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April 10

What Profiteth a Business from Art

A theoretical essay in the realms of
business activities in the arts

by Alfred de Grazia

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What Profiteth a Business From Art

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Confessing it in advance, I shall be maintaining that the arts are the business of business. Nor will I renege by redefining the term "art" to suit myself; art is all that you think art is, in your best and worst imaginings.

If you attend scientific meetings, you hear that science moves by paradigms. That's the "in" word for switching from one model of reality to another. Every time the switch is made--say from Ptolemaic to Copernican astronomy--scientists charge valiantly forward, crossing themselves as they pass the myth of "absolute reality." So business moves forward by paradigms--call them fads, if you will, no matter. It goes from time-and-motion studies to human relations to systems management to social responsibility, to digitalism and statistical modeling--and who knows; some say--from statistical modeling to business-as-an-art-form. And as we move along we genuflect before the absolutes of "efficiency" and "profit."

The artistic dimension of business is by no means foursquare with the art of management, with due respect to Ordway Tead's ideas, or with gifts to symphony orchestras and museums, which take up half of the identified contributions of business to art, although these, too, are excellent practices, to be commended and extended.

Rather, by the aesthetics of business we mean, first of all, running business operations along artistic lines inside the organization, and encountering artistically the related outer world. Business culture, depending upon how you view it, is human relations in industry all over again; it's environmentalism; it's expense accountsmanship on a large scale--and, of course, it's got to be the Wave of the Future. In all of this it is connected to the bottom line.

A Mere Four Billion Dollars

Three business committees--in Minneapolis, Rochester and Boston--have already formed "5% Clubs" to inspire their local fellows to give to the arts, culture, education and welfare the full 5% of company net earnings before taxes that the Federal tax law allows to be tax-deductible. Much of this will go to culture-support, and, of this, some to the arts. Table 1 shows how much of the contributions dollar went to different major causes in 1977. As the total contributions of business to tax-exempt causes go up, the total contributions to the arts also rise. Arts contributions rise more than proportionately, from 4.1% in 1972, 7.6% in 1975, 8.1% in 1976, and 8.5% in 1977.

Table 1

Distribution of the Contributions Dollar, 1977

(\$512.4 millions reported by 531 companies)

	<u>Amount</u>	<u>Percent of Total</u>
Health and Welfare	\$190.2	37.1
Education	189.2	36.9
Civic Activities	61.7	12.0
Culture and Art	43.7	8.5
Other Activities	<u>27.6</u>	<u>5.4</u>
	\$512.4	100.00

Source: Pre-publication information provided by The Conference Board from its Annual Survey of Corporate Contributions, 1977.

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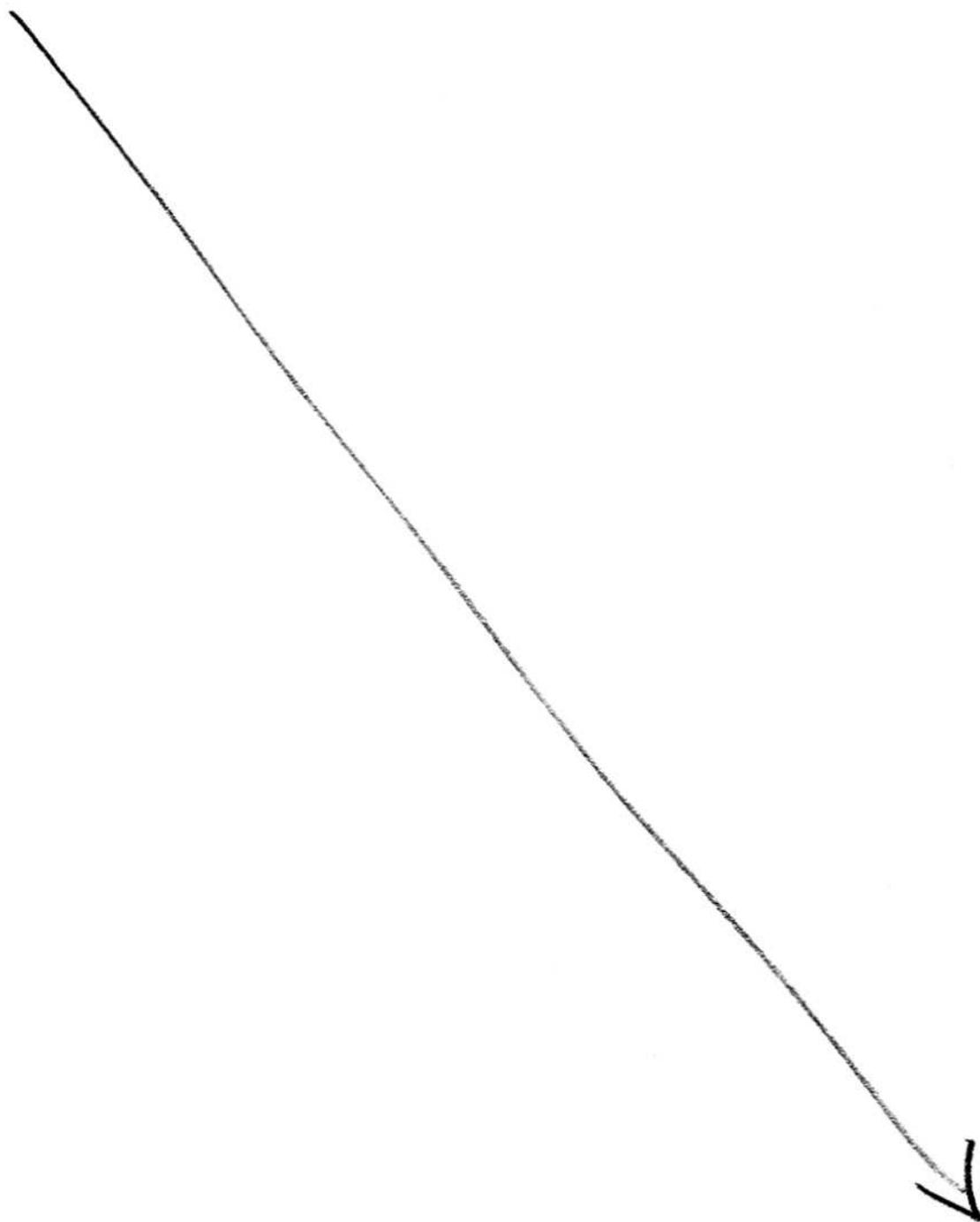
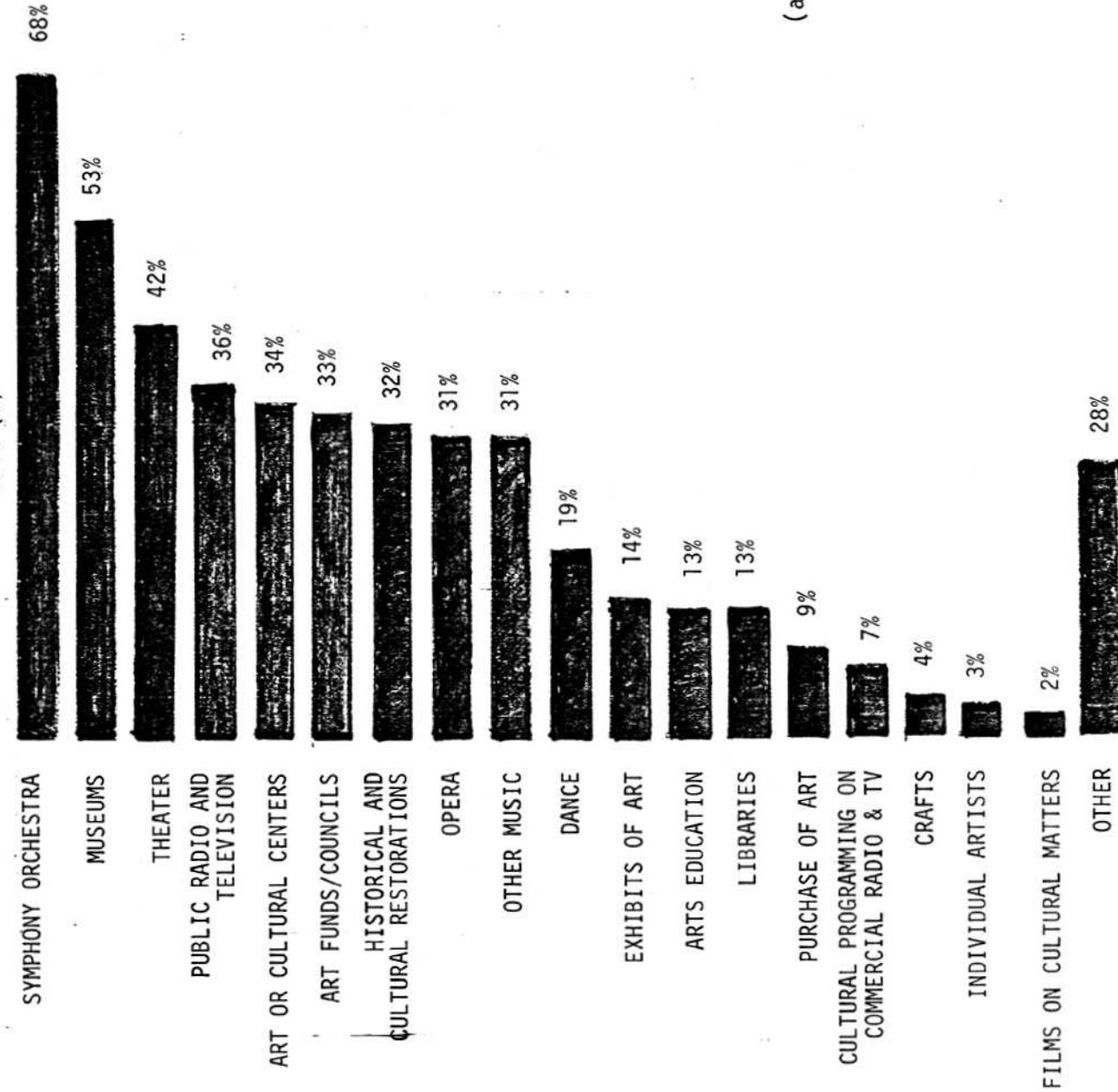


