

Art and Business In Old Town and New

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

MAIN STREET AND THE ART IMPULSE

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

THE PLACE OF THE BUSINESSMAN

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

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

ART AND A PLACE TO LIVE

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

THE TOWN IS THE IMAGE OF THE TOWN

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

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

THE MONEY VALUE OF ART

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

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

*Among them should be some men from traditional segments of the town's financial and business life as well as others who represent new up-and-coming business enterprises.

*Among them should be leaders from management, promotion, sales and other types of business activity.

*Among them should be both those who work along the old main street and those who are developing new businesses along the new transportation routes.

Without being pretentious, the plans and proposals of the arts council which require support should be clearly explained by an arts council representative and the extent of good will, cooperation and/or financial support needed for the forthcoming year or two should be carefully outlined. The value of arts activities to the town, to its people, families, older citizens, churches and other groups should be explained in detail, and the

experience of other towns and cities cited. The hopes which the council may have for the future should be outlined. This presentation should be carefully planned. Regional, university and other outside leadership may be included. Perhaps the problems and functions of a particular art may be explained.

SEED MONEY

FEE BASED PROGRAMS

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

STATE ARTS COUNCILS

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

GROWING YOUR OWN SEED

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

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

RELATING ARTS AND PEOPLE

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

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

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

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

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

THE MANLY ART AND THE WOMANLY ART

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

THE ART ACTIVITY OF A KING

Dance takes many forms. All of these possess artistic merit which cannot be ignored and all are worthy of artistic development. The two forms which command the greatest artistic respect, of course, are ballet and modern dance. Modern dance, interestingly, is the only uniquely American art form. Ballet belongs to all nations, yet its tradition springs from the classical period of French culture and reflects the concepts and outlooks associated with the great artistic renaissance which culminated in the French seventeenth century. In those days the young king, Louis XIV studied ballet each morning, “sandwiching” it between mathematics and military drill. As the century developed, dancing masters were appointed for every province in the realm to encourage and train

new generations of dancers and to see that the opportunities in the new art emphasizing the rules of movement in the language of gesture were learned throughout the realm. As ancient Greek dance, it was not simply the art most characteristic of a theater event but also the art which nurtured the body for maximum usefulness in a society which recognized the need for the enrichment of leisure and social relationships generally. Indirectly, of course, dance prepared men and women for a world continually at war but one which sought to create significant areas of justice and peace.

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

The century in which ballet finally developed was also known as the age of Descartes. There are interesting parallels between dance and Descartes "method". The great philosopher sought to reduce all truth about the world to simple insights and simple rules which could be easily comprehended, learned and repeated so as to organize life for good living. In the background of his thought were the universal moral rules of religion and in the foreground the mechanical principles of modern mechanics. The human mind united the two. By reducing human activity to comprehensible units to which measures could be applied and from which simple rules could be derived, Descartes tried to show the pattern of science and the world. It is precisely in this atmosphere that the men of Descartes' day saw that the human body could be studied and understood in a similar manner. The problem of maintaining health and strength was a daily necessity. The practice of various games and sports could provide for a more adequate handling of the body and assure success in battle and in the little war of negotiation and relationship of every day society. Tennis and, of course, fencing, (which utilized the more deadly tip of the sword instead of the broad edge of blade) but especially dance were the result of this approach to the problems of preparing the body for combat and for the stress and strain of daily life. It was an age in which the French dominated in all of the civilized arts and sciences. The dominance reflected in no small measure the method of Descartes and the principles of the truth and of reason which he crystallized.

MUSIC THEATER DANCE

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

ENGINEERS OF ILLUSION THROUGH MOVEMENT

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

CAN CLASSICAL DANCE BE DEVELOPED HERE?

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

BALLET EN AMERIQUE

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

ETHNIC DANCE: A SMALL COMMUNITY HERITAGE

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

DANCE AND SPORT

2) A second aspect of dance movement and art interest is to be found in the fact that sports contain art interest too. The various forms of dress in sports, the customs which are associated with them and the patterns of individual and social movement entailed all contain aspects of artistic impulse. The arts council should approach the problem of art and health by noticing this and by trying to bring arts and sports enthusiasms into significant fusion. In a recent program in one of Wisconsin's test communities a high point of community understanding between arts and sports world was reached when the local Lions Club played a visiting repertory theater in baseball and lost. However, physical training teachers in the audience could not help but notice the exceptional footwork of some of the players who had been both sports and dance trained in connection with their theater work. Often sports provide a natural context in which to interpret the work of dance. The analogy may also be understandably cumbersome at times, yet much information and interest in physical movement as an art form can be generated through the physical education program carried on in most small communities.

3) One of the puzzles of American physical education is that the programs of youth athletics relate so slightly to the patterns of the exercise of adults. In many small communities, of course, farming or other daily activities are still sufficiently demanding to provide all the exercise needed. It is equally true that large numbers of persons in small communities lead a thoroughly sedentary life not unlike their city cousins with often less exercise in the daily round than the average city man receives in running for the subway or the commuter train. It is occasionally possible to develop a sports-dance program by simply building around the health interests and concerns of this sedentary group. To do so a mixed bag of programs including some sports, some gymnastic and some dance activity will be required. For this the right leadership is essential. However, working from the recommendations of the village doctor it will be possible to find

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

DANCE AT THE AMERICAN UNIVERSITY

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

YOUTH, AGE, MOVEMENT LIFE!

5) Young people dance. The arts council must spend many hours listening to the music to which young people listen, helping them to find ways and means of hearing and playing their own music. Within the context of youth rhythms of a contemporary media-oriented type dance takes place. Ways and means should be found within the context of the youth programs at the high school for the combination of social and art dance forms. The production of Hair is an attempt to capture the new music and movement. There are obviously many other ways and perhaps better ways of accomplishing an analogous purpose in the small community.

6) Other approaches are also valuable. There are many people in every community who will enjoy programs of physical activity or dance movement who will never be either athletes or dancers. Among them may be the middle aged groups described above or, indeed, elderly persons who are often badly crippled for lack of a significant understanding of movement. While the development of leadership for such programs becomes an almost remedial use of dance method, programs of this type will not only be helpful to people but will generate a more adequate public understanding of the arts through an understanding of dance.

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

Extension and the Arts

Michael George
Michael Warlum

INTRODUCTORY STATEMENT

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

Mr. George is an advanced graduate student at the University of Wisconsin, Madison, working in the field of Music Adult Education. He has had extensive experience in community and regional arts development.

Michael Warlum

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

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

The third type of program focus would be the development of an audience for the arts through educational programs resulting in increased appreciation and understanding of art and artists. I realize that often this objective may be achieved by art and artist focused programs but I do believe that the design of an audience or educationally centered program would be different in several ways from the art or artist centered program. Audience focused programs now include most of the courses, regardless of the media or method involved, which help to develop appreciation and understanding of the arts through the study of history, theory, aesthetics and related courses. An easier way to describe audience centered programs might be to say that they are educationally oriented. It is very possible, however, to make a concert, recital, exhibit, play or opera the climax of an educational program in the arts. For this reason, it is very difficult to place an existing arts program into just one of these categories. Any program is likely to achieve some objectives in each category regardless of the primary focus intended. For instance, meaningful creative activity in the arts at any level of ability will usually make the "producer" a more knowledgeable "consumer". At the same time, this creative activity provides the producer with a means of self-expression whose value will vary according to the specific needs of that individual. An appreciation program, especially one which makes use of the live performing arts, can achieve objectives for both the performer and his audience. Though some philosophers would disagree, I believe that true aesthetic appreciation of art is a creative experience which involves a communication between, and therefore involves, both the producer and consumer. An artist who is educationally oriented usually seeks this creative, communicative experience through his art and this makes the audience an important part of the total experience for the artist.

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

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

The extension and resident faculties offer specialization and expertise in all aspects of the arts which makes possible a high degree of effective teaching. This potential of university extension is most important in audience centered programs. Such a program is often more effective when an artist is present to explain and discuss his or her art. This is made possible by university extension because of the existence of educationally oriented professional and semi-professional artists within the university community. Another important factor within the scope of the teaching potential of extension is the fact that the philosophy and organization of the institutions makes it possible for the arts to be

combined, administratively and functionally, in a way which is found in no other institution in our society. By crossing the lines of departments and disciplines, programming involving and combining two or more art forms is made possible and even practical. Perhaps one of the most important potentials relating to teaching is the role which the university can play in the training of skilled, dedicated, well-oriented arts development leaders. With the academic and intellectual resources it alone possesses, the university can put the potential arts developer in contact with the scholar and expert in all disciplines and field related to arts development and thus perpetuate the potential for community arts development and democratic arts education. In addition to background in the arts, some level of expertise in philosophy, sociology, psychology, anthropology, education and history is needed by the arts developer. The university community alone offers a high level of available study in all of these areas.

