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**ARGUMENTS
FOR
THE ARTS**

Towards a Dynamic and Innovative Arts Policy

D. Paul Schafer

Arts Scarborough

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The arts are not for a privileged few but for the many
... their place is not at the periphery of society but at
its centre... they are not just a form of recreation but
are of central importance to our well-being and
happiness.

*The Performing Arts:
Problems and Prospects*
Rockefeller Panel Report

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Written in simple, clear-cut prose, the document is intended for use as much by politicians, businessmen and the average citizen as it is for people in the arts. It is a handbook which will serve as an invaluable tool for artists, arts administrators and trustees of arts organizations wherever they may be.

Arts Scarborough is proud to sponsor the publication of "Arguments for the Arts" and recommends it to any person or organization whose ultimate goal is the advancement or promotion of the arts in this society.

Joy MacFadyen
President, Arts Scarborough

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I

THE ARTS IN PERSPECTIVE

Remarkable changes are taking place in the arts. These changes are so significant that the role of the arts in the modern world must be assessed in an entirely new light.

Immediately following World War II, the arts in most countries were private in nature, insignificant in size and limited in influence. In a sense, they were located on the periphery of society. There were few artists and arts organizations. Funding was nominal in amount and limited largely to funds which flowed from the private sector. There were virtually no government agencies or service associations working to advance the artistic cause. Facilities were few in number and traditional in design, as were educational courses. "Art for the sake of art" was the dominant rationale. It would not be far from the truth to say that the arts were locked out of the lives of the vast majority of citizens.

Today, all that has changed. Most countries can claim a large and growing network of artists, arts organizations and cultural facilities: theatre, opera and dance companies, symphony orches-

tras, musical ensembles, concert halls, galleries, museums, festivals, libraries and arts centres. Audiences are on the increase in virtually every country in the world as more and more people become involved in the arts as practising artists, active participants or appreciative spectators. Moreover, audiences are far more diversified in character and discriminating in taste, due largely to greater exposure to artistic works and fundamental improvements in arts education. Funding has risen dramatically, not only private funding from corporations, foundations and private benefactors, but especially public funding from all levels of government. Concurrently, there has been a dramatic increase in administrative agencies, from ministries of culture and arts councils to unions, service organizations, promotional associations and research groups.

It would be a mistake to conclude that progress has been limited to an expansion in the quantity of artistic offerings. Corresponding improvements have taken place in the quality of presentations. Stimulated by increased public demand and much more international exposure and critical scrutiny, artists and arts organizations everywhere have been steadily sharpening their standards and expanding their repertoires.

These impressive changes in the quantity and quality of artistic endeavours have brought about a discernible shift in the rationale for the arts. "Art for the sake of art" is no longer the motivating force behind artistic activity. The more the arts lose their limited, private status and become essential, public resources, the more "art for the sake of people" nudges aside "art for the sake of art" as the motivating force and dominant rationale. Today, the arts are valued more and more for their ability to enhance the quality of people's lives. As this happens, a new ray of hope appears on the artistic horizon—a ray of hope which promises to lift the arts out of the doldrums which have held them captive over much of the last century.

Among the numerous changes which have been taking place, none is more significant than the dramatic expansion in audiences. Until recently, it was assumed that the audience for the arts comprised no more than 2-5% of the total population. Recent

studies have revealed that this assumption grossly under-estimates the actual size of audiences. In fact, current audience surveys in a number of countries indicate that the audience for the arts is much closer to 40% of the total population. Not all of this number results from an increase in regular attenders at artistic events. At least half of this number can be defined as casual or infrequent attenders. Nevertheless, when these casual and infrequent attenders are subtracted from the total, the "hard core" audience for the arts is much closer to 20% than 2-5% of the total population. Equally as important is the fact that this hard core audience for the arts is on the increase.

The phenomenal growth in audiences has been accompanied by corresponding advances in funding for the arts. Although the arts have been under-funded for decades—and remain under-funded at present compared to the actual level of financial need—impressive gains have been recorded in arts funding over the last three decades. These gains merely reflect the healthy growth that has taken place in public demand for the arts.

By far the most significant development has been the dramatic escalation in public funding. Three decades ago, governments were conspicuous by their absence from the arts funding scene in all but two or three countries in the world, largely because the arts were viewed by most politicians as a private rather than public responsibility. Much has transpired in the intervening years to change this. There is hardly a government anywhere in the world today that has not made a substantial public commitment to the arts. As a result, not only has there been a rapid expansion in public funding for the arts, but also there has been an equivalent expansion in public administrative agencies—ministries of culture, arts councils and community arts associations—to administer government fiscal support as well as to stimulate greater public acceptance and involvement in the arts.

Although the increase in public funding for the arts has been more spectacular, significant improvements have been recorded in private funding as well. Not only have impressive gains been realized in financial contributions from private benefactors, but also financial contributions from corporations and foundations

have grown considerably in recent years. In addition, corporations and foundations have started providing assistance in other important ways, such as through the provision of professional expertise in fund-raising, marketing, advertising, audience development, ticket sales and research.

The proliferation in support from numerous public and private sources—federal, provincial, state and municipal governments, corporations, foundations and private benefactors—has caused a considerable diversification in the pattern of arts funding. On the whole, this diversification process has had a favourable effect on artists and arts organizations. On the one hand, it has enabled artists and arts organizations to experiment with many new types of repertoires as well as to raise the quantity and quality of their presentations. On the other hand, it has greatly enhanced artistic freedom, since it has released artists and arts organizations from their traditional dependency on a few wealthy patrons as well as on erratic fluctuations in patronage income.

Without doubt, the most telling changes of all have taken place in people's attitudes towards the arts. Most conspicuous among these attitudinal changes has been the remarkable changes that have occurred in people's attitudes about the importance of the arts to society in particular and life in general. Several decades ago, people generally held the arts in low esteem. According to several recent studies, people hold the arts in high esteem today, believing that the arts are essential not only to the quality of life, the environment, the economy and the community but also to the intellectual development and education of their children.

It is not only people's attitudes towards the arts which have undergone profound change. The attitudes of professionals — particularly politicians, businessmen and educators — have changed as well. Each of these groups has come to appreciate the fundamental value of the arts in their respective fields of endeavour. In consequence, the arts have achieved a much higher visibility in politics, business and education. Rather than being viewed as activities which must be tolerated, they are being viewed as activities which serve to enrich these important fields of human endeavour.

Despite the impressive improvements in audiences, funding and attitudes towards the arts, a number of serious problems persist—problems which prevent the arts from becoming “of central importance to our well-being and happiness.”

Foremost among these problems is the gap in communications which exists between artists and the general public. It is a deep-seated and multi-faceted problem, a problem which derives from many different causes ranging from the very nature of the artistic process to modern technology. From the public's point of view, contemporary art often fails to communicate: it is too abstract and mystifying to convey anything of real value. “It does not say anything to me” or “I don't really understand it” are frequent comments at exhibitions and performances of contemporary works. From the artist's point of view, the public is insensitive to the need for innovation, experimentation and expression which involves reaching inward into the self rather than outward to imitate nature. And yet, communication between artist and audience is the very essence of art. If it is not taking place, the arts are failing humanity, regardless of how audiences, funding patterns or attitudes are changing.