Figure 1.
THE FREQUENCY OF BUSINESS SUPPORT FOR THE VARIOUS ART FORMS
1976 (a)



*Printer:
Artist's to
drawing
come. is
the name
Larry Bowering
476-9076*

(a) The percentages are based on the number of times each art form was cited by respondents. Because a respondent may support more than one art form, the sum of the percentages exceeds 100%. Percentages are based on 784 responses. Source: Business Committee for the Arts, Business Support of the Arts (New York: LaTouche Ross, 1977), p.15.

activities, extra costs for artistically pleasing construction, and the costs of higher quality advertising. Another 600 million ~~dollars~~ may represent roughly what all the governments spend in support of the arts--through the National Endowment for the Arts (about \$150 million) and some 1,500 other agencies on all levels.

The approximately seventy-five millions that

~~What~~ public foundations such as the Ford and Rockefeller Foundations contribute to the arts may round out the total of institutional subsidies to a billion dollars. Still left to count are the arts programs of educational systems; these may amount to another billion dollars. What individuals pay for their own arts support and for supporting the arts of others might amount to \$2 billions, by the crudest of guesses, doubling the whole. (We must distinguish "good art" from "bad art," of course, or "serious art" from "popular art," or make some such distinction, short of taking in all the movies, cabarets, discoteques, newspapers and magazines, popular recordings-- I don't find the distinction easy, but it's a task for another time. And is "tourism" to be allocated, at least 25%, say, to art spending?) I would retract these figures immediately if I could, but there's not much better to choose from. ~~As we say, but~~

but differently defined terms.

~~if terms were properly defined, we might not object to figures one fifth as high, half as much, twice as much, even ten times as much.~~

Most business contributors go first to symphony orchestras and museums, as Figure 1 indicates. Business contributions are heaviest here too, and then for television productions, also, which are so costly. *Non-profit resident* Legitimate theatre has been getting more support lately. Business regularly relies upon institutions that are in place, the older and more prestigious the better. Its advertising may take many liberties with the English language, but its conscious arts support is traditional and conventional. *Established* ~~safe~~ groups, *acknowledged* ~~safe~~ forms of art, and *obvious* ~~safe~~ art products are preferred.

~~By~~ I do not mean necessarily unimaginative. I mean that the struggle to obtain higher quality in art-support and to relate art to the profit dimensions occurs

Let us say, offered properly but differently defined terms, we might not object to figures one-fifth as high, half as much, twice as much, even ten times as much.

Where is the Wave of the Future in these patterns and estimates of arts-support spending? Four billion dollars represents only 0.00215% of all goods and services sold in the United States. Nor would it make much difference if, to see which was more generous, the percentage were figured separately for the business-independent sectors and for the governmental sectors. Both are cheap-skates with the arts dollar. They spend \$40 billion on advertising alone. Lest one relapse into dismay, I hasten to add that the miniscule figure probably represents a ten-fold increase in the last decade.

Of the myriad small companies only 50,000 make contributions out of their profits before taxes at the 5% level, which figures as a 0.4% of their profits for art. All the 1.7 million corporations of the United States contribute to tax-exempt groups an average of 1.1% of their profits; this would amount to about 0.055% of profits for art. Some twenty universities have established curricula for a master's degree in arts management in the past few years, but their graduates earn considerably less than ordinary M.A.'s in business management. Much more often than not, corporations, when asked of plans for spending in the arts, reply that they intend to increase it. They ought to. Although we might well assert that the overall state of the arts in America is better than practically anywhere else in the world today, this is not the result of a great effort by business. Nor is it much of a compliment to the rest of the world.

Most business contributors go first to symphony orchestras and museums, as Figure 1 indicates. Business contributions are heaviest here too, and then for television productions, also, which are so costly. Non-profit resident theatre has been getting more support lately. Business regularly relies upon institutions that are in place, the older and more prestigious the better. Its advertising may take liberties with the English language, but its conscious arts support is traditional and conventional. Established groups, acknowledged forms of art, and obvious art products are preferred.

