

# 19

## Leadership, Defined and Redefined

### ON TRAINING THE PROFESSIONALS

Society has not supported the arts enough that there is enough staff to allow the leader to build the vision and see it implemented. We get spread too thin and keep taking on more.

Jonathan Katz

To assess the job of arts council leadership, one needs to look at what an arts council director does. The following is not atypical:

The Metropolitan Arts Council [of Greenville, South Carolina] is basically a service delivery system which identifies arts program needs and develops information and assistance for organizations which are geared to produce programs to meet these needs.

Services offered by the MAC include the following:

1. Maintaining a cultural calendar of events to avoid conflict in scheduling and provide information to the media and general public.
2. Providing free use of a copy machine.
3. Providing a computerized mailing list and use of a bulk-rate permit to members.
4. Providing secretarial services and volunteers.

5. Acting as ticket agency for member groups.
6. Providing a "volunteer lawyer" to members.
7. Housing the Office of the "South Carolina Lawyers for the Arts."
8. Providing technical assistance to members in the areas of grants writing, incorporation, publicity, public relations, fundraising, etc.
9. Acting as prime agent for grant applications.
10. Writing and mailing publicity releases for members.
11. Appearing on radio and television on behalf of member organizations and doing public service announcements for them.
12. Acting as promoter for the arts community.
13. Administering projects for other agencies (Greenville Arts Festival, Spoleto in the Piedmont).
14. Providing artists-in-residence to schools and community groups.
15. Maintaining registry of local talent available for programs.
16. Serving as a resource for information on developments in the field.
17. Brainstorming new ideas and seeking out groups to whom they may apply — e.g., audience development, new types of concerts for the symphony, etc.
18. Acting as coordinator of groups of the same discipline who want to work cooperatively.
19. Acting as consultant for groups outside the community wishing to form organizations of a similar nature.
20. Conducting surveys and doing research (1979 study of The Impact of the Arts on the Economy of Greenville County).
21. Acting as building manager for Falls Cottage.
22. Acting as manager for the Guild Gallery in the Cottage.
23. Conducting workshops, seminars, and conferences.
24. Publishing a biannual newsletter.
25. Acting as prime program sponsor where a need has been identified but no existing organization has expertise (e.g., Supergraphics on walls in downtown Greenville).

[Population: 57,752 city; 289,401 County. Budget: \$33,000.]<sup>1</sup>

The last decade has challenged the community arts agency field to create astute leadership. Respected administration of the most active councils has, in one sense, created the national leadership in the field.

Some of the present administrators have verbalized their concern over the developments of the coming decade. Some have held their first positions with great success and direction, and passing the helm to those who follow will be no easy task. They are concerned that leadership develop in a careful way, and also concerned because they personally have been identified almost too closely with their fledgling and maturing organizations. If their point is valid, the more mature organization — an institution — must stand free of individuals. As many directors put it, "When the clientele asks

for agency help, and not for me personally, we've made it institutionally." This problem of personal identification seems fairly pervasive where there have been tremendously active and successful councils.

There are other problems related to this. Only in the largest councils are there funds to pay a second-in-command enough to make the job attractive. Some rightfully become ready to assume a leadership role, and must move to other locations to do that. While this problem is not unusual in any field, it does mean that the training in the first institution does not bear its results in that community. There is great mobility among personnel, especially when there are not strong ties to a single community.

Several persons who have watched the formal training of community arts managers over the past years, and who themselves have had a part in defining the background that such a person needs, were asked to comment for the purposes of this book on where the field has been and where it is going.\*

Hyman Faine helped found the Management in the Arts program at the University of California at Los Angeles in 1969, making it one of the oldest programs in the country. He describes it and its relationship to arts council opportunities as follows:

It is a program sponsored jointly by the Graduate School of Management and the College of Fine Arts and is advised by a committee of interdepartmental faculty, practicing arts administrators and leaders of the arts community. The Master's degree received by the graduate is an MBA with a concentration in arts management.

The UCLA program insists that students admitted to it be committed to one or more of the arts, so that the management training which they receive can build on that interest and prior involvement. However, the central point of the program is to turn out arts administrators who are generalists. . . . UCLA

\*For a summary of the most current information about arts administration and management training programs, see the ACA publication, *A Survey of Arts Administration Training in the United States 1982-83*, which examines academic programs at the graduate level and includes a listing of short-term training programs, such as seminars, workshops, and institutes. Among arts management courses that have been offered are those by American Council for the Arts; American Law Institute-American Bar Association; Great Lakes Performing Artist Associates; Museums Collaborative, Inc.; Opportunity Resources for the Arts; Arts Management; Smithsonian Institution Workshops; Theatre Communication Group; WAAM The Art Museum Association, and several educational institutions. There are also organizations—for example, The Fund Raising School, Grants Management Advisory Service, The Grantsmanship Center, Public Management Institute, and Volunteer: the National Center for Citizen Involvement—offering courses that are not specifically designed for the arts, but that may be applicable to arts organization needs. See also Great Lakes Arts Alliance, *Resource Directory: Conferences, Seminars, and Workshops for Arts Managers, 1981-82* (Cleveland: Author, 1981).

believes in stressing the overall approach, the basic principles of management, and the general relationship of arts organizations to the community and the art form. . . .

Arts councils are one of the special areas into which the graduates can go in to as administrators. If we look back historically, we can see that these councils, [which are as] yet very young really, must make their own special contribution. They are not unlike organizations which the ethnic communities who came as immigrants in the late 1890s formed for themselves through their own newspapers, theater groups, choral societies, etc.; they made themselves known not only to their own fellow newcomers, but helped the general community to know them better, and to integrate their culture into the general American scene. . . .

They [arts councils] must involve their own particular community in their activities and programs – because that is how their special character can best serve the whole community.<sup>2</sup>

John K. Urice of SUNY-Binghamton, who is Chairman of the Association of Arts Administration Educators as well as Director of the MBA/Arts Program and Center for the Arts at the Binghamton campus, has said:

For better or worse, the next generation of arts leaders is developing in an academic setting. Whether or not we like it, the arts, like so many other pursuits, are becoming structured, organized, and institutionalized. This is unavoidable and not necessarily “bad.” While some people may rebel against trying to institutionalize the arts (which have traditionally opposed institutions), I do not see this trend as necessarily being destructive. As the arts have become increasingly complex and institutionalized, the need for management training has become more acute. . . . We . . . look for people who have had extensive experience either as a practicing artist or as an employee of an arts institution. Almost all have undergraduate backgrounds in the arts and therefore a strong affinity for the creative processes. . . .