To compound this communications' problem, there is the equally difficult problem of broadening the arts in environmental and social terms. Although much has been accomplished in this respect through outreach, audience development and touring programs, the arts still have not penetrated sufficiently into most communities to the point where they are ubiquitous to community life. In many communities, the arts are still too imprisoned behind institutional walls, thereby lacking visibility for some and accessibility for others. Moreover, the arts are not having the effect on the aesthetic state of communities the way they should. As a result, the aesthetic state of most communities is nothing short of abysmal and the prospects for the future are not good. The problem here is that artists have not evolved the methods and techniques which are urgently needed to transform the sensorial appearance of communities—methods and techniques which might be used by citizens and professionals alike to improve the aesthetic quality of their environmental surroundings, their personal habitats and the products they produce and consume.

Much of the difficulty here emanates from shortcomings in arts education. Stated frankly, many people have their artistic sensibilities killed in the school system by insensitive teachers who tell them they are not artistic because they can't draw, act or hold a tune. For the rest of their lives, these people are so inhibited about the arts that they refuse to participate in the arts or take an active interest in them. Unfortunately, although these people have their artistic sensibilities destroyed in school, they still have artistic likes and dislikes and continue to make aesthetic judgments throughout their lives. The problem is that these tastes and judgments remain bottled up inside them and hidden from view. What is required here are artists, arts administrators, animators and arts educators who can break down these inhibitions and find new outlets for these tastes and judgments, especially for people who have little interest in becoming involved in the institutional side of the arts. Why is this so essential? It is essential because the aesthetic character of our environments, our communities and our daily lives will not change until the arts become everybody's business, and this will not happen until ways and means are created which permit all people to participate actively in the aesthetic transformation of society.

There is one final problem which demands our attention at this point. That is the problem of social snobbism and elitist control of the arts. In many countries, control of the arts is still in the hands of an aristocratic elite, despite constant attempts to prevent it. The wealthy class continues to exercise an influence well beyond its numbers, occupying key positions on the boards of arts organizations, monopolizing the decision-making process with respect to artistic directors and program repertoire, manipulating the financial mechanisms for their own particular ends and setting standards of dress and behaviour at artistic events. This results in far too much preoccupation with the social side of the arts. Moreover, it prevents the true democratization of the arts to all sectors and classes of society.

When these problems in communications, diffusion, accessibility, education, social snobbism and elitist control of the arts are placed alongside the advances which have been realized in audiences, funding and attitudes, the result is a realistic perspec-

tive on the state of the arts today. It is a perspective which reflects the many gains which have been experienced in the past few decades as well as the many challenges which lie ahead in the future. To profit from this perspective, it will be necessary to delve deeply into the role of the arts in society, the environment, the economy, politics, education and life. Along the way, it will be possible to set down some thoughts on the kind of dynamic arts policy which is needed to propel the arts into a central position at the core of civilization as well as in the daily lives of all citizens.

II

THE ARTS AND SOCIETY

The arts are always the index of social vitality, the moving finger that records the destiny of a civilization.

Sir Herbert Read

The growth that has taken place in the arts over the last few decades has helped to unite artists and audiences, the arts and society. More and more people are beginning to appreciate the multifarious functions and justifications of the arts as communication, excellence, creativity, record, participation, integration and expression.

Communication is the lifeblood of all artistic activity. It is shared experience; the spark which ignites the communion between artists and audiences. Both groups give something and receive something in return. Artists reveal themselves; they unveil their innermost thoughts and feelings. Audiences respond by taking the time and trouble to react to these courageous statements. Although the result is not always a pleasant experience, it is always a maturing experience. Artists benefit by getting a critical response to their work—a response which

often helps to strengthen their creativity or harden their resolve. Audiences gain by coming into contact with some of the most exquisite expressions of feelings and profound insights into life that it is possible to encounter. Both groups are essential to the communications process. "To have great poets, there must be great audiences" is how Walt Whitman expressed it.

In the modern era, this communications' process has been deeply influenced by technology. Take the invention of the camera as an example. Prior to the invention of the camera, visual artists acted as the lens for society by depicting the natural and social environment in its myriad shapes, colours and details. Suddenly, with the invention of the camera, a technological device existed which could reproduce in the minutest detail every variation in the natural and social environment. It dealt a devastating blow to visual artists, taking away from them their very *raison d'être*. From this moment on, it is possible to detect a progressive shift in the visual arts towards more subjectivity, internal exploration and abstraction. It is the way visual artists have of giving the public something different from that which can be provided by technology, something that flows from the internal world of the self rather than the external world of nature. And what has happened to the visual arts as a result of the invention of the camera has also happened to music, theatre and most other art forms with the invention of the machine, the computer, television and countless other mechanical devices. In one way or another, each technological invention has left its indelible impression on the form and content of artistic expression.

The audience member who is sensitive to this will sympathize with the artist's predicament. This is why arts education is of such critical importance. It helps to sensitize people to the environmental context of the arts as well as to the inner motivations and feelings of artists. But arts education is only one link in the long chain of linkages which is required to unite artists and the general public. Arts education must be matched by numerous other opportunities for artists and the public to interact, engage in on-going dialogues and learn a great deal more about each other. The more artists explain their works to the public, the

more the public will prove responsive and sympathetic to artists' works. And the more the public is encouraged to discuss its needs and tastes with the artistic community, the more the artistic community will want to respond to the aesthetic requirements of the public.

People who take the time to learn about the arts will soon discover that artists are committed to excellence and creativity above all else. Artists are never satisfied with mediocre expression. They are constantly striving to perfect their work to the maximum of their ability. Whether it is an intricate passage on the piano or a few lines in a poem, artists are perpetually polishing their works until they meet the highest possible standards. In so doing, they not only provide us with incomparable works of art; they also provide us with intimate insights into the nature of life itself. In an age which is epitomized by second-rate efforts and inferior products, the artist's example is a valuable one for the rest of us to follow.

This constant striving for excellence exposes only one side of the artistic personality. Wherever there is a concern for excellence, there is usually also a concern for creativity. Artists are seldom content with established ways of doing things; they are constantly struggling to discover new ways of doing things—new forms, textures, shapes and combinations. Perhaps this is best summed up by the saying, "Art is to find the universe in a grain of sand." At any rate, it is the artist who is responsible for much of the dynamic of society. This is why artists are commonly regarded as the "antennae of the race" since they are always picking up new signals and setting new patterns in motion.

If communication, excellence and creativity are the lifeblood of the arts, participation is the key to vibrant artistic life. Participation can take two forms, one as essential as the other. On the one hand, participation can take the form of appreciation of the arts as a spectator. For the spectator, fulfillment comes through enjoyment of great works of art. Here, "art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass," as Walter Pater so astutely observed. On the other hand, participation can come in the form of active

involvement as a practitioner, through painting, singing, dancing, sculpting or weaving. Here, fulfillment comes in the form of physical engagement in the artistic process as well as with experimentation with various methods and techniques.

A public policy for the arts which is predicated on enhancing communication, excellence, creativity and participation could not go far wrong. Policy measures designed to improve artistic excellence and creativity could not help but improve the economic, social and cultural circumstances of artists as well as guarantee a steady flow of high quality artistic products. Policy measures designed to improve communications and participation could not help but expand arts audiences as well as deepen their aesthetic appreciation. Conversely, a public policy in which any one or more of these four elements is lacking would be an ineffectual policy. It would either short-change artists or audiences, or both, with the result that the arts would not flourish in society as they should.

