically dissembled; if required or perhaps induced to take public responsibility for their policy in culture, they appeal without fail to *gloria Dei, vox populi, Blut und Boden* and what have you. Glory and prestige, then, are extended to the security police and inquisitors in solemn covenant with the meek in spirit and the "healthy-minded" artist, as against the artist who is "decadent, corrupt and contagious!"

On the basis of these preliminary remarks we can already see, nonetheless, how mistaken it would be to analyze the connection of art to political power as merely and solely one of forced compliance. Let us therefore state explicitly three qualifications which are important:

First, we shall give our main attention here to the authoritarian political context, but clearly others do exist. We tend to think for example of a democratic context for the arts along the lines (which are symbolic of course) of free speech in Hyde Park, where administrative and police controls do not stop the mouth of the outspoken. It would be encouraging to think that progress is constant towards a higher civilization, accordingly political censorship of the arts will diminish. How warming to imagine that Hyde Park—or rather, a corresponding disposition of the arts policies throughout every aspect of the structures of culture—will eventually prove emblematic for the coming era. But events forbid optimism of this order. We need not consult the centuries of feudalism and of slavery to justify a somber expectation. For our English example, our paradigm of unrestricted expression, is a rare if not totally singular phenomenon. And it is worth emphasizing that the Hyde Park formula can be but a dissimulation for a political power which feels no absolute concern regarding what artists say. No doubt, in such a set-up the absolute liberty of art becomes a myth: since to be free means also to be listened to and reckoned with. I'll come back to this point in my concluding remarks. Another modern paradigm was etched on our awareness by the Nazi Third Reich: it established concentration camps for errant artists and intellectuals. And of course, just as Fascist-

style repression was widespread prior to 1939 so is it still today. Europe's *caudillos,* 'black colonels' and other tyrants conduct a conspicuous and often very effective campaign against the poets, painters and composers. The results are equalled and often surpassed elsewhere. Haiti provides an abominable instance of throughness for the remainder of Latin America in breaking the human mind, nor will the passing of "Papa Doc" in itself relieve the agony in Haiti or elsewhere. Such nations as Thailand and Indonesia cannot claim any praise for indulging the socio-political views held by their controversial artists. And no survey of this matter, however brief, can leave aside the socialist systems. If their Marxist ideology were to serve as the norm and test, the socialist countries should come to stand as the fullest embodiments of artistic liberty. The theoretical assumptions and ideological promises however remain unfulfilled.

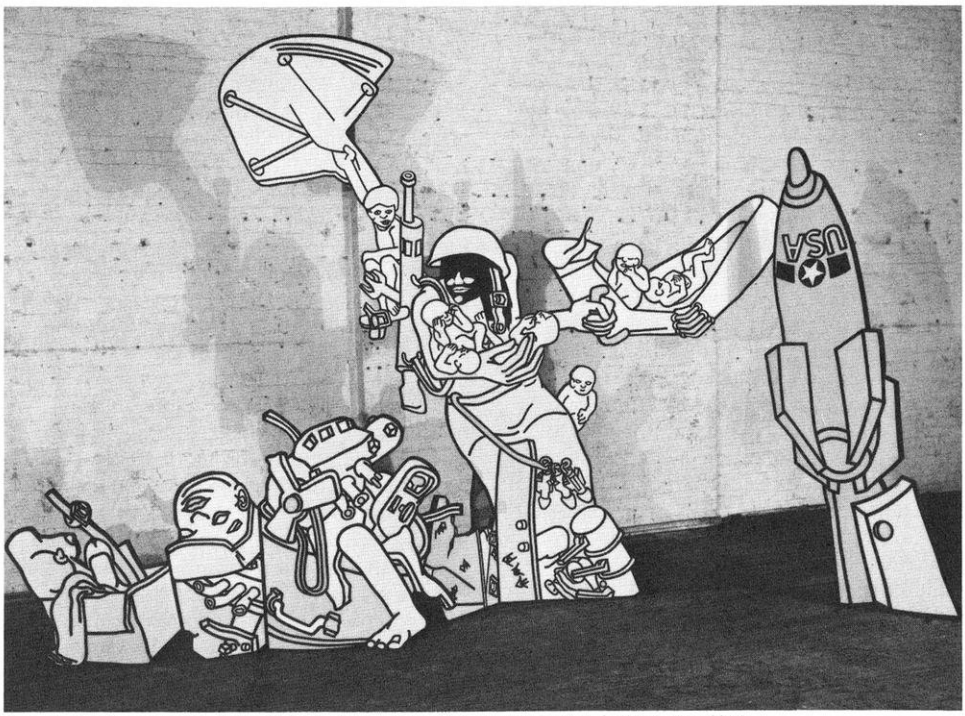
Second, we must again qualify the issue of art as coerced by its political context, by taking into account the periods of revolution. The phrase *Inter arma silent Musae* doesn't fit. Rather, a great number of artists in such exceptional historical times (including the best among them) lend a hand to the socio-political upheaval—either directly in their writing and deeds, or by giving moral support. At such times it becomes ridiculous to speak of the connection of the artist to politics in terms of the former's submission. Just the contrary occurs in these periods. Where the artist is dedicated to the revolution and has a sense of responsibility for the outcome, his political stance is freely adopted. Here the artist's spontaneity does not imply an estrangement from the dynamics of political power, but the opposite. Nor will the civil authorities have cause to apply coercion to the artist. And the political power that emerges from the uprising—however harsh it may be on counter-revolutionaries—generally is benign towards the non-revolutionary artist. His cooperation is sought. The revolutionists seek to win him over, to make him see his partnership in the struggle. This attitude builds on the mutual sympathies that predate the uprising. For during the time of the *Sturm und Drang* incubation of revolt, many artists of stature enter the political torrent, either aiding with political acts or indirectly through novels, poetry, musical composition, theatre pieces, political manifestos. In the countries which have feeble democratic traditions owing to their historical destinies (e.g., the Slavic and Balkan nations), the creative intelligentsia even tends to step in and assume the missing political function. Where this has occurred the revolutionary ardor and selflessness of the artists can be extraordinary. Naturally in such circumstances, the emerging revolutionary government will seek welcomingly among the artists for comrades. It is reasonable to expect an art which is political in the sense that it is eager for the victory of the insurgents and the establishment of a new social order.

Third, we may cite another qualification of the coerciveness of political authority. Like the second, our third concerns a category of artists whose response to that power is favorable, even enthusiastic. We speak here of artists who are comfortable with the governments that resist social ferment. Let's call them the *adherents of the court.* Thus, the similarity with our second category is superficial. This is a different breed entirely. The artist who is committed to revolution must often run risks. His commitment may cost him sorely. The historical tide may submerge him utterly. The artist who adheres to "the court," however, runs no equal risks. He fears only the contempt of those in his own time better than he is, and the ill repute that posterity may mark out for his career. Does he even have moral scruples? The more astute among the revolutionary artists will mull over every last aspect of such issues as revolutionary terror. They will not abide it comfortably, but will suffer with each suffering inflicted. Such artists are introspective about their allegiances. Where they agree to restrictions of liberties, they will say to every listener that it is because conditions must be prepared that will permit the more complete democratic exercise of freedoms. The courtier artist lacks such reasonings; he does not reflect on means and ends. The means are what serve *his* ends most opportunely. He takes despotism in his stride and swallows sophistries with his daily tea. He seeks for the virtue in the "human face" of his despot.

And so closely is the court artist identified with the prevailing order that the political censorship never comes up as a problem for him. We don't care whether his complacency is genuine or feigned. It is functional. He feels no burden in living up to the expectations of the political power. And we may add that the role of the commercial artist is very like that of the artist as careerist. The commercial artist develops an apathy or a skepticism towards the political authority, and his sense of distance relieves him of a guilty conscience. Because there is nothing of social, philosophical, or ethical convictions in his work (whether or not his "real" attitude is shown), there is nothing that can call down a disapproving response from the powerful. Many authoritarian regimes open the doors to commercial production no matter how junky; it is a way to conceal the manacles placed on artistic integrity. "Liberalism" of this stripe pays off, too. However, the artists who live under this state of affairs and dissent against it may take their revenge. They may enter the commercial art field and use an Aesopian choice of words and images to sabotage the socio-political oppression. The affronted censorship then grows hyper-cautious; it treats small scandals as major confrontations. This is what happened when the Tsarist regime started to tyrannize over the character of cabaret and variety shows, advertising placards, etc.

II.

We have portrayed a spectrum with the truly revolutionary artist (however few there may be of these) at one end, and the sycophantic or the merely well-adjusted "court artist" at the other end. Yet there is another question that must be asked in this regard: shall we judge these artists' works as genuinely artistic? Or is there something about the absence of conflict with political authority in them that must be traced to a non-art status of the work? We shall have to be brief in our answer. In my view, no kind of content should be judged antithetical to the character of art. Content is not what gives art its specific properties. Rather that character is essentially provided by mastery and what generally is termed the formal structure. Both the revolutionist outlook and the cour-



The Heart of the Matter, by Bernard Aptekar. Courtesy: Lerner-Heller Gallery, New York.

tier outlook are compatible with achievement of the basic artistic attributes. Those familiar with the history of art will surely agree.

Another distinction must be outlined, however, which has bearing on the uncertainty that underlies the above question. I mean to draw a difference between the craft, *métier,* of the artist and his *vocation.* Some of my readers may object. They may urge that the true artist wants only to perfect his craft, and that is his sole vocation. I will not deny this is often the case. Such artists may raise their art, their craft, to a virtuoso pitch—and even so, a depletion, a certain impoverishment, and perhaps a distortion of their original potential will result. If artist 'X' or 'Y is a true virtuoso we can only admire and applaud that trait. However, to regard this trait as the single virtue of an artistic *oeuvre* would be deplorable. Isn't it true that we judge as rather decadent and perhaps second-rate those periods where the pure virtuoso is the most lauded artist and a finished and refined style the most praised? Well then, why? It is because the artist also has a vocation—and I concede the ambiguity of that term—to incorporate his craft with yet other aims. No doubt such purposes are inconsistent from individual to individual, from era to era. Yet we could say that two very significant goals continually recur. What are these aims, set by the artists themselves? One is the role of the innovator in art—the protean *bricoleur,* who seeks and discovers new techniques, forms, means of expression, and thereby also extends the possibilities of human experience. The other is that of a volunteer in the social conflicts—a combatant who seeks to bring the experience of living more into line with the humanistic ideals. The second is an extra-artistic aim; the first isn't. As between the revolutionist's attitude and the courtier's career as species of the vocation-options of the artist, most will agree that the former outlook advances the humanistic ideals on the whole, while the courtier neglects if he does not betray them. The reader will recall, I believe, that we see no complications or obstacles in respect to the standpoint of craft. Since artistic craftsmanship is available to all contents, the issue of *métier* or craft is neutral in relating politics and art.

The vocation question does bring up a ticklish relationship, however. It concerns the peculiar role of the artist in connection with the peculiar role of the politician. Because there may often seem occasion for overlap or abrasion, leading to antagonism between the politician and artist, we shall want to explore this matter closely.

What about the "overlap" into a political role by the artist? We often hear it said that the latter may exercise rational discipline but his orientation is towards achieving intimacy with the domain of the irrational—that the creative process uses emotion, imagination and intuition as its materials. Very well. Yet doesn't the politician also orient himself to these resources of his role? He too draws advantage from irrationality. He must interact with subtle awareness with the psycho-social traits of those whose approval he requires. Intuition and imagination—aren't these qualities as important as practical reason in effective, successful political work? And don't grounds accordingly exist for an "overlap"? But another objection is heard. Many will agree that an artistic process and its product are characterized in terms of a formal structure and its given sensory elements of expression. Very well. However, this is but to point to a material-technical difference in the artist's particular vocational role. We could also remark that a number of politicians—Clemenceau, Palmerston, De Gaulle, Churchill, etc.—have been distinguished stylists and spellbinding speakers.

What remains to be said in this framework about the peculiarity, the differentness, of the artist's sense of humanist vocation? That the artist, rather like a child, finds it impossible to reconcile with some distasteful yet inescapable social realities, which the politician both understands and is able to cope with? That his special competence is partly oriented to an irreducible tension between nature and civilization? Let us try to make this proposition more precise. Are we to understand that the artist jealously guards his spontaneity against attrition? That he harbors and nourishes a naive and open responsiveness towards the reality both outside and within? Perhaps that touches it. If so, then let's agree we have come closer to some points of essential distinction between the artist and the politician.

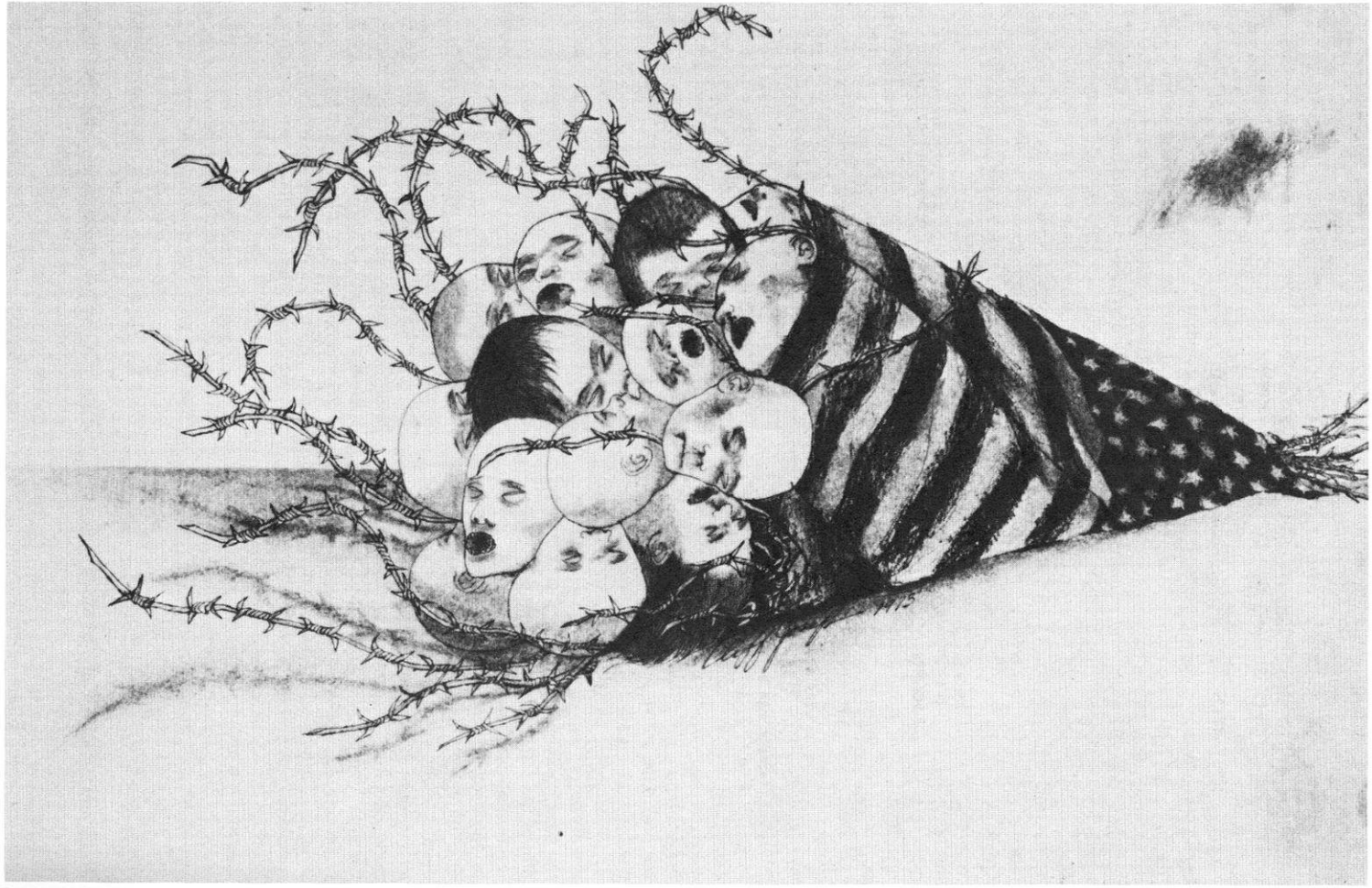
Let us put the matter thus: The artist

settles himself into a situation in the world only with some apprehension and difficulty. His "naivete," his spontaneity, bars easy agreement with rules and dogmas. The artist's bent is not to go along with events just as they occur, but rather to assess the measure and the meaning of history—to take in the world with a comprehending look. But the politician has to concentrate on the particular point that affairs have reached. By patience, devoted effort and cunning, he edges events forward just a little. The politician will be ineffective if he is unable to adjust and compromise. The artist however feels misplaced in this setting, unable to create on the basis of its pragmatic wisdom —which he frequently views with scorn. For the politician the principle *quieta non movere* is usually something like a commandment. The artist (whether by instinct or aim) is inquiet and often disruptive. The two roles, then, are counterpoised but in a dialectical way. To the artist falls the long view and the deep sounding; it is a responsibility. To the politician falls the responsibility for grasping the events where they stand and as they can be grasped. To the artist, perhaps the future is most real. For the politician, the present. Each "lives time" but how differently! The politician resolutely studies and wrestles with the living moment so as to master it. The artist experiences the *durée* yet sets his eye not so much on the passing specificity as on the composition of the pulsing Heraclitean flux. The former has pragmatic purposes and he has to be obsessed over the workable means and the immediate consequences. The artist always takes a step outside the actuality and seldom cares much about the means/ends calculus. Artists look to the "city of the sun," the promise in life, and find the contemporary world an abrasive and difficult habitat. The politician likewise may possess a vision—perhaps the same vision, encouraged by the same political ideology as has directed the artist's thoughts. But at every moment the politician must be prepared to absent himself from his vision, as it were, and attend to the multifarious details of his work, its tactics and strategies.

Thus, and paradoxically, of the two it appears that the artist is the more stubborn in holding to his ideology! He proves the more adherent to guidelines once adopted. The politician becomes upset if he fails to achieve a grip on the tasks confronting him. The anxiety of the artist is different, it stems from his inherent incapacity to fit into the going social rules. Nor do the two mentalities view one another with the mutually-reinforcive dialectical relation in mind. Instead they hold distorted ideas, generally, of one another's role. To the "realistic" political mind the artist seems a utopian—a Don Quixote tilting at windmills. To the artist, the confident and tireless politician seems like a "crackpot realist," a myopic "specialist" who has a very superficial idea of the real world. While the truth is that they are oriented to—and in effect are responsible for—distinct but equally significant aspects of reality.

The politician would rather not encounter any intransigent personalities, any unwieldy alternative ideas of the world, or problems too difficult to dispel in the field of operations he commands. Where these crop up, the politician tends to think them unnecessary, extraneous. Perhaps persons not of sound mind have introduced these obdurate elements into the political field; in any case, they disrupt the route to fulfillment of the interests and objectives of the silent, happy and cooperative majority which the politician regards as confided to his charge. The artist, for his part, is most comfortable with all that is least reconcilable with the existing state of affairs. He seeks out what is awkward, brittle, "against the grain." He makes much of what seems largely neglected by those responsible for the present. His vision is nourished by what the politician finds unpalatable. He tends to want to identify those persons who walk away from what he's made his main concern. If there's a censor on watch, he'll be a little discreet. And another point of interest: the artist rather rarely indicts the social system as a whole. More often it is those who implement its power, whom he indicts by his art.

So the politician and the artist have divergent points of view, and different personality styles. They may well see and treat the same social fact in opposed ways. And when the quality of life in the society suffers a decline, these tendencies are accentuated. The artist seems to care little for the upbeat aspects and omens of improvement—although just such elements are a big part of the politician's case in



To The Pride and The Glory of The Free and The Brave, by Cliff Joseph, 1973. Courtesy of the artist.

proving the credibility of his policies.

Is the foregoing a schematized contrast of the two types? Yes. But not owing to a distortion; due rather to my selection. My "artist" is a distillation of the romantic and liberal-minded tendencies which run a gamut from the rather mild bohemian, to the poete maudit, the surrealist who posits an art which is savage and convulsive, and the determinedly "outsider" artist of today. The "politician" by contrast is a clever fellow in his line, but not a fire-brand; he is a competent professional and something short of a professional revolutionary. Well, does my selection make for a falsified portrait? I think not, and for three reasons. First, consider even the ancient period. Its artists may have believed in different aesthetic principles, but on the whole they likewise regarded the hierarchal orders of their day with skepticism, and they too tended to be nuisances to political tranquility. They dissented less blatantly; their orientation towards the future was muffled and took a different aspect than we are familiar with from the romantic artist. Second, what if we look around for the politicians in all history who have had the broadest outlook, the most progressive ideology. Isn't it a commonplace that the pressing, various, overwhelming demands on their attention and their aims have the result that they bracket their ideals and put them at one side while getting on with the job of creating expedient alliances and "fighting fire with fire," i.e., beating the foe with his own methods? To struggle for power in the state is immensely demanding of pragmatic solutions; to then consolidate that power, even more so. Administration of goods, services and persons must be organized, and to this end one needs a modus vivendi with numerous interest and pressure groups; but the active artist, whether he is romantic or classical in attitude, can have little patience with the fulfillment of these essential tasks. Third, and finally, my reader will have noticed how closely my models of the artist and the politician do resemble their real counterparts of today. In the past century the tendency towards bureaucracy, homogeneity, anonymity in social relations has increased. In response there has been an augmenting of anxiety and barely contained frustration, which the artists often articulate. An intransigence, a developing of a counter-culture particularly among the young today, is in one sense the broadening of those attitudes long prevalent among artists. And what is it this counter-culture protests and rejects, if not this expediency and conformity which long have been justified in the name of technology and progress, and long have spread such disastrous "side" effects?

The "side" effect in question is more than a little the one to which the artist is attuned. This has much to do with what we described as the artist's sense of his vocation. The humanistic aims in whose cause the artist enlists are shared by many intellectuals, and thus some vocational partnerships are forged. Properly the common concern should create active alliances or at least dialogue with the practical politicians, too, and with administrators responsible for pragmatic solutions. Their discussions should be based on equality and mutual respect. We have sought to understand the two dialectically-connected points of view, to see what motivates both the artist and the political administrator.

Does this allow us then to consider the censor in a certain positive light? Is there a basis for accommodation with him? No!

But why not?

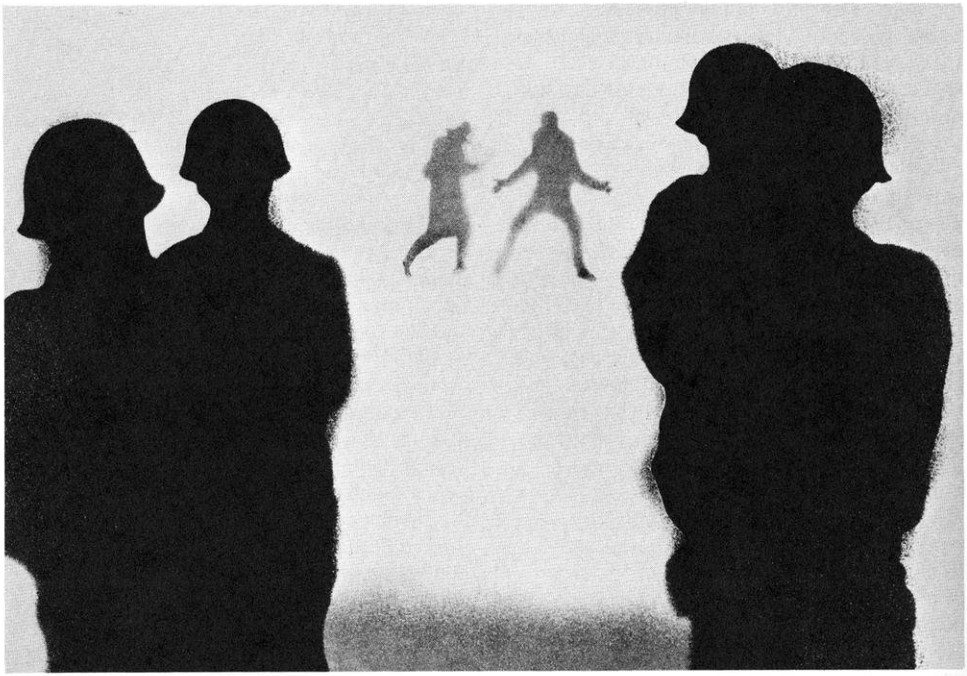
We have so far concluded: *a)* The artist and the politician generally correspond to divergent roles in society; *b)* The roles have become most exaggeratedly different in recent decades; *c)* The divergent vocations usually have a basis in different natural dispositions of personality: restless, rebellious persons seem at home with the arts, and the Sancho Panzas are readily accommodated in politics. The basic role-conflict assures that the censor will be kept busy if his function is legitimized by a government in our era, will have trouble with the artists, from its point of view. Yet the functionaries who administrate and decide policy should (optimally) bear in mind that the "trouble" they're getting is not the result of some natural perversity of the artist. The latter wasn't born with a nettle in his hand. His vocation—at the risk of over-stressing the point, let's say it again—has its basis in the processes of a developing society. *We can only explain adequately the problems the*

artist makes, if we comprehend the underdevelopment, the immaturity, of society and of politics.

For is the artist truly a scandal and a menace to his fellows? Rather, the conditions he inhabits make his rebellion plausible. No; the artwork does not threaten society. Instead "the world is out of joint" and the creative and critical mind registers the fact. What is art's most vehement, bitter, demagogic appeal for deeds of destruction, as compared to the everyday brutality and violence, the hypocrisy and injustice of social life? To be succinct: There is nothing in the social role performed by the artist to justify the imposition of political censorship.

Given our conclusions to this point, the office of the censor would be recommended if it could be proven that the arts may corrupt and distort the public's values and knowledge so as to undermine a society. This, however, is a fantasy that never is enacted in reality. The most extreme instances of creative expression fall short of this effect. Consider an example—antiwar propaganda, carried out by artists in a time of imperialist war preparation. The broad public already has its mind made up, we may assume, and it stands with its government "right or wrong." In this case, the artists may be attacked for "defeatism" but can we seriously believe their efforts will be effective in blocking the war effort? And where the foundations of a society are well chosen, where reason is on the side of a nation (or its ruling or prevailing sector), then what could be feared from art, that could justify a censorship? Of course, the opposite point should be made: the less well-founded a government is, the more irrational and hypocritical and out of control, and the more it lies to its people, the more it will find a censor "justified."

We may fairly conclude that where the vocations of the artist and the politician seem to collide, a heavy responsibility rests on the politician—the powers *he* wields need no description—to reach some kind of accommodation, not with a censorship, but with the artists. Given sufficient planning and discussion, a dialogue can be created. Not a tame one—but communication, which will minimize misunderstandings if not tension. The more the politician proves cau-



Triangle, from Silencio, Silencio suite, by Juan Genovés, 19¾ x 26", etching, 1970.
Courtesy: Marlborough Gallery, New York.

tious, tolerant and perceptive in dialogue, the more he will find the belligerancy goes out of the artist's definition of his vocation. In turn the politician's pursuit of practical results should actually grow more effective, and more comprehensive.

In contrast, if authoritarian tendencies of administration are given their head, the conflict of vocations will be sharpened. The administrators of society will seize upon this predictable outcome, to "prove" to the public that the artists are privileged troublemakers and deserve all the humiliation that can be heaped on them. Made tormented and isolated by the widely-publicized charges of decadence, madness, foolishness, arrogance, etc., the artist may reply by articulating his vocational sense in a wobbling cry of righteous rage. He may also raise his arm against those who have raised theirs against him. The tyranny will probably be confirmed in its severity by either response. They are frightened even of calmly-told truths. They are foundering in the sea of propaganda which the artists denounce. They now praise the censorship as vindicated by the hatred of its particular foes. They redouble the censorship and laud it. The censorship is the fiery sword of the People. Or of God. Of course, the artist may also appear very contentious under more democratic conditions. There may seem little value in communicating with him. Under stern controls, he'll just shut up. So it appears. A "court" of deferential sycophants can be had by the show of sweet carrots and strong sticks. To these add some "professionals," detached artist-observers of the scene, who will write nothing to give offense. Yet that is not the whole result, as the censorship learns. A double reality starts to emerge in the realm: the official totalitarian reality, and the reality of experience. Censorship fosters the idea of an idyllic resolution of conflicts between artists and the patron-functionaries. Tyranny shapes in general the traits of the interplay between official and lived reality, and the difficulties which ensue from this discrepancy must be faced in turn by the governing power.

* * *

I have touched on a number of points: the political content of art, the situation of art under political control, the conflict of social roles as between the artist and politician. These points were only tentatively stated, and certainly they do not exhaust even the basic aspects of the problem. I have chiefly tried to focus on the interdependence of political and artistic freedom. My conclusions have already been stated. Let me add here that in my judgment, the socialist system will, on the one hand, bring forth out of fifty years of painful experience in the communist governed countries the full possibility for a withering away of all censorship (the political censorship, too) and on the other the conditions conducive to a role for the artist as an acknowledged, effective dialogue-partner in some kind of touch with the executive political body of society. The process of achieving this relationship must still take time—for fundamental changes in cultural policy can only follow after socio-political developments and changes. A fascist regime, an authoritarian system, cannot simply decide to agree to artistic liberty. Rather, Plato's solutions are applied: Those who think "differently" may be done away with (the extreme is the Nazi solution of extermination) or they may be controlled by censorship. There is surely also the exceptional "Hyde Park" solution available to the state: a policy of allowing the artist to say what he will, and perhaps then engaging him in debate, with the citizenry to draw its own conclusions. At least until the present this plan has also had its deficiencies, in as much as it projects only a *formal,* bourgeois-democratic liberty. The context of this policy has been capitalism, which imposes, as Lenin suggested in 1905, its own demands and requirements, in short a kind of disguised censorship. In addition to that, the basic notion of the policy in its purest form requires questioning. An artist is allowed to speak and write without hindrance: yet his effective outreach is virtually nil. The real viability inherent in the "Hyde Park" policy would be brought out, if this formal freedom of bourgeois democracy were combined with the stature and attention which is accorded the artist or scholar in the communist-governed countries. I do not refer to a purely mechanical mixture of the best cultural patterns now characterizing the socialist and capitalist states. Rather, in the new genuine socialist conditions the artists and intellectuals who had been heard

out, and who perhaps would have provoked intensive public stock-taking and discussion, would achieve an integrally substantial impact on the *via activa* of the entire society. Censorship would have no reason to occur. Before a situation like this can come into being, however, the structure of society must necessarily undergo a profound democratizing surgery. The development towards a libertarian socialism seems to be irreversible. Yet its achievement is not reducible to a timetable. And any predictions about its development must be left—if indeed, they should be made—to experts in sociology and political science, who moreover will want to take into account the conditions of particular countries.

And until the achievement of this fully embodied democratization? In the meanwhile perhaps the single most valuable motto to encourage would be *non nocere.* Inflict the least possible harm. But of course advice of this stripe is innocuous, trite and of no earthly use: the thought is platitudinous, the possibilities of harm are nearly unlimited. Every dictator can make statements embodying this kind of principled relativism and then swear he solemnly serves the motto in his own best way. So, we shall not invoke any "good advice in bad times." It's superfluous. Realistically considered, no one can expect even the most coherent arguments to alter the cultural policy of rulers whose thought tends in a diametrically opposed way. But the social practice may lead the rulers towards a gradual tempering of censorship. In the end, the nationally-generated, progressive "cunning of history" can alone unburden the arts of their political yoke. We will only after see an end to the ahistorical posing of the dilemma, which talks of art's "boundless freedom" but also of artistic "liberty forever in chains." Such ideas, like the predicament they attempt to embrace, will slowly be dissolved like the set smile on the face of the cat in *Alice in Wonderland.*

In concluding his article attacking the latest instructions to the Prussian censor, Karl Marx cited Tacitus: *Rara temporum felititas ubi quae velis sentire et quae sentias dicere licet.** Yet he was convinced a happy time would come when this joy would be ordinary. The future depended on socio-economic practice and the character of political administration, primarily. But this view should not be taken as negating the influence in society of self-awareness: the role of the articulated consciousness. Consciousness may be decisive for the achievement of social practice. It may determine whether the politicians' directives are carried out simply in a technically specified way, or if on the contrary a populace demands moral accountability of its politicians, and exerts its judgment over at least the long range choices of policy. Where this latter does not occur, it is fair to say that a modern course of development must go astray.

Another quote from Marx, this time from "Debating the Freedom of the Press," may be useful.