I do not mean that business aesthetics are invariably unimaginative. I mean that the struggle to obtain higher quality in art-support and to relate art to the profit dimensions occurs in a conventional frame. A visitor to three companies that have art galleries near Trenton, New Jersey--E. R. Squibb and Sons, the Educational Testing Service (a non-profit corporation), and Western Electric Company--would discover that each handles its gallery differently and in tune with its business mission. The Squibb gallery occupies a fashionable entry building and the art is associated with reception, appointments, public tours, and company history (in a separate display). ETS presents its art, rotates it about its offices, displays it to the public, promotes local art, and handles a nationwide high school competition for original art. Western Electric displays its art in connection with its management education center, uses it as decor, exhibits local artists, and admits public viewers as well.

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The Hidden and Pervasive Arts

If one examines the approximately 2,500 arts-support actions of some 70 large companies in 1976 and 1977, as compiled^d by the Business Committee for the Arts, the ^{support} components begin to emerge. The compilation doesn't mention whether a few companies send a pretty calendar to their stockholders, so I shall not either. More in evidence are the art purchases that hang in the executive offices, the free tickets to concerts and ballets that go to employees, the stage-shows and jazz-concerts that tie into cigarette-smokers, and the large number and variety of uncomplicated donations to cultural groups and institutions, such as museums, and the sponsorships of public television broadcasts. So far as I know, except in the form of elegant reports, companies may be precluded by law from extending arts benefits to the government agencies that regulate them.

The beginnings of any movement are likely to be a little crude, if not hesitant and conventional. And also in the beginnings, commitments are generally quite small. On occasion one sees the striking and bold move, the innovation. A few major commitments are made by the true believers. All of this seems true of the movement to emplace the arts in business.

Still, at the beginning too, a lot of effort and many real contributions are overlooked. Much support that goes on is not even realized. Many businesses practiced "human relations in industry" before any professor told them what they were doing. So it is with Business Aesthetics. There is bound to be a lack of self-awareness--

Business Aesthetics included.

"What? Business Aesthetics?...No, we don't touch the stuff," the CEO said as he slumped back into his Eames chair, raised his weary eyes to look through his picture window at the lawn that swept out to where a line of bushes hid the parked cars, and dropped his hand to his pocket to reassure himself that the tickets for the concert that the company had bought for him and his out-of-town guests were there. "We have employees who are into art and music and that stuff, but that's up to them. They don't get paid for it, unless of course it has something to do with advertising or public relations or entertainment. Sometimes you read about them in the company newsletter--Miss Glotz, bring a copy of 'Foresight' for the gentleman, will you, please?--it's pretty good, we're proud of it. We get some well-written pieces from around the plant. One of our ex-hippies published a book of poetry and we carried some of it--not everybody liked it, of course.... The big box you see in the corner is not a work of art...it's our new package for the Mark XI Dynamerk--our pride and joy. Every component of the machine has its own color to help in assembly and dis-assembly--and the box is compartmentalized the same way in color. Striking, isn't it? Now...where was I?"

Well, Mr. CEO, you were saying your company wasn't into art-support. But, of course, you're only half-right. No matter. An expert could move through the mazes of your company and check out a great deal more than you've mentioned half-aware. In the end, the typical firm, small or large, could present a surprising aesthetic profile--art is everywhere, not self-conscious, probably unorganized, not very good perhaps, but there it is, waiting to be realized and improved. If a business can be broken down for analysis into 300 processes then there are 300 settings with an aesthetics dimension, for art is wherever human action is.

Every business operation possesses an aesthetic and cultural dimension. Every business operation throws off, naturally and inevitably, food for the senses: rhythms, sounds, sights, feelings and even tastes, in some combination. This is not far from the often quoted words of the anonymous man from the art-saturated island of Bali: "We have no art; we do everything as well as we can."

I am sure, too, that business people and employees differ greatly among themselves in the quality of art that they apply to their work, consciously and unconsciously. We have seen reception offices--barns and dens in their empty state--that still look that way, while others are beautiful botanical gardens that give one the refreshing feeling of being asked for a business card by Tarzan's Jane. And we have seen a company's old or earlier machines that are shined and painted as if they were on loan from the Smithsonian Institution.

There is no accounting of underground art support by business, nor have I tried to estimate it. Some of this may be of the highest efficacy and quality. I have seen dozens of computer-drawings, where computer time is expensive, and have read computer-constructed poetry. I suppose that much of the art material used by the country's artists comes out of company inventories, and many a flight of fancy has been inscribed upon company foolscap on company time. Artists, like mechanics, will beg, borrow and steal company property on occasion to pursue their creative obsessions. Many a piece of

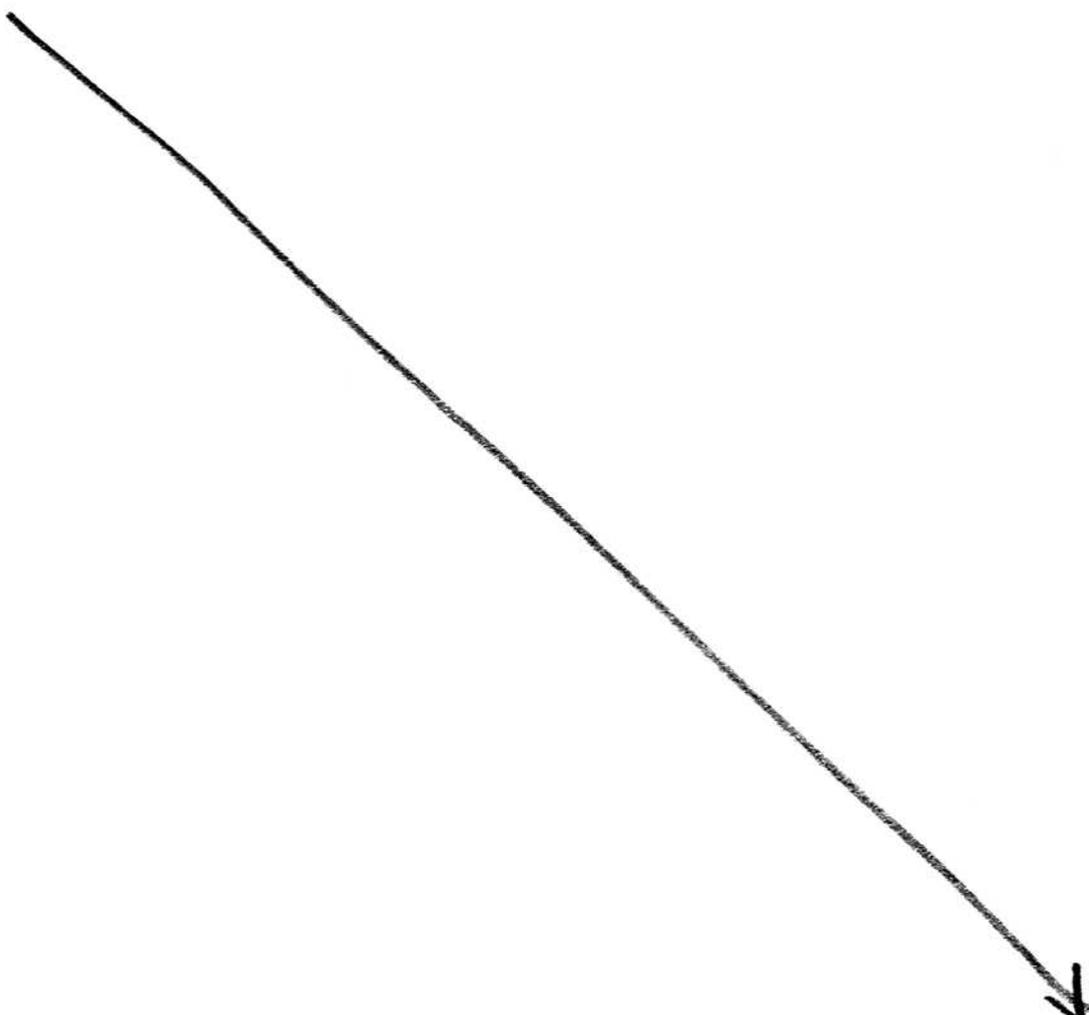
marble dropped off the wagons from Carrara to Rome, and received ^{beautiful} mundane form; some of Charles Lamb's stories were probably born on his desk at the British East India Company. Lucky the business--or perhaps I should say blessed the manager--whose employees misappropriate only for art's sake.