I hold the opinion that managing an arts institution is not substantially different from managing other types of organizations. The basic and most fundamental qualities we look for are imagination and leadership. A good sense of humor is also essential.<sup>3</sup>

The Center for Arts Administration, headed by E. Arthur Prieve, Professor of Management and Director of the Center for Arts Administration, Graduate School of Business, University of Wisconsin–Madison, has not only a two-year course of study (which includes work experience and an internship), but also an applied research component, where students participate in research teams to examine aspects of arts administration and publish the results.

“It is important that the student get a sense of where he or she is in relationship to management. This ongoing relationship may help each one

see the real world of management and where they fit in,” says Prieve. One of the aspects of the training program he runs is that there is ongoing involvement with an arts organization, in addition to the internship students assume while they do coursework. Although the training in most of the programs is for the wide range of management opportunities, he sees the leadership of arts councils as those who

have political savvy in the sense of knowing how to guide the organization into the integration of the power structure. The councils are going to have to look at themselves in terms of their place within the total city, and it will be “inter,” not just “intra,” the arts. They will have to know what all of the other agencies within a city are doing so they can define their own role. The arts council staffs and their extensions, through task forces and committees, will help do this, but everyone will have to understand this mission.

The manager will need a broad knowledge of the community, which, if he or she is not from the community, will need careful nurturing. If there is a solid organization, this will be easier to do, but arts councils may have some problems as a whole on this score. (How many have really seen the need to integrate into the total community?)

This sense of community is not only the arts community — it is a thorough working relationship with everyone who counts and makes decisions and sits on boards, etc. It is the *total* demographics.<sup>4</sup>

Many arts council leaders have not really thought a lot about the problems of training and leadership. Too many council directors are wary of the training programs, the narrow definitions, and the unrealistic expectations of MBAs and other degreed graduates. “I want a creative person whom I can train,” many say.

Jonathan Katz is Professor of Arts Administration and Director of the Community Arts Management Program at Sangamon State University (Illinois), a program that “emphasizes the skills and knowledge especially appropriate to the management of multiarts organizations such as community and state arts agencies and arts centers.”<sup>5</sup> His concern is more about leadership and motivation than about the job of administering the arts. There are two kinds of jobs in arts administration. One is specialized within a large institution — such as box office management, research and development, fundraising, or public relations. Arts councils, on the other hand, usually have project manager types who do everything.

Arts council professionals generally believe that leadership cannot be generated; it can be stimulated through self-motivation and commitment. What are the components of leadership? “Leaders have ideas [and] ‘people’ skills and should have the tools for management,” says Katz. “They must be able to motivate others to follow the visions, which are twofold; one is of the possible future, and the other is some idea of how to implement the vi-

sion.” He notes further that “The process of arts administration has to do with the tools; setting up books, evaluation techniques, group planning processes, budgeting methods, and the like,” and that “The art of administration is working with ideas and people.”<sup>6</sup>

Jonathan Katz talks about the search for management training students:

If . . . management student[s do not have] the sense of the importance of or commitment to the arts, they will not necessarily be arts managers because they could go into other fields. The program requirements at Sangamon include a philosophy of arts graduate course, which is important for developing the *context* for growth and change. Out in the field the staff must be highly motivated—I’d look for motivation in staff first off when recruiting. A good staff will have a common core of community values, and can then together accomplish what they *really* want to do. The value systems make the difference.<sup>7</sup>

In the last analysis people make the difference; they always have and always will; arts management is no different.

The prospectus of the Yale School of Organization and Management gives some possible points for reflection. Begun in the mid-1970s, the school has taken a different approach to the professional education of managers by seeking to integrate the study of public and private management throughout the curriculum—to educate future managers for business, government and human service and community organizations by combining the fundamental concerns of a school for business administration with those of a traditional school of public administration or public policy. This is in recognition that “accelerated blurring of the lines between public and private sector activity and responsibility has created a need for a form of graduate management education that reflects the interrelatedness and interdependence of public and private institutions.”<sup>8</sup>

The average age of students is 26, and most students have worked full-time for at least one year after completing their BAs. The preference is for a student with work experience. That requirement seems a good potential requirement for arts administration programs as well. The Yale program is looking for candidates who can “think abstractly about institutions and their goals, coupled with the potential and motivation to effect constructive change.”<sup>9</sup> Good candidates for community arts management have that potential, and it could be beneficial to be with both arts and nonarts managers.

Alvin H. Reiss, creator of the nation’s oldest annual course in arts administration, the Performing Arts Management Institute (1957), and of the nation’s first college course (1963) in arts management, has been directing the graduate certification program in management of the arts at Adelphi

University, which is for working arts administrators. The entire group of 15 to 20 students stays together for a year; all the courses are given only for the students in the program, which means they have a special slant toward the arts.

Reiss comments that directing an arts council is like being a labor organization leader — “you must know who you represent, the problems, how others feel about you.” But it is equally important for an arts council to be vulnerable — to be challenged at all times about what it is doing and what it should be doing. The leader must make relationships, think laterally, and know their community thoroughly. They are, in essence, cultural salespeople — “the symbol of the arts in the community.” It is critical to know that there are not instant answers; people do not look at enough alternatives and have too little sense of curiosity and probing. No one plan works for all. For example, there are now several configurations of business and arts councils — maybe eight or nine different models. Communities need to look at themselves, look at all of the models, and create “what makes sense for us.” It should not be easy, Reiss concludes. To sum it up, leaders in the field need a sense of self-sacrifice, compassion, a sense of total community concern, a breadth of vision, an ability to think laterally, an ability to work with others, and the need to be continuously challenged. People do not know how complex the job really is.

Reiss himself has contributed substantially, many times working behind the scenes; he has provided the framework for the national (governors, mayors, etc.) legislators’ group resolutions on the arts — their symbolic stands, which have been drawn from “A Bill of Rights for the Arts in America.” His book *Culture and Company* envisioned the alliances that could be made between business and the arts — a visionary document in 1972. He is cofounder and editor of *Arts Management*, the first journal for arts administrators, and through that medium created the Arts Management Awards (1969) as a means of recognizing the contributions made to cultural development by the administrators of arts institutions and programs.