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

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

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

Two words can best describe what I believe the philosophy of the community arts developer should be primarily concerned with - relevance and involvement. Relevance

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

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

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

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

A final method which is possible is to work with leaders in government, business or industry. For instance, city government leaders might be made aware of a need for a summer recreation leader for the community who is capable and interested in directing programs in the he arts for all ages as well as the usual athletics and games for youth. Important financial help may come from business or government leaders who recognize the value of increased activity in the arts to attracting more industry to the area. Though many of these businessmen may be more interested in the resultant community resource development than the arts themselves, they should be accepted on that basis and made a

part of program plans. It is probably quite obvious that in actual practice the steps to involvement of community people may combine the four methods I have mentioned in many different ways. For instance, an arts council made up of representatives from business, industry, government, educational institutions and existing arts groups would have tremendous potential for leadership in a total community arts program.

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

Art, Facilities and the Environment

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

NEW FACILITIES

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

Yet the value of style of facility is only one among the strong arguments for experimentation in the design of small community arts facilities. For one thing, many rural areas which are beautiful on the fairest day in June are not as satisfactory for art activity when mosquitoes, overwhelming heat, or cold, damp and drizzle follow the next day after. Consequently, a far sighted arts council will be as systematic in organizing a new arts facility as a good dairy farmer is when he builds a new milking parlor. The rural scene will be attractive to many because of an element of recreational discomfort. But there is no harm whatever in adequately lighted studios, air conditioned rehearsal rooms

or modern heating. Even where these lie beyond the immediate budget, well organized sleeping arrangements, properly screened dormitories for apprentices or other visiting artists, will extend the period of active programming and will provide the possibility of a more regular and substantial participation in planned events.

There is no reason to assume that an arts program which becomes deeply rooted in the natural environment of summer may not be beneficially extended throughout fall, winter and spring. Every small community will relate by a thousand strands of economic and personal life to larger centers of population. Just as the verdant hills of Wisconsin dairyland produce thousands of pounds of milk, cheese and butter for the people in the great cities, so beauty, whether of land or art, may also be shared. What is the harm in locating significant arts programs in small communities so that they relate to the recreational life of the fall hunter, the winter skier, the spring fisherman as well as to the camper and other recreationists of the summer time?

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

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

Again, as is well known, the fisheries of the Great Lakes no longer sustain the industry which only a few years ago flourished there. These fisheries may, of course, be restored. Yet, in the meantime, a whole series of buildings, many of them ideally related to local scenes of great beauty are lost through simple obsolescence and lack of use. Facilities such as this are to be found almost everywhere in the neighborhood of small communities in various parts of the United States. Why should they not be used to bridge the chasm between old and new, uniting the interests and loyalties of an older generation in new and vital activities?

In the small community of Plain, Wisconsin a small one room church, incorporated into the life of a larger parish, is maintained as a memorial to the families who formerly worshipped in it. Special services closely related to various seasonal holidays become particularly meaningful. Not too far away, as in every quarter of the region, a small one room school house still stands intact but unused. With little expense this one room school house and others, precious as symbols of an important phase of the American story, could be converted for use as a recreational arts center aimed at the needs of small children in the neighborhood during the summer. Programs under way include the revision of these buildings so that arts and crafts, exhibits of art work, and neighborhood theater programs close to small groups of farm families can be related to the immediate needs of rural neighborhoods.

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

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

The second group of advisors not to be ignored are the architects and designers. Do not be afraid to ask the finest architect in the region to advise you. Be completely frank as to the council's financial resources. If the funds do not justify a fee, explain this at the outset. The advertising value of a well thought out design or adaptation is great. Furthermore, the architect may have altruistic reasons for being involved. Often

architects or landscape architects will be willing to guide the development of a small project or to advise concerning the initial phases of a large one without cost. Where finances are available, the costs of the service should be carefully spelled out. Ultimately, professional advice is the only way by which adequate style and engineering can be counted on. An arts council is wise not to minimize the kind of help needed.

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

The designing of new facilities and the adaptation of traditional designs created initially for other purposes are not the only ways by which to provide facilities for arts programs. As a third alternative, rental should always be considered. At the outset, this arrangement may provide a far greater flexibility than the other two. Besides, in the course of time, a rental provides relationships with a variety of community institutions and people. Relationships with these groups may be of the greatest value to the program. Consequently, town halls, libraries, church sanctuaries and/or basements, unused rooms at the local nursing home or the local hotel, American Legion halls and Masonic halls may well be used. Where a rental is considered, however, a thorough understanding should be worked out between four groups of people or their representatives. These four groups are: 1) the artist who will be using the facility; 2) the persons responsible for maintenance; 3) the arts council leadership; 4) the administrative committee responsible for the property. By bringing these groups or their representatives together, possible misunderstandings will be minimized and a basis will be laid for solid community relationships.

LIGHTING

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

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

OUTDOOR THEATER

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

OUTDOOR CLASSES

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

OUTDOOR DISPLAYS

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

WHEN THE OUT OF DOORS IS NO HELP

It is foolish to insist that all arts activities are made more attractive by outdoor conditions. Obviously, where a great deal of physical energy is required such as in dance rehearsal or stage rehearsal, an outdoor facility or one not sufficiently protected from

excessive heat may be a source of grave discomfort and extensive administrative irritation. A less beautiful location, somewhat more enclosed and furnished with air conditioning may more adequately fill the need than open walls, excessive heat and lack of suitable enclosure arrangements.

GOOD FENCES

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

A PROPERTY BOND

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

PUBLIC FACILITIES

In general, the most adequate facility rental will result when the facilities utilized are public or virtually public. The more closely these facilities approximate the needs of the arts council, the more smoothly the council and the tenant may expect their relationships to be. For this reason, especially during those seasons in which the public school is not in daily use, the council will find school facilities to be among the most useful available.

GOOD NEIGHBORS

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

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

Community Arts and Health

Benjamin Lowe

THE BACKGROUND

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

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

In the present day social order of advanced Western civilization, both the arts and sports are extremely popular as participation and as spectator activities. A great deal of support is given equally to arts and to sports programs on a community basis, particularly those attached to the schools and colleges. However, it must be remembered that the Olympic Games grew out of, and were a part of, traditional cultural festivals illustrating the harmony of man with his environment, his physical being and his spiritual nature. Hence, there is no reason why modern man should not enjoy the benefits of both Classical and Modern life; but he must direct his own efforts to this end for fullest satisfactions in physical health and intellectual rewards.

WHAT STAGE ARE WE AT, SOCIALLY SPEAKING?

Since one of the trends of modern life is towards clarity of meaning in communications, it is acceptable at this point to define the terms that are in general use in this short essay. Thus, we might say that the healthful pursuit of exercise (sports performance, jogging, or

physical fitness practices) in the small community might be that form of participatory activity at the school or club level which provides for the needs of organized physical recreation for either the individual or the group. The arts are those activities which embrace the creative output of the small community in such forms as painting or sculpture, crafts, music, theater or other dramatic productions, writing, and film-making.

Regrettably, the present-day trend for clarity and clear-thinking is an all-too-recent phenomenon. To be sure, the “Dark Ages” and the overriding period of “Christian asceticism” did much to redirect man’s attention to, and acceptance of, the arts and healthful physical pursuits. This resulted in the development of uncertain attitudes towards both of these life interests, and, again regrettably, these attitudes are found to linger amongst the less enlightened people of a community. These outmoded attitudes should be seen for what they are, in terms of their historical derivation, and arts and health practices should be reappraised in the light of contemporary scientific and sociological discoveries. Those people who have done this small exercise in mental readjustment find that there is, indeed, a great and fruitful relationship between the arts and physical health practices. Furthermore, areas of academic study at universities are beginning to research into this relationship, and are finding important historical evidences as well as strong present day indications, that the arts and sports are interrelated on a far wider basis than ever they were in Classical Greece.