> *If any form of liberty is destroyed, the whole foundation of liberty is in jeopardy and freedom will then exist only as its own shadow. For it is merely accidental in which domain the slavery will entirely govern. Slavery here becomes the rule and freedom only an exception, an outcome of an attitude both arbitrary and casual.*

Nothing need be added to Marx's own words. Let them strike with dismay those communists, who, more catholic than the pope, broaden and extend the political censorship over the arts into a sacred covenant. And, too, let these words arouse all of the fighters for civil rights and artistic liberty who are active in countries where fascism is dominant or on the threshold, whether in Greece or the Iberian peninsula, in the Americas or in Asia, encouraging them to a decisive victory. □

**The editors offer the following liberal translation of the Tacitus quotation:* Uniquely felicitous are those times when one may experience what one chooses and speak what one thinks.

Politics and Art: A Case of Cultural Confusion

Barry Schwartz

Mr. Schwartz is an author, poet, lecturer on Humanism and Culture, and Director of the Cultural Alternatives Network.

During the late sixties and early seventies, the artist, long considered a Prince Charming, got turned into a frog, and threatened to croak. Not only did some artists choose for social art, the anathema of formalist aesthetics, not only did others insist on creating conceptual art, which doesn't serve as saleable decor for homes and offices, but many, many artists organized to an unprecedented degree and hordes of them descended into the bowels of previously complacent institutions, where they engaged in protest and general mayhem.

The artists' protest was motivated by a potpourri of issues and causes. As citizens, artists joined with their contemporaries across the country to proclaim abhorrence of the war in Vietnam, outrage at the killing of students, indignation at racism and sexism in the arts, and frustration at the encroaching inhumanity of the times.

As artists they were specifically victimized by what they protested in general. A labor force of incalculable vitality and talent, they were unhappy with the conventional arrangement of poverty as compensation for freedom. These creative doers wanted also to be creative livers; a goal which requires adequate housing, reasonable financial security, and a fair cut of the large pie of art investment and art business. So they argued and demonstrated for reform, in the cultural institutions, the government agencies, and the commercial enterprises responsible for turning their creations into marketable commodities. Their cause was just, their means outrageous, and their politics, confused. In short, they behaved in ways that conform to society's image of the artist.

Their goals, their demands, their insistence on change were not realized. Instead, they drew attention to the arts and created a new plaything for the media which provided the rationale for what has now become known as arts administration. Yet, they cared, and it is to their credit that those artists involved in art protest are, to date, the only organized group acting in behalf of the soul of the art world.

Typically, while the artists remonstrated about the crimes of society, the cultural institutions were distracted by more temporal concerns, specifically money. Against the background of artist protest, museums and other cultural institutions were expanding and going broke. While their brochures and grant applications clamored about the powers of the arts to enrich the lives of those directly exposed to them, the museum directors, boards of trustees and cultural brokers were deeply preoccupied with balance sheets.

In 1968 the American Association of Museums coughed up the Belmont Report which, though unrelated to the racetrack, did suggest that administering cultural institutions was like running horses. There would be winners and losers. The private patron was no longer the life support of cultural programming. With a rising economy, the Report argued, the stakes of culture would have to be paid by somebody else, if the institutions were to survive.

As is the cultural norm, by the time the

American Association of Museums announces anything, the facts are already general knowledge. It was during this time that museums and cultural centers created Departments of Education or greatly expanded them. If the rich could no longer be expected to provide the riches, then the government must come to the rescue. In 1962 Sterling McMern, who served briefly as Commissioner of Education, created the Arts and Humanities program of the Office of Education of Health, Education and Welfare. This office began to receive applications for grants in 1966 when the first monies for the program were allocated. Institutions, believing that art money would be found in education and community service, created, on paper, programs involving the schools and the communities. For the first time, cultural institutions were required to demonstrate that the public good was to be served by programs paid for by public monies.

Faced on the one hand with the turmoil created by artists and on the other with fiscal crises of cultural institutions, the government stumbled head on into cultural controversy with the creation of the National Endowment for the Arts. In its earliest days the Endowment conducted, within its inner circles, a healthy debate over who or what the Endowment should support. Should the Endowment provide aid to the individual artist, who is, after all, at the heart of the arts, or should the Endowment support the large cultural institutions, orchestras, philharmonics and cultural conglomerates which have characteristically spoken of their commitment to the arts while remaining staunchly indifferent to the plight of the individual artist? For as long as Roger Stevens remained at the Endowment helm there existed the possibility for movement and flexibility on these questions. However, Stevens supported Humphrey and both lost.

With the ascendency of the Nixon administration, and with the appointment of Nancy Hanks as Chairwoman of the Endowment, the direction, stability, viability and politicalization of the Endowment was a certainty. It was decided that the Endowment would be most secure, and receive the largest appropriations, if cultural monies went to cultural institutions, especially those institutions which had already demonstrated their inability to handle money by running up considerable deficits. Thus, with the assistance of White House liaison, Leonard Garment, the government put on a new suit of clothes.

The creation of the Endowment legitimized the relationship between all government and the arts. In the last decade a vast network of art organizations has arisen to administer and manage the cultural life of the country, the regions, the states, and the communities. The Associated Councils of the Arts acts as a liason between federal agencies and the state arts councils, which, in turn, relate to various community arts councils, which, in turn, relate to cultural institutions which are supported by state and federal monies. The Business Committee for the Arts seduces corporate support for the cultural programs of large cultural institutions, while the Partnership for the Arts, a self-appointed friend of Culture with a big C, argues before Congress that we should do more of the same with more of the money. The Office of Arts and Humanities of the Office of Education (H.E.W.) consolidated and now only supports the arts-in-education. Universities and school systems usually apply for artistically conservative programs like concert series and booked art events. Thus a structure has been created, seemingly overnight, which has assimilated cultural activity into a format modeled on the way we do everything in America. We administer it. Now we have the artist, art, the arts, The Arts, The arts, the Arts, and THE ARTS. In just a few years parents will look proudly upon children when the young ones announce they have chosen the arts for their careers. Progress is our most important product.

It was during the formative years of the Endowment that there was, at the New York State Council on the Arts, a person of unusual scope and vision, Allon Schoener. Schoener believed that the various structural changes in the arts should be documented. The Archives of American Art, which is a bureau of the Smithsonian Institution, had long ago established an expertise for providing scholars with research materials in the arts. William Woolfenden, Director of the Archives, was encouraged to apply for funds for a documentation project; the

Archives was funded and I was chosen to coordinate the project.

I set out to compile a history of "The Art World in Transition." The methodology coincided with one long used by the Archives; the compilation of oral history by recorded and transcribed interviews. A master list was created and we solicited diverse viewpoints from those who participated in programs, agencies, projects and organizations having significant impact on the changing cultural environment. With the able assistance of Laurin Raiken, a sociologist of the arts, I interviewed museum directors, members of state councils, artists, Endowment staff, program directors and those involved in community arts and art politics. The project has acquired invaluable and unique information, enough to keep several scholars busy for some time. The information is available at the Archives office for those inclined to write about or study the history of the arts within the past decade.

Though the seventy-five hour long interviews and volumes of documents cover more than can be summarized in an article, I want to categorize the kinds of information compiled and communicate some of my impressions about it. Although the events of the time were simultaneous with each other, a breakdown and summary of the data does reveal some of the more visible developments within the cultural domain.

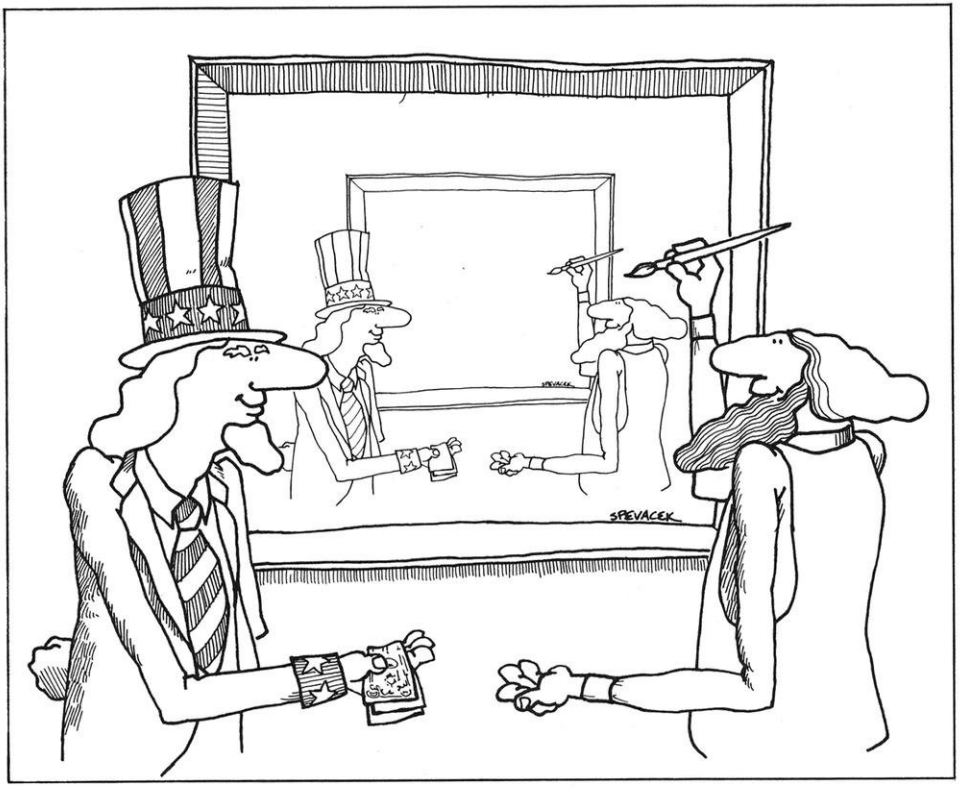
FEDERAL SUPPORT FOR THE ARTS

The traditional controversy associated with government involvement in the arts is over the possible contamination of artistic options that some believe is its inevitable result. Concern over manipulation, censorship, insensitivity, favoritism, and the withholding of support from effective political art springs to the imaginations and memories of those who are critical of the premise that creativity and power can work hand in hand. While these concerns are real, the politicalization of the arts has yet another aspect, which, if the interviews we conducted are an accurate measurement, would seem to be the more threatening to the arts generally. The agencies of government believe that they are responsible to the community and to the constituency in their disbursement of monies. Here, ethics and political expediency are meshed. A well spent cultural dollar is translated into public support which can be translated into stable political careers. Thus the politicians want the cultural money to be political pay dirt. The artists are least able to convince anyone of their potential as vote getters. The large cultural institutions and organizations are administered by those already enmeshed in the political fabric of local, state and often federal levels, and are able to convince the government that if they are satisfied, the country will be. In most interviews with those involved in cultural decision making, the political aspect of cultural funding was emphasized.

These concerns take a bizarre turn when those who speak of their responsibility to the public fund organizations seeking to build audiences. Like the advertising industry, whose spokesmen justify the level of their appeal on the basis that they know what the people want, and then spend millions trying to convince people of what they should want, the government bureaucracy is already allocating resources toward the development of programming which applicants say they need to develop support for their programs. The voucher system, for example, which will become a widespread mechanism, gives cultural services free to citizens, but the nature of the services rendered is dictated by where the vouchers can be cashed in.

Some of the conflicts and confusions can be accounted for by the limitations of those involved in the decision making processes. When the President thinks of the arts, I have been told, he pictures museums and symphonies. When Congressmen think of the arts they think of traditional cultural programs involving large audiences. Many of the individuals who administer the arts do not reflect the constituencies in whose behalf they act. They are removed by their class, income, cultural interests and standards. Those in the state councils are often of upper middle and upper class backgrounds who serve, partly motivated by the fact that service enhances their social status and position.

Regrettably, however authentic are the in-



". . . government best relates to those who relate to it best."

tentions of government support of the arts, the situation resembles a classic textbook description of schizophrenia. Government support for the arts has many faces and a number of distinct personalities, each out of touch with each other.

As political entities, the National Endowment and other governmental agencies give support where support is wisest to give. In the final analysis government best relates to those who relate to it best. Those closest to the centers of power are quick to assert that the government is not a monolithic bureaucracy, that there exists within its center diverse viewpoints, and that the final outcome of policy is a mediated view responding to the strongest case that can be made. But since the larger cultural institutions, by virtue of their size and influence and the qualities of those who lead them, are closer to the government, the government is closer to them. In some cases the relationships are so close as to border on what any reasonable person would call conflict of interest. Throughout the interviews is a central theme: government, in its own clumsy way, responds to the powerful so that it itself can remain powerful. And the political process goes on and on.

Another personality of federal and sometimes state patronage arises from the qualities of the particular persons who manage and administer the programs. As persons, they are often more sympathetic to the aspirations of artists, and the needs of art, than is the agency to which they contribute.

Yet despite the awareness and often astute perceptions of individuals within the strata there is another face of government administration far removed from the realities of art. I am reminded of the following exchange with John Richardson, Assistant Secretary of State for Educational and Cultural Affairs, the Department of State of the United States Government:

BS: There have been some signs that there is a falling out between the artistic community and the government.

JR: Yes, indeed. I don't think anyone has failed to notice it.

BS: Is this something that your Department would wish to involve itself with? Is there any attempt in the cultural areas of government to create a more harmonious, or at least a more conversational relationship with artists?

JR: Well, there are attempts but they tend to be pretty feeble; for example, the current conference of the Associated Councils of the Arts.

BS: But there are no artists there.

JR: All right. I can understand that.

Many spokesmen for the government role articulate positions similar to the following remarks made by Barnet Fain, Chairman of the North American Assembly of State and Provincial Art Agencies and Chairman of the Rhode Island Council of the Arts:

> *The institutionalized art versus the individual artist: there are two sensibilities involved and two different understandings of what the total problem is. One is talking about arts in one way and one is talking about arts in the other way. One may be dealing with object and one may be dealing with process. And the sensibilities that relate to both are in fact sometimes quite different. I don't think that one should win over the other. But I think that by a dialogue in the process of decision-making, one develops a program which is not middle ground, but one which effectively serves both purposes.*

But throughout interviews with individual artists, those involved in art politics, and representatives of community art interests, the outstanding complaint is that there is no dialogue. More and more arts decision making processes are closed to the voice of the artist and to independent interests concerned with the quality and nature of cultural programs.

The National Endowment, which is surely the most important patron of the arts today, sincerely attempts to support the arts in America. It does so by responding to the needs of all the states by maximizing the spread of funds, by supporting large cultural institutions and organizations, and by scattering a nominal amount of money to individuals it considers worthy of support. It has token accountability by its use of advisory panels which have a token representation of artists and a larger representation of those with an institutional base. Further it requires that the greater number of its grants be matching, which insures, at least, that the program is able to receive other than Endowment support. It is administered by a bureaucracy of usually sincere people who are faced with an impossible task, and who are increasingly replaced by bureaucrats who are more sensitive to politics and less sensitive to the fallibility that results when one tries to accomplish the impossible. The Endowment is fraught with a network of connections, and personal and political influences. And like most of Washington life, the decision making process is more open to the cocktail party and the black tie preview than typed papers received from obscure applications. In short, the Endowment, despite its adolescence, will soon come to resemble the workings of any other government agency, giving away large sums of money while responding more to the whimsies of political life. Though the Endowment will support the arts, Robert Corrigan, formerly President of the California Institute of the Arts, accurately concludes "It's clear that it's being run like another government bureaucracy." And as the Endowment will influence the methods and conduct of all other governmental agencies, the news is not good.

THE ARTS AND THE COMMUNITIES

Coincidental with the centralization of cultural patronage is a movement across the country identifiable by communities wishing to exercise control or considerable influence over those institutions which claim to act in the public interest but often fail to do so. The most publicized aspect of this controversy has been the fight to gain community control over schools. Where the community has not felt alienated by an institution, as has been the case with the library system, there has been little or no confrontation. The library system, acting through its local community-based branches, permits community participation and apparently services

The Wall of Respect, (now demolished), by the Organization of Black American Culture, Chicago, 1967. Photo by Karin Denissen.

community needs. However, the insistence that institutions serve the community, *in the community,* will not subside. A conspicuous example of the failure of relevancy and commitment to community needs can be seen in the programs of large cultural institutions in the cities. Such centralized institutions often have what amounts to a monopoly of cultural resources.

At an annual meeting of the Associated Councils of the Arts, held in Minneapolis, President of ACA John Hightower said that "somewhere between the connoisseurship that defines the insular world of the museum and the relentless issues of the world outside there is a middle ground; a coming to aesthetic terms with human problems, that is increasingly demanded by the same public

which is now indirectly paying for the institution. In order to gain public funds, a service must be performed." And Hightower should know.

Unfortunately, the middle ground has now become a cultural DMZ. The larger institutions really want to perform the functions they were chartered for. Museums want to collect, exhibit, preserve and store cultural treasures. For as long as they were supported by private monies, they could define their goals as they wished. But now that public money is used to bolster and maintain quasi-public institutions, they have had to publicly state new goals, which often are a camouflage for new monies and a singular commitment to the old priorities. At the same time, there is a growing movement of community arts organizations which are definitely more in touch with the needs of community residents, and which protest the insincerity of the larger institutions while claiming they can do the job more effectively. Although they are not directly pitted together, there is a tug of war going on for cultural monies between the community arts movement and the larger cultural institutions.

For their part the boards of trustees of the larger institutions believe that they have been forced into a position of being required to perform services that are not their primary interest. Yet, they defend their right to survive, and with a twinge of regret maneuver yet another application for funds for an out-reach program. That their commitments are spurious is evidenced by the various shenanigans of the Metropolitan Museum of Art which, though it made news lately for its deaccessioning of paintings, deaccessioned fifty of its Department of Education employees months before.

The community arts movement, though not as competitive for funds as the larger institutions, does have demonstrated community support, and where money is scarce thrives on their energy and momentum.

The situation is very confused. There are no vehicles for accountability, no forums for meaningful debate, and only the yearly slapping together of proposals. Each year the history of the past gets wiped off the books with the close of the fiscal accounting. It is truly astounding to observe the vast sums of money going into cultural programming devoid of all planning and indifferent to feedback.

THE ARTIST AND THE ARTS

Within the environment that respects aggregates only, where does the individual artist fit in? Left on his own, with no collective voice, the artist is victimized by the economics of a system that bestows great benefits on a few and denies the possibility of a fulltime artistic vocation to most. While writing this article, I picked up the June 10th Sunday *New York Times.* I read that Alexander Calder has been paid $100,000 to paint a Braniff Jet Airliner. The article appeared in the sports section. I also find an advertisement for the much funded Lincoln Center. In their latest attempt to bolster audiences, Lincoln Center now offers "rug concerts" whose essential qualities are "orchestra in the round, audience seated on rug and cushions" and a promise that "You'll never recognize Philharmonic Hall." An artist friend calls and asks to borrow fifty dollars so that he can meet his rent this month. Inequality? I should say so.

The Art Worker's Coalition asked artists to take time away from studios to raise before the cultural public important questions about museum reform, decentralization of cultural resources, discriminatory practices against women, blacks, Puerto Ricans, and others, or at least to cooperate with their expression. They talked about the gluttony of art galleries and art-related businesses, about standardized contracts, about aesthetic exploitation and manipulation of art styles, about art magazines' publication policies. The New York Art Strike wanted to influence cultural institutions to become more representative of the needs and positions of artists. The New Art Association wanted to provide a radical voice for change within the lethargic College Art Association. Women Artists in Revolution wants to change the status of women in the art world. SoHo artists and Citizens for Artist Housing wants to assist artists to obtain adequate living/working spaces. The Artists, Composers, and Authors Caucus, a very impressive Minneapolis-based organization, wants some form of national subsistence aid

to artists who are not affiliated with cultural institutions. The National Art Worker's Community wants to create a union for artists. The Black Emergency Cultural Coalition wants adequate representation of black artists within institutions geared primarily to white cultural standards.

These artist groups are given only nominal support, and no one within the formalized channels of art management has come to their assistance. Though we have today scores of champions for the arts, we have no formalized channels whereby the real concerns of artists themselves can be dealt with by governmental and organizational policy-making bodies.

The picture that emerges throughout the material compiled on this project is that of a pyramid. At the apex are those agencies mandated to fund the arts in America. Below are the brokers and liaison agencies; in the middle are the cultural institutions responsible for programming cultural activity. Under these are the community arts organizations which are underfunded and survive primarily because they do meet needs. And finally, way down below, are the artists themselves. Though almost every person

Art strikers take over meeting of American Association of Museums at the Waldorf Astoria, June 1, 1970, New York City. Photo by Jan van Raay.

interviewed expressed their belief that the situation was not equitable nor desirable, such pronouncements were made clear of the implication of action to improve the situation, the full effects of which may not be known for decades.

There is a need within the great endeavor of cultural patronage for a system of checks and balances. I would like to see an agency created by the National Endowment, perhaps within the Endowment itself, able to say precisely what all participants in the cultural pyramid do not wish to hear. This agency would be the spokesman of the other side, the minority report, the voice for the disenfranchised and aggrieved. Though not a funding agency itself, it would be placed within channels to serve as an ombudsman of the arts. Its members should be independent persons concerned with the quality and nature of cultural programming.

If this agency were to be created it would serve as a watchdog on government and state expenditure. It would be a place for reliable information on how program money was actually spent. It would be a vehicle for promoting accountability in the relationships of government to institutions and institutions to artists. It would serve to inform where there was confusion, and to make a case before a bureaucracy that is too involved in the day-to-day administration of its programs to develop an objective overview of its direction. It would act, not in support for the arts, but in behalf of the arts.

I do not imagine this agency would be a panacea or a solution to the many problems involved in support of the arts. But if the Watergate scandal tells us anything, it is that mechanisms for accountability must be built into powerful apparatuses, for such is the nature of power that it becomes arrogant and desensitized if left on its own recognizance. □

It's Ridiculous to Give Money to Artists

Kenneth Lash *

Mr. Lash is Head of the Department of Art, University of Northern Iowa, Cedar Falls.

It began in history with those mixed-up people called patrons. They "gave" money to artists. Supported them, out of motives that don't bear much looking into. Now we have public foundations, and finally The Government itself, assuming the patronic role. And the motives still don't bear much looking into.

It's Spring, nineteen seventy-something. Award time. 57 different artists win $7000 each. One buys a Porsche, one buys a barn, one buys a girl, one goes to Katmandu . . . and comes back. Several thousand losers curse. A few hundred decide to improve their compromising.

Back to spare-changing for another year. That most dignified and practical person—the artist—has become in the fullness of time, since he left his job as artisan, a beggar. An economic basket case. "Please, sir," he says, even when he says it with a gun, trying to stick it up a world of strangers. Alienated, wandering, half crocked on romanticism and righteousness.

The artist hasn't been an operative member of western society since the Church went bankrupt and decommissioned him. The Church was never a patron. It bought his work and *used* it. Integrated it into the whole of religious experience. Assumed it was for everybody, and paid mind to the elite only by getting the best art-for-all it could manage. (Very often feeling, as African tribesmen do, that the best art is that which produces the most powerful *affect* —not *effect*.) Some Renaissance despots and town councilmen learned this approach from the Church and from classical scholars. More of them, like the rising merchant class, became simply Collectors.

The Collector is in some absolute way Unimportant. He lives in a world of fantasy, his dreams of the intense greed of glory masked by the daytime authority of aesthetics. He is almost inevitably a fraud, and the artist feels this, and if his work is singled out for these gropings knows he is partaking of the fraudulence, and (richly) resents it. Or may simply resent that kind of graveyard for his work.

Numbers of contemporary artists are coming to see museums as Collectors, attempting to mask a disfiguring self-interest with the tale of public service. The mark that runs through museums leads back to galleries, to merchants—the mark of art as Commodity. And of artist as mining country.

The artist hardly exists as a person. He exists as a territory or class. The world of art, the class of artisans. Always plenty of them in little shops or backyards, making things. Often quite nice things, you'd be surprised. And sometimes the man himself strikingly presentable, quite worth collecting. For occasions, I mean—you wouldn't *elect* him to anything. No harm in him really, but he doesn't live in the same world we do.

The favorite fiction. An old verdict of banishment from society become a genetic fact.

**It is interesting to note that Mr. Lash is not himself an artist but rather a writer, as well as a cultural thinker and critic who has written and lectured widely on the problems of the arts in our time.*

Updated to read, "He doesn't *have* to live in the same world we do." A verdict accepted by the artist. Embraced by him. What do you do when the other kids won't let you play with them? You say, who *wants* to play with them? Screw *them.* Hostility. Then alienation. Then Hostile Alienation as the romantic Good. Artist by candlelight and pot. Tony Chiaroscuro, Our Lady of Shadows.

Don't believe the artist can't learn to be as phony as his customer. He turns around and consumes his consumer. Beautiful. And all the little Typhoid Marys of art, trafficking back and forth between the couple. And finally *grants* are born.

Grants.

So he can take time off from his work to do his work. Or in recognition of work/already recognized.

Yours free, we give it to you. *Who* gives it to you? Who is this guy who gives it to you? This dame who gives it to you? What right have *they* to give you anything?

I know artists who literally puke that money away. And others who can't get air in past the gag, and suffocate. Some have the cool to grin and use it, yes.

So a few unimportant people, or important people in unimportant moments, give unimportant sums to other unimportant people. Ruling society continues to imitate Plato's body-fear of the artist (art as education is okay). And the public goes on cramming itself to the brain lobes with mouthwash colored *Things,* jolly in its conviction that Art belongs to princes, fags, and women, if indeed there's any difference there, aha.

And these princes, fags, and women share the strange, far off world of Art with the rest of us by capturing specimens for a zoo and letting the public in from ten to four, carefully guided and guarded.

Imagine a civilization where art is so special you have to go to a building and visit it.

As long as this situation dominates—whether we call the building museum, gallery, or YMHA—we have art-as-exhibit. And therefore artist as exhibitionist.

The big loser is the public. Walk down any American street and ask a hundred people what part art plays in their lives. Most will think you're some kind of nut. If even two say anything more believable than "Oh I adore it," you're in a special neighborhood. Most localities will reflect the result of our practical belief that art belongs to the "special," one in a hundred maybe, and that this is inevitable, a ratio in nature. Half bunk, half copout. There *were* great audiences, there *was* participation, the art object *is* potentially public (only art *making* is private).

Presumably there's a millenium gap between art and the public because, well, there's this communication problem . . . you see it's this way, society—and therefore art—presently lacks a central myth . . . to communicate with . . . and as a result everything is private, you see, fragmented, artists in one place, the public in another. . . .

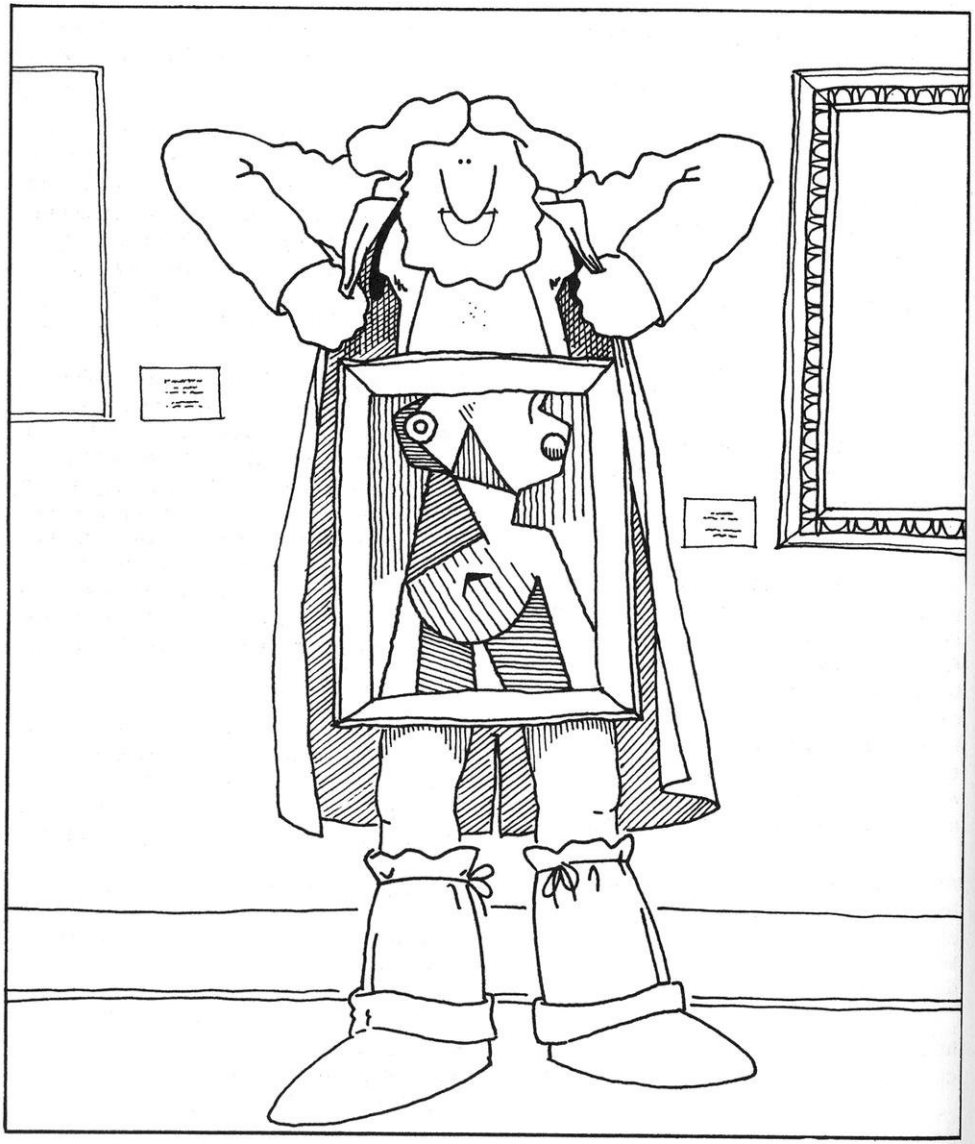
There's much to believe in such arguings, but do you believe the argument itself?—the final simple argument that art can't communicate with the public? Some art can't, won't, doesn't want to. But the rest? all the possible rest? Maybe we don't have a central myth, though science and violence do epic work for many of us. Isn't myth presumably an expression of our unconscious? Have we lost our unconscious? Haven't we a commonly functioning nervous system to communicate with?

A trouble is that our art is functioning not in terms of a body and nervous system, but a business and glory system hiding behind the head. The arbiters, fragmenting. Rating art like restaurants. University sycophants, selling art as intellectual decor. Lay analysts, treating the artist in public. But mainly and always, the merchant-critic—the aesthetic eye scouting for the real estate developer heart.

How do we do some blockbusting? Well, to begin, by moving out of Picasso Heights. By leaving the Arbiters alone, literally. They keep what they have created—57th Street, museums, collections, art parties, whatever they think they like. They are a

preposterously overstuffed minority, but they are real. Only their power is false. Ignore it outside its own concentric circle and it will dwindle to lifelike proportion. For the rest of us, offer a full line of alternatives. In the sense not of competition but of pluralism.

Unless art itself draws closer to a common center, equal expenditure and attention and facilities should exist along its whole range, without reference to predetermined norms of "quality." Quality enters organically only where there's a feasible situation for choice. Since choice, if undictated (yes, Virginia, there *is* such a thing as dictated choice), qualifies itself with experiencing and weighing, it moves gradually. It does not, for instance, move from kitsch to high culture because someone says the high stuff is "better"—though it will often pretend to do so, especially if exposed to sermons in art appreciation. Occasionally, however, a shift in the very terms of choice occurs, one



"—we have art as an exhibit, and therefore artist as exhibitionist."

Courtesy: *The Capital Times,* Madison, Wisconsin.

result of a radicalizing social and psychological change. We see this kind of occurrence developing in our current popular arts, unsteadily trafficking back and forth between kitsch and high culture, mixing elements in a most unseemly manner. The kids find themselves less timorous and more diversely educated than their parents, so they're creating and choosing more diversified art, both in range and mix. Also, and uniquely though through no miracle of their own, they aren't afraid of the contemporary. It has happened that for them Now is a more comforting place than Tomorrow, and Yesterday is a possibly true romance.

We can Now offer art as any and all of life, including a one-shot slice of the thing itself, because the message is coming through not that art is the highest life but that living is the highest art.

One way to produce poor living is to restrict experience to levels. Whether socially and economically by class, or psychologically by the imprinting of behavior codes. Poverty of spirit results from either, from any dictated choice. And perhaps most destructively of all when the illusion of real choice is fashioned: I give you the peasant and the adman—that shocking marriage of convenience arranged by scientized business.

And what about the world of art? Isn't it still conducting itself as if it were some kind of godammed French court? With little imitating courts in the provinces? And the poor sucking artist in his silks? *Where is the great liberating explosion of art?* Confused with a liberation of styles, for godsakes, like Renaissance dress.

It's clear there's a stirring, especially among the younger artists and their followers. Give the money to *them?* Chances are you simply swap dictators. Artists are by nature full of convictions. About such essentials as life and their own art. Where their art is concerned their temperament inclines toward intrigue and proclamation. In terms of life style, however, they are fundamentally

democratic, and so embroiled in the Big Problems that to spend what is called spare time with artists is to attend the oldest floating committee meeting in the world.

