DOCUMENT RESUME

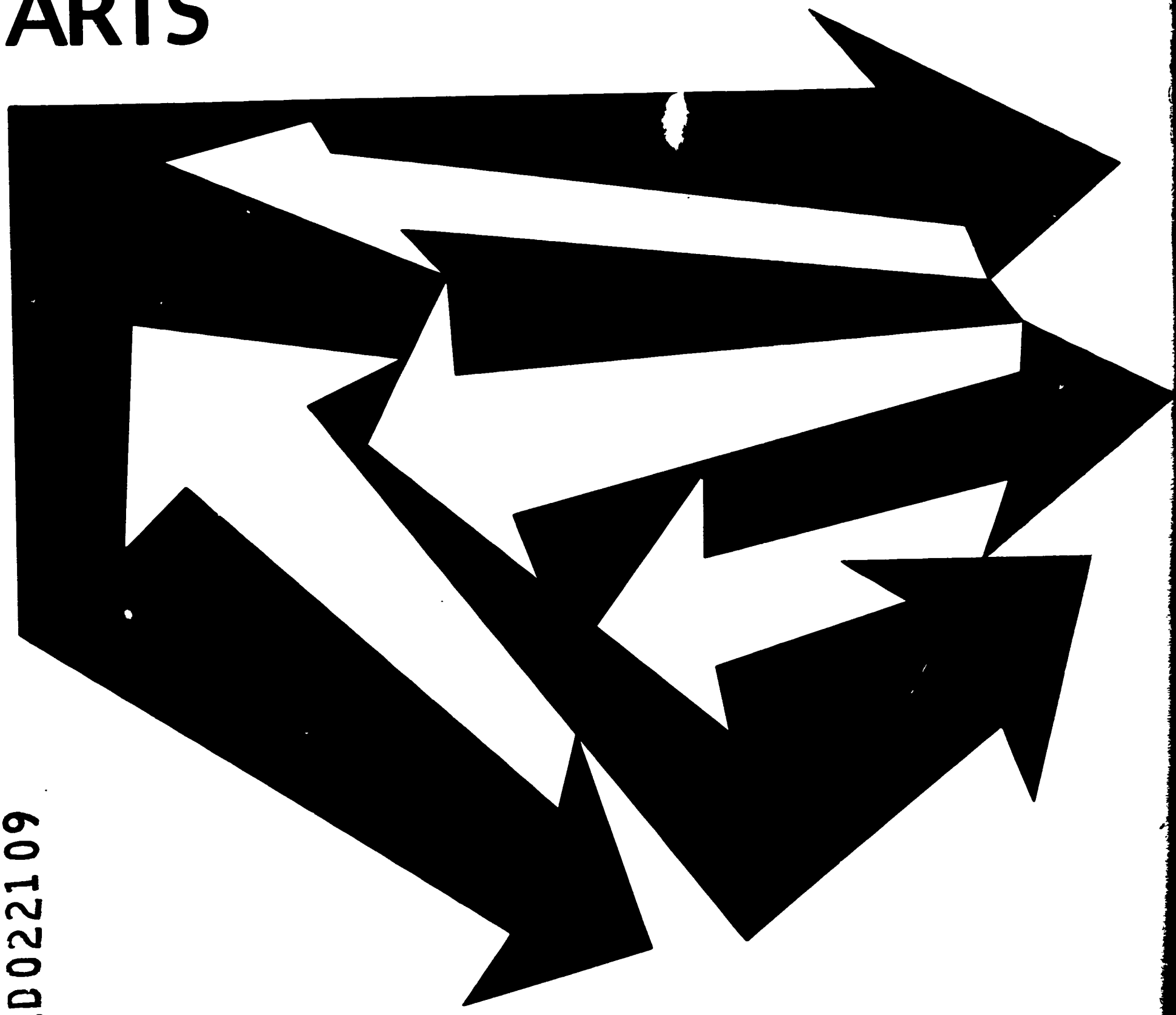
ED 022 109 AC 002 589

NEW DIRECTIONS FOR THE ARTS, A SYMPOSIUM FOR ARTISTS, EDUCATORS, AND COMMUNITY AND GOVERNMENT LEADERS (UNIVERSITY OF GEORGIA, APRIL 19-21, 1967).

Georgia Univ., Athens.
Pub Date 67
Note-131p.
EDRS Price MF-$0.75 HC-$5.32
Descriptors-*ART EDUCATION, ARTS CENTERS, *COMMUNITY PROGRAMS, COMMUNITY ROLE, CULTURAL CENTERS, CULTURAL ENVIRONMENT, *EDUCATIONAL TRENDS, FEDERAL AID, MUSEUMS, PUBLIC SCHOOLS, TELEVISION, *THEATER ARTS, UNIVERSITIES, *VISUAL ARTS
Identifiers-*Georgia

This 1967 symposium on the arts, sponsored by the Georgia Center for Continuing Education and the Institute of Community and Area Development, included speeches and panel discussions involving artists, educators, and community and government leaders from Georgia and elsewhere. The keynote address on the transformation of American culture was discussed. Topics of the other addresses were the problems and responsibilities of critics, the role of art museums in the United States, and environmental design. Panel sessions dealt largely with ways, means, and purposes of Federal government subsidizing of the arts, effective means of community organization (with emphasis on arts councils and cultural centers), and educational trends in the visual and performing arts in public schools, museums, and television. In addition, eight panel members representing various areas of the arts expressed their views on government subsidy, arts education, and community organization in behalf of the arts. (ly)

NEW DIRECTIONS FOR THE ARTS



The University of Georgia

a symposium for artists, educators community and government leaders

NEW DIRECTIONS FOR THE ARTS

a symposium for artists, educators, and
community and government leaders

April 19-21, 1967

Sponsored by

The Georgia Center for Continuing Education

and

The Institute of Community and Area Development

UNIVERSITY OF GEORGIA

ATHENS

All sessions of this conference were recorded on tape, and material for the Proceedings was obtained by transcribing

CONTENTS

WELCOME

J. W. Fanning

Vice President for Services; Director of the Institute of Community and Area Development; Professor of Agricultural Economics
University of Georgia, Athens

LADIES and gentlemen, I have the very great privilege and special honor of extending to you a welcome to the University of Georgia and to this conference. To you who come from adjoining states and other parts of the country, we extend a special welcome; as for you Georgia people, we are particularly glad to have you come and spend a few days on the campus of your state university.

We are very proud of this conference, and feel that it is long overdue. I want to thank Michael Montesani, of the Georgia Center staff, and Wylie Davis, of the Art Department, for their work in planning and preparing for the conference. We are grateful to Lamar Dodd, Edwin Gerschefski, and Leighton Ballew for the support they have given to this conference, for their participation.

I hope that all of you will have an opportunity while you are here to visit the campus of the University of Georgia, and to get the feel of this institution. Like many other institutions of this kind across the country, we are growing very rapidly, and expanding, we sometimes feel, beyond our ability to handle our growth. However, we are being able to assimilate our expansion and are moving along very well indeed.

A university such as this one really has three functions. One is instruction, of course. At the present time, we have about 15,000 young men and women on this campus, engaged in an instructional program. We think our present students are excellent young men and women, better prepared than any that have come to us in the past. We have a very fine faculty, who we feel are doing a great job. A second responsibility which the University has is research--to inquire into the nature of things, if you please; and our research program here is expanding rapidly and dealing with many subjects and many matters of importance to all of us. The third function of a university is public service--extending the knowledge, and leadership of the faculty of this University to all of Georgia and its people.

This Center for Continuing Education, in which you are visiting, is a part of the service program of the University of Georgia. It came to us some ten years ago by virtue of a gift from the W. K. Kellogg Foundation, and is now known throughout the state for the services it offers. To the Center last year came between 60,000 and 70,000 people, even as you are here now, to engage in some kind of educational experience. We feel that the Center is serving a tremendous purpose, and provides the University and its faculty an opportunity to work with adults in many fields of interest within this state and adjoining states. It is in that connection that we have been able to staff jointly with the Division of Fine Arts a program through our Institute of Community and Area Development in cooperation with the Division of Fine Arts, in an attempt to work with communities all across this state on the problems they are confronting in the fields of the arts.

May I again say how delighted we are to have all of you here for this conference. We hope you will enjoy it as much as we enjoy providing the information and bringing to you the distinguished people you are going to hear on your program.

It is my privilege and very high honor to present to you the first speaker, who will bring to us the keynote address, "The Transformation of American Culture." Dr. Harold Taylor first came to national prominence in 1945, when at the age of 30 he left his post as a member of the Philosophy Department at the University of Wisconsin to become President of Sarah Lawrence College, a position which he occupied for the next fourteen years. During those fourteen years, he became known as one of the most provocative and challenging educators in America. He is the author of more than 300 articles in books and journals of philosophy and of education. In addition to his writing, Dr. Taylor has lectured extensively in the major universities of this country; and in 1965 made a State Department-sponsored tour to the universities of Greece, Turkey, and Iran, where he lectured on topics in philosophy, the arts, and education.

Since his retirement from the presidency of Sarah Lawrence in 1959, Dr. Taylor has traveled on a special Ford Foundation grant, and in January 1967 visited the Soviet Union for three weeks at the invitation of Soviet writers to confer on cultural, literary, and educational questions of interest for Soviet and American writers.

He was actively associated with John Dewey, Alexander Michael Johns, Mrs. Eleanor Roosevelt, and Adlai Stevenson, and shared their friendship and their intellectual and political interests. He is a musician, an athlete (he coached the tennis team at the University of Wisconsin), and a critic of the arts. He holds an honorary degree from the Philadelphia College of Art. He was the moderator of the ABC-TV series on "Meet the Professor." He is President of the American Ballet Theatre Foundation.

Keynote Address

THE TRANSFORMATION OF AMERICAN CULTURE

Harold Taylor

President, American Ballet Theatre Foundation; former
President, Sarah Lawrence College; author; lecturer
New York City

I AM happy to be with you to celebrate the arts in Georgia, and to share in the general task of seeing what can be done. I begin by referring to some remarks by William J. Smith, a poet who not only loves poetry and writes it well and is married to a poet, but made what seems to me a basic decision about his life when he ran for the state legislature in Vermont and was elected. That was an extraordinary thing for a poet to do; his concern was to represent the serious and intellectual person concerned with the arts, to join with his colleagues in the state legislature to do something about them, and to bring the voice of the poet into politics by the front door.

In a review of a number of books of poetry about a year ago, Mr. Smith reminded his readers that culture in America is not organized on a huge scale, and the concern of the government for culture could be seen going back as far as the administration of Mr. Kennedy in its most recent manifestation, and in the White House Festival of the Arts, where for the first time, the complete range of work going on in America in all the fields, including design and photography, was celebrated by the President and Mrs. Johnson, and the fact that groups of visitors invited to Mr. Johnson's inauguration in 1964 were shuttled to and from events in busses marked "cultural leaders." These busloads drew up and inaugurated a new phase in American cultural history.

The implication in Mr. Smith's concern was that the organization of big culture, with its busloads of cultural leaders (especially as this has to do with universities) has presented as many dangers as it has advantages. When one looks at the way universities have taken hold of the organization of knowledge, and organized the delight right out by the kind of courses they make the student take, and when one thinks that in many universities, the successful scholar is now a promoter-organizer rather than a teacher, it is just possible that the educators can and will organize the daylights out of the arts, in exactly the same way they have the rest of the curriculum. In fact some of our major universities do have the characteristics of a "cultural bus," with the bus drivers more interested in the financing of the bus company and the works parts of the engine than whether or not the passengers are on the right bus or have any clear idea about where they are going.

Bill Smith called attention to the bus-conception of culture because he had found that university presses were producing their own volumes of poetry in rather large numbers, and that poets all over the place were lecturing and reading their poems to university audiences, and that the slim volumes of former years were being replaced by fatter volumes of poems--according to Bill Smith, conspicuously unedited. The result of the involvement of the university with poetry, Bill implied, is the production of more poems with

less poetry.

All of this brings me to the problem in the organization of American culture through the existing resources we have in the university community and elsewhere. The problem in the organization of the arts, whether in the universities or elsewhere, but particularly by the universities, is how to organize them on a large scale without killing them off or maiming them for life. There are always practical arrangements to be made. Someone has to get the chairs into the auditorium, the lectern on the platform, the money for the fees, the buildings for the arts. When all of this was a matter of one or two academic fellows on the faculty or in town who knew who the poets and writers were, who knew who the composers were, who read the little magazines, there was really no problem, since there were so few readers of or listeners to poetry. Few poems and no plays were written on the campuses of the universities and in the communities of America, and no playwrights or painters were around town or on the university faculties. They were all either in Paris or New York, sulking or starving or being subsidized by Peggy Guggenheimer or succeeding in some other way.

But now we do have a problem. The cultural leaders all have names, and the names are known, respected, admired, and wanted. The arts also have names, and they are known and wanted. We in this country have not yet learned what to do with them in a capitalist society and a democratic culture where the worth of things is so commonly judged by their capacity to attract money and where the things most worth judging are not often financially attractive. It is now clear that there is no other place than the schools and the colleges and the communities around them for the arts to find their home in the long run. And of course there is no more natural place for the arts to be at home. Yet so recent is the concern of society for the arts as an element in the popular culture, and so recent and sudden is the expansion of the potential and actual audiences for the arts, that the educational system and its surrounding apparatus have not been ready for either the artists or their audiences.

It is my observation that on the contrary, across the country, the educational system has in many cases done its best to keep the arts and their practitioners outside, and to eliminate systematically from admission to colleges all those whose talents lie in the arts, in favor of students who are adept in scholastic exercises. In the elementary schools, for example, only ten per cent of all those teaching in the visual arts have ever had any experience in the field. And, as recently as 1963 one of our leading cultural entrepreneurs, in touch with large and quasi public funds (which we will identify in no other way than by saying they are connected to the man who invented the Ford motor car) urged that until higher education is reformed a potential artist be thrown out of a university to find his education and pursuits elsewhere. The argument went that if he was seriously interested in the arts, he needed to live a life of such intensity and concern, with such concentration of interest in long and peculiar hours, that he would either have to distort the curriculum /God forbid/ and the cultural habits of the university, or be distorted by them.

On the other hand, it was assumed that once thrown out, the potential artist would develop his art through the rigors of the garrett and to the economic and spiritual punishment of the commercial theater, and he could dance for local enthusiasts to the light economic tune of $1800 a year, singing his head off whenever he could find an audience--all because he cared so

intensely that nothing could stop his development. He would pursue his art the way a drug addict pursues his connections--stopping only at murder. (I have met dancers like that.)

It seems to me, however, that there must be a better way of encouraging the arts than this particular kind of proposal. And the way I suggest is a transformation of the schools and the colleges and the universities and their surrounding communities into homes for the spirit of humane learning; I suggest that we consider no education complete which does not engage the student directly in one of the arts, and that we set about recognizing and reorganizing the life of the schools and colleges to make the joy of the arts a normal emotion there. The University of Georgia has given leadership in just this way, and your conference here today is an indication that the University and the citizens are concerned and are moving to make this kind of situation possible.

For it is true in the culture at large, that we have come upon a period in American life where there is something which can actually be distinguished as a mass culture. It has been the subject of comment by journalists, by the picture magazines, by a whole variety of social critics, ranging from the person who takes the point of view of what is wrong with mass culture (a person like Dwight MacDonald) is that the middle-class mind and its adherence is a curse and an evil in the land, and that only high-class thinking and high-class observing should be allowed, to those who welcome the mass culture as the new market for cultural products which can be produced en masse, ranging from the work of Andy Warhol to those who work in other media. The conception of the existence of a mass culture, the creation of a new expanding society which now has sufficient funds at its disposal to turn its attention to factors in contemporary life which were formerly neglected, is new; that is really now what we have to cope with, if we are going to deal with the development of the American culture which can transform the values of American life into something more attractive than those usually presented. We have, in a sense, a new high priest of the mass culture in Marshall MacLuhan, who has pointed out one or two things which were already known to those who cared about such matters, along with two or three fresh insights which need to be mentioned (and thank goodness, Mr. MacLuhan has mentioned them), of which I would like to select two which are important for our concern here today.

One is that the culture surrounding the individual in contemporary society has its invisible manifestations and its effects on the individual both in school and college and in the community at large; and as the fish swimming through water is unaware of the environment in which he swims (as far as we know) so the cultural environment in which we exist is affecting us by saturation of small items and value patterns before we become socially or culturally or esthetically conscious of what has happened to us; and as members of the psychedelic movement point out, the human brain, or the human consciousness, is in a sense like a telephone switchboard which has been programmed to produce certain effects and connections. The programmed person is put into that state of computerism in which the programs have been fed into it by the "culture" developed through the mass media, the television, the electronic circuitry of Mr. MacLuhan's vocabulary, and the main job of the artist is to break up the programs before they destroy the computer. One can approach this either through the more violent methods of LSD, or through a refusal to accept the cultural values which surround one, and the insistence on individual perception and expansion of one's own consciousness into new patterns, new forms, of appreciation.

I suppose that if there is one thing which emerges from that welter of discussion surrounding the discussion of mass culture, it is that the antidote to the banality and tedium of a contemporary culture fed to the American citizens by the mass media is the development of inner perception and the expansion of one's own consciousness in imagination and through the artists to be able to make counter forces of one's own against the thrust of the mass culture; that is to say, to refuse to accept conventional values of what we have come now to refer to as white middle-class Protestant culture, and to look at society as a variety of cultures with the Puerto Ricans, the Negroes, the Spanish Americans, the Indians, and the variety of the minority groups which give us a variety of cultural patterning that is the treasured asset of American society; and that as we teach the arts, and the social sciences and humanities, we should treasure these varieties of sub-cultures in America and not try to frighten them all out by courses in "Western Civilization," which not only hideously distort the figures of Western thought and art, but betray a conception of a homogeneous white-culture found in the West, found in the great books, found in the regulation curricula which can (I insert this on the basis of observation) destroy any interest and ideas in the arts on the part of students and citizens.

All of this brings me to a second point, which emerges from affluentism and its antecedents. That is to say, as one does look at one's own culture, and one's own personal location in the culture, one can, by stepping back, become conscious of its characteristics; to stand back from one's own ethnocentric position and look at the culture in which one is living is to look critically at certain values in life. And one of the quickest ways to do this is to look back fifteen to twenty years at what was popular art, what were accepted esthetic, cultural, and social values, such as the motor cars in the period of the 1920's. The motor car taken out of its environment and looked at separately becomes an object of art. Old movies and the whole conception of "camp" and the popular culture become art forms by being taken out of their culture and looked at freshly.

These are all interesting and important ideas, which are in a sense an aid to the critical awareness of the character of one's own culture. One means of understanding one's culture is to break down the conception that there is an art that is superimposed on life or that remains apart from life--merely art objects created by artists--so that we can reach the point at which art and human reality become the one, a unity that is opposed to the concept that any object can be a work of art when it is put into the right situation. As Marcel Duchamp signed a chair, it is possible to sign the Empire State Building, without buying it, and make it into a work of art. Or, as has been pointed out by Saul Steinberg, if you put one chair into an art gallery and sign it, it can be considered a work of art, but if you put eight chairs in, it becomes a restaurant. Consider the relationship between the reality one finds in the materials used by composers like John Cage, or in the materials used by a sculptor like George Segal, or the relationship between poster art and Larry Rivers' paintings. A new conception of what the mass culture has in it can be observed when one looks at the culture critically and considers the role of art within the reality of the contemporary culture; so that, in a sense, everything is capable of becoming an art object.

This fact is something which the younger generation of students in high school and college and out of college have discovered on their own by drawing back from the accepted values of the galleries, the museums, the theater, the dance. The avant garde in the field of the arts rejects at this point

in American cultural history most of the conventional forms which have been customary within the avant garde. The avant garde itself has disappeared in that as soon as the front edge of what we are guarding and what we are advancing toward is reached, it is immediately removed by being written about. So that it is impossible to stay avant garde for more than three weeks without having been so fully discovered that there is no place left to be avant garde from. All this, of course, is tied up with the theory of art which correlates the reality of life and the cultural values with the art forms themselves. The dancers who are working in new media, and the theater people in the night clubs develop a new conception of what the avant garde is, which destroys the old conceptions of who is avant garde and who isn't.

This seems to me to be a new and fascinating element in the experience of young Americans who have come upon art with no cultural inhibitions. We are fond of talking about the culturally disadvantaged, and trying to help them become "cultured" like ourselves. I think it is an enormous national disaster that we go at cultural values in just this way. It seems to me that the most culturally disadvantaged person is someone who has had the misfortune of being brought up in an American suburb surrounded by the medium- and upper-middle-income people who are all white, all Protestant, and all middle-class. Such an upbringing is the greatest of all cultural disadvantages, in that it, in a sense, confuses cultural values with a set of norms taken from art books and put upon curricula in colleges and schools, so that one is responding correctly to certain stimuli produced by the authentic producers of art. Whereas, those whom we are accustomed to think of as culturally disadvantaged had the extreme advantage of having no culture that they are aware of and having a style of talk and a style of life and a style of social habits and vocabulary with a deal of vitality, energy, and creative possibility which we are only now coming to discover.

Let me clear explicitly what I mean. A group of students at San Francisco State College, having entered the college under the dispensation of the former governor, and with the unwilling compliance of Governor Reagan, have come to their conception of what a college is, without the attitude that they are coming there to be acculturated. They have come to college because it is a step forward in social and cultural mobility from their place in American life--which has not included a place where one ordinarily read books, or looked at paintings, or indulged directly in the theater arts. In other words, they are a new style of college student, who ten or fifteen years ago would not have been admitted to college at all.

The expansion of this university and of universities across the country is an extraordinarily important cultural event. Aside from the fact that it inducts millions more of American youth, boys and girls, into the stream of contemporary education, it also brings to the university a completely new sector of the society formerly disregarded by the educators--a group which has in a sense thrust itself upon the attention of the country, partly through the Civil Rights Movement, partly through a new place being given to the Negro in education (not the place which is properly his, but one part of the right which will be his eventually) and to the poor-white, and the average student, and the student going to the community college, and a whole range of lively, energetic people who are culturally uninhibited. These young people, coming upon the arts for the first time, look at them as possibilities for dev lopment on their own.

At San Francisco State College, the Poetry Center, developed by Ruth Witt

Diamond and her colleagues over the past fifteen or twenty years, has been the source of an extraordinarily important movement in the literary arts in San Francisco itself. With leadership from the college, San Francisco has established a literary movement of its own which has produced a number of poets, some nationally known. Among them is the poet Ferlinghetti, who has furnished leadership as a teacher, in a sense, for non-college students around San Francisco who have begun to read poetry and understand plays, and have become concerned with the literary and visual arts because poets like Ferlinghetti are around where one sees them and talks to them. The custom of that particular college of having novelists, poets, writers, painters, sculptors, and musicians on the faculty has meant that the new generation of college student, without a cultural background to inhibit him, has taken a headlong plunge into the middle of various art forms, about which he was unaware before coming to college but at the same time finds himself happy to have come upon. And the new kind of student there is developing community interest in the arts both in connection with the teaching in the inner city of youngsters who have never seen a live play or known what poetry is or what a painting is and through tutoring programs.

San Francisco State students have made the connection between the inner city and the college directly involving themselves and the children in the arts--such things as street theater, street exhibitions of paintings and sculpture, children's paintings, children's sculpture, and a dance movement, Negro theater, Negro dance. A whole new development has come from the group of students not formally instructed in their schools before coming to college, but now instructing each other in an experimental college which works within the college itself. There are now 1200 San Francisco State College students taking courses from each other in a series of 93 different courses, ranging from discussions of the Vietnam war, with historical detail aided by faculty members, to courses in the avant garde since 1920 in painting to courses in the community arts--again in combination with persons in the community.

This development is happening in San Francisco with a favorable situation, but it is also happening in Detroit at Wayne State University; it is happening at Southern Illinois in Carbondale; it is happening in the University of Michigan at Ann Arbor; and a new quality of concern is springing from the new attitudes on the part of the new group of students in the universities and colleges who are concerned about the arts enough to foster them, to create them, not satisfied simply to sit back and be told how to appreciate them.

Coincidental with this movement of a new generation of paperback readers, who have seen foreign films and have been able to compare them with American films and other kinds of films, and who in some cases have made their own films (a new development of the art form in the colleges), we have the growth of the concept of cultural centers, art councils, and the formal organization of the arts through a state-wide and state-supported cultural program.

There is one general criticism, which is a kind of warning to all of us concerned with the arts, which goes back to what Bill Smith was saying about the danger of organizing the arts in colleges--that the artist as essentially the creative individual may find himself academized and domesticated by being put to work inside the American university. Similarly, the conception of the cultural center (whose most overt and gigantic expression is to be found in Lincoln Center in New York) has within it a number of dangers which have been made explicit over these past two or three years, since the custom of building

huge cultural centers has come upon us, and the American citizen interested in the arts quite often has as his first impulse a concern to make a place where the arts can happen; whereas critics of this approach say why don't we wait until we have something to do which demands somewhere to do it before we put up the building.

The keenest critic, and perhaps one of the most interesting commentators, on this tendency in American life is Jules Feiffer, who in a review of the book Creative America, which was in a sense appealing to the virtue of American culture, had this to say about something which bothered him in present trends in American mass culture. "The concept of the concentrated cultural zoo, divorced neatly from our real lives, has become increasingly popular. While the rest of our landscape uglies up we are anxious to build a place, some place, that is pretty, an official pretty--a pretty we can go to, pay a dollar to, come home from and say Yes, I have seen the pretty. It is there. The more ugly life gets outside our window, the more anxious we are to contain beauty elsewhere--a tree inside a fence, a bird inside a sanctuary, an artist inside a zoo. And wherever our impulse may be to destroy, we cage these things we think it is desirable to save. What we leave on the outside is show business, portraits of lonely artists discussing their alienations in full-color picture books or with David Susskind on television."

Then Mr. Feiffer goes on to say that of course any increase in official art, whether it is through cultural centers or not, means that there are more persons interested in unofficial art, which is the only kind worth having. But his point is an essential one. In the growth of a national concern for the arts, we have, on the whole, organized committees and programs to build cultural centers first, and only then have we begun looking around to see how we are going to keep them filled with people in the audiences and with artists and new works at a time when the American theater is almost devoid of creative talent. In many other instances, we are unable to support financially a major opera, or ballet, or theater company in the cultural centers which are already established.

I submit that we are in a transitional stage in which the first impulse of the practical American people has been to provide the housing for the art form to occupy, when in fact the major need in the American cultural advance, about which we are also concerned, is to develop the context, the cultural and esthetic environment, through which new work will happen. Some of the most interesting new work is being done under incredibly difficult circumstances--in basements, in lofts, in all of the places where the artist has ordinarily had to go to develop his own art form, and such work does not come near the cultural centers. One need only look at the program being produced at Lincoln Center to realize that it is a rich man's center, a place where the standard works of the repertoire of the arts is produced for the same and usual reasons that go into the programs which bring people in. The esthetic disasters of the Lincoln Repertory Theater are a case in point: in order to fill the theater it is necessary to have an acting company of great performing skill and a play some of which must be new in order to engender the true spirit of repertory--the plays themselves not being presented and the standard works not yet having been performed at a sufficiently high level.

I am not suggesting that we tear Lincoln Center down, although I was among those who did not want it to go up, for a lot of reasons--which I won't bore you with, since it is already up. But I am suggesting certain handicaps that can be put in our way when we concentrate too much on the development of

opportunities for arts without concentrating on the necessities for creating new environments in our communities where small plays of no great consequence can be developed by persons who care deeply, and where small dance groups, through which our greatest dance works have come in America, are at least culturally possible and financially available. Right now a dance group in New York City (which has any number of young people with dance groups with new ideas) cannot find a place to perform; although once the budget has been raised, it is possible for a major ballet company like the New York City Ballet or the American Ballet Theatre, even then to lose $20,000 a week by performing before capacity audiences.

We have not yet solved the problem of creating the esthetic environment through which the new arts can rise, and it seems to me our failure here raises the question of the responsibility of the schools and the colleges and of the universities so to reconstruct the internal environment as not only to make the artist at home, but also to make it possible for him to create his own audiences. The audience for art, when it is true art, can be composed only of those who care so much for the art which they are observing that they must be there to see it. It begins in simple ways with groups of students working together, seeing each other's work, and moves to a wider audience, being propelled by the initiative of the composers, the dancers, the choreographers, the writers, into a wider space; and what we need to do is perhaps think more simply about what the conditions are surrounding the new writers and the new actors and those who have already accomplished something, and make the entire educational system a place where composers, writers, dancers, poets, and painters are welcome, and notice where the conditions are changed.

Let me just say two things about changing those conditions. I think we are making some disastrous mistakes in the way we are teaching the humanities in the schools and colleges, and that these have effects in our communities. The community needs to have a central place in its university, in its college, in its schools, to which it can turn for its esthetic education; but on the whole, when we think of education we think of a series of courses with books--or if not books, then slides, or art appreciation--as pointers, and students sitting in a dimly lit room, doing whatever students do as the slides are shown. This is the way across the country that art is being taught in the visual media. There are places where studios are introduced, and here at the University of Georgia with eighteen hundred students working in the fine arts, with studio space to paint and to sculpt, you have one of the great good fortunes of education in the country. The effect has been and will be felt in the future in the total esthetic education in the state of Georgia. The North Carolina innovations in the performing arts and in the learning centers also have big implications for the entire state. But these are rare states, and these are rare places where such conditions have already been created.

In most of our states a curriculum is called for in the humanities which is quite incapable of commanding the esthetic attention of the students who are in the courses, precisely because it is not possible really to understand the nature of an art until one participates in it oneself. This simple human secret seems to have been hidden from most of the educators in the United States, along with the primitive fact that the arts are a primary mode of education and should be as essential to the curriculum as any of the highly-touted subject matters which have now been pushed by the federal government--in mathematics, the technologies, and the formal academic subjects. Until we enter into a public school system and a college and university system where the arts are taken with seriousness equal to that given physics and the natural sciences

or the social sciences, and until we consider the humanities as the development of a humane spirit about the human race, through an understanding to be achieved through the arts, we will not be advancing the cause of American culture, and our culture centers will stand empty of American art while we continue to import artists from elsewhere and do work of high repute from other cultures.

We can take hope in the fact that there are already forces at work on the campuses and in the schools, and they are the forces of a new generation of students impatient of its elders, prepared to protest, and ready to take esthetic initiatives. For example, the protest in Berkeley, which received so much attention across the country and abroad, is a protest against the whole standardized pattern of American values, for which the standardized, sterilized educational system is the main transmission agent. What the students in their free-speech movement in Berkeley were arguing against was the sterility of the total cultural environment of Berkeley, not merely the stupidity of the Board of Regents or the kind of mediational attitude which President Kerr taught them, or even the political control which the university wished to exert on its students. They were arguing for their right to be creative artists in the medium of their own education, to examine the values of the political system of the state of California, and to arouse the concern of other students to join with them in getting a better form of education. Some of the protest literature which has come out of the Berkeley revolt is among the finest we have had in the last ten or fifteen years--some of the poems, some of the works in art, some of the works in theater. The work of Barbara Garson's MacBird, which, if read and seen in the spirit in which it was written, is an enormously amusing political satire without the heavy significance which people like Walter Kerr insisted on giving it. Now there is an intercommunity in the Berkeley student body which is creating new forms of art appropriate to regenerate the university curricula.

Some members of this generation have left college in order to exercise their interest in the arts, since in college they could not find anything esthetically or intellectually stimulating; and these are the ones who already have the serious interest in the arts that they did not get from the educational system, and are building their own curricula for Negro children, for Puerto Rican children--they are working in Spanish and other foreign languages in order to reach through the Peace Corps, through VISTA, through Headstart, the children and others who could not be reached in the English language. They are working through the arts to reach children who cannot be reached through the traditional and conventional academic exercises. They are mimeographing their own literary magazines, their own poetry, their own plays, and performing them for themselves; and I see no reason why, with the variety of talent which we have in an audience like this for the development of new interest in the arts plus the new variety of wealth and talent in the arts displayed daily in the younger generation, we cannot do these young people the honor of including the vital aspect of their present life in the curricula of our schools and colleges. They should not be forced to give up art and creative thinking simply because they are attending a university or college.

I suggest, then, a new coalition of forces: the forces of interested citizens like yourselves, who are skilled in the organization of the human community, who are deeply concerned that the arts flourish in America and in your communities; plus the new generation of college students who bring to their own education an existing interest in art; plus the creative artists themselves, many of whom are now recognizing their responsibility to the schools, colleges,

and communities; plus the writers, the actors, the composers coming to those communities. We have here a coalition.

This conference marks a new approach, which is to be found in some other states in not quite as advanced a form as you have here, through which we can make the transformation of American culture possible.

DISCUSSION

Question: There seems to be some difference of opinion about the artist's education, whether he should go to an art school, a music conservatory, or a visual arts school, or if he should go to a college or university, taking a general course, with an art or music major.

Dr. Taylor: I think I would have to give you three different answers. One group of kids I know who are mad for dance when they are ten or eleven, not pushed by their mothers but just love to dance, pretty well need to be in one of the major cities, where there are a lot of dancers around and where there is a serious ballet company, since entry of a young ballet dancer, say eighteen or nineteen years old, should not be accomplished just as a part of a high school or college education. Of course there are only three or four cities where this can be accomplished, if you are that serious and you have the sort of talent that is recognizable (the way you spot tennis players at the age of ten). This is true of young violinists and others.

Then there is the second group of people who would ordinarily have lived in New York, gone to the high school of the performing arts, and achieved their education by using their creative talents while carrying on an academic program at the same time; and that kind of student, for instance, when we were worrying about admission to Sarah Lawrence, quite often used to come to us with the question "Should I go to Julliard or should I come to Sarah Lawrence?" They would look us over with a pretty tough critical eye to see who our composers were, what kind of music would be taught, and what we would do. And I would say for the large majority of kids with a choice like that to make, with really serious talent in the arts, who wish to become more broadly educated than working with the Art Students League, or just being around New York, or going to Paris, or all the other alternatives, that if we can create the kind of cultural environment which we were lucky enough to be able to do at Sarah Lawrence, this makes more available the total range of talent for a promising young artist than the sheer conservatory effect.

There are many factors today which enter into the education of a young artist which in former years were not relevant. Let me be specific. In the field of modern dance there are so many direct relationships to music and musical theater that the dancer who is not in the middle of an environment where theater people and poets and serious intellectuals inhabit, is in a sense out of the mainstream of contemporary dance. Therefore, we need to create a new kind of college where the arts are central, of the sort that Abbott Kaplan is designated to create in one of the new State University of New York institutions, where the performing arts and the visual arts are just as central to the total curriculum, and where if you wanted to go to a college where the arts are emphasized, that is the place you would pick. We need more places like that.

Then a third kind of answer would concern the student whose approach to learning is through one of the arts--a youngster who loves to write, is en-

tranced by poets, and is a paperback reader (has read everything by the time he is sixteen or seventeen, and probably thinks he knows more than he does) but who is very excited about the whole range of the arts. I think we have not yet found a place for him in the regular university or college system. I think that one of the ways of dealing with him is the sort of poetry center idea at San Francisco State or a kind of internal Breadloaf writer's conference carried on during the regular academic year. (I don't know why we have writer's conferences only during the summer time.) We might have institutes for a given semester in poetry, or in painting, or in sculpture, so that the student whose approach to learning is through one of the arts is cherished and treasured and invited in, and not excluded because he has flunked mathematics, or has committed other similar indiscretions which have nothing to do with his total intelligence.

Then if we reshape the inner workings of the curriculum, we will create new talents, for we can never tell when we are going to uncover an extraordinary talent, the way Arthur Miller uncovered his when he went to Michigan and started writing poetry and short stories there.

In other words, I think we need to look at what range of talent the kid brings; but on the whole, we have to make the colleges and universities available to that third kind as well as to a fourth kind: that is, the ordinary interested average student who will learn whatever he is asked to learn--and he may turn out to be an extraordinary artist who didn't even know he had talent. I contend that the world is brimming with such people and their talents, and we are not uncovering them.

Question: Would you say that the North Carolina Center for the Performing Arts might fill one of the needs you mentioned?

Dr. Taylor: I think that is one of the most promising approaches in the whole country to the whole problem of making the public system of education respond to these new demands. I guess it has been going too short a time for us to give it any real assessment, but everything that I know about it indicates that it is succeeding in doing what it is doing. Of course the whole idea of making available residential education to public school kids for regular periods of time is a radical departure in our thinking about education itself, and I would like to add two comments about that.

In some of the work that is going on in some of the private schools, where parents can afford $3,000 a year for residence, room, board, and tuition, you can see miraculous things happen to their kids. I am thinking of places like the Putney School or the Rocky Mountain School out in Colorado or the Verde Valley School in Arizona, where magical changes occur in the lives of young people, in connection with the arts, with nature, with their understanding of themselves. We have never really tackled the fact that we can make that kind of experience available to a large sector of the entire population.

We are just scratching the surface now with summer programs for poor kids, where we put them on a campus in an "upward bound" program. Why don't we do that in a series of residential high schools and elementary schools built on the model of some of our more interesting progressive private schools, and make of them community centers where the other age groups can feel welcome too?

One of the most exciting things I have seen happen is the mixture of age groups in the new college population in the community colleges and state colleges which used to be teachers' colleges. You have someone forty years old who is married, has raised children, coming back to work directly with eighteen- or nineteen-year-olds on terms of equality. If we brought the arts in, and had a residential institute of the performing arts and visual arts where such persons could go for two months in the summer, we would do three or four things

at once, because for every older person you give a chance to be educated, you have more leverage power for creating a stir back in the community from which that person comes. The older person learns so much from the younger ones (especially if not related) and the young ones learn an awful lot from adults with whom they are being educated simultaneously. So I think we have a great possibility for expansi n along the line indicated by the North Carolina boys.

Question: Will the possibility of the pass-fail concept of grading in colleges encourage students perhaps to go outside of their own discipline and therefore encourage the arts?

Dr. Taylor: That is a very good point. I hadn't actually thought of that, but I'd like the whole thing to be pass-fail--which we were lucky enough to have at Sarah Lawrence, with no grades at all and no exams. But, I guess, in those instances where one tiny little corner of a student's life can be pass-fail, the ultimate liberty of not having to worry about a grade would apply to one of the arts particularly.

Yes, I should think that if we were to build a whole new series of courses to be, in a sense, a source of delight of which the pass-fail was only one component, and actually built courses just for fun to see what great things could happen, without worrying about the conventional academic virtues, we would automatically be led to a new conception of teaching the arts. For example, you could do something really daring and have a four-credit course in which you actually sculpt and work in the studios, so that the pass-fail, no-grade conception is combined with direct work in the arts. I think that would have an effect.

Let me say two things about curriculum making. My own concern is to develop teachers. I am doing a national study this year of the way teachers are educated. I won't bore you with the deploring things that I know, but one thing I have been confronted with almost daily as I visit the campuses and go to classes (I go to class with the students, going through the whole thing with them--the only way I can learn what they are doing) is the lack of sensitivity to social, political, or cultural issues on the part of most teachers of teachers, and on the part of teachers within the public schools. They have not been taught either to think for themselves or to take initiative in the arts or in social affairs.