WHAT DIRECTION MUST WE TAKE?

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

physical activity and recreational sports as major themes, bearing witness to the general community interest in the relationship that has already been discussed.

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

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

THE CONCEPT OF COMMUNITY ARTS AND HEALTH

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

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

WHO SHOULD BE SERVED, AND WHO SHOULD SERVE

Those who serve and those who are served are not separately identifiable in a true community. Certain members of a community have certain specializations or talents, which, when pooled, provide the basis for a rich source of cultural supply from which each in turn can draw. The only single difference lies in the leadership of a specific

program, since the leader in one program might feasibly be a participant in another. Herein lies the basis for the blending of community arts programs with programs for health through fitness or sport. It is evident that the functioning of such an idealized concept is more likely to find realization in the small, or tightly-knit community, rather than in a large urban complex where bureaucratization takes over many of the self-sponsored functions of a community or a society.

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

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

HOW TO SERVE AND BE SERVED

To ensure the most efficient development of a community project for the arts and physical health, a certain number of in-service programs or workshops must first be established. This provides two things: a measure of community interest at the organizational level, and, the provision of a basis of knowledge for potential leaders to work from in creating their own programs. A visiting instructor is essential for the training of personnel in aspects of the relationship between the arts and health, placing greatest emphasis on the exploitation of direct relationships. Background information on the use of sports and physical health practices as a foundation for thematic material in the arts media (paintings, sculpture, novels, poetry, theater, film, etc.) is essential. The setting up of workshops for creativity classes using health and sports themes for application to the media is a prerequisite to successful community planning. The exploration of the motives and interests of those attending the workshops is vital -- this provides the necessary feedback to the organizing committee for the subsequent modification of later in-service programs. Of those who seek to understand the relationship between the arts and physical health, many will want to apply it to their own

lives as well as to offer the opportunities for others' benefits. In this respect, information and application will radiate out to the rest of the community, drawing all members into the practice of a healthy life through the cultural enrichment offered by experience in the arts. By such a technique, the Greek ideal is not out of reach to the grass-roots community of today.

Local History and the Small Community

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

Is this why we go back
to childhood scenes?

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

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

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

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

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

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

STIMULATION OF IMAGINATION THROUGH HISTORICAL RECONSTRUCTION

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

THE PACE OF CHANGE

The rural community often deceives itself as to change. Actually, the process of change is at times imperceptible and usually is a development which happens one grain of sand at a time. Still, almost everywhere in a rural locality there are buildings which reflect a way of life which is altogether gone or which may pass by in a few more years. In most

towns, the old railroad station crumbles. Yet it could be artistically preserved and might even make a suitable facility for an arts council program. Certainly there is no monument more reminiscent of the passing American scene than the deserted railroad station. Again, agriculture has changed more in the last ten years than in the previous ten thousand. Consequently, a variety of farm buildings and equipment have become archeological relics and museum pieces of great value. Sometimes art councils assist farmers in creating displays of old and outmoded machinery and equipment. The plow which broke the plains molds behind the barn. Or, more recently, it supports the new mail box. Old machinery, such as the ancient monsters used for threshing, are wondrous to behold and are marked by an impressive kind of beauty. While contemporary artists work with burner and welding torch, much equally interesting art or craft equipment from another day goes quietly to rust.

A NEW IMAGE

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

VISTAS

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

INDIAN CULTURE

In most parts of the country there are traces of the Indian civilization which preceded the European settlements. Indian encampments, shell mounds, graves and other remembrances of these older cultures can often be found. Frequently, arrowheads, ax

heads, portions of cooking utensils and other materials have been collected by local residents. With advice from the state historical society, it is often possible to develop a museum in which these artifacts can be attractively displayed. Different types of Indian remnants can sometimes be located and marked by instructive signs indicating the type of activity which they denote. Old hunting trails, as well as the trails the Indians followed as they moved from one camping ground to another can be located and marked. The cooperation of Scout organizations and other groups can be encouraged in this area.

EARLY SETTLERS

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

OLD MONUMENTS

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

INDUSTRIES OF THE PAST

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

THE PERIOD MUSEUM

It is sometimes useful to provide a place in which old family records, books used by first settlers and other materials can be collected. Perhaps a house or several houses near the

main street can be restored and furnished in the style of an early period on the village history, then opened to visits by the public. This may provide a limited income for an arts and historic landmarks council and a service to families in the area who would rather see priceless heirlooms well cared for than poorly preserved in cluttered attics.

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

THE PRE-TELEVISION MOVIE HOUSE

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

NATURAL RESOURCES

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

Art in the Hospital

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

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

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

What about lighting? Is there enough to make the place cheerful? Are reading lights strong enough? How will the lighting be structured when changes are made in arts displays and decoration? Yet before the arts leader ventures into these byways he must

turn and look - using as many other eyes than his own as possible - at what the people in the hospital see as they use the facilities offered.

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

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

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

It should be kept in mind that the entire committee need not be used for each decision. The specialists have a real function to perform. A sub-committee including two art experts can select art objects from the work submitted. When these have been selected, they may be referred to the decorator so that alternate fabric and color schemes may be

referred to the decorator so that alternate fabric and color schemes may be submitted to the entire committee. It should not be necessary to hold committee meetings at every point along the way, although regular meetings of the entire committee at intervals of two or three months will prove to be necessary and useful if satisfactory relationships are to be maintained. It is important that the administrator designate a coordinator to carry out whatever the committee authorizes. The coordinator should refrain from making art decisions and should advise against a given course of action if and only if there are obvious objective administrative difficulties.

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

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

What does the committee do? The committee should attempt to lay out a complete program. Then it will wish to select a single project lying well within the practical limitations of the hospital and the committee's resources. When this is accomplished, the committee should proceed to a second project following the same procedure. Some genres of art which are highly satiric and ultimately provocative will probably be best avoided, but a wide variety of visual art should be canvassed by the committee in order to meet an interesting variety of human needs. Some of these needs will be indicated in what follows but others will occur to the committee as it works creatively with the problems and the opportunities.

What do the arts do? In one hospital, the staff found it difficult to get children to focus on a certain point in space while being x-rayed. In this case an interesting mobile was hung in an appropriate place and the physician's problem solved itself because of the prior thought of the arts committee. There are innumerable other places in the hospital in which art may render such an assistance to the staff of the hospital making the task of the clinicians easier and more effective in relation to the patients.

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

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

Halls, moreover, may be decorated in a variety of ways in order to break up the tendency to sameness. There may be, for instance, a variation of color between walls, one color opposite another, or perhaps wall colors can be combined in interesting balances or contrasts with doors, insets or architectural detail. Whatever insets may occur along the length of a hall can be handled so as to create interest otherwise lacking. An arresting painting or print well spotlighted on end walls is especially effective. Sometimes, in order to dispel the sense of length, 'aggressive' colors combined with long walls in 'recessive' colors may be used. Corridors are also excellent places to locate wall-mounted book or magazine racks serving more than a single ward.

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

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

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

Quite different problems of art display will be encountered in waiting rooms as distinguished from ward or hospital rooms. Waiting and worrying are qualitatively different from a patient activity, but they are not to be minimized. For many waiters, the

anxieties and difficulties of a lifetime are summarized in a single family medical problem. Yet, hospital waiting is also creative. Such an experience can be more meaningful if the art which surrounds the waiting areas is colorful and life-giving and of sufficient interest to attract and hold interest.

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

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

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

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

In other wards where the outlook of the patients is touched by a more somber considerations, lightness and brightness may be communicated in art which contains something with which the patient may clearly identify. Simple landscapes, still life visuals, pictures of scenes which seem to be familiar may be effectively used in these wards or rooms. The aim is to provide material which will distract patients without dismaying them by presenting them with art which they can understand.

Psychiatric wards will present particular problems because patients frequently react too strongly to an art object and deface or destroy it. However, there are wide ranges of highly interesting and decorative art materials which are low cost and expendable. Sometimes any reaction by a patient in such a ward may be a sign of returning health. For the most part, however, these patients are ambulatory and rather bored so that art will serve a vital need here as in few other wards. More interesting perhaps is that some patients will ordinarily be under various tranquilizers. In many cases no major difference in perception results. In other cases a factor of perceptual distortion may occur. In still other cases correlation with visual objects brings a richer series of associations than is the

case ordinarily. In consequence, the enjoyment of arts is increased in marked degree. While it would be difficult to work out precise correlation between art and therapy, art will meet an obvious need when psychiatric patients, ordinarily confined somewhat longer than bed patients, may simply enjoy their visual surroundings.