The indicated strategy, then, is to create a situation for the arts based not on art style but on life style. Let the artist get back among the people, where he can expand.

But first the arts themselves must get back among the people. Until art in some form is a normal experiencing of the public, the relevance of the arts remains open to question, and society's acceptance of the artist merely eccentric.

It is an essential belief that some of the public will use some of the arts some of the time. If you let them—i.e., make it *naturally* available. An obvious example is that some people, regardless of ability to pay, will avail themselves of street dancers, poets, players, but not of ballet, little magazines, dress-up theaters. And it has been shown that if the art offered doesn't frighten or offend by giving itself airs, a local public will use different levels of it, often quite unconsciously since what is being sought and accepted is whatever contribution to emotional well-being is out there to be had. It is even possible that if differing levels of accomplishment in art are offered to the same public segment simultaneously, and if all the levels are protected against discrimination-by-consensus, that extensions of awareness may develop slowly, naturally. Unlike money, "good" art should drive out "bad." This is true if anything ever written about aesthetics is accurate. If it isn't let's find out, and either throw away what we think is the good art and get to work with the bad, or throw art out as a fraud. It may be that we're ready for something entirely 'other,' something that fulfills functions of art but operates differently, starts from a different point. Biologic art, perhaps.

But first, we try. We try by abandoning the combination street fight and cuckooland fantasy of patronage, price fixing, taste dictating, and ego strutting of the claustrophiliac art world. Outside it, the pharoahs tell us, are the vandals, the mass. Maybe. But maybe also in our Scared New World there's a public. Or more likely, as psychological democracy comes to prevail, many publics. Give them an equal chance at art.

Which means giving the money not to artists but to art.

To all kinds of art in all places. Localities, villages, neighborhoods. Street performances, park performances, free theater, traveling poets, players, minstrels, marionettes, outdoor art shows, craft fairs, film festivals in the streets. Bring in the artisans too. Explode it. Make it rich.

"We can't afford it."

Is that true? Clearly it's false practically, since the bottomless dullness of technological life tells us we can't *not* afford it. But such arguments, though they may tell in Foundation offices, rarely get a bill passed. Let's say, is it true even for a congressman on an appropriations committee? I doubt it. Because you see, art isn't really expensive. Ask daVinci. Ask Soutine. It's expensive only when it becomes not an action but an object, an object somehow "scarce."

Well, what's left in the arts that's truly scarce, with our modes of reproduction and communication. A painting? A sculpture? OK. But paintings? Sculptures? It's almost incredible how many people in the United States are into the arts, and how many of them can write good poems, paint good paintings, make good films, dance good dances. And the price of their work? Why generally, a decent living wage. The price of a job.

Imagine, regular jobs for artists. An occupation. A kid might even tell his father he wanted to be an artist when he grew up without getting snarled on.

We would have to be careful only that the job was doing the art the artist wanted to do, not what someone else wanted him to do.

But art isn't really expensive. It's made by people, in their houses or studios.

Who says a public doesn't want it? *Who* says so? □

The Ceremony of the Land

Johnie Scott

Mr. Scott is one of the original seven founding members of Budd Schulberg's famed Watt's Writers' Workshop. He has been published in several anthologies. He is currently working as Community Arts Specialist with the National Endowment for the Arts Expansion Arts Program.

There is, as you know, a growing controversy in the arts world that is directly related to the survival of the fine arts—indeed, the survival of the artist. It is controversy realized in every community across the globe. In America and more specifically, in its inner cities, this controversy has assumed a dimension for the Afro-American artist that transcends the color lines and is, indeed, a part of the human condition everywhere where men of good will gather and discuss these issues.

What we are about in Los Angeles is dealing with these issues. We have moved away from mere chatter and have attempted the beginnings of what we feel to be a movement towards a re-evolution of artistic consciousness and involvement that the country has experienced in letters, but certainly not in the full gamut of the artistic experience—from the visual arts through to filmmaking.

Now we have decided that the time has come to let the world know what is taking place in Watts. What you have is no press release. Rather, it is an interpretation of events taking place written by a young black man whose roots are in Watts and who has chosen of his own accord to leave an assuredly comfortable niche in mainstream society to join his fellow artists in the venture.

. . . This (article) will serve as what we hope will be the first in a series of communiques from the artistic world of Black America. It is not an event within a community. Rather, it is our community speaking out in terms of a movement of conscious purpose and dedication.

—James Woods
(Excerpts from a letter which accompanied this piece)

Beach Street. In Los Angeles, California, on the Southside, mention this street amongst most blacks who have lived there longer than ten years and they can tell you about a red-light district. They could tell you about gambling joints and hookers, police raids and an occasional shooting. That was the connotation of Beach Street until 1964, when the first signs of a growing consciousness began to seep into that tiny sector of Los Angeles.

Beach Street is located in the middle of Watts. It runs parallel to the railroad tracks, while up and down the street are homes. Of course, the neighborhood, just like the community, is almost entirely black. Small kids play on the street, dodging cars. Dogs run loose in the street. On 96th and Beach Street is the (tk) liquor store—it has occupied the same location for the last 15 years.

Like everything else in this community, the liquor store reflects the residents. The parking lot outside is strewn with broken bottles and crushed glass—the latter resulting from too many cars pulling up in the lot and running over the same multi-colored glass. There is graffiti on the walls, even

on the (tk) Church right across the street from the liquor store. It more or less tells one just where the community consciousness is at when one reads, for instance, "The Bible Is Libel . . . God Is The Sun."

It would be easy to romanticize this place. To call it a colorful albeit miniscule capsulization of what the rest of ghetto dwellers in South Los Angeles and elsewhere live with daily. Indeed, Beach Street is immediately adjacent to 103rd Street, internationally-known as "Charcoal Alley"—the main drag for the eight-day and seven-night long Watts Riots of 1965.

Those Riots, one remembers, touched off a string of violent protest in America's inner cities that was not to stop until three years and 265 cities later with hundreds of lives lost and hundreds of millions of dollars in property and goods destroyed. More important than the property losses, however, was the visible polarization of the races in America. One could watch color television and see where the looting struck at white-owned stores. "Soul Brothers" was painted on every window owned by black store-keepers. For some, this meant the difference between being looted and being burned-out.

But that was only the tip of the iceberg. It became easy for writers and investigative agencies to declare that "Watts had become a disaster area, a smaller Dresden. Although the damage could not be equated with that wrought on Dresden by the bombing of World War II, nevertheless within the confines of that ghetto called Watts the damage was just as concentrated, and just as real." Indeed, this sort of observation became the order of the day.

One had to wonder at what was going through the minds of those who lived there. Watts, with its five housing projects housing 47,000 people approximating half of its total population, had become the American metaphor for despair. Moreover, it had become as well the metaphor for frustration, apathy, benign neglect, disillusionment with the human condition, and, finally, the cleavage in the human soul between love for one's home and rage at one's living in a world of so few options.

It was at that point, then, that certain individuals began to enter the community. These were not social workers. These were not plain-clothed policemen. Nor were they welfare representatives or agents of the War On Poverty Program doling out long, hot summer cool-it jobs to the youth of that community. No, these individuals came out of a feeling that in Watts there had to exist amidst all the despair and feeling of powerlessness some people whose lives were centered about the creativity of the human spirit.

These were artists in search of fellow artists, kindred spirits in search of their brothers. Color was no matter, although for whites it posed, then as now, a certain testing ground for personalized fears and hangups. Nonetheless, that search was focused on Watts and one of the major individuals involved in it was a (tk) year-old Black man who had attended the University of Southern California's School of Commerce, had worked at a Savings and Loan company, then turned his back on a promising career in the social mainstream to come back home and there, hopefully, develop some alternatives for those trapped in the ghetto cycle of frustration, poverty, crime, prison, parole, frustration, aggravated poverty, drugs, crime, prison again.

I know. I was one of the ghettodwellers. I grew up in one of Watts' housing projects —one of six kids in a broken family that for 16 years made it on welfare checks and whatever odd jobs we might assemble to supplement the family's meager income. I had been there to witness the Riots, and as well had seen the outside power-brokers enter with their blue ribbon committees and declare, after going through the rubble and still-smoking ash from burned-out buildings that, for sure, "Racism exists in America and Watts is its witness."

I saw Jim Woods enter Watts and begin a small studio for artists that was housed in a storefront on Grandee Avenue, where from the front one could walk perhaps 25 yards and stand on the railroad tracks running down the middle of that community. Then I left, for seven years, and upon returning still found Woods there. The change in the man, however, reflected the change in the community. His was a change in attitude, in outlook, in vision.

Watts Tower Art Center. Photo by John Bright.

Jim Woods had initially begun with a group called Studio Watts Workshop. The premise of the group was that—and it remains—"Art is a tool for social change." When one hears that expression the soul necessarily thrills—it brings back memories of what had to inspire the great artists of other lands and other times. As well, art *had* to be a tool for social change in Watts otherwise it stood no chance for survival.

The difference was critical. It was easy in the academic world of Cambridge, Eton, the Sorbonne, Harvard, the University of Chicago, and Stanford to talk about art as independent and isolated from both time and space. This thinking pervades not only the universities and academies, it is a fundamental tenet of Western civilization.

Talk of art as being functional, as having some direct link to one's own personal condition, to that academic way of thinking, connotated a sub-culture, a primitive art still chained to man's earliest beginnings. But what Woods discovered in Watts, and what artists the world over have been noting more and more of late, is that art in a very real sense not only belongs to the people, it also reflects the culture out of which it came in as real and palpable a sense as an African spoon—carved out of wood, it is both an object d'art and a tool.

In Watts, there is a new sense for what is happening in art. And this is a sensibility born, appropriately enough, out of not only what Watts, but members of the Afro-American community have experienced while trying to create and then, more importantly, show their creations. Time and again black artists have been rebuffed or putdown by the Arts Establishment—have had to suffer the indignity of being invited to exhibit, for instance, at one of the chic art salons on La Cienega Boulevard in Los Angeles.

There, as happened with one prominent black sculptor, the invitation was proffered to exhibit but upon arriving to inspect the premises—very tasteful and very expensive—the artist found that his work was to be exhibited in a small back room and not in the main art gallery. An old story, which the artist did not care to go through again, so he politely declined the invitation.

The problem is that black artists, in seeking to develop alternative means of exposing their work, have suffered at the hands of the media. It is a fact of 20th Century life that what *Time, Newsweek, The New York Times, Washington Post, The Manchester Guardian,* say about one's work either positive or negative titillates the public curiosity and builds the artistic reputation. In having to do their "own thing," black artists found themselves building black art galleries and then being snubbed by the artistic establishment.

This could have created a cultural dead end for the artist who did not seek confinement to a certain socially-defined area of exposure. Artists who felt that their vision carried the timelessness of human struggle as evinced through the protests of a Watts, or Harlem, or Southside Chicago, found themselves confronted with the problem of what do you do not only as an artist, but as a neighbor to the unemployed and unemployable—social rejects not only because of education, or income, but a forced human condition of degradation.

It meant to men like Woods first redefining the role of the artist. It meant clarification of the term artist, especially in the 20th century anachronism of the "ghetto"—recently pronounced by President Nixon as "having rounded the curve and on its way to improvement." It had become clear to Woods that Studio Watts was only a small part in a total struggle to establish the contribution of the black artist to his society. In effect, Watts out-dated the studio concept. Its very desperation demanded an alternative to traditional forms and means of communication as well as living.

Which brings us back to Beach Street—that collage of small, wooden homes some occupied and some boarded-up, "condemned" as uninhabitable by the City of Los Angeles' Housing Authority. Beach Street, once the center of the sporting life for blacks in Watts, was just another street of failure here. No one, Woods included, would claim that Beach Street has been changed by the Riots—not on the surface. You do notice when you turn off 103rd Street onto Beach the vacant lots where department stores and small businesses once stood.

Studio Watts Workshop (proposed site of housing construction, WCHC). Photo by John Bright.

And symbolically enough, at 102nd and Beach Street, where ten years ago one found at one corner the South Los Angeles Funeral Home, at another corner a local Baptist Church, at the third a soul food restaurant, and at the fourth corner the hangout for the local hookers, the change has been that everything from that time period is gone—except the Baptist Church which now is boarded up, and the corner once occupied by the hookers is the location for a building housing the largest private poverty agency in the city, Westminster Neighborhood Association.

If one travels down 102nd Street, past the Westminster Neighborhood Association, the first thing noticed will be a large parking lot—strewn with glass. On one side is what appears at first to be an apartment complex. It is not. In reality, that apartment complex —grey and faded white—is the headquarters for the Watts Community Housing Corporation, formed one year ago by Woods in concert with Westminster, Solid Rock Baptist Church, and the Watts Area Redevelopment Agency.

The WCHC, as it is more commonly known, possesses the landrights to ten and one half acres of land—from 103rd Street to Century Boulevard, from the railroad tracks to Wilmington Avenue. More important, this land is to be the site for one hundred and fifty housing units of low and moderate income apartment dwellers. It is a housing project facing the same types of struggle now that other planned complexes across America do with the cutoff of federal housing subsidies but it is different from anything ever conceived in the country.

Its difference relates to the vision of the artists brought into the WCHC by Woods himself—black sculptors, painters, writers, filmmakers. For, as Woods explained in the headquarters for WCHC on March 14th, 1973, at a gathering of Los Angeles art critics and media representatives, the new identity of the artist in Watts now is "to inform the art community and others of the new direction of Studio Watts Workshop—to infuse the arts and our own art programs into a housing project and thereby begin reducing elitism in the arts."

The gathering called that day was to listen to six artists—four black and two white—discuss their involvement in "The Ceremony of the Land." Woods had gathered together

John Otterbridge, Charles Dixon, Joann Gilmore, Nate Fearonce, Elliott Pinkney, Tim Rudnik and John White. The occasion had its own drama.

Woods said "Our purpose here is to discuss with these artists those issues that they are in sympathy with and how they conceptually view those issues. We want this so that art critics, community people, and organizations can bring to their art work a new sensibility and to enrich our view of sharing in the creative process."

Woods continued "Hopefully, this will serve as the setting as we inform the art community of the importance of the arts as a mechanism for the planning of a constructive alternative lifestyle. What we are doing is building a 'Community of Seekers,' a community of people who have given up their own personal trips and have concentrated instead on the forging of a community identity and purpose."

By way of doing this, Woods noted that "It is up to us to make certain that the people around us realise that this is our land. The Ceremony of the Land is a device to show the people that this land is ours and there is a way to use it from point-now to point-four years later." Around the room, one could sense the tightening tension of white reporters who had ostensibly come for a press conference to hear each of these artists—renowned in their own right—hold forth on the arts. To listen to this bearded black man in his flowerprint body shirt and Fred Astaires talk about "this is our land" was discomfiting, to say the least, while brushing flies away and being able to look out the windows at the abject poverty two stories and only a few yards removed.

Woods continued his introduction, saying "We felt if we could find some way of communication between the artist and his community, if we could get out of the studio and into the community, then we would have begun fighting an elitism in the arts that had begun developing right here in Watts." What did he mean?

"By our being in a storefront as we were in Studio Watts, and serving only a small number of people, no matter how well-intentioned, we were building an elite. In fact, we were reinforcing elitism. We had isolated ourselves and this isolation automatically introduced elitism, plus the fact that in depending on foundations and government support we were put in the role of continuing that elitist bag."

Woods then became specific: "The housing program is designed to be the mechanism by which the arts are to be introduced into the community." At that point, the artists then described their own reasons for being involved.

John Otterbridge, 38, then led off. He said "A studio situation can take place anywhere. The artist becomes the energy force within the community. There is the immediate community and the absolute community, so when I was asked if I could accept a commission to become involved, I accepted it. But I accepted it only on the basis that the commission be spread evenly amongst the group.

"I've been in hassles all the time towards the minority artist. We have to find a way into the facilities of others. Not the County Museum, but here on the streets and in the earth around us right here." Otterbridge, whose sculpture has been exhibited in both white and black displays, paused. Nate Fearonce, 38, a painter-sculptor, then spoke:

"I think that more than being artists, we are stimulators, implementors. It's quite possible that even if a museum existed here in Watts, people would not go. But if you make it part of the environment, part of *your* environment, if you give the people something to do, something they can relate to, then your role necessarily changes."

John White, one of the two white artists involved, then spoke up. "I'm involved in the process from the standpoint of a white cat coming from an isolated community with his fears and how I can express these finally through the conventional forms of drawing, painting." He noted that before the conference began, he had observed a small black boy walking down the tracks.

He attempted to say hello to the boy. But, White observed, the youth merely glared at him and continued walking down the track. Though no words had been spoken, this had

left a powerful impression on him and he said as much with "Cutting your ear off won't work anymore. It's corny. The Los Angeles Art Museum is looking for weird types and if you've got a good rap then they pick up on you. I know that's not where it's at."

Dixon, 25, who works in wood carvings, pointed out that "why not stimulate people to do things in front of their own houses. We're concerned with this, with stimulating people to put the museum anywhere." Said Rudbik, 30, the second white artist, "It's not a question of leaving the museum or gallery. It's like putting them in perspective. What I'm involved with is the exploration of space and time. The museum is concerned with documentation—not the process."

Woods then added: "The Ceremony of the Land is dedicated to the dead of the riots." When this was defined, everyone buzzed, including the artists. I've been trying to find out who they were—the dead—from the police to the people. All the symbols of the past have been lost, so we've had to go into the land and from these recreate new symbols. The most important thing is that each of these brings to the Ceremony their own dedication."

Joann Gilmore, who works in graphics, said "I had more or less a feeling of people coming together with a union. That's why I call my contribution the 'Ghost of the Past.' It became an expression of the 47 who were killed. It is like a personal ritual, looking at that past and then building a statement on the event that transcends the hatred, and the division."

The Ceremony of the Land took place April 7th and 8th. It happened on 103rd Street—Charcoal Alley—and involved dancers, actors, artists, and a streetful of people drawing designs with colored chalk on the streets. It was a dedication commemorating the beginning of the new arts-oriented housing project of the Watts Community Housing Corporation—where each artist instructs his neighbors in the arts, not just from a craftsman's point of view but from the point of view which sees art as an integral expression of the community, the culture, the country, the times.

As Woods stated in closing the conference, "What we are involved in here is a rededication of land in the cities. The land is a resource. The people are a resource. And the artist, as an integral part of the housing that is to go up, can and will play important roles in fully realising the resource-potential of both the land and the people—because the artist is acutely attuned to community needs."

Now above all of the talk remains the question—will it work? One can look to the past for examples, but none spring readily to mind where an artist might live next door to a welfare mother and a civil service worker, instructing both in the fine arts. One can only hope that "art can be a tool for social change." Whether it will now shall be seen. For sure, Watts will be the testing-ground, perhaps even rougher than the stormy and frustrating waters of the Museum. □

Arts, Society, and Administration: The Role and Training of Arts Administrators*

Ichak Adizes and William McWhinney

How compatible are Arts and Business or Arts and Politics? What is the role of Art in society? What are then the desired roles and the managerial processes to be used by a manager of an opera or a theatre? Business managerial motives and techniques have frequently misused the purposes of the Fine Arts and artistic activities have frequently and intentionally neglected to follow business management rationale. Thus, on the surface at least it appears as if the two domains of activity do not meet (or should not meet); they are incompatible by the virtue of their character.

This paper orients itself to explore the mission of art institutions in society, analyze the characteristics of art as a "good" (and the business repercussions of those characteristics) and subsequently attempts to highlight the specific challenges art poses for managerial processes.

In light of the above analysis we make certain recommendations as to the desired domains of authority in decision making an administrator should have in artistic organizations, the desired personality traits he should possess, and subsequently the type and magnitude of training called for in equipping him for adequate functioning in creative organizations and in a dynamic society.

1. The Climate and Mission of Art Institutions

Art institutions—perhaps more than any other type of organization in society—are confronted by exponentially rapid social and technological development. They are subject equally to the turbulence that accompanies all aspects of our unstable society as it moves from a base strong in puritanical production values and orientation to a more eclectic future which accepts a variety of ethical and cultural bases. Thus they have the additional burden of leading in time of turbulency. This leadership is of particular character.

The art institution is particularly subject to stress in a time of rapid change—even more than those in the technological and consumer domains—because the new art does not automatically come to supersede the old. In almost every art forum there is contention between the living contemporary artists and the cultural tradition. The young artist must compete for space, time, and audience with a distillation of the best of man's creative power accumulated over four millenia. The art establishment which controls the availability of resources is continually faced with finding an acceptable interweaving of new appreciations into a warp of culture.

The arts, contrary to their image of being apart from social turbulence, are tossed

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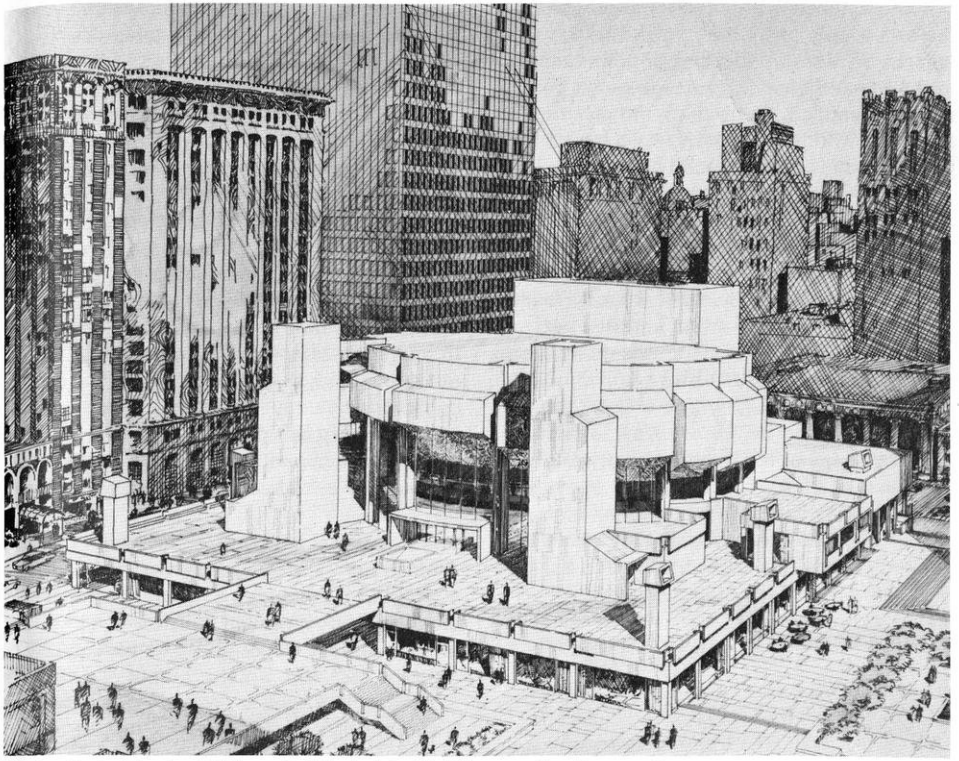
*This paper is based on extensive interviews by Professor Adizes in performing arts organizations in the U.S. and abroad and a variety of involvements of Professor McWhinney in fine arts and community arts organizations. James M. Woods, President of Studio Watts Workshop, Los Angeles, participated in the early discussions of the paper. Both of the authors have been involved from the beginning in development, design and teaching of the Management in the Arts Program at the Graduate School of Management, UCLA.



Charles Center Theatre Building. Architect: John M. Johansen, New Canaan, Conn.

about with every perturbation in the political situation, in the economy, in tax laws, in government support of education, and in community development. But more than just being tossed about by economic and legal vagaries, the arts also are more self-consciously instruments of change than are technology or education or law, and as such, they are easily upset by the establishment which controls opportunities. As catalysts of change, artists and art institutions provoke a dilemma of choice between the creative and the economically viable.

The fact that this dilemma exists is evidence of the importance of the artistic expression and creativity in Western society today. The dilemma highlights the difficulty in achieving an enrichment of personal and social experience, of creating events scaled to the individual perspective, of providing for creativity in the young as part of the daily existence, in an economy primarily adapted to the expectation that each institution justifies its existence via immediate consumer support. The traditional role of arts as central to the quality of life is made more critical by the alienation and decay of urban life, and by individual and social needs for self-expression, identity and realization.

As no other element in society, the art institutions can be agencies for identifying and focusing on the emergent values and realities of the coming years. John McClelland, for example, has shown that the arts—theatre, story-telling and graphics—by a generation or more are precursors of social needs for achievement. Whether explicitly futuristic as are science fiction and architecture, or simply expressive of current intuition, the arts are bellwether to the future. This role again accentuates the place the art institution plays in keeping available the riches of the past while identifying the future.

The art institutions have a further, continuing mission of facilitating self discovery of creative power in the lives of the members of the society in general. One can ask, of course, "What consideration is more basic in the creation of museums and theatres and

printing establishments than that of making the arts widely available? However, the current *de facto* restrictions of attendance to the monied and/or educated belies that easy assumption. More than one museum has been said to exist solely as a tax dodge and mausoleum for a wealthy collector. Increasingly the art institution must facilitate the realization of the individual, the evolution of the community within the urban context, and social change. The prime mission of the art institutions at times seems quite remote from the crime in the streets, war and poverty, moral standards, democratic participation and so on. It is and it should be difficult to give our first attention to the arts and tradition before we provide continuing awareness of the beauty, dignity and greatness of man's creations, and of evoking the occasions to create or recreate such beauty is equally a necessary element in the desired society and can contribute specifically to reduction of the social illnesses which claim our first concern.

The difficulty of maintaining these artistic roles in society, in identifying the value of the arts and of effectively using the allotted resources has given rise to new research to identify the weaknesses in the administration of art institutions. Our response has been the management of skills to further alleviate the wastage of resources and to design educational programs to train in those skills. The following section identifies one of the central sources of difficulty facing the arts administrator and the far longer, final section describes the role and training of the arts administrator as the authors have come to see them out of their work with the artist, the institution and its managers.

2. The Characteristic of Art as "Good"

Perhaps as a part of identifying the future, the arts are deeply involved in trying to develop an operating definition of art "goods" in relation to other economic "goods." It seems that no other type of good in social commerce has so complicated a problem in setting prices for exchange. The problem could be exemplified in every media. In the theater, the difficulty is delineated by Henry Hewes in his statement which appeared in *Saturday Review* (12 June '71). ". . . the ultimate solution for the serious and not easily likeable drama probably is the building of a committed audience of subscribers and considerable subsidy." In the fine arts pricing is even more complicated. For example, Jack Burnham states in *Artforum* (April 1970), "The production and sale (of Les Levine's *Disposables* at $1.25) as art product produce a double bind. They challenge the market mechanisms which restrict the supply of certain art works making it clear that this restriction is due not to rarity or scarcity but to economic strategy." Much of art pricing, at the moment, due to economic reasons or conscious strategy means that only a certain element in society participates in this public good. Art, like welfare, is a public good rationed by social selection devices.

The traditional economic view is that the art industry supplies goods and services supported by a combination of consumer choice and government subsidies. But, it may be equally important to include in this view the fact that a major output of an art is the creative experience itself. The service is to the server, more than to a viewer or audience. A large part of art goods and services are created and consumed in the community, without a central involvement with markets or explicit subsidy. Like the service we get from household machinery, these goods and services are not counted in our estimation of Gross National Product. Yet, as with the machinery in our homes, art activities are an important element in the productivity of society. Part of the mission of the art institution must be to bring that source of goods into a proper perspective as a contributor to the national purpose.

3. Managing of the Arts

At one level management in the arts is like management in any other enterprise. A first look indicates that a person trained in the management of a small high-risk venture would be sufficiently sensitive to the problems of the art institution. This approximation is part of the truth. Because the art institution is so much more involved with a societal mission, its management has a far broader range of responsibilities—both to be sensitive to the perceptions and the unique creativity needs of the artist and to the demands of the encompassing society.

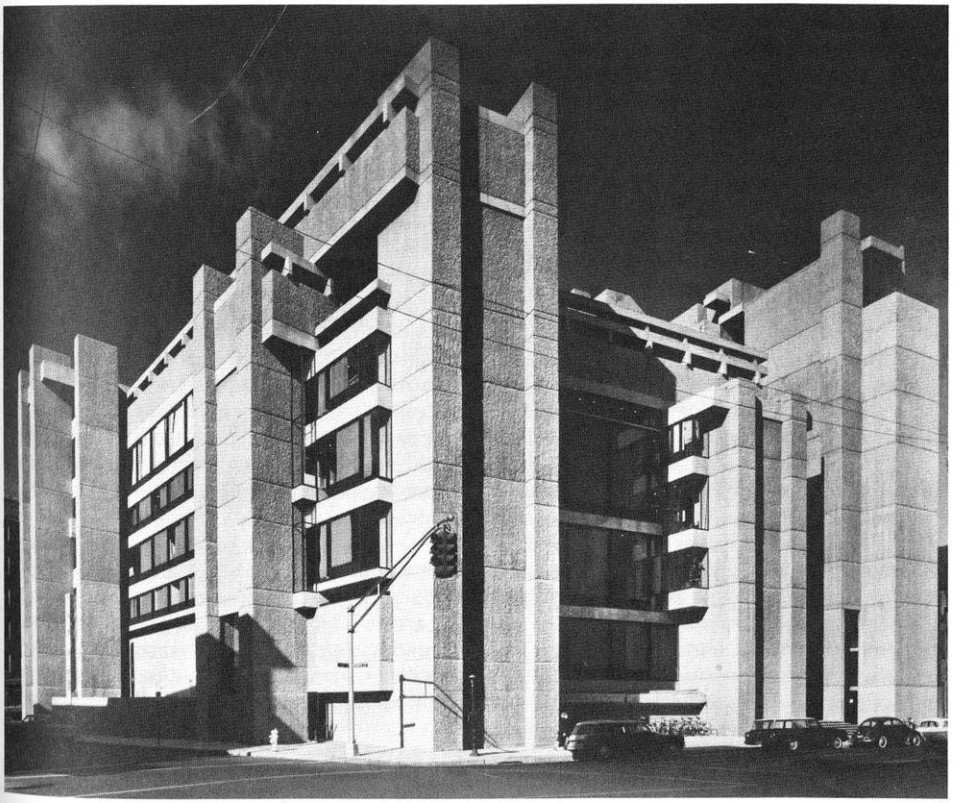
The climate of the artistic organizations and the barriers in the society to its mission condition the work of a manager in the arts, and demand that he have a particular set of personal traits and a training which develops this sensitivity to that special organizational and external environment.

Within this general mission and constraints, similarly to a businessman, a manager for the arts has his mission as an administrator. While the businessman's mission is to employ economic resources in the most efficient way to increase the affluency of society, the mission of the manager for the arts is to facilitate the community's growing awareness of itself, its capabilities and limitations, and its ability of adaptation to or control of its environment.

The arts administrator differs from the businessman in the means he has available for accomplishing the mission. The difference is in the character of the organization they administer and in the character of the creative and producing elements in these organizations.

3.1 The Organizational Climate

The variety of organizational climates which could be encountered by one who considers himself an arts administrator is little less than the variety across the whole of society. The most visible are those of the great cultural centers (such as Lincoln Center in New York), the major art museums, and the great orchestra, opera, ballet and theater companies. Far more pervasive is the climate in which small, not-for-profit companies, repertory groups, and the private theaters and galleries operate. The artistic programs of universities, schools and public recreation departments operate in still another climate. Increasingly important are the community art organizations and the local art councils which are deeply imbedded in the living community itself. Vast as is the range, there are some conditions we are more likely to find influencing art



Art and Architecture Building, Yale University. Architect: Paul Rudolph

organizations than we would associate with industrial concerns, hospitals, school systems and so on. The climate the arts administrator will typically experience is characterized by:

—small organizations with face-to-face relationships of personnel ranging from the ticket taker and the custodian to the board members;

—subject to the whims of the public led by critics and frequently politicians, and censors. Art, even if not revolutionary, deals with fringe areas of our moral and political codes; the question of which fringe is decadent and which emergent will be a source for continual controversy for the arts administrator in a vital organization;

—unending shortage of financial resources; and

—a community which is unable to fully participate in the art for reasons of lack of tradition, poverty, guilt and ignorance.

Typical conditions such as these produce an orientation which differentiates management in the arts from that of the majority of business and other social institutions. This leads to different focuses as being appropriate for the varied environments. Some of the more obvious differences are listed as follows:

Major Focuses Which Differentiate the Arts From Industrial Concerns

More Typical of the Industrial Concern	More Typical of the Arts
The market for its goods	The product it produces
Labor as the tool for production	Artist as the source of goods
The organization unit or bureau	The individual, solo, or as team member
Bureaucratic processes (programmed decisions)	Informal processes (unprogrammed decisions)
Hierarchical expressions of power, downwardly expressed	Emergent power, upwardly expressed
Long time-horizons (secular time)	Intensive, temporary engagements (sacred time)
Extrinsic rewards	Intrinsic rewards
Low risk and low variability over time	High risk and high variability

This table simply represents modal points on a continuum. Particular institutions may appear entirely contrary to this characterization of the typical organization in either column.