Then as a corollary I find that those persons who are coming into teaching, who already possess political and social interests, are social activists, who want to work in the Civil Rights program or who have worked in the Civil Rights Movement and therefore want to become teachers in order to effect some sort of social change, are matched by another group of youngsters (I was talking about them earlier) whose concern for the arts and for learning them and teaching them comes from a discovery which has been their own: that is, they have seen foreign films, or American films, or made films themselves, or have been dancers, or have caught a taste of what it is like to be an artist. In curriculum making, it seems to me that to avoid the stabilization process what we need to do is concentrate our attention on having dancers who teach, painters who teach, and so on, and think of a sixteen-year-old painter, dancer, actor, poet, sculptor in those big words. When a young sculptor sculpts, and sculpture is his central interest at the age of sixteen, and he is treated as an artist, when he becomes a teacher he will want to teach in his field, and then he makes his own curriculum. Then he has the effect, and without concentrating on developing what I call the teacher-artist or the artist-teacher, and thinking of it as all one thing.

I don't think we are going to solve the curriculum problem, because when you look at the way people of genuine good will who are concerned to teach the

humanities have to rely on textbooks and the regulation syllabus demanded by the department, whatever department it is, in the general education program, you see that for the people who themselves have never been caught up with the excitement of involvement in an art, it is a second-hand experience for them as they teach. That is why the curriculum is a bore, because those who make it don't know enough not to take little snatches of Goethe or Hobbes or Plato, and taking one bit at a time, run through fifteen weeks. They don't even know that such an arrangement is esthetically and intellectually stultifying. They would know this, if they were involved to some extent in one of the art forms, because one of the first things you learn is that until you can spend the time to go deeply enough into a given area you cannot really know what it is to appreciate an art.

Therefore I concentrate on the development of persons who care through direct experience in the arts to teach an art, rather than on formal curriculum making. That may not be a full answer to your question, but it at least indicates an approach to the teacher education. If you transfer that idea to colleges, then in our teaching we should be creative persons who are excited about participation in the arts, rather than people who are able to talk about the arts intelligently or not intelligently after having taken a course.

Question: Do you think that the artist needs a formal college education?

Dr. Taylor: I think the answer here matches up with what I was saying earlier. The painter (or the sculptor--I think we have to designate different arts at this point) in the 1960's, once he has begun to be interested seriously in becoming a painter and making painting the image of himself as his vocation, finds that there are fewer places, fewer art schools, to which he can go in this country in order to accomplish what he wants to do. I think if he gets with the right painters, say at some of the studios in New York, he is well advised not to go to college if he can get himself booked into a whole set of people who are exciting to him. The same thing is true to a degree in San Francisco, where there is a new group of sculptors and painters, so that once you get the feeling of what they are doing, you join something. However, that is a very rare community.

It does require total commitment on one's own part to pursue an art and do nothing else, and it is pretty tough for seventeen- or eighteen-year-olds, which is the group I was thinking of, to make such a commitment without leaving home and creating a whole new life for themselves. So there is a kind of transmission stage which I see among the youngsters in painting and sculpture in which they will inhabit a college where they are allowed to paint for credit, knowing that attending this particular school is not the most exciting, most intense thing that could be happening; and then in the meantime they can get ready to go abroad or do something else as soon as they can get the money and develop the courage to break from everything they are supposed to be doing.

Of course there are very few art schools. For composers and musicians there is now a brilliant work going on in some of the universities and colleges for musicians--instrumentalists as well as composers--and opportunities to write for full orchestra or band or string quartet under skilled teachers. So the conservatory, I think, in the next ten to fifteen years will be an obsolete institution, if it is kept separate from the main cultural trends. Julliard, for example, would have become obsolete had it not involved itself with modern dance, and done some of the things that Bill Schuman learned to do at Sarah Lawrence and pushed at Julliard; that is, not just to practice your instrument and work with a composer. There is more to

it than that. All the arts, I think, if practiced properly together will do more for the composer and the musician who plays an instrument than just the conservatory work. That is too stultifying. The Oberlin Conservatory, for instance, is much more integrated into the total life of Oberlin now than it used to be, so that students who are not themselves going to be full-time students of music will sing in the chorus or play in the orchestra while taking their regular courses. In the long run, I think that may be our answer institutionally to what is after all a European conception of how to train instrumentalists.

GOVERNMENTAL PATRONAGE

Ways, Means, and Purposes of Subsidy

Presiding: Howard Adams, New York City
Director, Associated Councils of the Arts

Panel: Charles C. Mark, Washington, D. C.
Director of State and Community Operations,
National Foundation on the Arts and Humanities

George Beattie, Atlanta, Georgia
Executive Director, Georgia Art Commission

Carlyn F. Fisher, Atlanta, Georgia
Director of Survey, Georgia Art Commission

Herman Middleton, University of North Carolina
at Greensboro
Southeastern Regional Arts Council

Mr. Adams

DURING Holy Week of this year I was invited to a meeting such as this, in Boston. I was a little taken aback by the meeting's being called between Good Friday and Easter Sunday until I remembered that a number of people have been making the point recently that the arts are really becoming the national religion. Tom Wolfe, whose syndicated articles some of you may read, observed a few weeks ago that the Supreme Court was probably going to have to deflate the cultural boom by declaring government support of the arts unconstitutional because it is in violation of a section of the Constitution on the separation of church and state. Earlier this year President Johnson, you may recall, appointed Charlton Heston to the National Council on the Arts. Mr. Heston's appointment also took me by surprise until I realized that he played Moses in The Ten Commandments.

We have just begun in this country a major (and I would say exhilarating--though hazardous) experiment to support the arts with public funds, based on the simple proposition that the arts are a legitimate concern of democratic government. If the role of government is to be effective, it will of necessity (and I think quite properly) be constantly changing, and will, I hope, be a growing subject of continuous discussion, with artists taking an active role, such as the discussion you are having here and those that are going on in other places all over the country. Of all Western countries, the United States is the only major nation without a tradition of public support of the arts. The fact that forty per cent of all tickets sold last year to serious music performances in this country were sold in New York City may be due in part to the unwillingness of local and state governments to take the initiative to correct such an imbalance.

At the time of the founding of this country--the founding of the new republic--the patronage of the arts and of artists was still so bound up with

the aristocratic society and with aristocratic institutions, such as the church, the state, and the princely house, that proposals to incorporate public patronage into the new machinery of democracy got very little encouragement. In 1780, however, John Adams wrote into the first state constitution, the constitution of Massachusetts, the famous section on the encouragement of literature (the 18th century usually listened to the arts), confident that it would be rejected by the convention. To his surprise, the convention did in fact adopt the proposition that it was to be the duty of legislators and magistrates in all future periods of this commonwealth to encourage the pursuit of arts and letters, along with some other pursuits, including fishing and the study of natural history. Some twenty-one years later, in commenting on the lack of enthusiasm or the lack of implementation of this section (which by the way wasn't implemented I believe until the fall of 1966 when the Assembly did some 200 years later actually take some formal steps in that direction), Adams wrote: "It is...worthy of note that those individuals who have since been elevated by the popular voice to the chief offices of the state, have not been noted among their fellow citizens for any superior acquisition of learning or intellectual culture."

Our panelists Mrs. Fisher and George Beattie perhaps can tell us how much that aspect of state legislative bodies has changed since Adams made these observations nearly 160 years ago. I have my own private opinion after my experiences with the malapportioned legislature in Missouri back in 1963 and again in 1965. My first experience was that we were so roundly defeated with the proposition to establish a public foundation for the arts in the state that our opposition became carried away on the floor of the Assembly and stood up and sang "Home on the Range," all verses and all choruses. And as a matter of fact, I think this did help us eventually. The second round in 1965, when we were finally successful, we had an impassioned speech by one of our state senators in which he said that he couldn't understand why public funds should be used to send an orchestra around the state playing Beethoven's Unfinished Fifth.

Some of the first successful experiments in government support of the arts have been carried out actually in the South, long before Governor Rockefeller created the New York State Council on the Arts in 1960 and 1961, or Congress enacted the federal program in 1965. In the 1930's the Virginia Museum of the Fine Arts began to receive significant state funds for its statewide museum program, which was later extended to theater and music; and today, as most of you must know, North Carolina provides more money for the arts than any other state in the union, not excepting New York. State appropriations for this year, I believe, for the museum, for the orchestras, for the schools for the performing arts, totaled nearly two million dollars. In the fall of 1968 the North Carolina School of the Arts will open a branch in Sienna, Italy. That shows you how far they are willing to carry things in the Tar Heel State.

True patronage, Sir Herbert Read observed, is a tribute to the genius of the artist and a recognition of the fact that the quality we call art cannot be assessed in economic terms. This is a definition that I would commend to all of the new government administrator patrons. If public support for the arts is going to mean proliferation of the meretricious official pseudo-culture that we all too often mistake for the real article, I think we had best forget the whole thing. The pretension and "camp" that often surround this promotion of the arts which we see described in meaningless statistics of so-called cultural consumption (as mentioned by Dr. Taylor in his address)

are not, in my judgment, mass culture. But, more accurately, such a manifestation is the decay of culture in a mass society resulting from the desire of people to be merely entertained--or as Hannah Arendt put it, to be educated by acquiring, at a discount, some cultural knowledge and appreciation to improve the social status. Our cities and states have a more serious task before them than simply indulging in fashionable civic promotion. Their task should be to bring the arts into the central life of our communities. And as Thomas Jefferson put it, there must be a zeal in the heart to do this job.

The political framework of American states provides a new and I think an interesting and unexpected way to restore to the arts a rich and diverse sense of local tradition on a human scale, that has been all but lost to us in the twentieth century, addicted as it is to monolithic conformity. The bill passed by Congress last year creating a national endowment for the arts recognized the desirability of having not one, but fifty-four independent sources of government patronage in this country, by providing a stimulus to the states and local leaders to set up their own programs and administrations. As a proof that this approach was both wise and timely, every state in the union has responded at least initially by setting up its own individual foundations for the arts. Not every one of these will be funded in the present legislative assemblies, but the bill has been a remarkable development.

We have the Director of State and Community Operations to lead off this first session. Mr. Charles Mark has given patient and incredible devotion to this entire movement from the very beginning. In no small measure, I would say, his sense of humor as well as his other qualities have made progress possible over this past year and a half since the prospect of matching funds from the federal program was made known. It is my pleasure to present to you Mr. Charles Mark of Washington.

Mr. Mark

IF WHAT you say is true and art is the new religion, then I must be one of the ministers. I was struck by Dr. Taylor's remarks about the state of education in the arts, and I found myself agreeing with him one hundred per cent. The difference between the arts and the humanities, according to Barnaby Keating, presently chairman of the National Council on the Humanities, is if you do it, it's an art; but if you talk about it, read about it, write about it, or criticize it, it's a humanity; and I think this has become the pretty much exaggerated, but acceptable, definition. Dr. Taylor reminds me of the old story about the English professor and the poet who were walking along the countryside, and the poet looked up and said, "Look at those freshly-shorn sheep"; and the professor said, "At least, on this side." The professor was being very literal; maybe they weren't shorn on the other side, but the poet didn't really care.

When the federal government became involved in the idea of the arts program, I was in Washington, really doing two jobs, as chairman of the Kennedy Center and special assistant to the President on cultural affairs. I came in as a member of the presidential staff, consultant to Roger Stevens, and there wasn't one penny of money available to pay for travel, secretarial staff, or anything. We managed then to get through the Congress the National Council on the Arts Bill to create the body of twenty-four (later raised to twenty-six)

eminent American citizens to advise the President and the Congress. Congress gave us $50,000 to run this federal program--still not enough money to do the job. There was a great reluctance in the federal government; it embraced this program with very little enthusiasm from the beginning. It was new ground; we were pioneering. Now we hear about the "cultural explosion," and we know it's around. I call it the shot heard around the room, because you can't really put your finger on it. Where does it exist? As the federal government got more sophisticated and received more informational data, the decision-makers quite openly were willing to say that there were a great many people who were interested: not just a certain group of people, but across the board.

I think one of the things that influenced President Johnson most on this program was the tremendous amount of favorable mail he got from the American people on his beautification program, and I think he felt that if beautification of the land would sell, then beauty of the mind was also something we should take a position on. So we went ahead to the next step. Let's face the fact that historically we came out of a puritan tradition. It was verboten to dance, and you should sing as little as possible; talking was all right so long as you did it from the pulpit. That was about the extent of it: nothing in the way of the arts or entertainment was encouraged. When you stop to think about it, this country was founded by intellectuals, the brightest minds of the 18th century, adopting the finest thought up to date, to form a country that was highly experimental and different. That is the last time you heard from these intellectuals; they were forced out of office and haven't been asked to come back since, and the whole tradition has been anti-intellectual, starting with Andrew Jackson's famous inauguration; and the intellectual community has equally failed the government as the government has failed the intellectual community. I think we are now in the transformation that Dr. Taylor was talking about.

So we formed an arts council, and before they could meet more than twice, the Congress had caught up with them again and formed a National Foundation on the Arts and the Humanities, and gave them certain powers to accept money, to disperse money, to all the people, to all the arts, and the major portion of the bait was to correct the imbalance which existed between science and the arts and humanities. Of course we have the National Science Foundation. So we dutifully went up the hill and fought as best we knew how for an appropriation, and we came away with two and a half million dollars, but the NSF got 550 million dollars. I don't know whose scales were being used, but that did not correct the imbalance, in my mind, and it hasn't been corrected as yet.

Then we had to think about ways of equitably distributing funds that were available, the procedures. We made several decisions of what we would not do. We decided that with this amount of money, according to the need existing, we would not make money available for capital improvements, constructing buildings, or remodeling buildings. All of this was a local problem. It is the easiest method of raising money for the arts, because you can do it, literally, in a concrete way.

We decided we would not pick up the ongoing annual deficits of any arts organization. Totally this amounts today to between 60 and 80 million dollars a year, and with 2½ million our total authorization from Congress (the most we could ever get in any given year was 5 million), we could not afford to apply any money to deficits. Third, we would not start a new major organization of any kind unless sufficient opportunity did not exist for people, for we would

not compete in any way with things that do exist and need all the help they can get without having problems added by competition. We would not do anything that was primarily local; we said that overall we are interested in nationally significant things, projects which have national application, and the 2½ million dollars can't do very many individual programs.

The second year we got 4 million, and to date we have had 6½ million dollars for thirteen art forms for 55 states and territories for 200 million people. That is smaller than the Austrian budget for the arts. The island of Puerto Rico appropriates out of state funds one million dollars annually for the arts; New York State, about two million dollars; and North Carolina two million dollars. They equal what the federal government has allotted the federal project.

Then we had to come around to deciding what we would do with the general appropriation. We decided that we would look for imaginative projects which are of the highest possible quality, and we would fund those to the extent necessary and try to call to the attention of the Congress and of the people the acute depression that exists in the country today in the arts. And so we set about our task. We set up the funds that allowed Martha Graham to tour her own country for the first time in sixteen years, and the tour was a success. The American Ballet Theatre was about to disappear from the face of the earth after twenty-five years of superlative work; and we supplied the money to keep it alive. We made a grant to Bill Ball and the American Conservatory Theater, which was about to disappear, and we helped to keep that alive until they could make their home in San Francisco and in Chicago, as they now have done, and they are doing superlative work. These are the kinds of things we got involved in with the general funds that we have had at our disposal. This is what we will continue to do until we make the point that there is a need in the arts today that is not being met by the resources available.

We estimate 60 to 80 million dollars is necessary every year for the arts; and an additional 60 to 80 million dollars is necessary every year for the performing arts alone, just to solidify the progress we have made today, just to stabilize, so that a dancer doesn't have to work the whole year and take home $3500, so that a musician doesn't have to play all year for less than $5000. Eighty per cent of our professional symphony musicians in major orchestras earn less than $5000 per year. Eighty-five per cent of the actors, members of Actors Equity, make less than $3000 for a year's work. No one makes a living from poetry alone in this country. In Russia, the average sale of a poetry volume is 100,000 copies. In this country it is 900. We aren't going to change this situation immediately, over night, because we have to change the entire structure. Legislators, elected officials, appointed officials, school superintendents, boards of trustees of colleges, mayors, aldermen, businessmen, housewives, or whatever--we were all raised in an anti-art educational system.

The best thing we can do for the arts in this country is to close down the schools for about ten years and start over, and let people grow in the arts, because it is natural for them to grow in the arts, and then we might learn how to go about it rightfully. We have to change the whole attitude.

Now, on the other side, an additional appropriation of $2.75 million was made available to each state which would establish and maintain an official state agency of the arts. Before this federal program was united, there were

twenty-six state arts sponsors in this country, of which only three had any money at all. Missouri was one, New York was one, California was just getting started, Illinois was incorporated and just getting started, Puerto Rico was in fine shape, and that was about the extent of it.

We made available $25,000 in unmatched federal funds for study of the establishment and maintenance of such an agency. Twenty-eight states took the money to study the program (which is what Georgia did) and twelve states took the money directly for a program, feeling they could go right into the program without doing the study first. The only eligible applicant who did not apply was American Samoa, and we wondered why they were silent. Guam came in right away. About three months after the program was under way, I got a telegram from the governor of American Samoa, apologizing for not having applied, but it seems that the letter from the White House saying that he was eligible had been misplaced. In fact, he said that the building in which the letter was had been misplaced. It seems that a typhoon hit it, and everything went out to sea. We lost American Samoa. But fifty-four out of fifty-five eligible entities applied for funds and received them.

Now in 1967 we had twenty-two states go to their state legislatures for enabling acts to create state arts' councils, and I don't think any state has been turned down. I think every state that has had a bill, has enacted a bill and created a state arts council. Of course this doesn't mean that the legislatures gave any money. One state forbids the use of local funds for running the council, and one state forbids the spending of any money on the state-created agency. From there up to generous appropriations (2 million in New York) is the range of the state programs today. In the first year, there were 295 projects in the arts through the state program alone, all either expansions of things that were being done or brand new. The applications are in for next year's program and, with a few more states still to review, we estimate over 700 projects for the year. This is exciting, and Georgia has one of the most exciting projects in the establishment of the visual arts centers, one at Augusta and one at Piedmont College. I think this is very exciting--this is George Beattie's answer to the artmobile.

Actually, we have existed as a society, believing that everything is literal, ever since Gutenberg said if you can't read it, it's no good. Half of man's civilization is visual, and that we have completely ignored this is appalling. But, if you can, envision on your state-wide educational television a series of programs with the artist and his work, and about his work, being piped into the classroom for the kids, and they see this, and they learn something and like it, and then they ask for an exhibition of paintings from these visual arts centers. Before the exhibition arrives, printed materials are made available for study-aids for the teacher to teach about what is coming, about the visual arts. Then the exhibition comes. What a whole new educational experience this is, and so worthwhile, because by the time students see, come face to face with a work of art, they have been prepared for it, and it will have an impact. I think this type of program is one of the most imaginative and one of the most solid to come out of these states, and I am telling other states about it.

Last year, in Virginia, the art museum, which was the designated agency by the governor, said we will take most of our money and we will put it all into the establishment of a professional touring theater. This decision caused quite a bit of controversy because there were any number of groups sitting around in Virginia just waiting for that federal money, wanting to get

their share. There was a lot of political noise about how everything was being done wrong, and why didn't we change it, and why didn't we throw out the governor and do things right. But they stuck to their guns and they put together a company and put on a fine production of The Subject was Roses, playing to 74,000 school children, and even more adults, in 22 cities in the state. As a result, the school superintendents in the 21 school districts affected by the performance elected to make a Title III application to Washington, under the Elementary Secondary Education Act, and they were completely funded. This year, the same concept of a professional touring theater in Virginia will be done again, but not through our meager funds of $50,000 to each state, but through the funds of $150 million in Title III; and the state of Virginia is now free to go on to program the dance, the visual arts, and so on. Here is an example of what is happening in some of the states.

This is the basic idea of our efforts to challenge the states, through state money and private money, to come up with new ideas and begin serving the arts. This is what we are not doing on the federal level with the general funds we have available. We are trying to redistribute the arts, for the purpose of sustaining the excellent institutions and creative artists, and make an impact with our meager, meager amount of money.

Mr. Beattie

I MUST say immediately that I agree wholeheartedly with all the things that have been said. I would like to reply to the statement of Mr. Mark's that our visual project is George Beattie's answer to the artmobile. I must hasten to tell you right away that when I became director of the Georgia Art Commission, they agreed to accept me on the basis that I would be able to fulfill my commitment in teaching at the Georgia Tech School of Architecture--where, incidentally, I am something of an embarrassment since I have no academic degrees, and I suppose therefore that I might say that I am unbrainwashed in this area.

I don't know what to say exactly about the cultural background, except to say that I believe I agree with Alfred North Whitehead--and I am not sure that I can quote him exactly, but I think that he said, "Culture is contemplation of beauty and the human condition--scraps of information have nothing to do with it. The merely well informed man is the most useless bore on God's earth." I think I agree; I believe that we have a great task before us in preserving the esthetic sensibilities of art, starting with our children. I believe that no place really can we say in education that we are giving people the opportunity for vital use of their senses; and though there are many good signs, we have a great deal of work to do.

I will not be able to give my full time to the commission until July, though I had to give it full time while the legislature was in session, and I learned a great deal in a comparatively short length of time. I learned, among other things, that one of our primary jobs is to inform the members of the General Assembly--they simply must be told the truth about things, and we hope they will believe us. So far we feel that we have had very good support. We were told after our hearings before the appropriations committees, that our professional presentation made most of the other groups (many with big commissions and big money) look like high-school children. Our presentation

took a lot of work by a lot of people. While I am on that subject, I can say truthfully that the only good things I have been able to accomplish yet have been strictly due to the superior and superb work of our study supervisor, Carlyn Fisher. She has put down the groundwork for all that we are presently doing, and we owe her a great debt. She has worked tirelessly and brilliantly, and the reason we are able now to do things is because of the groundwork that she has done.

Our Georgia Art Commission is composed of a wonderful group of people, who are working hard and giving us creative ideas; they are interested and eager to do the job that has to be done. Those present with us at this meeting are Lila Kennedy, Harrison Birchmore, Leland Stayland, and Joe Perrin. We have present also the immediate past chairman, Lamar Dodd.

I would like to tell you briefly about our pilot project, since we have now received our $12,000 of matching fund from the state. Our pilot project in the visual area will be a matter of establishing two central clearing houses, as we call them. Actually they will be used as galleries, one at the Augusta Museum and one at Piedmont College at Demorest. These galleries will be taking care of the paintings, and watching over them when they are delivered there, and as they are taken by the schools in the surrounding counties. Around Piedmont College there are eight counties that will be served by this project, and around the Augusta Museum there are nine counties. Schools will be able to come to these centers and take back to their schools the best in painting and sculpture and craftwork that is available in Georgia.

I hasten to tell you that we do not intend in the future to limit the works of art just to Georgia, but we felt that perhaps it would be wisest to do so as we begin the project. We are hoping of course to be able as money is available to expand the project so that we will not only be serving all the counties in Georgia eventually but will also be creating galleries that can serve the immediate communities in which they exist. These may be galleries in small colleges, or they may be small museums in communities that find it difficult to have a collection of paintings. There are several in Georgia that do not have collections, and want very much to begin. We feel that this will help to stimulate the acquisition of collections and that it can be a program that will eventually be self-sustaining by the financial participation of the individual schools. The school will be asked to pay a nominal fee--twenty-five dollars, I believe--and if any school finds that difficult, we have alerted the PTA groups with the hope that they will cooperate in helping to raise the money. We feel that as the program spreads, much of it can become self-sustaining.

Then we have what we think is a very unusual kind of program in the performing arts, one that may seem to some people an odd choice for us to make. I would like to explain why this decision was made. It was originally to produce a play by Cocteau called Wedding on the Eiffel Tower, and one of the unique things about this play is that all of the music to it was lost in 1929, and no one has ever seen a trace of it since. The first person to find out about this was Carlyn Fisher, our study supervisor, who found that a Georgia composer had composed music to the play. We thought producing it might be a very fitting thing to do since it is a very charming play, as much so to adults as to young people. There was only one problem with it as an evening's entertainment, and that was it takes only fifty minutes--not long enough for a full evening's entertainment. We got with educational television here in Athens, whose people became very much interested; and though we have not

completed our discussions, we think that we may be doing the play strictly as a television event. Of course our main purpose is that we do the finest quality of production, one way or another. We think at the moment that it is going in the television direction because then we will be able to have a permanent thing that will be usable for a long time, and we will also be able to cover the entire state with it--something we would not be able to do with a live theater.

In closing I would like if I may to be personal. I find frequently that people do not understand my position with the commission, and I would like to clarify it, although everyone here may know. I am the executive director, which means that I am the only person, except for people on my staff, who is paid. All of our commission members are serving without any remuneration, and doing a wonderful job. I am not here, at the discretion of the Governor; I am here because the commission has appointed me. By way of my own personal philosophy in regard to the commission and its work, I should like to quote something that Sir Herbert Read said: "Our particular trouble in this air-conditioned nightmare we call a civilization is that we have lost the very notion of cultivating the senses, 'til we stumble through life, unaware of its most appealing aspects, lost to its intensest joys and communications. We are butter-fingered, tongue-tied, half-blind, and deaf to all nervous vibrations. We fail to accept some of the things that we must renounce of more power, of more wealth, of more pride, if we want the influence of love and beauty to prevail in our lives." I believe we must start with young children in preserving their esthetic sensibilities.

I THINK I have probably the most interesting job available in the state to one interested in the arts. I am actually being paid to go to concerts, to the theater, and to exhibitions--it's really unbelievable!--and to meet all the marvelous people in the state who want for Georgia the very things the commission stands for and will support. This is really an experience for me and I hope the commission is going to be very effective--I don't see how we can miss.

I won't give you many details about what I have discovered, but later on, if you have questions, I shall be happy to answer them. You might be interested to know the procedure I followed. I find that people are constantly asking where you begin to survey a state for its cultural resources. We started with the women's garden clubs, a very solid bunch, and asked each club to supply names and addresses of art groups in their communities. We got in touch with those groups and from them we found others, and so on and so on. When a city looked particularly interesting or as if it had a particularly interesting problem, I would travel there whenever possible, writing in advance to those names that I had. The people I have met and talked to have always been generous. The hospitality of Southernors is unbelievable; I don't think I have bought a meal the whole time I've been traveling, and I know I have never paid a cab fare from the airport to a city.

I find, too, that most of you are really committed people. You really care about the arts, and you want to see something really good happen in Georgia. I think you will. You have been by yourselves for some time and fighting at odds, but I think now that you have some pretty strong forces

behind you.

After traveling around a good bit, I have become aware of our weaknesses and our strengths in the various art forms. We have some very active theater groups in the state. In fact, there has been formed a Georgia Theater Conference, called the Community Theater, and I expect many of you here are from those community theaters, which are doing very interesting work. A great many of the performances have to be the more popular fare, but they will make the effort to pull in something that is really theater. Somehow, over great protestation, they are giving real theater to the communities where they exist. Ballet has a struggle; it seems to be the history of dance in America that it should struggle, but some companies are getting stronger and the Commission hopes to help out. There are only four or five civic ballet groups in the state; we are going to do all we can to help support those that already exist, and we will try to encourage others. As to music, we have four symphonies in Georgia, and we are proud of all of them. They are doing wonderful things--in Columbus, Augusta, Atlanta, and Savannah. The symphonies have a very strong community spirit, in that each one wants to share its music with as many people around the area as they can. The symphony is not a profit-making venture, but is done at great cost to the people. The Savannah Symphony has a marvelous program of touring in their area of the state, and other symphonies are beginning to do this. I think the commission can help in strengthening these musical programs.

We are in the midst, now, of the widest facilities survey ever sought. We found that we needed a survey, so that when we tour music we will know how large a group we can send to where. We found that nobody in the state schools department, or the State Department of Education, knows exactly what facilities are available to the public schools. I don't mean to say that they don't know what each school has, but it would take about three years to go through all the blueprints (there are over 2,000 school buildings in the state) and to find out from them just what kind of room they have, with how many seats, and so on and so on; so we have been mailing a survey questionnaire to all the principals, asking them to fill it out so we will know what kind of program we can send to each community, whether the community's facility is suitable for public concerts, dance programs, drama, exhibitions of paintings, sculpture, crafts. People said that principals would be too busy to fill out and return any but the simplest postcard form, but we have gotten many hundreds back by return mail. One high school principal told me, "I got your survey form, and I'm so excited, I can't stand it. When are we going to have a dance concert, or a theater program?" The questions are now being organized and the information tabulated; so bear with us, for it's going to take us a little while. We haven't found a way to file the survey forms yet, but we are going to work that out--maybe on a map.

We are also surveying the facilities of the city community buildings. It will take us a while, but in time we will know where we can send what. In visual arts, we have four or five pretty good museums. I say "pretty good," because there is really not an excellent museum in the state, but it is not their fault. They all want to do the best they can, and I think in time we can develop more public interest in supporting these things. Municipal support, of course, is essential, in any of the performing or visual arts projects. This is something that has to be realized--I don't think we realize that the arts have to be subsidized; they are not profit-making ventures, they never have been and they never will be, and I think we have got to understand that if we want to live in a civilized way we are going to have to pay for it. If we want

to be a civilized nation, we must support that aspect of civilization which makes us civilized human beings.

I don't really know how much more to tell you about the survey other than that we are very busy, and that we have full files. We hope we are going to do some things, incidentally, too in creative writing--this is a real branch of our project. At the end of this panel discussion, Mr. Beattie and I will be delighted not only to answer your questions, but also to hear your views, to hear what you want us to do, because actually we are working for you.

Mr. Middleton

WHEN I was asked to attend a meeting at the University of Tennessee, relative to the prospective formation of a Southeastern Regional Arts Council, I said, "Well, I am interested in the arts and I will go." But at that point I had been active in the work of my professional organization through about fifteen years of its activities, the Southeastern Theater Conference, and I had been active in the formation of the Greensboro Community Arts Council, which is my local city's organization, and I had been active in the formation of the North Carolina Arts Council, so that I thought, "Not another organization in a society of organizations!"

However, those of you who are familiar with The Performing Arts--Problems and Prospects (the most inclusive study of the performing arts that has ever been done in our country, published a couple of years ago, and sponsored by the Rockefeller Brothers Fund) will remember that when the author wrote about the creating of new organizational arrangements for teaching, performing, and supporting artists, and the formation of groups like City Arts Councils and State Arts Councils, the Southeastern Regional Arts Council, there was no intent to do any worthwhile organization out, and there was every intent to bring about in a functional manner the change in our artistic culture that Dr. Taylor has covered so thoroughly. So I hope that whatever I am saying will not be offensive to anyone's establishment, because we do not want the Southeastern Regional Arts Council to come into being if it really is not needed. This is an odd thing to say since we have now incorporated ourselves, and, at least, legally, we are existent.

In December 1965, at the behest of the University of Tennessee, which is interested not just in its state but our whole region, thirty-six persons accepted invitations to go to the campus for a meeting to explore the possibility of forming an Arts Council that would be involved with regional problems. The people invited were representative of almost all the arts, by the nature of the organizations in which they were officials or by the institutions they came from. Representative organizations that attended were the Southern Regional Ballet Association, the Southeastern Museum Conference, the Southern Highlands Handicrafts Association, the Barter Theater, the Council of the Southern Mountains, the Southeastern Theater Conference, and the Brevard Music Festival. You see that the representation was widespread and had large contacts.

For two days three dozen interested people in the arts met and discussed what could be done about them on a regional basis. I immediately thought about

my establishment--the Southeastern Theater Conference--and I said, "Do we really need this organization? The Southeastern Theater Conference represents ten states. We have community theater here, professional theater, college and university theater, high school theater. We even have a section of Armed Forces Theater in our organization. Surely we are big enough to coordinate area activities." Then I looked back over the sixteen years that I have worked with the organization, and I tried to see just how much cooperation among the states we had brought about in terms of touring by good theater groups, in terms of getting the word around about activities in related states, and I had to admit that the Southeastern Theater Conference was not doing this. It may be that because of its nature and its financial arrangement it is not able to support the kind of office procedural force necessary to bring some of these things about. So those two days convinced me that the Southeastern Regional Arts Council was a good thing.

The thirty-six of us elected an ad hoc committee to investigate further through our contacts in the Southeast the advisability of the formation of this Council. We made an investigation between the first of December and the end of February, and then met again in Knoxville. Meantime, Carl Thomas, Associate Dean of the Graduate School of the University of Tennessee, had done a lot of traveling on his own, talking with other organizations such as the National Council on the Arts, a number of private foundations, and Catherine Bloom at HEW in Washington, to see what their attitude was concerning a Regional Arts Council.

When we met in February, we discovered that, while the feelings were not in any sense unanimous that such an organization ought to come into being, and there was some uncertainty as to when it ought to come about--the consensus was that a Regional Arts Council could benefit the Southeast by pulling together community, or at least the state, efforts. So we agreed to form the Council, and the Council became incorporated. The ad hoc committee was turned into an advisory committee, numbering twelve. We have established an office at the University of Tennessee, primarily because the university there is able to make Dr. Thomas available as our executive secretary and to supply office space, as well as some secretarial help. The University of Tennessee, of course, is doing this for the larger community and we should bear that in mind.

The objectives of our organization are still in the process of being formulated, because Dr. Thomas does an awful lot of talking, and I've been doing some lately concerning the objectives of the organization; and as the physical structure of this organization is being formulated, we are trying to formulate programming, because the two necessarily have to go together. Also, in terms of objectives, we are inquiring into the particular educational and/or artistic needs which may be met or supported by the Southeastern Regional Arts Council--such things as package exhibitions; coordination of art, drama, and music tours; arrangements for resource peoples and materials, logistics and publicity associated with such workshops; liaisons between various programs and regions--this is the kind of thing that it looks as if we ought to be interested in.

A good deal of the efficiency of this organization, of course, cannot arise until the states' arts councils have achieved their basic surveys and arrived at some programming aspects, because from their programming ideas will come programming ideas for the Southeastern Regional Arts Council. We have, however, several projects under way and have completed a couple already, primarily in the interest of art. We have an exhibition tour of Venezuelan

painting today which was to be shown throughout Tennessee and has been made available to the Southeast. We have had another tour on Venezuelan engravers. We have worked on a Latin American Craft Exhibition and getting it toured throughout the Southeast. There are some other projects that we are involved with; such as working on long-range planning for arts and humanities in Appalachia, in cooperation with the Council of the Southern Mountains; and cooperating with the Appalachian Regional Commission in the Office of Economic Opportunity in assembling a collection of Appalachian art for exhibition in Washington. An idea that we would like to activate is one in the areas of the humanities because the Southeastern Regional Arts Council is interested not just in the arts but also in the humanities, and they are much closer related than is generally realized.

We would like to sponsor some conferences throughout the Southeast, modeled after the Gordon Research Conferences. These conferences are designed in the area of the sciences and for scientific research, but they've been very successful--this program is centered at Rhode Island University--and whereas the humanities don't allow themselves to big audiences--they don't adjust to this kind of framework--we thought that we could explore problems in the areas of the humanities in terms of small groups, by sponsoring regional conferences in the manner of the Gordon Research Conferences. These would take place at institutions spread throughout the Southeast, and those interested in problems in the humanities would be brought together to talk about them. Through the cooperation of the Southeastern Theater Conference, Community Theater Division, and the Southeastern Regional Arts Council we are working on a program to develop in the summer of 1968 in Highlands, North Carolina, where a theater happens to be available, and where the community originated the idea, a Community Theater Festival, to which the best community theaters in the Southeast would be brought in a festival of plays to last all summer long, with a different community theater performing each week.

The problems involved, as you see, are fierce, because this Arts Council would like to cover the entire Southeast in all the arts and humanities, and anyone who is familiar with the bill which established the two basic foundations knows that there are literally dozens of areas included here.

I would like to encourage any of you who are interested in the Southeastern Regional Arts Council to contact us. Dr. Carl Thomas is executive secretary; the official address of SERAC is P. O. Box 8510, University of Tennessee, Knoxville, Tennessee, 37916. We are very interested in hearing about projects that can span the states, and we would like to work with you in bringing them about.

DISCUSSION

Question: I would like to ask Mr. Mark: What are some of the tactics people can use on legislators, since they are the people we are involved with so much at this point, to convince them that art is important and worth not only their money but their time?

Mr. Mark: I think the only weapon you have is the truth, which is quite overwhelming.

Question: You mean just come armed with statistics about things?

Mr. Mark: Statistics and concepts. One of the best fund raisings I ever worked with was in Winston-Salem when an executive of the Arts Council there would go to the Chamber of Commerce-type contributor and push the card across the desk and let the man see what he was rated at (which was about ten times what he intended to give) and just as the prospect started to turn red, blue, and purple, would say, "Now, hold on. Before you blow your stack and tell me about heavy sopranos, and dancing on my tippy-toes, and all this arts and crafts and stuff, let me tell you that I don't know any more about art than you do. But we don't want our children to grow up as ignorant as you and I, do we?"

And really this is my position on the whole thing: that we are all ignorant, and we have all failed, but if we are going to use our God-given senses for some purpose other than listening to screeching brakes and smelling polluted air, it is about time to start, and it is a cheap price to pay $50,000 in a state like Georgia when two and a half million people in Puerto Rico with a per capita income of about $400 a year are willing to put up a million dollars of their tax money.

Persuading the legislature is really like persuading the public--it's a mass public education job that the entire arts community of a state has to do to get any really significant action; unless, of course, you have someone like Nelson Rockefeller as governor.

Mr. Beattie: Could I speak on this point? We had a senator from Savannah who came out of a hearing room at the Capitol and went on television and said, "The Georgia Art Commission should be wiped out. It's a frill, and all they are going to do is transport paintings around the state for rich kids to look at." I heard this in my car and nearly had an accident. I got in touch with a news friend and asked if I could answer the senator. He agreed, but said I would have to wait till the next day. Unfortunately this was on a Friday, and my statement got on the late Saturday afternoon news. I don't know if I gave an adequate answer. I tried to be kind, and said that I didn't think the senator had read all the material we had sent him, for no such thing was true, and he apparently didn't know that his own constituents had just formed a strong Arts Council in Savannah. I don't think many people heard what I said, but what is important is that Savannah wrote tons of mail, and by the time we came to our hearing, the senator, who happened to be on the Senate appropriations committee, was wreathed in smiles. Fortunately he asked a question that the only person who could answer was Mrs. Fisher, and so everything turned out happily.

Mr. Mark: I think you have to try to convince not just legislators, but all people, that we are raising a generation that is different from what we were. We are raising a generation in which television is the norm, not some great technological convenience that keeps us indoors on rainy nights when we want to go to the movies. Young people today have seen TV since birth, and live theater or live dancing is quite a revelation to them. A little girl who had just seen her first play said on coming out of the theater, "I like them round actors better." This is really a profound statement--"out of the mouths of babes." We in our generation see television with a transference; we see the flat and accept it because our minds see the round; but if you have seen only the flat and suddenly see the round, you are not satisfied any more. And we have to deal with this generation.