The central idea of business art may be to make soul-food out of company operations. All of a company--its sponsors (shareholders and creditors), its managers, its workers, its clientele (suppliers and customers), its regulators (alas!) and, finally, its culture (community, nation and world) to whom it relates like a cell to the organ, an organ to the body.

The Profits in Aesthetics

Lacking even a full awareness of its involvement in the arts, business is not likely to have developed a sophisticated theory of their profitability.

Does the



pursuit of culture indeed assist in the pursuit of profits? The answer may be positive. At least 14 areas of business operations ~~can~~ benefit, at least in theory, from attention to their aesthetic dimensions. Statistics and studies are too few and irrelevant to let one entertain any wild idea about proving the case, but a few facts and a lot of logical speculation may help to arrive at tentative conclusions. For instance, one might wonder about correlating the profit margins of all companies with their spending on art-support. Then he realizes that we don't know what a company is doing in aesthetics, even if we think we ^{know} in regard to profits. So we are left mostly with logic, cases, and broad impressions from experience.

In no especial order, we can list the fourteen areas where art-support may enhance profits: advertising; public relations; customer relations; product improvement; accounting (tax) gains; employee morale; personnel turnover; environmental protection; job efficiency; obtaining of subsidies; direct investment in art; new products; stockholder relations; "mutual back-scratching"; and gaining access to business leaders of related interests, such as financiers. But I can only give the barest example of how these might contribute to profits. A book might be written about each item.

Advertising is symbols aimed at persuading potential customers to buy (and affecting other people who willy-nilly catch the symbols). To the extent that good art is a better persuader than bad art, doing effective advertising increases support for good art. Does it profit a business to evaluate its advertising by the standards of non-involved artists and critics? Sometimes it will and sometimes it won't. It's not as surely profitable an expenditure as surveying potential customers. The cost-effectiveness of advertising is a ratio determined by numerous variables; artistic quality is only one of them. Let us suppose that "good" art won't increase sales by more than 5%. It still is worthwhile to pursue, then, so long as some more effective ingredient in the mix of causes of sales isn't cancelled out.

· Additionally, it may be assumed that a trapped audience, who are not potential buyers, will be less irritated at their capture if the art is good. So good art in advertising is a kind of protection against the displeasure of the general public that has to sit by while you work on some part of its members. Is the protection worth a cost? Business profits are generally short-term goals from the social standpoint (although in principle they are fundamental to the economic system). Why should a business care whether it bores or annoys most of an audience if it is gaining the part that it wants? Après moi le deluge. This short-term perspective--one, three, five, ten years--reduces concern about the non-buyers, and therefore concern over amusing and edifying them. A conservative posture would seem best for the long run here: continuous artistic self-appraisal and a modest pay-out for improved quality.

Other things being equal, then, an advertisement that is aesthetically charming can help sell products, and make friends. Public relations uses the arts in many ways; at one extreme, it manipulates them by putting a manufacturer in a photograph with a movie star, and, at the other end, doing a very soft sell, with a brief credit line for a magnificent sponsored opera performance. A significant fraction of all businesses can profit from playing upon the popular myth: "If ~~you are~~ ^{a concern is} interested in the higher things in life, ~~it~~ ^{it} can't be too rapacious about the lower ones."

Many support programs go towards bettering local customer relations. You might wrack your brains to think of corporate art-support that makes customers the beneficiaries--apart from pretty calendars, or packaging design and product design, which I place anyhow primarily in the production and product improvement category--but think of shop-windows, merchandise displays, art exhibits in bank lobbies, Macy's Christmas Parade, and some tastefully decorated offices and showrooms; then the category begins to emerge. You can amuse yourself walking

down Greenwich Avenue or Fifth Avenue in New York or similar streets in other American towns, thinking all the while about how barren the view of a Soviet or Chinese pedestrian must be and how many thousands of American shop-keepers strain their every artistic and financial resource to put on an attractive display of antiques. Or you can refer to those successful companies whose graphic design components elevate the competitiveness of their bids. And also the companies whose trade-show exhibits gather crowds. And maybe the all too ^{few} companies who gift objects d'art instead of golf balls and turkeys.

Many businessmen and even accountants are strangely unaware that giving to the arts is a tax-deductible contribution, and may be exercised in hundreds of ways, on the average with more liberty of choice than is possible in some other fields where the recipient institution has little flexibility. Think of commissioned busts of your favorite board of directors, or of the best workers of the year, for your company museum--and by the way, why does your company lack a museum; a famous mustard company is setting one up.

There is sometimes thought to be a profit in the tax deductibility of art-support. Not really. It costs perhaps fifty cents on the dollar to support art, and for a stockholder or worker half a loaf is better than none. Lacking the shrewd eye of the accountant, I can only discern vaguely some special situations, where profits have to be held down, but still one doesn't want to let business expenses get out of line with ordinary years. Or when one wants business expenses to rise in certain areas, knowing that they can be readily cut back from one year to the next.

Employee morale is a willing attitude towards one's work and it could be readily demonstrated that the arts can be used in many ways to contribute to a higher morale: company choral groups; bands; art clubs; company subscriptions to arts events such as museum exhibits and concerts; company facilitation of the artistic yearnings of workers; aesthetically planned workplaces; and so on. Pitney Bowes ^{for example,} will aid older employees to pursue art education, with an eye to retirement activity.

Low personnel turnover is a fair index of high morale, but is so important that I thought it worth a separate category. I'd like to see a study of the pay-off of a company arts program in reduced turnover. A member of a dance team from an office is not prone to quit before next winter's performance.