It is not only these focuses which differentiate the climate of art organizations, but also the barriers which interfere with the organization carrying forth its mission as the leaders see it. The administrator, being a buffer between the artistic personality and community demands, has to operate within a narrow zone of maneuverability constraining his choice in policy decisions:

Arts Administrator's Zone of Maneuverability

Internal Environment	External Environment
Artistic hostility to the businessman, to the Philistine on whom he frequently depends for survival yields pressures for freedom.	Fear of the blatant freedom of the artist, the non-conformist, challenger of the existent pattern yields pressures for control.
Suspicion of the organization's power as a controlling tool of the establishment leads artists to reject organizational systems.	Inability of the establishment to predict artistic product increases the utilization of managerial tools.
Low understanding of "sound management" by artists might lead to decreasing artistic creativity, innovation —to compromises.	If the artist is not creative enough and considered nonfunctional to social needs, yield lack of a felt need of society to support the arts with public money.
Stagnation	Stagnation.

3.2 Domains of Authority of Arts Administrators

In distinguishing between the business manager and the arts administrator it is not only that the mission is more complicated, that the character of the organization and its means are different and that the zone of maneuverability is both different in character and magnitude. The domains of authority differ as well, complicating arts administrators capability to accomplish missions.

Into almost every conversation about the role of an administrator in an art institution comes the conflict of business and art. The administrator must be knowledgeable and sensitive to the arts but must keep his fingers out of artistic choice, and conversely, the artistic director and curator must be sensitive to the business issue and thus cooperate fully with the administrator. This approach leads to an uneasy truce at best when both directors are effective, and to a very poor result if one or the other is overwhelming. The tension in the stand-off might disappear, and a far more productive organization might evolve, if the artist and administrator could accept the opinion of the radical artist, Les Levine, that business is *the* contemporary art form. That is, to recognize that each has an art and creative processes to utilize and that each has standards of operation that have great similarity if the special snobberies of each can be overlooked. We have found also that out of the initial contact of the arts manager with the business school, the business of art is a challenge far beyond its monetary importance in the business community.

The role of the arts administrator must be established with the same creativity as artistic policy is established by the artistic director. There is no one best role or organization into which an administrator can be introduced. Regardless of structures, there appear to be two functions which seem best placed with a person who assumes the title of Manager, or Administrator, or Business Director; these are as *facilitation* and *definition of opportunities.*

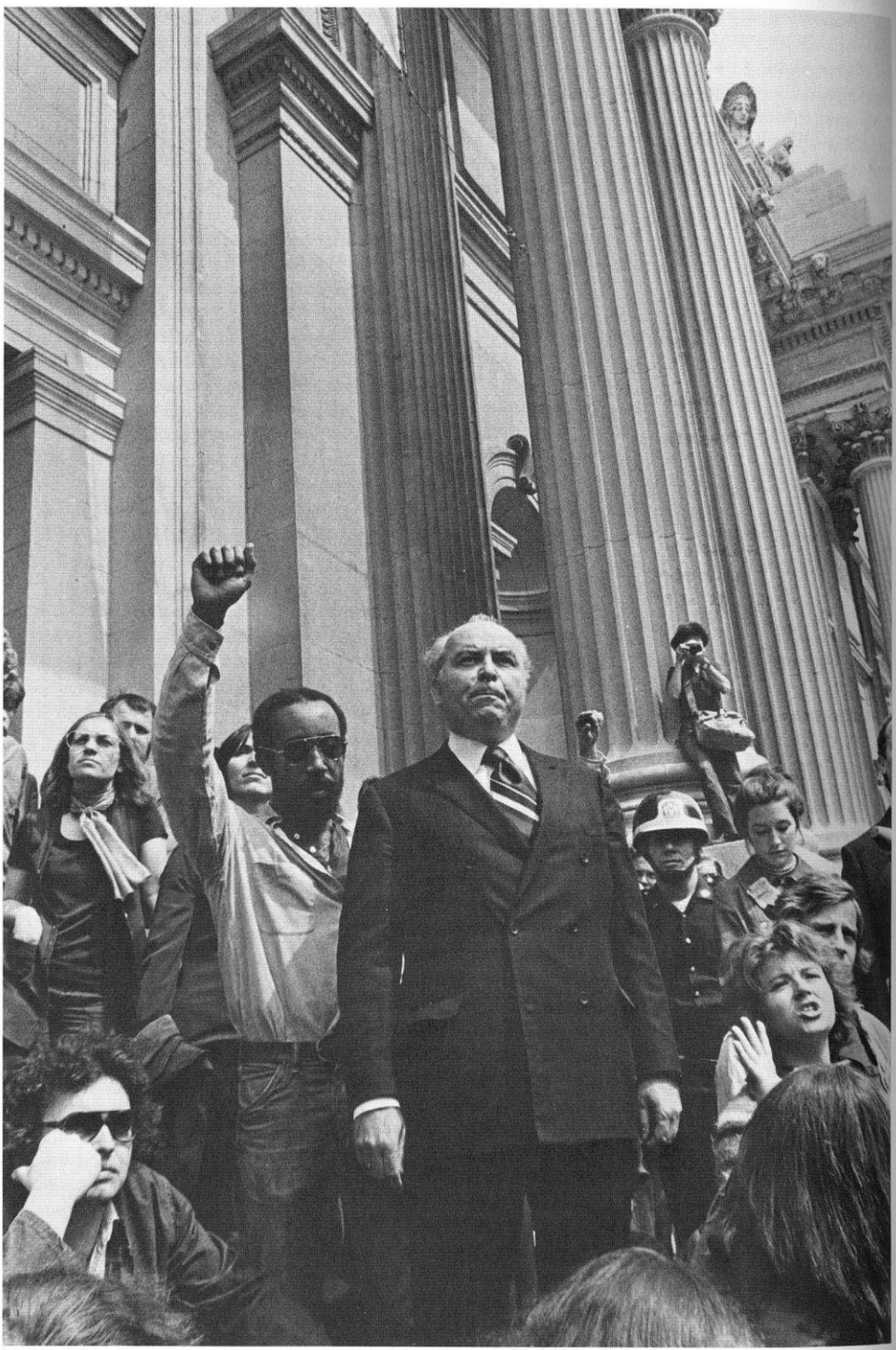
To *facilitate,* the administrator
- —explores, develops, and maintains relations with a wide range of sources of support such as the managers of facilities which his organizations may use, the board members, funding foundations, audiences, labor organizations, management training and exchange opportunities, legal counsel, the community and its politicians, and organizations which might use those productions and artistic treasures of his institution;
- —develops and supports skills within the organization for effective interwork, particularly among the artistic and design people and the various craftsmen who operate their facilities.

To *define opportunities,* the administrator
- —aids in the search for market alternatives, new facilities, new audiences, and new production possibilities;
- —evaluates proposed opportunities in relation to their economics, the audience and community needs, and the overall objectives of the organization;
- —controls the financial and physical resources of the organization.

In performing these two functions, the arts administrator is neither a producer, curator, nor manager of artistic events. He must avoid defining the artistic choice. He should not be simply a comptroller, but an active participant by presenting information to the artists for defining the means and accomplishing the total mission of the organization.

3.3 The Desired Characteristics of an Arts Administrator

With this ambiguous task ascription and the great difficulties facing the art institution itself (and the likelihood of bankruptcy confronting even the most successful efforts), we can easily claim that the necessary personal characteristics of an arts administrator are impossibly demanding—that he should be charismatic, self-effacing, tough-minded, have the spirit of a huckster, and an exquisite sensitivity to the artistic personality! Desirable as these characteristics are, there is at least a subset of characteristics without which the individual would be rapidly overwhelmed. Our observations of the successful administrators indicate these most essential qualities are:
- —a deep commitment to the development of the arts, not simply an enjoyment in working at the fringes of the art world;



Art Coppedge, art striker (left), and Joseph V. Noble, Assistant Director of the Metropolitan Museum of Art during twelve-hour sit-in art strike, May 22, 1970. Photo by Jan van Raay.

—An appreciation and sensitivity to the social role of the arts;
—a high tolerance for ambiguity and risk, which in turn require the courage to be an entrepreneur;
—a high level of analytic intelligence;
—a tolerance for being a nobody in a world of egotists;
—a predilection toward the practical while finding enjoyment of novelty in all aspects of the work;
—ability to work in a group environment and enjoy rewards as a member of a group rather than as an individual.

It is hard for us to envision that one would be successful in this role unless he can set a course between the Apollonian and Dionysian inclinations yet enjoy occasional excursions into each mode.

3.4 The Training of Arts Administrators

As we would like a superhuman to take this role, so we would like to be assured that he is super-trained in every tradition of art and every art of business. We have identified an attainable set of requirements, burdensome perhaps, but probably necessary if he is to be able to confront environmental and task demands.

Of first importance, the training must produce an *attitude* toward the task—one of deep empathy toward the people with whom he will work, a strong orientation toward clean decisions which lead to explicit actions, and a personal resourcefulness in locating alternative opportunities. That is the reason why we call him manager *for* the arts rather than an administrator or manager *of* artists. Beyond training to develop such a state of mind, he needs special knowledge and skills for internal operations and external dealings.

Internal Operations

From his formal study and on-site experience, the arts administrator should develop the following:
—capability for policy formulation;
—knowledge of organizational processes and structures;
—simple and imaginative cost accounting methods;
—skills in planning, scheduling and budgeting for both short- and long-range operations of the organization;
—knowledge of labor relations traditions and current status, plus the human relations skills necessary to maintain overall cooperation with the staff and artists.

These are the basic managerial skills as applied particularly in a small organization in a rapidly changing technology. It is important that we recognize that only a part of the sophisticated management paraphernalia designed for a General Motors, an IBM, or the Defense Department will be relevant for internal management. His knowledge of the specific technology of the artistic production should be sufficient to be able to relate to the artists and assist them in making the production environment smooth and thus conducive for creativity and innovation, though not of the magnitude that leads the administrator to feel competent to make artistic decisions.

External Relations

In order to be able to relate the artistic organization to the community the manager for the arts should have:
—appreciation for formal relationships with outside organizations and agencies. In part these are legal relations, but equally they involve a sense of the tradition and technology of the specific arts and the communities in which the organization will operate;
—knowledge of financial instruments and money sources to aid in locating and managing capital for the organization;
—knowledge of several aspects of marketing, such as promotional methods native to the arts, consumer markets, to political campaigns, pricing concepts, the relevant law, and the use of advertising;
—negotiation skills for financing, for labor, and for political and community support.

The arts administrator *must not* think of his organization as small business in its dealings with the outside world. Its continued connection to the community, to wealth and to government can be developed creatively only if the administrator is able to maintain a broad horizon. The smallest organization

can do well to think of entertaining a universal audience, of using any technology, and of drawing resources from any segment of the population to accomplish its mission.

4. There is an Urgency

The strong, sensitive, practical entrepreneur with a deep understanding of the arts and its mission to community has been a rare creature. The usual channel through which administrators in this field have arrived at their positions has been via the creative side of the arts or climbing up the administrative ladder from an usher up. Training was supposed to be at best on a job site, learning from experience assuming that each organization is so peculiar that it needs prolonged custom training. We consider this practice insufficient for the complex challenges of contemporary society. The schools of business, sociology, political science, have accumulated a body of knowledge that can enrich a manager for the arts. Empirical research and theoretical frameworks on group dynamics, needs and behavior of creative people, methods of organization, definition of goals and strategic planning—an array of managerial and cognitive inputs are available for transition. The on-the-job training method has the potential disadvantage of disseminating the inefficiency and ignorance already existent in the field. Looking at other disciplines, organizations, with the same needs and processes, should develop an administrator who may have new, fresh and more aggressive tools to effect the missions of artistic organizations.

We would like to emphasize that we do not wish to train a manager *of* artists, a manager who determines the course of action the artists should take in order to satisfy missions that the manager identifies. We are talking about a manager *for* the arts, one who is service-oriented—enabling the maximum psychological, economic and political freedom of the artist to create and then exposing this creation to the community for maximum impact. The manager should feed back the artist on the repercussion of the artistic work on the community so that the artist will be able to sense the relevancy of his creation and continue to work accordingly.

Unless such new managers who are oriented to community and artists, who are committed to bridge between the two, who can employ resources to the benefit of the artist without commercializing him and who can engage the society at large and the local and national government to assist the fine arts, there is a serious danger of commercialization of our art, of having the economic realities determine our culture.

Millions of dollars are being spent in closing the gap between income and expenses in the arts. Pennies, if at all, are spent in training those who have to manage those millions of dollars and whose task is to close that income gap as much as possible. Skilled management is in such short supply that the vast majority of professional and community institutions will meet untimely failure regardless of the quality of or expressed need for their contribution. Such failures contribute to the social confusion on which urban decay feeds. So viewed, the need for successful artistic programs appears to be too great to continue to rely on capricious processes to locate and develop a sufficient quantity of engaged and competent managers for the arts.

Without an aggressive assistance to the artists, to break out of old frames, a theater to produce a tough play, or a museum to engage with new art, the creative edge of society is mired in the money business. Without a rich contact with the community as participants, supporters, or audience, the creative art loses some of its fun, the museum closes its doors Mondays through Wednesdays, and the new orchestral work remains unplayed. When the political bureaucracy sides with traditional forms, the emergent art of the community might fade away, to reinforce the very alienation against which it cries out.

Without organizational leaders to provide artists an environment in which to create and a bridge to bring their creation to society, the gap between arts and society will grow, at a great loss to all. It is prime time to take action to avoid such a development. □

Colloquium

Politics of the Arts: Evolving Issues and Present Conflicts*

Hy Faine and Sid L. Conrad

Mr. Faine is the director of the Management in the Arts Program at UCLA and Mr. Conrad is a graduate student in this program.

Objectives and Achievements of the Colloquium Presented by the UCLA Management in the Arts Program, Graduate School of Management, May 9-10, 1972

Whether you manage a dance company, a theatre, a symphony orchestra, or an arts council, the day to day lexicon of management on every level must deal with the politics of the arts.

Where do I get the money? Where is my audience for this production, that exhibition? How do I get this artist involved in this project? How do I involve this segment of the community? How can I achieve this objective or goal? Where are the energies and resources to fulfill this need What needs can benefit from this resource? What are the reward systems that insure cooperation and enthusiasm? All, all is politics—in the broadest and most fundamental sense.

It was in this Aristotelian sense that the graduate Management in the Arts program of the University of California in Los Angeles (UCLA) created its two-day colloquium, "Politics of the Arts."

The Management in the Arts program at UCLA is interdisciplinary between the Graduate School of Management and the College of Fine Arts—a two-year program that includes a six-month internship. It is based on the belief that the managerial techniques and processes used in the profit-making sector and other enterprises (fraternal, educational, research) can be used successfully in the management of not-for-profit arts institutions, whether performing arts organizations, museums, or arts councils. This is particularly true in today's changing society with its experimentation not only in art forms and content, but in the entire structural fabric of society as well.

The colloquium was created and organized, as to content and participants by the first graduating group of students of the Management in the Arts program, under the guidance of its director, Professor Hy Faine.

The objectives of the two-day event were as follows:

1. It represented an opportunity to create a free dialogue over a reasonable amount of time between four distinct groups: a) practitioner in the field—managers, arts council directors, fund raisers, and artists; b) students of arts management; c) professors from the Graduate School of Management and the College of Fine Arts; and d) other interested persons invited to attend.

2. It presented at first hand an opportunity to examine how the value system and thought processes of these disparate groups would interact in relation to the arts.

3. It offered the students a practical challenge—i.e., can you do what you want to do and stay within the allotted budget?

**Space did not permit printing the entire colloquium transcription. In the judgment of the editors of* Arts in Society *the portions of the colloquim presented in this issue deal with the most basic and relevant problems. The fourth section, "Criteria of Success," was omitted entirely as too broad for summarization.*

4. It presented the faculty and students with a practical teaching objective. It gave them the opportunity to judge if students who had studied Statistics, Economics, Behavioral Science, Mathematics for Management, the theories of Finance and Accounting, the problems of Arts and the Environment, Management Theory, Industrial Relations, Marketing, Law and the Arts, etc., and had spent six months functioning in an arts organization as observers and in the accomplishment of specific tasks, could translate this training into practical viability through a meaningful discussion with individuals already involved in the management of arts organizations.

As finally devised, the colloquium was divided into four sessions—two each day—with each session of three and one-half hours duration. Panelists included both practitioners and graduate students. It was planned that the maximum number to attend any session would be 75 persons.[1] The sessions were structured to encourage participation from all in attendance.

The nature and scope of each session were broadly conceived. The goal was not definitive answers but exploratory conversations from differing points of view.

In addition to the sessions on The Public Sector, The Private Sector, and Minorities and the Arts, of which portions are printed on pages 55-90, the colloquium presented a session on critical factors for the success of an arts organization.[2]

As can be seen by the description of each session, the sausage was larger than the time given for eating, but the "conversation" (which is common parlance for colloquium) was purposely designed that way. It was also expected that some conversational drift would be created by the more casual method of a colloquium than would occur in a more formal conference structure; but the students and faculty felt the risk worth the advantages of having a multidirectional communication flow with the enthusiasm and spontaneity such a process can create.

Only a reading of the transcript can give the full flavor of the event, but in encapsulated form a few of the comments and conclusions follow. We believe them to be applicable in helping to make arts institutions more receptive to community needs and to their own purposes:

1. Arts organizations can enlarge their visibility in the community by cooperation and interaction with each other. On a managerial level the interchange of ideas

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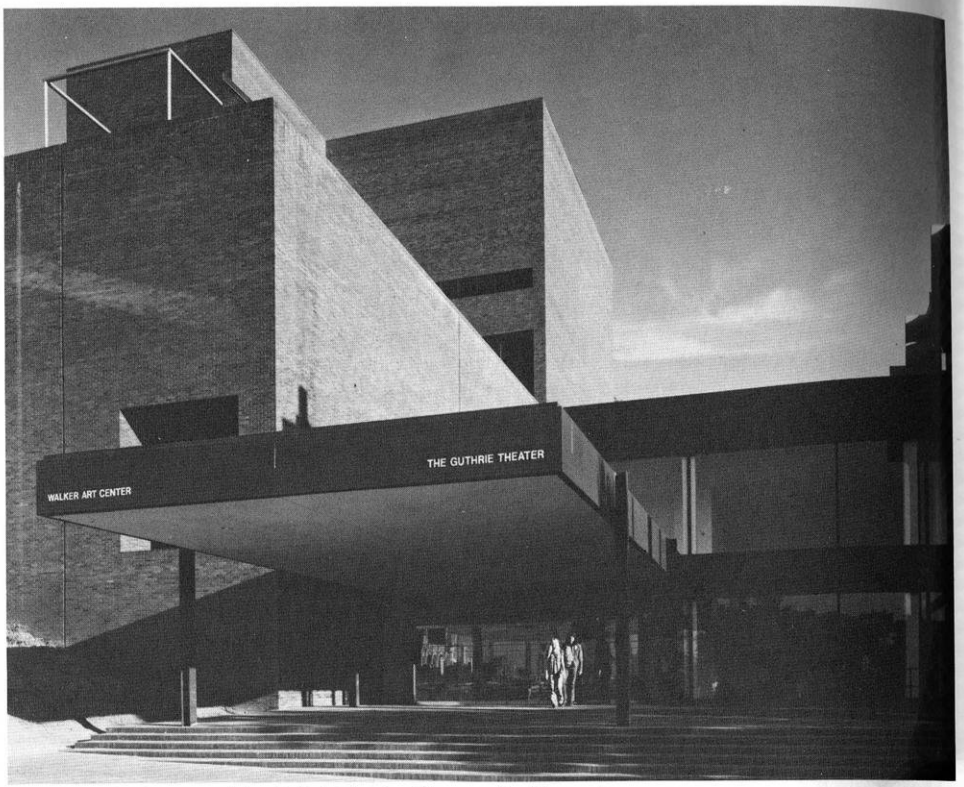
[1] *Unfortunately, technical difficulties in transcribing the tapes did not allow positive identification of all of the audience participants. Wherever possible positive attribution was made. All participants received the material attributed to them for correction and approval.*

[2] *The session explored and developed some definitions to enable us to better measure success. Success can be viewed through the value systems of the following: the artistic personnel, the managerial resources, the fundor, and the community. The viewpoint of each of these group is necessarily different, and what spells success for one may be considered undesirable for another. The artistic personnel—performers and creators—determine success in relation to the choice of programming, the organization's goals, the calibre of the talent of its workers, and the level of artistic achievement. The managerial value system operates in the areas of finance and investment, marketing and promotional efforts, human relations and job satisfaction, union relationships, law, and business principles. The fundor—be he public or private—individual or organization—will judge success in terms of the return on his support dollar, whether the return be tangible or intangible. And finally, the community, which views, participates in, and is enriched by the arts, is mostly affected by the organization's response to their needs and desires, and how well the institution serves the public at large. Panelists in this session were Milton Katims, conductor, Seattle Symphony Orchestra; Barry Opper, administrative director, Company Theatre Foundation (Los Angeles); Edward Weston, assistant executive director, Actors' Equity Association; and graduating students, Martha Blaine, Arline Chambers, and Sheila Pattinson.*



The Walker Art Center and the Guthrie Theatre, Minneapolis, Minnesota.

can help optimize operations. Shared marketing processes, i.e., mailing lists, program inserts, etc., can aid all organizations. Cross-pollinization of artistic ideas can lead to artistic cooperation and greater artistic experimentation—the painter can conceptualize theatrical sets, the actor can work with the symphony, etc.

2. Arts councils can serve as liaison between the community's cultural needs and the artists or the arts organizations. Although the latter may not have adequate staff, time, or methodology themselves to develop new approaches, or recognize new possibilities, they may, however, be more than willing to take on new responsibilities if presented the opportunity.

3. Growing government subsidy must not displace the private fundor. The plurality of support must be maintained to insure that desirable financial security made possible by assured government funding does not create an institutional bureaucracy that will dampen artistic freedom.

4. Artists and arts organizations can enlarge their support if they learn the language of management. This is quicker and more positive than expecting the businessman as fundor or Board member to learn the language of the artist.

5. Arts organizations must seek their own best way, commensurate with their artistic goals, of reaching out into the community. Arts institutions are as diverse as the styles of their creativity, but there are questions germane to all. For example: how can the organizational structure be changed to make this out-reach possible? what interrelationships with other organizations are necessary to promote it?

6. As groups institutionalize, structure and organization must be kept flexible, so the artist can function with integrity, not just within his organization but within the larger boundaries of the community.

7. The value systems of success and validity vary in the extreme. One artist may be able

to function with integrity in a large institutional framework, while another may feel his artistic processes threatened by even the smallest amount of managerial order.

8. And finally, some conclusions can be drawn from having brought together this particular mix of people—the student, the professional, and the academician—in the pursuit of something as broad as the "Politics of the Arts:"

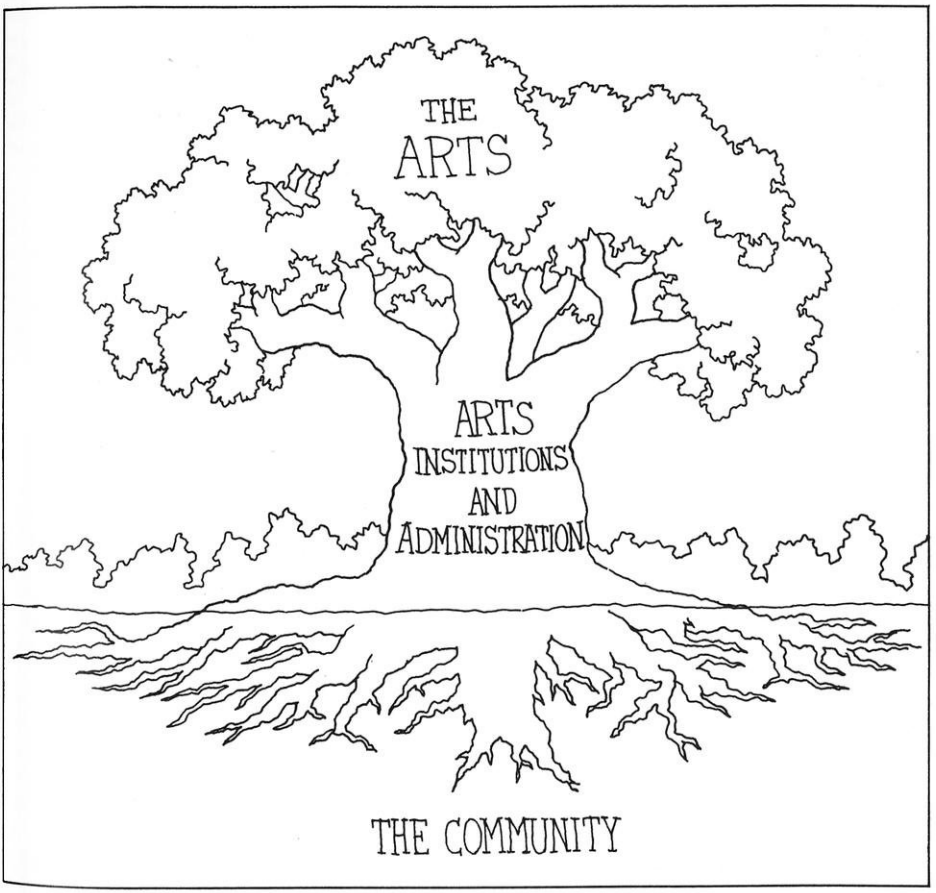
a) The managerial concepts of the private profit-making sector can be used by arts organizations of all sizes. Their use can strengthen and give greater effectiveness to the internal processes, and they can give organizations a methodology with which to create those inter-relationships within the community and the arts institution that will further their goals, and give more definite direction to planning;

b) Aesthetic leadership is needed in every community in a larger organizational sense than the individual arts organization can generally supply, as the personnel of the latter is generally concentrated on the specific problem or the organization;

c) The essential challenge of management in the arts consists in the creation of a climate and the development of the kind of administration for institutions that will insure that communication on an aesthetic level can occur;

d) Arts organizations and community arts councils are as varied in organizational structure, purpose, aspiration, and *raison d'être* as are each of their communities and the personalities of their founders and staff;

e) All arts organizations and community arts councils work within a certain structure and



organization which is formally or informally achieved. They have as their parameters of leadership the sense of a specific community and specific artistic goals. They attempt to utilize the resources available within that community for pursuit of short term and long term goals. They seek to fulfill needs as expressed by that community. At the same time they use certain processes which they believe will enrich the texture of life of their community and thereby strengthen the possibility of achieving their artistic goals;

f) Such words as structure, organization, process, needs and resources, value system, short term and long term goals, all smack of theory and jargon. In their theoretic abstraction they appear to be far removed from the practical day to day problems of how to support the arts and the cultural activities which both nourish and express the creative artistic energies of a specific community or the nation as a whole. As managerial terms, however, they are precise and pragmatic symbols which can encourage an optimization of effort and promote the most effective use of the available energies for growth, and the fulfillment of stated goals as they relate to the community as a whole;

g) As "overview" terms they allow a self-conscious consideration of inter-relationships. In this role, they can serve the managers of arts organizations just as they have the managers of other types of enterprises, as a means of activating the imagination and vitalizing the intuitive understanding—those resources of leadership, which every practitioner of "politics" must have in abundance;

h) And finally, in encouraging the development of a long range view and a planning process within an orderly framework, these terms can help create synergistic interaction among developed programs, institutions, and communities so that the whole truly becomes greater than the sum of its parts. □

Symposium on the Politics of the Arts: The Public Sector

This discussion focused upon the conflicts arising out of the relationships between artistic resources, community cultural needs, and the sources of public (governmental) funding. The objective of the session was to examine the issues of institutionalization and centralization of the arts and the idea of extending "culture" to include all community sectors. Topics included the role of governmental involvement, the nature of art and education, the structure and community role of arts councils, the responsibilities attendant upon governmental funding of the arts, and the evolving role of public broadcasting. Panelists were Ronald Caya, director, Walnut Creek Civic Arts Center (California); John Hightower, former director of the New York State Arts Council and the Museum of Modern Art (New York), present head of the Associated Councils of the Arts; Dr. James L. Loper, president and general manager, KCET-Community Television of Southern California; and graduating students, Sid Conrad and Burton I. Woolf.

James Loper: It is interesting to look at the topic of "Politics and the Arts." I speak from the standpoint of the manager of a large public television station which is also a major producing station for public television. I feel fortunate, and I must say at times bewildered, to have watched the introduction of federal funding into what for years had been called Educational Broadcasting. As with all mixed marriages there are pros and cons especially as to government funding. I would flatly state this morning that without federal funding and more of it most of the arts will not be able to survive in this country. Most particularly this includes the performing arts, which private philanthropy is barely keeping alive. And it is not that the private sector has not done its job.

In truth there have been fantastic efforts on the part of this particular community (Los Angeles) to cope with the ever increasing costs of symphony orchestras, opera companies, dramatic groups and public television stations. Those of us who have worked in both sectors know the freedom that a private institution can offer. We also know the problems that come from a lack of a regular funding base. However, in most instances there has been no such thing as a purely private institution for a number of years. Colleges and universities have long received federal research and development grants. Many orchestras and drama groups have received federal funds beginning with the Depression-born federal theatre projects. The Los Angeles Music Center for the performing arts and the Art Museum were built in conjunction with the County of Los Angeles—again a kind of marriage. As a word of caution let me note that the private sector funding could disappear overnight. Already the ability to give on the part of several of the large foundations has been dramatically curtailed by recent changes in the tax laws. Should more changes in tax laws occur we would be at a purely federal funded state perhaps before federal governments and other local governments are ready to accept this kind of a burden.

As a case in point for all of this, let me trace the record of government involvement in educational or public television and the resulting politization of the medium that has occurred. The first public television station, KUHT in Houston, went on the air in 1953.

The impetus for the activation of these kinds of stations had come from the Federal Communications Commission, which in 1952 had created a new entity—the Non-Commercial Educational Television Station—and had reserved specific channels for this medium. Educational Television had a slow but steady growth. In 1962 Federal Law 87:447, the Educational Television Facilities Act, was passed which provided matching funds to place new stations on the air. This was the first relatively massive involvement on the part of the government in the medium and has had the effect of stimulating the growth of ETV to its present 220 station total.

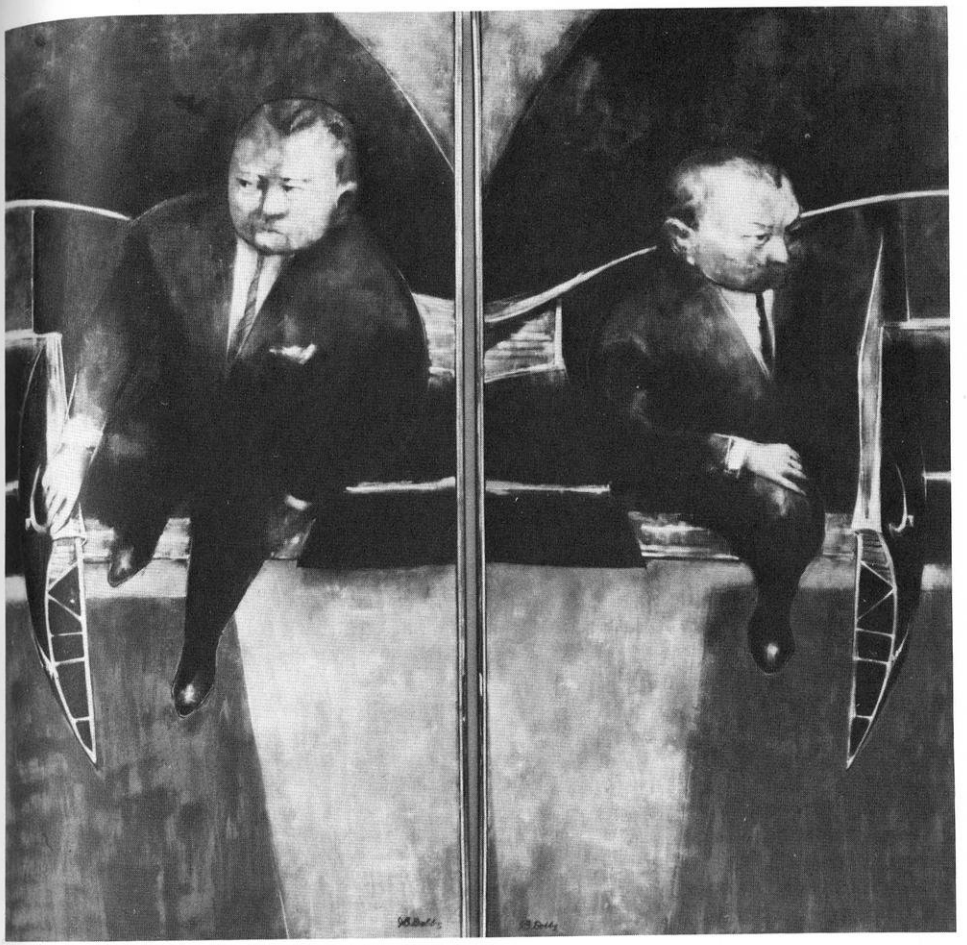
Again, as a footnote, there would be no public television today without the continuing involvement of the Ford Foundation, which has contributed more than $220,000,000 to educational and public television over the last eighteen years. It was the Ford Foundation which brought National Educational Television, or NET, into being and supported it until the government funds created PBS, the Public Broadcasting Service. In 1967 a report of the Carnegie Commission on Educational Television was released which gave rise to the Public Broadcasting Act passed in the same year. This created the Corporation for Public Broadcasting. Educational Television had not only changed its name to "public," but for the first time federal dollars were beginning to flow not only into hardware but programming. Its effect has been felt throughout our industry. Working with the Ford Foundation the Corporation has reshaped the landscape of American non-commercial broadcasting. The result has been a rough, uneven kind of schedule, but has produced a schedule in television that for the first time really has given public television a foothold on the American conscience.