Mrs. Fisher: I have an interesting story to point out too. In Atlanta, one

of the art teachers in the elementary schools had a very fine program for her students. She had many important artists, craftsmen, architects, and so on, come for a general assembly to talk with the students; then she would take the students on field trips to museums and galleries in Atlanta, where they got into the habit of signing their names in the guest books with their addresses, and so became part of the mailing lists and received notices of all the shows and the openings. I discovered that the children were there for an exhibition before the gallery doors were open. The children had to persuade the parents to take them to the gallery, and they would finally agree to drop them off and come back in an hour. These were boys, about ten years old, and they really enjoyed the show. They were interested in what they saw, and talked most intelligently.

Incidentally, that program is now being stopped, because a parent didn't like the selections at one of the galleries--really an unfortunate choice, because there were some nudes. I am not saying anything against nudes, but perhaps these young children should not have seen nudes so early. Also, one of the teachers complained because a professor who came to talk about his work in sculpture came after a hard working session and had his sneakers on. This upset the teacher, and so the program has been canceled. But the residents are so mad about it that I think we might get it started again.

Question: This was a teacher?

Mrs. Fisher: As a matter of fact, it was a principal. Now you know where to begin.

Question: How do you acquire the works of art that you send around? Do you purchase them outright? What is the procedure in borrowing them?

Mrs. Fisher: I wish I could answer that simply and directly. As a matter of fact, I had hoped the question might not be asked, because we are waiting for word from the attorney general's office giving us full clearance. We have checked with the purchasing department of the state, and are set on the basis of acquiring the works directly from the artist. However, the Georgia Constitution is very specific in matters of this kind, and the legislation for the act of creating the commission is not specific in this respect, and in case this might be contested by somebody, of course we have to have the attorney general's approval. We are hoping it will go through, and we have every reason to think that it will. Here is just one of the many problems that you face in buying something like this. What it means is that the state of Georgia is buying a collection of art, and all of us here, I am sure, think that is great, but it turns out to be not quite that simple. However, we have every hope and confidence that everything will be all right.

Question: If we fail to get the money, will the artists lend their works to us?

Mrs. Fisher: I can tell you only that we are determined to go ahead with the project. We have the money, and we are determined to do whatever we have to do and also be able to pay the artist what he deserves to get for his work--if indeed it is possible to pay an artist what he really deserves to get.

Mr. Mark: I just thought of another way you can influence the legislators, with a concept that is truthful, but slips by. Rural legislators, in the state assemblies and in Congress too, tend to be more anti-art than the urban. We have here a culture gap that is growing wider and wider, for art is being

concentrated in the big cities where the money is and where the artist can live better. The whole purpose of the Georgia Art Commission is to get the art that exists in Georgia, and elsewhere, more readily distributed. So you can tell your legislator that a vote against the Georgia Art Commission is a vote against the education of your constituents. This is a powerful argument, and one that is true.

On our national level, the question is becoming even more acute. It is important that our actors, musicians, and dancers be paid a more decent wage, because the railroads, truck lines, and airlines, and so on, are raising prices because of the cost of living, so that it becomes increasingly difficult in terms of economics to tour any performing arts production or group. Commercial managers estimate that there are about 300 cities in this country right now who have had to stop booking major attractions because the number of seats available in their auditorium is not great enough to pay the cost of the attraction at the box office--they cannot sell the seats at a reasonable price and bring in enough money to pay the cost of bringing the attraction there. This is a problem that is going to get much worse before it gets much better. There is nothing you can do about it, for you cannot build auditoriums overnight and you cannot reduce the prices.

Mr. Middleton: I think we need to be reminded that one thing the Rockefeller report states very clearly is that we have too long expected theater to pay its way, and that no box office can be expected to pay the cost of production in the regional repertory theaters. If you build your own theater, and expect the company to make its own way from box office, this is erroneous thinking; certainly, to have anything faintly resembling first-rate theater is going to take a healthy subsidy.

Mr. Mark: The Royal Shakespeare Company in England sells a million tickets a year and still runs a deficit of 150,000 pounds--roughly, $400,000, which is paid delightfully by the British government.

I don't have the exact figures, but I think that the government arts programs in most European countries have simply decided on the maximum amount the public should be expected to pay for theater or music performances, and that amount is set and the rest is paid directly by the government. The price varies, being based on what the general public can afford to pay.

Question: Isn't this a different concept from what we have? We are talking in terms of subsidizing performing arts groups rather than subsidizing our audiences. Perhaps if we put the emphasis on the audience maybe we would make more progress.

Mr. Mark: We do put the emphasis there, really. We are talking about a national tour plan now in which we would make grants directly to the community to enable them to bring in particular attractions. The contract would be between the community and the National Foundation, not the arts group.

Another speaker: Both the New York and Missouri Council programs, the performing programs, are really based on audience subsidy to a large extent. They figured out the range which the community can pay for an opera performance or an orchestra, and the council pays the difference. This is not quite as clear-cut, but it is approaching the European way. The community pays anywhere from sixty to eighty per cent of the cost, depending on the size of the community, but in effect it is audience subsidy.

Mr. Mark: We have had a complete reversal on the federal level. Ten years

ago we taxed tickets to the symphony and we taxed musical instruments, and now we are talking about subsidizing concerts--a complete reversal.

Question: I would like to ask if the Georgia Arts Council is going to advise small communities on funding arts councils and if the funds would have to be raised locally.

Mr. Beattie: I would say that one of the prime interests of the Georgia Art Commission is the development of this whole area. We are working as fast as we can. Of course, it is hard to define "prime" here. We have so many things that are of prime importance that need to be done right now, and obviously we cannot do everything all at once. However, we are working as best we can in helping communities in every way we possibly can to form a strong arts council. Like the federal programs that want to have no direction over what we do in the state agency but rather are trying to create an incentive force, and to help us in every way that they possibly can, we feel the same way, of course, about the local community. We only want to give them every bit of help and every bit of advice that we can and every bit of information possible to help them do what they want to do and what they think they are best suited to do. So that this is absolutely of prime importance to us.

We are working very hard right now in Macon, Georgia, where there are several art groups and a great deal of enthusiasm and interest. They have an old theater that has been condemned but can be a very fine facility, and the matter is being discussed right now. It has a large stage facility and seats about 2000. The art people in the community are concerned because they have no place to have performing arts activities except at Wesleyan College. Using the Wesleyan facilities has worked in the past, but now that the community wants to have more things, and the college also has more of its own activities, the situation has become impossible. So whatever Macon would spend in restoring the old theater building could not be compared to the cost of constructing such a facility today. They were discussing the matter of a council for a long time, before the theater came into the picture, but you know discussion can go on forever, and there needs to be a motivating force to push people into action.

Question: I wasn't thinking in terms of a city the size of Macon. I was talking about a small community where the people feel a sense of physical as well as mental separation from larger areas, where there are people who are interested but they are small in number--communities of 10,000, say, in size. You find a tremendous feeling of separation from the mainstream of the cultural life where it is necessary, and not always possible, to travel 70 miles to a city to hear a symphony or see a play.

Mrs. Fisher: I can give you an idea of what some areas like that in the state have done. Habersham County has started the Habersham Arts Council, and a number of small communities--Demorest and Cornelia, to name two--have come into it. None of the cities is large enough to sponsor a council by itself, or have a major performance, but by working together each one is able to do more. Another city, even smaller--with 2300 population--Madison, Georgia, wanted a part in cultural things. They had had nothing, and usually had to ride to Atlanta or to Athens for any kind of performance. They got tired of that and wanted to know what they could do in their own community. Because of the establishment of the Georgia Arts Commission they are now renovating a beautiful Victorian auditorium in an old school building, in the hope that something could come to them from us. They hope to have small concerts--a chamber orchestra or a quintet group--that can come right to Madison. Community funding

will help.

You can get something going in your community, and if you are near enough to other small towns to make a joint effort, of course it would be marvelous to form some kind of group so that you can work out your programs together. But if you want to have a program on your own you can probably do that too.

Mr. Mark: In Wisconsin we have a pilot program called our Rural Arts Project, with the University of Wisconsin putting up $60,000 and us putting up $60,000. Five towns are included, ranging in population from 500 to 10,000, to see what can be developed there both indigenously and in touring attractions from the larger cities. I have just had a report on the tour of Fledermaus--it went to three cities that had never had live opera in their history, and played to ten per cent of the population and turned away at least another five per cent in all three. The audiences were most enthusiastic. The advertising used modern promotional gimmicks--had billboards out saying the "Bat" was coming. Everybody got excited about that. People came by the hundreds and saw the performance.

Another speaker: The problem of financing arts councils in small communities has not been solved anywhere in the country except in the larger cities where there are joint fund-raising activities. This is, I think, a serious and major problem. The only observation I should like to make is that it seems to me that somewhere along the line there is going to have to be some quasi-public local money involved in the local communities to sustain their programs. In the long run, communities cannot depend entirely on state councils and certainly not entirely on the national endowment to provide magic plugs. County governments and small city governments are going to have to be persuaded just like the legislature to put some thought on these programs, in my opinion.

Question: Which art form do you find the most constituent resistance to? And whatever it happens to be, do the various commissions look upon it as their job to proselyte some of the less popular art forms?

Mrs. Fisher: According to the book, the dance seems to be in the biggest dilemma; it seems to be the least important of the performing arts. But it is growing by leaps and bounds.

Another speaker: The New York State Council certainly has considered as part of their role acting as a catalyst in the areas where there is not much public interest, and they have gone out of their way to sponsor the avant garde dance groups. They have had one very successful undertaking, called Contemporary Art Course, in which John Cage and Chris Cunningham, and some other people who are considered rather unpopular, have been traveling in upper New York State rural communities. The undertaking has been so successful that they are beginning to wonder what the public might not be interested in.

Another speaker: I don't know of a single good program that we have had or that the states have had where the audience did not exceed expectations. I don't think there is resistance to anything that is good.

Another speaker: I would have to say that I have been somewhat disappointed recently as to some of the accounts that have come out in public media with respect to the arts. Doesn't the Council or any special program have in mind developing means by which reviews of discriminating character and which are educational may come before the public? I think good reviews are essential, especially of the visual artist. I think part of our problem is that we do

not get to the public as broadly as we need to. What is the answer to this?

From panel: Are you talking about public criticism?

Same speaker: It may be criticism, it may be review--a general understanding about art, a public press, if you will. I just have not found it.

From panel: It really does not exist in this country.

Mrs. Fisher: It so happens that I have with me the results of a press survey we made in Georgia, and I can give you some interesting facts. The situation is just about as bad as you suspect. Seventy-five per cent of our newspapers have no coverage whatsoever on books, dance, music, visual arts, drama, movies, radio, or television. Only one per cent has coverage in the arts. And with all due respect to Miss Carter, who is doing a superb job with the Atlanta Journal, there is not, to my knowledge, a qualified art critic in the state of Georgia; that is, one who has been trained either as an art historian or as an artist.

Another speaker: We have a project in criticism which is going to get off the ground in the next fiscal year, whereby we would take critics from the non-metropolitan areas and give them stipends to travel to the metropolitan areas and work with critics there, seeing a lot of good things in New York, Chicago, San Francisco, wherever they can, and hopefully upgrade their work in this way. Also there is a very good program at the University of Southern California on music criticism which seems to work beautifully, and probably will be expanded to the other art forms. The problem is that the program turns out fourteen well-trained music critics and there aren't more than fourteen papers who want to pay a critic the wage to do what he is trained to do.

Another speaker: Perhaps Mr. Roy Moyer, Director of the American Federation of Arts, would like to say something about the program in criticism that the AFA has.

Mr. Moyer: We had a meeting in Boston two years ago where we discussed the state of criticism of the arts in America. We thought it would be nice if we did something other than publish the findings of the meeting; and since we had to begin somewhere we set up an art critic's workshop. We got a small grant from a private source to pay the director's salary, and he is now conducting an art critic's workshop in our building in New York. We limit the number to fifteen students, with tuition free; but the unfortunate thing is that you have to be in New York to participate. So we were hoping that money could be found to make it possible for critics or whatever people might be interested to come to New York for the four months required to take the workshop. Maybe we can do that next year.

Question: What is the percentage of the critics' coverage on the performing arts?

Mrs. Fisher: Twelve per cent covered drama--and I don't know how professionally or how adequately; all I know is that they do check it. Three per cent had dance, and thirteen per cent had music.

Mr. Beattie: I am sure a great many people here remember that the Greater Atlanta Arts Council did a survey about three years ago on the idea of how many people in the Atlanta area were going to sports versus the number going

to cultural events. It was a carefully done survey, and it turned out that there were several thousand more people going to the cultural events than to all the sports events. This was a broad survey that included both levels, intercollegiate sports and collegiate activities in the arts.

Another speaker: I suspect that this might be true in other parts of the country. I don't know what the answer is in convincing newspaper people, but apparently they are all going to go on having sports sections with the idea that more people are interested in sports than in the arts.

Another speaker: It was interesting to me that just before Ann Carter came to the Atlanta Journal I had a talk with one of the officials of the paper, and he said they had been paying the art editor $12.50 per week, which I think is rather remarkable in its shocking implication.

Mrs. Fisher: That was per story.

Same speaker: That means they had one story a week. I told him he was getting considerably more than he was paying for.

Another speaker: I feel that the most immediate solution to this problem is a very simple one, which we in Chattanooga have found effective. We provide all news media with as much information about all our activities as possible, and they are grateful for our service in doing their work for them. I think that all organizations could do the work for the news media in advance; and I think the educational institution that provides the educational material in a reporting form rather than in the analytical criticism form is doing a very fine service, short of the critics on these newspapers.

Question: Can we as Art Councils put some pressure on the newspapers? How do we get to them? We have begged and pleaded, but how do we ever get them to do a section on the arts?

Answer: It seems to me that the decision has got to come at the top level of the newspaper hierarchy, the top editorial staff, possibly even the publisher, and this is a long drawn-out struggle. It should be adeptly planned, so that it changes the basic values of the newspapers toward their outlook on what their services are to the community.

Mr. Middleton: Our Community Arts Council in Greensboro had this problem. Ten years ago the Greensboro daily papers would publish three stories about any arts event, with a picture counting as one of the stories, so that we could not get publicity, or any kind of criticism. A number of solutions were tried. One was to have a public relations symposium, sponsored by the local Arts Council, to which we invited all television, radio, and newspapers in our area to send representatives to teach us how to prepare copy, and to tell us about what the FCC says a television station has to do for you. The symposium improved relationships between all our arts groups and the various media--after you get to know people, you trust them, and you get to be friends, and therefore you do things for each other. We found getting together to be a real force; we think it helped so much to improve our relationships that our Arts Council now has on a regular basis every other year such a workshop, that usually runs an afternoon and evening.

Another speaker: Our community is Dalton, Georgia, near the state line near Chattanooga. We have a home daily newspaper, and we would not have had the

success we have enjoyed had it not been for the news media, not only locally, but also in Chattanooga and Atlanta. Much of our total success is due to the cooperation we have received from the news media; it has been tremendous, and one reason is that we have cooperated with them. When we were participating in a Georgia Theater Conference meeting in Augusta one of the things brought out about the news media was the fact that the local people do not always do their part; they don't communicate properly; if they have something to say, they assume that the newspapers are going to take the ball and run with it. Actually, much of the criticism is on us, not on the news media.

Another speaker: It would seem that a happy solution would be to put the editor or publisher on one of the arts council boards. It is always good to spread your base as far as possible. Involve all the community, not just the arty group. If you get somebody from the hierarchy of the newspaper, give him any kind of task on one of your groups, and he will begin to understand how you function. In a year's time you will win him over.

Another speaker: I am glad the gentleman from Dalton pointed out the excellent press coverage we have in Chattanooga for we are proud of our press relations. I want to share here how we obtained our good relationship. The newspapers' service to their readers, as they see it, is reporting newsworthy items, and we have never given them ridiculous or meaningless stories; so whatever comes from us is accepted by the papers with a certain amount of trust, knowing that it is newsworthy. We now enjoy in a given month in two dailies, both of which publish Sunday editions, at least four picture spreads (on the art gallery, for example), because we are careful about what we give the papers and what we decide not to bother them with. This is very important.

Another speaker: I think one thing that many groups often overlook in their relations with the press is the fact that many of the people you deal with directly, individual reporters and so on, are beseiged by so many stories that they often have no awareness of the continuity within your own operations. One thing we have found successful in Savannah with the symphony is to get all the members of the press together at the beginning of the season, give them the news and tell them what we are going to do during the year in general terms --what we want to do, where we are trying to go. This overall information gives them, when they receive a specific story from us, a little niche to put it in in their mind; they fit the individual story into the big pattern, and there is more appeal in what we are doing.

Another speaker: When we hear all this talk about government support, I can't help quoting from Ralph Waldo Emerson: "Beauty will not come at the call from Legislature, nor will it repeat in England or America its history in Greece. It will come as always unannounced and spring up through the feet of brave and earnest men."

BANQUET SESSION

Presiding: Lamar Dodd, University of Georgia, Athens
Head, Department of Art and Chairman, Division of Fine Arts

Introduction of Speaker: William Paul, University of Georgia, Athens
Assistant Professor of Art and Adviser to B.F.A. students

Speaker: Roy Moyer, New York City
Director, American Federation of Arts

Mr. Dodd

WE ARE indebted to a lot of people for this conference, and I think that in a way it marks a milestone in our University undertakings. I am thinking in particular of the Cultural Affairs Committee of the University, a group of students and faculty members, with a fund--all student money--set aside to bring to this campus important cultural events. We have recently had the Robert Shaw Chorale and Jerome Hines, and tonight we are having an opening of what I consider one of the major art exhibitions in the South in a number of years.

Of course, our speaker will touch upon the role that the American Federation of Arts played in this exhibition, and I would like to express to him and that organization our deepest gratitude for extending a helping hand and working over a long period of time to make this wonderful exhibition possible, not only for Georgia, but now for the entire nation.

I would like to present at this time Mr. William Paul, and commend him for his wonderful job in getting this exhibition here. He will present our speaker.

Mr. Paul

I HAVE been especially stimulated for the past year and a half by the idea that the students at the University of Georgia would sponsor as part of their cultural program an exhibition of this sort. I have had an enormous pleasure working on this project. Part of that pleasure comes from working with the very distinguished organization that has served the cause of art and art education in the United States since 1909. I am very pleased and honored that our speaker is here tonight to represent that organization. He is the Director of the American Federation of Arts, and he comes to us by way of Pennsylvania, New York, Norway, Greece, and I believe one other country, so that he could give us this address about art.

Our speaker holds his A.B. degree from Columbia College, a master's degree from Columbia University, and has his residence requirements for a doc-

torate completed at Columbia University. He has studied at the University of Oslo, Norway; he has taught in Greece; he has lectured in Art History at the University of Toronto in Canada. He is a distinguished painter, having shown annually for the last six years in New York City, and his paintings can be seen at the Midtown Gallery there.

It was appropriate that because of his insights as an artist and his background and knowledge of the history of art, as well as his administrative capacities, he be named the Director of the American Federation of Arts. He serves on many important boards, committees, and panels. He serves on the advisory committee to the arts in the Embassy's program. He is a consultant on the National Arts Endowment in Washington. He served with the Fine Arts Federation of New York. He is on the executive committee of the National Council of Arts and Government. He is on the Committee to Beautify New York. He serves with the UNICEF Art Committee--and on and on and on and on. It is indeed an honor and a pleasure to present to you Roy Moyer, the Director of the American Federation of Arts.

Mr. Moyer

THANK you very much, but most of all I want to thank you for the exhibition which is currently on at the gallery. It is a credit to us that you asked us to circulate it, and the exhibition is a special credit to the students who are responsible for sponsoring it. It is an extremely fine exhibition.

The American Federation of Arts is really a sort of prototype of the state arts councils, except that we are national. We are about fifty-five years old, and we function very much like the British Arts Councils, except that we are concerned only with painting, sculpture, architecture, urban planning, photography, handicrafts--in other words, with just the visual arts.

We began as a lobbying organization in Washington many years ago, and we have continued to be interested in legislation. As a matter of fact, we really began as a club. Then J. P. Morgan, who was on the board, wanted to have his art collection brought into this country but didn't like the duty that was imposed upon it; so we lobbied to get the duty removed from works of art being brought into the country. In a strange way, this has had a very important effect upon collections in this country, because it has been responsible for the fine collections of European paintings which now exist in this country.

However, there is still a lot of legislation that needs to be done. As a matter of fact, it was only about two weeks ago that the New York State Senate and Congress passed a bill to provide for honest dealings between dealers and artists--just simple business practices that exist in any other business. We are interested in the prevention of fraud. We get many questions about art --sometimes from innocent people who really need help, and sometimes from very tricky people. For instance, an American who went to Europe bought a Leonardo da Vinci in Italy and since he couldn't export it legally from the country (there were records kept of this), he had a contemporary painting painted over the Leonardo. When he came back to the States, he took the painting to a conservator, and said, "Please remove the surface painting." In London about two weeks later he received a cable from the restorer, which said, "I have removed the modern painting. I have removed the Leonardo. I have come to a portrait

of Mussolini. How far shall I go?" /Laughter/ We tried to prevent people from getting into fixes like that, but we are interested very much at the moment in rights for artists.

In the United States, people still consider art to be property, to be real estate, and that the person who buys a work of art owns it and may do what he wants to with it: he may burn it, he may paint on it, and so on, and the artist has no rights at all. In France it is very different. If you own a work of art in France, and you change it in any way (such as making a square painting round) the artist can sue you. But then, I suppose things are very different in France from what they are in the United States, because if you commit a crime in France they don't try you to see if you are guilty or innocent, but they try you for your character, and they presume that a person who would deface a work of art is the sort of person they do not want running around in the streets. As an example--very recently, a man was accused of murdering his fiancee, and when he was brought to trial he had an alibi--he had been at the movies on the night of the crime. When they asked him what movie he had seen, he said Blow-up, and they asked him to describe it. On the basis of his description, they sentenced the man to twenty years.

In France they also have a thing called the droite de suite, which means that an artist's family and heirs have rights to his works. This is going to come about here eventually; already it is so in the case of drama and music and literature. The time will come when any artist will retain his rights to reproduction and to exhibiting of the works of art, no matter who owns them, and if you want to borrow a work of art for a museum, you will have to pay the artist a fee, and if you want to reproduce it, you will have to pay the artist a fee. This time will come, and it means museums will eventually have to charge admission to cover the increased costs. In this country museums offer practically the only form of free art that still exists. The Boston Museum, in a report last year divided its annual expenditures by the number of people who attended, and decided that it cost them something like $3.60 for each visitor who came to the museum.

Speaking of museums, I should like to say a few things about how museums differ in Europe from here. A European museum director is called the conservator--that is, he considers his primary function to be guarding the works of art, guarding the national treasures, and he considers his museum to be something like a repository for art. Whereas in the United States museum directors have really done something unique: they consider that the works of art belong to people, that they should be shared by the people, and they consider that their role includes educating the people and seeing that the artist is shown and exhibited. I think such an attitude is very fortunate, but here there are vast resources of art that are not taken advantage of. Actually, one does not know what exists here unless something is stolen and there is publicity in the newspaper, or unless someone pays such a terribly high price for a work that it makes the front page.

The community relationship which the museum has really puts it into a very peculiar public-relations role. A museum very soon learns that if you pay a huge sum for a Rembrandt, and advertise it sufficiently, you will get a lot of people into the museum. The largest attendance that the Metropolitan Museum ever had was for a Rembrandt, or rather for the $2,300,000 it cost.--That is not exactly true, for there was one exhibition that had a larger attendance--the paintings of Winston Churchill (but they are trying to forget that one). The National Gallery just paid $5 million for a Leonardo da Vinci,

although I don't think they have gotten quite five million dollars' worth of publicity out of it. The Metropolitan Museum has just appointed Hoving as its director, and he has a great talent for getting into the newspaper daily, and this seems to be necessary now in order to attract crowds to museums--and attracting crowds gets to be more and more important.

These are devices used by museums that have antique paintings. Museums of contemporary art, museums of modern art, have a terribly important influence upon art. If an artist is chosen to be exhibited in a museum, his prices go up very high; the dealers put on shows simultaneously; they speak to customers by saying "He has a work in such and such a museum now." So that in effect you might say that museums of modern art are trade museums--they are exhibiting the wares of people and regulating the prices that people pay for these things, and the reputations that the artists have.

Many people feel that art should be brought to the people. They feel that more people should be exposed to art. We don't feel that exposure to art is sufficient. Have you ever asked a guard at a museum a question about art? When art is removed from its context (and it is increasingly being removed from its context) and circulated around, the more it is removed from its context the more you need real information to travel with it to try to establish a context for it again. So we are more and more going into the realm of educational exhibitions rather than just pointless exhibitions being circulated. And, anyway, art is rather available. There are fine art books. I think people don't avail themselves of their opportunities sufficiently. New York has lots of art, but New York has just as many insensitive and uninformed people as Paris or Georgia or anywhere else. People really don't take advantage of the art available.

I am always puzzled when people talk about attendance at art as being greater than at baseball games (or whatever they say). This may be true of other arts, but it is not true of painting and sculpture. It is not true of museum attendance. Museum attendance is really rather small. However, a show has side advantages, because if you have a catalog it goes rather far, and it is left on the coffee table, and some people see the catalog who would not ordinarily see the show. Also, a show is an event, which means you can get into the news, and so a lot of people read about it. One reason why art exhibitions attract commercial sponsors is that they can get additional coverage and credit through the news. I think the problem is not so much of bringing art to the people as it is keeping art out of the hands of those people who wish to exploit it--keeping out of the hands of the politicians, the businessmen, or anybody else who thinks that art is good business. And it is true that the only way you can convince some companies to sponsor a show is to convince them that art is good business.

I want to say something about what I think is the incompatibility of art and the business attitude. Most people are attracted to art because it is an escape from the world of business into a world of spiritual values. In fact, love of beauty, which has no value at all, is really incompatible with the love of money, and business is motivated by love of money. Not only business, but our entire culture values money, and utility, whereas beauty has no monetary value and really no use. The term art every day comes to mean less and less paintings on the wall, and comes to mean more and more beauty of our environment. In fact, we are suspicious of people who own an expensive work of art who are insensitive in the rest of their lives. So let's talk for a moment about the rest of our lives, and ask what business has done to increase

the beauty of it.

When I say "business," I mean the business attitude that all of us have--our goal of money and utility. We respect money and the right of everyone to make as much as he can, especially in city real estate. This attitude has been responsible for everything from the tearing down of beautiful old buildings to construction of cheap, crowded new buildings--inadequate expensive tenements--to air pollution. We built roads everywhere without considering what these roads are leading to, and the buildings at the end of the roads are left to anyone who wants to make money by building. A natural corollary of our money values is the high value we place on utility--if a thing is not useful we say away with it. In building cities, this attitude rules out parks, which are expensive and useless; post offices, because it is cheaper to rent an office somewhere--have space in an office building; and soon it will be churches--yes, this is true. Even Roman Catholics think it is too expensive to construct a building that is used only one day of the week. There was a time when this one day in the week was the spiritual culmination of the rest of the week, but now the "multi-purpose" church is the thing. What can we do to make our lives more beautiful, and how expensive is it? I'm convinced it is not a matter of money--it is a question of what we are going to do with our surplus--because we do have surplus. How else could we spend fifty billion dollars to go to the moon, or fight a war for sixty to eighty billion a year, or spend twenty billion dollars a year on roads?

Of the exhibitions we have now in our program, we have about a hundred traveling all the time, many of them sponsored by industry. I would like to tell you what kind of sponsorship we receive. There is the kind of exhibition where the content is a product--like Spode china; and we did an exhibition called Threads of History, where fabrics were sponsored by Dupont and American Viscose. Here is an attempt to get the product onto the level of art. That kind of sponsorship is very easy and very common. There is also the company museum--Folger Coffee Company has a collection of silver coffee pots, Corning Glass Company has glass museums, Campbell Soup has beautiful soup tureens. Then there is the industry-sponsored exhibition in which the content is art; I think of Clairol that sponsored an exhibition for us called "Mother and Child," tied in with their product; of course Philip Morris sponsored an exhibition of pop and op art. This is frequently done by companies like Consolidated Edison, public utilities, that feel that there is public protest against them. Say that people don't like their digging up the roads. They feel they have to do something to show that they are really good guys, and so they put on an art exhibition. If Philip Morris is really interested in public welfare, why do they sell cigarettes at all? Then there is the collection of the company--Abbott Laboratories has an art collection, and so does Johnson Wax. This is very good, for you get a kind of publicity, and eventually you can give the collection to some institution for a tax deduction. Then there is the collection which the company makes for its offices. This, I suppose, you could call employee relationships. It is also capital investment. Chase Manhattan Bank, Presidential Life, Union Carbide--all have company collections. This is very useful, because when you have a building of stainless steel and travertine and glass, it is nice to have a painting somewhere so the employees know which is their desk. Then there is art as advertising, and this art does not necessarily need to be owned by the company--like Shell Oil's using the Cellini cup, or Cadillac's having a Renoir painting in the background. This is to associate "class" with the product, and it is usually the product that cannot be sold on any other basis, or has to have a special snob appeal. Then there is the company commissions. Some companies commission artists to give

awards to their salesmen--Carborundum does this, as does Reynolds Metal. This has a kind of use, but it is really consumer relationship.

And then there is the category of philanthropy--that is, gifts with no concept of advertising in mind. I can think of only one example in the visual arts for this: the president of CBS gave a gift of $150,000 to the Museum of Modern Art for a circulating exhibition program. The fact that the Museum of Modern Art did not want a circulating exhibition program is beside the point. But I ask the question, "Is it really the function of business to sponsor art?" As a stockholder of CBS, do I want William Paley giving $150,000 of the stockholders' money to the Museum of Modern Art? I think it is the function of business to earn money--I think they should earn money for their stockholders and for their executives; and I think it is a private responsibility of people who get money to become sufficiently interested in their own communities to support whatever charitable organizations they believe in within that community. There has never been real industrial sponsorship of art, to my knowledge; it is always advertising. And I think if you ask what budget the company used, you would see that they used their advertising budget, not the 5% they are allowed for philanthropy (of which companies spent less than one-half of one per cent last year).

Since this conference is called "New Directions for the Arts," and I am constantly being asked, now that we have pop and op art, "What next?", I really feel that I should let you benefit from a bit of research I have done. I have thought a great deal about this. The Gestalt psychologists have taught us that when you look at a painting you look at it from lower left to upper right; this has nothing to do with whether you are Western or Eastern, and whether you read from left to right or not; it has to do with the way the human brain is arranged. As a consequence, the lower right-hand corner is the place where the artist frequently signs his name, because it is the least conspicuous place, but also because it is the place where his subconscious is allowed its freest play. There is something to be learned from that. If you were to take, for instance, one square inch of the lower right-hand corner of a Courbet painting and blow it up, you would have an impressionist painting. If you were to take one square inch of the lower right-hand corner of an impressionist painting and blow it up, you would have a Cezanne. If you were to take one square inch of the lower right-hand corner of a Cezanne and blow it up, you would have a cubist painting. And if you were to take one square inch of the lower right-hand corner of a cubist painting and blow it up, you would have an abstract expressionist painting. Now, if you were to take one square inch from the lower right-hand corner of an abstract expressionist painting and blow it up, you would have what we now have--minimal art--all one-color painting.

Well, I think, if you take one square inch of the lower right-hand corner of a minimal painting and blow it up, that should be <u>it</u>!

ARTS COUNCILS AND CULTURAL CENTERS

Effective Ways of Community Organization

Presiding: Lamar Dodd, University of Georgia, Athens
Head, Department of Art and Chairman, Division of Fine Arts

Panel: Howard Adams, New York City
Associate Director, Associated Councils of the Arts

Jesse C. Reese, Winston-Salem, North Carolina
Executive Director, The Arts Council of Winston-Salem

Joseph S. Perrin, Atlanta, Georgia
President, Atlanta Arts Council

Charles Jagels, Atlanta, Georgia
Atlanta Arts Alliance

Lucile Griggs, Cornelia, Georgia
Habersham County Arts Council

Mr. Dodd

WE HAVE on our panel this morning some voices of experience who can share with us some thoughts that will have a meaning to all of us, and it is my hope that this morning's session will be one of give and take. We welcome comments and questions from the audience. Before I present our first speaker, may I present a member of the faculty of the University of Georgia who is doing a tremendous job in the field of art education--Frank Wachowiak. Some of you know that the books of Mr. Wachowiak and Mr. Edmund Feldman are now considered some of the finest books in art education that have ever been published.

Now we are going to hear from the dean of executive directors of arts councils of America--that is my title for him--Howard Adams.

Mr. Adams

THE Community Arts Council movement is not a new phenomenon in this country. Though no one has written an accurate history of it, I have read books about the movement back in the 1920's, when art associations were flourishing all over the country; and in many ways, these were prototypes of what we now frequently call community arts councils. I know that some of our conservatories and art schools, even going back to the late nineteenth century, came out of some proto-indigenous community arts associations or councils. The Kansas City Art Institute actually grew out of a community association, and finally developed into the Kansas City Art Institute. Since 1946, more than three hundred community arts councils have been incorporated in this country. Someone

was telling me that there are some forty-eight community arts councils in Missouri alone, and when I left there a year ago there were not more than twenty. I don't know just what these figures portend.

These volunteer cooperative bodies have come into being for a variety of reasons and purposes. A number, particularly in the larger cities, have been organized primarily to carry on united fund campaigns for participating members; at least the fund-raising community councils have--they at least have a very specific role and objective in their communities, and they usually can afford professional directors, which many of the community councils cannot. Louisville, St. Louis, Cincinnati, St. Paul, and New Orleans come to mind, and also Winston-Salem, with one of the most successful community arts councils. I don't have the amount of total funds raised by these groups, but I know that in St. Louis, for instance, virtually all the cultural institutions in the community--the orchestra, theaters, and so on--receive their monies principally from the Community Arts Council drive. They raise something like 750 to 800 thousand dollars a year, and this is distributed. Some 65 councils are engaged in providing facilities, such as art centers and concert halls. In many communities where there are few or no established arts institutions--theaters, museums or music groups--the councils have attempted to fill in the gap by actually acting as sponsors of programs.

What is clear from the experience of community councils in the past twenty years is that by and of themselves they offer no simple or pat solution to the problems of cultural growth. Cooperation is not accomplished by merely creating organizational machinery. Too often the organization is put together without adequate leadership or clearly defined goals. The loose union of organizations and people with different levels of cultural seriousness which make up a council may make it exceedingly difficult to arrive at any common ground of activity to serve the real needs of the arts. Putting these groups together and trying to come out with some common objective and purpose to serve the community is what we might refer to as the "African violet and symphony orchestra syndrome."

Both leadership and defined purposes are essential when a council or a community decides to tackle the matter of facilities. There is no question but that many communities today simply do not have adequate facilities to carry on arts programs. The physical requirements for dance, theater, and music are such that these programs cannot be put on without properly-equipped buildings. When a community starts talking about building an arts center, too often it becomes carried away with raising the money, galvanizing the community for support, and promoting the idea of a building itself, while losing sight of the purposes for which the building was conceived--if in fact these were clear in the beginning. In other words, getting the brick and mortar in place becomes the end, not the means. This can happen to any organized community effort where the means of getting there becomes more than half the fun. My point is that the whole question of the cultural needs of a particular community must be gone into objectively and thoroughly before any building program is embarked on, and once needs are identified and agreed upon, the long-range purposes of a projected facility may become clear. The fact that other communities have built one kind of center with seeming success is no argument that the same solution can be applied to another place. There is a tendency for communities to approach the question of facilities for the arts in very much the spirit of keeping up with the Joneses--even though the respective economics, local requirements, and cultural realities may be totally different.

The other point I would like to make is that many of the art forms that frequently need housing are themselves at this particular moment of our history in a revolutionary state of change. The traditional methods of presenting opera, theater, music, and the visual arts are being questioned on all sides; and the advent of the film, for instance, as a serious art form, is adding yet another dimension to what was once a fairly fixed state of affairs. We simply cannot approach the question of building in the way we did even at the end of World War II, because of the tremendously explosive and vital situation that does exist in the arts. Community councils must themselves be aware of these changes in respect to their own program. When it comes to planning facilities for the future, the greatest possible awareness of current developments is essential if the proposed building is not to be obsolete before it is finished.

Let me recapitulate. (1) There is no evidence that concentrating all the arts activities in one complex will necessarily benefit the individual art forms either esthetically or economically. (2) Buildings are essential to the presentation of the arts, but not for their creation. (3) Short-sighted building plans can inhibit the very presentation of the arts themselves. (4) The cost of operating--the maintenance of--a cultural center goes on forever; therefore the basic uses of such a center must be established on a sound economic footing at the very outset.

Mr. Reese

BRAVO Magazine, which has a circulation of 800,000 throughout the United States, in their February 1967 issue complimented the Arts Council of Winston-Salem with an article entitled, "Winston-Salem--A Blueprint for the Nation." Though highly complimentary, the article is a little misleading, I believe, and I would like to caution you at the outset that my remarks concerning Winston-Salem do not necessarily apply for other places. They are only guidelines.

The Arts Council of Winston-Salem was incorporated eighteen years ago to coordinate, promote, and develop educational, cultural, and religious activities in the city and Forsyth County. The council is composed of thirty member groups. Twelve groups are called participating members; they have one vote each on the board of trustees of the Arts Council, and are eligible to receive funds from the annual arts fund drive. They receive housing in our Community Center, and they receive services from the staff of the Arts Council. In return, each group agrees to maintain a responsible management with an administrative committee or the board of trustees which will meet at least twice a year and file with the Arts Council a list of the personnel of that body and any changes.

They submit such budgetary and financial information as may be requested by the budget committee of the Arts Council. They undertake no public or private financial campaign. They do not solicit funds, except for the sale of tickets, without the approval of the board of trustees of the Arts Council, and they must strive at all times to raise the standards of their own organizations, in respect to quality of performance and efficiency of operation; and they must cooperate with the other organizations in meeting the educational, cultural, and religious needs of all the people in the community. They must cooperate fully with the Arts Council in its annual campaign drive. They must keep regular books of account open to inspection of any authorized agent of the Arts Council, and they must have an annual audit of their record by a public account-

ant. They must prepare an annual budget and such other financial and service data for submission to the budget committee of the Arts Council, in such form and on such dates as is requested. Each group must accept the allotment made to it and generally conform to the operation and expenditure of the budget that is approved by the budget committee of the Arts Council. Any major expenditure which is not included in a participating member's approved budget has to be submitted back to the Arts Council and approved by its budget committee.

Five groups are designated as associate member groups; they have a vote on the board of trustees but are not eligible to receive funds. Thirteen groups are termed as honorary affiliates; they neither have a vote nor are eligible to receive funds. Each group does have a representative who attends all the trustee meetings to inform other members of their respective activities and to coordinate their efforts with the efforts of other groups. These groups, honorary, would be the colleges and the schools within our community.

Each member group is autonomous, with its own officers and its own board of directors. It originates and carries out its own programs and establishes its own policies. It is the purpose of the budget committee of the Arts Council to come up with the fund drive goal which will meet the needs of the twelve participating groups. We want to give them enough money to carry out their proposed programs, but we also have to be realistic enough so that the money can be successfully raised within our community. Participating members submit their financial requests to our committee in November or December of each year. These budgets are very carefully gone over by the budget committee, which consists of leading bankers, lawyers, and professional men and women in our community. The budget committee holds meetings with each one of the member groups to try to find out what their aims and objectives are. We find sometimes that they don't ask for enough--thinking they are not going to get a great deal, they cut back; the budget committee may decide that a successful program cannot successfully be carried through with what is being requested, and recommend giving more.