Since the arts communicate in time as well as in space, they also provide a valuable recording service to humanity. History is clear about the significance of this service. Since the dawn of civilization, the arts have been used to chronicle many of the greatest achievements of mankind. The evidence is overwhelming and pervasive. Entire historical periods—classicism, medievalism, the renaissance and romanticism—have been elevated for their aesthetic accomplishments. Just as the plays of Aeschylus, Euripides and Sophocles unlock the inner meaning of classicism, so a Gothic cathedral or a painting by Fra Angelico captures the religious spirit of medievalism. Our appreciation of romanticism is enhanced by the artistry of Byron, Baudelaire or Beethoven in exactly the same way that the windows on the Elizabethan period are thrust open through the dramatic writings of Shakespeare and Marlowe. This record is as intimate as it is informative; it is filled with valuable information about the failures and successes, hopes and dreams, struggles with life and death that artists and intellectuals have experienced down through the ages. It stands as a tribute to the human experience, constituting what remains of a civilization long after everything else is forgotten.

Knowledge of this recording function of the arts should be used to advantage to anchor the arts to a realistic conception of man and his positioning in the universe. Today, the arts must accept the challenge of the age and inject life, vitality and humanity into our increasingly mechanized and impersonal world. The dissection of man into specialized segments must be resisted, since this tends to make man microscopic in his interests, intolerant in his opinions and restricted in his outlook. Rather, the artistic and humanistic conception of the whole, creative man must be pressed to the forefront. Man must become catholic in his outlook, imaginative in his efforts and significant in his accomplishments.

Every worthwhile artistic endeavour—be it in performance, exhibition or creation—masterfully blends many of the noblest qualities of man into a coherent whole. By combining the senses, the emotions and the intellect, the arts help to develop all the human faculties in consort. The result is a total human being who is more in touch with the inner self as well as more in tune with other human beings and the environment at large. This means that the arts provide ideal vehicles for human expression. As far as citizens at large are concerned, what matters most is that they feel comfortable with the arts and uninhibited about expressing themselves in drawing, dancing, acting, carving or song. At this level, it matters little whether such expressions are of the highest professional calibre. What matters most is that people are able to find identity, happiness and a creative release for their pent-up emotions and frustrations. In this way, the arts help to heighten and refine life's experiences; they serve also to intensify and purify feelings.

This cleansing process helps to prevent the accumulation of negative forms of expression. When people are cut off from outlets for their emotions, the result is usually acts of destruction—the decimation of surroundings, the destruction of private property, vandalism, violence, racial harassment, deviant behaviour, mass discontent and mob rule. This is why the arts are so essential to contemporary society. By channelling social and personal energies along positive lines, they provide tools which counter moral, social and psychological degeneration. By pre-

venting crises before they happen, the arts help to make the world a safer place in which to live—a place filled with love, compassion and understanding. Arts festivals, fairs, community celebrations and rituals all strengthen the social bonds of the community. When this happens, societies result which are less afflicted by human tensions and social divisions.

Due to the unusual social and human significance of the arts, it is essential to ensure that they are not imprisoned behind institutional walls, but are ubiquitous to society at large.

There are some purely technical reasons why certain arts must be presented behind institutional walls—concert halls, art galleries, museums, arts centres and the like. Where this is necessary, care should be exercised to prevent these arts from becoming stuffy and elitist. The temptation must be resisted to turn these places into social sanctuaries, fit only for the rich and the privileged. Strict procedures regarding dress and behaviour can prove intimidating to the general public. Many people refuse to cross the threshold of these places because they feel uncomfortable and out of place. This is why relaxation of the rules of dress and conduct, as well as broadening control of artistic institutions well beyond aristocratic elites, are so essential. They open up these institutions for all citizens to enjoy and utilize. Also raised is the question of the ultimate purpose of arts institutions in the first place. Surely the purpose of these institutions is to present stimulating artistic experiences, not parade social wardrobes. In other words, the motivation for going to artistic events should be aesthetic, not social, and any arts institution which fails to provide this is not only doing a great disservice to the arts and to artists, but also to humanity at large.

Measures to eliminate social elitism and aristocratic control of the arts should be matched by measures to extend the arts well beyond the walls of arts institutions. To be appreciated and enjoyed, the arts must be seen. For some, they are best seen in existing arts spaces. But for many, if they are to be seen at all, they will only be seen if they are presented in less imposing surroundings—streets, malls, shopping centres, airports, city squares, parks and conservation areas. Although presentation of

the arts in these locations often presents difficult technical problems, these problems are more than offset by the intense satisfaction people derive from seeing the arts in more commonplace venues as well as getting used to the arts as a conspicuous part of their everyday lives.

Due to these fundamental functions and justifications of the arts as communication, excellence, creativity, record, participation, integration and expression, the arts are being moved much closer to the fulcrum of society. Perhaps this is what moved a recent Prime Minister of Australia to remark:

The Government sees the arts in a multitude of expressions and forms,
Not as an adornment, but as an integral part of life,
Not something exclusive to the hours of leisure,
but as a force, penetrating and enriching every aspect of human affairs,
Not as a preserve of the rich and sophisticated,
but as a source of inspiration and delight to all.

III

THE ARTS AND THE ENVIRONMENT

We don't need to add artworks to our buildings,
We need to design our buildings as artworks.
Horatio Greenough

We live in an age of concern over the environment. In part, this concern stems from the impact of contemporary technology, which, particularly in the highly-industrialized nations, has caused serious environmental damage and has forced recognition of the fragile nature of ecological systems. In part, it derives from severe world population pressures—pressures which make us acutely aware of resource shortages. And in part, it derives from a universal desire to make environments happier, healthier and more beautiful places in which to grow and develop as human beings.

People enter into a reciprocal arrangement with the environment. If they treat the environment with disrespect, or fail to take the consequences of their actions into account, the environment will strike back by affecting people in some adverse way, the way a polluted environment does by destroying the

mood and morale of people. Conversely, if they treat the environment with respect, the environment will respond favourably by acting as a source of joy and inspiration.

In general, there are two different types of environments. First, there is the natural environment, countless millenia old, filled with every conceivable type of animal, vegetable and mineral resource. Second, there is the man-made environment, much newer, filled with every imaginable kind of human invention. The arts have a vital role to play in terms of both the natural and man-made environment.

The arts make few demands on the natural environment and nature's scarce resources. Apart from their need for a limited supply of the resources nature provides—paints for the painter, stone or wood for the sculptor, clay for the potter, musical instruments for the musician and sets and props for the actor—the arts have always been, and are likely to remain, very low consumers of precious energy supplies, scarce metals and valuable fibres. As such, they do not contribute significantly to the current ravaging of the environment, the rapid depletion of resources or the conspicuous blights which disfigure the rural landscape. In fact, in a world conscious of severe resource shortages, as labour-intensive activities, the arts offer an ideal model for resource conservation. By conserving rather than consuming nature's resources, they provide a viable alternative to present consumption practices.

The arts complement rather than compete with the natural environment. Open-air concerts, out-door sketching, sculptural pieces in parks and fountains in gardens embellish nature and consecrate the communion between man and nature. When different works of art are brought into contact with the best nature provides, the result is an achievement that is difficult to surpass. For as Rabindranath Tagore realized, "the artist is the lover of Nature; therefore he is her slave and her master."

If the arts have an important role to play with respect to the natural environment, they have an even more important role to play with regard to the man-made environment.

Man-made environments are fascinating places. Ranging in size all the way from the tiniest towns to the most colossal urban centres, they are filled with endless panoramas of sights, sounds, shapes, structures, mysteries and delights. As such, they provide residents and visitors alike with endless possibilities for enjoyment. Yet, in every part of the world, these environments are in deep trouble. Due to rapid population growth, contemporary technology and the excesses of modern economic systems, there is the ever-present danger that many of the more pleasurable aspects of community living will soon disappear. If proper precautions are not taken, and taken soon, community life could easily become a nightmare.