Yet suddenly within the past eight months public television began to make almost daily headlines in partisan politics in a manner unparalleled in any other government supported arts effort. The CPB board—Presidentially appointed and Senate approved—began to question its own stewardship role relative to funds it was handing out for programming. An effort was made and was defeated within the board only last month, to eliminate all funding for public affairs programming. At the same time the Ford Foundation finds its position relative to funding public affairs being undercut by the tax law changes effecting private foundations. The result has been a year for public television, which on one hand has been characterized by the best and most watched programming in the medium's short history, and on the other by virtual chaos. Where once station managements largely concerned themselves with programming and rattling the tin cup locally for money, today nearly every station manager knows the name of his congressman or congressmen—18 or 19 in Southern California, I might say—and how to contact those congressmen for public television support. Thus the uneasy and mixed marriage of politics and the arts has arrived in public television and life for us will never be the same.

Ronald F. Caya: The role of the arts administrator is changing rapidly. Those who manage the arts can no longer rely solely on their dedication, interest and education in the arts. We must also cope with increased government involvement in terms of funding, economic changes affecting the arts, and the continued interest of the private sector. Our duties require the talents of both artists and business managers. In view of our multiphasic responsibilities, we must above all fulfill the role of an arts politician. With this in mind, I would like to offer some miscellaneous thoughts about some of our current conflicts and problems.

Fundamentally, we lack coordination and liaison among those concerned with the arts. Artists no longer communicate with each other. Fifty years ago, Gertrude Stein, Picasso, Stravinsky and others enjoyed marvelous rap sessions; they compared notes and planned programs together. I wonder if this kind of cross-pollinization occurs among artists today. Has Glenn Gould met Rauschenberg or Pinter? Have these people had a chance to criticize the arts in the United States? Due to this lack of communication between artists, we are not fully aware of their interests and needs. However, we receive information at second hand from special interest groups purporting to speak in their behalf.

I am also concerned about the lack of liaison between our major institutions. For example, I would venture to say the Music



Annuals, by John Dobbs, oil. Collection of the artist.

Center and the Los Angeles County Museum of Art have little, if anything, to do with one another. Located within a few miles of each other, both organizations endure similar struggles; they seek the same dollars; and they share their audience in common. I am certain those who frequent exhibits at the County Museum of Art are the same people who attend events at the Music Center.

A variety of programs funded through public revenues are called arts activities, but in fact they are not. Many are sponsored by well-meaning, but often misguided, park and recreation departments. Unfortunately the public is subjected to inferior programming in the name of the arts.

There is also a lack of cooperation between service agencies in the arts. The American Symphony Orchestra League, the American Association of Museums, the American Association of Dance Companies and the Associated Councils of the Arts are, in most cases, well-structured, national service organizations for specific art forms. However, the leaders of these groups rarely combine efforts in joint projects. Each maintains a separate office in Washington or New York They all give nice conferences once a year where we go and eat too much and from which we return with greater concerns for our own identity and our particular endeavors.

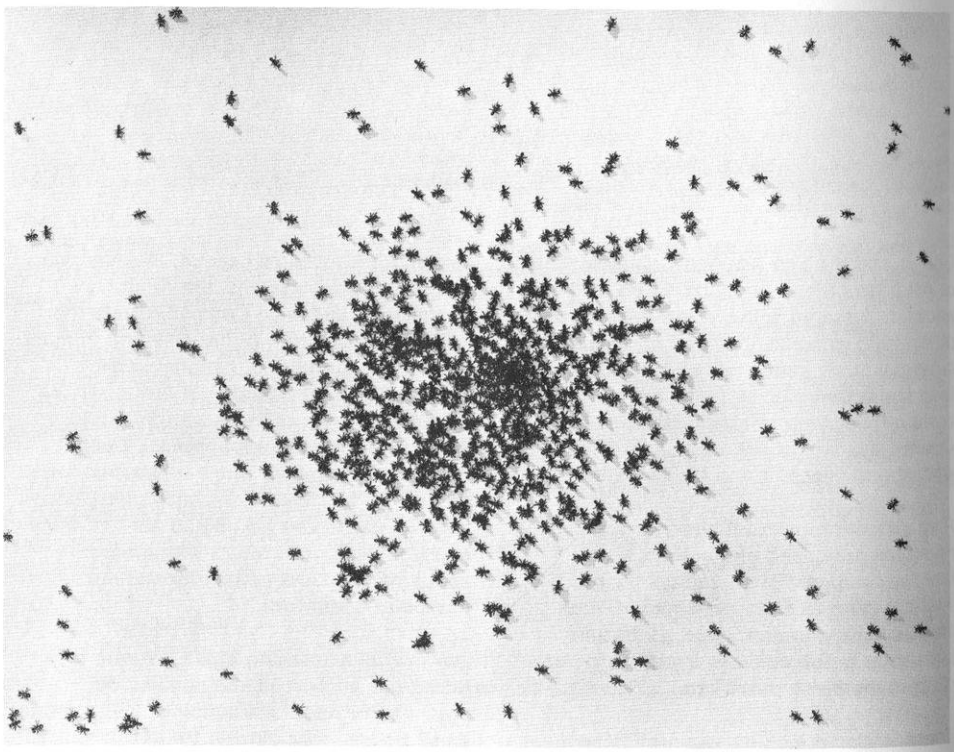
Our image is breaking apart. We are confusing our audiences and abusing our potential for additional funding. To illustrate these points, consider the Brademas Bill, a recent piece of legislation brought forth

after a good deal of pressure by the American Association of Museums. The bill calls upon Congress to allocate a large amount of money for museums. It is a fine idea, but our congressmen would become terribly confused if each major art service organization in the nation asked directly for funding. Although the bill is logical and reasonable, its method of operation bothers me. Our museums definitely need help, but what would happen to the National Endowment Panel on Museums if the Brademas Bill became effective? The Panel probably would be dissolved. Someone should have realized this bill should have gone through the Endowment to the Panel on Museums, an already existing structure established to handle such activity.

We must re-evaluate and begin to speak in one voice. I would like to cite some examples of how this might be accomplished. There is a possibility, frightening to all of us, we might merge our independent national service organizations into a single national arts service body. Staff might be coordinated in one building with each particular interest group represented on a floor, so at least some people could meet in the elevator on the way up or down to their offices.

On the local level, problems appear more relevant and the possibility of finding solutions seems more probable. There is no reason why, particularly in an area like the San Francisco Bay Region, we cannot have a centralized mailing list data bank. The San Francisco Symphony, the ballet, the opera, the Civic Arts of Walnut Creek, the Petaluma Players, etc.—all performing groups and their patrons would be included. When one of the participating organizations, such as the Oakland Symphony, wanted to send out brochures, it would have access to all names in the bank and consequently could distribute material on a very broad basis. Centralized ticket offices should be developed instead of continuing the practice of theatre, drama and dance companies independently selling their own tickets. We should be striving for greater audiences through joint subscription campaigns.

Regional program expansion should be



Swarm of Red Ants, by Edward Ruscha, silkscreen, published by Multiples, Inc. © 1972.

planned in terms of facilities. It is ridiculous for my city, for instance, to foster a major symphony orchestra program when we have two well-established symphony orchestras within 15 or 20 miles. However, we should build facilities within our area where these major organizations could perform. The Heckscher Museum has started a rather significant permanent collection just 50 miles outside Long Island. One questions whether that permanent collection should be there, or if perhaps it should be part of one of the collections in New York. The Heckscher Museum might expand its facilities to accommodate exhibits which could be brought in from other sources. We should be developing a master plan for facilities. On a regional basis, we should work with school districts and other local jurisdictions to finance facilities through joint exercise of power agreements.

In conclusion, I would only say you are a new breed of arts politicians. Your primary responsibility is to get it all together for a much stronger and cohesive approach to strengthening the arts.

John Hightower: Hy mentioned that today's discussion was going to be about politics in the Aristotelian sense. It's much more fun to talk about politics in arts institutions in the Byzantine sense. As one who was recently bloodied in a few Byzantine battles, I can tell you that what you don't know won't hurt you so I'll try to keep it Aristotelian. There is an enormous churning in the arts going on at this particular time. In the last twelve years the direct subsidy for the arts from federal and state sources (so that excludes municipal sources, which really have constituted the largest amounts of subsidy for the arts from governmental sources and not subsidy that comes through educational systems) has jumped from fifty thousand dollars a year to over fifty million dollars a year. My prediction, and simultaneously my hope, is that within the next five years that direct subsidy of state and federal sources will be well over 300 million dollars a year. That's still only the price of about three destroyers. That is a lot of money in such a short period of time.

I don't think that politics in the cuffed sense of the word will be as critical a factor in terms of government support of the arts as bureaucracy will be, primarily because a politician is extraordinarily vulnerable to his or her constituency. On a certain day a contract clerk will feel a little dyspeptic towards the local theater group and will send the contract back out of an act of pique, not necessarily because he wants to, and the organization gets plunged into monstrous cash flow problems and has to go all the way back through the ruddy great bureaucratic form that initiated the contract in the first place. Yet, when you try to isolate the guy who caused this elusive restriction in the first place, you can't find him.

Often the professional staffs of government agencies and foundations think they know what is best for organizations and therefore will seduce organizations, particularly arts organizations which are always financially strapped, into doing something that takes them away from their basic function. The worst example of foundation funding I can think of is what we now haplessly call the "American University." Over a long period of years funds were available to American universities on a project basis for what were invariably exotic, new research projects. You couldn't get money from foundations to teach students. Well, this same bureaucratic subtlety is a cause of concern as increased public support for the arts becomes available. We saw an instance of it in the Title III projects under the elementary and secondary education act of 1965 when a number of very good commendable projects were begun and through arts organizations for the educational systems and then three years later the funds dried up and the local sources of support couldn't pick up the tab for the projects. I hope that we can start isolating some of these issues as increased funds for the arts become available from government sources. Some changes will have to take place.

With respect to museums one of the unfortunate aspects of funding is that these institutions are run by people of enormous wealth. Some of them do not represent public interests. Their control is predicated frequently on the size of their bankroll or the excellence of their personal collection. Even though in recent years we've seen a change in the trustee structure of arts organizations take place with more educators, more blacks, more minority group

members on the boards, they are pretty much washed out in terms of who actually controls the policy. The people with the money still control the policy even though they may not be representative of public interest. There was a recent letter in *New York* magazine from Louis Auchincloss, the Chairman of the Board of the Museum of the City of New York, in which just as flat and bold as the piece of paper he wrote it on he said, "People of wealth are asked to be on boards of directors for many of the same reasons that Willy Sutton robbed banks. Because that's where the money is."

Yet as public funds become increasingly a part of the structure of change there must be people representing public interests, because in order to acquire more public money arts organizations have to be providing public services. It's a basic axiom. The constituency of these institutions really represents a greater collective approach towards the arts, and not the arts as only represented by institutions. There obviously still exists a myth about the arts—that they only happen in special places for special people, on special occasions. There is no relationship between the fact that America is ugly—I mean really ugly—and the fact that we have isolated the arts or aesthetic experience to walls inside museums or proscenium stages in concert halls. There is a nice piece of telling graffiti on the wall of the Harvard Music Department. It says, "Do not whistle or hum, this is the music department." I think the constituency for the arts is crying for aesthetic leadership. We are remarkably visually illiterate. Despite the attempts we make to insulate ourselves from our environment, whether it's by air-conditioned cars or throughways that never go through communities, or the variety of other encapsulating devices we have designed for ourselves, there is still a vast yearning for some kind of aesthetic concern. I keep wondering what the junkyards for mobile homes are going to look like. Unfortunately, I don't think established arts institutions are going to provide the aesthetic leadership that the public intuitively wants. I think it's much more likely to come from a sense of collectiveness among arts organizations. Arts councils may just be the instrument to really plug in to this instinctive yearning for aesthetic concern.

Burton Woolf: Only four per cent of our population in this country ever attends arts functions. To me this means that arts organizations are simply not responding to the needs of society. As a result, these organizations have been characterized today by a closed orientation and I think as arts managers in a turbulent and demanding society we must become aware of what it means to be socially responsible and what we can do to make our organizations responsive to the needs of society. I believe I can validly argue that an open and external orientation for the arts can provide not only the participation and involvement that is yet to characterize the arts, but also that kind of income which can reduce the so-called income gap. The arts have the capability to satisfy the needs of a wider segment of society than they now serve and funds do exist in a variety of sources to support arts programs which will extend into the community.

The problem with many artistic organizations in this country is that there is neither the time, staff, nor money to move beyond the internal needs of the organization and to extend into the community. If artistic organizations can't do that, who can? Who has the wherewithal to survey the community to discern its needs and to seek out artistic resources from the aggregate of cultural resources in a community to satisfy those needs? I would claim that this should be the role of the community arts council because the community arts council has the capability to bring cultural resources to bear on community cultural needs. The community arts council is in a position to serve as a liaison between the community sector which has needs and those artistic organizations, arts groups and individual artists who can provide the resources. Furthermore, the community arts council can seek out funds from sources necessary to support programs. Artistic organizations just aren't capable of doing this innovative funding research on their own.

Now in order to be effective, and by this I mean being able to satisfy a need with the right resource, the community arts council should strive to accomplish two basic tasks. First, it must determine value systems of those sectors in the community with which

Island of California, wall painting by the Los Angeles Fine Arts Squad.
Courtesy: Environmental Communications.

it must deal and it must build relationships with those very sectors. The understanding of value systems will help the council develop an approach for programs to a given social sector, and the building of relationships will provide the connections which will assist the council in: 1) procuring resources, both artistic and financial; and 2) helping to bring the community to accept the programs that are developed. Once the council has appraised the attitudes of the community it can then begin to determine cultural needs and to help design financially stable arts programs which will effectively satisfy those needs whether on a professional or amateur level, in a concert hall, classroom, nursing home cafeteria, or prison yard.

I call this whole matching process the Needs-Resource Matching Function. The advantages of this NRM Function are several. The council, first of all, will be able to represent the arts as a whole in the community; the public will be able to relate to the arts as an aggregate rather than as separate entities thus eliminating the kind of confusion that arises when a patron foundation, corporation, or governmental agency has to deal with a variety of independent art forms and arts groups. Further, the council can enhance the total use of cultural resources by providing the means for artistic organizations to create meaningful outreach programs which will improve the image of the arts, tending to bring people into the arts fold who previously might have felt uncomfortable with artistic activities. The scope of financial support would expand as public foundations, corporations, and governmental agencies begin to perceive the benefits of new areas of community cultural involvement. This function might also create certain conflicts and problems because the arts council is forced, by dealing with needs and resources

of diverse groups, to tread a fine line between political or social forces which may be exerted for certain programs, put stipulations on the funding, etc.

What happens, for example, when a city-funded arts program becomes a political tool of a militant minority? Does the council have the responsibility to assume leadership in such a situation? And probably most important, what will happen to art if it is buffeted to submission in the political arena? The community arts council as I envision it should be a private body working for the public good, and the public good is also the responsibility of the public governmental sector. If the arts are to extend into a wide segment of society, are we then to expect to find increasing governmental support and involvement becoming regulatory and constricting? I think not, because in the final analysis arts programs are quite adaptable and can serve many meaningful social, educational and even economic ends which would be acceptable both to the arts and to the public sector.

DISCUSSION

June Wayne*: Most people accept artists only when we are thought of as teachers or decorators or "artistic" types who perform some sort of vague service in behalf of public beautification or "spiritual" values. Who thinks about what artists really are, what we really do, or even whether we are "manageable" (in the sense of this Arts Management program)? We seem to be some sort of screw for which there is no bolt.

The good artist is the dead artist whose creations have achieved a negotiable market. Alive, we are unintegrated in the most profound sense—literally cut off from most connections to society just exactly as the artist per se does not appear in this colloquium. (*I* am here camouflaged as an arts executive).

The artist lives isolated from the ecological chain of the arts except by bizarre, fragile, and accidental propinquities. We work in another part of the forest and we will need arts managers to link us to the rest of the population. In this artists are not unique: management skills often deal with this problem in other specialties—research science, for instance, is a good example. I hope that from this program will come the art management specialists to connect us to our times and society in a rational and orderly way—so that our creative energies become useful exactly as electrical energy is useful when the right prongs and transformers are available. Artists, like pure research scientists, cannot guarantee the end product: yet without us, neither scientific advance nor works of art can appear except against the greatest odds.

Audience Member: I don't think we can start with education, because people don't wish to be educated. They wish to be somehow inspired, and stimulated. What seems to me to be absolutely possible is to do on a much more elemental and vast general scale what has been done superbly at the University of Mexico as well as what you see in old cities like Berne, Switzerland, where there is a real feeling that the entire population was involved and participated in the joy of art, not in the education of art, but in the instinctive joy of it. I don't see why it would not be possible to start some kind of movement from the ground up. This could be a new liberation of the arts. I don't think it can be done in a businesslike academic way alone. What is needed is a tremendous liberation of the joyous emotions of the people. That kind of street art no art dealer can object to because he can't go and paint beautiful paintings on the facades of houses.

Audience Member: How do you set yourselves up to make institutions and people more receptive toward creating a mass sense of aesthetic concern? Are you better qualified to do this as managers rather than artists?

John Hightower: Now wait a minute, I'm not "us" as managers of the arts, but just as the body politic. We are for better or for worse a nation designed by choice. Unfortunately, the choices for the most part are not very good as it doesn't take too many steps out the door to find that out. How do you create a sense of mass aesthetic

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**All remarks made by Ms. Wayne throughout the colloquium were edited and revised by her for publication in* Arts in Society.

concern? One of the community yearnings is for better aesthetic choices and that is a much more elusive community need than one for trained educators or trained administrators, etc., but that's where it's at. Unfortunately, the educational system from pre-school all the way through graduate level is not only suspicious of the arts on their own terms, it's openly hostile to the arts. To quote my favorite phrase which is Eric Larrabee on the arts and the university, "The arts exist in the university only insofar as they are successful at masquerading as a traditional discipline."

Audience Member: The artist has got to step out and become not only part of the groundswell, but part of the organization.

James Loper: Groundswells just don't happen either, they are carefully structured.

Audience Member: You can't stay outside and complain anymore. You can't stay outside and say the theatre flopped and I don't have a place to work anymore. The artist has to spend some time in another area for a while—in the structure which will provide for him so that he can communicate his needs and aspirations.

Jere Tognazzini*: Who's the art patron? When we're talking about the public sector we've all really been saying that the patron of the arts is the individual voter, the member of that community and so it seems to me that one thing we've neglected or forgotten for a while anyway is that individual's consent to be a patron of the arts.

There was supposedly a three-year advertising campaign that was going to go on all the communications media saying this is how art can be part of your life as a common man, making it something that the citizen expects. We seem to forget that we're branching off, going from little individual situations of institutions and organizations, going to a particular congressman or particular senator and lobbying individually —perhaps we should look at the overall view. The organizations that we are talking about should have a national centralized way for asking the public, "Is this what you want?" and if they get the public support, using the larger community to bring pressure on the individual congressman and legislature and then out to the smaller individual or organizations.

John Hightower: I think the Women's Lib movement has a better phrase for it, it's called "consciousness raising." In motivating the public sector, you have to explain how the arts touch everyone's lives. In fact, they do, but most people still think of the arts in that old classical, mythical sense that they can only take place in museums or in symphony halls—in special places for special people.

Audience Member: There's never been an effort on the part of organizations or the government through its national agencies to explore what the needs of the arts in the community are. It's been assumed that it's the performance in the concert hall, subscription series, the major museum exhibition. But there's been no effort to ask: What do the senior citizens need? What does the suburban homeowner need? Why is only four percent of the population attending arts functions? As arts managers our job is to become oriented towards the consumer, the arts consumer which is everybody. And to define community needs, whatever they may be. Zubin Mehta's playing in a prison and they're loving it. Our national organizations are not perceiving the needs of people. They are perceiving the needs of institutions.

Temma Kramer*: I see art and artists and community needs as being individually unique and evolving. As soon as "policy" is established to meet these needs in a governmental structure, which is bureaucratic by tradition, we find a fixed system trying to accommodate varied and diverse needs. From a positive point of view, "policy" sets egalitarian standards and provides a framework for decision making and planning. A negative possibility of "policy" is the establishment of a service that is obsolete by the time of its formation, housed in a bureaucratic system that is slow to accommodate change. Government might exercise a more efficient use of its resources

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Graduate Student, University of California-Los Angeles.

Graduate Student, University of California-Los Angeles

if it mitigated the application of "policy" with an understanding of the individual needs of the arts organization or community.

Claire Deussen*: In terms of dealing with the politician and the people who have political power you have to be able to do the horse trading, but we should go one step further and not put ourselves in a position of thankfulness because they're doing us a big favor. We should examine the record of people we elect to office before they get there long in advance to see what their experiences have been. Today politicians are getting very clever at hiding behind images. They all have image makers and we're having to learn a lot more about them than we did before they could afford image makers. Find out what their experiences were as children, in their young life and find out where they stood in regards to the arts. Elect the people whose heads are already in that direction. We can't woo every politician in the United States. Elect those who already care about the arts. There is no politician today who could get elected on the idea that it wasn't the right of all Americans to learn to read or write. He just couldn't get elected on that stand, because he himself has been educated in that way. Let's look for people in public office who are just as convinced that the arts must be available to everyone, as they are already convinced of the right of education for everyone.

Clare Spark Loeb:** For three years I have been embroiled in almost every controversy that has come up in Los Angeles having to do with artists of various kinds and all kinds of establishments within the city. I find time and time again that KPFK has been the only place where these things can be aired. Now why is this? It is because we have a fundamental lack of censorship, because we have a broad base of listeners and we do not depend on large grants from foundations or from private donors, and we do not have a wealthy board of trustees controlling aesthetic decisions within our little radio station. I see in public intercourse in Los Angeles how a very few people are controlling and managing culture. I have not heard anybody talk about how artists are going to, or the public is going to, get back control from those people. How are we going to break the power block which is actually controlling aesthetic decisions in our country? Is an arts management program—where the word *manage* itself is suspect to me—going to be the substitution of another power block at the expense of artists and the public?

Burton Woolf: Those community arts groups which are non-institutionalized, which are to a great extent representing a far

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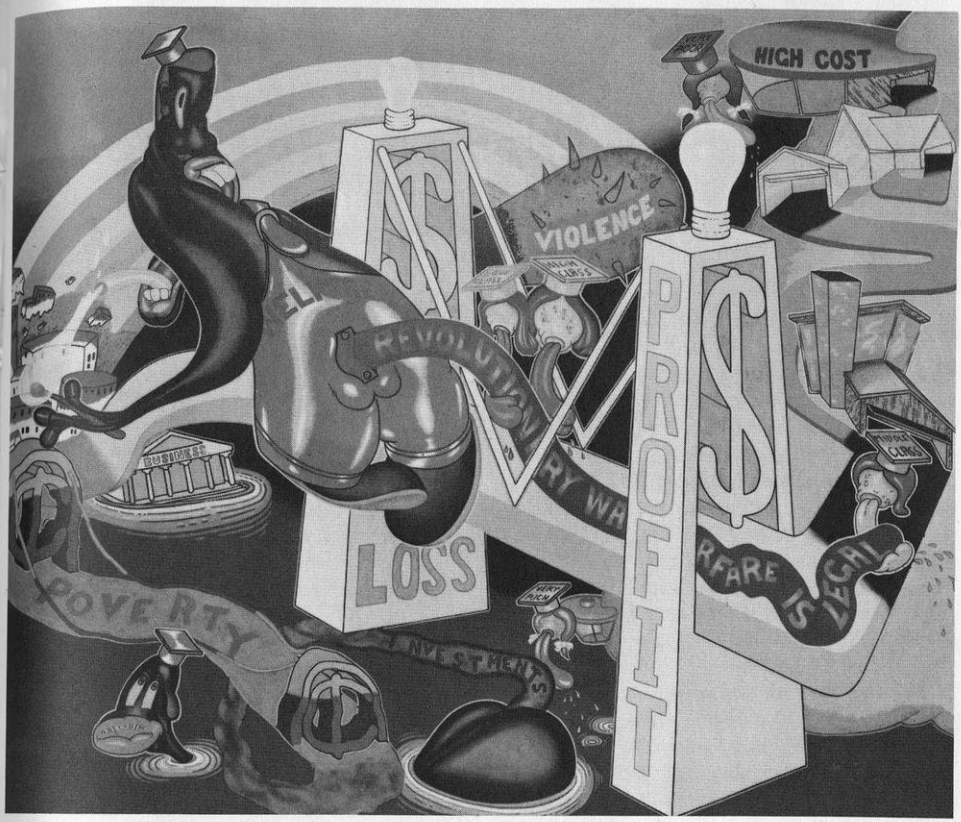
**Director, Junior Arts Center-Municipal Arts Department, City of Los Angeles*

***Associate Director of Drama and Literature at radio station KPFK*
In a note to Mr. Faine, Clare Spark-Loeb stated the following: I just returned from the Aspen Design Conference in which I was a participant and speaker to discover your letter. I should be happy to approve my contribution at the Politics and the Arts Colloquium provided that an addendum or footnote be added that my remarks reflected a state of awareness that I have transcended since then. After four years of struggle and reflection I have overthrown the cultural conditioning that programmed me for insanity; i.e. to participate in a culture that leads to global destruction. This is called "false consciousness." Now that I have flipped over into dialectical or ecological awareness I am rethinking every aspect of my participation in media; how to use media to teach the relationship between forms, ideology and consciousness and how to incorporate feedback into the conceptualization and structuring process. I will be using the discoveries of depth psychology and Gestalt, feminism, Marxism, and advanced technology in a way which restores us to growth and the promotion and maintenance of life, not death. My statements at the symposium were the record of an intermediate stage of consciousness and it would be damaging to me to publish them as if I were still a liberal elitist, which is to say, in a state of well-meant but futile and dangerous mystification. Please add my eagerness to communicate with other media workers, artists, educators who share this goal. My address is c/o KPFK, North Hollywood, CA 91608.



Mr. Welfare, by Peter Saul, oil, 93 x 120", 1969. Courtesy: Galerie Darathea Speyer, Paris.

broader base of the community wherever it may be, have problems in the area of management because they do not know how to relate in their context to the power block. These community art groups and individual artists must begin to ask "What trade-offs can we make to insure that our integrity as artists or as community representatives is not violated and at the same time satisfy the power block?" I think those trade-offs are not being made and I think it's a managerial function to make them.

John Hightower: One fast comment to Claire—I'm not so much interested in institutionalizing dissent as in making dissent more effective.

William McWhinney*: I think we've missed one question: Are the present attempts to get federal monies, large-scale monies, a way to destroy the arts in America by putting them into a very institutionalized form which must by definition, particularly bureaucratic definition, be responsible. It must be able to plan it, pre-plan it, know exactly what is going to happen to it.

Audience Member: Isn't this a question of approach?—how one sees oneself in the so-called art world or art society? Too often we think of ourselves as the end result. We seem to have to set up the bureaucracy in order to establish whatever it is we are trying to establish. □

**Chairman, Advisory Committee, Politics of the Arts Conference; Professor, University of California-Los Angeles.*

Symposium on the Politics of the Arts: Minorities and the Arts

This session explored the possibilities and processes for modifying present structures or creating the new structures necessary to benefit minority groups through and in the arts. The discussion included: the politics of creating opportunities for minorities in existing artistic institutions, the methods of creating community opportunity for the minority artist, the use of cultural concepts and structures to enhance and revitalize the entire minority community, and how minority arts can foster a wider appreciation of ethnic values. The future ramifications of cable television and public channels, arts as an educational tool, artistic resources (space, technology, training), and art as a factor in developing minority identity were among specific issues. Panelists were Donald Bushnell, acting director, Watts Communications Bureau, Mafundi Institute (Los Angeles); Leonard Castellanos, project director, Mechicano Arts Center (Los Angeles); James Woods, director, Studio Watts Workshop (Los Angeles); and graduating students, Decia Baker and Lawrence Perea.

Lawrence Perea: We would like to discuss how communities can assert their own identity through the various art channels, specifically Cable TV, arts councils and organizations. Given that minorities have to deal with the corporate capitalist structure, how can they keep control of their programming, and the tools of producing Cable TV or programs for minorities?

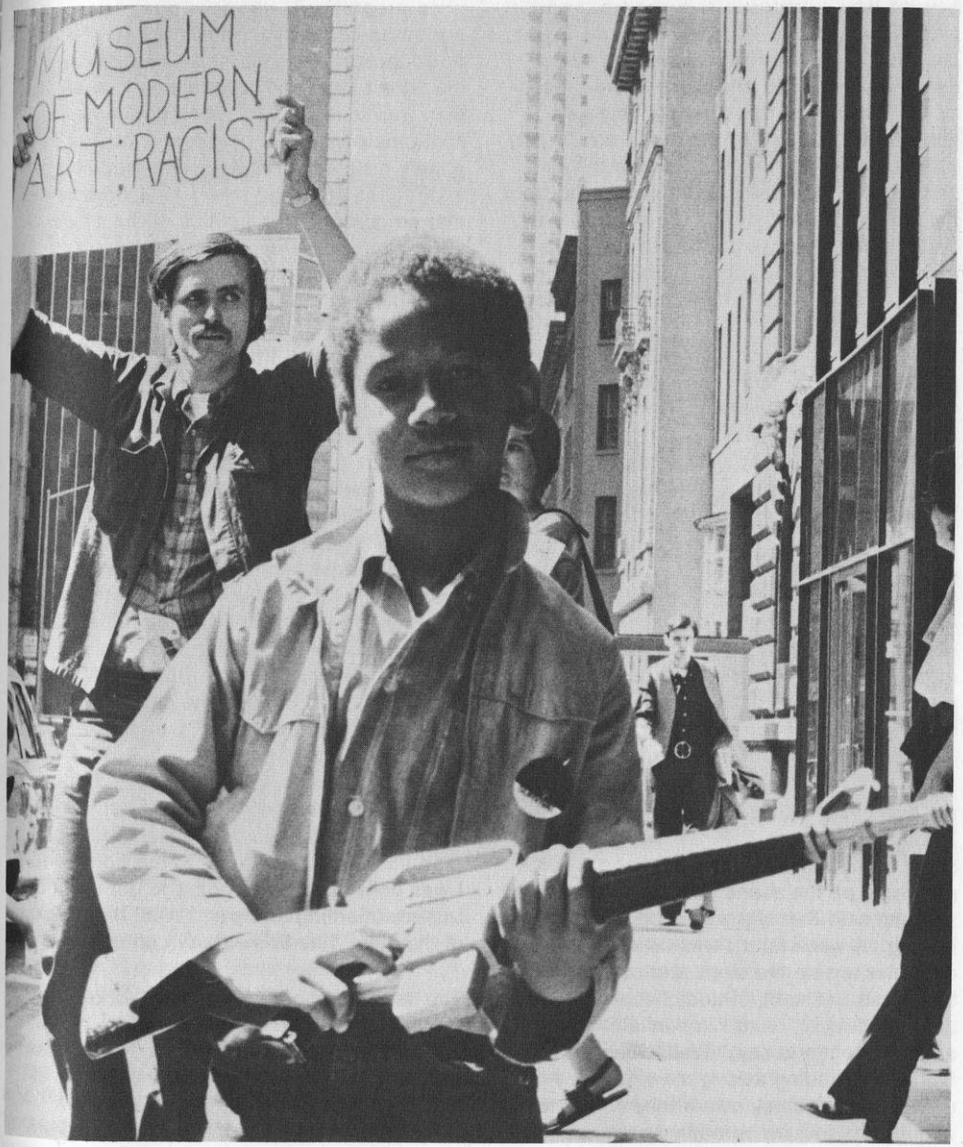
Donald Bushnell: In 1966, Charles Kettering and I began a film project in Watts with school dropouts and everything worked so well that it led to the creation of the Mafundi Institute—a community based arts training center.

