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On Images

EVALUATION AND THE PLACE OF THE ARTS COUNCIL

“Turf” has many characteristics. Age is one; size is another; money is still another. Power is the intangible mixture of the three. Sharing is not a natural characteristic of those who have nurtured and developed a piece of the arts world with individual wealth and energy. The last 15 years, as everyone knows, have been marked by a phenomenal growth and development of arts organizations, artists, and audiences. “The number of opera companies has doubled; orchestras have tripled; dance and theater fields report tenfold increases; the artist workforce has doubled; and audiences [have] tripled.”¹ With this kind of proliferation, representing intense and widespread interest and energy, the territorial rights of those who came first may no longer hold. The varieties of funding needed to keep any operation afloat means that everyone needs everyone else’s support to survive.

Turf is a psychological and philosophical concept. If one is territorial, then one owns something. There is a sense of security if one doesn’t know or have to be concerned about the wider community. It is comfortable to be in command, to make decisions, to “know” values. Opinions are not as worthwhile as decisions. “I know because I know.”

The Rockefeller Panel report of the 1960s described arts councils as emulating the cooperative movements in health and welfare —

stimulating practical cooperation among the arts organizations and focusing community attention on their activities, while at the same time preserving the artistic independence of each institution. . . . There are hazards in the operation of an arts council, largely those of bureaucracy, but these can be avoided if the leadership has sufficient experience and high quality. Councils provide important services that are often missing or when available are needlessly duplicated by individual organizations: central clerical and promotional services for members, professional leadership for fundraising, publication . . . advice . . . and provision of management counseling services.²

The range of basic services described then still holds today; what wasn't envisioned was the extent of the burgeoning of new arts organizations. In another section, the report notes,

As the rise of new facilities encourages hope, so does the rise of other forms of cooperation between arts organizations. If arts councils in cities and states can focus attention on common problems and bring the representation of various art forms together to help solve them, then it is possible to hope that these efforts can be expanded to embrace regional and national cooperative efforts.³

The philosophical agenda likewise holds today. What wasn't envisioned was that with the burgeoning of arts organizations, the group with common problems was to be enlarged very quickly. The arts community has grown; it is not the community of the report.*

With only about 100 arts councils in existence at that time, it meant that the coordinators were going to develop as organizations at the same time as the many groups they were to coordinate. It also meant that one of the first priorities of these councils was going to be that of being sensitive to the tradition, roles, and pride of individual leaders and patrons and the established organizations. The concept of sharing was new in the arts, and the organization developing to make it work was new as well. Trust and respect, basic to acceptance, take time to become established. There were and always will be subtle and outright fears undulating through assurances that the "turf" is to be protected, but the common interests have to be recognized. This is an ongoing concern needing continuing attention.

John D. Rockefeller III said in the same report, "Only have we begun to recognize the arts as a community concern to be placed alongside our long-accepted responsibilities for libraries, museums, hospitals and schools."⁴ And the report added,

*The report's purpose was to "present a thoughtful assessment of the place of the performing arts in our national life," which it did. There had already been increased arts activity in the 1950s and 1960s, as has been noted in the early chapters of this book.

The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. In the panel's view, this status will not be widely achieved unless artistic excellence is the constant goal of every artist and every arts organization, and mediocrity is recognized as the ever-present enemy of true progress in the development of the arts.⁵

The arts community has several types of institutions, although some may have attributes of more than one type.

1. Professional arts organizations of all sizes whose purposes may include maintaining a facility for the exhibit of art or performances by a company based there. These institutions are primarily interested in the highest professional quality. Age is irrelevant, except that it does take several years to mold an ensemble and/or to establish a stable and substantial support system (necessary to attain the highest professional aspirations).
2. Organizations in all art forms *whose main purposes* are to allow people to participate in the arts. They are professionally administered; the process *and* the product are equally important. Those participating have *chosen* to pursue the arts as avocation. Others may participate for reasons having to do with therapy, self-development, and enjoyment.
3. The artist. The artist is the most important component of the arts community. While the community's professional artists are grouped for dance, music, and theater, and composers, playwrights, and choreographers need the ensemble performance to complete the intent of the work, there are others in visual arts and literature whose efforts are individual — from creation to exhibition or performance.
4. Arts service organizations. They may serve the entire community (arts councils); the arts community or a segment of it (most united arts funds or alliances); or a specific segment (poets' and writers' groups, visual arts organizations, United Labor Agency arts committees). In addition, in some communities separate nonprofit groups may deliver services, such as a ticket voucher system or volunteer law, accounting, and business advice for the arts. (In some cities, the arts council might deliver these services.)
5. Colleges and universities, historical societies, libraries, and the like that carry arts and cultural programming as part of their activities (using professional artists).
6. Nonarts or cultural institutions with arts programs, which are dependent on professional artists and work with specific age groups