As an observer of the arts council movement, Alvin Reiss feels that arts councils are a recognized force in the arts. The best and strongest have sprung from community need. Arbitrary phenomena such as the Massachusetts Arts Lottery create real problems; it’s hard to see how the syndrome of “let’s have an arts council” will win in the long run.<sup>10</sup>

An observer and doer since the 1950s, when he headed the Winston-Salem Arts Council, Charles C. Mark, editor of *Arts Reporting Service* for over ten years and the first National Endowment for the Arts Director of State and Community Operations, has this to say about leadership and training: “The problem is that there is no agreed-upon core curriculum for arts organizations leadership training. For instance, the social history of the arts in America is a forgotten or neglected area. There ought to be social

service training for arts administrators because the arts are a social phenomenon."

In talking of leadership, Mark sees a good leader manipulating others to good ends through inspiration. Too many executives say "I will do it" instead of getting a committed community to do it. "The smaller the ego, the more you can get done." Leaders can animate a community; they ought to be able to organize a community to solve community problems and then teach others to do it.<sup>11</sup>

It would be negligent not to mention the specific problems of developing minority leadership in a field that says that it wants to reach broad segments of the community. It is a subject understood but little discussed. The will is expressed; the way is not yet found to create the ongoing assistance needed. It is, of course, a problem not unique to this field.

## VOLUNTEERISM

The need for well-defined, reliable volunteer assistance extends far beyond traditional volunteer roles. This need is bound to increase in the 1980s.

Most arts councils, like other nonprofit groups, started with willing, tenacious, and enlightened groups of citizens, who believed that cooperation and service was the way to future success of the arts. Whether it was in Hays, Kansas, where "seventeen years ago a group of seven or eight 'art lovers' . . . met to discuss the possibility of forming a council to better recognize and study the visual arts in the growing city of 12,000,"<sup>12</sup> or the volunteer organization, Allied Arts, in Seattle, the original purpose and vision have been altered and expanded over the years as times have changed.

The mainstay of many arts councils is the quality of their lay leadership, for it is they who must motivate peers, articulate the message of function, and represent the arts council to the community. The board of trustees is the key to the strength of any council. Categorically, in their community commitment, they must place the council's interests first or the council doesn't work. There are many volunteer councils, but even in a community as small as Hays, Kansas, the founding group set a policy of having at least one paid person to whom volunteers could come with problems and suggestions. "This has meant having an important form of coordination from the very beginning."<sup>13</sup>

In a nearby community of about the same size, there is a sense that the same people have been involved forever, and a feeling that the increased number of working women has resulted in less volunteer time and less desire to contribute or go to another meeting. In a larger community, there is no volunteer effort save that of the board of trustees. Another council, with a staff that works particularly well with volunteers, estimates that more than 2,000 people-days are donated annually by more than 250 persons.



Volunteers are a central component of a united arts campaign. Although volunteers are not paid in money, they wish and expect to be paid in other ways. The payments they desire and the payments they receive are as varied as the reasons for volunteering. People volunteer so they can meet people, develop skills, interact with new groups or individuals, or generate a new source of stimulation or challenge. Much time can be spent productively trying to figure out what kinds of needs different volunteers have and trying to respond to those needs. It is important that we try to give something in return to those people on whom we so heavily depend. Just as we try to be sensitive to what volunteers can do for us, so should we be sensitive to how we can productively impact the lives of our volunteers.<sup>14</sup>

Use of volunteers can be a good way of evaluating your own program. . . . Because volunteers are not paid staff, they're not at your call 40 hours a week; you have to know exactly what your needs are in order to utilize them. You also have to have in mind what ways, either tangible or intangible, you expect a volunteer to feel "rewarded" or to "benefit" from his/her experience with your organization.

That goes for everyone, from the volunteer member of your Board of Directors, to the one-time person who helps type up a mailing list. Each of those people represents a potential valuable contribution to your organization — not just in terms of the skills or time they can contribute: When a volunteer has a good feeling about working with you, and feels "rewarded" and "useful," that is one of the best means of public relations you can ever find.

Many times small organizations, particularly in the arts, revolve around core groups of individuals who often feel they are under so much pressure that it is better or easier to do things themselves rather than delegate tasks to "outsiders." This attitude can be a real obstacle . . . volunteers can be a real resource to all of us. And — like any resource — they need nurturing. Thoughtfully solicited, well managed, and creatively employed, volunteers can and . . . do contribute much more than their time.<sup>15</sup>

The volunteer as friend and/or trustee has been very important to the arts. Across this land, wherever the arts have any history, there are tales of dedication unlike those in almost any other field. The men and women on traditional boards of trustees understood their major charge — to raise monies to keep the operation afloat. If they didn't give it themselves, women's committees and occasionally men's committees or friends organized the benefits and programs to raise the monies. Whether it is among our opera companies, theaters, dance companies, or other institutions, there is, for every successful one, an impressive story of ongoing dedication in terms of time and financial commitment. Traditionally, the boards and committees have been made up of the local leadership. Who and where are the new generations of these volunteers? Is this tradition as strong today as ever, or is arts volunteerism, like volunteerism in other fields, in trouble? The clues are that it might be.

The Director of the national Business Committee for the Arts has acknowledged that his group, a catalyst for corporate support of the arts, favors "getting an active involvement in the arts, not just a check," making well-defined volunteer roles even more critical. Although many councils have encouraged the development of corporate committees for the arts and financial support (including direct support, matching gifts, and the like), sustained partnerships between arts and business are rarer.

The Arts Council of the Morris [N.J.] Area formed its unusual Business/Arts Committee in 1975 to encourage corporate awareness and support of the arts. . . .

Everyone has benefited from the work of this unique committee, which functions as a working committee of the Council's board. In the last six years, Business/Arts has contributed its expertise and many dollars to help support major arts events, special arts-related services and activities for employees, and has been responsible for corporate involvement with arts at every level. . . .

One of the most surprising discoveries was that businesses didn't want to give just money. They were eager to *participate* first and consider money later. The immediate goals were to obtain new business members and to develop services the Council could offer to member companies. . . . "We were developing consciousness about the need for art. . . . This got business on our side. If we had been pestering for money, the businesses would have been turned off and not cooperated the way they did." Business made it plain from the beginning that it was happy to offer in-kind help as well as advice to the Council and an inventory of possible business services was made. . . .