The negative costs of urban living are mounting daily, threatening everywhere to escalate out of control. People are swarming to large and small communities looking for work, as employment opportunities disappear from hinterland areas due to technological change. The result in many communities is congestion, overcrowding. Due to the expansion of all types of vehicular traffic and the location of industries in or near urban centres, severe pollution problems are emerging. A layer of film is being added to buildings, a band of smog is settling over community skies, and increased noise is filling the air. Nor is this all. Increasingly, communities are becoming segregated, as one class attempts to escape from the effects of industrialization or the steady encroachment of other classes. Ghettos and slums are appearing which lead to a serious decline in the morale of communities. All these changes—in congestion, pollution, the emergence of ghettos and slums, and the decline in morale—affect the aesthetic character of man-made environments. They cause it to deteriorate.

There is a dual responsibility for the arts here. On the one hand, they are needed to increase people's consciousness of the aesthetic disintegration of their environments, thereby stimulating their interest in actions to prevent it. On the other hand, they are needed to enhance the quality of human environments in order to make them more responsive to people's needs.

Using the arts as barometers to measure the aesthetic state of

human environments is something new. It emanates from the rapid rise in pollutants which everywhere threaten to run out of control. Through the arts, we become more aware of the increase in visual pollutants—jungles of wires and poles, poorly-designed buildings, lack-lustre streets and drab surroundings. Moreover, we also become conscious of the spread of obnoxious noise pollutants—power tools, lawnmowers, cars, trucks, machines, planes, factories, motorcycles and other mechanical devices. At the same time, we become more aware of badly-designed consumer products, poorly-planned industrial areas and deficient standards of housing and sanitation.

The responsibility of the arts does not end with a running commentary on the aesthetic state of human habitats. Just the reverse. It is merely the first step in a whole series of necessary steps to improve the aesthetic quality of these environments.

In conjunction with politicians, corporate executives, educators, planners and citizens, artists and arts administrators have been working diligently in recent years to insure that there are sufficient artistic resources spread throughout communities to satisfy people's burgeoning aesthetic needs. This has led to a dramatic build-up in arts institutions: art galleries, opera and dance companies, museums, theatres, craft associations, symphony orchestras, film houses, festivals and fairs. Traditionally, there has been a tendency for these institutions to bunch together in the urban core. Although much remains to be done in this area, it can now be said that there is a more balanced distribution of resources spread throughout most communities, large and small. The build-up of resources in suburban and rural areas, coupled with greater touring to smaller centres, is helping to bring the arts closer to all people, regardless of physical location.

Improvements in the physical distribution of resources are being matched by improvements in the sites of artistic presentations. Increasingly, new venues are being sought for the arts. In consequence, the arts are much more conspicuous in local parks, streets, elementary and secondary schools, community colleges and universities, shopping centres, malls, church basements and local gymnasiums, which is as it should be. This increased

ubiquity of the arts is causing a major shift in opinions about the environmental value of the arts. As this happens, more and more concrete measures are being introduced to integrate the arts more effectively into environmental planning.

Increasingly, governments are enacting legislation whereby a certain percentage of building costs—usually 1%—must be used to commission works of art. The resulting works—such as outdoor sculpture, indoor paintings, murals, wall hangings, tapestries and the like—are used to enhance the appearance of public buildings. More and more corporations are directing a percentage of their profits into the purchase of art works to beautify office buildings. Unions are also becoming more involved, not only through the encouragement of active participation by their members, but also through educational programs. Picking up on the lead provided by governments, corporations and unions, many developers are becoming committed to the arts and are providing cultural facilities and arts programs in apartments, senior citizens' homes and shopping plazas.

Through the sensitive use of trees, shrubs, potted plants, flowers and botanical gardens, landscape architecture is being used to strengthen the relationship between the natural and man-made environment. Fortunately, more commissions are being provided to artists to design signboards, paint murals on the sides of buildings and decorate old fences. At the same time, civic authorities are more conscious of the need to integrate the arts into town planning, urban design and industrial zoning. The beneficiaries of all this activity are the citizens, since more and more "people places" are available for public enjoyment.

This desire to beautify local surroundings is spreading into restoration and renovation as well. Whereas it was once believed that older buildings and neighbourhoods should be torn down, now there is a growing realization that artistry can be used effectively to return dignity to older buildings and neighbourhoods. Consequently, more and more community buildings—deserted factories, old warehouses, abandoned freight sheds and dilapidated railroad stations—are being spared the wrecker's crane in order to benefit from the architect's eye or the artisan's

touch. On a larger scale, through sensitive planning, artists are proving that it is possible to breathe new life into old neighbourhoods. Fortunately, more and more awards are available for individuals who have demonstrated a distinctive flair for fashioning habitats that are more appealing to the senses as well as better fit for human habitation.

At one time, there was a piecemeal quality about these developments. They occurred more or less in isolation and at random—a decorative mural here, a bit of landscape gardening there, elsewhere an arts program in a high-rise apartment or a craft display in the lobby of a major corporation. More and more, these developments are coalescing to form a conscious movement to beautify our surroundings. They are part and parcel of the universal movement which is underway to turn our environments into works of art. For it is only when this happens that it will be possible to claim that our natural and man-made environments have become humane environments, capable of providing inspiration, re-creation and rejuvenation for all.

IV

THE ARTS AND THE ECONOMY

A community that stimulates and challenges the individual is a better community and will provide better customers, better employees and a better business climate than one where there is little stimulation. We think cultural activities are a prime source of this stimulation.

Melvin Fraser
IBM, Canada, Ltd.

Until recently, it was commonplace to assume that the arts made an insignificant contribution to the economy. As a result of recent research, it has now been demonstrated that this is a fallacious assumption, emanating from confusion between the economic contribution made by the arts to the economy, and the financial problems encountered by most arts organizations and practising artists. In actual fact, current research is revealing that the contribution of the arts to the economy is much larger than originally assumed.

To properly assess the economic impact of the arts, it is

necessary to examine their financial structure and position in a technological world. In essence, the arts are handcrafted activities, forced to compete in the age of mass production. As such, they are unable to reap any significant advantage from technological change. In industry, production can be enhanced substantially through the application of inventions and labour-saving devices. The result is increased productivity and profit for producers as well as lower prices for consumers. In contrast, in the arts, it takes the same amount of time and labour to perform a Beethoven symphony or a Verdi opera today as it did the day these works were first performed.

This inherent inability of the *live* arts to reap any financial advantage from modern technology means that earned income from the sale of tickets and ancillary services usually falls short of total expenditure on production, promotion, marketing and administration. In the trade, this shortfall is known as “the income gap” since it measures the extent to which arts organizations must rely on external sources of support from governments, corporations, foundations and private benefactors to cover total expenditures. It is this gap which is responsible for most of the financial problems encountered by arts organizations. In periods of inflation, rising labour and material costs can add much more to expenses than revenue. In deflationary periods, reductions in discretionary income for consumers can cause revenue to drop more quickly than expenses. In either case, the income gap increases.