In past years, the potentially touchy subject has been handled very smoothly in Winston-Salem, probably because the member groups realize that a united arts fund drive best ser es all interests; certainly a most favorable factor in the composition of the budget committee itself is that it balances business-oriented members with individuals who have served on member group boards and are thus intimately familiar with the member groups' outlooks and problems; and despite the apparent dichotomy, such a committee does work. The united fund drive allows the member groups to devote their energy to their programs rather than to fund raising; and at least twelve separate fund drives with all the attendant duplications of efforts and expenses are now combined into one concerted effort, well organized and efficiently run.

Committees of the Arts Council are responsible for giving counsel and advice on all policy matters affecting the entire coordinated arts programs in the community. Our standing committees are budget, nominating, membership, and personnel. Elected committees are award and budget, and appointed committees are day-care, cultural educational fund, joint-operating advisory committee, a long-range planning committee, an orientation committee, hospitality, and public relations. These committees are vital to the success of an arts council; they are composed of past or present members of all of the groups of the council, and in this manner people within the community participate at various levels in the cultural life of the community. The Arts Council exists

to serve its member groups and the community. Its services are available to all members who request them, and "request" is the magic word since our Council desires to serve and never to rule.

The Community Arts Center in Winston-Salem has a 420-seat theater, a scenery workshop, costume room, make-up, dressing area, an office for the Little Theater, a symphony and dance-rehearsal hall, an art gallery, a music library, an instrument storage room, classrooms for arts and crafts, and offices for the Arts Council. Other community organizations are invited to make use of our Community Center.

The Arts Council's executive director assists member groups upon request with the planning of their membership campaign, publicity, and other projects. Thus one manager, a director, can serve many groups which could not afford to pay for a business manager. We have central clerical services, with two full-time secretaries and a fully-equipped printing and mailing room. We have a central mailing system for the entire community of Winston and Forsyth County. Membership lists of all groups plus contributors to the annual arts fund drive are compiled into one master list on addressograph plates--we have 12,000 on file at present. Each addressograph section is tabbed, so that a participating member group can mail its own list, another member group's list, or the entire mailing list at any time. The Arts Council serves as a central purchasing agency for all paper and supplies, and bills participating member groups quarterly. The Arts Council has an endowment fund which has been established for bequests and donations, and the income derived from this is used to assist the member groups in projects and experimentations. Groups wishing to apply address the request to the Arts Council president.

We publish an Arts Counselor, a calendar listing all cultural events, seven times a year, October through May, and have a mailing list of about 15,000 people. We have a third-class mailing permit, which enables all of the groups of the Council to mail at a much cheaper rate with bulk mailings. We established an annual Arts Council Award, given to a person who has made an outstanding contribution to the arts in Winston-Salem in a one-year period, and the award also publicizes the community arts organizations. We have a publicity workshop once a year, when we get all of the member groups together with all of the communications media in Winston-Salem and tell them our problems and ask them how we can best serve them in their needs.

The Council establishes radio programs and television programs. We are presently in the planning stage of one, to be called Sunday Seminar. It is not an effort to get the member groups, the presidents, or people on the board before the public about what we are going to do; it is to get people in the community generally discussing those things that are very dear to all of us who are concerned with the arts. The Seminar will be about music, about dance, about architecture, about what's happening to urban renewal projects, about any number of subjects. We have a group-advertising contract for the participating member groups so that we can purchase newspaper space at a greatly reduced rate for everyone in the community. Something that has worked most effectively in Winston-Salem is the block ticket membership offer, which is really a centralized box office service, sent out annually on our mailing list to about 15,000 people. There is only one form, listing cultural events of all the groups; the individual puts a check mark beside what he wishes to subscribe to and sends in one check to the Arts Council. Thus we are responsible for giving that information to the member groups, and they in turn mail the tickets. This is a great service to people in the community. The Council also serves as a clearing house

for all arts activities in the community.

We are ever mindful of our responsibility to improve the quality of performance and instruction, and we are presently asking each group to project its plans for a three-to-a-five-year period. We ask groups to think big in terms of projects and the necessary budget requirements to carry them through. Not all will be accomplished, but unless an Arts Council is prepared to move from plateau to plateau in a reasonable manner, then there is no means for growth, and only a stagnant condition can remain. Change is important, and the Winston-Salem Council is always seeking New Directions for the Arts.

Mr. Perrin

I CONGRATULATE you people in Winston-Salem for the job you are doing, and I am sure that such is the case in other cities around the nation, at least in some measure.

The Greater Atlanta Arts Council is a youthful organization, having only recently been established. It is made up of 24 arts organizations in the 5-county metropolitan area. It has sponsorship (at least moral sponsorship) from five chambers of commerce in the metropolitan Atlanta area. Up to this point the primary objective of the Council has been to try to create a more receptive climate for all of the arts, to give one vehicle (not the only, but one vehicle) by which the arts in the metropolitan Atlanta area may have a unified voice. To date the Greater Atlanta Arts Council has not involved itself in fund raising. There is no unified arch fund-raising program for the broad community, although a commendable and successful effort has been operable through the Atlanta Arts Alliance in the development of what we believe will be a fine cultural center--which Mr. Jagels will tell you about.

The purpose of the Greater Atlanta Arts Council is not only to provide a receptive climate between the arts and the general community and to establish improvement in dialogue between the arts and the community, but also to promote a cooperative spirit among all of the art organizations--those who are members of the Council and any who have not yet become members. To this end our goal for 1967 has been as follows:

1. We are having constructed an information center in downtown Atlanta, which will provide services for the community and the member organizations of the Council, and others who would want that service to the extent we can provide it.

2. We want to provide one instrument during the year which will, we believe, intensify and enrich the dialogue between the arts and the community. This takes the form of what is to be called an Arts Congress to be held on September 16, at the new Regency Hotel in Atlanta. Some two thousand people will be in attendance, with outstanding international figures from all over the various disciplines of the arts as speakers. We hope to involve the major civic and social and industrial leaders of the community. They have already been involved by giving their money and some of their time, but they have not been as personally involved as we feel is healthy for the community. Representatives from across the lay community, from the arts community, from all aspects of the community will be invited to participate in this event, and we believe that by bringing so many people from across these various lines we can

draw attention to the arts and to the spirit of cooperation we are trying to foster among the arts in the Atlanta area.

3. We are working on and already have in operation a bi-weekly television program on the educational TV station in Atlanta, dealing with one of the arts.

By and large, this is as far as the Greater Atlanta Arts Council has proceeded. Our structure is very loose at this point. One of our internal goals for the year is to try to come up with a functional structure; and perhaps that is the most important and most difficult job of all, as we see Atlanta emerging in a variety of efforts toward a variety of goals.

I should like, Mr. Chairman, to utilize the rest of my time to address myself to some of the issues of this conference.

I have found this conference most interesting. I was rather amused during yesterday's sessions, because I felt that the preponderance of time was spent in attacking almost every establishment except one, and that was our own establishment. I don't mean that the program was negative in the total sense, but I do think we have focused a good deal of attention on the news media (I joined in), and we have, in one way or another, attacked our educational system. We have attacked in this meeting the business community and a variety of other institutions.

I was encouraged, as is Mr. Dodd, and as many or you are, with the progress that has been made with the various organizations and institutions which have come into being. They have more to do than they can do. My concern is that perhaps as individual organizations we are not meeting all of the challenges with a kind of view that is necessary to be able to do more than tread water. I think we need to be concerned about some problems that are very central, and I think the Arts Council can play an effective role in meeting the challenges. I think the state art commissions can play a vital role. I think the various other organizations that we have, such as civic design commissions, AIA, and ASLA, through cooperation, through a communication program which will give us closer relationships with each other, through conferences such as this, can attack some problems that are absolutely essential if we are to do more than simply tread water.

Mr. Jagels

TO BUILD our Memorial Cultural Center, the Atlanta Arts Alliance decided we needed six million dollars. An anonymous donor gave us four million dollars. We found that we probably could not manage on six million dollars, and so the civic leadership went out for eight million dollars, which meant that locally we had to raise four million dollars. After great effort and several campaigns, we finally raised the eight million dollars. At that point, we sent out the plans to the contractors from the architects' offices and after four, five, six months the working drawings were made, the estimates were back from the contractors, and we were only four million dollars short--in other words, we needed twelve million dollars instead of eight million dollars. For a community that had raised eight million dollars, raising four more seemed an almost impossible task, until finally again, the anonymous donor said, "We like this plan. We like the idea of everything being under one roof. We will give you another two and a half million dollars, if you will raise the balance."

To make a long story short, the anonymous donor started out by giving four million dollars, and wound up giving six and a half, and the community raised six million two hundred fifty thousand dollars, for a total of $12,750,000. Ground was broken on the third of June in 1966, q.e.d. (quite easily done)--especially if you have an angel like the anonymous donor. All this happened over a period of ten years; so you know that I have cut out many details that might interest you.

I would like to describe the Cultural Center. The building will provide an 80% increase in exhibition space for the museum; it will triple the size of the school, making it possible for us to have decent facilities for instruction in all the visual arts; it will permit us to triple the size of the student body. It will provide a concert hall which will be the home of the Atlanta Symphony and will be used for other purposes also; it will be a multi-purpose hall seating 1,850 people; it will have a stage fifty feet deep and sixty-five feet wide, which will be able to accommodate any ballet productions, any opera productions, or even any theatrical productions that might come to town. The Center will also have a 900-seat theater, and we hope through municipal theater to develop a fine resident theater company. This theater will be multi-purpose also. We have one fine new theater in Atlanta now, Theater Atlanta, which is sort of a theater in the round or thrust theater. The new theater will provide another facility, and that is a typically proscenium theater with the possibility of a fourteen-foot thrust over the orchestra pit. Mainly it will be a proscenium theater. In addition, we will have a total of four auditoriums, of which the two theaters will be half, and the other half will be represented by the Walter Hill Auditorium, which already exists in the museum, seating 400 people. In the lower reaches of the Center will be a studio theater, seating 225 people. So we will have four facilities which the cultural organizations of the community may use. All of this, as I mentioned before, will be under one roof; the exterior will be sort of a contemporary version of the Parthenon.

I don't want anyone to get the impression that the Alliance is entirely concerned with real estate and money. It is getting to be rather a cliche in journalistic circles that having bricks and mortar for a building is one thing, but what are you going to put in it?--this is the popular statement being made these days. Frankly, I think I would rather have something to do with the artistic development of an area if the physical facilities are there than if the physical facilities are lacking. And so Atlanta is proud to have this physical facility.

From a recent book on the performing arts, I understand that only three per cent of the nation's population is interested in the arts, which fact is fantastic. This percentage may be limited to the performing arts, but I doubt if the interest in the visual arts is much greater. If this is true, Atlanta with 1,250,000 population has only 37,000 people interested in the arts. I think it is our obligation to provide artistic professional experts, so that over a period of time Memorial Cultural Center will increase this percentage considerably. We have seen a fine example from attendance at this conference and from the work done by Mr. Dodd and his associates as to what is happening in the arts in this region. We hope to be helpful along all those lines. As one of the sights of the city, more people will visit our Center and become exposed to the various arts, and we hope many will develop a permanent interest.

The fact that we are having the visual arts and performing arts together is somewhat accidental, but perhaps it will be an advantage. People of an

artistic bent should be interested in the other fellow's work--a musician should be interested in painting, a painter should be interested in music. Perhaps this will create an alliance between the various arts that will be beneficial to all.

Our hope also is that the Center will appeal to all Georgians, that it will be a cultural beacon, an inspiration, for the entire Southeast. We hope that there will be an interplay between our artists and those of other cities, thereby encouraging the development of the arts in the entire region.

We therefore feel that the Center has a responsibility, not only to Atlanta but to all of Georgia and to all the Southeast. We want this Center to be yours, as well as ours.

Mrs. Griggs

I AM not going to be able to tell you anything that will make you gasp or be envious, because we come from a poor county, a small community; but I am not going to apologize. I am from this area, and the growth that I've seen there is really amazing. I left home some ten years ago and came to the University of Georgia. Then I married and helped put my husband through law school, and when he decided he was going back to Cornelia, I swore that it would be over my dead body. But I changed my mind, and went back home to Cornelia, and I found that things had happened during my absence, and now I am really proud to be back.

When I came up through the schools there was no art; no one even talked about art--we got all of our pictures for our living rooms and all our art objects from Gallant-Belk's. So I am pleased to come back and find that we now have art teachers in the high school; we have amateur theater. Olleen Williams, state specialist in art education, has helped us, and has stimulated local interest in art. The PTA's have given money for art supplies, have had speakers about art on their programs, and have contributed money for reproductions of good paintings to be distributed to all the schools in the county. People are really beginning to be interested in these kinds of things. They even employed me as an art consultant for the elementary schools. In our part of the state that is something to pat yourself on the back about, because so many areas in our part of the country have no high school art teachers, and certainly no art consultants. After teaching in Athens for three years, the thought of trying to work with teachers that had never had any art experience scared me to death. But I found it was actually easier to work with these people than it was with people who had worked ten or twelve years in the arts. Their view was fresh, they were eager, and working with them was most enjoyable. And the kids were tickled to death.

We found that the people were really interested, and an organization was formed after Mildred Davis, an art teacher in our high school, and I took a trip to Callaway Gardens to the art symposium last year. We started hearing comments about how places had formed art organizations, and we decided that if they could do it, we could do it. So we started hounding Wylie Davis for help, and he has certainly given it to us in coming up and helping us out with how to get started. Since we are a small community we decided that rather than have an arts council in every town--Cornelia, Clarkesville, and Demorest--we would have a county organization for all the arts. Wylie suggested that we start very

slowly and not go gung-ho with lots of big plans and buildings and this sort of thing, and that maybe we should start by giving a festival to see if people were willing to put out effort and were willing to support us.

So we had a "Habersham Happening" in July. Our funds all came from contributions from clubs, and private donations. While we were collecting funds there was only one woman who wanted to know who was this Lucile Griggs and acted as if we might run off with the money, but after the Happening, they saw that we were in earnest and really were going to use the money wisely. I really believe that all the work on the festival was worthwhile, because people realize now that we are going to do something. Our festival was held in a back alley with grease and automobile parts and warehouse numbers, and this sort of thing, and a lot of people were appalled that we didn't bring out our brushes and paint and whitewash all the buildings. But we thought such a setting was perfect for our Happening.

We had an art exhibit in a warehouse, for which people in Georgia who are the people in art donated paintings. We had a string quartet that fiddled and came for fifteen dollars, just for the expense. We had puppet shows. We had Happenings for the children where they could actually work in the materials. We had drama provided by our own amateur theater. We had films. We had ceramics and pottery demonstrations.

We were determined to have professionals. It is sometimes difficult to keep your standards high, for we have a lot of people who wanted to have local talent in, and this can be very touchy. But we said that we had seen our own work enough and patted ourselves on the back enough, and we wanted now to have something educational, to help us know what is going on and to help us grow. So in spite of some local pressure, we brought in professionals, and we are trying to keep it that way.

We felt that the undertaking was really a success. Of course afterwards we felt as if we would never do it again. People all over the state gave us materials, but we had to get in and do all the physical labor ourselves. But we got over it, and we are planning to have Happening Number Two this summer, and we expect it to be even bigger and better than it was last year.

After the Happening, we decided that the people were really interested and that we would officially organize and have a Habersham Arts Council. So we did that last fall. However, we can't say that we have several thousand members. We were proud to get 241 members, and we feel that for our part of the country this is really something. Actually, I feel that it is easier for a small place to have an arts organization than it would be for a bigger place, because if somebody doesn't belong, you just walk up and say, "You mean you don't belong to the Habersham Arts Council?" And the person will have no choice.

Though our accomplishments are not great, we are not embarrassed; in fact, we are very proud of what we have done in the time we have been in existence--actually less than a year. Within that time, we have convinced the bank that they should have professional art exhibits--we are going to have four a year. We had Mr. Dodd in the fall, and Mr. Bill Thompson's sculpture is now on display. We have had two art instructors come up for professional classes. You can get the instructors, but the problem is to get the people to come and take the classes. Most of our people haven't had anything before and they are scared to death. We have planned a ceramic, pottery-making course for the

summer. All these things probably do not seem great to you, but to us who have never had these kinds of things, they are great. Our people are becoming exposed and becoming interested and are becoming less afraid to take the courses; after they get in, they find out that it isn't anything mysterious after all--it's just hard work. For the first time in thirty years, we've had two or three dance teachers in the area. We hope that we can get some good ones next year.

We publish a newsletter that tells of anything that is happening in the arts in the community. It goes out once every two months to all of our members. We have a telephoning committee; and in a small community, you can call up Mrs. Brown and say, "Are you going to the amateur theater Friday night?" She can't bear to say no, and she'll go. In some ways knowing the people makes things a lot easier, because you know the people, and you can get them to do things. We started very small, but we hope to have bigger and better things as we go along.

One thing we are not directly responsible for but feel that we have helped to get is the Piedmont Project that was discussed earlier. Of all the places in the state, our community got the project of the art they are going to distribute around to the different schools. We feel that this is marvelous; to me, the only way you can really learn is to see the original--you can look at reproductions day in and day out, and never really understand, but you have to see the original, in addition to working with the materials yourself. I think this is marvelous that we have had these things come into our community.

Another thing we are getting is a new amateur theater. There are mixed emotions about that, for we hate to give up our old amateur theater, because it is an old warehouse with a lot of charm and atmosphere. But we have just outgrown it, and we are really excited about getting our new building. And, too, we have applied for a federal grant to have classes in connection with the amateur theater for children and for adults who want to take courses in dramatics, creative writing, public speaking, and this sort of thing. We are working on that now, and we are determined to get it. We are fortunate to have Piedmont College, and they have some good exhibits that have helped. We have a regional library that is always getting traveling exhibits.

We haven't done anything great, but we are just as proud as can be of what we have done. Six of us are here for this conference, just waiting for ideas--so keep them coming.

DISCUSSION

Question: I am Richard Williams and I'd like to direct a question to Mr. Reese. As I understand it, about 30%, maybe more, of your Arts Council budget is allocated to the Council itself. I am interested to know what this covers.

Mr. Reese: You want to know how the Arts Council per se spends its money?

Mr. Williams: Yes. $28,000 is a fairly substantial figure. I assume that covers a lot of services to the member organizations, and I wondered what exactly it does cover.

Mr. Reese: To begin with, they pay me and the staff--but not that much money. One of the services we provide is our Arts Counselor, a publication that goes out seven times a year to about 15,000 people. That is a rather costly thing to do. We live in the Community Center at 610 Coliseum Drive; we have tenants --the orchestra, the theater, arts and crafts--but we do not charge an adequate rent scale. The Arts Council makes up the deficit, and I would say this is where the largest proportion of the money goes. We try to keep rents very low, so that the tenants may use the monies in their budgets to improve the quality of their programs. For example, where we may charge the theater three or four thousand dollars a year for use of the theater and all its facilities, the Arts Council may pay ten to fifteen thousand dollars to live in the Community Center. This is not equitable, and we will eventually work out some system whereby it will not look as if the cost of the operation of the Council itself is going up each year. But that is factually what is happening--we are picking up other costs.

Question: I am Charles Anderson, principal of an Athens junior high school, and I have a question for Mr. Reese. I am interested in knowing to what extent the Council assists in the coordination of instruction of the member groups with the public schools.

Mr. Reese: We work very closely with the public schools in a number of areas. We have a Title I project through the schools, in which we go to eleven schools in Winston-Salem and Forsyth County. We use the symphony, the ballet, the theater, and individual programs out of the North Carolina School of the Arts. We do this by the Arts Council, myself contacting each one of our member groups. We give them a budget and ask what they can provide for the children under the Title I program. Our request is carried back to the school system, and then with the total amount of money allocated to the Council for cultural activities we work out an equitable budget. We also do 40-odd in-school concerts, and have done this for many years, playing around to the various schools; and we do one large concert at the Coliseum in Winston-Salem, bringing in all of the schools, so that nobody is missed.

Mr. Anderson: May I go one step further? I am primarily interested in knowing to what extent the instruction of the various art media would be provided or coordinated or assisted into the efforts of the Arts Council.

Mr. Reese: I don't think we have ever been actually involved as is indicated that some of the councils are. The cultural climate in Winston-Salem is such that the people are interested in their children receiving good instruction, but to my knowledge the Council does not play a direct role. We meet with the head of the music department and we urge certain things, but we are not actively engaged other than through Title I. We do provide through arts and crafts professional instructors to Greensboro College and Wake Forest; we have an accredited program, and students from Wake Forest may come to the Community Center to arts and crafts and take courses, because we have the facilities and the professional instructors. However, we are not influencing the curriculum at Wake Forest by doing this. I don't know that I have answered your question adequately, but we do not play a precise role with the school system.

Mr. Anderson: I'm tempted to pursue the matter one step further, if I may. Realizing that ten to thirteen or so is the age at which, if we are going to be effective in helping youngsters pursue an art medium, we must have identified them and placed them closely with professionals, if we are going to move them forward to the extent that we would like. I was seeking to know to what

extent youngsters of this age group have contact with professionals in the area?

Mr. Reese: We have professional children's theater programs in Winston-Salem which have worked very well. No individual admissions are sold; tickets are sold through the schools, and they handle all of that for us. We are responsible for bussing from all the schools of Winston-Salem and Forsyth County out to our Community Center. The children's theater programs run from kindergarten through high school, and we supply, through the children's theater board, literature and material on what is to be performed. The children are indoctrinated within the classes on what they are going to see. For example, the elementary children are now seeing a professional production that deals with the life of Mozart. Obviously this is very interesting to music teachers, and they have been instructing their children about Mozart; then they come and see a dramatization of Mozart's life. So there is this coordinated effort with the schools. And there is a music program by which we are going into the schools for in-school concerts; we prepare the material on what is to be performed, and the teachers take it from there and work with students before they actually attend the concert.

Question: In a community where the intent of the organization is sincere, but the quality of the production it sponsors is poor, how do you justify this to the public when you are trying to raise the educational and artistic levels of the community? Mrs. Griggs mentioned something about not discouraging the home-grown artist, and she even said that was a delicate point.

Mrs. Griggs: Actually, we are not trying to discourage, we are trying to encourage them; but we try to make a distinction between the two. I think we are having an easier time because we didn't start off by offering anything like china painting to begin with, and so people don't expect this. We have had some people ask us why we don't show so-and-so's work, but we have already set up our policy of what we are going to do, and so we just say that we are sorry but we can't because we already have this other. However, I do think that if you have ever started china painting, or something like this, it is very hard to stop and switch over; but we have never started it, and are not going to.

Mr. Dodd: I think your question has brought up a very significant point. I think it takes a lot of patience, a lot of time, a lot of wisdom, and a lot of dedication. Your question has brought to mind a lot of experiences that I have had. One, I think, illustrates the point very vividly and very beautifully. Some years ago a student came to the University from the other side of the railroad tracks, and she looked like the saddest mortal in all the world. She said she wanted to take a course in art; she didn't have the high school pre-requisites to get in the University, and I explained to her that the only way she could get in and take a special course was to be over twenty-one. It was obvious that she was well over twenty-one.

Rather than subject any faculty member to this person, I took her in my class and did the best I could, talking with her about what should be done, and the great elements of art, and how to approach this. The first or second week of class I walked back to her and saw a tiny little watercolor of a thatched-roof house from her fairy-book stories of olden days, with a little rose-covered fence and a horrible blue sky. I had talked about all the things you are supposed to talk about to create a great work of art, and this was what I had to look at, and I thought to myself, "She didn't get a word I said. What in the world can I do?"

I stopped and talked with her again, and then I gave a lecture to the class beamed to this one little person, and after another two weeks of work I

went back. This time, the watercolor, instead of being a horizontal was now a vertical, about eight inches tall and two inches wide, with a beautiful blue mountain with white snow on the top (Fuji) and a reflection of Fuji in the lake. A girl from the other side of the railroad tracks in Athens painting Fuji! This went on for an entire quarter, and I thought if I could live through the quarter, and let her get out of the University, she would not become a special student any more.--She was the first person in line to register the next quarter. I told a faculty member, "You take her for one class and I'll take her for one, and let's see what happens." So we took her.

I take no credit for this, but within a year and a half this young lady was doing some of the finest water colors shown in this state. She was an excellent designer. She still didn't talk--she'd say yes or no and that was all. She is not painting today. She is a very successful secretary in Atlanta, and not too long ago, she wrote me a letter. She said, "God give you the strength to keep on teaching and try to do for others what you did for me." It takes a lot of time, a lot of love, and a lot of patience, not only with an organization but with the human being, I think.

I don't know that this answers your question, but I have seen a lot of exactly what you are talking about, and sometimes it's discouraging. I have hundreds of students who come to my office every year with portfolios, and I know exactly what I'm going to see in the portfolio before I open it. I listen to the mother and the father rave about their genius and talented child, and I'm anxious to talk to the young person. I am more interested in talking to that person than I am in seeing what is in that portfolio.

Question: I am Susan Esslinger. I am with the Army crafts program, at Fort Gordon, Georgia. I want to comment on your problem of what to do when you have a lower grade in the arts, a lower caliber, than you would like to have. We in the Army crafts program have had something to overcome, and that is ceramic molds, and numbered paint kits, and all the other things we cringe at. We have a tremendous number of men at Fort Gordon, with a fantastic variety of backgrounds and experiences. When I came there, they had 300-odd ceramic molds and one enlarger for photography, and a maximum of 20 people coming into the crafts shop a day. Naturally there was a great deal to overcome in setting up a program that emphasized the constructive, creative aspects of crafts, and in selling the Army on the idea that of the 48,000 men on that post, there were those who would respond and it would not be a small number.

What we had to do (we couldn't get rid of the ceramic molds, because they represented quite a large investment) was to de-emphasize the molds. As time went on, we acquired three potters' wheels, we included batik, stitchery, weaving, drawing, painting, print-making. We now have seven enlargers, working full-time. We have over 16,000 men-hours put in a month in our crafts shop. What you do is to present things in the best way you can, and emphasize the good points, hoping the students will eventually respond--and somehow or other they do. They begin to realize the needs they have, and the lacks in ceramic molds and the kits. Probably one of the most exciting things of all is to overcome the bad taste and the lack of education.

Mr. Dodd: That is a wonderful statement. It reminds me a little of when I inherited the Art Department of the University of Georgia. We had one room in the School of Home Economics, three desks in one office, two plaster casts (one of them broken), 200 slides--possibly 100 of which you might get in the projector, and one piece of drapery, and eight students.

Dr. Lester Walker: I am from the University here, and I am much interested in the idea of art and ideas about art. There has been considerable talk in con-

nection with the production of art, and getting people involved with working in something. I am not certain to whom I should address my question--I think perhaps Mr. Adams or Mr. Reese. But what suggestions are there for getting people involved with ideas about art, as well as producing art? I don't think you produce much art until you know what you are producing.

Mr. Adams: That's a hard question. Essentially it is a question of education. I really don't know what the answer is, but I think it is extremely pertinent.

Dr. Walker: I am an art historian, and I seldom hear mention of this word nor do I find any program that I could consider particularly enlightening in connection with developing ideas about what the art tradition has been in our secondary schools, and of course nothing in our primary schools. I think this is a lack, and it is a wide-open field for somebody to develop. I'd like to see a progressive program going, and I'm not talking about the sterile art history lectures that you have heard. We art historians have probably perpetrated more crimes in the name of art than any other group and I don't deny this. But I think there is room for something constructive to happen here, and I'd like to see it happen, and I want some ideas of how it might.

Mr. Travis Rhodes: We have a very fine art teacher in our city schools and we have one in our county schools who are doing fine work in this area. We are very fortunate to have in our library a wonderful collection of reproductions of the old masters and of contemporary paintings, and these teachers try to get the young people to relate to these, and tell what they see in them. In the normal art history way, the teachers communicate about the works of art, sculpture, and music, and then they try to get students to really feel at one with them. In doing this the teachers are stimulating students to feel that art is something that is not out of the ordinary, but is a necessary part of life, something wonderful--and they respond in a most enthusiastic way.

We have not had the program long enough to see too many results, but the best evidence we are getting that this is working comes from parents. Some of the parents who at first wouldn't even come into the creative arts center because it was something "sissy" or something out of the ordinary, now come in, and not only participate in the activity, but communicate. They say they never dreamed that art could do so much: now my child comes home and is enthusiastic; I've seen my child open up; he is doing much better work in other areas; I appreciate this, and so to show my appreciation I want some of this too, for it must be good.--And so this is how the art history part is getting into the public schools, and coming into the lives of the people in the community.

Another speaker: I think I agree with Dr. Walker that art historians have been perpetrators of some crimes, but I would say also that we as artists have been equally guilty to the extent that we have tried to isolate art as an unrelated activity from the rest of life. Until we can orient art as a part of the human experience, until we can see it as a part of the establishment of meaningful values within our lives, until we can relate it to our day-to-day experiences in an extraordinary kind of way, and until we can recognize that the artist is peculiar only in his professional identity as an artist, the same as an attorney is or some other man whose time is devoted to this particular interest as it relates to the totality of life, then we are in trouble in this respect, I believe.

Question: I am Bob Nix from Clarke County Junior High School. I would like to comment on Dr. Walker's question. In the public schools we have had difficulty over the years in getting materials to work with. Recently we have been

fortunate in Athens in receiving a little Title II money. As many of you know, the state library guides do not include many art books, but under the Title II money we have been able to purchase such books as Picasso's Picasso, which is a thirty-dollar book. Instead of giving a child an assignment, we can hand him a book and tell him to take it home and take a look at it. Giving a child this kind of material to take to his home, we feel, has done more good this year than anything we have ever been able to do before--having the material there and being able to give it to the child. We may lose a book, but we haven't yet. This has been one way that we have had a little opportunity of getting something to happen.

Another speaker: I am concerned about the actual environment that exists in most of our secondary and elementary schools: not so much the lack of teachers, the lack of materials, but simply the anti-art atmosphere that exists in most of our public schools in the country. I think it is a much deeper problem than simply buying good books, and so on. It seems to me that if the schools are really going to be serious, there are going to have to be radical changes in the environments of the schools themselves.

Mr. Reese: I believe that something we are doing in Winston-Salem would work other places. Associated Artists, or groups of artists, within Winston or that area, who by membership become a member of Associated Artists and have a right to exhibit in our galleries in the Community Center, have started sponsoring a teen-age workshop at our Center. They had 125 secondary students from the schools in Forsyth County who were interested in coming to hear from art historians and from working artists who are professionals and who exhibit, discussions in which they try to interest the students in "you can have a life being an artist--you don't have to go into something else if this is your love." An attempt is being made to provide interested students with the opportunity to sit down and talk with real live working artists who pursue an art as their profession. This has really worked. We are very much stimulated by the fact that 125 high school kids in various schools will come once a week and meet with our instructors and artists of the community. They are having a very fine verbal exchange, and I think we will see some results.

Mr. Dodd: It seems to me that this problem applies to many areas of our activity, and not only the schools. I'm so glad that you mentioned the conditions of the schools. Why put up a perfectly beautiful reproduction when you are putting it up in a perfectly horrible situation? All of our museums have educational programs of various kinds. I was impressed when I was in Russia, to see that use is being made of museums by school children, some of them tiny tots, long after school hours.

And I saw something in the National Gallery recently that I'd like to share with you--an experience of what really can happen. I had spent about three hours in the National Gallery, and I had noticed a father and mother with three children. (There were many children in the National Gallery that afternoon, and I didn't notice any of them running up and down the corridors.) When I went to the print room to pick up some postcards, this particular couple was there looking over the postcards with their three children--aged about four, six, and eight. The father said to the middle-sized one, "Today you can make the first choice." The little fellow looked up and said, "I'll take that one." The father reached up and got a van Gogh, a very lovely little painting of a boy, and the child said, "Daddy, not the van Gogh, the Toulouse-Lautrec." The smallest child ended up by taking the van Gogh, and the oldest one, after carefully surveying the entire selection, said, "I will take the Botticelli." So there are a lot of places we can inject art history.

Question: I am Ann Carter from the Atlanta Journal. I would like to ask Mr. Adams if, in his experience with arts councils, he has discovered any method to eliminate competition and conflict within the various groups represented. Once a community has organizations that reach a certain level of performance, they become highly competitive and lose their community spirit. This is where the arts councils come in. But how can you get the people to channel their activities so that they work for the good of all, and yet maintain their individuality?

Mr. Adams: That's a book in itself. Obviously there is no way to answer such a question, because you're dealing with human relations in the community, problems that exist in all areas of community life. I think we all know that we have become increasingly fragmented within our community life in this country; and the arts, it seems to me, if the people are really serious about them, instead of promoting more fragmentation and diversity, ought to be unifying in a community. People who are really interested in the arts ought to find them a common language to communicate with each other, even if they haven't anything else much in common.

However, you can't just impose this; you can't just order such a situation --you certainly can't produce cooperation by drawing up charters and by-laws. It goes back to those accidental factors involved in all this business that we really haven't talked about during this conference. It is the accidental factor that causes a community to have somebody like Lucile Griggs.

Every group must be willing to cooperate. I often think that North Carolina's success in the beginning (I don't mean just Winston-Salem) was the feeling that they did not have everything they needed in the state, and therefore they were willing to work. That's why they have the high school for the performing arts, and the museum, and so on. They decided they were going to do all this for the common good of the state, and such an attitude can be applied to the community. Without that sort of recognition, you are not going to have cooperation.

Mr. Reese: I think that the problem is one which happens all over the United States, and there is no solution precisely. One city may have three ballet companies; it may have two or three orchestras; it may have different levels of art museums or galleries for instruction. Are you asking how you consolidate these into one major performing group?

Miss Carter: Yes. How do you consolidate these for a common fund drive, or for a common code of standards--of what is an accredited art gallery, or what is a good performance?

Mr. Reese: I think standards have to be set to begin with, and this has to come from the leadership of an arts council if it exists. When Winston-Salem entertained the idea of bringing in a school of the arts (or getting it located in Winston-Salem) there were people in the community who realized it would be a financial drain on Winston-Salem, that some of the money that was going to the members of the Arts Council would be diverted to help support the school. Also Winston-Salem's Arts Councils groups are structured on an amateur level in most cases; they are not professional. Yet they are trying constantly to raise standards, and they realized that bringing in the school of the performing arts was an ideal means of doing it.

The picture is changing radically in Winston-Salem, and all the amateur organizations are being forced to take a good look at themselves. For example, why should people spend good money to buy five tickets on a membership to the little theater to see inferior acting by amateurs when they can go to the school

of the arts and see productions that are free and almost of Equity quality? Why should people come to see a civic ballet performance of not well-trained dancers, but those in the process of being trained, when the School is turning out professional productions? So the influence of the School is good for us.

What we are presently trying to do is look at each one of our member groups and decide, "Does it have a place within the community?" Civic ballet, for example, is about six years old; it was formed to train dancers, and to hold an annual festival, bringing in other regional ballets, so that we could educate the community to ballet. As soon as the School opened, the civic ballet lost all their good dancers, and of course without dancers you do not have a dance group. So this year they have come to the Arts Council and said, "Do we need to be in Winston-Salem? What is our function? We can't really quite define ourselves at this point. Maybe we should go out of business. The money and effort and energy we are devoting to civic ballet could be put behind the symphony, or in the little theater, or in other areas."

The Arts Council has advised that the ballet should not go out of business: "We are a cultured community, and there is a place for civic ballet in the structure of Winston-Salem. But you have to redefine yourselves. You cannot be a ballet company if you don't have dancers. If you have lost your good ones, then you have got to go out and find dancers." We are trying to solve the problem by going to the schools, and selling the school principal, at the top, down through the physical education department--"Send us your students and let us train them in dance." I don't know that it will work, but we think it is an exciting idea. We'll get the students there, and we'll give them free instruction. We will not necessarily call it ballet (though that's what they'll get when they get there); we have a very fine dance teacher who will make it fun and games. But we have to go to a new source, and it needs to be in the community, because if you are responsible, you have to build dancers, and as early as you can get them. So we have two existing ballet groups in this small community. The School of the Arts will continue to perform professionally The Nutcracker at Christmastime, and other presentations; but we would not permit civic ballet just to fold up and go out of business because they had some competition. They will continue to hold their festival.

Where you have conflicting groups weeding out is a problem; you have to convince all the groups that by working together everybody can have more, you have a better means of communication, and you can eventually move toward a united arts fund drive. As communities grow, such as Atlanta, with all the attendant problems, and the high cost of sustaining the arts, some of the groups are going to be weeded out, because they won't any longer be able to get the support needed for their existence, or they will not have the facilities needed for their existence.

Mr. Rhodes: Our community, Dalton, was motivated by desire to have professional performances in theater, and one of our great problems (and we didn't realize we had this problem) was ignorance. We communicated with the Southeastern Theater Conference and the Georgia Theater Conference and other people who were professionals in this area, and we did embark on a course of five plays in repertory theater (professional actors and actresses--workshop for college students) over a ten-week period, fifty performances, in a town of 22,000. We realized that the performances would not bring in enough money to take care of all the expenses, but we were willing to go into it. We thought we were going to have places to house the actors and actresses, who came from around the country, but at the last minute we didn't. But we weren't going to give up. It happens that we live in a big home, and so we moved furniture around and moved cots in, and finally we ended with anywhere from seventeen to twenty-three

people living in our home. I joked about it, but it got serious: we had to stand in line to get into the bathroom.

However, the most difficult thing for me to get accustomed to was the fact that most of the actors and actresses would not communicate to me, and I didn't know anything about theater, and I thought maybe I had something wrong with me. But a person who is trying to learn five plays in a short time doesn't have time to communicate to someone like me. Since I didn't have experience to realize this, I just hung low. This was one of many experiences that we had in the community; and finally, what happened was that the people in the community found out that actors and actresses are real people, with problems and opportunities and things to give, that they live a very difficult life, and that the discipline is fantastic.

Because we didn't have enough background and experience, we didn't have the excellence that we wanted. It was not because the people who were professionals didn't want to produce excellent plays; it was because of our ignorance --we didn't give them the things that were necessary for excellence. We realize now our shortcomings. We made mistakes, but we tried to learn from this, and we made progress. One thing is that we are not going to have as many plays, or as long a season; we are not going to bite off as much this time, but we are going to seek more for excellence--we learned from this experience.

Another thing that happened--we had the art group, the creative writing group, the professional actors and actresses going into the civic clubs, and people found out that artists are wonderful people; so the fabric of our community is now stronger because the various arts were working together. We learned a tremendous thing from our drama effort: we learned how ignorant we were, but how many blessings you receive when you are ignorant but are sincere and make an effort, and that you can learn from your mistakes and go on to better things.