Today business cares. The key to the success of the Business/Arts Committee is that everyone has benefited, business, employees, artists, the community, and the Council itself.<sup>16</sup>

The reasons people have chosen to become involved in board membership or in volunteerism usually have had something to do with the quid pro quos. The use of their time, energy, and money has translated to a public image and a pride in making possible productions, exhibits, and performances or other community arts events. Because they have represented significant financial support as individuals, it has been natural to want a hand in control of the product.

Times have changed, though, and the financial role of board members or individual donors is now only one of the many support systems needed by every arts organization. Public funding from local, state, and national sources, and foundation and corporate support, have become important partners in the funding picture. The inherent requirements of these other sources will change, in the long view, the *raison d'être* for board participation, including volunteering in general. This is starting to happen everywhere. Not only has the individual benefactor lost some of the quid pro quo, but some sponsors of benefits have found it harder and harder each

year to raise the monies they traditionally have raised. Even with government funding cutbacks on some levels, these trends are likely to remain with the growth of public interest in the arts.

There are reasons for the changes. One has already been mentioned. The new funding patterns not only will demand broader board roles, but will expand the roles volunteers might play in the success of an organization. A variety of skills, perhaps each quite different and specialized, is needed for success in reaching the various funding components. Some, such as applying for the federal, state, and local grants, require technical skills and professional paperwork. The development of strategies for reaching foundations and corporations requires other foci.

When staff and board members work in tandem, each group performing proper and mutually agreed-upon tasks, the council works best. The board's fundraising jobs need careful examination and precise description to produce results that are worth the time and energy. The volunteer, to do this job successfully, needs a good grasp of the total picture. Too often this is lacking.

The staff person needs to understand the potential volunteer roles in this and all other areas of the organization's work, as well as the value of time spent in defining them. Too often this, too, is lacking. The not atypical staff view of the volunteer does not necessarily enhance the situation. Often experienced volunteers can be threatening to paid jobs because they are efficient and productive. Professional staffs need to review their attitudes about the extended roles that can be filled by volunteers. All of the collective monies mentioned will not fill all of the organizational needs—ever.

The public framework opens other volunteer roles as an attempt is made to keep up with all arts legislation and, more than that, to lead well-informed discussions about the issues. Only in this way can an informed advocacy be developed. Ideally, each organization should have a well-developed information system where volunteer advocacy roles are defined and coordinated. There are, of course, other roles; these suggest only a few.

Organizations will need to recruit assistance in a contemporary style compatible with other areas of volunteer endeavor, where interviews, job descriptions, evaluations, and flexible but regular time commitments are part of the arrangement made with the organization. The arts, if they are not recruiting in this fashion, will find themselves behind other fields and will not be able to compete for uncommitted time down the line. Even though there is agreement that the traditional dependable volunteer ranks are thinner, the need for revamping recruiting methods has not yet been addressed. One little-recognized fact is that most people choose a volunteer role in the context most satisfying to them, and the arts are only among several possibilities. Often the arts volunteer is also a volunteer in other non-profit settings as part of his or her community involvement.

In the future, the extra time taken in the beginning will count. Persons today making volunteer commitments are seeking new *quid pro quos* that are individually satisfying and fulfilling. Examining the ways to meet individual needs compatible with organizational needs, and assessing functional skills that may be useful, are ultimately worth the time. To be fair to the mutual interests of both the organization and the volunteer, there should be a training program.

Other groups of arts volunteers that should have orientation to the field are those selected for public roles, such as lay members of local, state, or federal arts councils and public allocations panels; at times these appointments have too little relationship to the expertise needed for the complex subject at hand. Individuals may be involved in one aspect of the arts, but may have little understanding of the newer issues and problems. Publicly appointed volunteers, inundated with masses of proposals and policy materials for their evaluation, can hardly get through this reading, let alone more.

Individual organizations usually have important and increasingly complex agendas to wade through, and these leave little time to address other issues. What form should training take if time and reading matter are both problems? How are we to get to these discussions and understandings of issues that affect decision making by volunteers? Some assistance is now developing in the way of hard-core materials. It is proliferating at a rate that makes it difficult to keep up and siphon out the best.

Clues to what may be needed and wanted have come through short weekend-length courses for specific groups of trustees, such as the ones held at the Institute of Arts Administration at Harvard, and through some of the course material included in the various arts administration training sessions described earlier.

Clues as to what may be required come through the materials of such groups as the Volunteer Urban Consulting Group of New York. This particular group "serves as a liaison between nonprofit organizations which have specific business problems and business people interested in using their knowledge and skills in a volunteer basis to assist them."<sup>17</sup> They have worked with a variety of types of groups in health, social services, the arts, housing, and education in the Greater New York area. Their services have been offered in the areas of accounting, financial planning, personnel and organizational budgeting, planning, internal operations, and recruitment for boards of directors. The valuable point is not so much what they have done, although they helped nearly 100 cultural groups in one recent year, but the requirements for clarifying the job to be done asked of the groups they work with.

There are, as well, the training materials from Volunteer: The National Center for Citizen Involvement. In reviewing the present situation

of the public humanities in matters of volunteer policies and performances, Volunteer found them to be at much the same point that social service organizations were not too many years ago. The hazards blocking effective volunteer programming in many cultural institutions are already familiar. Volunteers are not involved to their fullest potential; the role of the volunteer coordinator is badly defined; paid staff members harbor suspicions about volunteers; there are insufficient training programs.<sup>18</sup>

Humanities institutions have remained, for the most part, removed from the national and local volunteer support structures that have emerged over the last decade. Nor have cultural institutions developed a counterpart system. The result has been the continued lack of acceptance of volunteers, the inability to effectively build on each other's efforts, and the failure to realize the full potential volunteers bring to the institution.

The majority of volunteer administrators in the public humanities have no formal training for their job. Very few surveyed by NCVA [National Center for Voluntary Action] could recall participating in workshops on volunteer administration. Most had learned their roles on the job and had not been exposed to the literature in the field of volunteer administration. They had had little chance to interact substantially with volunteer administrators in other fields. For the most part, they did not participate in workshops and conferences on volunteerism, with the result that many times difficulties with their programs seemed without precedent and insuperable.<sup>19</sup>

In Hartford, the Arts Council, sharing the wealth of talent and expertise in the business community, has set up the Arts Business Consultants, who assist arts organizations to help themselves in areas of management, marketing, and financial administration; this group has also sponsored a series on grantsmanship and accounting and bookkeeping. In cities such as New York, Houston, Los Angeles, Philadelphia, Seattle, and Huntington (New York), there are similar assistance programs.