Everything that film can do, video can do better. With video you have an opportunity to make a personal statement very inexpensively without going through the hassle of finding the money to get the film processed; you have immediate feedback with the video camera, and potentially through a cable system a much wider audience to show your work, and that audience is going to be in your community.

At the end of our film project in Watts, as every art group did in 1968, we were having a hard time finding the money to get the next film effort going. We decided that Mafundi shouldn't have to count on continual hassles with governmental sources or private foundations. Mafundi should be involved in a viable business enterprise. We picked cable television because it seemed to be the growth industry that served many purposes for Mafundi Institute: 1) It could bring in money if it were managed in a business-like manner; 2) it would provide a showcase to all of the arts groups now operating within Mafundi; and 3) it would give the black community access to programming of relevance to the culture of Watts. And so the work began toward obtaining a cable television franchise.

We were told at the outset that the Howard Hughes organization had the whole thing wired, had all the franchises in the flatlands in Los Angeles. We found by digging through the ordinances and the prior history of cable franchises in Los Angeles that in fact Howard Hughes didn't have it wired. Their organization—Theta Cable—had put

up more money than anybody else for the privilege of wiring Santa Monica hills, but that did not mean that they could legally move into Watts or into any other community. They *had* done one clever thing though. They had written into their franchise contract an agreement that they could, when completing the cable system in the Santa Monica hills, then move into other areas with just the approval of the Board of Commissioners. Only one other video-group or cable group in Southern California had this agreement. We were able to get our city councilmen to issue a moratorium and put things into limbo until we had our application ready.



Art Workers Coalition demonstration to establish a Black and Puerto Rican Study Center at the Museum of Modern Art. Photo by Jan van Raay.

We alerted the City Council to the fact that they should take a role in the future deliberations on cable television in Los Angeles. We have been given to understand that if we are able to show economic viability and if we are able to demonstrate that we can manage a cable system, we will get a five-year experimental franchise to set up a demonstration project for a community-owned cable system in the south of Watts. We are projecting a two-way, computer monitored system which will literally allow anyone who subscribes to it to become a video-broadcaster. With two-way cable you can plug in a relatively inexpensive video camera at your end and make a live presentation over any of the thirty-six channels that are available. Anyone in the community with something to say will be able to say it and receive feed-back at the same time from the community-at-large. It's a mind-blowing system. It eliminates all the old concepts about programming commercial television and puts a whole new light on the situation.

I am the acting director; my role is to bring in the funding, to complete the bargaining and the engineering study. Once that happens, I will move out of the picture and a number of young men now being trained in video operations will be able to move in and actually develop and build the system.

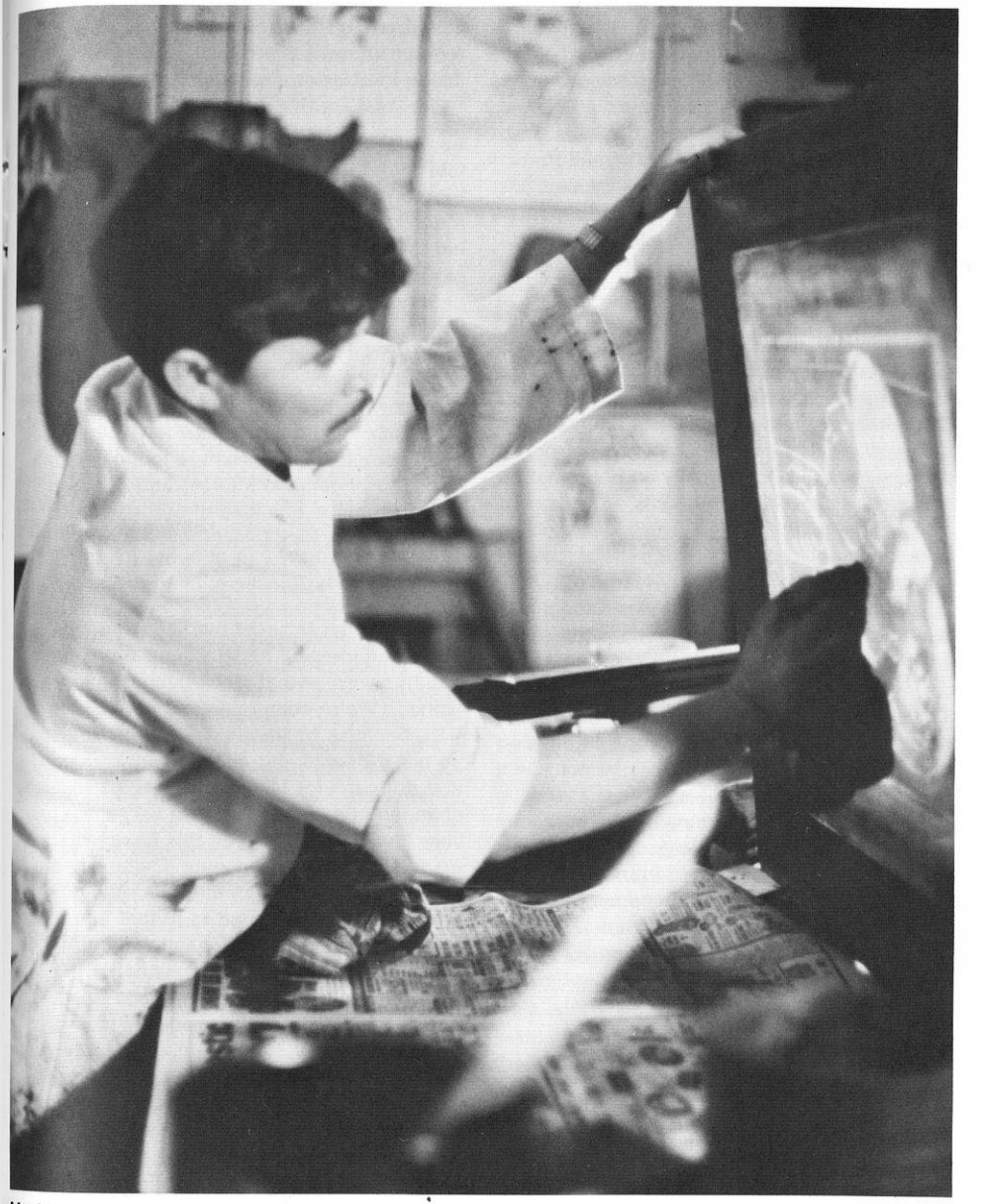
James Woods: The most important question for me, as a member of a minority group is, "How can I best control and implement my own identity and its projection within the existing power structure?" A recent occurrence in my family illustrates the difficulty one encounters in an attempt to control one's identity on even a personal level.

My three-year-old daughter was watching *Sesame Street,* and they were singing a song, and counting numbers. Then a black girl came on the scene and she was ironing and she said that she was supposed to be ironing. A week later I was cooking and my daughter ran up the steps and came into the house and said, "Daddy, what are you doing cooking?" And I immediately got angry. I began to say, "Well, what in the hell are you doing asking me what am I doing cooking in my own kitchen?" Just about that time, my wife Margo walked in the door and said, "Slow down." And I said, "Where did she hear that?" And Margo said, "She heard it on TV—Sesame Street." And I knew then that Sesame Street was evil. I knew probably in method it was fine, but in content it was evil. It restates every evil thing about our social structure. And it pinpoints it. I don't care, they can learn to add, subtract, and do all kinds of things, but it's something else.

It upset me so I wrote them a letter. I said, "I don't like what you are teaching the kids. . . ." I got a letter back and it said, "It's a good program. The male image is very important in certain minorities' environment." And I looked at myself and I said, "Now they don't know they are talking to a black man who is really very much concerned about male image et cetera and yet I completely disliked what they were teaching my minority child." And then I realized that we had no control. The politics of the arts is to do whatever is convenient at the time. The politics of anything is to do whatever is convenient at the time.

John Hightower: I think I'll talk about a case study which involves a prominent institution in New York City—the Museum of Modern Art. I arrived on the first of May, 1970. To begin with, on the first of May at 9:30 in the morning there was a blowout between two curatorial prima-donnas which lasted until I left. In the afternoon at about 4:30 there was a demonstration in my office by a group of Black and Puerto Rican artists wanting to establish the Martin Luther King International Study Center at the MOMA and one of the women in the group, Faith Ringold, looked out into the garden and she saw across the wall of the garden, the Lily P. Bliss International Study Center. She said, "I mean, what the fuck is the Lily White Bliss International Study Center?" I can tell you that I nearly passed out and that phrase stuck with me to the point where I was convinced I was going to get up in a trustees meeting and say, "Well, the program of the Lily White Bliss Study center . . ."

The next day there was an Art Workers Coalition demonstration. There was a picket line in front which included my sister-in-law, and the placards all said, "The Museum of Modern Art is Racist. It does not permit Black and Puerto Rican Art. . ." They were marching up and down and then a limousine arrived and two guys got out of the car in



Mechicano Art Center. Photo by John Bright.

white tie and tails, one with a sign around his neck saying, "Trustee" and the other with a sign around his neck saying, "Director." They went to the back of the limousine and pulled out some chicken wire and stretched it across the front of the museum, while chanting "Keep the Blacks and Puerto Ricans out of here," and let loose some chickens. I never figured out what the symbolism of that was. And in reporting on this the following Monday, a member of the museum staff said, "There really is one thing that I seriously object to and that is the placard that some of the pickets were carrying saying that the Museum of Modern Art was racist, and I really think that we should demand a written apology from the protestors." (It was one of those rare moments in whim where I had an *esprit d'escalier*—the moment I should have had it and not on the stairs afterward). I said, "Now, we both realize that the MOMA is not

consciously anti-Black or anti-Puerto Rican, just anti-Semitic." To his great credit he laughed and he said, "Well, I guess you have a point."

Shortly after that I was confronted with a walkout at a symposium (symposium seems like a strange word to use for the situation, but I guess that's pretty much what it was) and all hell broke loose. I very nearly got my head handed to me. At this time Jim Woods wrote me a very telling and profound letter, which I still cherish, in which he made the comment that "We will make mistakes but we've got to do it our way." That sounds simple enough, but it's not, and at the MOMA the problem was how to engage the Black community and other minority communities in the city of New York in an institution which really was essentially not concerned with social issues and in whose program there was little immediacy and relevance. It was a long, difficult tortuously political process in which we did come close to a solution.

The situation was changed by a series of meetings, endless meetings, engaging members of the Black and Puerto Rican communities of the city in the concerns of the museum; initiating programs involving them more, and appointing a Black curator. I mention all of this because in terms of Arts Administration and Arts Management this is the kind of politics that really counts. How do you do it? How do you—under the pressures of public rhetoric and intensity that exist when institutions change only because there is pressure—diffuse that pressure enough so that everybody's ego is left intact?

The important thing that happened in terms of the whole experience at the Modern was that a couple of steps were taken. One which I will mention because it is a specific of the pressure that the museum was under at the time from minority groups. There was an exhibition of the work of two artists who happened to be Black. And I say it that way very studiously because what had happened up until that point were a series of Black artists' exhibitions. This point was probably best synthesized by Mel Patrick who said, "Listen, I'm about to get into the big house now; just as I'm about to get into the big house, don't change the rules on me. Everybody on 137th Street and Lennox Avenue knows I'm an artist. I want my work inside the Modern because I'm an artist."

Leonard Castellanos: We don't want to dictate to the community because we found that to meet the needs of the community is a different kind of responsibility from meeting the needs of the artist. It is a great responsibility; it isn't just being artists in a gallery doing their own work and then displaying it. We have found that you have to believe that art is a very fundamental part of your existence. That it has to be part of your environment. We've been deprived a long time. You don't see art anywhere, you don't see anything anywhere indicative of a real kind of genuine interest and concern for the humane qualities of our existence. Right now the kick is ecology, it might wear out.

On a one-year basis of funding from any organization—and most organizations function this way—we at Mechicano are very limited. We're completely put against the wall, because by the time we finish writing up our proposal, our aims, goals, desires and direction for Mechicano may have changed completely because we're in a very flexible state. When this happens many of the people become disillusioned and we lost a lot of good artists. We get administrators. We tried to fit that into art, and we found out that doesn't work either. Administration of art programs by pure administrators is a very dangerous thing. I think this is one of the problems museums are having today, because these people may not be sensitive enough to recognize that the creation of art does not have to be done in a nice beautiful building. It's too bad that a lot of people have come down to Mechicano and seen that our floors are dirty and our papers are all over the place and evaluated it only on that basis. I like the chaos. I like to see people working in there. I like to see people getting full of paint.

The basic needs of Mechicano are for long range programs, not only one-year programs, not only six-months programs and not even programs that are supposed to benefit us and that are offered by other organizations. We are very hesitant about participating in cultural programs we don't control. If we

can't control the program and the program fails, it makes us look bad and we lose a little bit of the confidence it took us a helluva long time to put together. We're not risking ourselves anymore. We're not there to be used by the outside organizations or by inside organizations within communities who come to exploit the artist; who think, "Well, great, you have a hundred artists." We can choose the best and then pull them into our museums or our galleries on La Cienega or anywhere else. I think what I am talking about is something that isn't spoken about very frequently—adjusting to community needs, being dedicated to that kind of effort.

Many of the artists who work with us want to change their own society and they feel they can do it. With this kind of motivation you can't think in terms of one-year programs. I think what we need is subsidization of long range programs on the federal, state and local level and trusting those programs to community agencies even if they do not precisely meet professional standards. We don't pretend to be a corporation. Too many times I've seen organizations pushed into a situation where only the goals and desires of certain funding agencies are met. What frightens me most of all is that inevitably art may still turn into another vehicle for politics. Right now we are facing that problem in our community.

Agencies that wanted to help us now see art as a neutral territory and as a political game. I'm not going to bullshit with anybody when it comes to art in my own community or let them use art as a vehicle for politicians, because it seems to get into areas—especially in East Los Angeles—where direct politics can't. Candidates ask for favors, so forth and so on. The only way art can become independent, as a growing entity with influence throughout the United States of America, is if funding methods presently used in large granting corporations—including the Federal Government—are changed. We have to start giving importance to the idea that art is part of our life and cut the bullshit out about one-year programs. Five-year programs ought to be started. If an agency is alive for a year, it deserves to be considered and possibly funded. As it stands now at the National Endowment level you have to be in existence for three years at least and have what they call professional administration of your programs. I don't know what that means, but I do know that if we're given the choice and the chance to develop our own programs and lead our own funding into the areas that we think are the most vital in the community, we could create a greater impact in a total kind of human development program than within the limitations that exist now.

DISCUSSION

Decia Baker: Once there is a building, once there is a structure, once there are administrators, the idea becomes solidified and can no longer respond to the community's needs as readily as it did when it was in the process of forming itself. Once the building, the whole structure, is set up there is a tendency to cut yourself off from the people. Community arts is not an institution, but a process.

Audience Member: The best thing a community can do is to hire the best proposal or program writer while they continue on with their own thing. It's a mistake to try to outguess or second-guess foundations to find out where their interests are. Do that which has the interest of the community and then get the best professional help you can get to put it into a proposal format.

James Woods: The biggest problem in community arts or in community organization as such is not necessarily finding expertise in writing proposals, but in finding foundations that will take the responsibility of the risk involved. Anyone who believes that the problem is lack of expertise in writing proposals is uninformed in terms of what is happening in the community. The expertise is there in the community. We are not looking to the resources we have already created. My problem, once I have received the money, is to deal with the flexibility that is common in community organization and that foundations do not understand and will not accept the risk for. What we need to do is to persuade the foundations and people with money to take the responsibility of risk in our society.

June Wayne: I feel there is tendency to look upon the existing arts establishment as

St. Elmo Village. Photo by John Bright.

though that is where the action is. The establishment of the arts is encapsulated and listens only to its own input so it often misjudges its own condition. Just a day or two ago I saw Jack Anderson on television reporting on a big "scandal" in the Kennedy Center, which heaven knows has important names on its letterhead. Anderson says they have sold off the seats and the carpets in the auditorium to raise cash and now rent these items instead. To Jack Anderson this device suggests corruption but I am sure all of you see it as a lease/back norm. All over this nation the arts institutions are breaking down: museums sell off their collections in order to have money to keep open or they sell one artist to buy another as though artists are interchangeable. We see one curator wipe out another curator's taste and then a third curator comes in and wipes out traces of the second. But if a manufacturer is selling off his machinery in order to keep open, *you* know how long he will stay open.

John Hightower: I am a member of the radical center. That means that I feel comfortable both within and without the establishment. But what happens is that at one point along the line (this is real personal show and tell), one gets arrogant enough to think one can change the establishment. One thinks that he can walk into the command post of the American Establishment and start moving Jack Whitney around a little bit. It doesn't work that way. June is saying that one can carve out something that is definable and manageable, and for which one feels passionate about and one does it on those terms. Nobody is ever going to be St. George.

Donald Bushnell: If you go into the establishment organization and you don't have your eye on a goal that you will not compromise, you are going to get compromised. When we set up the original concept of the Watts Communication Bureau, our original goal was that the equity control of the Watts Bureau would never be owned by any outside group. We've never deviated from that goal. We have had a Howard Hughes vice

president come down and say, "What do you want to own the system for? That's just too expensive. What you really want is access to the programming channels." That's bullshit. As soon as you start developing programming that is not in conformity with the goals of the business community or the organization that controls that operation, they are going to run you out and you are not going to have access or any voice at all.

James Woods: Another thing that is very, very important for people in management to consider is that you don't always have to get a job in the establishment. I hear this running through, "You will probably get a job in the establishment. You probably will get a job in the normal machinery." But I haven't heard, "What about the possibilities of making your own job?" The fear of not wanting to create one's own job disturbs me because the groups that are graduating from management schools have to accept the idea that maybe they cannot function in the accepted jobs of the system. □

Symposium on the Politics of the Arts: The Private Sector

Private funding includes the following sources: foundations, corporations, and individual donors. The panel discussed these sources of funding in relationship to two topic areas. The first area: Motivational Factors Behind Private Funding covered a) social responsibility, b) image of fundor, c) selective placements of tax dollars, d) use as a marketing tool, e) type of medium, and f) influences of public acts and policies. The second area: Effects on the Artistic Resources covered a) control of art form/ artist, b) audience, c) institutionalization, and d) general funding vs. specific funding. The first part of the session assumed the point of view of the fundor and examined the value systems within which he/she operates. The second half was concerned with the value systems of the artist and the arts organization and how their environment is influenced by the fundor. Panelists were Philip Boone, president, San Francisco Symphony Association and Partnership for the Arts in California; Robert Marchand, director, Community Relations, Performing Arts Council of the Los Angeles Music Center; June Wayne, artist and director, Tamarind Lithography Workshop (Los Angeles); and graduating students Peter Chernack and Jere Tognazzini.

Peter Chernack: If we can begin to understand what motivates a patron, what his needs are, and how this affects the artist and the arts organization, we will better be able to interpret how both will interact. When we speak of the patron in this discussion, we are talking about the corporation, the foundation, the individual—and not the role of public or governmental support. We hope to focus on these three sources of funding from the private sector.

Philip Boone: I don't make my living from the arts nor am I a professional artist. I am a businessman and my view is going to be personal. A love of music got me into all this. Historically, the growth of institutions devoted to the presentation and maintenance of artistic resources in America derived their support entirely from the private sector. On a relative scale, the government has had a miniscule role in funding at the federal, state or municipal level, even though they are now beginning to do more. The motivations in funding which have lead to the creation of the largest cultural enterprise in any nation in the world are infinite in variety.

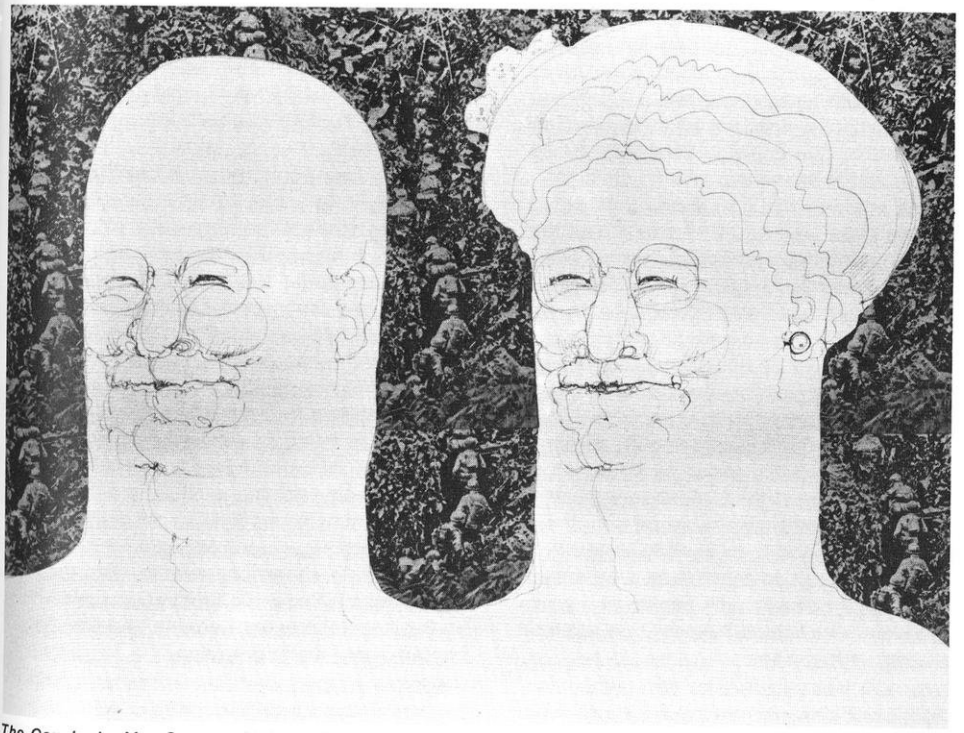
It is my personal feeling that undergirding every gift given to a cultural resource, outside a public service motivation, is a genuine interest in that particular arts area. I think, therefore, that the rise of this largest cultural enterprise in the world has come from very genuine motivation. There are, of course, other factors such as belief in the educational value of the institution, civic pride, a desire to win status, and the opportunity for involvement. It has often been said, as all of you know, that the fastest way a nouveau riche can get civic visibility is to participate in some form of the community's cultural enterprise. I think there is some truth to this, but I think there is an infinitely deeper meaning even there. I don't think there is any one image which can characterize a patron. Contributions come from a wide variety of people, with widely diverse backgrounds and with widely different levels of social recognition. I can call to mind many instances of major gifts in the San Francisco community which have been received by major cultural institutions from people nobody ever heard of—who

never demanded a service during their lifetime.

In the major cities of the United States there is an identifiable cultural leadership which possesses relatively similar characteristics. This leadership group consists of corporation presidents, social leaders, people with established bases of authority and responsibility and, in the main, this is the kind of leadership that in the past and currently is largely responsible for the conduct of cultural organizations. Much of the leadership is old family leadership. The hard fact of the matter is that the nation owes an enormous debt to this kind of leader. I'm speaking not only of financial leadership, because interestingly enough, leadership and financial responsibility don't always go hand in hand and there can be great cultural leadership without a financial commitment. That is a fact that I think often isn't understood. If one examines the image of that leadership, one finds a sense of culture, a sense of aesthetic appreciation, and a sense of family responsibility since many cultural leaders currently come from families whose predecessors have been doing it in generations before them.

Foundations which are heavily oriented to cultural giving basically owe that inclination to the people who created the foundation in the first place. Whether inherited from great-grandfather or mother and father, the sons feel a definite sense of obligation, and that foundation represents the prior interest of their forebears. I think one other aspect is very important. Today's leaders have become quite sophisticated in their understanding of the implications of cost and responsibility in the maintenance of cultural enterprises, many of which have become very big business. One is willing to take on such responsibility with one's eyes much wider open than fifteen years ago. American culture for the first time is beginning to involve men and women who, while they may not have a primary interest in the arts, are nevertheless beginning to recognize that an arts system is necessary to a healthy society.

I would like to talk about the selective placement of tax dollars. Since cultural institu-



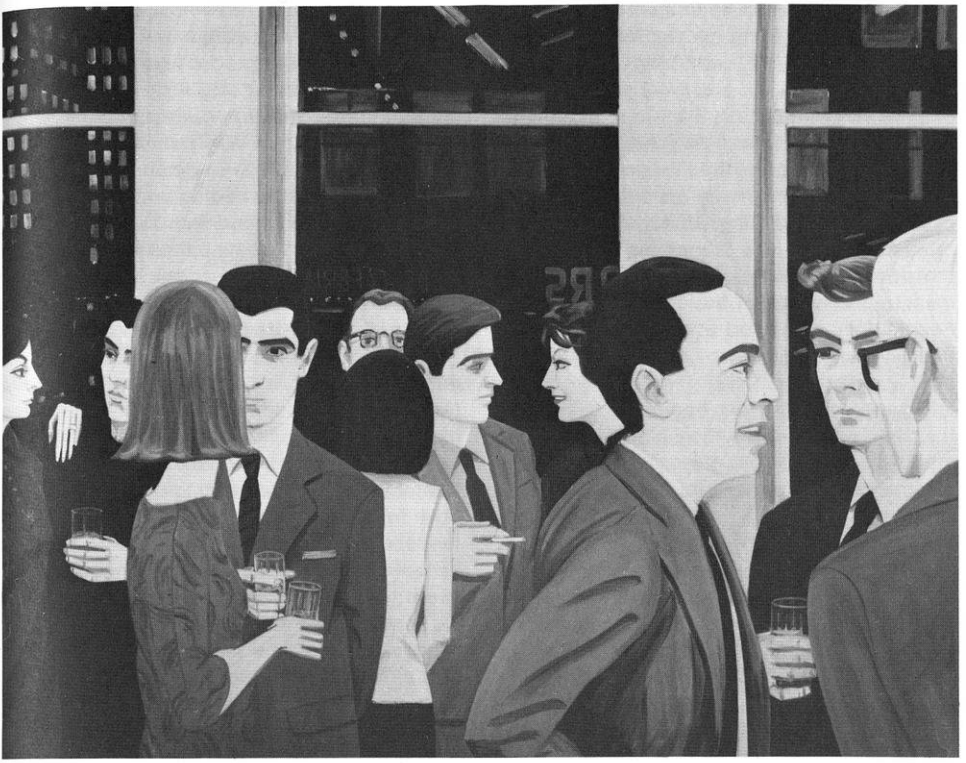
The Couple, by May Stevens, 22½ x 30", ink and collage, 1971. Lerner-Heller Gallery, New York.

tions are non-profitable and hence eligible for deductible contributions, they fight for support from those able to contribute who are looking for tax advantages as well. Here again, though, I find that the donor is usually finely motivated by a genuine interest in one or more of the art forms to which he is giving. Because the scramble for his dollar is so great he doesn't have to give it to a cultural institution unless he has an honestly favorable attitude about it. Similarly there have been in recent years corporate contributions for various purposes which have been widely publicized and which have genuinely benefited the recipient. I am not aware, however, of a long-range marketing advantage behind a single gift. For a corporation to derive marketing viability by supporting cultural enterprises, the corporation must make an effort to support and contribute over a period of time. In California, for example, the Standard Oil Company of California and many major utilities have really earned an enviable reputation because of continuous support of the arts for decades and I think the actions of the company achieve substantial credibility in this instance. Outside of the publicity aspects of the onetime major gift of a half-million dollars by Eastern Airlines to the Metropolitan for the building of the Ring cycle sets, major contributors at the corporation level are not seeking and are not getting major publicity. I do not know of a major corporation that is giving $100,000 or less a year which asks for publicity when the check is received. It's the one-time gift that gets the big ring, but I don't think that, from a marketing standpoint, it does the company any good, and my business is marketing. When you give repeatedly, you begin to establish an understanding that your interest lies in this area. This is important for the younger people to understand. Selective contributions to various existing or about-to-be-born cultural enterprises again are motivated by personal interest factors. I think managers must understand that they should be very thankful for the giver, and they don't have the right, psychologically, to assume as a premise for their job, that everybody has an obligation to give. I don't think it works and I think it creates antagonism.

Public policies are now becoming of major importance to the arts and are beginning to influence the attitude of the public sector about arts. The governing political spectrum has become aware of the marketing power of existing art institutions in terms of attracting new business, and new residents. Economic development commissions are expressing with great pride in all their literature, a community's possession of a museum, of a ballet, of a symphony, of an opera. In Minneapolis-St. Paul, San Francisco, Oakland, Los Angeles, in Glendale, there are tremendous battles over this attempt to attract new people. Mayors of American cities have become vitally interested in the economic needs of their cultural institutions and the slightest expectation of a symphony strike or an opera strike, or a museum shutdown brings the politicians on the run. They want to solve the problem and they want to get credit for solving it. There is a gamut of interesting things going on when culture gets in trouble, and this is a new factor of American political life. Behind all this, however, is the fact that politicians are beginning to understand that a healthy cultural environment can be really vitally important to its citizens, and that in the final analysis all human beings express themselves in some artistic way. I am saying that there is a recognition on the part of the political forces that arts are a legitimate and necessary part of a healthy society. And this recognition is coming rapidly at all levels of the nations' governing bodies.

Now one final point. In my experience, we have not gotten near the point where the donor, whether he be corporate, private, or political, is attempting to exert control over the arts institutions. I know of no situations like this and feel that this should never be allowed to happen. Audiences, of course, will gather to hear where city government and financial capability select land sites; somebody had to put the Los Angeles Music Center where it was—these are political decisions. But, the mayor is not selecting the conductor nor the musicians nor telling anybody how to run it. With respect to general funding versus specific funding—both have been terribly needed. But there is a danger in specific funding, because I think it inhibits overall growth and total balance of artistic direction.

Robert Marchand: In the area of foundations, we have to think of foundations in four



The Cocktail Party, by Alex Katz, 1965. Courtesy: Fischbach Gallery, New York.

separate categories in order to think sensibly in terms of funding the operation. They are in the business of giving away money under certain restrictions and the restrictions have become a lot stiffer since the tax reform act. We have to be aware that there are four different kinds of foundations and only two of them are available to the arts generally. There is the corporate foundation which is nothing more or less than a vehicle for corporate giving on the part of an individual corporation, and frequently the giving by a corporate foundation is restricted to those areas in which it has a commercial interest; i.e., the Allied Chemical Company has a foundation and the bulk of the funds that it gives away are for scholarships for students in chemistry. The next category is the family foundation which in the past, unhappily, has too often been a tax dodge and led in large part to the tax reform act. In any case, family foundations most generally are extremely limited in their areas of interest. The third is the operating foundation which gives the bulk of its support primarily to the operation of a given project. Finally, we have the classic foundation—the Ford and the Mellon and the Rockefeller and several hundred others. The fourth one is the one that deserves the most attention from people who are trying to raise money for the arts.

I want to touch on the difference between the restricted and the unrestricted gift. Obviously, what we want whenever we can get it is the unrestricted gift because it allows the growth of an arts organization to be unimpeded by external forces. Universities, however, have come up with a marvelously elastic attitude. There is almost no restriction that they can't live with one way or another, short of saying, "You know, if you get this money you have to fire all your left-wing professors." For an arts organization to accept gifts on a restricted basis is particularly dangerous. In our organization downtown we have the united arts campaign which benefits the symphony, the opera, and the theatre, and the chorale, as well as the general operations of our council. Someone can make a gift and specify that it go to the symphony or to the theatre and the gift is so designated. But if we get a gift from

somebody who says I will support the symphony only if they stop playing anything that was written after 1910, we're not going to accept it.

Jere Tognazzini: I am going to talk about corporate funding for the arts programs in a very specific way for very specific programs in relation to marketing, advertising, public relations dollars. We are talking about a transition in our thinking about the environment, our concern for the state of life. People want some sort of artistic influence in their lives and this is why government funding is coming about. Corporations are being influenced and they are beginning to realize that they want to keep their place in that marketplace—that big universal set—the environment. The pressure is changing society.

Experience has shown that some corporations are thinking this way and they are looking for ways to reach out to the community—their consumer. They are asking for publicity, too, because they've been terribly frustrated by doing good things. Corporations, we think, are all bad and they are only after the dollar. Well, they are after the dollar, but in order to get it they have to present a certain image to the consumer. If they do good things and make the changes internally and the consumer doesn't know that the change is being made, it has very little effect on him. The corporations are asking, "How do we communicate this to the consumers without appearing, again, to be after self-interests?"

One tangible demonstration of good intentions is to present an art program or public television program that states, "You, the community, consider me valuable as an art form and the corporation who is funding me considers that valuable too." They therefore establish this common value, they don't interfere with commercial messages or the normal types of message advertising but nevertheless there is something that's tangible, concrete, that they have given to society. We have found that corporations are sometimes willing to give funds to specific programs in the arts on public television, but when they give this specific funding, they also give another amount of money for their public relations or corporate communications or advertising budget to reinforce these programs—to advertise, promote, and merchandise them. To connect their name with the program so that the public knows who's doing it and oftentimes as in the case of Bowery Savings Bank in New York and Great Western Savings here, they will not invest the original money in the program without the additional investment of the promotion advertising dollar. They considered their investment as a marketing expense.