Mr. Jagels: Not many communities have the humility and the attitude that account for the success in Dalton. I do think that in volunteer community council organizations, where there are constituent members, it is extremely difficult to maintain and raise the standards of individual organizations unless there is a concerted effort by the group, because once an organization becomes a member of the community council or association it is pretty well locked in. It is like the old Health and Welfare or the Community Chest organizations before the United Fund campaign--once they were in and getting their money annually from the United Fund drive, they were there, though their quality may have slipped, and they may have diverged quite a way from where they were in the beginning in terms of quality and standards. It is pretty hard for the central organization without some real authority, without some real dedication, to maintain standards, and to throw groups out when they fall below standard. I know of one community council with a theater group as a member, and when the quality of performances went down, and attendance was bad, and so on, and the community wasn't reacting, it took quite a while before anyone had the courage, including the executive director, to say, "Look, we can't go on with this kind of group within our organization." That's an exception.

Question: I'm Bill Diamant of Fort McPherson, Georgia. The question about fragmentation is one I would like to comment on. Within the Army framework, we work a great deal with organization, and we have learned a great deal about it. I feel that it is essential in all of the arts for all of the artists to get together, to work together, to learn a great deal from the union, perhaps --"workers of the world, unite." By the same token, I shudder to think of what would happen if we didn't have people fragmenting constantly. When the individual will not say, "I do not agree with the rest of you, and I must go

my own way," all of the arts, I'm afraid, will wither and die.

Question: I'm Robert Brickell, executive director of the North Carolina Arts Council. I think part of the lady's question was how do you deal with friction between growing arts groups in a community, since as they become more successful, sometimes they tend to become more negatively competitive. One thing we have found across our state is that although there has been a proliferation of arts activities, there has been a remarkable lack of communication between individuals and groups in the arts. In my opinion, one definite asset is involved in the creation of the community arts councils--by definition, you've got a situation in your community. If you have these groups that the young lady is talking about, you are growing, you are expanding, and are achieving a certain amount of success.

One strong argument for having a community arts council is that it institutionalizes communications between arts groups. That may sound a little sterile, but it is not if it is done well. You have regular meetings to attend, and you listen to what each other has to say, and it has been my observation in the more successful arts councils in North Carolina that with the regularity of some of the things like meetings, like talking and getting things off your chest from group to group, there has been a consequent decline in gossip, and back-biting, and this sort of thing. Plus the fact that when you have a lively, dynamic community arts council, almost inevitably (I've never seen any exception to this) sooner or later you rope in the powerful business establishment in the community, because you want their money; and when you want their money, you have got to show that the arts are being managed in your town, efficiently, and you can't manage efficiently if you have really bad friction. So, because of your need for money, you tend to ameliorate your differences, and through the regular meetings you communicate more effectively, I think.

Question: I am Marian Shaw from Savannah. Mr. Reese, what role do you see for the public library in assisting the local fine arts council?

Mr. Reese: In Winston-Salem, the public library is represented on the Arts Council, attends the board of trustees meeting each month, thereby informing 29 cultural groups within the community of the programs that are being instituted by the library. The communication factor is the chief asset in having the librarian on the Arts Council. Obviously councils have programs that are instituted through the library, and this is brought to the attention of all the community leaders and they can take it back to their own groups. It is a matter of communication. We are very happy to have the library as part of our council.

Another speaker: I know some small communities where the library is the community arts council--it actually operates the program in the small community, and provides the staff.

Mr. Reese: We incorporate anybody in Winston-Salem that we can possibly get our hands on that we feel are worth it. We have the city recreation department, the chamber of commerce, the junior woman's club, the Jaycees, the libraries. When the thirty of us get together for a trustees meeting, it gets to be a very lively, but well-regulated and orderly parliamentary-proceeding meeting. This is always a luncheon meeting, and we ask for different group reports. Everybody gets up and says what's happening to them. We are all kept constantly informed. The lack of communication that exists in so many communities is amazing. We are small in Winston-Salem, compared to large cities, but we know what's going on. Everybody knows what everybody else is

doing, and we intermingle--the same people that go to the theater and to art exhibits go to the symphony. We all support each other. This is a very good factor.

Question: I am Chauncey Kelly, conductor of the Savannah Symphony. My question is directed to Mr. Jagels. It has to do with bricks and mortar, which seems to be a very unpopular subject nowadays--everyone pokes fun at bricks and mortar; but to us who are in the performing arts, bricks and mortar are very important. It must be hard to maintain the illusion at a ballet if you have a ballerina perform on a basketball court with the scoreboard overhead. I think what Atlanta is doing in this area is tremendously thrilling, but I would like to ask about the capacity of the main concert hall. I believe you said it was 1,850. From an artistic standpoint, I think this is marvelous for sound and everything connected with an orchestra--I know what an abomination the Atlanta auditorium was for concerts, but I'm wondering if 1,850 is enough. How did you arrive at this figure?

Mr. Jagels: I did not arrive at this figure. It was established before I appeared on the scene. I think it is ideal for symphony listening, acoustically, and every other way. I would prefer to see 2,500 seats instead of 1,800, because we have already sold 4,000 season tickets to the symphony concert which now appears in the city auditorium, so for us to take care of just our season subscribers we would have to give two performances of each concert, and two performances will satisfy only 3600 of the season ticket subscribers, and leave nothing for the transients, for the people we are trying to build into the symphony interest. So we are thinking that we will have to give three performances of every concert, which means more expense. The artist will cost extra --not three times as much, but a lot more than for one performance. However, they tell me that at Lincoln Center, the Philharmonic, with Mr. Bernstein, gives four performances of each concert. So perhaps it isn't as bad as it sounds.

We also have another problem. There are 365 nights in a year, and if we have, say, a 40-week season of symphony, the hall will be vacant for many nights. It is doubtful if the symphony will be able to use the hall for more than 50 or 60 nights a year. The more nights a symphony uses the hall, the better we like it.

Mr. Kelly: It is marvelous to have 1,850 seats for live theater presentations, but I was thinking in terms of economics--another 450 seats would help pay the artists.

Mr. Jagels: You are absolutely right, but there is nothing we can do about it.

Question: I am Ethel Chaffin, Community Concert Association, Athens. I wonder if we have a unique situation here in that we have all sorts of experiences that are available, all sorts of different directions, but there seems to be very little coordination. I wonder if an arts council would help our situation. We have excellent music departments, excellent arts departments, but somehow we are not reaching the average child, and maybe not the adults. I wonder if an arts council is the answer?

Mr. Adams: I think establishing a community council is like constructing a building--it's got to fit the local situation. These are things that all the people in the community who are really concerned--business leaders and all--have really got to go into, and decide what the objectives are and how this could be worked out, given the local resources. Merely having an organization

to improve coordination and communication in and of itself, in my opinion, is probably not enough to justify the cost and the time and energy that go into any kind of organization. It seems to me that you've got to have something more--whether fund raising, or operating facilities, or actually administering educational programs for the larger metropolitan community, or maybe involving several school districts--which last is happening in a number of community arts councils, where the community council was actually responsible for getting Title III programs going over several school districts and actually providing the administration. Also, the arts community has got to become more politically active, and in some cases act as a political abrasive on local government. I don't think simply publishing calendars and coordinating things is enough.

Mr. Dodd: Not too long ago, I said to some of our politician friends, outside of the university, "What would we have in Athens if we removed all the cultural activities of the University from our city? One of the first questions asked by Westinghouse or Dairypak is 'What kind of a city do you have?'" I hope you will consider this.

Dr. Walker: It was my pleasure many years ago to study rather intensively in Des Moines, Iowa, in the corn-belt region, on the development of art and ideas in that community. Des Moines has an excellent museum, and it has an intensely active critic on the newspaper who stirs up ideas. The art idea in this community started out a long, long time ago in the public library. I think this is a generative point, as Mr. Adams indicated, for communications.

Question: I am Robert Fusillo--one of the culturally deprived consumers. I have heard nothing during this session about poetry or the other extreme--television. How much are the arts councils involved in these things?

Mr. Adams: There are 40-odd community-sponsored television networks in public television throughout the country. A number of these receive support directly from a community arts council. Two communities I know of are New Orleans and St. Louis. We have been working to encourage television as one of the listed areas of interest for the state Art Commission--at least, not to exclude it. Now the whole question of public television is open, and the Congress has before it a number of proposals. The Carnegie Report (those of you who are at all interested in public television should get a copy--it is in paperback now) is extremely interesting, and it assumes that there is going to be some community leadership and response as far as the way this public television emerges in this country. So I think community councils and state councils have got to recognize the great promise inherent in public television. In the literary arts, the most notable program from a state standpoint has certainly been from New York state, where there are something like fifty or sixty poetry-reading grants now being given annually by the New York State Council for schools and for university programs, utilizing the poets in the area.

LUNCHEON SESSION

Exhibition Opening: The Art of Environmental Design

COMMENTS

John C. Waters

Assistant Professor, Department of Landscape Architecture and
Assistant Landscape Architect, Institute of Community and Area Development
University of Georgia, Athens

ENVIRONMENTAL DESIGN is the process through which man's environment is shaped to accommodate his aesthetic and utilitarian needs. It is the arrangement of land and the objects upon it for human use and enjoyment. As the demands of man upon the land became more numerous and complex and the need for organization or design became apparent, those who specialized in the art of environmental design became known as landscape architects, while the practice of their art became known as the profession of landscape architecture--a profession which partially overlapped, but did not pre-empt, the prerogatives of engineering, architecture, and art. While this development was a milestone in man's efforts to control the quality of his surroundings, it has not meant that the shaping of the environment has been the exclusive prerogative of landscape architects.

As we look across modern-day America, we find that the ultimate arrangement, or shape of the environment, has more often than not been the result of actions by various government agencies, elected officials, civic organizations, and private individuals--actions sometimes taken without due regard to their effect upon the environment or the quality of life experience produced. In far too many instances, these actions have left in their wake a landscape devoid of either natural or man-made beauty--a landscape marred by the heavy hand of man in his single-minded pursuits of technological and economic advancements. As a result, many of our cities, as well as our rural areas, have earned the term recently used to describe them by Peter Blake--God's Own Junkyard. While the situation is critical all across the land, perhaps the greatest problems are in our cities, where our population has come to be increasingly concentrated, where the character of our young is formed, where we go about our daily pursuit of life, liberty, and happiness.

Unless we learn to look about us and recognize the mess we live in, our environment, historians might accurately record that 20th-century America added a fo :th freedom to its constitutional rights--that of Destruction of the Environment; and as we consider those aspects of environmental destruction described as air and water pollution, it may well be that their recording will be of another great civilization unable to cope with its problems. However, we can be optimistic because this need not be the case. We still have the time to make a choice: between disorder or design, destruction or harmony with nature. There is no need for a national referendum, for truly we make this choice, individually and collectively, as we go about our daily pursuits with each decision affecting the environment clearly reflecting our decision.

A look at Athens in the Golden Age of Pericles, and a look at the Florence

of Michelangelo's time should clearly indicate the potential for achieving an urban environment of sensitivity and high artistic achievement--a potential which we can easily equal, if not surpass, in today's modern society. Should this be our goal, we have more than enough talent and resources to accomplish the task.

At the direction of our President, the federal government has made available programs which can help us to include beauty in our cities and create a quality environment. Professional talent is available, and is more than anxious to shoulder the necessary task of design or re-design of our environment. Our universities are reexamining their programs and conducting research in ways to educate the public, train competent designers, and serve the growing demand for the creation of a physical environment which will offer a varied and exciting life experience. As the citadels of education, our universities are particularly aware of the need for public education and many are considering a course in environmental appreciation as a step in the right direction.

At this conference we have an exhibit which we hope will illustrate the various facets of environmental design. The exhibit is a collection of student work here at the University of Georgia, by students who are being trained for the professional practice of the art of environmental design. As you view the exhibit notice that we are concerned with more than land planning, or what has come to be termed "landscaping." If we are truly to achieve an environment of sensitivity and high artistic accomplishment, we must of necessity concern ourselves with the numerous small details often ignored or taken for granted: details such as benches, waste receptacles, and planters--which if properly designed to harmonize with their setting can complement major features such as sculpture, fountains, murals, and the natural landscape.

The opportunity is ours. Time will tell whether or not our efforts to design the environment truly achieved the status of an art.

EDUCATIONAL TRENDS

In Public Schools, Museums, Television

Presiding: Leighton Ballew, University of Georgia, Athens
Head, Department of Speech and Drama

Panel: Richard Grove, Washington, D. C.
Museum Education Specialist, Arts and Humanities Program, Department of Health, Education, and Welfare

Sandra Ussery, Eastman, Georgia
Art Supervisor, Cultural Enrichment Project (Title III of Elementary and Seconcary Education Act)

Olleen Williams, Atlanta, Georgia
Consultant in Art Education, Georgia State Department of Education

John B. Lawhorn, Atlanta, Georgia
Music Consultant, Georgia State Department of Education

Baldwin Burroughs, Atlanta, Georgia
Chairman, Committee to Certify Drama Teachers, Georgia Theatre Conference; Head, Department of Speech and Drama, Spelman College

Gudmund Vigtel, Atlanta, Georgia
Director, High Museum of Art

Frank Wachowiak, University of Georgia, Athens
Professor of Art Education

William H. Hale, Jr., University of Georgia, Athens
Station Manager, Educational Television Station WGTV

Dr. Ballew

THESE sessions, I think, are arranged to underscore or to indicate the cultural explosion in America--what a witty friend of mine refers to as the "cultural bang." I think many of us assume that because some slight attention has been paid to the arts and the humanities in recent years, through some token legislation, somehow miraculously there is going to be a cultural renascence in this country. However, as this conference has indicated, "If there is going to be a renascence, it is going to take place within the towns (by that I mean the small towns) as well as the cities of America; a great deal of this, as we all know, depends on the artist; and too often in the past we have thought of the artist as an idler and dilettante and of the lover of the arts as somehow sissy or effete." That is the first sentence of a long quotation. The quotation continues:

"We have done both the artist and the lover of the arts an injustice. The life of the artist is, in relation to his work, stern and lonely. He has labored

hard, often amid deprivation, to perfect his skill. He has turned aside from quick success in order to strip his vision of everything secondary or cheapening. His working life is marked by intense application and intense discipline. And as for the lover of the arts, it is he who by subjecting himself to the sometimes disturbing experience of art, sustains the artist, and seeks only the reward that his life will in consequence be the more fully lived.

"Today we recognize increasingly the essentiality of artistic achievement. This is part, I think, of a nation-wide movement toward excellence--a movement that had its start in the admiration of expertness and skill in our technical society, but which now demands quality in all realms of human achievement. It is part, too, of a feeling that art is the great unifying and humanizing experience. We know that science, for example, is indispensable, but we also know that science, if divorced from a knowledge of man and of man's ways, can stunt a civilization. And so the educated man, and very often the man who has had the best scientific education, reaches out for the experience which the arts alone provide--he wants to explore the side of life which expresses the emotions and embodies values and ideals of beauty."--President John F. Kennedy.

After he signed the bill on the National Foundation on the Arts and the Humanities, President Johnson said, "Our states and municipalities, our schools, and our great foundations must join forces with us. It is in the neighborhoods of each community that a nation's art is born. In countless American towns, there live thousands and thousands of obscure and unknown talents, and what this bill /on the National Foundation on the Arts and the Humanities/ really does is to bring active support to this national asset. The arts and humanities belong to the people, for it is the people who create them."

Mr. Johnson ended by saying, "We in America have not always been kind to the artists and to the scholars. Somehow the scientists always seem to get the penthouse, while the arts and the humanities get the basement." (Incidentally, in signing the act, Time Magazine observed, "President Johnson took steps to move the artists and the scholars of America upstairs.")

I would like to say, as a preface to this program, that whether we ascend on foot or by elevator, really depends on us here, and on all of us in America who work for the arts.

It is a pleasure now to present the first speaker on our panel at what we consider probably the most important conference on the arts that we have had in this region.

Mr. Grove

IT STRIKES me that there is something of historical moment in the discussions here that is in danger of passing by unnoticed. The conversations are full of references to Title this and Title that, which is federal support, and our conference is an arts gathering. This is the first time that federal support of the arts could be referred to in such a natural manner and so matter-of-factly.

Just a short time ago the Office of Education was a kind of obscure, somnolent, fact-gathering agency. In this fiscal year it has a total appropriation of $3,901,348,455. Of course, only a small percentage of the amount is

going into the arts and humanities, but the figure will tell you something. Sums of money like that tend to command attention.

This fairly recent legislation is now complicated enough to require a chart of explanation and description. It is called "The 1967 Report on Federal Money in Recent Legislation for Education," and is free for the asking. We got out a booklet a while back that was called "Federal Legislation Administered by the U. S. Office of Education Which May Provide Support for the Arts and Humanities." Its sequel was called "Selected Federal Programs Which May Provide Support for Museums and Related Organizations, including Art Centers." The listings are under the headings of Construction, Programs, Instruction, Administration, Teacher-Training, Student Assistance, Research. The listing portrays the essential nature of the entire undertaking; that is, it is a package made up of distinct pieces of legislation, written with fairly distinct purposes and views. I shall be able to mention only a few of them.

I work for the Office of Education unit called the Arts and Humanities Program, which is the only one concentrating on education in these fields. We administer a program of educational research under the terms of Title IV of the Elementary and Secondary Education Act. And we also try to act as your representatives there. If we don't have the answers we try to find them for you.

My message to you may sound rather dismal, because it is that it is your duty to learn about these laws and what they can do. We will try to help you, but close knowledge on your part of a lot of fairly indigestible legislation is now an essential part of the equipment of anyone in arts education, arts management, and institutions of the arts. That is the way it is.

The largest and most significant of the legislation concerning you is the Elementary and Secondary Education Act. Title I is the largest of all the pieces of that law; it is educational programs for the disadvantaged. And the matter of the arts in the education for the disadvantaged seems to me among the most serious of the problems confronting us. Most of us have a feeling that the arts have a tremendously important role to play here, but it is very hard to lay our hand on objective data to convince hostile critics that this is true. In December of 1966 we sponsored a conference in Gaithersburg, Maryland, which was on the role of the arts among the educationally disadvantaged. A report on this conference will be published by the government printing office and will become available soon. It will automatically be sent to the state arts councils, universities, et cetera. You will be hearing about this publication; I think it is the most significant document to date.

Title II is mentioned here as library resources.

Title III is the PACE program, Project Advance Creativity in Education, supplementary centers and services. The appropriation for this went from $75 million in FY 1966 to $135 million in FY 1967. For FY 1968, $515 million is authorized; but that is authorization, not appropriation, and there is a difference--you learn that in Washington, rapidly. For Title III, local education, local agencies or common interests of them are the only eligible applicants.

How does this come about? How the organizations of the arts and institutions work through Title III is best exemplified by the examples you are hearing about in this meeting. Suffice it to say that the intent of the law, obviously, is to get the entire community involved in educational planning--

something again unparalleled.

Title IV is educational research. We will send you a list of the one hundred or so projects that we are involved in at the present time if you write to: Arts and Humanities Program, U. S. Office of Education, Washington, D. C. 20202.

I will mention two other little pieces of legislation which was significant but underfunded--each one has $500,000: Sections 12 and 13 of the National Foundation on the Arts and Humanities Act. Section 12 makes materials and equipment available. The amount of money is small--the state of Delaware got $724 to improve the education of the arts and humanities, and the Virgin Islands got $11. But it is a start. Section 13 is for training institutes; and since the money pays for the whole thing including stipends for the participants, the sum allotted buys about twelve or thirteen institutes a year.

At the end of this discussion I will try to answer any questions about the federal programs touching on arts and humanities.

Miss Ussery

I AM glad to be here to tell you about our Cultural Enrichment Project. Eastman is the county seat of Dodge County, one of the five counties involved with our Cultural Enrichment Project, which covers thirty schools in the five-county area.

In giving you an overview of how the project got started let me start with a quote from a classroom textbook that I thought would be appropriate: "There are untold wonders in every community, in every field, in every park or yard, in fact everywhere. Everyone looks at the world and its surroundings, but how much is actually seen, understood, or appreciated?" I think this is food for thought for all of us, and it goes into everything that we have discussed and heard in the conference.

In many schools in this country, the opportunity for children to express themselves through visual means in ample degree is not a reality. The exposure is not present, and instruction and guidance in the fine arts areas are not available. In these schools where a fine arts curriculum is offered, either as separate subjects or as an integral part of the planned program (as on the elementary level) there has been in the past five to ten years a great increase in the participation of students in the classroom, wanting (and demanding, if you will) more of this type of exposure in all of the arts fields. The dawn of awareness to cultural measurement has reached many; but in order to continue to produce, to project, and to nurture these enrichments, help must come from somewhere. On the local level, and sometimes on the state level, a program of cultural enrichment cannot be done without federal aid.

The Elementary and Secondary Education Act of 1965, which we've all heard about and which we are, in most cases, unfamiliar with in detail concerning each specific Title, is a reality. Title III is what I have been connected with. It is concerned with programs to advance creativity in education. It is a commitment by the federal government for the improvement of elementary and secondary education throughout the nation by helping local school districts

enrich their school curricula through the establishment of supplementary centers and services which will foster and bring to fruition sound learning experiences and opportunities.

As prescribed in its aims and in the PACE program, information about which the department sends out from Washington, these three things are outlined: 1) supplementing existing services, 2) providing better services than are currently available, and 3) developing exemplary school programs.

In each case, in various communities, each project or program will be geared to the specific needs of the school systems, and the community or broad area. Many projects which are in operation now are quite inclusive and extensive, while others are small and are new. Many Title III operational grants provide language laboratories, local arts and crafts, supplementary library materials, and teachers' services.

After the passage of ESEA 1965, the superintendent of the Dodge County Board of Education contacted the superintendents of several surrounding counties to ascertain the degree of interest in formulating ideas for one or more programs that might possibly be financed through Title III. Superintendents of five counties responded, and came up with the idea of working together. They formed themselves into an informal cooperative group for the purpose of discussion, study, and decision-making--and action to implement their decisions. Common needs were discussed, and final realization was an area of fine arts, where they agreed the greatest need existed. The superintendents set themselves up as a cooperative association, functioning in the same capacity as a local board of education, to administer the schools' problems and needs.

Specific activities on the running of the operational grant began in September of 1966, and this is when I came on the job as art supervisor. There is also a music supervisor.

Our purpose in the Cultural Enrichment Project would be to extend the educational as well as the entertainment aspect into the community, whereby an interplay of learning experience and sharing would take place between students, adults, and everyone. In setting up a program of this nature, a positive goal had to be kept in mind. Through fine arts education if carried out by specialists and classroom teachers willing to learn and project this field, an acceleration of awareness to all cultural endeavors can be expected.

When I prepared this little speech, we were still in anticipation of hearing about our grant, and we are still in anticipation of hearing definitely; but yesterday, one of my colleagues got the word that our grant was put in the "hold" category. So we are still waiting.

Grants of this type are set up on either a single-year or a multi-year basis. Ours happens to fall into the multi-year basis, where we wrote up in detail the first year, and then projected the second and third years.

The programs are expected to include the following: a beginning program in art and music from kindergarten through the twelfth grade (the thirty schools in our five-county area are largely rural, and within that entire area there is one art teacher in the high school level, and she teaches other subjects; so there is a great need here); the formulation of a curriculum that is flexible in all units that are taught; the placement of art and music teachers and supervisors throughout the five counties in all levels of learning; and the placement

of equipment and materials in each school involved. A materials center was also proposed, to house offices of various personnel as well as materials and supplies in bulk--reproductions, instruments, reference books, audio-visual aids. It would be operated very much like a lending library, where each item could be dispersed out to the various areas.

The program included traveling exhibitions, both national and local; and music consultants and artists who would come into the schools, and possibly give programs in the community. It was proposed that a Saturday program be involved during the second-year phase, with participation by adults and students who are interested beyond what would be available in the schools. Quality in-service training and workshops are included in this project. We hope that this type of thing would be carried through. The possibility of utilizing television is another aspect that we thought of.

It is the hope that wherever these types of programs are given a start by the government further development and growth of project would be carried on within the state and within the local areas.

Let me say in closing that we, in Eastman, Dodge County, and the five-county area, think our project is a very new direction in the arts, although to others in another area, the same type thing would be very old.

Miss Williams

IT IS encouraging to hear that people are talking about art. Even though most of the talk about art in education is critical, at least we are not being ignored or overlooked today. I am very optimistic. Let's hope that we keep up the talk.

The public educator has two roles to perform: he perpetuates those cultural values which his society expects and supports, and he stimulates for future change--he is halfway between these.

Money has brought some rapid implementation of the aims and visions, of the ideas and desires, which have been ripening for many years here in Georgia. With the money we are now able to determine the validity of our beliefs. It is our belief that students should work with materials and processes of the visual arts and be exposed to the art works of past and present cultures, non-Western as well as Western. It is gratifying to know that when federal money has become available, some of our beliefs have been put into action. In the Elementary and Secondary School Act under Title I, there are something like seventy projects devoted to the visual arts. These projects provide materials, personnel, and equipment. Some twenty or thirty other projects of a general education nature have included art as part of the general education improvement.

Title II is for library materials. It is our belief that library materials with the visual arts have as their basic material reproductions of art work, and bound books as supplementary material. Not all local librarians have become aware of this concept, but we have become aware of it in some sections. As an example, $5,000 of Title II funds was spent by one school system to provide reproductions of sculptures and paintings for the elementary and

high schools, and a small amount of money was set aside for the purchase of original works of art.

You have heard one example of a Title III project. It is perhaps one of the most exciting, because here an attack on curricula proglems is being projected through the arts, in an area where there has been no prior participation or developing of prejudices and traditions.

The National Arts and Humanities Foundation, Section 12 provides $13,000 for Georgia. This is shared at the state department level between music education and art education. The art education section provided $6,000 (to be matched by local school systems) for the purchase of kilns and handtools for the elementary schools.

State money can become available for consumable supplies as soon as we as voters finance the Minimum Foundation program to its fullest. Three dollars per student is set aside in that bill for consumable materials. This must be financed.

There are programs within the school which we might call stretchers, or stretching our imagination. We have Headstart for one level, where a large amount of the time and the instruction and the experience is set aside for art. At another level, we have our Governor's Honors Program, which establishes a status for art equal to math and science in the instructional program. This has done a great deal to help us implement some concepts about the directions for art education at the secondary level. Humanities programs, at both the high school and the elementary level, are providing an alliance which can establish a core of the arts. For a long time we have recognized the core of studies in social studies. We have a chance with the emphasis on humanities to learn more about the core that the arts can give in our studies.

In this "togetherness" we are rediscovering the distinctiveness of each of the arts and also their usefulness with cross-system services. All four of these programs initially sought to have art personnel available to the teachers. This was one of the prime priorities. Only two of these projects could find personnel for them. If any of you are interested, please investigate. These programs, because of system lines or the multi-system programs, are testing our belief that the arts can alleviate curricula problems.

In the area of instruction our trend has been to emphasize the laboratory nature of art but also to include that concurrently with the laboratory experiences we should become acquainted with the art works of other people. Our library materials resources have given us the reproductions which have been necessary. We are, of course, looking to the Georgia Arts Commission to help expand our contact with original works of art, so that the school can become a home for the arts and students can be exposed to original works in an informal and personal way.

Our methods of instructions are being changed. We have crossed grade levels. This implements our belief that the act of working with art is a personal and individual one, and that we gain from learning along with people of different ages. It also provides more opportunities for more students to schedule an art course. More care is being exerted in adjusting techniques, materials, and processes to the experience level of students in the elementary school. We are trying to provide adult guidance among both two-dimensional and three-dimensional aspects of the visual arts. I am reminded that some years ago, as I was

actively engaged in working with a certain high school class, an eighth-grade boy after the first six-weeks grading period said, "Miss Williams, when are we going to have art?" This kind of shook me. I asked him what he had been doing and what he had been making. He said he had done some woodcarving, and three or four pieces from clay, and he had worked on a Scout costume, using both the loom and the sewing machine. I was somewhat at a loss then to find out what was troubling him, but finally he said, "When are we going to paint?" and I knew what the trouble was. This incident has increased my endeavors to help us understand that art can happen with any material at any time.

Accreditation and standards are helping to improve art at the elementary school level. A school jeopardizes its accreditation if it cannot show definite progress toward improving the art instruction and the art facility.

Art has been an integral part of the Georgia curriculum for the elementary school since the first Minimum Foundation, and by Georgia law and state board policy it is on a par with math and science, although we have not always been able to implement this. Next year, with the application of the State Department of Education standards, a standard high school, which is the lowest grade of high school, will have to offer art for each of its years: that is, if it is a three-year high school, art must be offered in the course of study for each of those years. I don't know where we will get personnel.

Three boards of education in this state use school funds directly to support and maintain local art museums. The museums are an integral part of the school system.

Have you observed the improvement in our books, both library and textbooks? There is a better choice in the selection of art works--an acceptable choice. The technology of printing has made the reproductions of art works a much higher quality. The technique of graphic illustration is much more esthetic.

Have you seen some new school buildings where we are not enclosed in cubicles or boxes, but where we have movable walls, and carpeting, and various textures in the walls, and art galleries? Visit some of these.

All of these are only a few of the things that are happening. Our new directions are evolving because of the ideas that will be fermenting from these activities. Perhaps the most encouraging of all that is happening is the training and preparation of rec eational leaders in the art departments of our institutions of higher learning. Is it possible that we will see an end to the era of ceramic molds and get out your liquid slip and pour?

Mr. Lawhorn

WE HEAR much today about the cultural explosion. Attendance at museums and concerts is testimony to the rapidly leveloping interest in arts. We read that the writer and performer hold new positions of respect in our society. The crafts are developing new standards. Good books, and recordings of good music are being consumed in ever-increasing quantities. Interest in the reproductions of the great art of all ages has reached an all-time high. Yet, there is an underlying element that speaks to us in a small voice, warning us of over-

optimism.

There was a time early in our history when families of great wealth were the chief patrons of the arts. Today middle-income educated families are now able to attend cultural activities, and are swelling the audiences in every phase of the arts. But is this sudden upsurge of interest caused by an abiding love of the arts, or is it the dictate of tradition that says, "We are now men and women of status--members of the new rich, and it is befitting that people of our class attend the cultural events of our time." Tradition is a powerful force, powerful enough to fill the concert halls and museums; but after filling the halls, it is not powerful enough to shoo away boredom and keep us awake. What we have acquired, then, is a veneer, rather than an ingrained love of the arts; and when this veneer is subjected to a glaring light we realize the sad situation we are in.

The wealthiest society the world has ever known has very few artists, however skilled or hard working, capable of making a living by the practice of the arts alone. There is a great need for balance between the scientific, philosophical, and artistic aspects of our daily life. Neither is complete without the other two. Yet the major weakness of our society is the distortion and destruction of this balance. Men need to believe, to know, to feel, to have ideas and be able to summarize their perceptions. Esthetic experiences help fulfill the need for beauty and spiritual expression, and esthetic experience is an integral part of education. It is far more than helping children and adults enjoy the arts as an added thrill to life. An esthetic experience <u>is</u> education. One of the greatest things that have happened in the arts recently is that we are now able to provide cultural experiences for many more people through traveling theater groups, mobile art collections, visiting orchestras. We must, however, go further. Mere importation of art into a community is not the same as cultivating the fertile soil of that community and producing a bumper crop. Visiting orchestras, opera companies, or great works of art have lasting impressions on those in the audience who themselves are actively involved in the arts, but we must also nourish our own composers, writers, playwrights, choreographers, painters, dancers, and actors. Only in this way will the arts be a living thing.

I maintain that we have not had a cultural explosion, but have witnessed a cultural bang. I further maintain that an explosion is not desirable; rather let there be an eruption, a volcanic eruption. We must build a cultural volcano, beginning with seething activity down in the elementary grades, boiling up through the layers of the secondary grades, the colleges, the amateurs, forming a gigantic eruption that will spew out the professional painters, actors, musicians, dancers, and the thousands that will form the audiences of tomorrow.

To create a cultural volcano, persons in all phases of the arts must learn to work together to present a united front. We have had internal bickering in our profession too long. We need to work with our hearts as well as with our heads. The word "art" is a most important part of the word "heart." It is high time we presented a truly united front to be more effective in the work that must be done.

Music educators are becoming increasingly aware that total education is the key to a vibrant profession. We now face the fact that the years and the months an artist spends to create a thing of beauty or to reach a standard of excellence deserve a knowledgeable and receptive audience. In Georgia the

trend is to provide a systematic training in music for every child in every grade level. We realize that every child will not be a performer, but we believe that there is in each child a capacity to benefit from exposure to music. In support of this idea the State Department of Education is conducting a project in six counties throughout the state, experimenting with the new approach of teaching public school music. The project involved music specialists, classroom teachers, and approximately nine thousand children. The first six-month period convinced us that this program is feasible, that it has great potential and should be expanded. Twelve concerts by the Savannah Symphony have been sponsored by the State Department of Education in six rural communities this year. State music festivals, clinics, the Governor's Honors Program, summer workshops for high school students have effected a tremendous growth in the number and caliber of performing organizations throughout the state. Over seventy-two school systems have made music an integral part of their proposals to the federal government, spending between two and three million dollars in the area of music.

There has been a corresponding growth in the related arts. However, we are only scratching the surface. When taken as a whole, the product we who head up the arts are delivering is an inferior one. Administrators who refuse to redo the school curriculum to create a favorable climate for the arts have already demonstrated that they no longer can be looked to for support in this area. Nor can we continue to use their blindness as an excuse for our failure in our responsibility to the children. We must, however, recognize the fact that more than the administrative machinery is defective. We must take a searching look at ourselves. No more evidence is needed to inform us that the division created by persons in the arts concerning themselves only with their own particular situation has caused the arts to be pushed into the educational background in practically every instance. Memories of my first school music lessons are memories of music in the furnace room. Thirty years later music is still in the furnace room, the cafeterias, the hallways. The other arts share the same, or endure a worse, fate.

The question then that we are dealing with here is: "Are we going to raise another generation that will keep the arts a stepchild in the wealthiest society the world has ever known?"

Dr. Burroughs

I WOULD like to say to Miss Williams that I can top her story about the seventh-grader wanting to get into art. At Spelman, we try not to put freshmen students into our productions, unless the person is exceptional. A certain eighteen-year-old freshman wanted to work in the theater, and so we put him backstage where he painted, sawed, hammered, worked on lights, made scenery. One day, he said, "Gee, when am I finally going to get into the theater?" I said, "What do you mean?" "When am I going to get on the stage and act?" So, if the young man wanted to get into art--painting; this young man wanted to get into the theater--acting.

I am going to be different from the rest of the panelists. I have a bone to pick, and as a representative of the Georgia Theatre Conference I think it is a worthy bone. I think I can best bring my point into focus by telling you something that Dr. Smith, head of the music department at Spelman College, said

during a recent panel presentation held there on the training of students in the arts. I spoke on the training of drama students. Dr. Smith said that despite the fact that music classes were held in the basement, in the boiler room, in the hall, the music students in the elementary schools could be expected to learn some music, because the music teacher is a person trained in music. And this is the truth. It is not the physics teacher who is teaching music; it is not the baseball coach who is teaching music. It is the music teacher teaching music. On the contrary, I must assume that the student who comes to me in college has no background whatsoever in theater. Why is that so? I think I can tell you from my experience why that is so.

When I first came to Spelman I was invited to what we called the Georgia Drama Conference to be an adjudicator (I like word "judge" much better). I had to adjudicate eight plays in one day. I am sure now that it was not because I was new and fresh and just out of graduate school that I thought so, but the plays were abominable, with no exception. However, I had to give each some rating, and the officials were a little upset because I did not give an excellent--somebody had to go back with an "excellent" rating. So I excused myself by saying that this was because I was new out of school and was being hypercritical, and I would wait and see if I was invited back the next year.

The next year I was invited back and that same list of abominable plays came up. So I decided in my naive way to do something about the situation. I sent out about seventy-five letters to the various high schools in the nearby districts, asking them to come to Spelman for a conference, to talk about this business of drama. They were asked to bring students, and we planned to put on a couple of plays for them, and then have the directors talk to them. Twenty-seven teachers appeared with about two hundred students, and we had our conference and put on our plays. What was revealing about the twenty-seven teachers who were teaching drama, or let's say coaching theater, in their respective high schools, is the fact that not a single one of them had majored in drama in undergraduate school, and not one of them had anything like a drama education. This is the truth. Twenty-seven drama directors coaching theater in high school, coming to a drama theater conference, with no preparation in theater!

What was I to do about this? I started what was called the Annual Drama Clinic. We met in December, at which time the guests were students, and the directors were guests of the college to see our annual performance of whatever it was during the first week of December, and then we brought them back in the spring, at which time we gave them lessons in directing, in scene-painting, in lighting, and in designing. But the problem exists that whether or not we do this with them, it is no more than a token gesture, for we could never in two hours during the course of a year bring these people up to any type of level where they could do effective work in their respective high schools.

I am no revolutionist; I am not a soap-boxer; I don't know what to do about this whole business. I said, "What can I do?"

Finally in 1966 the Georgia Theatre Conference was organized. One of the prime objectives of the Georgia Theatre Conference--and I think that is why I am here to speak for it--is to see what can be done in the Georgia educational system about the people who teach drama. If the music teacher can be certified and teach music, if the English teacher can be certified and teach English, if the physics teacher can be certified and teach physics, if the football coach can be certified and get all sorts of uniforms to change after every quarter, then the drama teacher should be certified. If drama is going to assume its

place in our cultural explosion and if the students are going to be properly prepared from high school on through college, the teacher who teaches drama and who coaches the plays must have some fundamental knowledge of what goes on in order to make those plays theater.

Mr. Vigtel

WE AT the High Museum are facing the happy prospect of vastly expanding our facilities within the Atlanta Memorial Cultural Center, which is currently under construction and which we expect to be finished in the fall of 1968. Within this expanded facility of ours, we expect to establish a department which we believe will be of the utmost importance not only to ourselves in making our work in reaching the community more effective but also in supporting the teachers and the school systems in teaching art throughout the area--not only in our own area but beyond. We are planning to establish a junior gallery, which will not be separated from the institution but will be an integral part of the Museum. It will be a department, you might say, where we introduce the children to the art which is seen throughout the Museum. We teach them to see, to understand some of the elements for the visual and spiritual which have gone into visual expression.

We do not plan to use this facility at all to train artists, because there are art schools, and other institutions which can carry this out. Our job here is literally to sharpen the visual awareness in the young people--people incidentally that we hope to see again as they grow up and become our patrons and in turn bring their own children to the institution.

We have been extremely fortunate in having, you might say, a period of trial before the significant moment when we open the junior gallery. We have had the opportunity to try our various theories by working with a group of volunteers acting as docents, literally as teachers, in bringing in children from the schools, in going to the schools, in having children talking in the schools, and directly exposing them to the sort of thing that we deal with. I would like to tell you how all this came about.

Some four years ago, the Junior League of Atlanta began a program, in collaboration with the Museum, of bringing school children en masse to the Museum. By en masse, I mean they were brought in groups of say thirty at a time, each with their two docents, who were taking the children through the Museum on an organized, scheduled basis. They came all day long, they were met in a systematic fashion, and they were, at least for a brief moment in the school year, introduced to some of the wonders of visual expression. The first experience we had in this fashion was when "Whistler's Mother" came here from the Louvre.