Pilot programs such as the Arts and Business Council's Skills/Services/Resources Bank, which trains business people in New York City to serve as volunteer consultants to arts groups, have grown considerably. Seattle's Bank, established with consultant help from [Arts Business Consultants], currently is helping develop similar programs in Houston, Los Angeles and Philadelphia. In New York 150 active . . . consultants currently are providing 100 arts groups with services valued at an estimated \$500,000. . . . At the local level, several key volunteer programs and concepts, including but not limited to the arts, have national implications. Through the Huntington, N.Y., Arts Council's Liaison Network Project, every board member serves as a designated ombudsman to two or more of the council's 82 member groups. The Skillsbank, supported by a grant from the Charles Stewart Mott Foundation and located in ten national demonstration sites, including Philadelphia, matches volunteer

consultants with groups in need. New York's Public Interest Clearinghouse screens and evaluates volunteers and matches their abilities and interests with groups requesting assistance, while Tune in New York has a phone-in service for groups seeking volunteer help.<sup>20</sup>

For every volunteer, there should be a clear charge and clear delineation of duties and responsibilities, whether for a board member or a volunteer for specific projects or programs. This can vary with organizations, but a board member whose charge is to lend his or her name, give or raise money, and advise in certain ways should know those expectations in the process of recruitment. A leader of a fund drive or any project must know the extent of time and the extent of duties. Board members of an arts council must know what the council is, what their duties are, and where they will be expected to put their energies. They must know their responsibilities and liabilities. With all kinds of public programs, councils become responsible and liable in ways totally new to the arts.

Roles and expectations must be clarified. "The more cohesion, communication, and organization that exist within a volunteer team, the more productive the project."<sup>21</sup>

Work plans, timetables, and communication, starting with interviews with future volunteers to determine where they feel they can contribute best, are all part of a process that leads to sustained assistance and full benefit. There should be job descriptions, progress reports, and evaluations as these are determined to be appropriate.

In order that advocates, panel and board members, and other volunteers can do their work well, they must have information on such factors as the following: the makeup of the community they are serving; the sources and interrelationships of arts funds today; the nature of and changes in the volunteer sector; the "how-to's" involved in becoming a knowledgeable arts advocate; the place of the particular arts organization among others in the community; and the nature of peer organizations. All this information needs to be presented in an organized way. A series of discussions on these topics might end with a visit to an institutional base similar to the one being addressed. This would allow an exchange with a group coping with similar decisions because of similar basic goals. There are meetings and conventions for those involved in almost every art form, but these are usually attended by the professional managers, and they do not leave room for the detailed discussion available in the site visit. Such discussion would allow groups to make more confident, intelligent decisions and would enhance the board and staff work of the institution. Board membership, panel membership, and decision making, laden with the awesome and complex responsibilities facing those assuming these roles today, make such training mandatory.

Board members, as a specific group, need even more specific material

to bring them into current thinking on the roles, duties, powers, and liabilities of boards, including clarification of board-staff relationships and other important matters that will enhance effectiveness. Some corporations are offering this material as it relates to potential nonprofit board participation. Sessions on such matters have been given in eclectic fashion, but ideally should be available to every board member today. These are sometimes held at "retreats," where work sessions are held in a more informal atmosphere far away from the telephone.

One can, however, only offer the remedies. The symptoms are present, and unless they are recognized, the solutions will sit on the shelf. Present arts organizations must decide now to prepare for the future. For while monies have been made available from new sources, federal and sometimes state funding is being cut back, and inflation and energy costs have kept budgets up. Volunteers are going to be as necessary and valued in the future as they have been in the past.

This training will help arts organizations far beyond immediate decision making. It will help them look at the reasons why their members participate together for common causes. It may help them create the new *quid pro quos* that will be satisfying to the new people whose participation they would like to encourage. And it will give them new kinds of information that should increase their own levels of self-esteem and confidence, whether these are or are not acknowledged as presently low.

Perhaps the discussion sessions will go so well that other subjects and issues, such as the place of public works of art or the support and diversity of the American arts, may be included. Sessions on how to look and listen to the work of our artists might even be helpful to decision makers and audiences.

Decisions are being made daily that will affect the community, state, or federal picture for years to come. In the arts, the task of decision making should be undertaken with the best preparation possible. The procedures discussed make sense, but more than that, they make the people working for the organization able to do their best for the organization out in the community.

In Charlotte, North Carolina, where the Arts and Sciences Council reported to Volunteer the long-term impact on revenue,

[The volunteers are] some of the best we have . . . in a company where office workers were loaned for the [United Arts Fund] drive, they enjoyed the experience as a break from their normal office routine. They were enthusiastic about the Council when they returned to their company, and employee contributions in that company increased dramatically that year.<sup>22</sup>

There are so many kinds of volunteers: board members and committees; businesspersons who "come to the rescue" of the small professional arts

group; volunteer problem solvers using their legal and accounting skills with artists and arts organizations. But volunteer efforts are often not as specific as matching law with a legal problem. The persons on these “bus-man’s holidays” say they enjoy the experience because the contact with the arts may be a new and growing one for them personally. Many, many others are left wondering how they will use the skills they have. And they lose interest because their potential and valuable time has not been used.

## ADVOCACY: AN EDUCATED CITIZENRY

Grassroots efforts on behalf of . . . support of the arts are tremendously important. Regardless of whether those involved with the arts concern themselves with the matters at hand, arts legislation will be passed – but, perhaps not in ways that best serve the arts and artists [in California].

Grassroots activity is not new to politics. However, it is relatively new to the arts community. Arts organizations can no longer exist only as cultural entities – they must also function within the political environment. . . .

A democracy is founded on several important principles, one of which is that a group of well-informed and involved people can truly affect government. . . .

The arts should be considered no less a priority in government attention than health and welfare services, commerce, recreation, or transportation.<sup>23</sup>

Advocate: supporter, ally, champion.

The education of the citizen to be a good arts partner with the professional artists and arts organizations in the community is an important mission today. The examples of advocacy efforts range from the model local Allied Arts of Seattle to state citizens’ committees with volunteer or paid staff, from ad hoc committees to crisis-oriented scrambles for supporters for troubled local, state, and federal budgets.