Many contend that arts organizations should solve their financial problems by increasing their audiences, raising ticket prices, or both. On closer inspection, these do not always represent viable economic or social solutions. In business, increased consumption usually means more profit for producers. In the arts, often the reverse is true. Increased public demand can yield greater deficits. Since most professional organizations are already performing at or near full capacity, increased demand can only be accommodated in larger houses, which involves substantial increases in capital outlays. Moreover, ticket prices are already high compared to most other forms of entertainment and demands on the consumer dollar. Under these circumstances,

raising ticket prices is not always a guarantee of increased income. In many cases, it may actually cause a reduction in income and audiences, particularly audiences coming from the less affluent classes in society. The result is that only the very rich can afford to attend artistic events, the very situation that people in the arts have laboured hard to overcome over the last few decades.

The growth of the income gap has caused many to depict the arts as a kind of fungus feeding off other sectors of the economy. This has caused many to draw the erroneous conclusion that the arts make a negative rather than a positive contribution to the economy since they withdraw more from the income stream than they return to it. During the last few years, a number of important studies have exploded this myth by proving conclusively that the arts comprise no net burden on the public purse, since tax receipts from artistic activities, at the very least, balance the funds distributed. In other words, income gap analysis presents only a part of the total picture. It is true that most arts organizations require some form of public subsidy. But, at the same time, they also make tangible contributions to the economy. They pay direct taxes on tickets sold, sales taxes on materials and property taxes on facilities. They also purchase public services, such as electricity and postage for massive mailings. Their employees pay personal taxes and return their remaining disposable income to the income stream in the form of consumer expenditure. When these contributions are taken into account in the final computations, it is apparent that the arts make a large positive contribution to the economy even when their public subsidies are included in the computations. In other words, the arts make good business and economic sense.

The extent of this economic contribution depends on the total dollar value of all artistic activities as well as on the size of the multiplier—the cumulative effect that these dollars have over a period of time by virtue of their continuous circulation throughout the economic system. When the arts were small in size, the total dollar value as well as the multiplier effects were limited. However, now that the arts are big business and constitute one of the most rapidly-growing sectors of the economy, the total

dollar value, the multiplier effects, and thus the economic contribution is much greater. More and more economic benefits are being experienced in the form of increased income, consumption, investment, expenditure and employment.

For every dollar spent on salaries, sets, costumes, heating, lighting, equipment and taxes, many more are spent on capital facilities. To this must be added the substantial outlays by consumers on tickets, baby sitters, fuel, public transportation, restaurants, entertainment and parking associated with attendance at artistic events. According to a number of recent studies in North America and Europe, for every dollar spent on admissions to artistic events, at least one more dollar is spent on associated costs of attendance. Where ticket sales are already in the millions, these leverage effects add considerable force to the growing economic impact.

Although ancillary expenditures are large when audiences attend performances close to home, they are much larger when people travel farther afield, when, in effect, they become arts tourists. Anyone who doubts this need only reflect on the phenomenal gains which most European countries have enjoyed since World War II as a result of their numerous artistic attractions. Indeed, it would not be far off the mark to contend that a significant part of the post-war economic miracle that has swept Europe has been the result of expanded tourism—tourism which has been spurred on by the outstanding artistic attractions most European countries possess in abundance. Conversely, as David Rockefeller so astutely recognized, “diminished cultural activity can bring economic chaos to a city, affecting not only business specifically dependent on tourism such as hotels, restaurants and stores, but all commercial activity.”

The arts are not only direct contributors to the economy. Since they provide some of the content of the mass media, they also make indirect contributions which, when added to the direct contributions, lift the total economic contribution from significant to substantial. Not only must the full direct income, investment, expenditure and employment benefits be calculated for the live arts. Similar calculations must be made for the media

arts—for all books, records, tapes, radio and television programs and films which incorporate artistic content. What starts out as a multi-million dollar industry in most countries quickly becomes a multi-billion dollar industry when the media extensions are added to the overall calculations. This is particularly true when international markets and exports of artistic products are taken into consideration.

The arts also make an indirect contribution to the economy through their effect on the location of business activity. Many corporations would not think of locating in towns and cities which were deficient in artistic attractions. In addition, availability of the arts is also an important factor in the attraction and retention of skilled workers and corporate executives. For example, recent studies undertaken in the United States show that graduate students list the availability of the arts and the presence of intellectual stimulation very high on the list of requirements for communities in which they plan to locate upon graduation. These findings for prospective managerial personnel are confirmed by existing executives in deciding where to live and work.

As a result of the profitable association between business and the arts, corporate involvement in the arts has risen rapidly. In addition to promotional value, identification with a market and the exercise of social responsibility, there are public relations benefits which accrue to corporations. Corporations have long been involved in the arts through product design, packaging, media advertising, plant architecture and interior decorating. Now, they are becoming more and more involved through their commitment to the social and economic health of communities in which they reside.

Such involvement takes many diverse forms. Some corporations encourage executives to serve on the boards of arts organizations in order to provide professional advice on marketing, advertising, promotion, management, budgeting or fund-raising. Others prefer to provide outright donations or to purchase tickets for arts events in order to distribute them to employees, underprivileged groups or senior citizens. Still others prefer to

sponsor exhibitions, noon-hour concerts, films, lectures, world premieres or highly-experimental works. Finally, many companies have become involved recently in renting unused space, facilities or equipment to local groups at reduced rates. As more opportunities for tangible gain appear, more imaginative ways are devised to strengthen the growing corporate-arts nexus.

As artists and businessmen discover they can derive mutual benefits from closer association and cooperation, so the bond tightens between the arts, industry, the economy and the community. Increasingly, artists, businessmen and politicians are realizing that the arts are good for the economy and the community in precisely the same way that a high level of economic and community activity acts as a spur to the arts. This is why business committees for the arts are springing up in more and more countries throughout the world. It also helps to explain why a growing number of municipalities are passing legislation which recognizes the arts as an essential community service, equal in importance to all other community services, and therefore deserving of the financial support required to make them viable financially as well as accessible to all citizens.

It would be misleading to push the economic justification of the arts too far. What the current experience proves is not that the economy cannot survive without the arts, but rather that the linkage effects between them are such that they both suffer substantially whenever either one of them experiences a contraction. In effect, the economy needs the arts every bit as much as the arts need the economy. It is far from coincidental that most of the established centres of world commercial activity—London, Paris, Toronto, New York, Chicago, Los Angeles, Hong Kong and Peking—are also prominent artistic and cultural capitals. Accelerated commercial activity provides an important stimulus to the arts. In return, artistic activity, through its ability to provide a creative climate and dynamic setting capable of attracting keen and competitive minds, provides an excellent inducement to business and industry in particular and economic development in general.

V

THE ARTS AND POLITICS

We must never forget that art is not a form of propaganda, it is a form of truth...if art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.

John F. Kennedy

As the arts are intimately bound up with business and the economy, so they are intricately interwoven into the political process. As the arts grow and develop, and as more and more governmental agencies are established to advance the cultural cause, so the arts and politics move ever closer together.

On the whole, the relationship between the arts and politics has been a beneficial and amicable one. Both have gained immeasurably through mutual association. However, there are occasions when it is possible to have deep divisions between politics and the arts.

In general, politics has to do with justice, order and security. The arts have to do with creativity, beauty, freedom and truth.

There will be occasions when artists will seek to destroy what political authorities have struggled to create. This can prove exceedingly troublesome to society. There may be other occasions when artists may be interested in heating up societies, particularly if they feel these societies are too dependent on outmoded values or rigid adherence to the status quo. Conversely, there will be occasions when politicians will want to censor artistic expression or exploit the arts for propaganda purposes. In such situations, conflict between artists and politicians is inevitable.