or with a special constituency in mental and physical health. In the smallest towns, it has often been the arts council's role to import what isn't indigenous, whether it is a professional performing arts group or an individual artist-in-residence.

Transcending any single community are those exhibiting and performing arts organizations with national scope, such as Young Audiences, Inc., Affiliate Artists, Inc., and HAI, as well as museums, orchestras, and dance and opera companies with national or international reputations. Still other unique organizations of any size may bring special prominence to the community in which they are located.

If the leaders of all of these components have not gotten to know each other well enough, how can the arts organizations themselves understand the breadth of what is now part of their own community? If the arts council has not taken on the tasks of coordinator and catalyst (which are far more complex today than they were when the Rockefeller report was written) with strong and professional community leadership, then it has failed to live up to its potential.

The arts council can be the neutral ground, the ombudsman, the advocate, the forum, and the professional community planner and organizer in the arts. This does not happen alone, but by a process that is understood as "community process" in other professions.

The arts council, if it is working well, will act behind the scenes on everyone's behalf, and there will be no such thing as arts council "turf"; but if those for whom it has raised awareness, coordinated efforts, and acted as a link between such segments as labor, business, and government, do not understand the value of this service, there are problems. Few arts council leaders from the community have been articulate enough about this. It is perhaps more difficult to communicate this than to emphasize the value of museums or individual performing companies and ensembles, but it needs a voice in the individual communities and at the state and national levels.

There is a professional attitude about service, support, presenting, or whatever roles the council is playing, that can be communicated. But it must be valued, and that can only happen if those who esteem the highest products of the professional organizations also understand the values of community arts and artists. There is the business of outreach and community process, and it is a business different from curating or managing orchestras and galleries. There is no such thing as "the arts as a community concern" without it.

Community process does not stop with the process of collecting ideas. Someone with leadership and background must gather the information and give it design and professional management. Just as an artistic director molds a company or plans the way an orchestra piece will sound, so the arts

council professional must assure high goals for community programs and methods for reaching them.

Arts councils attempt to do some of these things, but arts council leaders, new to their jobs and trying to keep up with the pace of the field, have had a difficult time setting professional standards. Council boards are unsure — following instead of leading. So the professionals, new as they are, have been the spokespersons for the field.

Is it of greater importance to make it possible to bring the Joffrey and Martha Graham companies to rural Kansas, or to develop top ballet in Philadelphia? Is it of greater importance to write a fine percent for art in public works law, or to listen to the finest symphony concert? Is it of greater importance to come to some realistic long-range organizational plans, or to see a fine regional professional theater production? Is it of greater importance to come to some allocations decisions based on high standards of administrative responsibility and accessibility, or to be able to see the finest paintings in our cultural heritage? The answer is, of course, that all are important. However, the importance of the service work related to processes is less easy to see and less concrete. The goals are not of lesser importance to the community's future.

The arts council is the only organization whose *priority* it can be to look at these issues with the community. It must be done without stepping on toes or duplicating the work of any of the arts groups; it can become *the* area of greatest council expertise.

If the process is professionally and totally executed, the turf and dollar issues are diminished; polarized attitudes have no relevance, because all philosophies are essential elements in the development of the community's cultural policy. The major institutions would receive the largest allocations; judicious smaller grants would complement, rather than compete with, these institutions. Community priorities would be clear.⁶

The inherent mythologies about quality infiltrate the area of turf and dollars. In the past, arts organizations were entirely controlled by the private sector. That group, which represented corporate and individual civic and cultural leadership, gave hard, worked hard, and by and large controlled the destiny of the organization. Today, that leadership is very important, although it is only part of the picture. But it remains the core needed for the survival of any private nonprofit group, including many arts councils.