We found that many corporations act initially because a particular person in the organization is interested in the arts program. Nevertheless, when the final decision was made, it was with the intention of spending a business dollar on a marketing venture. The objectives in presenting these programs have to do with creating an image of social responsibility. More and more corporate executives want a human image. They also use it to boost employee morale. Oftentimes it's a way of reaching out to special interest groups that are a certain corporation's particular target market.

The effects of these activities on the arts organizations are good in that they do get their programming dollar, their production, and the increased advertising and promotion helps broaden the arts audience for that organization. There is a danger that the corporation underwriting the program will try to influence it. But if the arts organization is aware of this, if they want to go back to this private funding, they've got to create their own policy and their own internal buffers to maintain the autonomy of the program in artistic decisions within the organization.

June Wayne: The difference between "public money" and "private money" is so simple that I am puzzled why such a fuss is made about the difference between the two: private money usually is public money once removed. The swells of gratitude that flow to persons giving patronage to the arts and other public purposes are, in the main, excessive. Although some patrons give from the finest motives and modesty, how many contribute from after-tax dollars? Without the tax-deductible privilege, there would be little cash flowing to the arts from "private" sources although that was not always the case. When income taxes were low, tax

deductibility was of little interest. However there was, among some old and wealthy families, a social "noblesse oblige" habitude: an obligation to patronage as a style of life. But like everything else about the allegedly good old days, that style is dying out: instead we are in an era of highly visible, ego-oriented giving whether the funds come from individuals or from corporations.

I always wanted to write (or seek funds for someone else to write) a handbook—a sort of ABC of Manners for Philanthropists (A, for anonymity; B, for benignity, etc.). The Arts Manager assumes that contributors must be sold on the benefits that will accrue *to them or to their companies* as a result of contributions beyond the tax-relief as provided by the law.

This "what's in it for *me*" question builds in corruption that flows downhill and infects everyone it touches in the arts. It also affects the systems by which the arts are administered and the types of solutions for management problems that are chosen. I make a point of this mental set because it produces opportunism of every sort: also cynicism. Gratitude debilitates: gratitude is an emotional potlatch from which the arts suffer. I do not wish to *owe* anything to anyone—do you?

When someone gives to the arts, they are doing what they should be doing—in the fullest sense, in their own interests—not for praise but in behalf of profound survival values.

My view may not be operationally imaginable to many of you: arts people have been crouched like Uriah Heep for so long, we think it's normal. And our posture infects our ability to problem solve for it causes us to see our options defensively and in fear.

The acid test is whether there can be funding without flattery. Who has the courage to test that fear? In my experience—in my *practical* experience, there is more one can accomplish from an upright, dispassionate and dignified position than from servility.

Please understand that I do not suggest one should hit corporation presidents on the nose or, like missionaries, make them sing a pious tune, but if one's motive is defective in the giving, what the recipient pays for the contribution will outweigh the benefits derived. When the Business Committee in the Arts urges corporations to share their tax-deductible quota with the arts, it only pushes a decision *already reached by law* that money can flow to educational and charitable events directly instead of through a government bureaucracy. That is not NEW money. And when BCA gives itself annual awards for such contributions, this seems to me to be a fatuous self-congratulation.

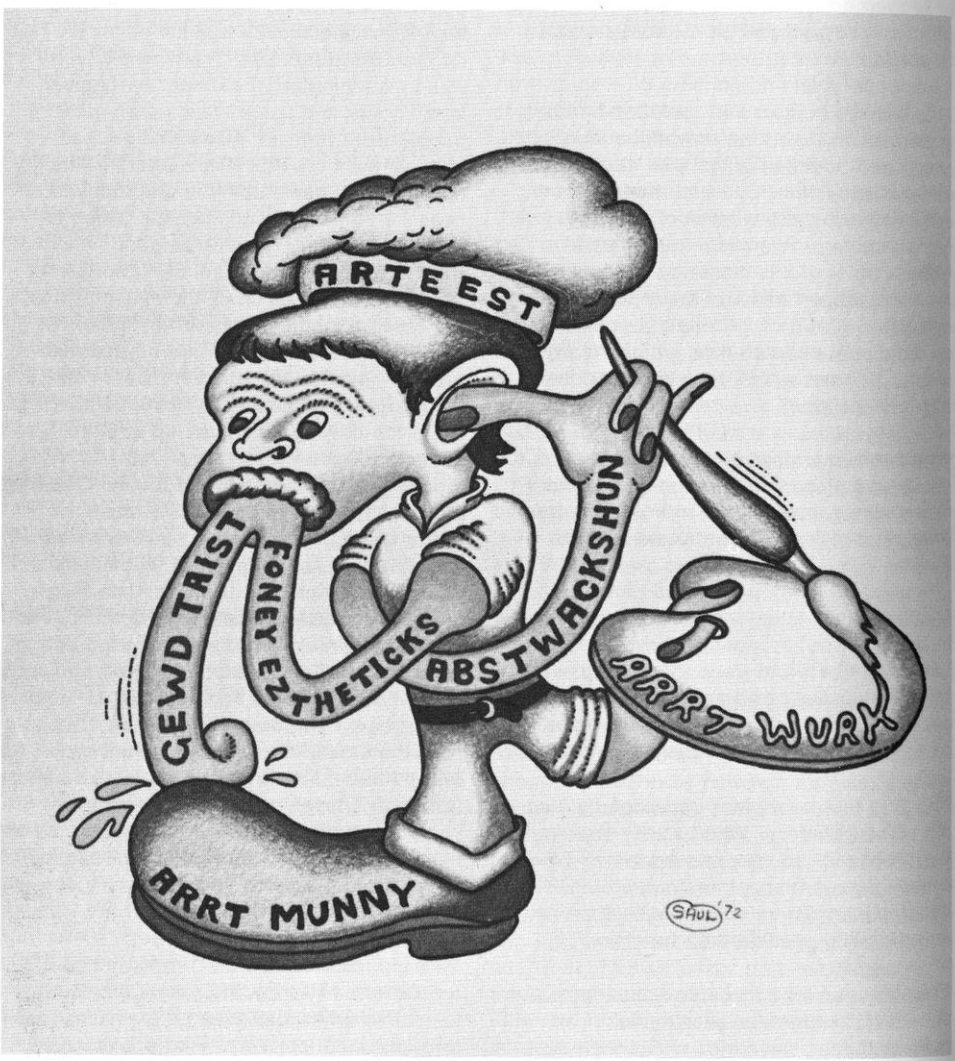
We visual artists produce a "product" capable of taking on dollar value in and of itself. In the art market, the tax-deductible dollar now plays an important part in protecting art speculators against downside risk on their art purchases. A few weeks ago I was in Washington at a dinner party given in my honor and some Washington museum people were present: also some elected officials from the Hill. The subject of the new museum came up—the one that will bear the name of a collector but which is being built by the government, and which will be supported in perpetuity from government funds. In that case, the collector has (however magnificent the art involved) received tax benefits which are a release of profits against other income. That is okay: it's legal and according to Hoyle. What gags me is the bowing and scraping and the name in perpetuity, the fawning on Mr. X as a great patron when he is probably not using a dime of after-tax dollars. Obviously I prefer seeing that museum built, even with the chorus of kudos involved: eventually works of art must find their way into the national "treasury." But you arts managers should understand that public money bought and paid for that collection and will house it in the future. If truth be told many of those works were bought at sub-market prices from the artists who are, in my view, the real patrons of that museum—the real contributors. (I speak with candor: none of you pay *my* bills—so my bravery is unburdened by opportunism though I cannot be sure how frank I would be if more sorely tempted by a good customer.)

Perhaps I seem to be making too much of a point of all this but the assumptions one takes into any situation are the assumptions through which problems then are resolved. The arts, like every other sector of the

nation, need probity, skill, and a clear head when problem solving. Leave the mysteries and temperament to artists: *we* will provide that ingredient in our art. Rather it is with profound relief that this UCLA program is welcomed—at least by me. I feel your presence will relieve artists of yet another burden because you will form another link into a friendlier ecological chain for the arts.

Some years ago, when I designed Tamarind, I was obliged to learn a good deal about your profession and acquire some of your skills. I wrote a paper called "Foundation Gamesmanship" (in 1966) which I reread last night, and which, I am sad to report, outlined all too clearly problems still prevalent and almost unchanged.

In that paper I worried about the government coming into deeper support of the arts before enough management people were available—to protect creative people from the government, as it were. It also seemed clear that government might force foundations out of philanthropy, and as you know, that is the trend. Yet a Tamarind program would not have been funded by politicians, though a foundation, responsible for tax-exempt money, could do so. The founda-



Arteest by Peter Saul, 12 x 14", 1972. Courtesy of the artist.

tions have been a buffer group—they call themselves the risk-capital aspects of philanthropy, an aspect that rests firmly on their ability to make commitments and to see issues in long term view. I never met a politician who could see beyond the next election or outside its implications: this is why government is so unreliable to deal with—it can change its mind and even lie with impunity. Often one cannot even sue it for breach of contract.

Had I tried to do Tamarind in 1970 instead of 1960, the program would have been impossible. Times have changed and now foundations are infinitely more restricted in what they can support. Yet the restrictions against foundations have done little or nothing to curb excesses in tax-deductible exploitation. They have only crippled purpose while intending to increase efficiency.

Thus, in spite of increased funds flowing to the arts by way of the National Endowments, the benefits for creative people are more constricted than they were ten years ago. The sums of money that creative people can get out of the funds of the Endowments are shockingly small. Nor will this improve unless, in addition to other kinds of arts managers, some of you become professional "adaptors" for dealing with Capitol Hill, to lobby for the arts and "walk" better legislation through its labyrinths and into law.

It may surprise you that an artist speaks to you in management terms, but artists are accustomed to practical problems. One must be practical to turn an ephemeral feeling into a tangible object. Anatomy of a shoulder muscle is not different from the anatomy of a social scene. We are reporters, you know, as well as prophets, and *this* artist has passed among you like an anthropologist studying natives. Willy nilly, I learned how to administer large sums of money, but I piped it to creative people, not bureaucratic processes. Unfortunately, I have had to work in camouflage—in the stereotypes imposed on me, both as artist and as woman artist. I was acceptable as an administrator, but not as a thinker who could plan and lead movements. I am described as a "perky" or "spunky" or "gutsy blonde bombshell" (with good ankles—If my ankles had been fat, they would have referred to my complexion or eye color, anything to report on what a woman *looks* like). But as an artist and therefore a person experienced in prejudice, with being "undercover" as it were, I could observe the arts from up close, and I believe you will find my reportage accurate.

In all of management, it is axiomatic to understand the nature of the adversary. This is why I make a point of discussing foundations and government, and to indicate that I prefer the former to the latter, but that with both, objectivity, not servility, is essential. It is more important to do one's homework than to smile over cocktails.

I want to wind up by saying that it is more interesting to look into the future than to report the present, to see where something is going by understanding where one has been. What the arts need most right now is a long term national plan—a map of the relationships of the arts to the society, so that some predictable intentions within a long term context can be brought to the guidance of present problem solving. In short, there is need to do for the arts what is routinely done for every business sector —long term prediction and planning within which crisis management can be understood and made useful. Such a master plan and its prediction capability would help arts institutions to see themselves in more comprehensible dimensions. At this time there is a sort of gentlemen's agreement (and I mean "gentlemen" since women, even as trustees, are largely absent in the foundation power structure) as to what terrain each foundation deals with. They try not to duplicate although often they are out of touch with each other and may be deeply competitive with each other and with the National Endowments.

At one point, at Tamarind, with Bill McWhinney and other experts, I went through an exercise in trying to map out the terrain of visual artists. We tried to postulate an industry of the arts within which the visual arts would fit, to see what our functions, "actors," and channels look like. It was a rewarding exercise and my comprehension of the problems of visual artists was sharply improved and objectified both as to practices and unmapped needs. For instance, we examined the nature of PR and access by artists to the public through

publicity and other channels. Some of you may have seen our study on art exhibition reviews and the quantified figures on space provided for artists by the press. While our study focused on women artists, in fact it was a profile of the male artist as well in that our comparisons produced both figures. In a published attack and answer between me and Henry Seldis of the *Los Angeles Times,* the thousand words each that Seldis and I enjoyed by way of space was equal to *10% of all the space given to women artists for a year in the national publications covered by our studies.* If this is true of the visual arts, it is probably true of other arts. And where is news of the arts printed? Mostly between the crochet patterns and the cranberry recipes on the women's pages which themselves are anachronisms these days. The arts manager knows that the advertising dollar is badly spent if an ad does not reach the whole readership of a paper. Similarly, I hope that you management people will come up with many studies and a long term map of the arts so that you know what kinds of problems you really are dealing with when you leave UCLA.

DISCUSSION

Audience Member: Can you foresee a specific or general way to influence the attitude of the foundations as givers, so that they would give more unrestricted funds?

Unidentified Panel Member: I frankly don't. Because of the ramifications of the tax act of 1969, the responsibility for the actual expenditures of the funds are visited on the foundations who make the grants, not on the recipient. For years the Sears Roebuck Foundation supported such local neighborhood organizations as teen centers—not to a large extent, maybe $500, but enough to allow the organizations to stay alive. This support was frequently their total budget. The Sears Foundation can no longer make those kinds of grants, because it is practically impossible for them to police the way the funds are being spent. And policing is what the tax reform act requires.

Audience Member: Mr. Boone, you said donors are not trying to influence the arts organizations to whom they give, but in their choice of recipients are they not making enormous choices and influencing the kinds of art that will be funded?

Philip Boone: Well, I think that we have to define our terms here. If somebody gives money to build a building and the building is put up, obviously they have had a choice. When the Ford Foundation gave the eighty some odd million dollars to help the symphony orchestras of America, there was an influence. We have to be realistic. If you don't have the donors giving, you're not going to have anything. The donors who have crossed my path in my lifetime have not in any way ever tried to direct the artistic policy of the organization to which they have given the gift. If a donor builds a museum to house a collection of Rembrandt, then I suppose it has a restriction for Rembrandt. I have to consider that marvelous and not a restriction.

June Wayne: I would answer a little differently to point out that under their charters, foundations have to find people to give money to. They are in the business of giving, they need projects, but they do not *originate* projects. It is terribly important to understand that foundations may select what they can give money to, but there are many firm criteria for their selection. For example, there was the desire by other groups to follow Tamarind's format to do in other media what we did. It was part of our purpose to make a map of how we *and others* could re-establish an art form and integrate it. Ford on occasion paid travel money for certain people to study Tamarind, to learn how to write their proposals. I did everything I could to "program" them against mistakes.

Audience Member: In terms of planning for the future, how would we cope with the problem of the ephemeral nature of the arts? What may be revolutionary today in the arts, may not be so five years from now. How would we build that into a plan for approaching a foundation?

June Wayne: What you are describing is after all, only the human condition. The arts, like every other sector are always changing. Industry changes, styles of living change, the economy changes. Industry knows how to cope with this and your management techniques will apply to the arts as well.

What goes to the heart of your question is, I believe, how do you allow aesthetic freedom? Well, you *build* aesthetic freedom into the system.

Paul Forman*: In your talk (question to Ms. Wayne) you presented us with a rather gloomy picture of the potentialities for private giving. In my own rather limited knowledge I've come across very definite and obvious examples where things have gone the other way. For example, to go back into history, my favorite example of a personal patron of the arts is Henry Lee Higginston in Boston who not only started the Boston Symphony Orchestra but, in my interpretation, created the modern symphony orchestra as we know it today. Another example is Mrs. Rockefeller whose enormous endowment to the Metropolitan Opera will probably guarantee the first measure of stability it has ever had. I feel that as an arts manager I would like to search out people like that.

June Wayne: I said earlier that philanthropists had more style and sense of responsibility in times past but such examples are hard to find at this time. Wisdom is not necessarily inherited. Famous offspring of famous art supporters may grow up to become piranhas. It doesn't follow that a name, anybody's name (including mine) is a guarantee for a sure tomorrow.

Philip Boone: I've got to take issue with you. One of the dilemmas in dealing with the Musicians Union in the United States of America is that there is no ceiling that management has been able to find to assure the musicians in the union that the money can't be raised. Budgets are rising constantly. The crisis for these symphonies and operas all over America has been before the American public for ten years and they are all still going. We have a Partnership for the Arts in California because I think the crisis is at hand. In terms of major gifts, I disagree with you. Where is the end and how does it stop? I do not know how to sit down at a negotiating session with the president of the American Federation of Musicians in New York and tell him we can't raise the money because we continue to raise it. You hold that dream because it is there. You people who are going to be arts managers—you are really going to be dealing with something inside yourself. This lady evidences a great faith in what she is doing. It comes out all over. That's what makes it go, nothing else. If you try to mechanize this thing and put it in little boxes, you are going to destroy the very creativity that surrounds the art form itself. Somebody loves art, and that love is so big and so encompassing that it touches somebody else.

Peter Chernack: Mr. Boone, I would say it is not a question of putting it in boxes from our point of view as students. What we need to do is get some handles on a very amorphous subject. Without those "handles" we as students, and as future arts managers, will be lost.

Philip Boone: The most marvelous thing that's going to happen to you is to get a job. When you go into that job, you're going to be suddenly faced with all the things that make organizations go. Keep yourself wide open and keep your dream alive.

Audience Member: Does most of the money for the arts come from the government?

June Wayne: I said it's public money. I didn't say it comes from the government. And there is a big difference. A congressman is elected for two years; he spends ten months campaigning to get in; ten months getting over the campaign; three months working; and the rest of the two years preparing for the next campaign. For every two years he is in; the people get three months of his attention.

Legislators have short term points of view. In industry, one would never hire an employee who was going to work that way. Government budgets constitute yearly funding and reflect the nature of the politician, the alienation of the politician from public realities. This also afflicts the arts, because there is an out-of-sync relationship in the ability of Washington to respond to the speed of national crises. Each operates at a different cyclic rhythm. This affects a politician's ability to grasp the issues of the

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The Opening by Howard Kanovitz, 7′ x 14′, 1967. Collection: F. K. Johnssen

arts because the arts *by their nature* are long-term activities, and they are long-term programs without a guaranteed outcome like a road or a dam. Politicians figure the arts can wait, and do not understand the arts as part of the heartbeat of people. Years ago I was appalled that government was getting into art. It's hard enough to deal with philanthropy but who will protect us from politicians? I'm not attacking private philanthropy: it's a little more responsive than government can be. But just you try to trigger concern of the arts from the army of lawyers who've taken over government. Nobody seems to notice that we have mostly lawyers on Capitol Hill. It was never intended or assumed by the constitution that only legal minds represent the people's mind. Do you know any lawyers who spend money on art? Damned few. It's not their nature or training.

Audience Member: Is there an ethical dilemma in trying to lobby against tax reform? In view of the realistic situation, as you described it, June, that if it weren't for the tax-deductible situation, there might not be contributions to the arts.

June Wayne: The kinds of ethical dilemmas that concern us in all sectors, unless resolved within the whole texture of life, will continue to plague us in the arts for the arts are a part of life. At this moment our best shot at supporting the arts, as in surfing or gliding, is to know where the currents are. Ten years ago the wave was the culture explosion which carried a great many people (like yourselves) plunging out of the spreading colleges and aided by the tax-deductible structure. Now the wave is the national interest in survival. The interests of the arts are symbiotic with rejecting polluted air, polluted food, and polluted ideas. There is now an aesthetic/ethical address to national problems, and a rejection of certain kinds of materialism which are anti-future and anti-art. This social movement bodes well for the arts, but we have to identify it and join its strength to ours. Its motivations are different from the motivations of ten years ago. In truth philanthrophic (private) and government (public) money is really all there is, yet the need to integrate the arts far outstrips the capability of the private sector to finance it. You cannot explain to musicians why their salaries have to stop going up when nobody has been able to tell food prices where to stop. Obviously musicians as a power group

are in an adversary position to boards of trustees who view themselves as art protectors. But the interests of musicians still are not symbiotic with those of trustees. The arts themselves are in an adversary position at every level. **(Philip Boone:** Unless they are in a state-controlled environment.) Yes, but I happen to think there must be some alternatives to that, that's why I am asking for research on a master map of the arts in our society.

Philip Boone: I want to make a point here. Let's examine when the income tax law came in. Does anybody know? 1913. Now the greatest cultural institutions in the nation, ladies and gentlemen, started before that time. Whether you talk about the Metropolitan Museum of Art, the Boston Art, the Chicago Art Institute, the Boston Philharmonic and Henry Lee Higginston, the New York Philharmonic, the San Francisco Symphony, the Minneapolis Symphony; these organizations started before there was any deduction. Now part of society's problem has been to support these and to sustain them. So it has not all been tax dollars. The Metropolitan Museum was endowed sixty years ago. People are still endowing it. It is my contention that in our complicated society, these same factors are still alive.

John Hightower: I quite agree with you, Mr. Boone, in terms of the historical perspective you brought to giving in the philanthropic sense and it is certainly true. Probably one of the greatest men was Andrew Carnegie who established the library as the undeniable unit of culture. He was also a man who ran his numerous board meetings by saying, "Now everybody vote aye." This pattern of *noblesse oblige* has carried over into our world and along with the new wave of social awareness that has come about through extraordinary communications and technological advancement, everybody knows what everybody else is doing instantly and this produces a kind of corrupting influence ultimately.

A very serious ethical question exists now in arts organizations, perhaps more keenly among visual arts organizations than other cultural organizations where the products of their concern are more ephemeral. There is an enormous amount at stake in a museum because the objects in museums are worth a great deal of money. A symbiotic relationship develops in those institutions among the collectors and the patrons on one hand and the curators and directors on the other who, like it or not, are involved in a kind of odd mating dance of courtship in which one relies on the other for a certain kind of survival, whether it's social, economic, or professional. And one gets to toying with the arts, with institutions that are basically public, but supported indirectly by public funds through tax exemptions or at the pleasure of the Internal Revenue Service.

For example, an exhibition was designed at the Museum of Modern Art recently to celebrate Picasso's ninetieth birthday and one of the most extraordinary collections of his work was in a private collection. The person who owned the Picassos did not want to lend the Picassos to the exhibition because of a change in administrative responsibility of her favorite curator. At one point I found myself calling Indonesia, Switzerland, the Bahamas, and Mexico to get some goddam paintings that were on seventieth street in Manhattan. There is an ethical corruption in that. I don't advocate blowing the whole thing up but there needs to be some serious thought given for balance.

The question raised about unions deserves touching on. We may find that instead of collective bargaining, you have cooperative bargaining. Curiously enough you will find not only the union, but also the management of the arts organization and the trustees of that organization sitting down on the same side of the bargaining table, bargaining with government for more, if not bargaining in the formal sense of negotiating contract terms, lobbying collectively or lobbying cooperatively for their own mutual benefit. I am also concerned about the politics of all of this because one of the things that intrigues me so much about this discussion today is June's language. It's a political lubricant. You said yesterday you talk management language very well because you found so few people who talk art language well. That is a real political instrument and it can be a very effective one for all of us to learn.

Robert Marchand: It might make more sense for certain government funds to be used in the risk areas of the arts, in the expansion arts programs or in expanding ideas of existing institutions, and leave the basic subsidy of these organizations to the private sector. If, for instance, we get to the point where the National Endowment will realize two hundred million dollars a year, it might be practical to set up a formula with a certain percentage of those funds set aside as risk capital for new programs in the arts and another percentage for the subsidy of the existing arts organizations.

Clare Spark Loeb*: I would like to do a little free association with the words, "dreams,," "little boxes," and "realism," which Mr. Boone has attributed to tough-minded corporate minds who are subsidizing and leading the arts in their communities. I'd like to refer to bankruptcy which has been inflicted upon the California Institute of the Arts, Pasadena Museum, and the Los Angeles Museum of Art owing to the incredible amount of money poured into totally impractical and unsuitable buildings as directed by the business dominated boards of trustees of these institutions. This is a story which is being repeated throughout our country and yet we continue to assume that business people have the practical ability to know what is best for the arts. Over and over again, artists and other creative people are constantly excluded from these boards. So we have the realistic bankruptcy of institutions where money will go for a certain amount of the bricks and mortar, not a penny for operating expenses, where artistic decisions are interfered with day by day. When are we going to start reexamining the decision-making powers in these boards of trustees and reexamining the assumption that it is the business corporation people (who have managed to ravage our environment) who will know what is best for all of us?

Peter Chernack: I think I can make concrete an example which you are talking about, Clare, and from what we've seen as students here and that is that the business establishment is interested in results, in institutions, in concrete things. When the Disney people looked at Cal Arts, they looked at a building, a facility. They couldn't, as you were talking about, imagine that process—that creative feeling. Maybe it's not in their language.

June Wayne: If we could pull back and look at the large pattern (as I am pleading must happen) you would indentify not only the symptoms (for what you are talking about are symptoms) but also the solutions. We could have terrible management by artists who are not skilled in management. If we even applied the most obvious norms of management to museums' structures—for example, if conflicts of interest were removed from decision-making processes in the museum sectors—we would immediately break open a new and better system. End the conflict of interest and hire people whose job it is to defend the public interest, and artists will benefit too. We (in this colloquium) are entirely too money oriented. Money is only a tool, and a small tool. Unless you know how to use money well you're better off not having it. I don't know of anything that will poison an organization more rapidly than too much money.

Burton Woolf*: Another point I'd like to bring up is that often when businessmen join the board of cultural organizations they leave what makes them good businessmen outside the cultural organization. All of a sudden, it's "MY" opera. "I won't let the opera do that." The attitude that makes them good businessmen, good managers perceptive to the needs of their organizations and the changing philosophies of the society, is lost because they feel that it is their personal arts organization.

Philip Boone: I think the businessman is faced with a very difficult problem in that he is always working with a deficit organization and art by its definition, once it becomes commercial, loses its freedom for the expressing of self. The average corporate person who sits on the board is constantly looking at the fact that the organization he is on the board of is always going to lose money so he worries about his endowment. He pretty much stays away from its artistic direction. I really am not aware of any

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**Associate Director of Drama and Literature at Radio Station KPFK.*

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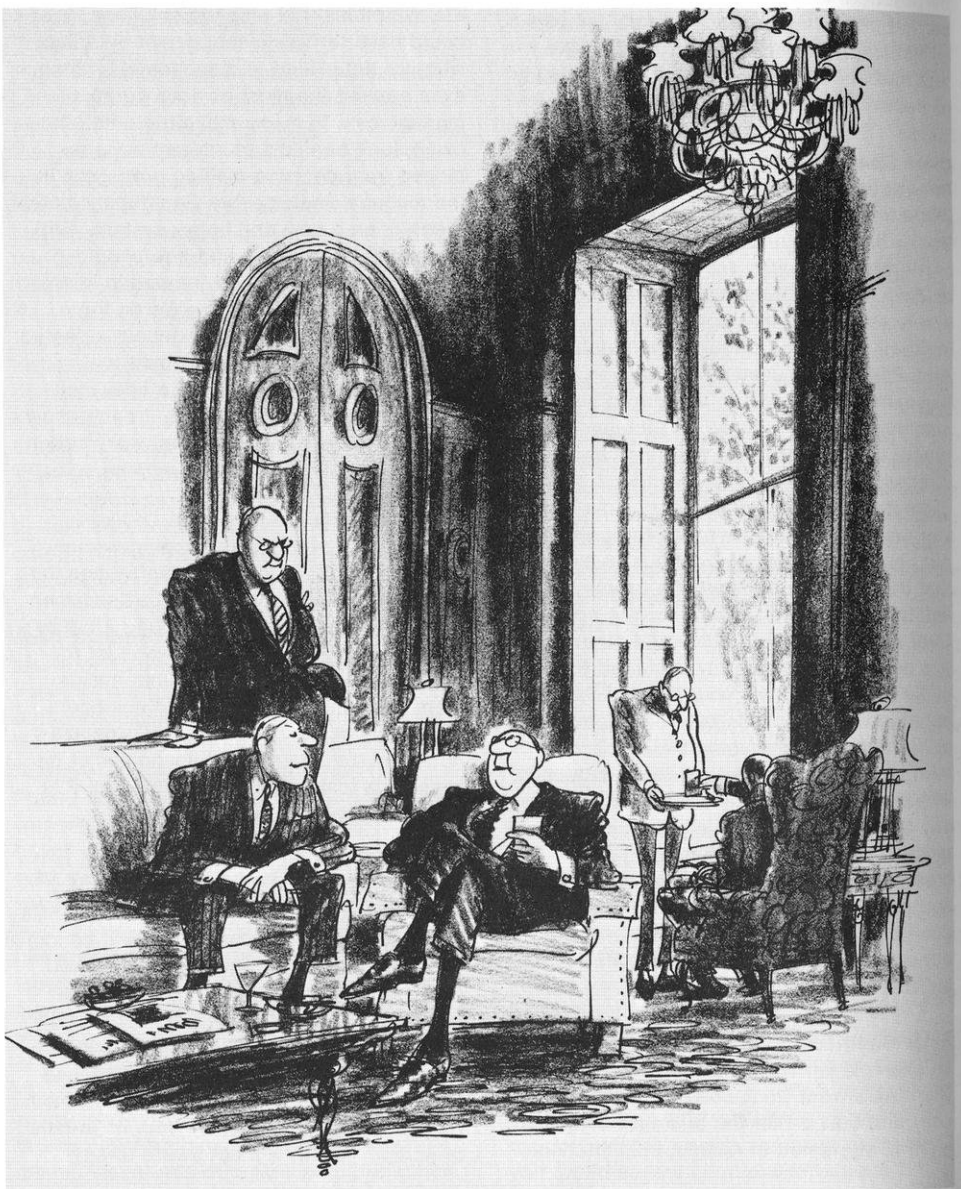
director ever involving himself in what a conductor is going to do. Now if this is happening in the museum world, I am not familiar with it.

Now the next question I think is very serious, what is your moral responsibility to your audience? If we are talking about a deficit situation, which exists throughout the country, then it seems to me that we shouldn't ever raise prices to the point where the average person can't get in. $18.50 for an opera is too much. It is morally too much. We've made a study of all the



"Well, if you're asking my advice, I say don't try to pick up a Picasso or a de Kooning. Start building with an Albers print or a Baskin lithograph and think in terms of growth."
From *Saxon's Boston* by Charles Saxon. Courtesy: New England Merchants National Bank, Boston.

symphony prices in the country. They're too high, but your deficit then is going this way. How are we going to deal with that? The average businessman on that board is not on the board because he wishes he was somewhere else. He's there because he wants the city to have a museum or something else, but he's constantly faced with the problem from his president, "We've got to raise the money to keep the thing going." If the answer is to get the ticket prices up to $25.00 apiece, that's immoral. Art really should be free.

Burton Woolf: I would say that one of the problems with boards of directors is that there aren't enough middle management people on them. The people in top management are not the kinds of workers that middle management people are. The arts would be improved with a better balance of wealth *and* workers.

John Hightower: I find myself somewhere between June Wayne and Philip Boone. I quite agree that we are all in this room much too money oriented and that suggests why the businessmen on the board of cultural organizations are so influential. Perhaps more influential in the direction of that institution than he is himself aware of being, because as a deficit organization, set up as a non-profit tax-exempt corporation (which is totally antithetical to the American economic system to begin with), it becomes exceedingly vulnerable to the kind of logic which management systems and financial systems have developed in this country. I would love to see an accounting system where the icy business logic, which is so frequently undeniable, can be countered with other values in social accounting terms. Institutions are curiously vulnerable to the businessman's point of view and he has to be conscious and concerned about that.

Philip Boone: I'd like to ask you all a question as potential managers. Do you think the quality of art would deteriorate if the businessman steps out of it completely, which we all can do, and turns it over to the artist? Somehow, it seems to me, the artist will become so frantic over the whole problem that his creativity will go a little sour—he would be so worried about audiences and contracts and health benefits and everything else that goes into the protection of the system.

June Wayne: First of all, that's a "Godfather" question—you are giving us an offer we can't refuse. We need management people because our job is to create. The fact of the matter is that with the exception of the Musician's Union and certain of the performing arts unions, the creative people are not getting any of the action.

Philip Boone: You mean the money? What do you mean by action?

June Wayne: I mean bread and recognition. Risk is taken by artists all the time. Creative people are risk-takers. Once an institution *says* that it is avant garde, you know that it can't be because the avant garde never knows it is; it is too busy out there taking risks. Disconnection is so great between the art world and the creative people that the art world has not noticed that we are not even *in* it. Look at what's happening: all of the systems that we have used in the past—corporate, philanthropic, and public funding, etc., obviously are not enough. If anything, the arts are in a worse crisis today than they were ten years ago but now we don't even enjoy the rhetoric of a "cultural explosion." All over this country museums are closing down. Museums are selling off collections to keep their doors open. Also admission prices are rising, defeating the very purpose of museums.