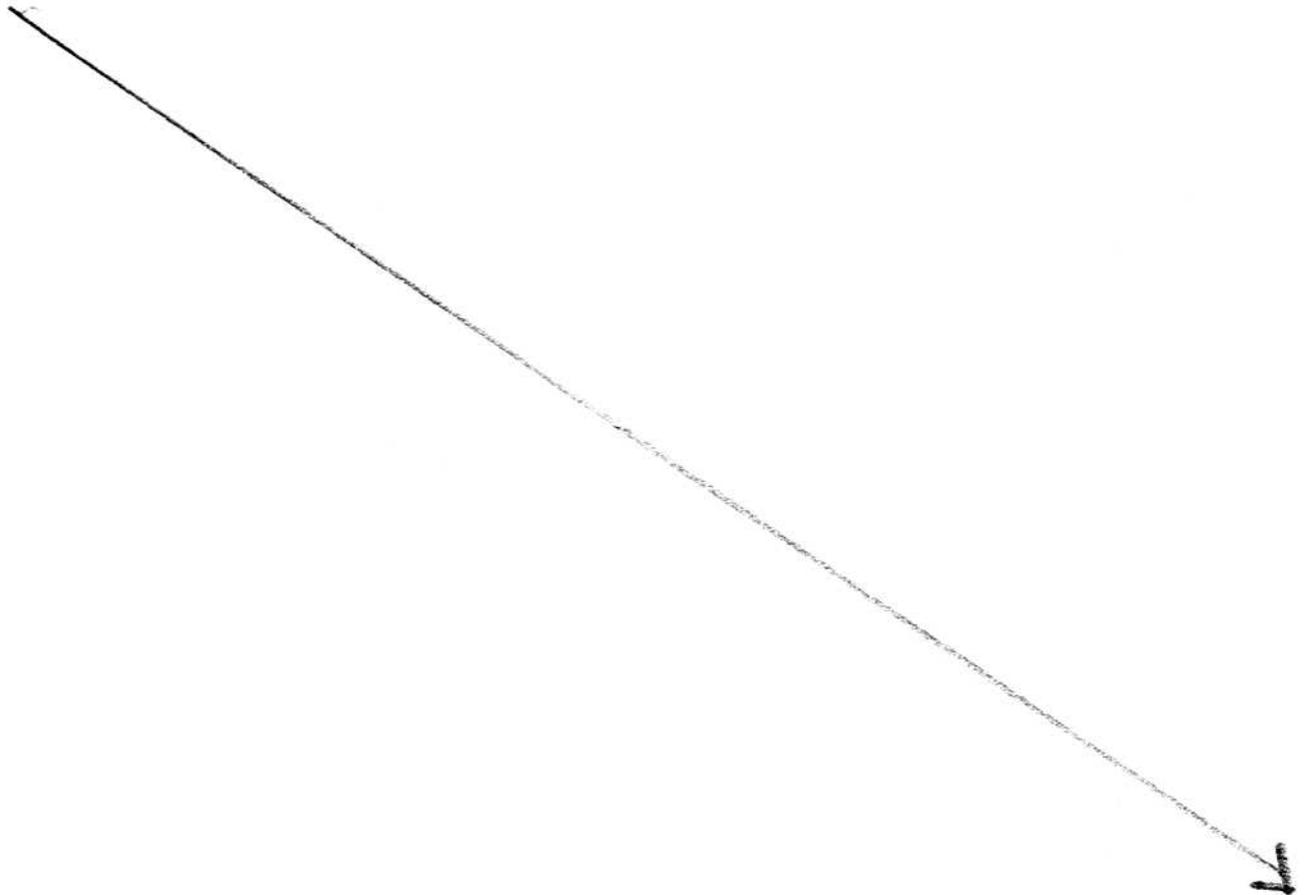
Environmental protection introduces another factor, the costs of social controls of business. Aside from other reasons for maintaining sights, noises and smells at an acceptable aesthetic level, the federal government, for one, frowns upon the destruction of natural beauty for the sake of material gain. In other words, a business may get by with practices which could otherwise be stopped--say a canal that diverts a stream--if it beautified the setting. Sometimes, too, artists can be interested in recycling, as with scrap metal and cloth.

Job efficiency may be assisted, too, by the morale factor earlier mentioned; it may also rise with the beauty of one's tools, the product that one is making, and the up-lift in the arrangement and decoration of the workplace. Against the American strain, typified by the philosopher John Dewey, which says "work can be fun," there is the opposite mean strain holding that "unless you are suffering, you can't be working." Supposing that one out of every five otherwise competent managers is stricken by the suffering-complex, its detection and control by artistic therapy, both personal and environmental, might be a distinctly profitable move. Peter Scotese of Spring Mills has made two good points recently, one that a "marriage of corporate and cultural interests makes us better managers of our businesses," the other that "it is vital to our society that our artistic, cultural, social, and business goals have a higher degree of compatibility." In other words, art fights alienation.

Any operation that makes a profit is likely to make a bigger profit if it is subsidized. And there are even circumstances of this type to be discovered in the arts-support panorama. A company that can use an historic

shell of a factory or office building, can at the same time get tax relief and loans from the government to help it preserve and use an historic building.

Some business have begun to invest in art for profit, usually as part of a scheme to raise morale, aid customer relations, and so forth. The art purchased may be contemporary or classical. The profit may come as a hedge against inflation, a reciprocating hedge at the same time in that the art can be donated at cost should its expected value never materialize or be realized. Art works are international currency, superior to the dollar in some ways, less in liquidity. The unions of the British railroads are putting pension funds into art purchases. In a way they are betting that a masterpiece will outperform the British economy.



Concentration upon the artistic dimensions of a business is bound to bring about new or redesigned products. Before making this sweeping statement, I checked out the eighty-odd sectors of the economy that make up the national accounts system. I paused for a moment on "Livestock and Livestock Products" until I realized that alongside the hero who invents a better mouse-trap will go the hero who designs a better sausage. Unmistakably, all business is arts-involved and arts-infused. The principle appears so logical, that perhaps only reticence, together with a species of inferiority in the face of art spelled in big letters, and a fear of the "We must suffer at our work" school, stop business from entertaining a gang of house artists of different stripe under contract to "Come up with something, anything, in the way of a new product idea." If a "Think-Tank," why not then an "Art-Ark"?

Might company managers have the temerity to spend arts-money even upon their stockholders, and justify that in terms of profits? A ready answer is to ask one of the companies that has put some special effort into an artistic production of its annual report. Do the stockholders like it? Yes, indeed. Do the brokers of the company's securities like it? Yes, indeed. What does the competition think of it? They're beginning to do the same.

Finally, the arts are implicated in activities that have to do with "mutual back-scratching" and access. A lighting-fixture company under contract to the city is likely to hearken to the mayor's plea for funds to keep a public library or dance group afloat. Company executives who parade the arts through their offices and shops have more to talk about when they encounter the community elite, who include the financial, political and economic interests which, in one way or another, sometime--someplace, will be discussing matters of vital concern to their company.

There may not be more than three or four corporations in the nation that have completely investigated for themselves the question "How might the pursuit of culture assist in the pursuit of profit?" Like the "Six Characters in Search of an Author" in Pirandello's play, the fourteen profit areas of arts-support are wandering in search of a company.

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~~Next page~~
~~Incredible Scenarios~~
~~Tax and grant laws often open up doors just for the wise~~
~~Accountants are notoriously difficult people to make happy. However, the~~
~~It is then that the lawyers and accountants can come to the fore, to show the~~
~~manipulating of taxes and subsidies in connection with art, should enliven the~~
~~everybody.~~
~~day for the accounting division. The profitable U.S. Bell and Sleigh Co. can~~
~~give \$50,000 to the Sleigh and Bell Foundation, which, with tax deductibility~~
~~operative, reduces the cost of the gift to \$25,000. Then the B & S Foundation~~
~~little more than~~
~~Some outside goodies.~~

approaches a governmental arts agency (which shall remain nameless for fear of Senator Proxmire). The agency says "Yes. We agree. An annual sleigh ride festival between Boston and Upsala, stopping at historic taverns en route, will enliven the spirits and improve the cultural posture of the citizenry; it will save on energy and contribute to public health. We will put up two dollars for every one of yours in order to fashion the route, rehabilitate the taverns, and promote the event." Old B & S Co. is now working on 17-cent dollars. Sled sales improve. B & S, encouraged, repeats the cycle: at the discount of 83%, it sets up a Museum of Climatic Adaptation at one of the way stations, and hires Eskimos educated under its Alaskan Fellowship program as curators. These boys invent a better sled in their spare time. Let us hope it will all end there, but it probably won't.