An art cart?

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

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

The people who work there are important too.

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

The possibility of sound:

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

Art and therapy:

Occupational therapy is a well recognized part of all hospital programs. Since these departments attempt to work with persons of almost any level of skill, one should expect a crafts oriented approach. However, other creative art work can be encouraged and where there is adequate staff, personnel may be sought with creative arts background. The major difficulty with occupational therapy departments is that they become isolated from the motivation for their program to be found in the health and arts needs of patients.

Only constant reworking of nursing, arts and medical practice through health-arts dialogue can achieve the kind of creative human relationships from which such a program can adequately grow.

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

The Concept of the Human Relations Area in Arts Development

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

HOW SMALL COMMUNITIES STARTED

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

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

LOCAL LOYALTIES

Confusion of direction frequently develops among arts leaders because they have not faced up to the reality of human relations areas which transcend traditional concepts and images of the community. Barriers are placed across creative possibilities of arts council activity because local loyalties seem to conflict with each other as the council seeks to meet a new need. Odd inconsistencies develop. Individuals will become "fightin' mad" about "outsiders" and their misbehavior in town and often the complainer will not admit even to himself that he sleeps in one town, works in two or three others, recreates in a fourth, buys supplies in a fifth and markets his products in a distant metropolitan area. Finally, publicity for a given program will follow the path of least resistance, ignoring nineteenth century town lines, county seats and local place names. News will travel by telephone and radio and by regional city newspapers as well as by local weeklies and dailies. At the same time, neighborhoods and main streets continue to be important areas of random information exchange, relating to individual personal needs, likes and dislikes. So it is of some importance to work through these human relations areas, attempting to

understand how they constitute fields of response and audience for the council. Even highly educated people often fail to understand how crucial it is to understand these areas of human relationship. Learned studies are made concerning arts programs in which the framework of the old nineteenth century development is canvassed over and over again to find out whether the arts program relates to the persons somehow defined by a no longer functional human relations concept.

MARKET RELATIONS

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

THE COMMUNICATION IMAGE

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

POWER COMPLEXES

Water, gas and power complexes constitute another area of important human relations. For one thing, the type of power provided very largely determines the type of agriculture and industry in the region. Also, because each form of power requires capitalization at the local level it is to be useful, power companies have for many years provided innumerable services of information and instruction falling well beyond the aims of the power company itself. In a sense, these business organizations are the basic public

services in the area. When an arts council is formed, relationships to persons high in command in these organizations are extremely useful. However, knowing and recognizing the power services as community defining organizations provides new significance for art in the region. In one area in Wisconsin, the council's major problem is to relate local interest to the larger vision generated by the power and development complexes. In the long run, the beauty of the area (as well as financial support for arts activities) will depend upon a fusion of interest and resource between the power industry and aesthetic considerations.

CONSERVATION DISTRICTS

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

UNIVERSITIES

Actually, few more important human relations areas are found than those which surround the land grant university. However, the old concept of a one state---one campus university system has long since disappeared. Colleges and universities both private and public extend across the state at regular geographic intervals. Council members or a sub-committee of the arts council should seek help from the research and development department of the state's university system. From this experience, the council will be able to find where the nearby resources of the state's educational system are located. When a total picture of the distribution of educational resources has been outlined and understood, the council should next attempt to find where the significant resources in the area are located. Colleges and university systems vary considerably in this regard. However, some universities include departments whose special function is to relate university resources to local needs. Yet, the council will be surprised to find that some of the finest art resources are located within a few miles of its place of meeting. In the

event that the more extensive study recommended is not feasible, an enormous amount of information can be found by writing to the university headquarters in the state asking for information concerning the arts. A dollar or two spent in long distance calls will open up countless opportunities and contacts useful to the council. Finally it is not impossible to ask young people on the several campuses who come from the community to keep their eyes open for art teachers, interesting programs and special exhibits.

BUCK BOARD DISTANCE---THE COUNTY SEAT

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

THE SCHOOL DISTRICT

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

TELEPHONE SERVICE

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

provide further insight and methodology. However, the most important element in framing a questionnaire is that the council clearly formulate its interests, goals and program accomplishments.

MAIN STREET

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

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

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

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

ART IN A HOUSE DIVIDED

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

SOME GROUPS ARE HARD TO FIND

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

OTHERS STAND OUT

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

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

CORRECTIONAL INSTITUTIONS

Clearly, relationships with a correctional institution must be developed through the responsible leadership of that institution. However, the resources of the arts council, touching as they do the entire community of art interest in a given region can provide a basis for discussion with the prison leadership. The council should seek to find how it may enrich the program which is already being carried on. It will frequently be found that the program in operation can be usefully enlarged by the resources of the arts leadership. In some instances, artists of varying competence reside within the institution. In this case, the council may assist in providing public exhibits or displays. The long run results of council assistance to the prison leadership and other members of the prison community will add depth to the work of artists on both sides of the line of social division. The work of the council in this segment of the community will take patience and care, but persistence in a quality program will build deep ties of relationship and responsibility among the participants and other arts council supporters. If the council can find ways to be useful in this context, a new dimension of meaning is added to its work, making possible an in depth relationship to needy and appreciative people both inside and outside the walls. Of course the leadership of a prison may not be in a position to respond to a local arts council. Where little response occurs, the arts council should still cooperate wherever possible.

CONVENTS AND MONASTERIES

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

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

PRIVATE AND PAROCHIAL SCHOOLS

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

HOMES FOR THE ELDERLY

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

HOSPITALS

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

ETHNIC GROUPS

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

THE DISADVANTAGED

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

Art interest is also found among the economically deprived. Interestingly, poverty pockets are often found in the midst of affluence. Various factors characterize deprived groups. Sometimes there is a high incidence of sickness, personal tragedy or other

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

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

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

TOURISTS

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

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

Several matters should be noted concerning campsites. While camping appeals almost universally, a trip through any campsite will indicate that this program appeals largely to families with small children, secondly to older couples and thirdly to adolescents who are

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

Through poster advertisement and coverage by local radio stations will reach a large number of these people. Posters must direct interested persons to particular programs where more detailed and general information can be given out. Posters must be clear, large enough to be read and placed on a sufficient number of bulletin or notice boards to reinforce the message by simple repetition. Radio publicity should be handled differently. It might well be coordinated with arts news in the several nearby communities so that significant attention is given to it by repeated spot announcements at various times during the day.

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

Motels and resorts present quite different problems. If advertising is used here it must be tactfully related to the desire of guests for privacy and quiet. Often too, entertainment and facilities for social activity are provided at the hotel, making community participation economically problematical for the management. Still, after guests have exhausted the resources of privacy and taxed quietness to the limit, they will seek other diversion. If the hotel, motel or resort has facilities and is cooperative, art exhibits of local artists may be held in the foyer, coffee shop or other available areas. Beyond that,

poster and handbill advertisement is ordinarily solicited by these businesses in order to advise patrons concerning recreational opportunities. In communities in which there is a large transient recreational population, the arts council can supplement commercial programs by creating a quality program for a variety of economic tastes and continuity of participation. The principal difficulty with most council programs is the failure to supply ample, accurate information to all restaurants, hotels, bars and other places of public gathering.

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

Arts Councils and Libraries

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

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

PRINTED MATERIALS

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

Each year, the arts council interests should be surveyed and a list of usable books and periodicals drawn up in relationship to this program. Suggestions for various books will

come from artists, from university leadership, from local arts leadership and from the librarian. A limited list in which there is one excellent title which relates to each outstanding program is far more useful than an extensive academic bibliography.

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

In addition, books and articles on arts and life are also needed.

Sometimes, low cost library materials will be the only possible resources available. However, such low cost materials may be more helpful than books. For instance, a small group of two or three willing research readers can easily be recruited. These persons, following the suggestions of the librarian, can perform a number of useful functions. In the first place, arts council members who have found an interesting volume on arts development will, in some cases, be willing to make the book available for the use of other readers. The book can then be placed on an arts reserve shelf at the library or on a book-shelf near the arts council headquarters. During the early days of arts council work, the council might be able to meet at the library and by doing so, combine arts council reading with other important interests of the library.