However, there are the public aspects of arts life today. These have to do with democratic process, outreach, and access. They have to do with considering many varieties of art forms. It is disquieting to those who wish to be left alone with the masterpieces of the past and the value systems related only to the bigger and/or older institutions. This dilemma lies at the crux of support for the arts.

There is not much question of the value of most of the major institutions that comprise our historic cultural heritage. The artistic vision is disseminated through their work in a unique way and is the major way in which the history of our culture survives. If they are large and important enough, their staffs are large and generally efficient. They all need money. The arts council can assist in the search for the new dollars and new opportunities for the arts as a priority.

Arts councils can become more useful even to the largest organizations in the area of public support by helping to create a unified advocacy. They are useful in developing an information base on such things as the community economy and its relationship to the arts. They can coordinate the flow of information, and in the future accomplish this in new and sophisticated ways using computer technology. They can bring lower-echelon staff members of the major organizations together to share expertise and information.

The arts council has, through processes for the distribution of dollars — whether public (as in CityArts or grassroots programs) or private (as in united arts funds) — caused criteria to be developed for allocations purposes, usually through committees or panels. “Criteria” means coordination and standards. In addition, their attempt has been to develop the best processes possible and to coordinate them professionally. Such methodologies have been new to the arts world; the models exist primarily in the United Ways.

The problem has been in supporting these council services. They are taken for granted. One successful arts council, which over the past few years has mounted a successful bond issue for a downtown center restoration and has mounted an increasingly successful united fund campaign for the arts, bemoans the fact that the arts council group is still understaffed and remains at the same budget level. Services do cost money and must be paid for somehow.

Though the visibility for the agency may not be extremely high, the arts council is becoming a community resource and is called upon to advise and assist in activities related to the arts, whether it is a private or public agency and whether the town is rural and small or large and urban.

Coordinating efforts and sharing human, cultural, and financial resources are important everywhere, but may be especially important for rural areas. Greater organization and cooperation may be the stimulus for greater dollars and for such inevitable results as a greater volunteer force, better private and public support, and ultimately greater visibility.⁷ The Chautauqua County Association for the Arts is a good example of these philosophies at work, as it spans the multiple and wide-ranging interests and geography of one county in New York State.

The potential for greater community awareness of the arts awaits the

full development of cable TV in both rural and urban settings. Arts councils in some communities see this as an important part of their future agendas. The development of high-quality local programming is important, but is something not yet really envisioned by many communities. Well done, it will require the same community organizational skills as most other arts council endeavors do. The arts council will perhaps see a role in enhancing the cooperative and coordinating efforts through this medium in the future; they may sponsor and produce community planning sessions, as well as promotional, interpretive, and educational programs. There is also the need to investigate the costs of cooperative and shared ventures among arts organizations and the ways to make use of the potential and special nature of this medium.

In the franchise negotiation stages, the arts council's interests might be in areas of shared arts organization needs, such as those identified in the position statement for "Arts Channel, Arts Programming, and Institutional Network Use" by the Fairfax County (Virginia) Council of the Arts, Inc., requesting a specific channel reserved for cultural programming of local and national origin.

The cooperative efforts envisioned by the Rockefeller Panel report are still cogent and could embrace new problems common to arts organizations. This would probably not be possible unless councils have assisted in solving some basic economic problems for the arts first and have healthy and respected places in their communities as a valued resource.

THE ARTS AND THE TOTAL COMMUNITY

The country is littered with community arts councils (somewhere between 1,000 and 2,500 at last count). But probably if a thousand of those were swept away tomorrow, the truth is nobody would notice because many of them don't live up to their potential. The reason they don't live up to their potential is because they are weak organizations.⁸

A synthesis of the opinions of many observers indicates that arts councils of the future must understand their own functions and strengths, must understand what the arts mean in the total community, and must be strong enough to bring the total community together.