Now, hear this, too. Zipperlux, a small multi-national in a small New England city, is impressed by the oversupply of statue and paintings that local artists turn out. It buys a carload of it, hires a local art curator from nearby Siwatch College, and ships both to Osaki where it owns a plant. The Japanese are amazed and delighted. All the officials that Zipperlux U.S.A. and Nippon never could meet turn out for the exposition. The art is then cleared for import and sale in Japan, and sold to

Incredible Scenarios

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Tax and grant laws often open up doors just wide enough to show the arts-addicts some enticing goodies. It is then that the tax lawyers and accountants can come to the fore, manipulating taxes and subsidies in connection with art, and enlivening the day for everybody. The profitable U.S. Bell and Sleigh Co. can give \$50,000 to the Sleigh and Bell Foundation, which, with tax deductibility operative, reduces the cost of the gift to little more than \$25,000. Then the B & S Foundation

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Back to p. 13

eager Japanese buyers; ~~and~~ the company gives the proceeds, naturally, to the arts support program of its subsidiary; this, in turn, uses the money to buy two carloads of Japanese art which then go on exhibition, courtesy of Zipperlux, in its hometown. The process is repeated: the art is sold to avid Americans. What with a little governmental aid and sustenance (cf. B & O Co. case above), Zipperlux is having great fun at a dime a dollar. It cannot cash in the proceeds, but why should it; it can range far and wide in the arts. If the project breaks even or better, it may not cost a dime. Meanwhile its Yankee and Osaki workforces are pleased; two sets of important officials are happy; two sets of artists earn bread; the federal government (the National Endowment for the Arts, the State Department, the White House, the International Communications Agency, etc.) is charmed; the local IRS office is impressed; the populations of two cities enjoy mutual regards; the production of art is enlarged at home and abroad. Art-loving company personnel, needless to say, get first crack at purchasing the artwork. If all of this does not add up to a profit from art support, then I should go back to school to complete the fifth grade, which I skipped.

Insert P.A.A. here

~~There are hundreds of such implausible possibilities in corporate support of the arts and culture. And we have scarcely touched upon altruism—making the world a better place to live for your kids and mine, etc. It may very well be that you should choose for your next vacant vice-presidency an assistant superintendent for arts education from one of those foolish school systems around the country that are cutting back on the arts.~~

Myriad permutations of business motive for arts

Scarcely

unclear

Benevolence versus Liberty?

Among its many other inquiries, the recent Commission on Private Philanthropy and Public Needs asked chief executives why their companies made contributions to the arts. The 417 answers that they reported in 1977 were not very revealing. Probably the questions were put unimaginatively.

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on p. 14

In one real instance, Merrill Lynch and Company supports The Newark Chorus Boys' Choir, with ramified social benefits; but the profit must be quite a ways down the line. Still another scenario is this: Department store fosters city boys chorus, giving it financial and management counsel, and scholarships to all the lads. In the holiday season, the chorus shows up at the store, perches itself upon the stilled escalators and delivers a Halleyjah. The public relations and merchandising divisions put the chorus on television, too, lacing "Twelve Days of Christmas" with specific merchandise on sale. It is not credible; it is only true.

In arts support, one can be as hard-headed or soft-headed as befits the plot and characters; anything goes. And one's intuitive decisions can, in short order, be surrounded by defensive rationalizations to impenetrable depth. If you be hard-headed and matter-of-fact, you can arrange a national exhibition of fine art, emblazoned with your corporate escutcheon, by a telephone call and the signing of a cheque. Or you can, like Zipperlux above, enjoy playing a big role in the act.

Myriad permutations of business motive for arts are possible. And we have scarcely touched upon altruism--making the world a better place to live for your kids and mine, etc. It may very well be that you should choose for your next vacant vice-presidency an assistant superintendent for arts education from one of those foolish school systems around the country that are cutting back on the arts.

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And, of course, one cannot use the word "profit" in explaining a tax-deductible contribution. Still another reason for vagueness and reticence is that businessmen are in an unsettled state of mind concerning arts-support. And they often fear that an importunate mob will besiege them if their artistic benevolence became known.

Most respondents headed directly for the categories of "social responsibility and corporate citizenship" and "the company belongs to the community." Some checked off "employee benefits" as a motive for arts-support. A small number pointed to the personal involvement of their officers, to pressure from their various corporate elements, and to the need to maintain pluralism in the face of governmental activity. Several mentioned using the arts to increase the supply of trained personpower.

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P. 15-A
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~~Some of the uncertainty of purpose has to do with the propriety of business participation in the arts. There is some sneering in the interrogatory: "Are we back to the ^{arts} patronage ~~system~~ of the Medici merchants of Florence? (See what happened there; they only helped to spark the Renaissance.) ~~and the exponential increase in pure and applied knowledge followed.~~ ^{that} ~~the~~ ^{subsequent}~~

Gripped by an indefatigable idee fixe, many artists and arts supporters would prefer the government to take from everyone the tax monies necessary to support the arts. Others would leave the matter to foundations, whose money, of course, comes ultimately from private business. Much of this exclusiveness against business devotion to the arts occurs without marking well the enormous role that business-as-usual, ordinary business operations, plays in the arts.

Part of the negativism stems, too, from the disgruntlement congenial among creative people. While creativity is a happy process, it is also a frustrating one, and creative characters are frequently looking for scapegoats upon which to heap their frustrations. Since arts critics and commentators proverbially are frustrated artists, their negativism is even easier to understand.

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Some of the uncertainty of purpose has to do with the propriety of business participation in the arts. The arts patronage of the Medici merchants of Florence helped to spark the Renaissance and the exponential increase in pure and applied knowledge that followed. But in those days business, art, government, and religion were not compartmentalized. Today, the interests of business have become much broader; the company is involved in social welfare and community affairs; yet there is still a clinging to the idea, on grounds of economic theory, but with a puritan overcast, that a corporate interest in art is frivolous, even unholy.

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To be more specific, "Are we encouraging businessmen to move into the arts exploitatively and manipulatively when we talk of costs-benefits and profit dimensions? Will we be reducing the whole art scene, and artists themselves, to an even more gross level of materialism than they are found in now?"

The answers are flat "no's." Anyone anywhere who spends money and energy on art makes a materialistic calculus: "What could I provide for myself otherwise?" This I submit is not bad. It is the principle of marginal returns, common in economics, but typical also of all other evaluative decisions of life. (Except where we have impulsive or random decisions.) And, on the side of the creative artist as the art producer, what is wanted, as with most producers, is a bigger and broader market with resulting opportunities for higher prices or other compensation and gain.

As to whether one who practices a strange or unpopular form of art (say holography or atonal music) will be hurt by this materialism, again the answer is "No." Such an artist gets only the slightest support from existing donors, government agencies, dealers, buyers. His best chance is to participate in an expanding general market. Someone will give to holography and atonalism if enough people are into the act of supporting art.