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

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

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

types of reproduction may be considered. Each of them, ---ditto, mimeograph, etc., --- will be seen to have peculiar advantages and disadvantages.

NONPRINTED MATERIALS

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

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

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

Where a full time librarian is employed, or where part time librarians are under the general supervision of area professionals, a great number of services helpful to arts leadership are available through the local library. For instance, the larger libraries are equipped with hi-fi equipment and a variety of records. These include opera, symphonies, jazz and folk music in rich variety. In addition, poetry, plays, and readings of other significant kinds are also available. Sometimes these records are available through inter-library loan, or someone who holds membership in one of the nearby city libraries can arrange to bring materials of this type to the community for listening and study. In the course of time, if no such program is available locally, it may be possible to inaugurate one. The arts council might help the library by bringing about the support necessary to initiate this program. Then, as council work grows, it may count on parallel developments in library service.

READING CLUBS

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

demonstration and activity, have, within limits, a natural relationship to this aspect of library activities.

INTERLIBRARY LOANS

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

TRAVELING ART EXHIBITS

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

THE LIBRARY AS A COMMUNITY CENTER

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

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

ART IN ADVERTISING

The advertising, commercial art, the newspaper ads, the annual reports, the journals and brochures produced by banks and insurance companies contain much that is potentially artistic. These printed materials provide a better record of our society than many learned books. Here is a common line of cross reference between art, business and the organization concerned for the preservation of printed materials. By assembling an

interesting exhibit of the best and the worst of this material, along with a few well chosen books on art or advertising art, community development or social analysis, the library can provide an extremely interesting service. It will be a source of help to business people who seek to make the best possible interpretation for their product, and it may provide stimulation of significant new areas of community concern by business people.

ART IN SPORTS LITERATURE

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

ARTS AND COMMUNITY PROBLEMS

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

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

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

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

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

Kenneth Friou

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

DEFINITION OF AN ARTS COUNCIL OR WHAT AN ARTS COUNCIL IS

The idea of organizing interested persons on behalf of a community to develop art activity is, in point of fact, hardly a new idea. Yet to many it will seem new because the concept fuses several convictions concerning the arts and thereby produces a new sense of art interest and art activity. Simply by definition, for instance, it assumes that art is social. Perhaps because contemporary civilization has been so largely the result of the turn of the industrial screw, the artist has frequently been seen as an "isolation" and art correspondingly has been viewed as a not too productive ego act. The arts council, which suggests an articulate sharing of art experience, attempts to refute both of these notions. Since art is social, the council idea entails a view of art-audience relationships. The individuality of the artist has implied that the artist was to seek his own audience. The arts council idea, since it is itself an audience, implies that the audience requires and seeks out the artist. This places a new and unprecedented value on art for, when expanded to limit, the council concept assumes that the community cannot really be a community unless it can become the audience of a significant art. From this standpoint art defines people-hood locating in art the completion of humanity.

Obviously, an art which is so valued opens up entirely new vistas for art activity. If it is to be the primary focus of community life it must itself be imbued with both breadth of human interest and a fierce integrity. It is called upon to show all of life's possibilities. It is to generate art for every person not just for an elite. It is not appropriate that it become only the handmaiden of the economic policy makers. And if it lies within the province of education, it does so only by accident.

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

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

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

Roughly speaking, assuming that nine persons have been selected, three will have been selected because of their abilities and relationships in the business community. Among them should be someone able and willing to act as a treasurer. In addition it will be helpful if the other two share abilities and/or relationships in newspaper and promotional fields. Three other persons should be selected from the institutional and organizational life of the community including the Superintendent of Schools or someone who is a member of the school board, an articulate member of the religious community and a third representing some other aspect or aspects of the community government. The remaining triumvirate should include an articulate layman or woman related to the professional life of the community, an artist and an art educator. Obviously, other participation (than here

suggested) may be included in this administrative group. Each community is somewhat different so that there can be no hard or fast rule. This committee should work on two phases of the immediate problem. The first is the creation of a temporary organization subject to major review and reorganization in about two years. The second will be to develop a plan for an arts program in the community. Since contributions and other funds will be received by the council legal incorporation should be sought. The attorney who guides this process should be instructed not to insist on a tightly organized institution at this point, but should require the list of incorporaters and the simplest possible and most easily revisable set of by laws.

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

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

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

THE IMPORTANCE OF PERCEIVING THE FULL GAMBIT OF ARTS NEEDS

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

leadership from a nearby university extension or from a nearby arts council should be invited to speak to the group. This person should be carefully instructed concerning the types of information needed by the council and/or council leadership. From this discussion a program plan can be formulated for the two year program relating the study committees to these projects as action groups.

A PRINCIPLE OF ADMINISTRATIVE SELECTIVITY

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

TYPES OF EXPERTNESS NEEDED BY ARTS COUNCILS

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

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

QUALITIES OF DEPTH AND UNDERSTANDING WHICH WILL BE USEFUL

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

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

PROCEDURES

I. THE VALUE OF REPORTING

The work of the arts council is a public trust. At the outset some person from the local community government will be included in the discussions. However, in the course of time, a number of persons, perhaps not a majority, should be selected for the council by appointment of the town's executive committee. But until this kind of public participation and recognition has been achieved, the council should keep in mind that its records are essentially public in character. Among these records a complete set of publicity art and arts events will be kept.¹ Equally crucial will be an annual or bi-annual report. This report should provide a full picture of council work and should include a careful study of budget and financial matters. Many will be tempted to think that these details are best not opened to public review. However, where public participation is sought an open and straightforward financial statement will in the long run generate the most useful public image and fullest support. Naturally, the financial statement should not be uninterpreted. The achievement and hopes of the council are part of this report.

II. INSTITUTIONAL REGULARITY

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

community spirit. The most destructive tendency of a small community arts program is to make the work of the council the concern of a merely private enclave.

THE ARTS COUNCIL'S SUBCOMMITTEE

What sub-committees will be needed? This will, of course, depend upon the work to be done. However, a suitable structure is suggested by the sub-sections of An Arts Plan for Small Communities, choosing from the listed areas of concern, those requiring development. Other areas of interest may open up, of course. Or, a particular council may find that its activity is exclusively absorbed by only one or two of these concerns. Thus while this Plan is not an organizational manual, it does suggest a possible overall set of interests and activities to be explored as a suitable working organization is formed. Organization of sub-committees, of course, should reflect specific community needs to be served. The Plan should be used to discover this need.

IN AND OUT OF THE COMMUNITY

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

How are we relating arts to the activities of this community?
How are we relating community art activity to arts resource and instruction?
How can we bring the broad testimonial of art outside the community to the local audience?

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

¹Publicity Art, a publication in this series may be consulted for details in fulfillment of this suggestion.

Publicity Art For Art's Sake

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

Who can forget the circus parades?
Or Billy Sunday's first night chair breakings?
Or opening night at the opera?
Or the festival of Athens?
Or the posters created for the art theaters of the 'belle époque'?
All of these are publicity art.
An arts council can afford to be artistic.
Besides, it's fun.

ART AND PROMOTION

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

ART AS PEOPLE

Publicity art must be approached in several different ways in order to change the perceived environment of people in such a way as to necessitate their presence at any art event. Perhaps the most basic notion is that publicity art is a special art genre because it

relates so directly to people. Artists have been known to be careless of audience, content in the knowledge that their achievement is, somehow, artistically right and lasting despite the public. Publicity art, after due respect has been made to the 'ideal' audience of great artists, is altogether different. It is directed toward a forthcoming art happening by relating stimulus to perception over a broad range of community sights, scenes and auditory responses. As an art form, it includes not only the set piece such as the news release or the poster or TV film but the people who are part of the activity. Publicity art is not just art but people conscious art. To the great artist in his studio or rehearsal rooms, seeking concentration, perhaps even disdain the public, publicity art may seem vulgar or cheap. It need not be. Publicity art is people. The publicity artist arouses interest by stimulating sets of perceptions and human relationships in which the understanding of an art event is planted, nurtured and brought to blossom in the art event.

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

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

ART AS TECHNIQUE

What techniques does the artist employ?

How does a painter use brush, pigments and canvas?

What is the meaning and intention of the dancer's movement?

How does an actor develop a part?

What elements go into the composition of music or poetry?

How does an architect generate a good design?