There are clues in these efforts to new volunteer roles of great potential for the future of the arts. Such advocacy has accomplished a great deal in King County and Seattle: Much of the political groundwork that was laid by Allied Arts for the city’s percent for the arts ordinance was helpful in getting the county ordinance passed in record time (two and a half weeks from drafting to finish).<sup>24</sup>

In 1974, the Mayor and the City Council responded to a proposal (made on behalf of large and small performing arts organizations by Allied Arts’ ad hoc Committee on Arts Support) by approving \$300,000 in city funds to sponsor drama, dance, and music performances in Seattle.<sup>25</sup>

All of the money has not been automatically forked over by politicians mad for culture. . . . City and county council members have been lobbied annual-



ly (and successfully) for increased funding by Allied Arts of Seattle, a group of lawyers, architects, musicians, and artists who pitch the arts story to public and private funding sources. Allied Arts has also mobilized its expertise and clout on behalf of Seattle's recent neighborhood restorations, notably that of the food market overlooking Puget Sound.<sup>26</sup>

Allied Arts, now almost 30 years old, started the Washington State Arts Commission, the original Seattle Municipal Art Commission, and the present Seattle Arts Commission. Later, both the Arts Alliance of Washington State and the Washington State Ad Hoc Committee for the Arts grew from Allied Arts.

The organization reports an informal beginning in the early 1950s when some architects, "museum types," and artists discussed, as members of the "Beer and Culture Society," the state of the arts and what should be done. "They" became "we," as those who remember explained it, and after a while, through an outgrowth of a steering committee of the American Institute of Architects (AIA), an organization was formalized and known as Allied Arts.

Its primary goals were defined at the time: to support the arts and artists of the Northwest and to help create the kind of city that attracts people who support the arts. . . . What was not spelled out — or anticipated was the method, which has been to use the legislative machinery to accomplish these goals. The establishment of the first Seattle Municipal Arts Commission in 1955 probably started the pattern.<sup>27</sup>

One of the outstanding characteristics has been the attraction that Allied Arts has had for lawyers, environmentalists, and other citizens committed to the arts and the city.

Never involved in rating political candidates in any way, determined on a nonpartisan course, we attract citizens interested in the political process. By design, not a social group, we give great parties. An organization of just under 1,000 members with an office (in a wonderful renovated warehouse at Pioneer Square), and a regular schedule of numerous meetings, we're often described as a nonorganization for nonjoiners, or a front for individuals who care a lot about the arts and the city.<sup>28</sup>

All meetings are open, although they are not bound by the open meeting laws that govern municipal and state agencies. Newsletters cover all committee activities.

Allied Arts has evolved into a local advocacy group equal to none, from modest beginnings: "we wanted the city to develop beautifully — and become involved with not only 'arts' issues but environmental issues as

well." The plethora of items and new tasks has always been invigorating, and has kept bringing new people to their implementation. "It's an adult education process" and a cross-fertilization of those interested in the arts and those interested in related issues working in behalf of both. The eyes of the Mayor were really opened by the "people affair" during the effort to save the market.

Now housed in Pioneer Square in a renovated warehouse, Allied Arts operated for almost a decade from the house of its first director, Alice Rooney. She volunteered in the 1950s, worked part-time in the 1960s, and became the full-time director in the 1970s. In the fall of 1980, Alice Rooney left to assume new challenges.

But the institution was implanted.\* As always, the association was intimately involved in the Seattle and King County budget allocation processes of 1981. The city has been able to rely on the presence of Allied Arts Committee members at the public budget hearings. They have been well-informed and well-educated spokespersons.

Over the years, people have joined Allied Arts to "save the market, plant street trees, abolish billboards." Sometimes efforts necessitated forming independent groups such as Friends of the Market and Washington Roadside Council. Among their causes, attention has been given to percent for art in public buildings legislation, removal of the admissions tax on performing arts events, and increased financial support for the arts in the state of Washington.

With a small budget and staff, Allied Arts has always worked with citizen committees that keep it replenished with new energy and causes. There were at one count ten committees among the membership, one only having to do with internal structure. The others include the Arts in Education Committee, Auction Procurement Committee, Performing Arts Committee, Artists' Spaces Committee, *ACCESS: The Lively Arts* Committee, and ACCESS/Distribution and Marketing Committee. To give a sample agenda, a concern of the Performing Arts Committee has been needed for increased availability of rehearsal and storage space for performing artists.

Through the years, Allied Arts has gained the respect of the private and public sector. It has developed clout and high regard from anyone who has looked at its record. The model is there for citizen advocacy – with an enviable, and perhaps unbeatable, record of service.

It is important to note that Allied Arts of Seattle was incorporated as a 501.C.4 organization from its inception. Reasoning that it was a broad ad-

\*Starting in 1981, the economic problems of the state of Washington were starting to seriously affect arts allocations on all levels. By mid-1982, Boeing unemployment figures, for instance, were estimated to become higher than ever in its history. Allied Arts has stood firm over many years and under just such prior economic crises has done some of its most creative work.

vocacy group interested in the city as a whole, it remained so designated throughout the years, allowing it to lobby as well as to program. To ease the raising of monies, a separate 501•C•3 organization, the Allied Arts Foundation, was developed; this group has only a funding function. Through the years, the Foundation has tended to give attention and monies to organizations that are small, experimental, and of less interest to funding sources.

Every city needs a group like Allied Arts, for citizens can do and say things that staff people cannot. Groups patterned after Allied Arts have appeared in some other cities in Washington State, and recently in Washington, D.C. The secret is in their multiple interests in the good of the city, the arts being in the forefront. The secret is also in the quality of the job done, the ability to rely on action, and the ability to have an intelligence clued in to the ongoing needs, not operating by automatic command. The refreshing part is the initiative, the research, the action.

Although there is no group like Allied Arts in Houston, there has been a clear strategy since the late 1970s for building advocacy for the city's cultural development. According to this strategy, the Cultural Arts Council would funnel public money to the arts organizations, the Convention and Tourism Agency would promote them, and the Business and Arts Committee would generate private support for the city's arts institutions and organizations. That strategy and teamwork has had some remarkable results in getting the message across to many sectors over the first years of the Cultural Arts Council's existence.