~~The same line of reasoning may~~
~~of quality,~~ ^{But suppose} where the question is not whether the art--music, painting, mural, poem, etc.--is good, ^{in the view of experts, Suppose the art is} but whether it is acceptable or controversial in the context of the company's sub-culture--workers, managers, stockholders, suppliers, creditors, customers. Now, here, suddenly, the chooser of art has to become representative himself. Deciding what one likes does not automatically produce what others like; if I order a woodland scene to be painted on my company's truck, the drivers may turn out to hate it. How do I know whether the workers will like a chamber music ensemble playing in the cafeteria at lunchtime?

~~Perhaps one doesn't know but in any event one can be fair?~~

Does a company have any business interfering with its employees' freedom to choose their own culture and art? Or, more poignantly stated, once the company buys the amount of attention needed for a person to do his work, should it fill the rest of his mind with communications that he has not said he wants, or even that he might have a distaste for? Here the company is not unlike the bartender who plays sports events on his television set, assuming that his customers will enjoy them. Further, does a customer have the right to engage *the music* of a juke-box without the consent of other customers?

The rationale of a company towards the inevitably attention-commanding art environment at work has to be that the person's time which it governs is better framed artistically than badly or not at all. If the profitability of a form of art--in tools, work arrangements, colors, sounds, etc.--seems assured, then the company has an additional reason for imposing an art mode upon the workers, and one which the workers will nearly always understand. A representation of workers in artistic decisions will usually assist in arriving at choices that will be acceptable.

Off-job aesthetics are easier to handle. The worker ^{there} is no longer captive. ^{The arts are like a company health club or bowling team} He can participate or not. Decisions about arts-support can be made on grounds largely distinct from ^{a consensus of} the worker's ^(s) desires. In any event, our skepticism should not be carried beyond reasonable bounds: workers generally feel complimented when their physical and mental environment is improved; ^{they} and may even produce more.

~~They~~ ^{They} are pleased with all assurances that they are not looked upon as a rabble or as insensitive to higher things. Perhaps a more irritating problem would be arrogance, laziness, and insubordination arising from a special artistic status that a worker has earned. "You can't fire me. I'm the solo tuba player in the company band." But wouldn't this work both ways? The worker may think, "I'd quit right now if I weren't the solo tuba."

Still another issue may occur. ^{Suppose that} a company moving into the arts, whether internal or environmental, supplies a service to its own employees or clientele which would ~~be~~ ^{de} ~~exclusive~~ of most of the community. Will it thereby deprive the community of the ~~requisite sources of~~ financing and participation ^{needed} to go forward on its own account? There are several ways of tackling this sort of problem. One way is to provide the community with limited access 

Long Island
 Actually, A branch of the Central Savings Bank offers a lending library in its foyer.

to the company's projects, as when a college ~~library~~ lets community members have access to its ^{library} books or tennis courts. Similarly ^{Many} ~~the~~ company ^{ies} can support community art by providing ^{their} ~~its~~ employees with the means to do so--by discounted or free tickets, for example, or by letting its employees help a community activity on company time, and so on. The ~~original doubt~~ ^{problem should not ordinarily be} appears on the whole

~~troublesome;~~
~~to be unreasonable.~~ In most circumstances, ~~only~~ ^{the possible} better art activities and better relations will come from a variety of cooperative arrangements. The colliery bands of the Welsh miners have been for a long time the source of pride in the communities of the coal mining areas.

Leadership and Tacit Motives

One must ponder, nevertheless, the possible impact of a new set of activities upon a company's management. Is not the span of attention already overloaded? How can a manager do the job he's hired for, and handle taxes, inflation, new regulations, welfare programs, labor grievances, and now take on an arts program? Can a busy little boy take the time to whistle? If there is profit in art, the time can be found; there is always time to make money.

open
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The aesthetic side of a business should ~~be~~ ^{little} added to your managerial burdens. The folderol of art should be done effortlessly, or at least with so little effort that the new pleasures and profit derived make up for any new effort to be applied.

In every case where I am suggesting that you do something that you're not doing now, you might watch to see that ~~the following~~ ^{I follow these} principles: ~~and~~

1. That the fun of artful business is not to be costed as fun but is to be costed as painfully as an equivalent shuffling of a mess of papers.
2. That I don't say "Tell your people to do this..." and take it for granted that your people are longing to get into arts activities. On the contrary, we have to assume that your people are already fully occupied with what you are telling them to do, or that they have marvelous ideas of their own of what to do when not ordered to do something else.
3. That it's not so easy for you or yours to take on a new mental set and see the world through arty glasses.
4. And that I had better stick to simple ways of doing the art-thing, so it is like a comfortable switching from one foot to another in the course of operations, or can be handled through easy-to-get-along-with outsiders who can be hired like a window-washing service.

Presently the artistic activities of companies are handled by a variety of expedients. Sometimes the primary interest and decisions center in the chief executive officer, as at the John Deere Company, Philip Morris Company and Rockwell International. Sometimes an Assistant to the Chairman handles the matter as at Xerox Corporation. Sometimes both the CEO and his Assistant are deeply involved, as at Atlantic Richfield. Then, too, arts-support may be given over to an office of Community Affairs, a Public Affairs Office, or a Director of Corporate Contributions. Sometimes a Company Foundation is established to control and direct the flow of contributions, as with Exxon.

Much that is said in this essay suggests work for the Director of Personnel, or of Plant and Properties where such exists. Advertising, public

information, public relations, product and packaging design, architecture and engineering, customer relations, and other offices will be significantly concerned. For I think that, as arts-support grows, the activities will become more varied, numerous, and regularly organized. The internal and external sides of arts activities will become more intermingled and ultimately a special office of Cultural Affairs may be properly instituted. To this Office would go the cultural aspects of all of the present named offices, including the scientific and educational facets of the contributions mechanism. Perhaps the welfare contributions function may also be invested in the office of Cultural Affairs, reasoning that the function of welfare contributions is not, say, to pay doctors or hospitals for personal services, but to strengthen the cultural fabric of the community.

~~Talent Support Motives~~~~Leadership Styles and Support Decisions~~

Container Corporation of America put out a famous series of magazine advertisements depicting paintings of high quality, with a minimum of sales tie-in. Its customers were a small group of production specialists; the magazine audience was massive. How justify the spending? First, every business leader has his own style; an effective style enhances one's leadership; a high art style, which Walter Paepcke of ^{Container Corporation} ~~CSA~~ naturally carried off, made his company famous among the cultural elite of the country. Only sophisticated research could determine the costs-benefits ratio of what he put into the arts. Yet I have not heard anyone dispute that the profits were there. I think that a number of leaders of business, small and large, could profit from Paepcke's style.

It is but a stone's throw from leadership style as a justification for pushing the arts to the unspoken need of executives to get involved in the arts.

As I have said, some ^{businessmen} ~~poor~~ rationalization^e of art-support ~~that seems~~ ^{poorly because of their} ~~is~~ ^{due to} inarticulateness and unfamiliarity with the genre. A second cause of ^{STET} poor rationalization is guilty feelings for spending company money on private satisfactions. But is this the case? Let me cite an analogy in state governments' spending for the arts. ~~The~~ ^{state} legislation for the arts ^{has} ~~is~~ squeezed ^{by} hard-pressed and tight-fisted committees because the ^{art-loving} wives and families of legislators get after them ~~in support of the arts~~.