How do different styles emerge from the materials and methods of the potter?

How is an opera written?

How is a singer trained?

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

ART AS MATERIALS

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

Who makes them?

Where can the best materials be purchased?

What other uses do these materials possess?

What is chemistry?

How have these materials been procured?

What is the history of their use?

The answers to each of these questions provide interesting stories in the development of human ingenuity. Often people who are not yet able to comprehend artistic work will respond to programs which help them to understand some aspect of art experience which is perhaps close to their own interests. One phase of publicity arts is to understand materials and techniques so imaginatively that an almost infinite number of lines of interest can be extrapolated.

ART AS COMMERCE

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

What do they sell for?

How do contemporary artists find outlets for their work?

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

THE TRAINING PROGRAM OF ARTISTS

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

How does he train?

What kinds of exercises are involved?

What does an art education cost?

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

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

LOCAL GROUPS AND PLACES

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

Who are the persons connected locally to the arts program?

Who lives next door?

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

Who else passes down these roads?

Who watches from some rural window to observe the new signs of activity?
Has the arts council made any purchases?
From whom?
From whom has it received contributions?
Who are the artists, resident or visiting, who participate?
Who are their friends, families, teachers and students?

It will be discovered that many who have roots in the town are related in one way or another to several other towns or localities. Their families may have roots elsewhere. Their businesses connect them with regional offices and markets in other regions. Many have been educated out of town. The person responsible for publicity art needs to become familiar with the neighbors and the various relationships which they have to groups of people outside the locality. Wherever there are people who know of the town or of the arts activities, the publicity artist can begin to locate outlets for stories about the arts council's program.

WHERE PEOPLE GATHER

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

The places where people gather indicated the locations for posters. With the help of someone from the post office or associated with a local delivery service, a list of places for posters along all of the roads tributary to the arts council program should be mapped. The places on each of these roads where a poster can be placed should be described briefly on a single sheet of paper. This should then be mimeographed so that a single individual, using the poster guide, can put up posters along a single road. Wherever a new set of posters are put up, the collation of the mimeographed sheets will provide a check list for the event with easily duplicated copies for each individual helping to put up the posters. As the poster list is prepared, the stores where flyers are to be placed may also be listed. Often these will be the same places. The poster will provide focus upon a single event or simply describe a series of events. The flyers will provide more complete information and may contain information about other attractions than the specific events.

THE SPEAKERS BUREAU

Publicity art should also be aware of the vast number of organizations who seek interesting speakers for a variety of luncheon and dinner programs. In these situations, the publicity artist will do well to remember that he must try to reach everyone in the group and that many of them will be totally uninformed concerning his program.

Whatever is presented should be accompanied with slides or other concrete material depicting some aspect of art activity. The pictures themselves will probably be of greatest interest if they relate to a comprehensible art process. A demonstration is sometimes possible, but it will involve materials, special problems of display and showmanship different in every hall employed, as well as the time of an artist taken from other more legitimate preoccupations. However, a series of pictures which show how a play is designed, how costume or makeup is developed, or the methods used by painters or sculptors will secure interest which can then be turned toward a forthcoming art event.

PUBLIC ARTS

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

CRITICISM RECREATES ART

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

THE AUDIENCE - PEOPLE, ONE BY ONE

An audience consists of persons related one by one to a work of art. Thus any known work already has an audience. In order for an audience member to enjoy a work of art, it

is necessary for him to use his emotional and intellectual energies to recreate some semblance of the artist's experience in his own.

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

Who are these people?

With what background do they come?

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

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

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

How can their ability to understand art be trained?

What gaps are there in the range of their perception?

What convictions do they hold concerning art?

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

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

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

BACKGROUND STUDY

When plays or operas are done, the background of the materials used should be carefully studied. A play, for instance, relates to the interests and tastes of an age. Concepts of environment, mental outlook, moral and religious questions, style in dress or decoration often go unnoticed by all except the most culturally sensitive person. Yet this content, not always aesthetically relevant to the immediate presentation, provides an interpretable substance of great interest to many who may not be drawn to the program by an immediate knowledge of the play to be presented. Every production is interestingly related to the history of previous productions. The intentions, the stagecraft, the traditions and concepts of comedy and tragedy, the religious and moral affiliations of

great plays provide material of educational interest and one which will lead to a variety of programs or publicity releases. When to this is added the relationships of the material to other genre such as novels and moving pictures, the analysis of the poetry of the play, the expansion of cultural, ethnic or other controversial values, a wide spectrum of material for the publicity artist is discovered.

TECHNIQUES

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

BROADCASTING

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

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

PRINTING

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

PHOTOGRAPHY

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

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

NEWS RELEASES

It is assumed that a journalist or a journalism teacher in the town will instruct the committee as to the most useful format for news releases. If not, it will probably be a good idea to write news stories in the style employed in the medium to which the news is to be released. This will make possible easy conversion of this material to news. Where specialized preparation of this kind is not possible, the release should be clearly mimeographed, placing the most news worthy material in the opening paragraphs. A heading should indicate then general subject, the agency making the release, the date of release and the name and telephone number of the person to be contacted for further information. A headline must never be included. This is the province of the medium. Editors and reporters are usually accessible to additional encouragement concerning the news or to suggestions regarding the development of special articles on aspects of arts development news. Individuals or businesses who regularly advertise through the medium will often be willing to add their weight by making special mention through the business office of the material expected from the arts council.

FLYERS

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

as yet imagined event if he can hold something printed in his hand while finding his way to the promised activity.

SYMBOL

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

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

PIGGYBACKING

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

REVIEW AND RECAPITULATION

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

Were these materials effective in promoting specific events?

What was the long range effect of these materials?

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

How would these materials be characterized as an art product?
Are they clear, effective, attractive?
How many of them can be selected as special instances of publicity art?
What has been learned by the review and evaluation concerning the effectiveness of this body of material?
What suggestions may be derived from the evaluation which will be helpful for next year's program?

THE NEWSLETTER

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

THE PUBLICITY ARTS PLAN

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

**If No One Looks
No One Sees**

Art and Religion in the Small Community

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

SERIOUS THOUGHTS FOR THE CURIOUS

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

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

Art seeks to express feeling accurately by manipulating a medium of sensuous materials. It thus provides the many forms of consciousness with a vocabulary suited to their expression. Art provides a means by which emotions can be given meaningful form. Yet art, because it is an unquenchable human undertaking, is an important aspect of theology.

Theology, of course, claims autonomy and its own authority. Thus religion sponsors and regenerates a view of life, in which brotherhood, a reverence for life, and a love for truth and beauty are essential and important. Art itself makes no such claims yet everywhere it offers a testimony which is not inconsistent with them. Contemporary religious institutions proclaim the goodness of life, a goodness of which art also speaks and in this proclamation art is often made use of. Each religious institution is engaged in such a joyous proclamation. Each is committed to showing a purposive style of life arising in the context of practical affairs, sometimes ordering, sometimes disrupting but in style consistent with the outline of life provided in religious teaching, text and symbol. The religious life helps people to cope with perplexing, confusing and tragic aspects of daily life. Art can assist the religious message by giving it texture and by its own activity it can show that all ground is holy ground. The religious life in small communities may follow any number of different patterns. It is of interest to the Arts Council to study the pattern of religious life in those communities in which it seeks to build an adequate and intelligently supported program. One pattern, still to be found here and there, is the town dominated by a single religious institution. In such a case, few things will be more essential than the informal support of the leadership of this group and few things will be more problematical than an inadequate backing. It is rare, however, that a religious institution strong enough to be dominant in a town, does not itself possess sufficient internal diversity locally or throughout its structure nationally, to make a rich program possible.

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

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

In the present technological age, art may take the whole of the natural world as its medium. The church and other roughly analogous religious institutions have already done this. Consequently, they may be called upon by arts leadership to enjoy, develop, guide, support, and even to criticize the work of artists. Arts councils should seek to

make churches conscious of their aesthetic heritage and help them to generate the feeling for immediate life, a life deeply rooted in religious as well as artistic experience.

ARTS IN THE CHURCH SCENE

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

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

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

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

RELIGIOUS STRUCTURES

Notwithstanding a great deal that has been said on the contrary, the leadership of American Christianity is largely clerical. However, while the clergyman is at the center

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

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

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

It is essential, however, that the council's work be carried out in a significantly broad community-oriented spirit. When this is done, a variety of interesting inter-relationships will form. The following are a few areas in which the churches can be useful to arts councils and at the same time develop the scope of their own programs. Like the arts councils, churches work with special groups of people. Among them are young people,

older citizens, the sick and the shut-in. The arts council can greatly enrich and strengthen programs in these areas.