What is a total community project? Perhaps a festival that unifies "families, businessmen and women, teen centers, housing projects, the elderly, universities, and ethnic and neighborhood groups in a series of celebrations which culminates in a grand finale and the ringing of church bells calling everyone together."⁹ In other words, such a project brings the various segments of the community together — the old families, the new corporate leadership, and government officials.

What does it take? It takes the right people at the right time — individuals and teams who can represent a responsible and imaginative leadership, who have gained the confidence of the mayor, city manager, or council (public officials) and the private and corporate leadership. The festival may be the catalyst for unity; or it may be a united arts appeal, a fundraiser for a new center, or an effort toward the recycling of historic buildings and downtown revitalizations through the arts. It may be a place for making more subtle statements about artists and the place of the arts in our lives through such projects as Arts on the Line (Cambridge, Massachusetts) and Earthworks (King County, Washington), or about the concern for pragmatic and aesthetic human services to neighborhoods and all of the minorities, wherever they live and whatever their needs. The objective may be the distribution of public funds, or the establishment of a voucher program — a dynamic service to arts organizations and people.

Whether it's the Cambridge Arts Council's programs or the Galveston County Cultural Arts Council's success in the development of an art center as a much-needed professional resource (and a productive reuse for the historic First National Bank building and the revitalization of the Strand District), the story behind the story is the same — leadership, and the arts in and for the total community.

The fabric of the communities will differ, but whether they have 1,500, 20,000 or 800,000 people, the issues concerning human and physical resources, turf and dollars, economics and value systems usually exist. Understanding the limitations and potential is the job of the local community council. Failing to make an accurate assessment and to act accordingly probably is the principal reason for the failure of many councils.

Some specific questions that councils should ask themselves are:

- Human resources: What is the caliber of individual and group community leadership and artistic talent (indigenous)? What levels of participation are possible from the nonarts parts of the community?
- Physical resources: Where are the facilities? What is the competition for their use? How limiting are they? Who owns them? There is a symbiotic relationship; the answers will vary according to the community.

What are community values? Arts councils can be one agent of change. For in this process of thinking and assessing and involving, new ideas and approaches may surface that address much more than the arts.

The festival in Cambridge is not a one-shot program; its permanent imprint can be felt in the community far beyond the annual week of events. The cultural centers in many cities have spurred building in the arts community far beyond the physical plants. The cultural organizations them-

selves, if they are building a supportive and nurturing context, will flourish together.

With collaborative action and mutual self-interest, cultural organizations can make order out of chaos, communicate their importance to the broader community, and be activists on their own behalf. Taken as a "community," cultural organizations are very powerful indeed.¹⁰

And now that legislators have decided that it is all right to support the arts, arts councils can assist in getting beyond the words to the definitions of goals and can focus on the ways to achieve them. There will be no excuse for not recognizing that such programs as artist unemployment programs cannot be couched as something else. Buildings are just that if there is no money to keep them open.

Historically, some National Endowment for the Arts federal programs have given us some of the incentives and tools to look at the total community. National Endowment for the Art's City Spirit program urged communities to plan together — to know who they are, what they are, and what they want to be. Not only have the Expansion Arts programs caused us to expand our definitions of the arts to include the smaller organizations, minority groups, and such arts forms as jazz, crafts, and folk; but the City-Arts program, which gave incentive for local public monies to support them, made us evaluate the contributions and quality of our own local groups and helped us define a process for assisting them.¹¹

Arts councils have not done their share in conveying the message well. Articulation needs to be given to the values of "lifelong" learning in the arts, of the "social services" and to the newer artist-in-residence programs. The council view has not been represented well on local boards of trustees nor on such groups as the National Council on the Arts. There is no leadership, only a few leaders.

Yet, of all the existing cultural organizations, the community arts council has tried more than any other group to consider the interests of the total community in its efforts. But such consideration requires even better planning. Until there is support for highly complex decision making and prioritizing of problems, no council can decide what to do about issues like these:

- Whether it is in the community's best interest to apply for funds from HUD, HEW, or the Endowment; to float bond issues; to levy taxes; or to get behind the generation of revenues from hotel/motel taxes or oil rig revenues.
- Whether to be a direct-service council for presenting, managing, and programming, or an alliance that serves the arts organizations only.