We went on from there and had an extremely important experience with an exhibition which was organized by us together with the Junior League called Growing in Our Painting. It was a demonstration literally of paint: how the artist uses this medium, what he expresses both physically and emotionally by means of it. We brought the children back again for other exhibitions. One important show we had was of modern American art, and later we had an exhibition of some of the highlights in the Museum's collection. Then in the spring of 1966 we had a very important exhibition of contemporary ceramics, extracted from all over the United States. In connection with this exhibition, we even

had set up on the first floor of the Museum a pottery shop where we had professional potters working during the children's visit, showing how the pot is made, what it is made with, how the potter controls it on the wheel. The children saw all this before they were taken upstairs to see the more or less amazing shapes of the ceramics exhibition.

A major change occurred in our life in the Museum after this, because we were enormously encouraged; we had been able over these four years to take through in organized fashion with trained docents no less than precisely a hundred thousand children.

Last summer we began construction, and the Museum was faced with the happy dilemma of solving some of the practical problems arising from the construction project. We found, as a compromise with the builders, that the best thing to do would be to close the Museum during the daytime and open it to the public at night, at least during the week. Our weekend hours remained unchanged. However, it did affect very drastically our relationship with the schools in bringing the children to the Museum during the daytime--it simply could not be done; so, obviously, the only solution was to go to the children.

We devised several programs, currently being carried out, which try to bring to the children the same sort of experience we had previously given them in the Museum. We did not bring many originals, although each docent, when she comes to the classroom, brings with her portfolio prints, and will give, for instance, explanations, demonstrations of the various print processes such as silk screen, photography, etching. Believe me, we do not do this in order to teach the print types, because you don't do this in a course of forty-five easy minutes. Rather, we were trying to do the sort of thing that Miss Williams spoke about a little earlier. We wanted to show young people that art is really made by human beings, not through some mysterious process of some machine; it is done with certain materials which are transformed through the skill, through the genius of the artist. Here these trained docents were able to use some of the more complex printing processes in demonstrating to the children this very fact.

We had another kind of visit to the classrooms--the slide lecture, which proved to be of enormous help. We would use slides of major pieces in the Museum's collection, and the Junior League docents would talk about, you might say, form meaning in art, what an artist tries to convey, how the message can reach the individual if the individual is informed, is sensitized, you might say, to the message emanating from the work of art.

During the past year our Junior League docents visited no less than 147 schools in the Atlanta area and spoke to something like five thousand or more children. As a result, we as well as the League became convinced that we have a very important role to play in support of the school system in its effort to better its teaching methods in reaching the children through the language of art. We worked out figures, we worked out areas and spaces within the new Center, and we believe we have licked the problem, at least to the point of establishing a physical facility which will serve as the child's introduction to the visual arts. Why do we do this? It is really in order to give the child a chance to see for himself what it is about. I think it is very much in line with the sort of thing which Mr. Lawhorn spoke about and pleaded for very eloquently a while ago.

As a second phase in our effort to establish the junior gallery, our

members' guild, which has a junior committee, devised a program among themselves, in cooperation with the staff, a trial program for this gallery. They call it Adventures in Looking, and it brings a child in direct contact with works of art, with methods--not so much in creating as in getting to feel the medium, getting the feel of what the medium can do as a manipulator. It is a method whereby we try to make the child see through practical experience, where we do not try to create an artist. This program, Adventures in Looking, is operated on a weekly basis and is directed to our various age groups from three years up to mid-teens. You will be amazed to know that when these children meet with the docents, we have a general ratio of five children per instructor, which may seem like an enormous frivolity, like a great luxury; and yet it is a necessary luxury when we consider that in our own community, with something like 140,000 students in the public schools, there are no more than seventy teachers in the visual arts--a ratio of something like one teacher to 1700 or more children. Not much can be accomplished under conditions like this. Therefore we felt that it was of vast importance that we try out the method of having not 1700, but five, individuals per instructor--again not so much to go through an experience of teaching, but to go through an experience of learning, where the child himself is exposed to these things in a concentrated fashion for the brief time that he can be there.

With the Center, with the junior gallery, we hope, of course, to reach far beyond our own community, and out into the state, possibly beyond, because we feel that we have a facility which can truly serve the entire Southeast--with advice and with direct services.

If you ask why do we do this, I think the answer is simple. We aim for a time when the arts--the visual arts and the performing arts--are indeed a natural part of the curriculum of the public schools, when the arts are taken as much for granted as reading and writing, and when we will be living in a community where we would no more tolerate visual ignorance than we would tolerate illiteracy. We are aiming at a community which can indeed control its own visual surroundings, where we will be able, in our own man-made environments, to decide how we are going to express ourselves, and where we can force these elements--our surroundings, our environments--to serve us best.

Mr. Wachowiak

I THINK we need a little visual stimulation, and so I am going to try something here. I go to a lot of art meetings all over the country, and we talk and we talk and we talk, but we never show what the children do, or the students do. These were done by children in Athens. /Shows children's work./

I want to talk to you about some of my experiences here, and all over the United States, and in Japan; but mainly, I want to talk to you, in essence, about this thing that we call the "new directions for the arts." Instructions to this panel were to be "frank and unequivocal" in considering our topic. Of course I am always Frank, and I have tried always to be unequivocal and honest. I enjoy working with children, with children of all ages--in the junior high school, in the college. And one thing that has been my goal and my belief for the last ten, twenty, years is that we have not even begun to tap the potential that is creativity, that is art, in children and in adolescents. Another belief has been that we must strive for the qualitative rather than the quantita-

tive. This is a direction we must be on.

The words "new and improved" are found on many packages in stores today, from something to feed chickens to something to whiten your teeth. But what do you mean by "new and improved"? The phrase must mean something. What have we been doing in art education for the last twenty years, the last thirty years? I know that there are in this audience men and women who began years ago trying to show that art can be meaningful in the lives of children--but only if it is taught with purpose, with conviction, with intent, with a commitment. And such words as "dedication" and "commitment" seem to be out of place today. I spoke to a student of mine (a graduate student) about teaching in a college, and he said, "You don't use those terms any more, man; the term now, man, is 'be cool.'" Well, I can't "be cool" (perhaps it's too late for me), and I can't agree that art is anything you can get away with--I will never agree to it. To me art goes deeper that that. The art of the man of the centuries, through the centuries, has an integrity and a meaning, not only for its own age, but for our age; and we must be able to say that about art today, as well as about the great art of the past. It must have a meaning. When it loses this meaning, then we'd better watch out.

When children know that you are concerned, when they know that you are honest, when they know that you believe in them, when they know that you have respect for what they do, when they know that you have some creative integrity, some background in the arts, when they respect you, they do wonders, and this happens when they are in the fifth grade or the eighth grade or the high school. But children know, and adolescents know, when you are meeting them only halfway, when you are cool, when you don't care.

Recently I read a newspaper article that mentioned that our schools are open now more than they have ever been before, that we are utilizing them--but what about the schools that are closed up at three-thirty or four o'clock, and the teachers are shoved out of the building along with the students? As an art teacher I remember some years ago I didn't want to be shoved out. There were things to do after three-thirty, and things to do in the evening. Art teachers don't have papers to correct as others do, but you have the equivalent: you ought to look at the work, you ought to see what is happening. I visited an art class some time ago (not here) where the teacher had twenty minutes left at the end of the period, and she didn't know what to do with that time. She didn't know enough to talk about the children's work, to have an evaluation, to talk about art, to have some artifacts at hand that might be discussed, to look at nature--all these are things we can do. These things didn't happen over night, they happened over a period of time, and the children became involved in them until they reached the point that they didn't want to stop, and children are like that--when they become involved in something, they go on and on and on, and you can't pull them away, they run to the art class, they want to do it, and this happens in everything.

What about your teacher of the year in music, from Owatonna, Minnesota? Everybody loves him, all the students, and classes in which he had thirty students the first year, now have three, four, five hundred wanting to get in. Why?--"because he makes us work." Why?--"because he has this feeling about us." He says to his students, "I don't want to burp you or baby-sit with you, and I want you to be committed to music, and if you are not committed to it by the time you get out, something is wrong with me." This is the truth. We need more dedicated teachers. We need more teachers who can see that you can work with things. Money will help us in some sense, but we must begin with the

teachers.

What is the direction we must go? The direction is qualitative. What is it that we need? We need qualitative teachers, teachers who in their college classes get the best teachers, get the best learning, go through a process where they know about themselves, know about art, know about art history, and can become, in a sense, growing artists. This can even happen in a class of classroom teachers. I have seen it happen over and over and over again, that these teachers can be caught up in art and they can go on. I said in the introduction to a book I wrote that I dedicated the book to the children--"children everywhere who make the teaching of art a continuous adventure." This is true, but they need time. In Japan two hours a week are required for art classes for grades one through nine. Who asked that this amount of time be required? Who told the Japanese that? An American commission. What American commission has ever told us that we should have art two hours a week in our schools? No one. We should have it, we can have it, but when we have it, we must have the best teachers who can do something, who can make the children come alive in these classes.

We do have a lot of criticism, it's true. The college teachers criticize the high school teachers, the high school teachers criticize the junior high teachers, the junior high teachers criticize the elementary classrooms. We must begin somewhere. I say, if there is a direction, we must begin with the classroom teachers. What can we do there? I think we can do something. I think we can send classroom teachers into classrooms with a vision, with some competence, with a love of art. They must start, but you must do it in the classroom.

Japanese students in Kyoto asked me about coming to study in America, and I say, "Yes, some of you will study in America, some of you will get scholarships, but ninety-nine per cent of you will stay here in Kyoto, and Nara, and Kamakura, in the little villages in Japan; that is where you began. I began in Lakefield, Minnesota, and I am not ashamed to say that I began there, with a group of students. But wherever you are, you must begin, and when you begin, and do something that is exciting, this grows, and it influences the neighboring community, and the neighboring community, and so on. And if we are wise enough, we can share these things by bringing them together to our universities, to our colleges, to our conferences."

I think I saw a little quality grow in Iowa in the ten or fifteen years that we had the art conference there, as the people came year after year, brought their high school work, their junior high school work, and shared their ideas. I think this is important, but I think it is also important that we know where we are going, that we know there are some fundamentals we must get back to. I do not want to go into this today, but I think we must get back to drawing, we must get back to composition, we must get back to teaching about structure, and the language and the vocabulary of the arts.

These children /whose work was displayed/ exploded in color, they exploded in design, they went way beyond what you as a teacher can expect them to do because they caught the joy of working with materials, they took them to the farthest limitation they could, and tomorrow they will take them even further, and in the years to come, even further. No, they won't all be artists. We have thousands and thousands of artists now in New York and all around the country; we certainly don't want millions of them--we would just have unhappy people, because they can't sell that much. But we do want people who get

involved with creativity, with doing art, so that they can appreciate the fine things they are going to see in their museums, appreciate the things artists do, develop their cities into places of beauty.

Dr. Hale

I FEEL like a Presbyterian at a Baptist foot-washing, or a non-nominee at the recent Academy Awards. I really feel out of place, I guess, because I've been here an hour and a half and have heard you say let's get people out doing things, and I represent the sit-down, take-it-easy curse that's in our living rooms and in our classrooms.

There is nothing in this country, really, like the up-coming battle. We thought we had seen something in the continuing controversy between science and religion; but when we run into art and technology, that's going to be the battle, and we know it, and yet there are too many people now trying to put them together before they really have both developed.

A recent survey said there are twelve million regular viewers of educational television in this country. I am not here to promote educational television; in fact, I could lose my job for what I am going to say. Ninety-six per cent of the American homes have a television set, and we are fast moving toward fifty per cent of the classrooms of this country with television sets. That is a lot of sets; that is a lot of getting the message out there; and let's face it, we can get out there, but with what? Frank Lloyd Wright called it the chewing gum of the eyes, and many of us find ourselves gorged, and we don't dare reach up, and take it out, and stick it under the chair. We don't know how. It's really the opiate of the culturally lazy. It's the tool of the marginal profit of publishers of educational clap-trap. I see as probably the most damaging one event taking place in this country the piecing together of publishers and technology. Even though Fortune Magazine heralded it as one of those great moments, I think it will probably damn and doom American education unless someone takes care.

I think it is possible that we could combine television and art, but there are two or three things we'd have to realize. Exposure is not education. When are we going to learn it? And the other thing is this: we could use television, but we have to talk in terms of aspirations of the viewer and not inspirations. You start where people are, and we aren't. I see only about one per cent of what commercial television is doing that is really worthwhile. In educational television I see about three per cent that is worthwhile. You see, we can't throw a symphony orchestra at people who left their clarinets under the bed in high school. It won't work. We have to start where they are, and this is what television can do if we permit it to do it.

Television is a spectator sport, and you're saying let's have participating sport in art. I don't know how you are going to get the two together, but I am saying now that I think this is important.

At my home I don't control it any more than you do, I guess. I wake up at one-ten and cut off a box that has been blinking at me the last few minutes. I sat down to watch it at nine. We sit there and snack ourselves to death, eating frothy entertainment, and go back to the office the next day to make

conversation with people who did the same. Visual radio--this is basically what it is and we never did even understand what radio was. It's a token phase in educational television because we don't have the money to do what we think we ought to do.

There is some hope--television might become something, but let's not get it ahead of the game. Many people think that television has reached the same point motion pictures have, and that we are out now at the color cinemascope screen--we aren't. Television is in its infancy, and much yet is to be developed, and we don't know yet what, but we are hopeful. Just think of your television set; think of the things you've been saying that it could become. It's a mobile unit into the world, if we want to use it that way; it's an extension of our eyes. But for a lot of us, it's an easy seat to lazy art; and, frankly, even though I'm in television and I believe it has something to do, I don't know if it has the same objectives that you have.

I wish I could say, "Let's get together." There are so many wonderful things, but one of us would eat the other up, and you know what? We're way ahead of you. Don't let it do it. There are some things we can do. There should be some emphasis. In every living room and every classroom there is a multi-sensory gadget which has a lot of potential.

DISCUSSION

Mrs. Fisher: I don't mean to put Miss Williams on the spot, but I've been wondering about the grading system in the arts. Is it really necessary that we follow the same procedure in the arts in our grading system that we do in our other subjects?

Miss Williams: My personal belief is that I would be a very poor art teacher if I had to depend on a grade. My personal experience has been that when we have tried to do without grades in art the parents have demanded grades. I have tried several experiments. The most successful was asking students what they had to have as a grade, and then giving what they told me. This made for a very happy relationship.

The most educational experiment has been one where in high school we worked out a self-evaluation system with the students and came to agreement as to what we would consider as parts of the grade. Some of this had to do with how much they had learned from whatever they had done, and where they would rank their product (if there was a product). After the first grading period, I found that when I put down the grade a student had given himself I had to prove to him that I meant it. I also found that about a third of the people overgraded themselves according to what I thought, and a third of them undergraded, and the second go-round it reversed on individuals--those who had overgraded themselves on the first period undergraded themselves on the second period. So by the end of the year we were in agreement. I think essentially we wish we didn't have to have grades, and we wish the parents would not ask for them.

Mrs. Fisher: Is this true in music too? I didn't mean just the visual arts.

Mr. Lawhorn: Yes, this is true in music. I have had the same thing to happen. I have asked students what they thought they deserved, and it worked in a situ-

ation where the students and the parents, I think, had become so grade-oriented that I found they do better if you grade them. However, since I always hesitate to give bad grades we find this works out pretty well.

Question: Mr. Grove mentioned that those of us involved in the arts had best become familiar with the various Titles. We have in a remote section of Georgia a very interesting project encompassing all of the arts that is outside of the school system; it is really doing quite an interesting job, and yet, through the school system it cannot achieve any monies. Is there any kind of "title" we can confer upon this type of project?

Mr. Grove: Is this a program of an arts organization or something like that?

Same speaker: It's an arts program, performing arts and visual arts, basically for children, but outside of the public school system, although it will cooperate with the school system.

Mr. Grove: In most of these laws I was talking about, the applicants, the people who are eligible, are the schools. If you are going to take advantage of Title I or Title III, you have to work in cooperation with the school system. Is this possible in this case?

Reply: I don't know. Let's ask the lady involved, Mrs. Mixson.

Mrs. Mixson: We work in cooperation with the school system, but they don't give any money toward the program, and we don't have enough money to carry it on as we would like. There has been some difficulty in getting the superintendent of the county and the city schools involved. They say they have no money to write this project up, and we offered to write it up, but we still get involved with the indifference.

Mr. Grove: You just have to fight the fight. You have to convince the people in the community that the arts have a place in education, and that what you have to offer has merit. The laws, by their very nature, are creating new groupings of people; the road has puddles in it, because this is an unfamiliar situation. It is unfamiliar to the people in the arts who have never worked with it; it is unfamiliar to the people in the schools who feel that they have enough problems already without letting the arts people come in. But I think this is a product of a novel situation.

Question: I'd like to pursue this, because the same situation may exist elsewhere. Is there any possible way from the top levels to say "This looks like an interesting project--why don't we do it?"

Mr. Grove: You can't do that, because there are some things we can't do from the federal level. If we start from the federal level saying this is what you are going to do in that particular school, you rapidly get in trouble.

Question: I understand that. I'm not saying you must do it. We have the same situation in the Army framework. Although we are a monolithic organization perhaps, we still don't tell the subordinate organizations how to do--we suggest in a nice way, and sometimes they do it and sometimes they don't. I was wondering if that could happen here?

Mr. Grove: You may have noticed that even a very gentle suggestion from Washington in connection with the schools can meet with very passionate reaction.

You are getting certain kinds of leadership from Washington; you have the National Council on the Arts. There is just so much you can do from Washington.

Dr. Ballew: Then in essence we should work within the schools if we are going to get Title I and Title III funds?

Mr. Grove: With Title I and Title III, you must, because that is the way the law is written.

Question: Is there a possibility that the University of Georgia could sponsor something longer than this type of symposium, so that people who are arts oriented on the community level or who aspire to greater proficiency in the areas they are interested in, could attend a summer conference which would include creative writing, drama, directing, acting, painting, photography?

Dr. Ballew: I think that perhaps it could. I would like Dr. Hale to comment on that, because certainly I think the Georgia Center would be involved.

Dr. Hale: We would like nothing better than to be able to do this. The Southern Writers Workshop that has been held here has been a financial disaster. But I think that if a program is diversified to bring in many people from many phases of art, all you need to do is get some people together who are serious about participating in designing such a conference and let us know. We'll meet you on mutual grounds, and plan one. Then it becomes everybody's responsibility to promote it. If someone wants to commission the Center's staff to commission some professors to work with us to design such a thing, let us know, and we will start to work.

Question: How do you go about such a commissioning?

Dr. Hale: One citizen in the great sovereign state of Georgia has the right to say why don't you do this, and if we think it is a good idea (especially if you have something like a resolution) we can follow it up. This is a good idea.

Being a service function of the university, rather than research or instruction, the Center will wait to serve a request, rather than do any pushing.

Dr. Burroughs: The Georgia Theatre Conference is of course interested in all the arts. Certainly it is interested in playwrights. But I don't know whether it is within our realm to say that we support a writers' conference.

Question: I have in mind a total creative arts conference, an institute with participation in all the various arts, where there would be some coordination and working together at times, and separating at other times.

Dr. Burroughs: And the idea is, would the government subsidize it?

Question: No, would the University of Georgia sponsor such a thing, or where would the money come from? Could it be done on a participating basis? How could something like that be financed, and how could we start something so that there would be a Georgia institute every summer as widely known as Breadloaf or Aspen?

Mr. Rhodes: I understand Dr. Hale to say that I or any other citizen in the state interested in the arts, or other subjects, has the right to request that the Georgia Center consider the possibility of having a conference or institute program on the visual and the performing arts. If that is the case, then I

would at this time request that we do whatever it takes to start this in motion. I think it would be fine to have an institute of this type, especially in the summer.

Dr. Hale: With this kind of right granted to citizens, there go some responsibilities. I think we can take the commission just like this, and accept it as a suggestion, something to pursue, and I'll make sure that the message gets to the proper creative productive forces here at the Center, and bring in the University, which the Georgia Theatre Conference could endorse.

Mr. Rhodes: Must this be followed up with a letter or formal proposal?

Dr. Hale: A formal proposal from this assemblage would reinforce it a great deal. Sometime or other we have to design a program. To design a program, you start adding up the expenses of bringing this, this, this together; then you divide by some mythical figure that says we believe we can get a hundred people here, and it is going to cost them $50 for the week, or $250 for the week, whatever it is. Then we begin to promote, to round up the people who are really interested, going on the assumption that there are people who would be interested in such a conference--not just from the standpoint of approving but also by attending and getting others to attend. If school systems would aupport such a conference as you want it would help.

Mr. Howard Thomas: Although there is no place on our program for a business meeting, I suggest that we have one business session where we could possibly pass a series of resolutions that we feel might be necessary to promote the arts in Georgia.

Mr. Wylie Davis: That can be done at the end of this conference. /Applause/

Question: This is directed to Dr. Hale. Earlier you talked about our being new in television, and not aiming at the proper level. One of the worst classes I ever attended was one on television here at the University in the psychology department. All of us felt that the whole course was taught at a level somewhere below high school, and we found that just by attending it was very easy to get a B in the course. This was a good example of underestimating the ability of the audience. Do you not think it is a responsibility to ascertain the level of the audience you are projecting your programs to and aim at their level? I think that in all the arts, not just television alone, there has been a problem in underestimating the people and their capabilities.

Dr. Hale: I made no reference, I hope, to instructional television, as such, especially closed-circuit television that is used in the guise of being economically sane on college campuses and violates all the principles we know about learning. That's another clot of pollution. It can't be done, really, except that universities find a way to put a man in a box. This is a sad use of the instrument.

I think it is important to say, as we do here in educational television, "Don't watch us out of habit. We like television by decision, selective televiewing." I had a letter recently from a man in Savannah who had just discovered us, and he wrote to say he cut us on at six o'clock and didn't leave us the rest of the evening. If I hadn't been nice when I replied, I would simply have said, "You are a nut." From six o'clock until eleven o'clock that night, no one has that kind of taste. From American Management to the Green Thumb, and from Red China to the symphony--he enjoyed it all? Selective televiewing is really making an appointment to watch.

If we have a good art show, make an appointment to watch it. For something like our Eastern Wisdom and Zen Buddhism, if fourteen people in Georgia are watching it, that is good. They are just as important as the hundred thousand who watch a replay of The Gladiators. We aim at all kinds of publics. But you are right; what I've seen on closed-circuit, except one good anthropology lecture at Purdue University, I wouldn't use at all.

Question: I have a general question directed to all panelists who might care to comment. In my position I travel in twenty-six states in the arts, and it has been my experience that the people who are least interested in participating or attending occasions in the arts are teachers. I'd like to know why. Winston-Salem is one example, where we have the two large industries of Reynolds Tobacco and Hanes Corporation, whose top management makes it known to their bright young executives and their wives that "we respect things culturally in Winston-Salem, and we ask you to participate, attend, and encourage." Yet we do not get the support of the school system. I rarely ever see a school superintendent or a teacher at any of our functions, and I am at a loss to know why.

Answer: Statistics prove that teachers rate pretty high nationally, though maybe not in Winston-Salem.

Another comment: We went to considerable expense recently bringing two Broadway actors to Spelman and Morehouse to put on a production of Macbeth. The English department at Morehouse, with the exception of one person, never showed up, and yet they had the effrontery two weeks after we had performed Macbeth to bring in the Judith Anderson-Maurice Evans picture Macbeth, and then further had the effrontery to tell us this is a cultural event, be sure to attend, and it was signed by two gentlemen of the English department, who did not, by roll call, show up at our production.

Another question: I mean this most respectfully, and I mean to remove it from any personal level--what I'm wondering is, as a part of the total education process in the arts, from the state level down to the county superintendent to the local secretaries, are the teachers being encouraged to participate and attend cultural activities? I know teachers personally, and I talk with them, and I know their personal problems--they've worked hard all day, they have a lot of additional duties other than teaching, they have families to take care of when they get home, and they are just too tired to come out in the evening to participate in a lot of things. Others say that the salary is not adequate versus other people in the community, that they don't have the money to subscribe to everything, yet I feel quite often this is not a valid argument, because the prices are kept low in many instances.

I feel that unless the teachers come forth in attending the concerts and the exhibits and participating in what we are trying to do, they are not setting the example for the students or the rest of the community. It's like asking a minister to be perfect. I expect no one to be perfect, but I do think teachers should show a greater interest in the cultural activities.

Miss Williams: I feel compelled to respond here, for I do not agree that your statement is true. Let me give a personal example. Mrs. Fisher has recently had an art exhibition in Atlanta. I get to Atlanta on weekends. This is the time when I'm involved in doing my sculpture. So I have not seen Mrs. Fisher's exhibition. This is a selection that I made.

Dr. Hale: As a former high school principal, I don't remember saying to the

teachers, "Join the community concert. Make sure that when the traveling university singers come be here"; but I do recall rounding up groups of teachers to monitor the students at dances, ballgames, plays--if the students were assembling somewhere, we had teachers there. I just didn't have the nerve to say, "You ought to come to the concert tonight," because I had asked them for about forty evenings already that year.

Question: I do not mean to attack teachers by my question. This is just an observation I have made, and I wondered if there was a particular reason.

Mr. Anderson: I would like to ask a question that could be a partial answer here. It occurs to me that persons whose profession is the arts perhaps are so busy that they neglect the prime responsibility of communicating to their fellow man in terms of extending an invitation, or making some effort to publicize the values, the opportunities, to humanize the experience of life in artistic performances, whether a trip to a visual arts presentation or a theater arts presentation. From where I sit professionally, I wonder if we aren't so busy with "stuff" and "things" that we forget about the real inherent values.

Another speaker: Mr. Anderson is saying, as I understand him, that people in the arts are too busy to communicate to the teacher and other people and the layman about what they are doing, and they do not have time to promote their particular artistic activity in the community.

Mrs. Kennedy: Theater Atlanta had the same problem in regard to the teachers, and let me tell you our experience. First we solicited the schools, and offered teachers a book of tickets at a special rate ($1.50 instead of $3.50 to $4.50, depending on the night) for use on any night they could go. We sold very few. The teachers were reluctant to take tickets even at that price, and most of the reasons (which I think were valid) were that they were too exhausted after having so much work at school and so much work after hours. We decided that this was so important that we had to do something. We wanted to get the students coming, and we had to sell the teacher on the idea, for often the parents would not see the necessity of the theater.

So we decided for each play we were presenting to have a preview free to the schoolteachers. We have them sign their name as they come in, to be sure they are teachers, and we have a full house (765 seats) on these nights. The teachers have set aside these nights to come. All we ask in exchange is that they see that every child they are teaching gets some knowledge of the theater and knows what is going on, and that they encourage students to come, and in some cases, even give grade credits. This plan is working.

Dr. Ballew: A preview for teachers is a very good thing. We are going to institute this same thing for the teachers here in Athens and nearby, to be admitted free for any performance in the future.

Mr. Brightwell from Auburn University: I would like to make a statement dealing somewhat with this problem, addressed partly to Dr. Hale, because I'm going to say something about television, and partly to Mr. Vigtel, because he is going to have to live with himself for giving me an honorable mention. I think one of our problems is that very often we do not have a product to sell. All day as we talk about federal subsidy, I keep wondering what it is we're trying to subsidize. I think we are not sure in art today exactly what we're doing--there's so much talk about our being in a transitional stage. Many of us suspect that painting is an obsolete form. I'm a painter, and I suspect that art as we know it is an obsolete form--I think Dr. Hale intentionally overstated

his case, for my friends in educational television assure me that he's dedicated to the medium. I would like to say that I am dedicated to art at this point, but I would like to take the same freedom which he took in stepping out of his medium and being objective.

I think there is much that artists and the television medium can do together; in fact I see television as the messiah--the medium that can save us and lift us from this obsolete state which we've gotten into. Let me mention a specific example, from work with educational television at Auburn. The station director said, "Let's do something. What can you do as an artist and what can we do as a medium?" The product that we turned out I don't think is important, but I think the fact that an artist was working with the medium was important. We turned out several shows, one of which was picked up by the public affairs department of ABC and was telecast nationally, and was rated by them as their best show of the season. (Please realize that this was in competition with a series which had Mr. Dodd, and he's quite a performer.)

We have carried this work with television into professional training in the art department--we think of the arts as needing professional training, and at the same time, we keep thinking the two can do something--as long as we have the medium and art working together, possibly we will inject some new energy and save this obsolete form of painting. Also I think TV is probably the salvation of what I consider another obsolete form, and that is the stage production--drama as it is these days.

Mr. Lawhorn: I'd like to turn for just a moment to the teacher issue, and I must say first that I had no idea this was a general thing, and I hope it is a local thing. But if it is general I think the one thing we must keep in mind is that teachers are people, and just like everybody else. They came through the same school that everybody else came through; they were culturally starved, and acquired the same veneer as all of us. If they did not have art from the first grade through, we can't expect them to feel that they have to go to an arts exhibition. If they did not get music, when they went to school, it was worse than it is at the present time; this is also true of the people who are teaching now. So this is not an excuse, but I think we need to remember that teachers went to the same schools that everybody else went to. They suffered the same minuses that all of the schools have. We are speaking today of the culture, the arts, that are not in the schools, and surely fifteen or twenty years ago they were not there.

What I'm trying to say is this: we can expect teachers to have the same feelings the rest of us have. If some of us were lucky enough to come through a fine situation where art was strong, then we have a love for it; but when a teacher (or anybody else) comes home tired from work, and doesn't know the first thing about art, that person is just not going to an art exhibition.

Another speaker: I want to amplify that point. Nobody in this room should be personally affected by this comment, but I feel it is important to point out that among teachers you have the same cross sections of reasons for being in their profession that you have for people in a factory or in business or anything else. You have people teaching in the classroom who are no more dedicated than you have anywhere else. You can expect the same proportion of teachers to go to cultural events as you can expect of the good old public. I think that is important to keep in mind. I think if I knew that a roll call was being taken of my attendance at a public affair I would deliberately stay away.

Another speaker: Without turning this into a symposium on the ills of education, let me say that from my experience increasingly the teacher will be deprived in the liberal arts. When a man wants to go into business, it is as-

sumed that he should have a background of liberal arts; some of our leading science schools, like MIT, suggest that their students take liberal arts courses. But increasingly every year in every state all over the country the requirements for teachers become bigger and bigger and it becomes almost impossible for a would-be teacher to have much experience outside of education courses per se. They don't get as liberal an education as the business major does or the chemistry major, and we are in grave danger of not only not having trained drama people, but of having a bunch of scientific technicians for teachers, as states encroach upon their real liberal arts education in order to teach people how to "learn" people stuff.

Dr. Hale: I'm hoping to bring this to a real battle. Let me say, first, you don't know your history, you don't read the statistics, you have not read the catalogs, you haven't watched the teacher education in this country develop. The reverse is true. We have seen a drop in fifteen years from 33% required in professional education to 19%. Of the total load that the teacher has to graduate, 195 hours, it used to be that 33% had to be in professional education. The national average now is down to 19 and dipping lower. Those are the facts.

Same speaker: It doesn't show up.

Dr. Hale: This is because those people teaching in college just aren't delivering--not the people in the College of Education. We had a better situation when it was 33%. It's 19 now, and teachers, I understand, aren't measuring up quite as they used to. I think Mr. Brightwell hit the nail on the head when he talked about dedication.

From floor: As a teacher I think I should respond. Teachers tend to be interested and selective in what they do, and the meetings they go to. As an art teacher, I select the art meetings; the music teacher selects the concerts; the math teacher selects the math meetings; and I think we have to remember that teachers are not only pressed for time but are selective, and sometimes they won't like the same things we select.

Dr. Ballew: I want to reply briefly to the gentleman who said that art is obsolete. I would like to say that if art is obsolete, if the arts are obsolete, then man is obsolete. I would like to add (not in defense of television at all) that we have only begun to realize what art can be and what it should be. I know this is the age of the computer. I know that computers are now programming dramas, that in television serials they manipulate the aspects of the plot and come up with another drama--if you can call it that. I know that they are painting paintings, and I know that we have only scratched the surface. However, we know that what goes into the computer must come from man. What the computer can bring forth can be nothing more than what is put into it by the imagination of man, and the same is true of that little box that flicks on and off or that stays on all evening in our homes.

Of all human beings not certified as delinquent or psychopathic, the artist is not infrequently the most stubborn, wayward, suspicious, and rebellious person who lives. The merest suggestion that he can be profitably directed by the non-artist will cause his hackles to rise, even if it comes from Washington. He wants to be praised; he will usually accept financial support; otherwise he wants to be left alone to go his own way. What he believes (with considerable justification) to be the low esteem in which society holds him, he repays with an even lower estimation of those who are not members of this brotherhood.

Though he suffers from the fact that he is not sufficiently appreciated, he also glories in not being appreciated. To use the current term, he is of all men the most inner-directed, and to that extent the most anarchistic--or so it appears.

For society is organized, is aggregated, is interdependent and centrifugal; its gravitational force is made up of common assumptions, common denominators, commonality. Society has ever been intolerant of anarchy, uneasy about the antithetical, fearful of the implied threat to its basic stability, to its existence, to anything that is contrary to it in thought or in action. And into this category of subtle dangers has fallen or been pushed the stubborn individualism of the committed artist. For each artist in all periods has taken on for himself the severe and exacting burden of independence and singularity which qualified him to interpret, identify, and symbolize, to view with a unique eye, and to give form to his vision. It is the artist's ability to do that which makes him an artist as surely as it is a consequence that he must walk alone. But his isolation is not estrangement, or at least it should not be estrangement. From his vantage point (if he has one--and he should have) and with his perspective, he makes his statements about reality in the language or the medium that bespeaks him. So far so good; yet if this view is true, it is also true that the artist and society are inextricably bound to each other. It is <u>from</u> society that the artist must emerge. It is <u>by</u> society that he must be inspired. It is <u>about</u> society that he must care if there is to be purpose to his effort.

"Likewise, it is from the artist that society gains its loftier images of itself, gains a sense of the God-given individuality that exists within the whole. It is a balance fairly struck, although never easily maintained. Society must always guard against its suspicions of differentness, must be willing to grant the exceptional behavior of the artist as the price of receiving from him a comment of value, a comment of validity; and the artist must accept the risk that his vision may be flawed, obscured, incomprehensible. That is the price of aspiring to truth. The only thing the artist and society can never risk is alienation from each other."

DINNER SESSION

PROBLEMS AND RESPONSIBILITIES OF THE CRITIC

Terry Kay

Drama critic, the Atlanta Journal-Constitution
Atlanta, Georgia

I HAVE agreed, somewhat foolishly perhaps, to the public confession of the responsibilities and problems of a critic, and I am inclined to believe that there is an injustice in the task.

Regardless of how a critic thinks and feels, how he reacts to a given circumstance, there is always an unequal and totally opposite reaction from those forces that motivate that circumstance. A critic should probably be read and not heard. Certainly he should not be subjected to the debate that verbal statements tend to stimulate. But I have agreed, and I shall proceed. After all, I have attended a lot of plays that I think should have been read instead of seen.

First, I do not believe that a critic can be identified merely by his professional responsibility to reviewing stage productions. That is a result of seeing and evaluating the conscious use of knowledge, study, concern, and interest in theater. His review is a particular opinion, written at a particular moment, for a particular audience. There is a greater responsibility, having to do with the right of a critic, the right to inject his own thoughts into the total theater program. A critic has rights, oddly enough. He has the right to condone or condemn, the right to protect or destroy, the right to accuse and prove, the right to be stubborn or to admit he is errant, and he has the right to forgive.

I am not speaking about the freedom of the press; I'm speaking about the freedom of the man, the critic himself. If he is to gain from that profession, he must give to it, he must accept it as a part of his total life; he must be willing to sacrifice; and certainly he must be prepared to fail. To me, to a considerable degree, the responsibility of the critic is the same as the idealistic responsibility of the theater, which I believe is acceptance, the total commitment to an art, instead of an evening's activity.

The critic's work is art, oddly enough, but he will never begin to know that art or recognize that art until he understands its form. This perhaps has been the most dangerous failure of theater critics, especially in the regional centers. It is too simple to dismiss criticism with a vocabulary of superlative expressions that look appealing in advertisements. It is too tempting to mentally excuse a production simply because the particular theater is struggling. In other words, criticism faces the danger of becoming too easy. It faces that danger because the critic has not known his art form, and because the theater community would rather be appeased than challenged.

The critic in a regional theater situation has been afforded the most exciting opportunity his art has ever offered. It is more exciting even than the Broadway structure. He has been given a greater latitude to exercise his

rights, if he will only understand those rights and respect them as terribly dangerous allies. He has been subjected to more demands than his predecessors, simply because he is in a more demanding realm of theater. His role has been intensified in the acknowledgment of those demands. His influence has suddenly become a force that cannot and will not be ignored. All of this may seem egotistical, but I assure you that these conditions are real and that they will become more apparent in the future.

Why? A big question. Primarily because regional theater does exist, and its existence is a pronouncement that the major cities of this nation will no longer be satisfied with community-oriented, community-dictated, or community-standard theater. The provincialism of the local amateur society, appealing to family, friends, and flag-waving spirit, is beginning to diminish. In its place is developing a deliberate attempt to present theater for its value, for its art, and for its communication with an inquisitive, new generation. Even those organizations which long survived on the premise that they were serving the community have begun to recognize greater responsibilities, and their programs function with a sincere regard for standard. The regional theater is only beginning. It will face numerous problems, and it will be painfully slow in solving them.

Until new playwrights find the proper atmosphere to grow in the regional situation, the majority of productions will be established plays. This places the regional critic in a peculiar position. He is left to evaluate a production, but not the play. His attention must be concentrated on the interpretation and execution of a pre-judged play, and though he may have the right to question the merit of the script, he does not have the power to change the pre-judgment. The critic in regional theater, then, is vulnerable to the misfortune of being confronted with conditioned attitudes without having exerted any effort into finding those attitudes. He is presented a situation that critics have seldom faced--reviewing theater that is dominated by non-profit organizational institutions, but with the honest effort to be Broadway-appealing in structure.

In New York, a critic is primarily attentive to the play, the playwright, and the resulting success or failure. It is a commercial venture--the play is definitely the thing in New York. But there are other influencing elements in regional theater, elements an audience cannot realize. For example, not long ago I strongly questioned a production of Arthur Miller's <u>After the Fall</u>, and for days afterwards I had to suffer the insidious question of "How dare you question Arthur Miller?" But this was not the point. I did not question Arthur Miller; I questioned the production in regard to the particular treatment that that production had had, and its value to that particular theater.

Regional theater requires a critic to be more than an arbiter of taste in the product of the stage. He also absorbs the blame of promotion, the accusation of sordid box-office appeal, and yes, even the responsibility of the emotional reaction of actors. By the nature of his position the critic becomes the catalystic agent for the theater. Though few people realize the implications, it is important for a critic to accept, to endorse, and to approve ventures of various theater companies within his region. He does not set the programs in action, in motion, but he does judge them. He does give them direction by evaluating what they are, and what they mean--the significance of them.

In this often uneasy situation, the critic finds himself faced with an

inevitable decision. Should he disregard obvious problems of the regional struggle and engage himself solely in the critical evaluation of productions? Or, should he become involved in the greater scope of theater need? This, I would like to add, is another right of the critic--the right to make that decision. I must caution that this decision is not indigenous to any area; it exists wherever regional theater exists. This past summer I had the privilege of serving in Sarasota, Florida, at the Oslo Theater Festival as one of the three visiting critics in a drama critics seminar there. Meeting with critics who have embraced the same problems I have embraced, I discovered, somewhat to my surprise, an urgent sense of involvement from the majority of those people participating in the seminar. I found them curious and confused, anxious to share ideas and seek answers.