Certain political responsibilities fall outside the orbit of the arts entirely. Included here are security, justice, and defence against external aggression. Other political responsibilities—such as peace, unity, identity, order and a decent quality of life—are inexorably bound up with the arts.

The arts contribute to peace and unity in a number of important ways. Most have to do with the ability of artists to communicate in ways which transcend economic, social, racial, intellectual and linguistic differences. As a rule, artists are not interested in exploiting such differences. Where they appear in works of art, they usually appear for descriptive purposes, not as forces for disunity. Playwrights may be compelled to use a distinctive linguistic style or the language of a particular class to convey their thoughts. Painters may depict differences in social status, wealth, skin colour or the physical appearance of neighbourhoods if these are essential to the subject matter portrayed. Nevertheless, the object in both cases is not to dwell on differences in order to exploit them or stir up political animosity. Rather it is to communicate the nature of reality or a simple human truth.

It is this encounter with reality and simple human truth that makes the arts such compelling forces for peace and unity. They reach beyond the barriers which separate people in order to bring them closer together. Regardless of where a particular play is written, a picture painted or a piece of music composed, each has a local, regional, national or universal message. This message helps to strengthen the human bonds among all people,

regardless of country, colour or creed. As David Rockefeller recently observed “greater artistic interaction among nations can do much to bridge the tragic differences and misunderstandings that divide the global community.”

If the arts contribute a great deal to peace among nations, they also contribute a great deal to identity among people. People’s need for identity may be satisfied in any number of ways, some of which are passive and peaceful, others of which may be aggressive and destructive. Among the former ways might be included festivals, fairs and community celebrations; among the latter, competition over standards of living, stockpiling of nuclear weapons and war. In most cases, the arts satisfy the need for identity in peaceful rather than violent ways. They foster esteem, not bloodshed. It is far from circumstantial that exhibitions, craft shows, musical activities and theatrical performances are most conspicuous at communal celebrations. They demonstrate the importance of painting, music, drama, opera and dance in the lives of people. Not only do they provide citizens with a great deal of pride in their cultural achievements, but also they help to expose local, regional and national characteristics. These experiences merely confirm what has been known all along. A country’s artistic accomplishments is one of the best measures of its identity and self-expressive growth.

What is true in local, regional and national terms is equally true in international terms. The more a country exports its arts, the more it expresses itself as a nation. This assists countries in defining themselves, not only in their own terms, but also in the eyes and minds of other nations. By exchanging poets, playwrights, orchestras, dance groups and exhibitions, countries are able to proclaim where they are at any given moment in time. Such exchanges make it possible to visualize a world in which relationships among nations are more mature and depend less on wealth, military might and external aggression. How much more sympathy, understanding and harmony there would be in the world if the arts provided the *raison d’être* for contact among nations. What a far happier and safer place the world would be if artistic exchanges and cooperation constituted the basis of international relations and foreign policy.

Artistic exchanges and cooperation provide no basis for dividing the world along arbitrary and belittling lines. The arts are not more or less, they are merely different, from country to country, time to time. Furthermore, they do not exploit; they provide no opportunity for some nations to make gains at the expense of other nations. Nor are they humiliating. Quite the reverse. They are ennobling. They supply all nations with an opportunity to present their finest and most cherished accomplishments.

When politicians and artists speak of order, in all probability they have different thoughts in mind. When politicians speak of order, it is primarily social order they have in mind. They are concerned about the unsettling effect strikes, lockouts, civil disobedience and racial unrest can have on a population. When artists speak of order, it is usually aesthetic order they have in mind. They are concerned about structures, patterns, relationships and the internal coherence of things. They are interested in linking the separate particles of human experience together in such a way that order emerges out of chaos; that people discover a sense of harmony with each other and with their physical surroundings. It is in this sense that the artist's role in contemporary society is an important one. In an age in which chaos is compounding daily—in transportation systems, in product design, in bureaucratic practices and living patterns—the artist possesses some important insights into how a better sense of aesthetic balance might be achieved.

In the modern world, the political responsibility is a complex, difficult one. On the one hand, it is concerned with maintaining peace, order, justice and good government. On the other hand, it is concerned with making improvements in the quality of life. Success in both areas demands an effective integration of many diverse—and often divergent—forces.

To achieve improvements in the quality of life, it is necessary to bring the quantitative and qualitative demands of development into equilibrium. In many countries, the developmental equation is overloaded on the quantitative side. To rectify this, assistance must be given to the building of qualitative resources—craft associations, educational institutions, libraries, museums, gal-

leries, parks, athletic and recreational organizations, music, dance and drama companies, environmental agencies and social welfare organizations. This is far from an easy task. However, it is only through an expansion of these resources, which constitute the primary ingredients in a better quality of life, that a true integration of the diverse demands of development can be achieved.

It is inevitable that as the arts grow in size and stature, and as they become more and more enmeshed in the political process, the potential conflict points between the arts and politics will increase. Political authorities will be more and more tempted to use the arts for purposes of propaganda and political aggrandizement, just as they will be more and more tempted to censor certain forms of artistic expression which they do not like or understand. For their part, artists may be more and more enticed to rebuke political authorities by committing outrageous acts or deliberately creating abrasive works of art which are calculated to stir up political unrest.

It would be foolhardy to contend that these conflicts can be avoided or that they should always be resolved. Some of the conflicts are deeply imbedded in the social process and are inevitable, particularly when there are people with strong convictions and passionate beliefs on both sides. In fact, such conflicts provide much of the dynamic tension which is necessary to fuel development. It would be equally foolhardy to contend that the political should always be sacrificed to the artistic, or that the artistic should always be sacrificed to the political, since this will obviously depend on prevailing conditions at the time. What is not foolhardy, however, is to advocate that political and artistic leaders must remain in close contact at all times if they are to understand each other's objectives, aspirations and points of view. For only then will it be possible for the politician to understand the artist's thirst for creativity and freedom and the artist to understand the politician's quest for order and stability. In other words, only then will it be possible for politics and the arts to pull together for the common benefit of mankind.

VI

THE ARTS AND EDUCATION

You use a glass mirror to see your face,
You use a work of art to see your soul.

George Bernard Shaw

The educational value of the arts has been recognized from earliest times. The Greek philosopher, Plato, recognized that music was essential to the building of harmonious personalities as well as to the calming of human anxieties. His illustrious pupil, Aristotle, awarded the arts a prominent place in his system of thought, next to science and rational analysis. The first school in North America was an art school. Founded by a monk who came to America with Cortez, it was modelled after the medieval cathedral school, teaching the making and playing of musical instruments, the copying of manuscripts, singing and performance.

Recognition of the educational value of the arts is by no means confined to former times. More recently, such well-known scholars as Goethe, Rousseau, Dewey, Whitehead, Barzun, Read and Piaget have written eloquently and at length about the

importance of the arts in education. Nor is the importance of the arts in education recognized only by scholars. Many recent surveys have revealed that most adults not only regret their own lack of arts education, they are also anxious to see this mistake corrected in the education of their children.

What is it about the arts that makes them so valuable in an educational context? There are many explanations.

First of all, the arts possess many fundamental pedagogical qualities. For example, in the visual arts, there is structure, proportion, perception, perspective. In sculpture, there is mass, shape, form and texture. In music, there is rhythm, harmony and counterpoint. In dance, there is balance, movement, muscle control and physical coordination. In theatre and mime, there is tragedy, comedy, satire, humour and pathos. These are qualities that are encountered again and again in life, regardless of one's profession or walk of life.