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

It would not be impossible to inaugurate groups for special age groups, women's groups or youth groups which would gather for the development of quite different art activity in each congregation. A visual arts group for oldsters could be started in one church, a sculpturing and ceramics group in another, a play reading grouping a third, the art-religion library in a fourth, a choral training program perhaps generated around the production of a special opera program might take place at a fifth. However, there are common areas of community concern shared by the religious community and the arts council. For instance, it is certainly worth observing that churchmen are concerned about the future of their communities. Arts councils' leadership are uniquely qualified to offer them special programs in which problems of the community are reflected upon in the context of the total regional aesthetic. Clergymen can be most helpful to community planners in articulating personal and community need often left out of consideration by community planners. The arts council can stimulate and train a generation of clergymen equipped to deal with these problems. Emphasis in theater, music, or the visual arts programs are sponsored by the council in special arts development.

THE CHURCH AND THEATER ARTS

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

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

The principal of community involvement in public worship services in which the arts council shares is worth developing. The tactful, non-controversial extension of this principal will require exploration. Yet where a valid art-event occurs in such a way as to be important for the future of the town, thought should be given to the religious aspect of the gathering. At the same time, where a religious holiday is important to a particular group but carries universal import, the universal aspect can well be developed and expressed in the public community. In developing this aspect of the program the most important consideration is that a significant expression which is artistically worthy take

place. A complementary danger is, of course, that one group or other will not be sufficiently sensitive to the presentation of an uninterpreted religious symbol unilaterally to a captive audience. However, where courtesy, taste, and fair play are exercised, rich opportunities may be found in activities of this kind.

When a professional artist or group of artists resides, temporarily or permanently in the town for a length of time, the names and addresses of the company should be made available to the leadership of the churches, and the nature of the program as well as council's hopes for it will be clearly explained. A special meeting of the local pastors might be called. Wherever possible participation of clergymen should be encouraged. They should be urged to contact persons individually and to welcome them to the local churches, inviting the visiting individuals or families to participate in parish life. Clergy should be encouraged to request the services of actors or musicians to relate consultatively to the churches or where appropriate, to participate in special presentations in church services. It may be that the churches can discover particular needs among the visiting artist which are not being met and suggest ways by which these needs can be satisfied.

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

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

RELIGIOUS ORGANIZATIONS SING

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

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

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

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

THE CHURCH AND THE VISUAL ARTS

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

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

Iconology, which may not be accepted on a religious basis by all congregations will be of aesthetic interest to all and can frequently be displayed as an act of brotherhood by one congregation toward a quite different religious tradition. Traditional holidays, important to the religious calendar, are sometimes made a part of a public or semi-public event.

The result is a sharing of heritage of benefit to all. At other times town events will entail the participation of religious groups and arts councils.

ECUMENISM AND THE ARTS

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

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

Rarely will clergymen fill out long questionnaires so that it may be necessary to collect this information informally. However, the arts council is now in a position to write to regional and national headquarters discovering resources and personalities who may be helpful to his program. He will also be able to study various pamphlet and journal material and will find his way to the significant volumes of material on Protestant, Catholic and Jewish aesthetics.

To suggest the richness of this approach, the churches in one of Wisconsin's test communities have been studied. Since this study was made from outside the community it will not generate the response possible by an inquiry made from within the context of arts council leadership. However, the results are given in an appendix to indicate the richness of this approach.

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

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

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

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

If an arts event occurs in a particular church, it will not be difficult to secure publicity through its various publicity releases. When an announcement appears in the church-

bulletin or news weekly an added dimension of meaning is contributed to publicity released in other quarters. Generally, if one church will carry an announcement, other churches will be willing to do so. It is sometimes effective to present the material to the church office and to the clergyman personally asking him to add a word in the communications period in the morning service of worship.

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

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

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

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

WHAT THE CHURCHES ARE DOING

Letters addressed to the church headquarters of four churches in one of Wisconsin's test communities resulted in the following information and bibliography.

Addresses from which materials were received:

Augsburg Publishing House, 426 S. Fifth St., Minneapolis, Minnesota 55415
American Lutheran Church, 422 South Fifth Street, Minneapolis, Minnesota 55414
Argus Communications, 3505 N. Ashland Ave., Chicago, Illinois 60657
The Christian Advocate Together, PO Box 423, Park Ridge, Illinois 60068
Christian Art, 1801 West Greenleaf Ave. c/o Mary Lee Hackman, Chicago, IL 60626
Grailville, Loveland, Ohio
Conception Abbey Press Conception, Missouri
Corita Prints, Immaculate Heart College, Los Angeles, California
Sister Lorraine Heinz, Art Dept. Edgewood Coll. of the Sacred Heart, 855 Woodrow
Street, Madison, Wisconsin 53711
Liturgical Press, Collegeville, Minnesota
Lutheran Society for Worship, Music and the Arts, 2100 Riverside Ave., Minneapolis,
Minnesota 55404
St. Benet's Bookstore, Chicago Loop, Chicago, Illinois
St. Leo Bulletin, Box 577, Newport, Rhode Island
Sacred Designs, 840 Colorado Ave., S. Minneapolis, Minnesota 55416
Saint Leo League, Box 577, Newport, Rhode Island, 02840
Sister Corita Kent, 5515 Franklyn, Hollywood, California 90028
Methodist Church, 150 5th Avenue, New York, New York
National Council of the Churches of Christ in the USA, 475 Riverside Drive, New
York, New York 10027
Public Relations and Methodist Information, Wisconsin Area Council, United
Methodist Church, 325 Emerald Terrace, Sun Prairie, Wisconsin 53590
Unitarian Universal Association, 25 Beacon Street, Boston, Massachusetts
United Church Press, United Church Board for Homeland Ministers, 1505 Race Street,
Philadelphia, Pennsylvania
Wisconsin Southern District of the American Luther Church, 2317 Milton Ave.,
Janesville, Wisconsin 53545

MATERIALS RECEIVED

I. Newsletters Periodicals and Catalogues

Dramalog, (Editor, Argyle Knight) is a lively newsletter on religious drama, published by the General Board of Education of the Methodist Church.

Grail Art and Art from the Grail, Grailville, Ohio, offers a number of small beautifully designed catalogues which list a variety of modern liturgical arts.

Newsletter of the Lutheran Society for Worship Music and the Arts, 2100 Riverside Avenue, Minneapolis, Minnesota 55404. Provides excellent suggestions for church arts committees.

The Religious Arts Guild Newsletter, is published three times annually. It carries news of arts and religion as it happens among Unitarian-Universalist churches. Music, dance, and visual arts are related to liturgical activity.

Response in Worship-Music-The Arts, quarterly, published by the Lutheran Society for Worship, Music and the Arts. This publication provides a substantial contribution to the Arts-Liturgy discussion.

Pilgrim Press 1969 Catalogue, attention is called to the special publications listed on pages 1-3, 13, 18, 21, 24-26. These references highlight recent publications on Corita, Rembrandt, Negro history, and hymnology.

Unfold, the National Council of Churches of Christ in the USA 475 Riverside Drive, Room 510, New York, New York 10027. This is the monthly broadside of the recent developments in art-theology from coast to coast. For those interested in keeping minimal contact, this publication is basic.

II. Articles and Studies, Reports and Brochures

a. Articles and Studies

A Theological Approach to Art, by Roger Hazelton, Abingdon Press, Nashville and New York, 1967, is an aesthetically sensitive, theologically aware study of art in theological context. Art is discussed theologically as disclosure, embodiment, vocation and celebration.

Theology, Drama and the Theological Criticism of Drama, by Woodrow A. Geier was first presented as a lecture at the Seminar on Theology and Drama at Nashville, Tennessee, 1965. It is available from the Methodist Church.

Leamon, Thomas J. Resource Guide in Creative Arts, specialized ministries, Division of Christian Education, United Church Board for Homeland Ministries. This report is an excellent, down to earth guide in church arts programs and will be useful to any congregation seeking help.

b. Reports and Brochures

Christian Concepts in Art and Christian Concepts in Art II, United Church. This printed brochure of four pages contains brief accounts of the several modern artists whose lithographs have been published by this press.