It is my belief that most critics have chosen the right to be involved, the right of involvement, that in the area of the concern they are exerting an influence that is more help than hindrance. Often the suggestions and encouragement of the critic in a particular situation are frightened proposals to a theater community; but the community now is at least beginning to listen. In Atlanta, for example, I, with others in my profession, am convinced that there should be a super structure, a highly efficient organization which incorporates all phases of theater development from professional to applicational, from educational to children's projects. I am convinced that a program for attracting new playwrights should be instituted. I am convinced that children's theater must be expanded. I confess my doubt that all these convictions will ever become a reality, though I think they can and they should. But it has been discussed, and this much has been accomplished.

One of the popular misconceptions about a critic is the senseless cliche that he creates controversy in order to gain readership. A critic does not instigate; he encounters. A theater company produces a play, and that play is open to criticism; therefore, a critic criticizes--or, I prefer to say he evaluates. If the production is judged exceptional, it is because the factors more favorably coincide with the critic's conviction of what the play is or should be. Producers, by the way, like this--the critics are really critics when they agree. If, however, the production is questioned, the critic then becomes a babbling idiot with illusions of misdirected, pontifical power. Allow me to illustrate.

Not long ago I reviewed a play that was I thought presented in a questionable production. It had one of those impossible-to-identify wrongs that often fidget uncomfortably just under the surface interpretation of the script. The production had organization, it had movement, it had a fine cast, and it had a physical balance between the players and the stage properties. But it did not have the intensity, it did not have the dimensional significance inherent in the script. There was a flaw, yes, but a flaw more recognizable through instinct than knowledge. In my review, I cautiously tried to explain that the play needed reevaluation in regard to the author's intent (admittedly a nebulous argument since an author's intent is open to interpretation).

I will not boast that this was an excellent review; in fact, it was rather bad. But the reaction I got was the thing that was strange. One person wrote that I was deliberately avoiding the question by referring to a comparison I had discovered in research. Another person, a researcher, complained, attacking me on the lack of thorough study. Another person called and complained that the review was vague and compromising. Another person praised my clarity, my to-the-point guts of writing the true worth of the play. All of

these comments, incidentally, came from people involved in theater.

It all reminds me of what I consider the most extraordinary trait of an actor--of actors, rather. It has always seemed paradoxical that a critic may review a play and in the course of comment distinguish an actor's performance by saying that Sammy Spotlight was "great" in his role. Sammy understands this. He knows exactly what it means. But if the critic remarks that Sammy was "adequate" in his role, it becomes an insult. Sammy wants to know, "What are you talking about? 'Adequate' how? emotionally? physically? how?" It is perfectly acceptable to be called great, without explanation, but you cannot afford to call anyone adequate, without explaining in detail what you mean. The two words have specific meanings, of course.

A critic's life is not an easy one, and yet he is not the severest judge of theater. Nothing is quite so cruel as the theater-goer who tells his neighbor with a shrug, "Oh, it was all right." This is destructive criticism; this is criticism that has harm.

Personally, I find the theater a remarkably invigorating assignment. As a newsman, I am proud to have exercised a most precious right--that of being a critic. We have problems, yes, and we have responsibilities, but we also have rights. Therefore I believe that the critic performs an important and necessary function in the art of theater. Reflecting on the problems of the critic in theater, I conclude that maybe our greatest problems are such things as actors, actresses, producers, directors, technicians, et cetera, and perhaps our greatest responsibility is in avoiding that suicidal impulse when we are engaged in any association whatsoever with actors, actresses, producers, directors, technicians, et cetera.

I believe very much in theater. I believe in its purpose. I believe in the people who are working in theater. But I do believe in the right of someone to criticize, to question, to investigate what theater is, what it means, and how it should be progressed in the particular area that he is involved in. I think such meetings as you have held in this symposium are healthy simply because you come together and you say, "These are questions that should be asked. These are answers that should be told."

In our capacity as critics, we are willing to help, we are willing to give, and we are willing to accept any responsibility that we must to see theater, and not only theater, but all of the arts, visual and performing, have a place in the state that is meaningful to ourselves, but most of all is meaningful to those people who have never been exposed and never experienced any phase of art at all.

THE ARTIST'S VIEW

Pros and Cons of Government Subsidy, Arts Education, and Community Organization

Presiding: Hubert B. Owens, Chairman, Division of Landscape Architecture and Environmental Design, University of Georgia, Athens; President, American Society of Landscape Architects

Panel: Howard Thomas, painter

Bess Finch, dancer

Charles Douglas, composer

Joseph Amisano, architect

William Thompson, sculptor

James Garner, actor

George Goodwin, Senior Vice President, Bell and Stanton, Inc., Atlanta, Georgia

Mr. Owens

OUR PANEL of distinguished participants represents eight diverse fields of the performing and visual arts. They have the advantage of having been on hand for all the previous sessions. They have heard stimulating lectures and discussions, and also have had their souls calmed and refreshed by a musical concert; they have seen an exhibition of painting, an exhibition of sculpture, and an exhibition of landscape architecture projects; they have viewed a film and attended a drama production. All of this renders the members of the panel in fine shape to tackle such matters as the pros and cons of government subsidy, arts education, and community organization as they affect the new directions of the arts. Members of the panel will speak in the order listed on the program, and at the end I want to make a few remarks.

Mr. Thomas

Professor Emeritus, Art Department, University of Georgia

PAINTERS as a group are not inclined to be public speakers. However, in talking with each other, informally, there are some conclusions we have arrived at that I would like to share with you.

Many painters believe there is a need for a codification of practices and standards for exhibitions. The rapid development of community groups, such as we have heard about in this conference, and of agencies that want to have exhibitions, makes such a code practically necessary. In 1950 the Joint Artists-

Museums Committee was founded, under the auspices of the American Federation of Artists. In 1958 the report of the deliberations of this committee was published, and although some of you may know of this report and may have received copies, I would like to tell you something about what they did or how they went about their deliberations.

First, this Joint Artists-Museums Committee numbered some twenty-five or thirty, including such men as Lloyd Goodrich, Bartlett Hayes, representing the American Association of Museums, and Adelyn Breeskin. These are people who have been in this community and who have served either as jurors or visitors to this University or some other school. There were representatives appointed by the American Federation of Arts; there were representatives appointed by the College Art Association of America; there were representatives appointed by Artists Equity Association, including men like Sidney Laufman. Artists Equity was the largest group, numbering fourteen, and including Samuel Adler, who is now an esteemed artist here on the University of Georgia campus.

Lloyd Goodrich was chairman of the Committee. I would like to read two paragraphs from the introduction to the report given by Mr. Goodrich:

"Among the thorniest problems of the art world is the relation between museums and artists. In one sense the two stand at opposite poles of that world: museums, its most widely established institution; artists, its most underprivileged institutions. Yet they have a direct, fundamental relationship. Every object in the museum was made by living artists or craftsmen--an obvious fact which we museum people are too apt to forget. Yet it is a melancholy truth, attested by statistical surveys, that artists in our rich country, except for a fortunate few, are not able to live on income from their creative work, but depend on teaching, commercial art, jobs outside the art field, for private income. This, despite the fact, that there never has been a period when art was so vital, our public so interested in them, our museums so well attended. Small wonder then that artists look to museums for help in their economic impasse."

The introduction goes on, and then there were some thirty resolutions. I will mention a few to give you the general nature of these resolutions that are the result of eight years of deliberations.

"We believe the juries should be composed of artists, recognized art professionals, such as teachers of art, museum workers, art critics, and gallery directors, and informed laymen, such as collectors."

Another resolution in that same category: "In respect to the jury-voting system, we recommend that as far as possible the majority-vote system be modified to allow jurors a greater margin of individual choice."

And then, the next one: "We recommend that jurors be paid for their services, in addition to reimbursement of expenses."

Another: "We recommend that ample time be allowed for delivering and picking up works."

I am selecting a few of these resolutions that I am conscious of being violated almost constantly in prospectuses which I receive from people who are planning exhibitions. Here is another one:

"We are opposed, as a matter of principle, to museums charging artists fees in connection with open exhibitions, including those for entry, handling, unpacking, packing, exhibiting, hanging, and so forth. We believe that such expenses should be considered as part of the museum's regular expenditures. We realize that in terms of the individual museum's particular and current problems, such fees are sometimes necessary to make an open exhibition possible, but, we believe museums should explore other sources for needed funds, such as foundations, municipal subsidies, corporation support, private contributions, and admission charges. And we express the hope that the practice of charging fees to artists may be eliminated."

This was published almost ten years ago. Now let me read from a prospectus for a forthcoming exhibition (it will have to remain anonymous) which I received in the mail last week.

"Three entries per artist in either oil, tempera, watercolor, mixed media, or sculpture. /Then follows information about the sculpture, which is to weigh not more than 100 pounds,etc., and the pictures not to exceed 72 inches; then come date and place./ The work will be received by Blank Transfer Company from Tuesday through Saturday, May 16 through May 20. Do not send entries to the museum. While all entries will receive careful handling, they are submitted at the risk of the artist. Entries will not be insured by the museum or the transfer company, and these organizations cannot be held liable for loss or damage. /Next are instructions for filling out eight cards for information for keeping the books straight./ The work of only one artist may be shipped in a crate; the crate should be a strong, wooden, weather-proofed crate. Send the catalog information, the warehouse record /et cetera, et cetera/, including a little card that on the back has your address, and on the front will say whether your work was accepted or rejected. /And this will be mailed in the open mails so the postman can read it as he comes up your walk--you either got kicked out or you got in./

"The jury action notice will be sent, and the return shipping label with handling fee must be included. The fee is five dollars per crate, regardless of size or the medium of your entry. Make check payable to the museum. If your work is hand-delivered, send five dollars as handling fee regardless of size or medium, and deliver the entry prepaid. At the conclusion of the exhibition, the work will be returned collect, whether it is accepted or rejected."

What does the artist get out of this?--maybe a mimeographed catalog of lists of works, if he is lucky.

Those people who are planning exhibitions could learn from this--here is resolution 26, concerning community activities: "Believing that museums should be the art centers of their community, we recommend that they make available space for local artists to conduct sketch classes, lectures, meetings, forums, and exhibitions; and we recommend that museums encourage the foundation of municipal art centers, as implementing and expanding the museum's activities."

I think this report from 1958 needs to be amplified, for it does not go far enough for us today and needs to be brought up to date to standard. We need to have a codification, which should come as a result of a thorough analysis on the part of artists and representatives of the exhibiting agencies. The people who are consulted in this should be paid for their advice and time. The whole project should be under the direction of a full-time director, and the publication and distribution of the codification should be provided for financially.

The advice of the artists, the painters, the sculptors, should be sought--not one painter's idea, but a collective group of painters' ideas, and especially the younger group's ideas.

The comment has been made very often by communities which are planning exhibitions, "We have not attracted the better artists to our, say, annual sidewalk shows." Why haven't they attracted the better artists? It seems to me there are a number of reasons. In the first place, paintings are not supposed to be looked at lying down on the grass--they were made for clean walls in an organized space. If you put an oil painting down on the grass, and the grass is moist, and the humidity expands the canvas, soon it is bellied out toward the spectators; also the bright sun is entirely different from the light in which the painting was made. So you come away from the sidewalk exhibition feeling ill. When we go to the exhibition, we should experience something pleasingly beautiful.

Delacroix kept a notebook for almost forty-five years, making entries until a few weeks before he died. In the last entry in his journal, Delacroix asks himself the question, "What is the prime requisite of a painting?" And he answers it, "A painting should be a treat for the eyes." If we expand that answer and say that an exhibition should be a treat for the eyes, it seems to me that we would rule out any kind of display down on the grass or on the sidewalk.

I should like us to work out a constructive solution to the problem of the sidewalk show, which is just an institution that is done because it has always been done in a community for so many years. I think we could design with Professor Owens and with the architects an exhibition of art that should be seen outdoors, that will not be ruined if a thunderstorm comes, that is arranged with the plants and with the trees, for the garden, and leave it up for six months. Then there would not be the dearth of art in gardens that we have now. That is one solution, and there are others.

Mrs. Finch

Soloist, Atlanta Concert Dance Group--Ruth Mitchell Dance Company;
teacher of dancing, Atlanta, Georgia

LIKE Mr. Thomas, I know that artists really do not like to talk about their art. I am reminded of a quote from Louis Armstrong, who said when asked to give a talk on jazz, "Man, I don't talk about it--I plays it." I really feel very much this way about dance; I don't like to talk about it, and I am bored to death at sessions that involve nothing but discussion of it. But something has to be said, and I suppose I know as much about dance in our area as anyone because I've been in it so long.

I did do some research for this session, but I am just not organized; and this is a figurative and appropriate situation, because dance in itself is the most disorganized of all the arts. There is very little organization, communication, or cooperation among the dance people, and that is one of our biggest problems. One of the questions I was asked to go into was "What is done in organization if there is anything really going on in community art organizations that involves dance?" Those of you who heard the discussion of the arts

councils know that there is a relation between arts councils where they exist and the dance companies or groups in the regions. It is a fortunate situation when an arts council exists.

I will discuss the regional ballet only in the Southeast, because this is what I'm familiar with, though there are regional companies all over the country. There are many regional organizations, but the Southeastern Regional Ballet Festival was started about ten years ago, and this is the only organization, as such, for regional companies in the South. In a city where there are three or four dancing schools, and there is no prior-formed civic ballet as such, then if an arts council wants to start one, they run into a great deal of trouble getting the teachers or directors of the schools together to form a civic ballet, because there is a desperate competition or fear among all dancers. I think it is because dance is the poorest and the most downtrodden of all the arts. This is not my opinion, it is a statistic--a fact. From audience participation, dance is the lowest on the totem pole. And there is less money available for dance than there is for the other art forms. In situations, there is less facility than any other art form.

And dancers are tired--they have to work very hard physically, as well as do all kinds of unrelated work to make their dance activity possible. So they are tired physically, mentally, and it makes them disagreeable. Mr. Mark has told me about having lunch once in a New York restaurant with a famous dancer, a marvelous dancer, but he was starving, he had no money, his company was falling apart, and he was trying to get the government to help. It was an embarrassing situation, for the dancer started crying, literally sobbing. But dancers are an emotional, temperamental people.

The purpose of the regional ballet festival groups is to get all established and regional companies together in one big meeting and festival once a year, and an adjudicator runs around the area, in January, looking at something like eighty works within a two-week period and picks eight or ten that are supposed to be the best works and works that are appropriate to make one decent program. You can imagine the disagreement on the part of the participants on that adjudicator's choice, if they are not in the program. Fortunately my group has been in every year, so I have been to a number of festivals, and they are helping the situation, because if you communicate, you are bound to learn. I think all of the groups have improved by this communication.

But more important to the dance picture on the national level is an organization that was established two years ago. Thirty thousand dollars was given by the government fund to establish a National Association of Dance Companies. This group is the first step toward some form of organization of dancers. It is not a union. I mean dancers have Equity, but there is no dance union as such, and a lot of people don't think there should be; but there has been no central agency or group that could speak for the dancer in the general run of things. So this organization was the first step, and true to form, they ran into trouble.

There was a lovely meeting, and everyone was excited and inspired until they got down to the cold hard business of the bylaws and really the establishment of what the group would do. Then the group divided into two, and this is the whole picture of dance in America--the "professional" companies and the regional companies. The only way you can really define the difference is that professional means that the people involved make their living from the dance; the dancers, directors, everyone involved are paid a living wage--though living

wage is a variable thing, because the best company, the highest paid dancers in the whole country, are not paid the wage that most people could live on and they have to do other things normally to survive, especially a young man who would like to marry and have children. He would have to do something else along with dancing. How can you expect to attract men into a field that holds no hope of earning a living from it?

Anyway, the professional and regional companies disagreed on something. I don't know where the disagreement really started--this is one of the problems to overcome: to get regional and professional people thinking the same way. The regional problems are entirely different from the professional problems. Regional companies have to exist with no money, except enough to pay for the performance, and in most cases the dancers and the directors are not paid, except money that they make in a school that is somewhat connected.

To people connected with a regional civic company who depend for their support on a school, the school becomes very important--not only artistically (which it would essentially be) but financially, in a life or death situation. So if several schools participate in this civic organization competition develops, for there are very few people with exactly the right body, the right temperament, the right talent or sense of rhythm to be a dancer. You have maybe one truly talented dancer out of two hundred students. So if there is a chance that in this civic organization a student of yours that you could nurse, and rear, and are so proud of, should get in the group and like another teacher better, you might lose that student. So the director of a regional company is very hesitant to cooperate with other schools. This is the big problem. I hate to reiterate it, but the thing that people ask me most is why in Atlanta are there three dance groups--why can't Atlanta have one really good company? I think what I have told you is the reason. The directors would not like me to say this. I am fond of all the directors. I think they all have great talent in their way, but there is some basic fear or resentment toward each other so that they cannot work together to take three struggling companies and make them into one good one.

The national government has done a great deal to help dance. I read that the government gave $350,000 to the American Ballet Theatre when it was just about to close down. The professional companies in the country you can name on one hand--Chicago, San Francisco, American Ballet Theatre, New York City Ballet, the National Ballet. There are other groups that are borderline--they are trying to be professional, although they are part-time professional; but these are the companies that really operate. In New York there are several companies, one that was supported by individual money, a personal backing, and people would say that you must not let the federal government get involved, for then the government is telling you what to do. But the government does not tell artists, at least in dance, what to do. They may influence the situation in that they choose whom to give the money to, so there is a tacit approval of a certain style or a certain person's work; but once the money is given, they don't say I like this music or this ballet or I don't like this music or this ballet--don't do that kind of thing. They really leave the artist alone.

Dr. Douglas

Associate Professor, Department of Music, University of Georgia, Athens

THE PROBLEMS of the performing arts in America today are not the problems of performing; they are the problems of growth. We are aware that America today is experiencing what is popularly called a cultural boom. This boom has brought about what might be termed a statistician's delight. First we have thirty-five and a half million amateur musicians; we buy twenty million classical records a year; there are more than five hundred opera-producing groups; last summer seventy thousand of us attended Central Park for a single concert of the New York Philharmonic. We have increased our symphony orchestras to fourteen hundred, more than double the number of 1940.

Resources such as these for the consumption of artistic creation do not in themselves insure anything. But we can hardly hope for a climate more receptive to the creative arts. We can see that music is being brought to people on a scale that dwarfs any previous efforts in this direction; in fact, it's doubtful whether any country in the history of the world, with the possible exception of the Soviet Union, has attempted to democratize the serious art of music to the extent that we are doing here in the United States.

The artistic scene today is alive and vital; but, at the same time that we are experiencing this so-called cultural boom, some of our foremost institutions of American culture are in grave difficulty. Opera companies, a number of our leading symphony orchestras, and some of our most talented composers share a financial plight. Some of our great talents have been forced into menial positions. After winning all kinds of contests, prizes, distinctions, and making successful debuts in town halls, many young performers consider themselves fortunate if, after years of hard labor, their mature talents could bring them a subsistence level not too far beneath that of an unskilled laborer. The lot of the average symphony musician is still seasonal, capricious, and underpaid. As for the serious composer, there is simply no direct outlet for his problem. If he earns a living from music, it is through arranging or orchestrating, principally popular music, or through teaching or editing. Many talented musicians have simply given up altogether. Many former members of our major orchestras today earn their living as television repairmen, clerks, salesmen.

My solution to the problems facing the performing arts lies in what I call a network of subsidy. I choose this phrase "network of subsidy" because I believe we should establish partnership that will provide a continuing basis of support for an artistic community. With the establishment of this partnership, the artistic community would be responsible to the needs of the public, and at the same time free to pursue its own creative interest.

This proposed partnership would be made up of seven partners. First, the principal source of financial support for the arts must come from the public. The public must expect to provide a great portion of the costs of the performing arts through devices such as season subscriptions and special associations for the support of the particular activity. Second, the patrons and benefactors of the arts have a vital role to play. Third, the American labor movement has a responsibility for support of the arts. This has been recognized to some degree in the contributions that several unions have made to support children's and other special concerts.

The fourth partner should be private corporations. They must increasingly expand their support of community activities, to include the support of the arts. The Texaco-sponsored broadcasts of the Metropolitan Opera is a good illustration of the forms of support which business corporations can give to the arts. Fifth, local governments and state governments are already providing a considerable measure of support for the arts. The support of art museums is already a general practice. Everyone accepts the fact that it is appropriate for state or local government to provide housing for such museums. Why shouldn't this support be provided for our operas and symphonies as well? Providing for the needs of their own communities is an ancient tradition in the arts--you might recall that for the last twenty-five years of his life Bach was the municipal cantor of Leipzig.

Our sixth partner, the federal government, has provided a measure of support for the arts, and there can be little question that this support now must be increased. The issue for federal support of the arts immediately raises problems. Many persons oppose federal support on grounds that it will lead to political interference. This argument cannot be dismissed. In a time when at least one third of the world lives under Socialist realism, let's not suppose that political control of the arts cannot be achieved. The answer to political interference is not to deny that it exists, but rather to be prepared for resistance. This is not an area in which we are without experience or precedent. For many years the arts have received support from public funds in many different forms. Experience supports the general proposition that public support is most successful when it represents only a portion of the total fund involved. The principle of matching grants has clearly proved its validity and should be the basic principle for any federal participation and support of the arts. In general the more levels of government institutions and individuals involved, the more likely it is that the artists themselves will retain control of their works.

Our seventh and last partner consists of our colleges and universities. Educational institutions all over the country have opened their doors to performers, conductors, and composers as faculty members. These musicians would probably be working, perhaps struggling, in one of the large metropolitan centers were it not for the universities. A spectacular development is the evolution of the string quartets, trios, solo artists, and composers in residence. The important thing here is that the artists are economically secure and there is sufficient time to pursue their creative works successfully. The fact that our universities are able to maintain high standards of programming is directly attributable to the vital element of subsidy. There is no need to cater to man's public taste, as there is no direct depending on revenue from performances. Even the most disinterested alumni or taxpayers seem to accept the role of the university's function in this way.

American television and radio must sell time to sponsors. Symphony orchestras and opera companies must not only sell tickets but solicit public patronage and donations in order to exist. Touring concert artists must please audiences to be re-engaged. This often means playing down to an audience--I've seen fine artists prostituting their art in a desperate attempt to go over big. But it is in the university that we may find the performance of the rarely heard work, and presentation of unusual music--the young composer, the dipping into the past that has revived interest in baroque music with performance on authentic instruments of that period. We find great creative artists, excellent teachers, and fine performers brought together in an atmosphere in which each can function to maximum capacity, in relative comfort and security, thus

assuring that our great musical heritage will be preserved and nurtured for many generations to come.

I can't believe that the levels of appreciation of the arts are rising in proportion to percentage increase in sales of records and concert tickets. But I also cannot believe that all this activity signifies nothing. I would interpret it as a vastly broadened curiosity about the arts, and curiosity is the first step. It can lead to interest and finally to a genuine understanding that makes possible full appreciation.

The cultural citizen of the future is going to demand that his children learn to understand and appreciate music, intelligently and discriminatingly. I see the time, in the near future, when what is now taught in the college music appreciation course will be "old stuff" to the student in the third or fourth grade. By the time he graduates from high school, the student should know his Bach, his Stravinsky, as well as he knows his Shakespeare and Hemingway.

Walt Whitman said, "To have great poets, there must be great audiences too." Perhaps someday by sheer exposure and saturation, the level of public musical taste will rise to a point where more humanity will know the exultation of communing with the spirits of the immortal masters of the past, the present, and the future. Our world will be a better place for it.

Mr. Amisano

Partner, Toombs, Amisano, and Wells, AIA, Atlanta, Georgia

WHEN I discussed this subject of pros and cons of government subsidy with a friend of mine, I realized that you cannot be subtle about your point of view, and I want to say loud and clear that I am not now, nor have I ever been, a member of any organization that advocated the withdrawal of the federal government from our subsidies, from our patronage. This is my loyalty oath; so you can count me as one of the pros, rather than one of the cons.

The thing that bothers me is not government subsidy, but that we tend to belittle the grant or subsidy as a hand-out. If you doubt this, just watch the newspapers, and you will see that a government grant or government subsidy that amounted to a million or more gets six inches on page thirty-two, and a grant of twenty-five thousand dollars from a foundation makes front-page with a three-column spread and appropriate headlines.

This bothers me. Isn't it because the reaction of the newspaper editor is that government has so much money that any grant represents such an infinitesimal amount that it loses its impact? This may be partly true, but I think there is a deeper level of reaction. I think we low-rate the gift of the federal government as a way of saying (and I quote some of my friends), "The government doesn't know what it's doing"; so that recognition from the federal government lacks the prestige, the glamor that a private foundation grant has.

Having said that, it is as good a time as any to point out that the same man who heads the government agency that makes so many of the grants for which

we have been speaking was formerly head of one of the largest foundations of the country--I refer, of course, to Dr. John Gardner. I mention him because we know that Dr. Gardner made an address here at the University that was the basis of his very excellent book Self Renewal; and so, in effect, he has his roots here. It would be very difficult for me to believe that a man who spoke so brilliantly about the survival of our world depending upon the creative process of self renewal would change his philosophy about education simply because he has moved to government. I could go on and on with similar examples.

Let me summarize the question of which side I am on by saying that when I make my sign for my own particular picket line it will read, "Up government, up subsidies"; and when I have my foot on the neck of the unbeliever, I will utter one more sentence, and that is "I'm for government." I think that when I belittle the interest and the money and the brains that are not everywhere in federal government, but are in some important places, I belittle myself, and I certainly belittle my belief in the power of the province of government to provide for the needs of the people, and I believe this is the only reason for the existence of government.

So let's not spend any more time arguing about which detergent is the best one. We need them all; in particular, the government.

I would like to pose another question which has to do with art education and what part the community and the individual play in this education. I take as my text a very interesting item that appeared in the New York Times, on the theme that our future is uncomputable. This was a news story about a conference held in New York on the computer, and there were such papers read as "The Role of the Computer" and so forth. But this is what actually was said at this conference by a participant, a Harvard professor: "We have now or know how to acquire the technical capability to do everything and anything we want. We can transplant human hearts, control personality, order the weather that suits us, travel to Mars and Venus; of course, we can, if not now, in five or ten years, certainly in twenty-five, fifty, or a hundred." Another participant followed this up by saying, "If the answer to what we can do is anything, then the emphasis shifts far more heavily than before on the question 'What should we do?'" Then a gentleman from the University of Chicago concluded with a simple little bombshell, "The risk of unplanned, uncontrolled technological growth cannot be tolerated. The world has become too dangerous for anything less than Utopias."

The people I quoted that were taking part in this conference were not philosophers, not art majors, or private foundation heads, not poets. One was a doctor in the Harvard School of Health, and one was a professor of biophysics in the University of Chicago. I submit to you than when such people as these start talking and thinking in terms of Utopias, it is high time that the world of arts started doing some different kinds of thinking from the kinds of thinking we are doing now.

Let me read you one of the statements again: "The world has become too dangerous for anything less than Utopias."

So what is this Utopia of the arts? How is it arrived at? What are its objectives? How can it be financed--who finances it? Like Alice in Wonderland, the arts struggled so long and worked so hard just to stay in the same place that it is going to be most difficult to conceive of Utopian goals. How do we get the right answers? My proposal is that we begin to ask questions, and

hopefully the right questions.

My first question would be: What has art to do with human values and desires? Who makes the decisions? Do we turn to the no-nonsense boys--we've got a lot of those people who make very large and quick decisions for us. Do we get a quick, fiery, brilliant decision that becomes the "model"? Is the model then exposed, accepted, and then we can all relax because we have a model, and in the interest of economy and easy bookkeeping, we accept the model? Of course, we juggle the chrome areas around a bit, and the safe view of society is left to the babbling of the coffee hounds. Or do we all answer our own questions as to what is Utopia in the arts? Do we pool these ideas, hoping that a thread of sanity will run through our answers? Or do we perhaps conceive of a Utopia as a constantly changing kind of thing? Do we toy with the idea that Utopia, like a democracy, takes on the connotation of change and not planned direction? Regardless of what comes of such thinking, at least we will begin to look at the question from a different knot-hole in the fence; and by so doing we have already arrived at a new level where we are contemplating not how we can stay in the same place, but where do we go, and who goes with us.

And last comes the question of who pays for it? And this is where we come in. In the words of one of the Marx brothers, "I'm allergic to nostalgia"; but perhaps I'm allowed one moment to say that the support of the arts is an inevitable function and an inevitable evolution in the history of our country. Education started out as a private venture, Rome started out as a private venture and became a cooperative venture when the neighbors got together. It was only when the schools and the highways and public health could be proudly financed that the government came into the picture. I think it is a mark of maturity that our government has arrived at the point in time where it is stepping in those places where the individual, the city, the state can no longer do the job that has to be done. I think the government is saying in essence that the arts are so important that where the community and state regions need help, help will be given. We have first-rate men in government who are responsible for the subsidies. What the government wants are some first-rate ideas. We cannot have small visions which neither excite men's imagination nor prod men in government to move.

I say let us think this thing through as to what it is we want, how important it is, and how necessary. Either it is something that would be nice, as a hobby of basket-weaving under water is nice, or else it is the breath and spirit of this country. When we make this decision, we make our commitment as to the depth and intensity of our beliefs. Based on this commitment we can begin to make the basic decisions, the new foundations from which other decisions can grow.

Mr. Thompson

Associate Professor, Art Department, University of Georgia, Athens

I REALLY don't have any answers here. What I do have is sort of a statement of my own position, which I hope will encompass the position of most sculptors, and I want to say something which has a relationship to the reality of the situation.

Thank heavens, the government is now giving funds. I am like the previous speakers--I am for the funds; I have always been for them. I am going to try to break down how these funds might help the artist from the artistic point of view and also how they might help the person who is sincerely interested in finding out what this crazy artist is doing.

From his own point of view, the artist is really concerned with the visual language. He has given his life, either out of inner necessity or out of a need to express himself and to express himself best in the medium of his choice. In my particular case, it is three-dimensional. And so the artist is concerned with the language, but he's also concerned about saying something, and as he gets further along the road of saying something, sometimes his concepts get ahead of him. There is always that risk. But a subsidy means for him an opportunity to devote himself to this pursuit. It gives him the opportunity of drawing on those resources that he has that are intuitive to him, that come to him best when he is in a state of mind free from all worries. You all know that thinking on problems, on anything that deals with relationships, requires your total effort, your total insight, your total being, and your awareness to solve the problems. Well, this is what a subsidy provides for him.

Now, what do these funds ideally provide for the community? They provide for the community an opportunity of understanding about life and about the pursuits of life that can only be expressed in the artist's non-verbal way.

In order to get along in this world, we often have to have a facade, and that facade requires us to be experts on everything--we have to be able to go to a meeting, we have to be able to talk on panels, we have to do all sorts of things that we don't at all feel capable of doing. Actually, I feel very humble on this panel. I think that when you approach a work of art, it is best to approach it on a humble level, feeling that it has something good to give. At times you will be hurt, there will be times when it is not worthwhile, but the times when you will get an insight and a knowledge of the language, and perhaps a better understanding of yourself, will be worthwhile. In other words, art is not a window-dressing, it is not something that is a fad, it is not something that is the style--it is something that is concerned with the basic drives of humanity. In the moments when great artists are at work, they crystallize and freeze those moments so that they are there for all generations. So that is what funds provide for the community.

Nobody can be against all this. The problem is that it is extremely controversial, and so we have all sorts of human doubts, all sorts of human fears; and to administrate something like this is a real headache, because art probes, it disturbs, it pushes around and pricks at us, and has a tendency to make us uneasy. We would much prefer for art to be entertaining--you've had a long day's job, the world is very agitated, everything like this, and we don't want to go where somebody starts stirring us up. So the artist is in an unfortunate situation in that he does not fit that wonderful slot of the comedian. The comedian is always on; he has a wonderful slot in life. I am not knocking the comedian, for I think a sense of humor is a wonderful thing; but I also think the probing artist has an area of development that he is entitled to pursue and a product to give. So we are confronted with not a sacrifice of one by the other, but a range where the artist can go from an artistic thrust that approaches poetry, all the way down to the nicely-designed tool.

This is ideally what the government, I think, wants--they want a spiritual

enrichment now that the machine has freed man to deal with other things; they want man to become more concerned with the things of the spirit and of the arts. The projects that government has have to be done in a practical way, and so we have to have men to administrate them, and they are faced with all sorts of problems. Some of the problems that they come in contact with are how is the best way to do it, what can we do with these people, it's fine and good to say all these wonderful things, but how do you deal with something like that? Administration is a very challenging thing, I assume, and it is the job of not only the administrator, not only the reporter, not only the people in the community and in the arts--we all share equal responsibility; but it is also the job of someone who has insight, someone who has tolerance, someone who is a special person, somebody who is something more than a good administrator, though he has to be that also. I think that what happens is that the government and the artists have come to a confrontation, a dramatic moment in history, and we really don't know how the stage is going to be set or what is going to come out, but there is going to be a lot of action.

In my particular field, the field of sculpture, change is taking place. In the last few years the lines between the arts have been fuzzed. Painting and sculpture are beginning to move together a little bit, and nobody really cares. A great freedom has come about through the use of different materials. All of this is exciting, but from my own point of view (and I think a lot of people share it) out of the excitement will come something that is really a contribution. We don't know where it is going to come from, and it may surprise us, but it will come.

There are more shows of sculpture today than I can remember. I think the climate is good, people are interested in it, you see more about sculpture in magazines. People have an interest in trying to find out about sculpture; at least they are provoked--they either like a piece violently or they dislike it violently, which is a good sign. Provoking people's approval or disapproval is better than not disturbing anybody. I think that in the future, when there are more outside shows of sculpture, the pieces of sculpture will change. Today there has been a great influence in the making of sculpture out of materials that can exist only on the inside; and no matter what the sculptor says, he is in league with the material; he has to, in a sense, tip his hat to the material--he cannot ignore it.

My feeling about art and education is this: I think the universities have done a great service to the arts. The people who come into the arts education on the service program get an insight into art that they ordinarily would not have. These are the people who will go out into the world and become functioning members of the community; and if somebody, some teacher, in some way can give them an appreciation for art that goes beyond a factual memorization of dates, then the seed has been planted for growth in the arts.

So, wrapping up what I have to say about sculpture and education and the arts, I feel that today is a time of drama, where the artists and the government have come together, where there are evils on both sides and dangerous waters to maneuver through, but I don't think that any progress is ever made by not going swimming when you want to get to the other side and the waters are stormy.

Mr. Garner

Member of repertory company, Theatre Atlanta, Atlanta, Georgia

I WAS asked by Mr. Jay Broad, director of Theatre Atlanta, to express his regrets that he cannot be here to speak on this panel. He is attending a conference in Buffalo much like this one, where government subsidies are being discussed also. He had thought he would be able to make both conferences, but since that has not worked out I am taking his place here.

There are thirty-five resident repertory companies represented at the meeting in Buffalo plus one or two board members from each of those thirty-five theaters. So the question of subsidies, government and otherwise, has come (or is coming if it is not already paramount) to the arts and particularly in the theater. There is a tide rolling in which really began to crest with the advent of the Kennedy administration. It is a rising tide of "culture" (I always put that word in quotes, because I am skittish of the word culture--I think that it has been bandied around and tends to mean what many people refer to as "arty," and being arty is one thing that I do not feel is necessary in this country of ours). This tide of "culture" and community arts organizations, cultural centers, national and state arts councils, and educational programs, regardless of the reason behind them or the reason they were begun, must be financed or will eventually be financed in some way by subsidy if they are to survive.

The organization I am connected with, Theatre Atlanta, I believe illustrates clearly what complications (and are there complications!) can arise when one is trying to build a professional repertory company without subsidization.

First of all, we are literally saddled with a beautiful new building, a marvelous facility, but we must pay rent. There are all sorts of lights--the light bill alone is staggering, and there is maintenance of course. While energies are being expended to meet these demanding burdens, at the same time we are trying desperately to succeed as a theatrical enterprise and bring repertory theater to Atlanta and to the state of Georgia. To succeed in this endeavor there are resident actors to be paid, the permanent and part-time staff payroll, and literally one hundred and one other expenses to be met from production to production. And box office alone will not and cannot make these expenses. So out goes the word to the board of directors to dig. Well, the money, God love 'em, comes in, and we take their private money, and we spend it for production to production, and once again the circle starts. It's just as Enesco said in the Bald Soprano, "You take a circle, and eventually it will become vicious."

Of course, Theatre Atlanta is not unique as a resident repertory theater. We are too young to be unique, but we do have our growing pains, and we do have complications. Very few, if any, repertory theaters in this country, with the exception possibly of the Guthrie Theater in Minneapolis, have received any kind of subsidy from the government or any foundations until the end of three years. The Guthrie of course received most of theirs from the newspapers.

It seems that this government of ours, which can spend plenty of money in the batting of an eyelash on what crops not to grow, wants to wait a little

while to see if those of us who offer talents in the arts are serious about our business. So we play a waiting game, and the red side of our ledger gets redder and redder.

I have mentioned that the box office alone will not and cannot keep a repertory theater going. There is one exception--if you want to raise your prices to fifteen dollars a ticket on Friday and Saturday nights. But if you do, remember that this just may cut your audience in half, so that you are right back where you started.

What do we mean by a company that is a success? What are we looking for at Theatre Atlanta, in particular? I must say that we are working for an "artistic" success and a financial success. And our basic premise at 1374 West Peachtree is to be--not to be a cultural growth, a growth which can become cancerous, not to be so-called arty, but simply to be in Atlanta, like a tree or a cat. We want to be as much a part of that city in its expanding years as Stone Mountain is. We just want to be--to exist, and to be takes time. We also want our audiences to be. We want them to be with us, not just to see us. And once again I say that to be takes time. So we keep our box-office prices low, and we feel that policy is in keeping with other entertainment enterprises. So even if we filled the theater every evening, box office would not take care of the new building expense, production costs, and staff salaries. This brings me around to one question: How do we /I mean all of us in the arts/ convince the government or the foundations that they are not subsidizing an operation, but are actually subsidizing the public?

In closing I have a few questions for discussion during our question-and-answer session. (1) Do subsidies to the arts give a false sense of security? (2) Should this long-awaited money go to the organization or directly to the person who is head of that organization for his disbursal, because the head is more closely connected than a board of directors? Should grants go to either the organization or the head of the staff on a personal basis, and by that I mean, for a specific purpose? For example, is this money to be used to have an actor's chair at Theatre Atlanta or to have an artist's chair at such-and-such a museum, or should it go on a general basis?

One last question, and I guess with my question, I know my answer, but it is in direct disagreement. Has there been an apathy in granting money for the arts in the past few years? Have all the excitement and the upsurge of the arts paled in the light of that eternal flame at Arlington? Was this great arts feeling in theater, painting, music, the dance, sculpture, and architecture also shot down in Dallas?