Planned advocacy on the local level for all of the arts is a missing dimension in almost all communities. Those who head large and small arts organizations and councils, and a few individual artists, feel that they fight all of the battles. From time to time, the citizen leadership of major organizations will articulate a need if prodded and directed, but there are too few examples of studied, ongoing advocacy for *all* the arts. It would seem that this will be critically needed as we move into the modalities of the 1980s. Informally or formally, groups such as Allied Arts has been composed of people of all talents who cared. These people have seen to it that others are made aware of needs and issues so that the concerns can be studied and addressed constructively. And then they acted to make sure that what seemed right and best happened. They were not just responsive; they led the way. They remained vital and refreshed and constant. Every community needs such a group, whether there is a public or a private council, and whether there are many old arts institutions or many small ones that have cropped up recently. There can be only benefits to come from concerned, educated citizenry, respected as a community resource.

How are such groups organized? Differently in each locale. The causes will have common threads, but will be unique in their dimension and limitation.

Are there any clues in the success of statewide advocacy movements? Yes and no. Yes, because the mechanics of getting legislators to listen is the same, whether the legislature is in New York, California, Oregon, Minnesota, Ohio, Indiana, or wherever. No, if the focus of these movements is on the budget only. In most it is not; it includes providing services and information. In those states and others, statewide citizen advocacy groups have hammered away at the importance of the arts allocation at the state levels. And they've been successful. The state appropriations to state arts agencies has topped \$123 million in 1982, up from \$110 million in 1981. (Some states have since experienced budget problems, forcing the reduction of the initial figures, but this will always be a danger. The 1981 alterations were not only in the arts budgets, but affected the total picture, including education and human services of all kinds.)

What is also interesting is that in one year, when the National Endowment for the Arts represented .0273 percent of the U.S. budget provided for the arts, the states provide .0769 percent of their budgets to the arts through state arts agencies.<sup>29</sup> Citizens have worked hard to make this happen.

Of the over two dozen statewide advocacy groups that have formal headquarters, seven have responded for the purposes of this book to a series of questions on their activities. In New York, Ohio, Indiana, Oregon, Pennsylvania, New Hampshire, and North Carolina, the groups are primarily interested in the legislative allocation to the state arts councils, but some have goals that include getting involved in "grassroots advocacy," which translates as "local activity." Some are involved in support of percent for arts laws for public construction projects, as well as other arts-related legislation.

Why mention statewide advocacy in a discussion of community arts councils? In some states (not those with broadly based formal and active citizens groups), the coordinator of training for advocacy has been the state's assembly of community arts agencies, which trains for more effective citizen involvement in local affairs. In North Carolina, the large network of county and city community arts councils meant that the state budget request to the legislature could have statewide advocacy. The North Carolina Association of Arts Councils has held community workshops to teach citizens effective methods of reaching such constituencies as government and business, and has helped pull together all of the arts to present a united voice in support of the state budget. Other states (where there are fewer county arts councils) have also relied heavily on the arts councils to mobilize local energy in behalf of the state budget needs.

The better the articulation of a need, financial or other, the better articulation the legislators can give to their support of the arts. If the arts citizenry is of a single voice, having worked out philosophical differences among themselves, the efforts can be even more successful.

On the community level, the amount of local tax money from general

city funds allocated to the arts is suggested to be at least \$300 million, well over the \$85 million reported in Table 1. This, too, has generally been increasing. Business support of the arts reached the record level of \$436 million in 1979,\* up from only \$22 million in 1967. The National Endowment for the Arts Challenge Grant program, requiring matching funds, had, during the first three years of its existence, awarded \$84 million in grants and generated \$500 million in new support for the arts from both private and local sources.<sup>31</sup>

cuts in federal spending, the clearest and most focused advocacy will be needed on all levels, *beginning* in the communities themselves. One role of the community arts council may be to take leadership and/or assist in a process that allows this advocacy to emerge in as intelligent and orderly a fashion as possible. The processes have been discussed in the context of cultural planning. The advocates cannot continue to be those employed only in the arts. It will be part of the civic responsibility of those who have said they favor more and better arts and cultural opportunities to see that these opportunities really come about, not just to respond to a poll.

The struggle for some kind of unified voice on the local level has not even begun in most communities, whether or not they have had arts councils. But the council is the potential neutral ground for its generation.

The time has come when the arts cannot afford to be haphazard about advocacy, although sometimes the adrenalin runs stronger and the articulation is sharper and more specific when the effort is not a daily affair. However, bills in Congress and in the state and local legislatures potentially affecting the arts need constant attention; the arts community has no choice but to keep abreast of them. The education of the local citizen/advocate should be a priority of the future.

For starters, this means that every arts organization needs a legislative watchdog who keeps up on current bills before the various governing bodies. If every arts group had had such a person, the impact of the Arts Lottery in Massachusetts would have been understood before so much energy and effort had been put into creating a new bureaucracy. If the same had been so, some CETA programs would have been taken on only if goals had been clarified and the full ramifications of the program understood. Finally, if the same had been true, there would be perhaps many more communities feeling that the arts should logically have a share of the local hotel/motel tax.

\*This figure, from the Business Committee for the Arts, Inc., represents the estimated total of gifts from advertising space; travel expense for arts groups; sponsorship of radio and television programs (public and commercial broadcast); and loan of executives to arts groups, company equipment, space for performances, and administration, as well as cash contributed.<sup>30</sup>

Educating local advocates also means that training must be given so that advocacy opinions are formed on educated reason, not merely because the arts will get more money. Such training is perhaps as important as any that involves the future of the arts in this country. It is a tough assignment, but unless the arts become wise to this necessity, they will take the wrong opportunities for the wrong reasons, and decide by crisis only.

It will further be incumbent upon those who support these efforts to broaden their view of arts needs to include community needs. Parents who are arts patrons are also involved in their children's schooling. The arts-in-education issues should be important to them as they think about audience development, and the next generation of arts participants. Teachers and performers, boards of education and painters, actors and orchestra board members — all must be responsive to the problems far beyond their specific realm.

Perhaps Ben Shouse, a labor leader from the Cleveland Upholsterers' Union, has said it best in recent budget hearings in the state of Ohio discussing the needs of the arts there:

I am a lifelong representative of working men and women. I also am an advocate for the arts that reach the working men and women of Ohio and the nation, because, for many of those union members, it is their only opportunity to be in touch with the arts.

The arts are for everyone and in particular for working men and women because they need the rejuvenation and intellectual refreshment that only the arts bring. But we, you, legislators, labor, and the artists must provide the money, talent, and the lines of communication to destroy the Archie Bunker images.

Why should an old "ausgespilt" [played out] labor leader be here before you today pleading for more support for the arts?