- Whether it is in the community's best interest to be a catalyst for an examination of urban design issues (adaptive reuse of buildings, uses of waterfronts, new land use, neighborhood conservation, or downtown revitalization).
- Whether to be of assistance in relating the arts to tourism and the image of the city.
- Whether to improve community opportunities to those who are underserved.

The fact is that arts councils in many places are being bypassed in such considerations because of their weak leadership; others far less interested in the arts and the community are involved in "using the arts" for other ends.

One characteristic of today's councils may be that they are moving from the priorities described in this book, for many are reassessing and evaluating where they have been and where they are going. This should be continuous and part of their own operational process; we may hope that it is not just being done in crisis situations.

Just as performing groups look at quality of performances or number and makeup of audiences (same, new, old, asleep), arts councils must address criteria for self-evaluation. The facts and figures must be clear; the checks and balances must be understood; the strengths and weaknesses must be discussed. There is not an organization in existence that has no weaknesses, and identifying them is only the first step to progress.

Evaluation needs to come from several sources in order to be complete; otherwise, it is always opinion and conjecture. The organization itself should conduct its own evaluation, involving those from the inside, those from the outside who affect and are affected by the organization, and an objective source who can gather information without a bias.

Some believe that the results of such activity may be even more precisely on target and appropriate to the 1980s as others might have been to the needs of the 1970s.

THE IMAGE OF THE ARTS

In 1980, it had been more than five years since the last ACA survey of the American public's attitudes toward the arts.¹² The 1980 survey, conducted by the Louis Harris group, shows a sharp rise in arts attendance and greater support for the importance of the arts in education and in a full community life. The last part of the 1970s would also be the time when the greatest impact of the arts council movement would have been felt around the country.

While the Harris studies have probably been among the most often quoted documents to create a succinct and clear backup for the articulation

everyone has tried to give the importance of the arts in their communities, the arts councils may have been among those to quote them most. The role of community arts councils during this time in creating the differences in the statistics must be discussed. They have worked behind the scenes to support the arts through providing directories of the organizations and direct telephone lines that inform the public about the arts events schedules; through highlighting the work of the arts organizations on radio and television; through coordinating calendars; and also through being major voices in behalf of individual artists. They have created, in multiple ways, the image that the arts are important in *this* community (whichever one it may be). The increase in audiences per se in individual instances (dance, theater, opera, etc.) is not connected with the subliminal effects of these efforts in a one-to-one relationship, but the efforts have created the image that the arts are important community opportunities and experiences. In tandem with the power of media — TV in particular — and the updated marketing efforts of the individual arts organizations, the message is powerful.

Other activities of arts councils, such as coalescing ideas and people around the needs in the arts, come into some focus and importance. By developing a context for business leadership, either in terms of formal fundraising or less formal business committees for the arts, the arts councils in many communities have opened the eyes of their corporate leadership to the breadth of the local arts scene, and also to its problems and needs. They have added a broader civic involvement to the civic roles these leaders have often played on boards of health and welfare agencies and single-discipline groups such as symphony orchestras. Many councils have sponsored business and art symposiums to create a “more positive climate for broadening support of the arts; to create a greater sense of mutual responsibility among business, government and the arts; and to ultimately improve the quality of cultural life in our community.”¹³ While many such events have been sponsored in part by the national Business Committee for the Arts, which may have been a stimulus for such local activity, many have been sponsored by the local councils themselves. Efforts to create local business committees have been a desire and priority of many community councils.

The United Labor Agency Cultural Arts Committee in Cleveland has an ongoing program for its own clientele that is multiple and complex. Leaders in this program gained their initial confidence and contacts in the arts as board members of the Cleveland Area Arts Council. The same can be said for the lawyers involved in Volunteer Lawyers for the Arts, or accountants in the Accountants for the Arts, or the statewide citizens’ committee that created the new advocacy and assistance roles for citizens interested in participating.