Mr. Goodwin

Public relations firm executive; winner of Pulitzer Prize for local reporting (1948)

SOMEHOW in the last fifteen or so years, I seem to have gotten involved in a matter which I thought was not controversial--the matter of business support of the arts. I had a text ready for a discussion on this subject, which I took from the first brochure that was prepared for the Atlanta Memorial Cultural Center. I planned to quote Will Durant, who in speaking of the Renais-

sance, said, "First of all, it took money." Then in the early hours of this morning I read Ann Carter's piece on one of the speakers at this conference, and then Mr. Moyer gave me another text, "We must take art out of the hands of people who want to exploit it--politicians and businessmen who think it is good business. The love of beauty is incompatible with the love of money--and good business is the love of money." So maybe I find myself with a controversial subject after all.

The arts have always had to be subsidized. Somebody once said that the arts are financed by those who have money for the benefit of those who have the leisure to enjoy them, and historically it seems to be true. As you look at some of the art in the Kress collection and in the High Museum, it is obvious that the church was supporting it at the time it was produced. Even before that, in the days of Greece and Rome, support seemed to come from the state. And we have all read of the kings of Europe who had their stables of creative people and for very good reason. Then there was that wonderful pre-income-tax time when wealthy individuals were able to provide the subsidy necessary for the various arts. It seems to me very logical that the next step, the next group with money, if you please, is corporate business; and happily, it seems to me, corporate businesses, in recent years, stimulated in part by President Kennedy, stimulated perhaps more by their own education and their developing concern for the community in which they live, have been providing progressively more support for the arts. And now most recently we are getting teamwork and cooperation from the state, through the various federal agencies, and, as has been pointed out, it is not unexpected that the head of some of the federal grants are people with a background in business.

One of the things I think we overlook when we wonder why business does not support us more, is a factor of timing. I remember a discussion of this at a meeting of the Atlanta Arts Alliance, where I happen to be a trustee. Why are we just now in Atlanta getting around to worrying about the arts--both the visual arts and the performing arts? And in the discussion that followed the reason became clear. When our town was first started some hundred and twenty-five years ago, the primary concern was for shelter. There were trees to be cut down in order to build huts, and nobody was really worrying much about the arts. Then people worried about food, then about the economy--how do you get this thing going?

Only at this point does a less selfish concern begin to lift its head, and you find businesses and individuals supporting the church; one of the first public structures to be built in most of our towns, certainly in this country, has been the church, and it has channeled off a fair amount of available dollars over its history. Then came education. Remember that it has only been in recent years that we have had any substantial grants for education, from anything other than government or the wonderful founders of those first colleges in the country, and they came in the big cities that had gone through these earlier stages. Then I rather think that attention to human suffering came next--people built a poorhouse; they worried about those who didn't have enough to eat; they worried about health; before any cultural move could get going, hospitals had to be built, and added to. Then, and only then, it seems to me, could we get around to thinking about the arts--culture (in quotes, I'm afraid) and then the arts.

An account of how the Atlanta Arts Alliance developed will perhaps illustrate the point. We have had art in Atlanta, we have had culture in Atlanta, since the last days of the last century. More specifically, the High Museum

has been in business since the 1920's; the Atlanta School of Arts since the '30's; the Symphony really got going in the '40's; we developed three excellent dance groups, and with some difficulty five theaters; the opera has been there coming for two or three days a year, and now it comes four days a year, since 1912. Of course the road shows came. All of these activities began to hurt for facilities. The museum wasn't large enough. The Symphony was playing in the old auditorium and rehearsing wherever they could find a place, the latest being the Braves' dressing room. The Arts School was in an old house (really a collection of old houses) and it needed more space. So I guess the demand really came from the physical side, from the facilities side.

The several disciplines looked around and asked what can we do, how can we raise money to meet these needs. This went on for some time, and nothing very much happened, until somebody suggested that the economic development of Atlanta, Georgia, required the provision of adequate facilities for the arts. The suggestion was also made that the city provide some subsidy for the continuing of the arts (but that comes a great deal later, although much is being done in that area). Attention began to focus on the relationship of the arts to the economic needs of a city as it seeks new citizens--educated new citizens who have gone to college and who will want their children to go to college and who look for the niceties of the community (even if they don't patronize them very much, they like to have them there). We heard new industry ask what will our people do for recreation, besides go to baseball games and go to the lake. Then somebody said, "It would be awfully nice if we could tell all these new people about the various beautiful facilities that we have." --Incidentally, some of these precise arguments were used for Theatre Atlanta's new home, and they worked.

So in 1960 and 1961, the idea was born to try to provide facilities for the arts. The first step involved some public support, particularly by means of a bond issue, and how well I remember that our efforts went down the drain along with the bond issue. That is the only bond issue we have had defeated in Atlanta in a number of years. But the motivation lived through it. We had the tragedy in Paris in June of 1962; and in my personal opinion, the impact of this on the cultural development of Atlanta has been substantially overemphasized--nevertheless, it has played a part.

Our one great source of artistic support--indeed our great source of capital--finally came forward in the guise of an anonymous donor, and said, "If the business community will raise the matching funds, we will supply four and a half million dollars to get this going."

It is interesting to note the requirements that this anonymous gift set on the trustees. First, they were to establish a thing called the Atlanta Arts Alliance, and to combine in their efforts not only the Symphony and the theater, but also the Museum and the School of Art--indeed the School of Art was currently getting ready for a campaign to build its new building. The requirements were that all these somehow must be put into a package, so that the several disciplines could support each other. The requirements went further, and said to the twelve trustees, most of whom represented substantial business interests, "In addition to pledging your dollars, you have got to pledge your continuing support, both financial and moral. You've got to say that you as individuals will stay with this thing, that you will each year raise the subsidies necessary to carry on the programs that will be in these facilities."

The anonymous offer was accepted, and there came a professional fund drive

which had considerable success--indeed we thought we had enough money to construct our building. When we found it would cost more than we thought, the same anonymous donor came to our rescue with another grant; then there were more contributions, substantially from the major business interests of the city. Now it appears that a total of some thirteen million dollars is on hand. It is interesting that one call made in the hope of getting twenty-five thousand dollars resulted in millions of dollars.

During these developments the board of trustees has been expanding, so that now the original board of twelve businessmen has grown to thirty-six, a number of whom know something about art and music and theater and the various disciplines; and it appears that as the Atlanta Arts Alliance moves through the construction of the Cultural Center and the programs get going, these people will exercise substantially more influence on the policies than they did in the fund-raising days. I think this too is a very happy and healthy situation.

I cite our experience in Atlanta as just one example in one town. Here in our audience we have representatives from a number of cities--all with different hopes and needs and ambitions and interests. If these communities are examined, you probably will find relatively the same potential support for the arts from business--particularly (as you say it so well) if it is a subsidy of the people, rather than a subsidy of any particular organization. So I go back to my text "First of all, it took money." It suggests that art and business have been going down this road for quite a while, and I think we will go quite a while longer.

Mr. Owens

THE FIELD I represent specifically is landscape architecture. I am a teacher of landscape architecture, and I also practice it.

At this conference it has been interesting to me to hear a number of our disciplines say that you need support from the people as a whole, or that your group is so small it is really not very well represented when it comes to getting attention from the municipality, state, or federal government. I want to pass on the following for what it is worth to you.

Landscape architecture is one discipline which, I think, has emerged more rapidly and more fully during the past five years than any other of our visual or performing arts, and I will come back to that a little later. But when it comes to what landscape architecture stands for as it is applied in our region, I want to give you this experience of mine.

Several years ago a very charming, intelligent lady from Atlanta came over to see about enrolling as a student in the landscape architecture department here. She brought with her her transcript of credits, showing an AB degree in art history at one of the leading midwestern universities and a master's degree in the history of art at Radcliffe. She had subsequently married and had three children. Her husband was a prominent physician, a neurosurgeon, who had spent some time at Harvard, and she had done some lecturing at the Harvard Museum; when he did some work at Yale, she worked there. I said to her, "Why on earth do you wish to get into this discipline, when you have such a fine

background and can offer so much as an art historian! If you feel the urge to get into education, you could make a contribution in teaching art appreciation." She told me, "When I came to Atlanta, I made it a point to identify myself with the art field, to get to know the art groups and the music groups, and I didn't find them too stimulating. /None of you must take this personally./ I met so many ladies who were intelligent, well traveled, college bred, and who talked about garden clubs; when I was invited to their homes, their places were well planned, with flowers arranged beautifully, and if you asked them the name of a flower, they knew the name of it and could take you into the garden and show you the plant and tell you how to grow it. I decided if knowing so much about flowers isn't a natural expression of art, it would be impossible to find one anywhere in the country. Then I started investigating the garden club situation in Atlanta and Georgia, and I found /this is the point I want to pass on/ there are today twenty-three thousand members of garden clubs in Georgia, and the garden clubs are the auxiliary for landscape architecture."

There may be many explanations for the growth of garden clubs, but my own (and the one I like best) is that our grandparents and great-grandparents, our forebears, lived in this area of the country in an agricultural economy. They were close to the land; they knew boating and fishing, and the agricultural processes. After the industrial revolution we found in the late 1800's and early 1900's urbanization beginning. Many people were transplanted to urban centers, and they missed the contact with the land. It's a natural thing--psychologists tell us that man must have contact with nature or else he goes berserk; there is nothing that can refresh the soul so much as the sights and sounds of nature.

I think that much of the garden club situation has been a matter of escapism to a degree. The members like to get together. Many of them are genuinely grounded in gardening, and they know conservation, they know what should be done for our highways, they know that we need legislation to control billboards or outdoor advertising. Yet there has been much laughter about the garden clubs: Helen Hopkins' cartoons ten years ago hit the nail on the head--the ladies like to get together and drink tea and so forth, or hear people talk about beautiful new horizons, and morning glories they have seen in Japan, or see slides of beautiful places. That period is ending for the garden clubs. They now have a serious bent.

As far as our department here is concerned, landscape architecture has not been a well-understood profession. But the big depression of 1929 brought in a new era. For two or three years there was a sort of pandemonium. Finally the brain trust that Mr. Roosevelt called in to help work out the situation said, "Let's put these men who are out of work and have no money and no jobs to some useful employment. Let them build roads, build parks, build post offices; let the artists paint murals, let the sculptors decorate some of the housing projects; and let the musicians compose music." And the brain trust went on to say, "Let's not let any community have any money until they have the blueprints or the plans prepared by able professionals--landscape architects for a recreational area, or the courthouse square, or the grounds of public buildings, and county parks, national parks, and roadsides; architects for all the many buildings; and engineers for the bridges and roads."

That ushered in an era of great demand for services of the professionals, and there has been a steadily mounting demand for landscape architects ever since. For the first time, landscape architecture was brought to the public--the less affluent people had participation in it. Mrs. Roosevelt said the

slums must have playgrounds, we must have parks, recreation areas for all classes and all ages, in all regions. There were not enough landscape architects, and the same was true of architects and other professionals--there were not enough trained people to meet the demand at that time. Prior to the depression landscape architects were occupied almost exclusively with designing suburban and country estates for millionaires. A few were used to design parks systems in cities and college campuses. But ninety per cent of the work done prior to 1929 was for private homes and estates. Today we rarely do home grounds, because we don't have time; now we are called on to do subdivisions, shopping centers, housing projects, national parks, U. S. Forest recreation areas, and the large-scale planning type of thing.

When the Second World War came, the landscape architect donned khakis with the others. Many went to the front, but many were employed building new towns. The landscape architects laid out Oak Ridge with the planners and the architects; they did camouflage, and the cantonment camps for soldiers, rest areas, and that sort of thing. Immediately following the war, there was a tremendous demand for landscape architects; the common people had had a taste of parks and playgrounds, and they demanded them and they are getting them now.

It has been very interesting to me to hear all your discussion about art in the schools, and that we must have more time with the young people to expose them to painting and music and art appreciation, and I am all for that. But I have not heard anyone refer to the benefit that we have through precept and example. If America would get busy and see that the school grounds and school buildings are planned as they should be, our young people could go to school in an environment which would be a utopia. The buildings would be designed by competent architects, and would have murals and art works. The landscape architect would be called in in the beginning to site the place, and to say where the building should go. He with the architect and city planners, if any, would plan so that there is a place for everything--drives, bicycle parking, trucks, school busses, flagpole, drinking fountains, recreation area, lawns, trees, shrubs--some flowers and bulbs so that students can learn to respect those things instead of pulling them up. If all this could be planned from the beginning, I think a lot of our problems would be solved.

Now that the garden clubs are getting on to what needs to be done they are having competitions for the various garden clubs in the areas, in different states. But the needs can't be realized by the landscape architects, for we have only three thousand registered landscape architects in America. There are eighteen thousand or so registered architects. It is a matter of educating the public about school grounds and parks and litter. We shouldn't have to have legislation about such things--we should be civilized enough so that it isn't necessary. It's a matter that the entire public must know about, and I want to say that the environmental design sciences need some time also with the children in the lower grades, and certainly in college. Just as we have appreciation of art, music, etc., there is going to be from here on out a demand for some time for appreciation of or instruction in environmental design. The University of Washington in Seattle has eighteen hundred people enrolled in such a course now, which helps to prepare students to serve intelligently as citizens on zoning boards, park commissions, school grounds development committees, and museums, and music boards, and all that sort of thing.

So landscape architecture has emerged as a visual art, and I think it has emerged more than any other perhaps in the last five years because of the tre-

mendous amount of federal legislation which has been enacted that involves the landscape architect. In the beginning, no landscape architect was mentioned specifically as being represented on the National Council on Arts. Since that time landscape architecture has been included, and one of the members of the Council is a distinguished, brilliant young landscape architect in San Francisco. The foundation has given grants to landscape architect students this summer--they realize the tremendous shortage of urban designers. We are all going to live in major cities, and we need people who know how to design them. They are giving grants to architecture students, landscape architecture students, and planning students to travel through the good examples of urban design centers this summer; and in addition, we have a Bureau of Outdoor Recreation, the U. S. Forest Service, the National Parks Service, Preservation of Old Services legislation, legislation for scenic trails.

One piece of legislation under way now that should be voted on finally next week is on preserving the wild rivers; they want to keep the wilderness character of these rivers, and the landscape architects have been called in to make the survey and review the reports. Cumberland Island off the coast of Georgia is slated to be saved for eternity--if they don't build that road; we should not have a highway there for man to desecrate the region with automobiles. And the Bureau of Public Roads has employed eighty landscape architects during the past year. The engineers have never liked the idea of anyone telling them that the straightest line between two points is not the most beautiful way to do things. Now thanks to this infiltration from the top, they are going to work with landscape architects.

I endorse heartily what Mr. Amisano said about being grateful for federal patronage, and it all depends on the professions and the arts; if we don't have quality people ready to do the designing and the performing, we don't get it. One of the most encouraging things is that HUD (the U. S. Department of Housing and Urban Development) has undergone a complete reorganization during the past year. Back during the war and shortly following we had someone at the Washington level who was lacking in imagination. Their restrictions were so tight for housing projects that they required each unit to be a certain distance apart, and all on the same level. If a slope was involved they would come in with bulldozers; there was no interest in preserving trees, and wonderful features of the topography; they would allow the landscape architect three shrubs per unit--"now, make it pretty." So that was the problem, and architects were cut down even more. So now HUD has issued a statement that no more projects of that sort will be approved unless they have teams of architects, landscape architects, and planners going over plans together, and they want to preserve the existing features of topography and vegetation.

Those are the main points I wanted to make, and I now throw the discussion open for questions.

DISCUSSION

Mr. Bob Fusillo, Oglethorpe College: Mr. Goodwin, several weeks ago I was talking with a very bright young student, with lots of promise, A-type student, business major, and when I hinted at government support of the arts, I got an intellectually phrased but vituperatively couched lecture with extensive quotes about how the arts "damn well ought to survive on their own, we are not going

to give tax money," et cetera, et cetera. I got a little nervous, for there was much nodding of classroom agreement. In your fund raising, have you found this a common attitude among businessmen that has to be fought, or is this young man a dying breed? How much education do we have to do against this "if it doesn't pay, it isn't worth it" attitude?

Mr. Goodwin: It seems to me the student's comment indicates a great deal of education is needed. This is indeed a problem that most business seems to bring to the situation: "I run my business and I keep my books in the black, why can't Theatre Atlanta?" Education is about the only way to explain why not. This attitude is common, but I hope beginning to diminish.

Mr. Owens: We have been pleased that the two Athens banks have provided space for exhibits of paintings on their walls.

Mr. Reese: Let me answer the question in part again from an experience in Winston-Salem. About three or four months ago, we had a request from a group of twelve businessmen from Orlando, Florida, to come up to Winston-Salem and study our arts council. We were very happy to receive them. Next Friday from Birmingham, Alabama, we will have the regional vice president of U. S. Steel, a leading banker, the Mayor, the head of the Chamber of Commerce, and other people interested in the civic growth of that community. On May 25 Omaha and Lincoln, Nebraska, are bringing a group. When they ask us whom they should bring, we say, "Bring us your leading businessmen and civic leaders." I hope that that in part will answer your question.

Mr. Owens: What has happened in Winston-Salem is interesting to me, and I keep wondering--why did it happen? They have one of the finest examples of historic preservation--Old Salem Place. And why did it happen? Somehow "progress" didn't come in and say we must tear that thing down and build a MacDonald hotdog stand here. Athens seems unable to have such a thing as a Kentucky fried chicken place unless they tear down a mansion and then build it. They have had a college in Winston-Salem and a group of people who have apparently been interested in this sort of thing through the generations. This would be an interesting research angle for someone.

Mr. Thompson: I would like to speak to Mr. Fusillo's question. I notice that sometimes businessmen feel there is a choice between art and, for example, improvements on a hospital; and I can see where the latter sounds very reasonable and very practical to a board. However, I think what is really needed is a Robert Preston--a music man who says there is trouble right here in River City, and presents the problem and presents the attitude of the arts in a very positive way. Art is not window-dressing; it has to do with the life and the vitality of the community. And therefore it is a preventative thing, not something that is done, for example (pardon the expression) as a garden club, as a cosmetic. Art deals with such things as mental health, with keeping kids off the streets, bringing in something that is part of the business life; and I think if the leaders in the community (and it has to come from the community) view art in this way then it causes an entirely different attitude on their part toward the building up of the arts program, because it isn't a selfish thing at all, but a giving thing, and contributes to the dynamics of the community.

Question: I'm J. D. Zachariah, executive director of Keep Oklahoma Beautiful, from Oklahoma City. Some of you people will wonder what a person from Oklahoma is doing here. I am here because Mr. Owens invited me, and I am very pleased

to be here. And I am very pleased that this panel is chaired by a landscape architect, because I am a landscape architect. I am very pleased also to know that the chairman of this conference, as I understand it, is a member of the Georgia Art Commission.

I would like to say this where education and art and business are concerned. There is no dearth of art in Oklahoma. As a matter of fact, your very first musical comedy in the contemporary sense was the musical Oklahoma!, based on Green Grow the Lilacs, which was written by an Oklahoma native. There is pride in the various cities of Oklahoma, and they vie with one another in the creation and appreciation of art. In one small town of about ten thousand just outside Oklahoma City, El Reno, every business is a patron of the arts. People from all over the state and elsewhere gather in El Reno to see the sidewalk displays and buy art.

In Oklahoma City recently, we had our first outdoor festival of the arts in which all the arts were represented in this huge city (I don't know whether you know it or not, but Oklahoma City is the largest city in the world area wise, and downtown Oklahoma City at night is the largest void in the world). At the conclusion of this first outdoor festival of arts, there was such a tremendous outcry for more that already plans are under way for the next one next year. I'm very happy to say that not only are all the arts representatives working on the committee, but also three of the leading landscape architects of the city.

Mr. Rhodes: I feel compelled to make some statements, first as a creative artist; and I will bore you with some details, to establish a foundation for what I am going to say. My educational foundation was basically as a child who had a desire to see, and who wanted to express what he saw. My educational foundation was in the fine arts as a painter. I accidentally got into business because my family needed money. I didn't plan it that way. Because I got into industry as an artist, as a designer, someone who had been trained to see, when the Museum of Modern Art was sponsoring a program to upgrade industry, to upgrade the machine, by giving an award to encourage good design--called the Museum of Modern Art Good Design Award--I happened to be the first person in the industry I am in to receive this award. I am not bragging about winning this award. I am saying that I am thankful that an art association, an art group, an art museum, had a foundation of financial support that came from the business that I participated in, and that this program they were sponsoring did upgrade design in our country, design in the five-and-dime stores, so that those people who were not able to go to the museum could see and use more beautiful and more functional things.

I have seen some very bad materials from the industry I am in; for instance, the peacock bedspread--and I shudder when I think of some of those things. Also in our industry I have seen some of the best designs I have ever been exposed to. Very fine examples of appreciation of nature go into homes and into buildings, into industry, and into schools--better design because someone did see, and was planning, because some businessman or some industry wanted to support good design.

My town, Dalton, Georgia, is the center of a worldwide industry, the textile industry, and I'm not apologizing for this, for I'm very thankful. I, among others, was one of the leaders; we acted as the catalyst, and we know the catalyst doesn't work unless materials are already there. But we were hungry, and in our hunger realized that other people were hungry and that we all needed things that the creative artists could give us, and we weren't getting these through the educational system.

I won't say any more except that for what we have done in Dalton we have not received one cent from outside our community. We received a great deal of

help; Wylie Davis is one who helped us, and Professor Dodd. So we have received much help, but not one penny, not a materialistic thing, have we received from outside. Everything came from within, because there was a need. Basically the support we have received has come from industry and business, and I am not apologizing for this help. I am very thankful for it, and all the rest of us who have benefitted from it are very thankful. I appreciate the comments that Mr. Goodwin made. It is sad to me that we creative artists are so negative that we fight out and want to condemn and criticize in a negative way, not in a positive way. A creative artist is supposed to help things grow, from one point to another. It is a shame to me that so often outstanding artists (particularly the men, I have noticed) are trying to condemn something instead of saying let's be thankful for what we have. Let's be thankful for the support of business and industry. Certainly there are strings attached, and sometimes these strings are not good, and sometimes business and industry can be criticized and can be condemned, but I hope and pray that somehow more of us will realize that we need all the help we can get. Sometimes it is not so bad to take one step backward if we stand a chance to take three steps forward. So let's not be critical of the hand that is feeding us. Maybe we will be taking a step backward, but it may give us a chance to take three giant steps forward in the progress of expressing ourselves as individuals in this world. /Applause/

Mr. Owens: Thank you very much. I must agree with Mr. Thompson that much of the garden clubs' effort has been cosmetic; and I must be critical enough to say that much of Mrs. Johnson's beautification program has been the same, and part of it still is. When she made her committee for the beautification of the District of Columbia, she did not include a single professional landscape architect. So as an officer in the American Society of Landscape Architects, it has been my duty and obligation to help show her the way. I have been to the White House two or three times and talked with Mrs. Johnson, and she is using professional landscape architects there on the Council of the Arts and in all sorts of projects around the country.

Question: I am Bob Brickle from North Carolina, and I would like to address a question to Mr. Thompson. The question may seem inappropriate to ask of a sculptor, for it is about money-raising. Mr. Thompson commented on a statement made by Mr. Goodwin that community concern was first with shelter, then food, then education, then hospitals, and public welfare, this sort of thing, and the arts seemed to come last because the business community feels they are last in priority, as far as human needs are concerned.

I understood that you were trying to suggest that the arts are intrinsic really to all of these earlier needs, and I couldn't be more in agreement with you. However, you made what, as it stands, is a theoretical statement; and in my business I am in the position of having to go to businessmen and do more than make theoretical statements. Frankly, I have had great difficulty, and I would appreciate the help of anybody here on this question--the great difficulty in documenting the statement you made that the arts are intrinsic.

Mr. Thompson: This idea is one that has been worked out in other areas, I believe. Lawrence Fleischman of the Kennedy Galleries in New York was concerned with this sort of thing in Detroit, and I'm sure that he is sort of a liaison between the business community and the arts community, and I'm sure that he would be able to give you a great deal of information that would help you practically implement your program.

Mrs. Thomas: My question is related to some of these comments, and I'd like

to address it to Mr. Amisano in particular. I think the very format of this conference reflects one of the problems, and that is that the artist is the last person whose view is being sought. We have heard from a lot of people in the last two days, but here at the end we are hearing from the artist. Who should bring the artist into the picture? Should we push our way in, or should we wait for someone to bring us in? We are not very verbal, and we are busy trying to produce. How are we going to get into the picture at the center?

Mr. Amisano: From what is going on here today, I think the artist is pretty verbal. I have seen an artist sit in a committee of businessmen and say very little, and businessmen want to get to the point. It is just that businessmen don't see enough of artists--the presence of an artist is strongly felt when he behaves like an artist. When he tries to behave like a businessman or do all these other things, he fails to be heard, because he's not that sort of person. How he gets around is really a question left largely to the artist--he has to make his presence felt. I see more and more of this happening continually. It is hard to equate this in the same terms of how many thousands of miles of road a man built last year. But from what I see going on and from what I hear in community organizations I am encouraged. I went to a community organization where people were objecting to their environments. One was a woman attendant at Grady Hospital. She must be conscious of things that are being said about her environment. I think the arts have already made themselves felt, but there can be more impact, and I think the artist has to participate.

Question: I am Mrs. Charles Barr, Jesup, Georgia, Wayne County Playhouse. When the only musical education that so many of our children receive is from the band director (and even that is not always offered in the public schools and does not always go down to the primary level), and since so much of the children's interest is on a marching band, would a government subsidy in music take the area of music appreciation and the knowledge of other areas of music besides a marching band on a football field, and that type of music? Would a government subsidy, or any kind of a subsidy from the state level on down, help enlarge the scope of music education and appreciation? When the band is the only area of musical education our children receive, what can be done to alleviate that situation?

Mr. Douglas: There are many things that are being done. I am in full agreement with you that many times the emphasis is put on the area of entertainment rather than education, and many times I feel that we would be better off without it. However, many things are being done now. For example, I myself am being supported by the Ford Foundation, working with seventh, eighth, and ninth grade children. This is why I made the statement earlier that I feel we are coming to a time when what is now taught at the university level will be taught at much earlier levels. We are finding out that many of the things we had thought could be done only with college students are now very easily done with elementary school students; and I think that it is coming through grants like Ford Foundation grants, and the many subsidized by Health, Education, and Welfare. I know of one that is working with kindergarten children to find out what can be done.

Mrs. Barr: Where can we in a local, rural-type community go to bring this in, not ten or fifteen years from now, but now?

Answer: The only thing I can suggest to you would be to contact Health, Education, and Welfare through a proposal of your own.

to be here. And I am very pleased that this panel is chaired by a landscape architect, because I am a landscape architect. I am very pleased also to know that the chairman of this conference, as I understand it, is a member of the Georgia Art Commission.

I would like to say this where education and art and business are concerned. There is no dearth of art in Oklahoma. As a matter of fact, your very first musical comedy in the contemporary sense was the musical Oklahoma!, based on Green Grow the Lilacs, which was written by an Oklahoma native. There is pride in the various cities of Oklahoma, and they vie with one another in the creation and appreciation of art. In one small town of about ten thousand just outside Oklahoma City, El Reno, every business is a patron of the arts. People from all over the state and elsewhere gather in El Reno to see the sidewalk displays and buy art.

In Oklahoma City recently, we had our first outdoor festival of the arts in which all the arts were represented in this huge city (I don't know whether you know it or not, but Oklahoma City is the largest city in the world area wise, and downtown Oklahoma City at night is the largest void in the world). At the conclusion of this first outdoor festival of arts, there was such a tremendous outcry for more that already plans are under way for the next one next year. I'm very happy to say that not only are all the arts representatives working on the committee, but also three of the leading landscape architects of the city.

Mr. Rhodes: I feel compelled to make some statements, first as a creative artist; and I will bore you with some details, to establish a foundation for what I am going to say. My educational foundation was basically as a child who had a desire to see, and who wanted to express what he saw. My educational foundation was in the fine arts as a painter. I accidentally got into business because my family needed money. I didn't plan it that way. Because I got into industry as an artist, as a designer, someone who had been trained to see, when the Museum of Modern Art was sponsoring a program to upgrade industry, to upgrade the machine, by giving an award to encourage good design--called the Museum of Modern Art Good Design Award--I happened to be the first person in the industry I am in to receive this award. I am not bragging about winning this award. I am saying that I am thankful that an art association, an art group, an art museum, had a foundation of financial support that came from the business that I participated in, and that this program they were sponsoring did upgrade design in our country, design in the five-and-dime stores, so that those people who were not able to go to the museum could see and use more beautiful and more functional things.

I have seen some very bad materials from the industry I am in; for instance, the peacock bedspread--and I shudder when I think of some of those things. Also in our industry I have seen some of the best designs I have ever been exposed to. Very fine examples of appreciation of nature go into homes and into buildings, into industry, and into schools--better design because someone did see, and was planning, because some businessman or some industry wanted to support good design.

My town, Dalton, Georgia, is the center of a worldwide industry, the textile industry, and I'm not apologizing for this, for I'm very thankful. I, among others, was one of the leaders; we acted as the catalyst, and we know the catalyst doesn't work unless materials are already there. But we were hungry, and in our hunger realized that other people were hungry and that we all needed things that the creative artists could give us, and we weren't getting these through the educational system.

I won't say any more except that for what we have done in Dalton we have not received one cent from outside our community. We received a great deal of

help; Wylie Davis is one who helped us, and Professor Dodd. So we have received much help, but not one penny, not a materialistic thing, have we received from outside. Everything came from within, because there was a need. Basically the support we have received has come from industry and business, and I am not apologizing for this help. I am very thankful for it, and all the rest of us who have benefitted from it are very thankful. I appreciate the comments that Mr. Goodwin made. It is sad to me that we creative artists are so negative that we fight out and want to condemn and criticize in a negative way, not in a positive way. A creative artist is supposed to help things grow, from one point to another. It is a shame to me that so often outstanding artists (particularly the men, I have noticed) are trying to condemn something instead of saying let's be thankful for what we have. Let's be thankful for the support of business and industry. Certainly there are strings attached, and sometimes these strings are not good, and sometimes business and industry can be criticized and can be condemned, but I hope and pray that somehow more of us will realize that we need all the help we can get. Sometimes it is not so bad to take one step backward if we stand a chance to take three steps forward. So let's not be critical of the hand that is feeding us. Maybe we will be taking a step backward, but it may give us a chance to take three giant steps forward in the progress of expressing ourselves as individuals in this world. /Applause/

Mr. Owens: Thank you very much. I must agree with Mr. Thompson that much of the garden clubs' effort has been cosmetic; and I must be critical enough to say that much of Mrs. Johnson's beautification program has been the same, and part of it still is. When she made her committee for the beautification of the District of Columbia, she did not include a single professional landscape architect. So as an officer in the American Society of Landscape Architects, it has been my duty and obligation to help show her the way. I have been to the White House two or three times and talked with Mrs. Johnson, and she is using professional landscape architects there on the Council of the Arts and in all sorts of projects around the country.

Question: I am Bob Brickle from North Carolina, and I would like to address a question to Mr. Thompson. The question may seem inappropriate to ask of a sculptor, for it is about money-raising. Mr. Thompson commented on a statement made by Mr. Goodwin that community concern was first with shelter, then food, then education, then hospitals, and public welfare, this sort of thing, and the arts seemed to come last because the business community feels they are last in priority, as far as human needs are concerned.

I understood that you were trying to suggest that the arts are intrinsic really to all of these earlier needs, and I couldn't be more in agreement with you. However, you made what, as it stands, is a theoretical statement; and in my business I am in the position of having to go to businessmen and do more than make theoretical statements. Frankly, I have had great difficulty, and I would appreciate the help of anybody here on this question--the great difficulty in documenting the statement you made that the arts are intrinsic.

Mr. Thompson: This idea is one that has been worked out in other areas, I believe. Lawrence Fleischman of the Kennedy Galleries in New York was concerned with this sort of thing in Detroit, and I'm sure that he is sort of a liaison between the business community and the arts community, and I'm sure that he would be able to give you a great deal of information that would help you practically implement your program.

Mrs. Thomas: My question is related to some of these comments, and I'd like

to address it to Mr. Amisano in particular. I think the very format of this conference reflects one of the problems, and that is that the artist is the last person whose view is being sought. We have heard from a lot of people in the last two days, but here at the end we are hearing from the artist. Who should bring the artist into the picture? Should we push our way in, or should we wait for someone to bring us in? We are not very verbal, and we are busy trying to produce. How are we going to get into the picture at the center?

Mr. Amisano: From what is going on here today, I think the artist is pretty verbal. I have seen an artist sit in a committee of businessmen and say very little, and businessmen want to get to the point. It is just that businessmen don't see enough of artists--the presence of an artist is strongly felt when he behaves like an artist. When he tries to behave like a businessman or do all these other things, he fails to be heard, because he's not that sort of person. How he gets around is really a question left largely to the artist--he has to make his presence felt. I see more and more of this happening continually. It is hard to equate this in the same terms of how many thousands of miles of road a man built last year. But from what I see going on and from what I hear in community organizations I am encouraged. I went to a community organization where people were objecting to their environments. One was a woman attendant at Grady Hospital. She must be conscious of things that are being said about her environment. I think the arts have already made themselves felt, but there can be more impact, and I think the artist has to participate.

Question: I am Mrs. Charles Barr, Jesup, Georgia, Wayne County Playhouse. When the only musical education that so many of our children receive is from the band director (and even that is not always offered in the public schools and does not always go down to the primary level), and since so much of the children's interest is on a marching band, would a government subsidy in music take the area of music appreciation and the knowledge of other areas of music besides a marching band on a football field, and that type of music? Would a government subsidy, or any kind of a subsidy from the state level on down, help enlarge the scope of music education and appreciation? When the band is the only area of musical education our children receive, what can be done to alleviate that situation?

Mr. Douglas: There are many things that are being done. I am in full agreement with you that many times the emphasis is put on the area of entertainment rather than education, and many times I feel that we would be better off without it. However, many things are being done now. For example, I myself am being supported by the Ford Foundation, working with seventh, eighth, and ninth grade children. This is why I made the statement earlier that I feel we are coming to a time when what is now taught at the university level will be taught at much earlier levels. We are finding out that many of the things we had thought could be done only with college students are now very easily done with elementary school students; and I think that it is coming through grants like Ford Foundation grants, and the many subsidized by Health, Education, and Welfare. I know of one that is working with kindergarten children to find out what can be done.

Mrs. Barr: Where can we in a local, rural-type community go to bring this in, not ten or fifteen years from now, but now?

Answer: The only thing I can suggest to you would be to contact Health, Education, and Welfare through a proposal of your own.

Mr. Zachariah: In Oklahoma, we have a Governor's Council on Arts and Humanities which sends plays, musical groups, and so forth, throughout the state, particularly to the rural areas, so that they may be informed about and have an appreciation of this sort of thing.

Mr. Owens: This question reminds me of what the intellectuals of our English department here used to say back during the depression days when the agricultural college was getting so much money to expand its program, particularly in research: "The University seems to operate on the idea of millions for manure, but not a cent for literature."

I think we must call a halt to this program. I want to thank all the participants for their cooperation, and the audience for your participation. Wylie Davis, will you proceed to the platform.

CLOSING REMARKS

Wylie Davis

Assistant Professor of Art and in the Institute
of Community and Area Development
University of Georgia, Athens

AS A result of our session on Educational Trends in Public Schools, Museums, and Television, an ad hoc resolutions committee was appointed to draw up some resolutions. The committee consisted of Travis Rhodes, Carlyn Fisher, Dennis Allen, and Susan Esslinger. I should like to call on Mr. Diamant to read those resolutions.

Mr. Diamant: Whereas, A symposium for artists, educators, community and government leaders, entitled New Directions for the Arts, sponsored by the Georgia Center for Continuing Education and the Institute of Community and Area Development, has already had a profound effect on the stature and posture of culture in Georgia; and

Whereas, The Georgians participating in this symposium have determined that specific action may be taken to assist the state of Georgia to assume its rightful place as a national leader in all the arts; therefore be it

Resolved, That appreciation is expressed to the University of Georgia in general, and to Professor J. W. Fanning, Professor Wylie Davis, Professor Lamar Dodd, and Dr. Leighton Ballew, in particular, for assembling an outstanding informative and inspirational program; and be it further

Resolved, That the Georgia Art Commission, the Arts and Humanities Program of the Department of Health, Education, and Welfare, and the National Foundation on the Arts and Humanities receive our thanks for their support of the project; and be it further

Resolved, That the symposium become an annual and regional event, to be complemented by a practicum conducted by the University of Georgia during the summer; and be it further

Resolved, That recommendation be made to the Georgia State Department of Education to take immediate action to eliminate glaring voids in our school system by establishing positions of consultant in theater education and consultant in the dance; and be it further

Resolved, That the Georgia Art Commission be requested to codify standards for exhibitions throughout the state, and that such codification include standards for entrance procedures, methods of presentation, and adjudication. April 21, 1967, Athens, Georgia.

/Applause/

Mr. Davis: It is now time to adjourn this conference. I might tell you that when this symposium was being planned, it was suggested that I tie the whole thing off with a neat little summation of the ideas that had been expressed, ending of course, with the traditional inspirational quotation that would send

everyone marching back to their respective foxholes on the culture front, steely-eyed, with new resolve and new directions.

Those of you who have persevered through these two and a half days of discussions know that there is certainly no neat way to summarize the flood of ideas, of reactions, and opinions that have been presented here--short of a complete transcription and publication of these proceedings, copies of which might be used in the war against public apathy and ignorance. I sincerely hope that the University can see its way clear to publish such a transcription of our proceedings. If so, you will be notified of its availability.

In my search for your soul-searing quotation, I found this one by Louis Clark Jones: "Conferences are like the mating of elephants--the action takes place at a high level, amidst much trumpeting and bellowing, and there is not much to show for it for two years." I have a good idea that it will not take two years to see the offspring from this particular mating season.

It is impossible to thank all of you and to thank you enough--those of you who have given freely of your time, who have eagerly shared your ideas, experiences, and knowledge, who have willingly offered your talents, and have traveled long distances at your own expense to question, to examine, and to learn, and to listen to the curious stirring of what might be a cultural awakening in our society. Those of you who are here are visionaries, in a way, and although you represent many types of arts groups, arts organizations, arts institutions, and art forms, many types of cities, towns, communities, and backgrounds, you are here because you have heard the same call. It has been necessary to talk and talk and talk about the politics of art, the finances of art, the organization of art, the education of audiences and the education of artists; but you have been drawn together by one central conviction, I believe, and that is a belief in the potential of the human spirit and the human imagination--the expression of the spirit, whether it be written, acted, danced, sung, designed, painted, filmed, or expressed in media not yet devised, and the preservation of this spirit in a world which in many ways is ignorant of its values.

New Directions for the Arts have not been handed out at this conference; challenges have--challenges which must be met by artists, as well as organizers, promoters, educators, and government money. If what seems to be a cultural bud is going to produce a beautiful blossom instead of a plastic flower, artists as well as their supporters must look beyond the inhibitions of Peachtree Street and even beyond the tinsel goddess of Broadway and Madison Avenue: we must all look within ourselves with honesty, and around ourselves with some humility, to find New Directions for the Arts.

Cover design by Ronald Arnholm, Department of Art, University of Georgia

Proceedings of this conference prepared by

Editorial Services, Department of Conferences
The University of Georgia Center for Continuing Education
Athens