The value of arts education is not limited to these basic pedagogical qualities. Far from it. Through arts education, there is training in the rudiments of discipline. Such discipline does not necessarily imply discipline by an authoritarian teacher. More often than not, it takes the form of a challenge to master methods and materials—methods and materials which help to develop physical and mental dexterities in terms of better use of body, hands, eyes, ears and minds. Building on these rudiments, there is refinement of taste and the critical faculties. An excellent opportunity exists for people to cultivate their sensibilities, placing them in a better position to make sensitive assessments about the quality of their own lives as well as their surroundings. Finally, as well as offering fulfillment and pleasure, the arts bring appreciation of the skills and accomplishments of others. Through exposure to high standards, they emphasize the importance of excellence, an emphasis which is invaluable regardless of one's occupation or station in life.

When these numerous pedagogical advantages are combined, it is obvious that the arts have considerable merit in an educational context. These advantages are enhanced by the fact that the arts

can be used for purposes of specialization and integration, an essential asset in the modern world.

Depending on the particular problem at hand, the arts can be sufficiently focused to develop specific skills. Through the crafts, specialization can be developed in the use of the hands, and hand tools. In music, specialization can be provided in the use of the ear, thereby improving aural acuity. What is true for the crafts and music in particular holds true for all art forms in general. They can be sufficiently directed to provide refinement in any of the sensory, emotional or intellectual faculties.

The arts can also be used for purposes of integration. By stretching across all the human faculties, they can be used to assist in the development of total human beings. By appealing simultaneously to the senses, the soul and the intellect, all the faculties are brought together to form a homogeneous whole. In this case, there is a discernible orientation toward humanism; they afford all people with an opportunity to understand the limits of specialization, such as growing fragmentation of the faculties and division of the personality. In so doing, they contribute to the realization of well-balanced and integrated individuals.

If arts education is directed towards the realization of total human beings, it is also directed towards the development of creative human beings. As such, it represents one of the best vehicles available for helping people to respond to the complexities and uncertainties of the modern world.

At one time, it was felt that people's education should be oriented towards narrow career training. As a result, people were educated to perform specific production functions. However, with the rapid rate of employment turnover and the increased dependency on automation, this traditional view has been called into question. What has been discovered is that narrowly-trained people are unable to adjust to new employment situations as their jobs are terminated or redefined due to technological change. More and more attention is being given today to training creative individuals, individuals who are able to respond

to changing conditions because they have learned to use their mental and physical capabilities in constructive ways. It is this encounter with creativity that enables people to fashion new patterns of living.

While the arts are growing in importance daily in terms of general education, they are also growing in importance for people with specific learning problems, such as the retarded and the handicapped, thereby helping them to become positive contributors to society. In recent years, special arts courses have also been devised for students who have difficulty adjusting to traditional classroom situations. These courses make it possible for such students to adjust to the realities of daily life. The arts have also proven extremely useful in the development of students who have exceptional learning abilities. Often these specially-gifted children betray unusual talents, such as the ability to express themselves in prose, poetry or song, or to think imaginatively and intuitively.

In pedagogical terms, the arts can do a great deal to improve people's communication skills. Through the study of literature and composition, as well as through the use of acting and such audio-visual techniques as film and video replay, people learn to communicate more effectively with relatives, friends, neighbours and colleagues. Other areas of learning are likewise affected. Often what takes place is a transference of skills to other subjects of study. Exploring solutions to problems in mathematics, physics or chemistry through the arts can enhance the understanding of basic principles in these disciplines.

Finally, arts education can also be utilized to advantage to help people to comprehend the evolution of their own cultural traditions as well as the traditions and values of other people. From this derives a willingness to accept similarities and differences among various races and creeds. By virtue of the fact that the arts are universal, a window is thrust open on all parts of the world. Not only educators have a role to perform in this regard. Also, arts organizations, artists and artisans in the community have a great deal to contribute. Together with teachers, they must act to insure that this window on the world remains open at all times to

the finest accomplishments of all civilizations.

As a means of intense personal fulfillment, the arts act as sources of enlightenment and inspiration for all. They make learning a pleasant, rich and rewarding experience, thereby instilling positive attitudes towards education and the learning process. Of course, the key here is qualified teachers. With them, learning becomes a real joy, a captivating experience. Without them, it becomes little more than a tedious task. In fact, history teaches us that if the proper precautions are not taken, it can actually become a very negative experience. Arts education, like education in any area of learning, is a very fragile thing. If it is not properly handled, or if it is not conducted by qualified people, it can easily turn students off, thereby doing far more harm than good. This is why qualified teachers are so instrumental in determining the ultimate outcome of an arts educational program.

Although qualified teachers are the most important element in an enlightened arts education, they are not the only element. Also of fundamental importance are well-devised courses for all age groups, adequate facilities, and extramural opportunities which expose students to artistic resources outside the schools as well as bring professional groups and individual creative artists into the schools. Each of these elements is essential to an effective education in the arts.

All these opportunities are lost if there is not a fundamental commitment among educators to award arts education a central position in the educational experience. Just as the arts cannot be expected to play a responsible role if they are placed at the periphery of society, so they cannot be expected to make a forceful contribution if they are regarded as frills in education. This makes it imperative to open up a place for the arts at the very core of the educational curriculum. This is essential if the arts are to be placed in the best possible position to contribute fully to life-long learning.

VII

THE ARTS AND LIFE

We do not have art,
We just do everything to the best of our ability.
Balinese Proverb.

If the arts are to achieve their rightful place in the modern world, it is not sufficient to assure for them a central position in society, the environment, the economy, politics and education. Ultimately, it is necessary to secure for them a fundamental place in life itself. Presumably this is what the founders of the *Universal Declaration of Human Rights* had in mind when they fashioned the following articles of basic human rights for all citizens:

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

In order to realize these rights, and to secure for the arts a fundamental place in life itself, it is necessary to fashion a dynamic arts policy—a policy that is flexible, adaptive and responsive to the changing face of the arts. Such a policy should be predicated on five fundamental policy principles:

One: promotion of the highest possible standards of excellence, creativity, experimentation and participation;

Two: reasonable economic and social security for artists and arts organizations;

Three: adequate protection and dissemination of the world's artistic heritage;

Four: adequate exposure to the arts for all people; and

Five: sufficient access to the arts for those who want it.

Nothing in the entire field of arts policy is more crucial than the promotion of high standards of artistic excellence, creativity, experimentation and participation. This alone will make or break any arts policy. At the same time, nothing is more susceptible to misunderstanding or heated controversy than the assessment of these standards. Those who have already achieved such standards will often want to use this as a means of excluding others from public support or private patronage. Those who have not achieved such standards will often claim that an arts policy that is predicated on such notions is elitist and undemocratic.

By its very nature, an arts policy necessitates choice. Since

there are insufficient resources to provide support for all artistic endeavours, choices will have to be made about which activities will be supported and which will not. As a result, objectives, priorities and criteria will have to be hammered out and adjusted over time in accordance with changing conditions.

An arts policy that has as its principal objective the promotion of excellence, creativity, experimentation and participation would be a wise policy indeed; it would be finely tuned to the needs of both artists and citizens, the arts and society. The problem comes in when this objective is used to determine which artistic activities should receive support and which should not. If excellence, creativity, experimentation and participation are interpreted in a static, absolute way, the result is to limit financial support to a small, select band of artists and arts organizations. This has the effect of confining the arts to a very restricted segment of the total population. This can only be prevented by interpreting excellence, creativity, experimentation and participation in a dynamic, developmental way. They must be seen as fluid notions. Under these circumstances, public support is provided not only for artists and arts organizations which have already achieved high standards, but also for artists and arts organizations which are in the process of evolving high standards. This has the effect of expanding support for the arts to a larger cross-section of the arts community as well as opening up the arts to a much broader segment of the total population.