Paul H. Elicker, President of SCM Corporation, has said,

It's important . . . that we become known by more and more people. . . . By associating ourselves with great works of art to the public . . . [we hope] that a little of that prestige and favorable association may rub off on our company.¹⁴

Elicker was brought in to speak to the corporate community by the arts council.

The work of the united fund alliance groups or councils in promoting partnership programs between corporations and the arts and benefits such as matching employee-employer memberships, backstage tours for employees, company nights at the theater, art exhibits at company offices, and lunches at the arts center for business employees (tabs picked up by their chief executive officer) has been successful. In Syracuse, a whole new participant group takes part in "On My Own Time," in which 16 companies' employees who also participate in the arts as artists enter a juried exhibit at the Everson Museum of Arts. The reception honoring artists, families, and company officials is only the final point. It starts with in-house exhibits and incentives along the way. Under the Syracuse Cultural Resources Council's guidance, programs like this have been continued or initiated in at least seven other New York communities, and as far away as Decatur, Illinois; Des Moines, Iowa; and Tucson, Arizona.

Arts councils have altered the consciousness of the community in regard to the arts in other ways, with the guiding idea being that "the more people we help, the more advocates we'll have." If arts councils did not fulfill that role, many communities would not have newly informed, newly participating citizens. Indeed, in some small communities, there are no other arts organizations, and nothing would happen if the councils weren't around to coordinate events and bring artists and performances into town.

The much-debated CETA programs have meant, in the last few years, that artists were employed for new services — with the schools, with the elderly, and with other special constituents to help them find new dimension in the programs that often showed no priority for the arts, except with the most enlightened agencies run by the most tenacious administrators. (Endowment research has shown an increase in artist employment in the 1970s of 46 percent.)¹⁵ Many government officials first saw the arts through these programs. The arts commissions and councils have been among the greatest proponents of widening the view of the arts through involving new kinds of people. Properly, there could be criticism leveled at some of the programs and some of the ways in which that has been accomplished. But the best of these efforts have given new dignity and confidence to people who could respond to the new opportunities, and to whom the arts were formerly something for someone else.

The arts councils have, in many ways, meant survival for the smaller arts agencies. They have “acted as a catalyst for making latent ideas come to fruition and given empathy and direction to individuals and organizations who had given up as to their worth. It’s been a real shot in the arm in very concrete ways.” They have given them “a chance for life” through a “supermarket of services.” As one arts council director has put it, “when you’ve had an impact, the community starts to look to you for all sorts of things.”¹⁶

There are, as well, few citizen advocacy groups on a local level, and changes cannot occur without them. The arts councils have tried to breach some of the gaps left as citizens, government officials, institutions, artists, and business leaders struggle to understand the total responsibility underlying the wishes outlined in the Harris survey.

Images are very often intangible items. However, when people see the arts in every nook and cranny, the idea gets through. Arts councils have been part of that image building.

The image may be problematic, but only by hearing and seeing many art forms and many levels within art forms can one begin to make one’s own value judgments. As has been said, it is the lack of starting early enough with enough exemplars and perceptual training that denies people that ability. People have not really identified what they want exactly; only that they want more — almost as if they have been starved in search for sustenance for the inner self. Many have not yet gained the self-confidence to identify what is *worth* looking at or hearing and for what reasons, or to know how to support such identifications. When potentially inherently good experiences such as superstar concerts or blockbuster exhibits “catch” on, the “star” image draws people, and, if truth be told, some of these events turn out to be less than artistic experiences. This presents a dilemma. On the other hand, some independent-minded persons resist some of the traditional definitions of art; satisfaction does not result from others’ telling them that something is worthwhile.

If arts councils can be said to have been one of the most important links with local government that arts organizations have had, then by and large this link with the public sector has been a critical factor in bringing the attention of all citizens to the arts. This includes festivals — the big gathering places for the arts — as well as the city parks, public buildings, neighborhood centers, and civic centers. The arts organizations have not always liked the public service requirements tied to the tax monies received, but their performances in fulfillment of these requirements are part of the positive image for the arts. This is part of the quid pro quo for the orchestras and operas and dance companies who would prefer straight operational support to be sure that every performance is open to all who pay that tax.