If I were a business person I would say that the arts business had expanded beyond its capabilities and that one of two things is going to happen. Either we have to shrink back to another time to fit within the cash flow that is available; that is, become much more limited in scope as an arts organization (for instance, museums that just show art instead of showing trustees) or else we must plan ahead for an escalation of the arts generally.

The arts are at the point where they cannot service the mass of people unless they escalate their size and functions. It could be that what we need are large management "umbrellas." For instance, no one museum can solve its problems, but by escalating the problem, one may be able to solve it *as a whole sector.* (I'm using your

jargon.) We're in exactly the same position as any business which says "I've reached this point: am I going to expand or am I going *to decide* to get smaller?" The universities reached this point, and they have begun to break into small colleges again. But for those who have decided to expand, there will be a new level of decisions to make.

Philip Boone: One of the things, June, that has escalated is that we are paying more for art. I'm not talking about an artist making a million a year, but in the last ten years income has risen over a hundred percent for the average performer. As it rises, the cost of the organization rises. By the way, your own standard of living has something to do with what you do with your income. You (addressed to arts management students) are going to be making anywhere from thirty to seventy thousand dollars a year operating these art institutions. Now, that's dollars of *contributed* money. It's a fact that you are going to have a secretary, and you are going to have a facility, and you are going to have communications and you are going to have all the apparatus needed to operate a facility. A facility ought not to operate at more than three to four and a half percent of its total income.

Joseph Ruskin*: I'm an artist who has decided that evidently I've got to stop being an artist for a while and learn to talk your language.

Philip Boone: And I must learn yours.

Joseph Ruskin: Exactly. I'm tired of what has happened to me in the past, of being considered a pet. A strange long haired, bearded pet at cocktail parties. It means I have to do my part in it. I don't think art is a separate part of life any more. I don't think you have a right to be out of it any more than I have a right to be out of it.

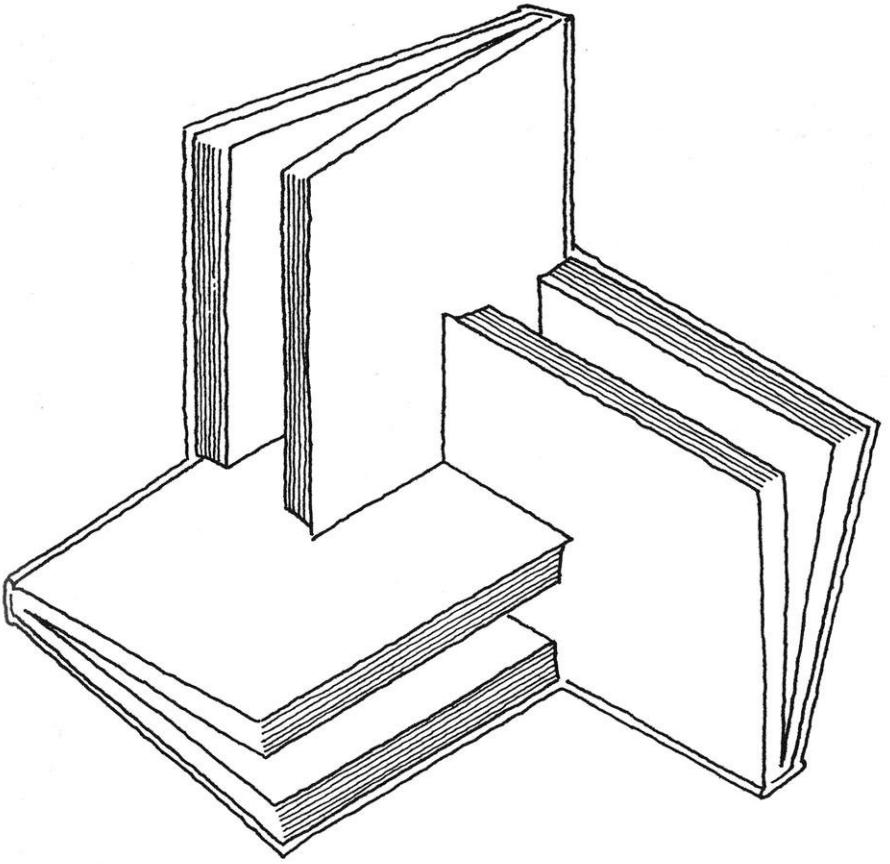
Philip Boone: I don't want to be out, don't shove me.

Joseph Ruskin: Art managers are not aware of their responsibility to talk to the people who put up the money in the language that those people will understand. What we're here for is to learn how to speak your language so that we can make demands rather than be grateful for what we have been given in the past. If the general life of this country is going to be richer, then the quality of life, leisure time, all the rest of it, requires that the arts be an integral part. You make demands about quality of building. If it's ugly, you won't put up with it. Nobody should. You shouldn't, I shouldn't, and the middle-manager shouldn't either, but you can't do that until it becomes part of life. You're right, we have to be taught. You are not familiar with what I do. I don't really know what you do; but, if we can both stop fighting with each other and place emphasis on the audience, then we can put our efforts to the proper use. As it is now, we fight each other constantly. We must get people totally involved.

Peter Chernack: The interaction that we are talking about, as June so aptly put it, *is* intangible. We are talking about dollars because dollars are the tangible link through which these three groups can communicate. □

**Graduate Student, University of California-Los Angeles.*

Book Reviews



Becoming Part of American Society

by Edward L. Kamarck

Reiss, Alvin H., *Culture and Company: A Critical Study of an Improbable Alliance.* New York, Twayne. 1972. $8.95

Alvin Reiss, the author of *Culture and Company,* knows an enormous amount about how the arts function in contemporary America. He is particularly well informed about the range of challenges associated with the financing, administration, and communication of the arts—those concerns, in short, most related to the strategies of survival of our theatres, symphonies, dance companies, museums, and arts centers. Given the fact that almost all of the major institutions of art in this country are in dire financial straits, a number of them facing impending bankruptcy, Reiss's impressive expertise can hardly be termed academic. In truth, though he has the far-ranging curiosities of the scholar, in a number of diverse roles—as writer, researcher, lecturer, consultant, and editor of *Arts Management* newsletter—he has sought for over a decade to directly minister to the sick-room crises of our ailing culture. What he has come to know has been largely learned from the intimate texture of experience, out of the sense of the heat of pressing problems. It is this fact that gives *Culture and Company* a special authority, found in very few of the many current books purporting to illuminate the American art experience.

But *Culture and Company* can be considered *sui generis* for several other reasons also. For example, the angle of vision is unique. At the foreground of Reiss's lens is the machinery of the institutional apparatuses projecting the arts in America, and the artworks themselves as well as the artists are at a remove, always present but at times dimly seen amidst the highlighted gears and cogs which he would have us particularly regard. These gears and cogs, Reiss tells us, have an importance which is generally not appreciated—and, of course, he is really talking about uses of power, boards of directors, budgets, sources of subsidy, wooing of audiences, etc., in all their dynamic interplay. This is a vision, of course, which does not pretend to be wholistic, and while the emphasis it projects offers infinite hazards, ultimately in Reiss's responsible hands it is made to serve an effective purpose, that of helping to redress an imbalance of understanding. Reiss is saying—and I strongly agree with him—that we have had far too little comprehension of the degree to which this elaborate machinery of the arts exercises impact on, shapes, and frequently diminishes the potential of creative expression. While we do not require many books with Reiss's unique angle of vision, an occasional one every several years can exercise a most salutary influence, so long as it is as well informed as his and is as skillfully knitted to larger imperatives. What we primarily require and persistently so is the kind of breadth of perception in our critics, scholars, educators, and arts leaders and spokesmen which will encompass and imaginatively integrate Reiss's somewhat idiosyncratic insights.

Not unlike the tenor of optimistic pragmatism informing his *Arts Management* newsletter, which regularly (five times a year) provides a helpful compendium of successful examples of arts administration, news of fresh

opportunities for subsidy, and suggestions of possibly fruitful patterns for audience development, *Culture and Company* radiates a deep confidence in the possibility of broadening societal support for the arts. This well may be, in fact, the most cheerful book ever produced on the prospects of American culture. But, mind you, he does not look flinchingly at the disaster-bound course of many of our institutions. Quite the contrary, for in this respect Reiss is a stern realist and much of the book is admonitory in tone. It is that he is primarily a teacher by nature, and like all good teachers he is firmly wedded to the belief that with sufficient will, understanding, and resourcefulness all problems can somehow be resolved. The book abounds in solutions, a number by demonstrated example and many others speculatively inferred from experience. It is important to note that most of the solutions are geared to be responsive to the urgencies and opportunities of change within society. In that respect, Reiss offers a welcome contrast to those thinkers, who ignoring the possibility of effecting extensive institutional modification argue that the major ills of our culture are so deeply embedded in larger crises and transformations that they are so to speak beyond solution. This is a form of nihilism which we can ill afford to indulge, in the light of the increasing evidence that our patterns of institutionalization are deeply anachronistic—so tied, in fact, to the aspirations and opportunities of long-gone societies that the arts no longer find it possible themselves to function as agents of change (and that in a nutshell, incidentally, is the problem which envelops all other problems in the arts today).

Speaking of solutions, I do have one quarrel with the book, and it concerns its title, and its asserted focus as described in the forward and in a number of places throughout. I should quickly note that "company" in *Culture and Company* designates "the corporation," and this of course explains the "improbable alliance" of the subtitle. Thus, Reiss is seemingly implying (but it really comes out as much more than an implication when you highlight the notion in the title) that a keynote solution of our cultural deficiencies lies in the forging of an alliance between the arts and the American corporation. Granted that in my more openminded moments I am willing to entertain the possibility that such an alliance could be widely fructifying *under certain conditions* (and Reiss does spell out the needed conditions most scrupulously), nevertheless I am forced to question how high a societal priority we should assign to such an effort when one starts out with the realistic premise, as Reiss does, that under present circumstances the relationship must be viewed as an inherently "improbable" one.

In the light of the critical financial state of many institutions, I acknowledge that a pragmatic argument can be made for attempting to educate corporations that it is their social responsibility to contribute to the arts far more of the tax-deductible five percent of their net income than they have been prone to hithertofore. But how far can you really go with this idea? And I do want to say that as a stop gap measure I am in favor of having a Business Committee on the Arts and other such groups of corporation heads exploring it vigorously. However, there is real danger, it seems to me, in any overstatement of the possibility, for it is government—repeat, government—and not the corporation which has the real social responsibility for underpinning the arts. And let us not let anybody forget that that responsibility is far from being met!

It is to Reiss's credit that he himself provides some of the most telling counter arguments I have ever heard with respect to the position he is purportedly advocating. Not only does he sensitively describe virtually all of the pitfalls incipient in this "improbable alliance," but quite candidly in a late chapter in the book, he states:

> *Based on the evidence at hand, the much talked about "wedding" between business and the arts seems an impossible dream.*

Impossible, *yes,* as a wedding. But as an occasional mild dalliance, why not? And I think that's about as far as Reiss should have carried the idea. I believe he particularly ill-serves himself in this respect, because in much of its substance his book does project a more balanced understanding, a broader vision, and a greater number of options than the announced thesis would imply.

In a recent conversation Reiss indicated to

me that he is conscious of the anomaly and now wishes that it had been possible to refocus and retitle the book, but that to a considerable extent he was trapped by the circumstances of its genesis, publication interest having been generated by a four-session symposium he had organized on the topic of "Business and the Arts: Toward a Working Partnership." Which perhaps serves to demonstrate that book publishers as businessmen reflect much of the shortcomings of vision which one should expect of the "improbable alliance." Assuming that achieving large sales was a prime objective, I feel obliged to point out to the publisher that the book would have generated considerably greater interest than it has, had the title evoked instead a sense of the *most significant challenge* it articulates: that of effecting across the broadest societal front we are capable of conceiving a dynamically reciprocal relationship between the community and the arts.

In the penultimate chapter, which I feel is the most pithy one in the book, Reiss writes:

> *By the start of the 1970's, the organized forces of the arts were finally prepared in an emotional sense to become part of American society. Following the years of aloofness which ended with the advent of World War II, a period of flirtation which ran till the mid-1960's, and the period of schizophrenia—alternating between real involvement and lip service—which lasted through 1970 and continues for a handful of organizations, most cultural groups, by the beginning of a new decade, recognized that their survival depended on an honest and real involvement with the community . . . .*
>
> *The public service role of the arts, thus far, has been strongly related to the development of new programs and the wooing of new audiences. In the future, this kind of development must go far beyond the current effort if it is to be successful.* This will mean reaching into avenues of society that have still remained relatively untouched and accepting new definitions of art and culture well outside the limits of current comprehension. *(Underscoring is mine.)*

This represents Reiss at his best, when he is writing not about the old institutions, and the old attitudes and values of art, but rather about the new mixes, and the new motivations and energies springing out of the humanistic imperatives of our time. This is the substantial book, which struggles to emerge, at times vainly, out of *Culture and Company,* and when it does it is very good, indeed. This is the book which offers a vital direction for the survival of the arts in American society, and also for their boundless expansion. This is the book which Reiss must one day soon write more fully, for it is a book we desperately need. □

A Keyhole Peep at the Mechinations Which Transpire in the Name of Art

by Jon Hendricks
Professor, Department of Sociology, University of Kentucky

Burnham, Sophy, *The Art Crowd.* New York; David McKay, Inc.; 1973. $8.95.

To date the social history of art has received scant attention; only a small contingent of journalists and an occasional critic are sensitized to the complex of events which make up the art process. Some years ago Marcel Duchamp noted the creation of art does not take place in isolation but is dependent upon a cooperative process. He and others have maintained that meaning does not inhere intrinsically to the art object, but is determined by the labels and interpretations of the art establishment. Among the most influential of the art world's institutions are the dealers, critics, and foremost, the museums. Popular criticisms of museums specializing in modern art generally range along two dimensions: calling for a more socially relevant stance or accusing the museums of manipulating styles, the market and individual artists for their own gain. At first blush these criticisms appear of recent origin, but closer examination reveals a long standing antagonism among the various components of the art world.

In the second half of the nineteenth century a group of young painters inveighed the institutional lock-step of the French Salon and its ability to mandate what constituted acceptable art. The Academy deemed only the artist who had survived the *Ecole des Beaux-Arts,* the *Prix de Rome,* and the Rome Academy as worthy of recognition. Eventually the system became so laden with its own weight that its hold was weakened. Although dealers and critics had been on the scene for some time, it was not until the academic channels to respectability became clogged that they began to assume their modern role. Initially the Durand-Reuls, Marinets, Petits, Vollurds and their like were hailed by the artists, but before many years had passed they too were chastised for their staid and conservative attitudes. Younger artists with new ideas were ignored or fobbed off to the backbench—what was once radical had become establishment.

The artist maturing around the turn of the century was in a quandary—new styles, new techniques, ideas demanded his devotion, but he was sorely put to find a reputable outlet for anything not clearly linked to the past. If such was the case in Europe the situation in America imposed even greater restraints on anything smacking of innovation. Then along came the Armory Show (1913) and a few years later the Independents exhibition of the Society of American Artists (1917) and the lid was off—or so it seemed. Despite the damning criticism of Teddy Roosevelt, Frank Mather Jr. or *American Art News,* a cadre of new galleries took root, albeit slowly. Had it not been for the taste and good graces of such men as Arthur Davies, Walter Pach, John Quinn, Duncan Phillips, or the ladies, Mrs. Whitney, Miss Bliss, Katherine Dreier, they might have languished.

Such was not to be the case, from their impetus the Museum of Modern Art was founded in 1929. A grand plan it was, chartered for and dedicated to the cause of emerging talent, to open with an exhibition of Winslow Homer, Thomas Eakins, and Albert Ryder, drawing on the wealth and prestige of the trustees to carve a place for

recent and modern art. Something happened, somehow the plans were changed and the original goals shunted aside. Instead the Museum opened with the trustees' collections of proto-modern French art, more prestigious than the Americans, and by the second year the critic for *The New Yorker* was complaining MOMA had abdicated its proclaimed intent. The die was cast and the rest is history.

A remark made by Willem deKooning summarizes MOMA's course in the years following the Packard Report (1938) and serves to introduce the underlying theme of Sophy Burnham's *The Art Crowd.* Protesting a planned MOMA retrospective deKooning lamented, "They treat the artist like a sausage, tie him up at both ends, and stamp on the center 'Museum of Modern Art,' as if you're dead and they own you." Such is the artists' plaint and thrust of Mrs. Burnham's anecdotal look at the internal workings of the art world. No longer the maecenus it proclaims to be, the art establishment has become a vast merchandising operation shortsightedly abusing itself. It is all in Mrs. Burnham's book. Drawing her materials from conversations and interviews with artists, dealers, museum and gallery personnel, as well as plain old visceral feeling, Mrs. Burnham provides her reader with a keyhole peep at the machinations which transpire in the name of art.

Beginning with the imbroglio surrounding the confrontation between the sculptor Vassilakis and MOMA in 1969 and the subsequent blitzkrieg mounted on his behalf by the Art Workers' Coalition, Mrs. Burnham probes the myths and maneuverings of dealers, auctioneers, collectors, critics, curators and on occasion artists. A few she bludgeons, most she merely besmirches, but none escape. Self-righteously each blames the others for the misdealings and scheming which seem to characterize the art scene. Though *The Art Crowd* is centered in New York the problems are not confined to the Eastern Establishment. They have been going on for some time, happening in Los Angeles, Chicago, Paris and on Bond Street. A few years back Robert Lacey wrote a piece for the *London Sunday Times Magazine* which could have been written in concert with Mrs. Burnham. A côterie of dealers conspire with select museums to build an artist in their stable while others of equal merit can barely find an audience. Apparently the avant-garde is scheduled like an annual picnic for the dealer to make a profit, the critic to prove his insight and the museum to demonstrate it knows its art.

Depicting Castelli as the Duveen of modern art Mrs. Burnham attempts to show how he and others like him place their own reputations above those of the artists they shepherd like so many sheep. Looking in on the trustees and staffs of MOMA, the Met, the Whitney and their West Coast counterparts, who seem to decimate their ranks with regularity, she makes clear that it is entirely beyond their ken to have a working artist sit on their august boards. The artist himself is hardly innocent, he nurtures the myths about his lifestyle. Mrs. Burnham recounts them all, to which tampering the artists will likely scream bloody murder. If anyone or anything is slighted it must be the art journals, though Thomas Hess does receive an occasional aside. More attention is given to the infamous "Dore Ashton affair" and the *New York Times.* If there is a moral to be drawn, Mrs. Burnham thinks it must take the form of an umbrella *caveat* for all parties.

Books of this sort cannot avoid editorializing. How does one respond to the rhetorical questions raised throughout? Too often Mrs. Burnham attempts her point by nuance, only betraying her own naiveté. Her superficial suggestions of skullduggery could have been enhanced by a little homework. She might have discovered who arranged loans, bought paintings, wrote catalogues and so on. Alone Mrs. Burnham's book is hardly conclusive, but together with the works of Harold Rosenberg, Clement Greenberg or John Taylor and Brian Brooke it fits another piece of the puzzle into place.

Barry Schwartz's Comment

Since Barry Schwartz not only knows well the scene in which The Art Crowd *is set, but is himself described in a number of places in the book as a leading participant in the efforts of the Art Worker's Coalition to effect change, the editors asked him to add any further thoughts that he might consider pertinent. His remarks follow:*

Well, Sophy Burnham's long threatened *The Art Crowd* has been published. The critics came, saw and conquered. The New York art critic/press clamored the unanimous conclusion that it was important for such a book to be written and a shame that Sophy Burnham was the writer. A less publicized but more interesting formulation, following from the above, is that Ms. Burnham is an irresponsible writer because she wrote *The Art Crowd* the way she wrote it, and that all other critics are irresponsible because they didn't write *The Art Crowd* the way they could write it. New York's like that.

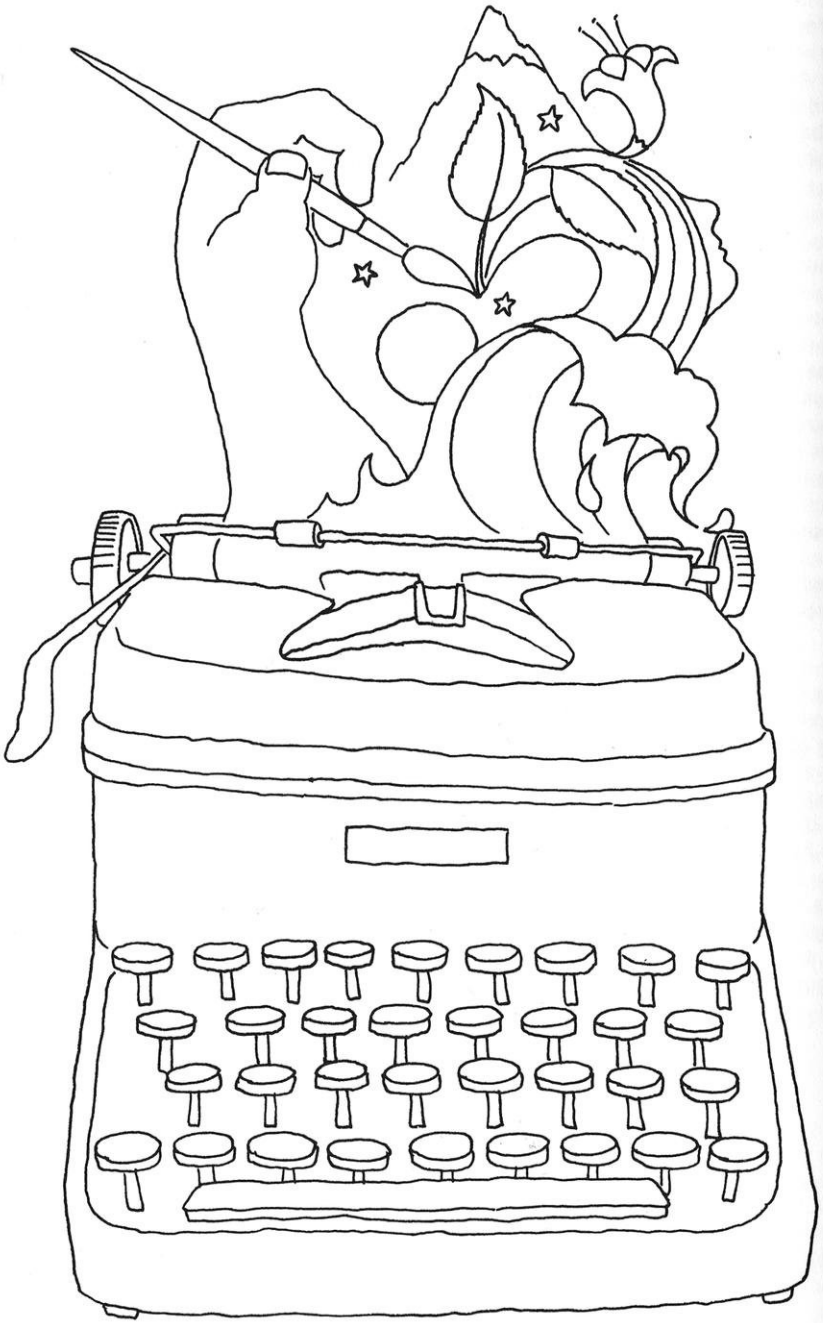
Ms. Burnham's book is a combination of older articles, many well researched, and an impressionistic fumbling account of the art movements she breezed through during a several month jaunt. Her researched materials on the cultural establishment are excellent, revealing the incestuous relationships and familial arrogance of the cultural elite. Her jog through the Art Worker's Coalition and related movements is based on an inaccurate and insensitive approach to those with commitments tourist Burnham would little understand.

Like many of the art bounty hunters Ms. Burnham visited only for as long as was necessary for her to obtain the pieces of value. She came to the movements of art protest much like the art dealers she criticizes discover "finds" in other countries. Her book has value for the general reader; she has put between hard covers some of the issues raised during a particularly important time in the reevaluation of the art business, the exhibition of art and entrepreneurship generally.

Although I am among the honored to have been treated courteously by Ms. Burnham's text, I hope that few readers accept her account of art politics as much more than the view from a speeding train. If her book raises the specter of scandal it does so to sell copies and redden cheeks, but not to create a serious rationale for reform. Yet, reform is the vital need. If Watergate tells what can happen in sectors where there are checks and balances, one can easily imagine the corruption of a sector as wealthy as the cultural one where there are no checks, no balances and no accountability.

There are many things missing from Ms. Burnham's book and are equally remote from Mr. Hendricks' discussion of Ms. Burnham's book. I am speaking of the commitment and dedication of the several hundred artists who, with no view of gain for themselves, took considerable time away from their studios, which is indeed the place they wish to be, in order to speak out and bring public attention to the injustices and inaccessibility of the art business. The subject is not academic. Though these three hundred or twenty, depending on the occasion, fared only as well as can be expected of the political novice, the entire formal apparatus has been unable in the years since the political art movements were powerful to affect any significant change. Those who profit from, administer and manage have not the calling nor apparently the ability to recognize values beyond their own very limited interest. A society that entrusts its cultural vitality to those who have no particular inclination to extend themselves, to give, to transcend their own specific interests has a fondness for decadence. Ours does foster decadence and Ms. Burnham's book describes it, and is an example of it, I suppose, to almost everyone's satisfaction. □

Poetry



THE PREJUDICE

People say
Why & I

say Why not.
So. It is

something I
want to say.

FERNSPRECHER

Placing a phone
call however

answered is no
answer to what

you wrote, what is
to be written.

So. What we said
was something else.

INSTRUCTIONS

How I am to be
memorialized

doesn't matter. What
does is how you who

live my memories
do. That matters. I

make my life mine, my
death perfectly yours.

by James L. Weil

Weil is the publisher of Elizabeth Press books, an offshoot of his distinguished little magazine Elizabeth *that ran uninterruptedly from 1961 to 1971.*

NEVER TO BE CAST AWAY ARE THE GIFTS THE GODS HAVE GIVEN

(In Memory of Hudson Bowne)

i.

Staggered back, a scope of land stung on the sea
Shimmers in the distant haze of a dream, while noon
Brightens this slope of beach. I'm here for a reason
That seems to be losing itself in the spun green spray

I stare at, till images drown the mind. Love,
Is it? opens irrational inner landscapes
Where doing and suffering, dressed in the lonely shapes
Of themselves, become known. These regions are where I live.

Now, riding the dissolving surfaces of Earth,
The sea heaves reef-broken water upon the beach,
And the sand glitters to snow from the bare reaches
Of Hell, and the ranges of waste steepen in the North

Where nothing matters. My dead love, this
Is the slow seeing that turned your eyes to stone—
A leached plain level under a vacant sun.
In the teeth of your failed faith I hurled a promise

Made strangely from unbreakable spans of joy
Joining your death, my life, my grief: Never
To be cast away are the gifts the gods have given
That no one can have for wanting. I've cast away

Nothing yielded me, and this is for your sake,
For whom I wanted breath, for whom went weeping
To Hell, for whom came back without. I'll keep
The hard unequal bargain struck in the breaking

Winter—death for knowledge—though nothing I know
Balances your loss. Yet, love, what shall I hold
In the passes of sorrow? I wear integral cold.
The look in the eyes of the dead is worthless. Snow,

As incoherent as this endless sand,
Is what you gave me, after I had learned
To balance, mount and close in the burned
Arcs of your body, stayed by your taking hand.

Through your brown eyes outstaring chance and shame
I grew more chaste by changing the abstract gift
Of body with you, and you, more arrogant after.
And cruel, and young, I think, years later, naming

Your life with no less love. But I've known more
Than you, more summers than one, more falls. I know
They end on godforsaken streets of snow.
You would have left me, no matter what you swore.

ii.

And what could I then have believed in? But you died
Before you could be inconstant. As things are,
I can trust love, stay honest, speak. I fear
The collapsing sands and the veins of waste inside

That murdered you: I've seen them. But I'll keep
The promise raised against your early death,
Your broken word: As long as I have breath,
Though elsewhere in the world you lie asleep

And cannot hear me name them, I will praise
The lovely works of Earth, whatever dies.
Terns in the salt wind. Though I've sunk my eyes
To levels below light, though nothing stays

I watch terns leaning on air. I'm here for a reason:
To speak truth with dry breath, to cry love
In the salt wind on this beach, in shame and grief,
To cry love in the blank eyes of death, love, and again.

by Phyllis Thompson

Thompson teaches English at the University of Hawaii. She published a book of poems, Artichoke & Other Poems, *(University of Hawaii Press) in 1969, and expects another collection to come out early next year.*

THE POET

The other day

I was typing Aug. 7, 1972

and forgot to drop

to lower case.

Instantly a communication

appeared

which circulates ordinarily

only among its own kind:

AUG. &, L(&".

It had the allure of the impenetrable.

In fact,

it didn't have to be understood at all,

even on whether it cared for human beings.

That was its greatest charm.

In short, it was grounded

on the unconditional,

one of the attributes of beauty.

POETRY

Its nature is to look

both absolute and mortal,

as if a boy had passed through

or the imprint of his foot

had been preserved

unchanged under the ash of Herculaneum.

by Carl Rakosi

Rakosi is a well known poet and frequent contributor to Chelsea, Sumac *and the New Directions Anthologies. Among his recent collections is* Ere-Voice, *New Directions, 1971.*

CAPE HATTERAS, EASTER WEEKEND

i

Weathered wood:
No people:
Seashells:
Wind:
Sand:
Grass:
A stralght highway,
A bleached hand.

ii

The child sang:
I don't want to fall, fall, fall
Into the water, water.
But I can't fall into the water,
Because I am on a bridge.

iii

In fishing towns
At dead ends, roads so grassy, boats nod on the water.
Nets, tackle;
How far we are from home.
Both the flowerbeds in the gardens,
And the perimeters of graves, here,
Are marked with conches.

iv

On the sand the black carcass
Of a six-foot porpoise that has been shot
Dries in wind.
The sun is for this.

And the etched seashells,
Embedded here like stars, are not yet wasted
Although their animals have been eaten
Or have become sand.

Our own footprints
Come up from the tide,
And the slight footprints of our children.
Now we must climb the dune and drive away.

v

The lighthouse
Is walking the water.
Picture it,
Horatio, you have a camera.

vi

You walked with me
Along some sand.
The beach seemed endless
And the sea was shining.
Now it is evening.

So have, keep.
Don't cry in your mind.
Don't fall asleep.

vii

I walk by the row of tents
With a load of diapers to wash.
Families are cleaning up.
Men ready fishing gear.
Looking up, I see kites in the sky.
On a picnic table the dishwashing liquid
Phallus-shaped bottle reads JOY.
It is middle morning now.

BOEING

Two stewardesses wheel a cart with drinks slowly
up the aisle. As my stewardess is standing above
me pouring for the person in the seat behind
I raise my nose toward her beige serge
armpit and sniff. She does not smell at all.

by Alicia Ostriker

Ostriker teaches English at Rutgers University and has written a critical study on Blake. In 1969 she published her first book of poems, Songs *(Holt, Rinehart & Winston).*

THREE BY TU
(For Arthur Cooper)

1
Half melancholy & three fourths hung over,
spring struts rutting, rocking my river hideout.

What a bewilderment of petals! What a
pandemonium of orioles!

2
River swallows slalom & barrelroll
easy as over water through the room.

My books are gemmed & spattered with mud & birdlime.
Gnat-ravenous, their turbulence stirs my hair.

3
Bone-lazy, unemployed, I squat like a fungus,
& call my youngest son to draw the blinds.

Shade enough later, elbow-deep blue moss,
rough winds on jasper brooks, rough wine in the jug.

by Tim Reynolds

Reynolds' first book of poems was Ryoanji, *published by Harcourt, Brace and World in 1964, the same year in which the Pym-Randall Press brought out* Halflife. *In 1967, Unicorn Press issued* Slocum, *and the Phoenix bookstore printed* Tlatelolco *in 1970.*

Publications on the Arts and Society~ A Preliminary Checklist

by Robert H. Cowden
Director, Fine and Applied Arts, Division of Urban Extension, Wayne State University.

While it undoubtedly takes an unusual person to read bibliographies and checklists solely for pleasure, they can and do provide both a marvelous source of verification and intriguing hints to new avenues of thought; not to mention the surge of self satisfaction when one first notices the compiler's fallibility. Being an inveterate collector of information myself I rather suspected that others might be interested in the triumphs and failures, the ways and means, the observations, evaluations and criticisms of people having a commitment to both art and society. As recently as eight years ago there was precious little material published in this area. Now at least there is respectability as far as quantity is concerned, and the total grows with each passing month.
Some of the inclusions are frankly, from my own point of view as an arts administrator, worthless! But then one man's meat is another man's poison—or should that be reversed? I only hope other arts administrators read the list and send me their thoughts. This is after all exactly what it is called—a preliminary checklist.

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