I do it because I see that the arts are the future enrichment and joy for countless men and women in the factory, in the offices, in the senior citizens centers, in the neighborhoods. . . .

If you have worked for eight hours on a hot assembly line, and don't let anybody kid you that factory workers don't work, then you know what free, public arts recreation means. . . .

Every civilized society in the world that has a rich arts and culture life for all citizens supports the arts to one degree or another. Some totally support it. . . .

We are here neither as the elitist nor the populist, not as the capitalist or the worker, not as the old or the young, not as the strong or the weak, not as the healthy or the sick or handicapped, not as the employer or the employee, not as the oppressor or the oppressed, not as the formally educated or the self-educated, not as the male or the female, not as the exploiter or the exploited, not as the inner city or suburbia, not as the black or the white, not as one area or another, not for one discipline or the other, but as your constituency, your taxpayers, your family — and as part of the family of man in its generic sense.<sup>32</sup>

Ben Shouse started out as a board member of the Cleveland Area Arts Council and was cochairman of the Cultural Arts Committee of the United Labor Agency for three years even before he retired to “devote his entire life to labor and the arts.”

Advocates can act in many ways — at local arts budget hearings, at school board meetings as advocates for arts and education, and also as supporters for the issues of preservation, downtown beautification, and revitalization. It is usual that the advocacy for each is separated, and that the arts budget somehow sits as an isolated item. If the arts are truly integrated into the fabric of life, this ongoing effort must develop with a broad view in order to be successful in the long run.

If we took members and supporters of Artists' Equity, community theater associations, the Alliance for Arts Education (AAE), artists' associations, printmakers' associations, music and art teachers' associations, potters' guilds, bands and orchestras, the silversmiths' associations, and others, and developed a single voice, it would be a loud one. Add members, friends, and patrons of arts organizations — interested citizens — and it becomes a yell.

In Chapter 12, “Laws for Public Arts,” the concentration is on the percent for arts in public works laws because these have affected or been affected by community councils and commissions the most. Consideration of advocacy efforts in the future could concentrate on the enactment of other kinds of laws that would affect the arts and artists. The state laws that also affect communities have been enumerated and discussed in *Arts and the States: National Conference of State Legislatures*, an arts task force report. They have ranged from laws concerning a percent for art in public places, to others concerning arts in education (arts in basic education, in-service teacher training, gifted and talented, schools for the arts); artists' rights (artist-dealer relations, artists' live-work space, art preservation, resale royalties); tax legislation (artists' income tax deductions, death taxes); consumer protection for purchasers of art (disclosure and warranties); and other issues (e.g., art banks, historic preservation, and local arts funding). These considerations broaden the choices for advocacy programs, and increase the need for citizens educated to the needs and the implications of action that might benefit the artists and arts organizations and/or the public most.

These citizens need to be there for all the issues — legislation, artists' rights, and preservation, as well as the arts allocation issues. They need to be informed and intelligent. This is a full-time citizen job. On the local level, the survival of arts service agencies and organizations may depend on it.

This is the only way that the momentum built up over the last 15 years

will continue to build and deepen. The issues are getting more and more complex; the need to clarify and educate on an ongoing basis is becoming paramount. On the local level, it may be the arts councils' role to try to do this with greater sophistication and style.

## NOTES

1. Metropolitan Arts Council, Greenville, South Carolina, "Put Your Heart in the Arts" (brochure, 1980).
2. Interview with and letter from Hyman Faine, May 1, 1980.
3. Letter from John K. Urice to Nina Gibans (August 12, 1980).
4. Interview with E. Arthur Prieve, April 1980.
5. American Council for the Arts, *A Survey of Arts Administration Training in the United States and Canada 1979-80* (New York: Author, 1979), p. 16.
6. Interviews with Jonathan Katz, April and June 1980.
7. Ibid.
8. Yale School of Organization and Management, *Master's Program in Public and Private Management, 1979-80* (New Haven: Author, 1979), p. 2.
9. Ibid.
10. Interview with Alvin H. Reiss, May 1980.
11. Interview with Charles C. Mark, May 1980.
12. Association of Community Arts Councils of Kansas, *Ensemble*, February 1981, p. 1.
13. Interview with Carol Heil, Hays Arts Council, April 1980.
14. Paul Sittenfield, "Putting the Pieces Together," in *United Arts Fundraising Manual*, ed. Robert Porter (New York: American Council for the Arts, 1980).
15. John Engman (panelist), panel discussion by Arts Development Council in preparation for a conference (April 1980), "Volunteers in the Arts," sponsored by the Greater Milwaukee Voluntary Action Center; reprinted in *Milwaukee Arts Network*, April 1980, p. 6.
16. *NACAA Newsletter*, March 15, 1981, pp. 1-4.
17. Volunteer Urban Consulting Group, "A Guide to Operations," p. 3.
18. Isolde Chaplin and Richard Mock, *New Faces in Public Places: Volunteers in the Humanities* (Washington, D.C.: The National Center for Citizen Involvement, 1979), p. 2.
19. Ibid., pp. 5-6.
20. Alvin H. Reiss, "Major New Projects for Volunteers Aiding the Arts," *Arts Management*, January/February 1981, p. 3.
21. Volunteer Urban Consulting Group, "A Guide to Operations," Exhibit VII, p. 1.
22. Chaplin and Mock, *New Faces in Public Places*, 1979, p. 4.
23. California Confederation of the Arts, *Instructions on Advocacy* (Los Angeles: Author, 1980), pp. 1 and 6.
24. Robert Mayer, "The Local Arts Council Movement" (background paper for the National Endowment for the Arts, National Partnership Meeting, June 1980).
25. Seattle Arts Commission, *Annual Report* (Seattle: Author, 1980).
26. Daniel Henninger, "A City That Staged a Fair and Got Culture," *Wall Street Journal*, March 9, 1979.
27. Alice Rooney, *Western States Foundation Newsletter*, Edition 7, July 1975.
28. Ibid.
29. "States." *Re:*, December 1980, p. 6.



30. Charles C. Mark, *Arts Reporting Service*, no. 289 (April 5, 1982), p. 1.
31. Diane J. Gingold, *The Challenge Grant Experience* (Washington, D.C.: National Endowment for the Arts, 1980), pp. 1-4, 113.
32. Ben Shouse, testimony before the Finance, Education, and SubCommittee, Ohio State Legislature, March 11, 1981, pp. 1-3.