New Dimensions in Worship, describes the twelfth (May 1-4, 1969) annual conference sponsored by the Lutheran Society for Worship at Concordia Senior College, Fort Wayne, Indiana. The subjects discussed at this gathering by top scholars include theology, drama, the concept of the imagination, church music, visual arts, design and criticism.

Openwide, a brochure telling of the outstanding Religious Arts Festival at the Kennebunks, Maine, invoking the participation of seventeen churches and a Franciscan monastery. Address: Religious Arts Festival, Kennebunk, Maine.

Report of the Second Unitarian Universalist Traveling Graphics Show. This show traveled throughout the United States. Prints were sold through the sponsors, the Religious Arts Guild Board, 25 Beacon Street, Boston, Massachusetts.

The Report on the Council's Role in the Field of Religion and the Arts, prepared under the direction of the National Council in 1963. This is a brief, comprehensible statement concerning the responsibility of the National Council affiliates in relationship to the arts.

III. Visual and Plastic Arts

Abbey Press, Conception, Missouri, offers sprightly cards and other material useful in a church program.

Art Index, United Church, provides two interesting descriptions of Sister Corita's work by the well known Lutheran campus minister, Miss Connie Parvey.

Color Reproductions, United Church, provides a list of color reproductions of classical and present day paintings available for rental.

Freedom Banners, St. Benet Shop, describes a number of artistic liturgical wall hangings based upon themes from the church year and designed by Milwaukee's thirteen year old children.

Life of Christ Pictures, by Helen E. Groninger, United Church, describes the pictures of Christ created by Jacques Barosin. These pictures of a highly romantic, western European Christ will be of interest to some.

Modern Art and the Gospel, United Church, is a film about the art of Roualt, Klee, de Chirico, de Kooning, Picasso, Gaugin and others as related to present day spiritual problems.

St. Benet, From St. Benet, describes cards, meditation plaques and other materials available at the St. Benet Shop.

Saint Leo Bulletin, Saint Leo Leage, published quarterly, advertises a rich selection of liturgical arts visuals.

Lent Easter, Sacred Design, 840 Colorado Avenue, provides a four page catalogue of processional crosses, wall banners, bulletins and wrought iron sculpture.

Magnificent Medals, St. Benet Shop, provides modern reworking of various types of medals.

Sister Corita Kent, of Hollywood, California, offers an impressive set of book notices, '67 Corita Prints, and reprints of Time, September 8, 1967 in which the creative work of Sister Corita and her colleagues is described. Included, an open contract for an exhibit

of her materials (\$50 and postage both ways). The notice for Footnotes and Headlines, her first book, is also included.

Sloniker Collection, from the United Church, included thirteen 8x11 prints from the well known collection of Biblical and Religious Prints from the Cincinnati Art Museum. The prints done by artist Ciry, Amen, Bilander, Dix, Brother Eric Taize, Fitz-gerald, Flannagan, McGovern, Forain, Rox, Hoff, Shawn, Schivetz, Jr., Brown and Zorach provide a provocative and clear-cut interpretation of Biblical themes in modern idiom.

Original Prints by Robert O. Hodgell, United Church, describes Hodgell's life and work as well as providing seven pages cataloguing Hodgell's principal works. These may be rented for two week periods.

Terra Sancta Guild, St. Benet, describes modern art renditions of traditional symbols as well as plaques.

The Taize Picture Bible, St. Benet, describes Brother Eric de Soussure's sprightly modern primitive illustrations of a text based upon the Jerusalem Bible. The Taize community are ecumenically dedicated monks of Protestant tradition who have also given distinguished leadership in the arts.

IV. Materials for Drama

Best Church Plays, by Albert Johnson, Pilgrim Press Paperback, United Church. This bibliography is a book length companion to Church Plays and How to Stage Them, by the same author.

A Bibliography of Plays, for discussion, stage reading or production is published by the Religious Arts Guild, Unitarian Universalist Association.

Drama material for church use at Christmastide, by Ralph Moore, United Church, lists Halverson's Religious Drama, mystery plays, works by Henri Gheon, CS Lewis and others.

Lenten Chancel Dramas, the Augsburg Publishing House, Minneapolis, Minnesota, 1968, includes brief one act plays on each of the seven words of Christ.

Plays for the Church, compiled by the Department of Church and Culture, Division of Christian and Mission, National Council of the Churches of Christ in the USA. This work offers an excellent and short (64 pages) description of plays, play anthologies and other material in church drama.

Poetry and the Church, by Kay M. Baxter, 1966, the Board of Education, the Methodist Church, is a five page study of poetry and drama as they relate to the words of liturgy, sermon and prayer by one who has interpreted modern theater to church people on both sides of the Atlantic.

Circus, Parable and Construction, are three one act plays by Ralph Stone. The plays are designed by the Bethany Press, for use in the church chancel or in community oriented religious-art groups.

Hartman, Olav, On That Day, 1968, Fortress Press, Philadelphia, PA, (Baker's Plays, 100 Summer Street, Boston, Massachusetts) written for the Fourth Assembly of the World Council of Churches, Uppsala, Sweden, 1968. the play gives contemporary impetus to the prophecies of Amos.

Prophet and Carpenter, The Crown of Life and the Fiery Furnace are church dramas by the Scandinavian playwright, Olov Hartman, published by Fortress Press, Philadelphia, PA. Hartman has attempted to break through stereotypes of church drama to find a special art form analogous to the work of Bertol Brecht. His work reflects the theatrical and liturgical tradition of Sweden. Available through United Church Press.

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

Kenneth Friou
Robert Gard
Ralph Kohlhoff
Michael Warlum

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

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

Every community includes a number of organizations devoted to the interests of children. These may include 4-H clubs, Scout organizations, sports, fishing, or hunting organizations or clubs especially devoted to certain hobby and leisure-time activities. Clubs form around golf and bowling, model car builders and riflemen. Most community institutions such as the hospital, the fire department and the church develop complex auxiliary organizations. Child rearing, gardening and homemaking may become the basis of other social units or clubs. Each of the political parties provides educational and social life for all ages and conditions relative to the political season. Often, too, there are special organizations built around the needs of farmers, marketers, tradesmen or professional men and women. Interestingly, the social structure of the town is reflected

in these organizations. Activity and membership in a certain group of organizations is tantamount to primary leadership in political or economic life; secondary and rank and file leadership also find a unique organizational expression and effectiveness. A pattern of relationship between these organizations may be traced through those who hold interlocking memberships crossing lines of social and economic caste. The community arts council leadership may regard the whole complex fabric of social organization as its province. Maintaining an element of autonomy, it will provide suggestions for arts development suited to the programs and needs of each group. By doing so, it will strengthen and reinforce arts consciousness across a broad spectrum of community interest and provide itself a sound basis for relating to the many individual arts interests of small community people.

THE MINUTE CORPUSCLES OF COMMUNITY LIFE

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

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

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

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

Activity sponsorship will naturally generate interest among other organizations besides the one which sponsors the initial program. It may thus be followed up by the sympathetic development of other kinds of program. An arts council is the recipient of a considerable amount of material advertising seminars, institutes and conferences which

seek to provide training in art and art activity. Specific attention should be given to these programs and help should be sought from community organizations in providing scholarship help for local residents who wish to participate.

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

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

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

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

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

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

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

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

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

Present day small communities may profitably invest in the arts as previous generations invested their energies in American industries. This investment consists in providing the opportunity for serious concentration in the arts in the small community. Many arts programs in the past developed this way. In the towns of Greece and Italy, arts programs were basic to community life, continuity and meaning. In the medieval period in Europe and England, complex programs of arts activity were initiated and organized. Gifted and instructed amateurs labored alongside and under the direction of well trained professionals. Large amounts of time and money were devoted to art because this investment returned many items as the town became a center for community activity, and the economy was strengthened by the number of strangers who came for the festivals. From this activity, a priceless literature developed, undergirding many phases of modern art. But the most interesting aspect of the medieval and renaissance developments is that

the arts were primarily developed by the social, fraternal and professional organizations. These groups joined resources, each taking on an important aspect or segment of the arts program. If we want to know what made merry old England merry, the answer is easily reached: The organizations which sponsored arts programs in the small towns throughout the realm.

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

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

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

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