The private and public sectors alike are focused on those revitaliza-

tion projects that cause people to find reasons for new gatherings in older downtown buildings. The arts and entertainment will cause them to bring life to the city again. But there is the problem of the health and needs of the individual arts organizations per se (quite apart from the complexes). Arts interests and civic interests have an area of intersection, but clarification is needed.

In the years of research and writing for this book, new trends have been seen that will affect the arts world. Some are brought out by the Harris study. Many indicate the need for volunteer forces and advocacy as never before, and show the trend toward small-town living, which is causing the arts to become an important potential factor there as well. Older Americans are seeking quieter and more satisfying environments for retirement. "Satisfying" includes the availability of cultural opportunities, which previously have been thought of as major city opportunities.

Observations from the Harris study confirm these changes:

1. These first approximations of activity by the American people are harbingers of much more definitive evidence in this study that as the country enters the decade of the 1980s, in a time of economic crunch, when leisure time has been declining, when competition for attracting audiences and participants has rarely been tougher, the arts are the only areas tested where people report an increase rather than a decrease in involvement. This can only mean that the arts are becoming a more vital and integral part of the mainstream of life of the American people. . . .
2. The roster of deterrents to higher attendance at performing arts events reflects the growing pains of a vastly expanded potential audience. It also is indicative of the inability of supply to keep up with the burgeoning demand. . . . But there is no doubt that the arts are confronted by a major challenge of how to meet the substantial growth in demand, while not discouraging potential attenders by less than satisfactory performances, inadequate support facilities, and prices that can cut off major segments of the market.¹⁷

In doing their part to make the arts more visible, arts councils have had a role in generating new audiences for all arts activities based in institutions of all sizes.

The traditionalists and populists alike have said that they feel the arts are important and a basic ingredient for a life with quality. Each group may have different definitions of these terms. Many, according to the Harris survey, wish to be more than members of a passive audience. They wish to be involved and to be able to point with pride to that involvement; it may be hoped that some will choose to be advocates. May the arts councils of the future help them do that with insight, vision, and confidence in their judgment.

NOTES

1. Ohio Arts Council, *Artspace*, January/February/March 1981, p. 1.
2. Rockefeller Panel, *The Performing Arts: Problems and Prospects* (New York: McGraw-Hill, 1965), pp. 166-67.
3. *Ibid.*, p. 49.
4. *Ibid.*, "Foreword by the Chairman."
5. *Ibid.*, pp. 11-12.
6. Conversation with Ralph Burgard, February 26, 1982.
7. Syd Blackmarr, "Rural Connection," *NACAA Connections*, August 15, 1981.
8. Michael Newton, "The Pros and Cons of United Fundraising for the Arts," in *United Arts Fundraising Manual*, ed. Robert Porter (New York: American Council for the Arts, 1980), p. 6.
9. Pamela Worden, "The Arts: A New Urban Experience," *Challenge*, February 1980, p. 17.
10. *Option for Action* (conference, Metropolitan Cultural Alliance, Boston, December 1978), p. 6.
11. National Endowment for the Arts, *Guide to Programs—1981* (Washington, D.C.: Author, 1980), p. 25.
12. American Council for the Arts, *Americans and the Arts: I, II, III* (New York: Author, 1975, 1976, 1981). The surveys were conducted by the National Research Center of the Arts, an affiliate of Louis Harris and Associates for Philip Morris, Inc., and the American Council for the Arts under a grant from the National Endowment for the Arts in 1973, 1975, 1980.
13. Greater Columbus Arts Council, "Business and Arts Symposium" (1978).
14. Marcelline Yellin, "Business and the Arts," in *A New Kind of Currency: A National Conference on the Role of the Arts in Urban Economic Development* (Minneapolis: Minneapolis Arts Commission, 1978).
15. National Endowment for the Arts, "More Artists, More Jobs," *Cultural Post*, May/June 1982, p. 19.
16. All the quotes in this paragraph come from interviews with the following arts councils (in this order): Syracuse, New York; Westchester County, New York; Hays, Kansas; Chautauqua, New York; Buffalo, New York; and Lorain County, Ohio.
17. ACA, *Americans and the Arts*, pp. 6 and 15.