In the application of this principle, care must be taken to ensure honest and open adjudication for all. Community arts groups which are struggling to evolve high standards deserve financial support every bit as much as the large, professional companies as long as their standards are constantly improving. What counts most as far as support is concerned is the direction in which their standards are moving. As long as their standards are improving rather than declining or staying constant, support should be provided, even if this necessitates different methods of adjudication or assessment by different types of adjudicators. In fact, in all probability, different adjudication arrangements will be required than those which are applied to the large, professional companies—arrangements which are more finely attuned to the

unique problems, processes and priorities of community arts activity. For community arts groups are not large, professional companies in miniature. They are different by their very nature, since they are devoted to tackling a different dimension of the social challenge confronting the arts.

If high standards of excellence, creativity, experimentation and participation are to be achieved, economic and social security for artists and arts organizations is mandatory. It is mandatory for three reasons: first, to assure economic survival and social acceptance for artists and arts organizations; second, to ensure the future existence of the arts, since without artists and arts organizations there is no art; and third, to provide opportunities for sustained artistic development in the years ahead.

Artists are little interested in working on a part-time, piece-meal basis. Rather, they are intent on working as full-time professionals, fashioning processes and products for the public benefit. Recent studies have revealed that artists are much more interested in work than welfare; they are anxious to become responsible citizens and useful contributors to society.

Authentic artists have something important to pass on about life as well as art. For the artist, art is more than a career. It is a way of life—a way of life which requires commitment, self-sacrifice, dedication and integrity. In an age in which these qualities are on the wane, the artist injects a ray of hope into what might otherwise be a depressing prospect. Perhaps this is what Jean Cocteau had in mind when he said, “art is not a pastime, it is a priesthood.”

In financial terms, these qualities often get artists in trouble. Studies in North America and Europe confirm the fact that artists subsidize a significant portion of the arts by living below, on, or only slightly above the poverty line. This is why enactment of protective royalty and copyright legislation, coupled with public support of the cultural industries and adequate provision for economic and artistic opportunities are so essential if artists are to assume their rightful place in society.

In the realization of economic and social security for artists and arts organizations, governments, corporations, foundations and private benefactors have a responsible role to play. For their part, governments, corporations, foundations and private benefactors have a role to play by raising the priority for the arts to the point where it equals that awarded to other areas of human endeavour. For their part, artists and arts organizations have a role to play by developing the service organizations, unions, and lobbying mechanisms which are needed to present the case for the arts to government, business and the public at large. This is an extremely important role; one that artists and arts organizations have sadly neglected in the past, much to the detriment of artistic development. However, the arts will never flourish fully until artists and arts organizations are prepared—like other special interest groups—to take their situation in hand in order to win general acceptance for their economic and social rights.

In the realization of these rights, it is imperative that artists and arts organizations assume two additional responsibilities. First, they must regain control over the administration of the arts. In most countries, the arts are still controlled by bureaucratic elites. It is these special groups who occupy key positions on the boards of arts organizations and exercise a fundamental influence over arts funding and the formation and implementation of arts policies. To counteract this, artists are going to have to become much more visible and vocal in the boardrooms of arts organizations as well as in the offices of government cultural agencies. Second, artists and arts organizations must play a much more forceful role in community arts development. In most communities, there is an urgent need for artist-animators who can activate community interest in the arts in a broad, representative way. The arts will never become an integral part of the community or life itself as long as artists persist in isolating themselves in their garrets.

No sooner is something created in the arts than it becomes part of the universal artistic heritage. That is why preservation and dissemination of the legacy of aesthetic masterpieces—precious paintings, plays, poetry, musical compositions, tapes—

tries, rare monuments, books and ballets—is so imperative. It is a common legacy which exists for the enjoyment of all people, regardless of their geographical location, ethnic origin, economic status, social situation or religious persuasion. Here too, legislative and conservation measures are mandatory if these masterpieces are to be preserved, since it is only when they are adequately preserved that they can truly become universal instruments for human appreciation.

Formal and informal exposure to the arts is a fragile thing. It is best handled by artists, animators and educators who are skilled at discovering and cultivating the talents people do possess, not reprimanding them for talents they do not possess. Such talented individuals should be backed up by the full complement of cultural resources: courses, funds, programs, facilities and equipment.

Why is exposure to the arts so essential? It is not advocated here as a compulsory obligation. Decidedly not. It is advocated here so that people will be able to make informed and intelligent decisions for themselves about whether or not they want the arts to play a meaningful role in their lives. What is cautioned against is excluding the arts from people's lives due to lack of exposure. Once a reasonable degree of exposure has been provided, every citizen must possess the freedom to accept or reject the arts. The responsibility of the State in this area is quite clear. It is not to foist the arts on the masses. Rather, it is to work to ensure adequate exposure to the arts for all citizens so that they can decide for themselves with full knowledge of the various benefits and consequences of their decisions.

For those who want the arts to play a real role in their lives, numerous possibilities are opened up. For children, unlimited possibilities are created for their limitless energies. For adults, opportunities are provided which help to counter passivity, boredom and alienation. For the elderly, there is spiritual renewal. In recent years, wonderful results have been achieved by introducing the arts and crafts into senior citizens' homes. By bringing the elderly into contact with drawing, weaving, singing and dancing, dignity is rendered to life, thereby helping the aged

to confront death with courage, determination, and most of all, a profound sense of fulfillment.

People who have been united with the arts in this way are fully aware of the need to insure sufficient access for those who want it. They are also able to visualize what life and society would be like without the arts. To this point, the assessment has been conducted largely in terms of what the arts *add* to life, society, the environment, the economy, politics and education. The time has come to consider what would be *subtracted* if the arts were slowly withdrawn from these fields, perhaps as a result of institutional indifference or lack of public support.

The immediate loss would be substantial. The quality of design of all products—from clothing to housing—would deteriorate. Severe reductions would take place in the number and availability of galleries, museums, cinemas, theatres, musical groups and the like. Those organizations which remained would offer no new works, merely re-runs of existing works at exorbitant prices which only the rich could afford. There would be serious depletions and much unemployment in the ranks of artists, artisans and architects. Natural and human environments would quickly become run down. The economies of most countries and communities would suffer. Much of the vitality would go out of the educational system. There would be little creativity and innovation. If the withdrawal continued long enough, the long-run loss would be incalculable. “Without art, the crudity of reality would make life unbearable” is the way George Bernard Shaw put it. There would be no singing, dancing, drawing or acting. There would be no colour, shape or form. Only a drab, monotonous, uninspired world.

This need not happen. With an effective and sensitive arts policy, the arts can soar to their zenith. All that is required is for the artistic community, governments, corporations, foundations, educational institutions and citizens to accept their fundamental responsibilities towards the arts. With such a commitment to the arts, it will be possible to realize the most basic objective of all arts policy: to make the arts an integral part of life itself. In fact, life itself would become an art—an art that would be so fully

incorporated into our everyday existence that there would be no need at all to consciously struggle to attain it. Perhaps this is what the Balinese mean when they say that they have no art, they just do everything to the very best of their ability. Perhaps this is what Henry David Thoreau had in mind when he observed that "the highest condition of art is artlessness." For when this happens, art becomes life, just as life becomes an art.

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