It is not to be admitted in a stockholders report or perhaps anywhere in public, but, if good executives are hard to find and have to be kept happy themselves by a prestigious participation of the company in the arts, then--no matter what the rationalization may be--who is to deny that a positive costs-benefits ratio is being carried between the lines of the company accounts? The support of arts in this case becomes effective management straightaway.

If there are unspoken personal motives, there are also unspoken corporate motives. One doesn't need a cloak-and-dagger ^e mentality to understand why some corporate contributions to the arts are a good investment. If I were that collective being called a corporation, whenever I was in trouble with anti-monopolists, with consumers, with environmentalists, with courts of law, or with ever-watchful minorities, I would wish to appear publicly to the sound of Beethoven, the lines of Walt Whitman, and in the company of Whistler's Mother. And I would wish subtly to curry favor with special groups, ^{such as my customers,} giving great jazz to beer-drinkers, art displays to bank borrowers, and stage shows to ~~the~~ cigarette-smoking troops overseas.

I would be fearful, too, of ^{Government Competition} the government's taking over too much of the support of the arts. For then the government would benefit from all the positive influences that pervade one's association with the brightest and the best of our culture. It's hard enough to battle the authorities without their having a subliminal alliance with Shakespeare. Given the general climate of mistrust of

business, a billion dollars of federal government arts support might tip the scales definitively in favor of ~~socialism~~. ^{centralized bureaucracy.} What a hundred billion dollars of military expenditures cannot do can be done by one-hundredth of the sum because the arts and culture constituency--the symbol-masters and their supporters--contains most of the opinion-leaders of the country.

But here we are dealing with the collectivity of business, not the individual enterprise. The collectivity is represented in industrial and trade associations such as the National Association of Manufacturers and the American Trucking Associations. Certainly they have to be interested in whether the government or their membership is to be identified in the public mind as the driving elements in American cultural progress.

One cannot argue that the government has been unfriendly. Private business can spend as much as it wishes to be the champion of American art and culture. It can give 500% more than it is giving now and the cost will be only half of that because of its deductibility for tax purposes. Even more, however, business can spend almost endlessly upon the arts and humanities, as upon education and charity, under the most generous cloak of ordinary business expenses.

The creative sector generally has the attitude of universities in regard to the earmarking of funds: They want support for general purposes and in cash. On the other hand, the independent art and literary sectors are not so used to having their own way in funding as the academics. Hence a business can usually find accommodating partners in any kind of artistic endeavor that it may dream of.

Quality Control

As to the quality, again, business participation with the artists, and even pin-pointing the art-product solicited by a business does not arbitrate against quality in the art-product. It may interfere with the pure liberty of the artist, but that's another problem: there is a correlation between freedom and creative quality, but not a one-to-one relationship. One of the most ennobling and endearing human relationships is →

that of the person who needs a work of art and the person who is intent upon producing it. This too is independent of the objective quality of the art.

But there is no ^{sure} way to adjudge the quality of art anyhow, ^{One way is to} ~~except by~~ allowing some group of persons who have ^{long} sweated to perceive art to cast a judgment ~~upon~~ ^{upon} quality ~~is~~ ^{is yet} even here, it is of utmost importance that no such group be given plenipotentiary credentials. Art, which is representation, ^{can be well} ~~is best~~ judged by ^{many kinds of} constituencies, like our ^{representative} ~~republican~~ form of government.

The scientific determination of the profitability of arts-support and utilization is one of the more difficult cost-benefits problems of business. The obvious is not always the valid measure of success: applause and profitability are no more correlated in business art than in business production.

— In three wars, I have found myself repeatedly teaching the first lesson of psychological operations, that the effectiveness of propaganda is measured less well by the thrill of a ^{an enemy} deserter waving a leaflet than it is measured by the unnecessary pause to rest of the ^{an enemy driver} ~~soldier~~ carrying rockets and bullets to the line and by the removal of ^{an enemy} the finger from the trigger before the last bullets spit out of the gunbarrel.

Glancing back to the 14 areas of the business process where profitability has been claimed, we can perceive no simple method of assessment. Advertising, the first on the list, is well into sophisticated evaluation; measuring the pull of an ad is routine in many cases. Again "direct investment in art"

is a type of commodity futures speculation; the rules can be laid down, followed, and supervised by experts and managers. Again, managers have to decide by case experience and perspicacity whether arts-support can open up new social circles, in which large problems of finance and community relations can be more profitably coped with.

So much of arts-support results in people "feeling better" that the evaluation of profitability is often foregone. This is especially true when costs of becoming artistic are low; it costs little to straighten a picture frame and make everyone less uncomfortable. But I would invariably recommend evaluation, no matter how difficult, if only because evaluation is a way of getting people to think more and better about what they are doing, something you cannot rely upon the schools to produce.

Yet the costs of evaluation could be high. Suppose the company grosses \$100 million annually and spends, when the matter is thoroughly investigated and accounted for, one million dollars upon all its aesthetic dimensions. From fifty to a hundred thousand dollars might seem a reasonable evaluation figure. But the costs of a few scientific studies of just several parts of the artistic dimension would quickly reach these sums. It may be sufficient then to hire a good cultural scientist; but this person could not be a complete polymath and would anyhow need help. I would guess that outside help is needed, that is, a scientific advisor to the Cultural Affairs Manager and a call upon panels, assessors, experts and information through these two persons.

Altruism

Business is a way of life, and there are more reasons than meet the eye of the stockholder as to why one's sausage company is spending money in the arts. Gideon Chagy of the Business Committee for the Arts put an answer into eloquent form recently:

"If there were no conservatories, art schools, film institutes, museums, ballet companies, symphony orchestras, opera companies, chamber music groups, and theaters, how, one wonders, would our \$26.5 billion advertising industry, for example, be able to assure the steady flow of graphic, verbal, musical, cinematic, and theatrical raw material which it insatiably consumes?"

This is fine but it verges on the altruistic. I might not be satisfied as a stockholder. I could say: "Let government take care of these social costs and tax everyone to pay them. Or let whoever may want them badly enough pay for them. They serve everyone. Better to hire an artist with the money, to get some pizzazz into your billboards." Indeed, I could even argue that artistic ads are a greater art-support benefit to the country than a few paintings of dubious excellence to hang on somebody's private wall.

Are there no truly altruistic reasons for supporting art, then?

I mean, By "altruistic" activities, contributions and expenditures for the arts that are not proven to enhance profits. I have tried to list *Rare the* truly altruistic benefits of art-support, *and discover seven of them.* ~~Seven motives occur~~ If I do not include the sheer joy of giving, it is because some such pleasure comes with giving to most *non-aesthetic* ~~art-unconnected~~ charitable and educational causes as well as to the arts, and therefore has to be assumed *an equal benefit* ~~equal as a motive~~ in all giving. Arts support:

1. Provides a generally better way for the public to spend their time than the way they now spend it;
2. Makes a reliable contribution to the prestige of the country in regard to the rest of the world;
3. Builds a more understanding, communicative, sympathetic, and learning population;

4. Refreshes and generates original talents that ultimately lead to improved sciences of all kinds;
5. Increases in a fairly reliable way the gross happiness quotient of society;
6. Reinforces several widely accepted public policies of personal liberty, energy conservation and the promotion of a wide spectrum of voluntary associations;
7. Increases the opportunities for admirable top-skilled creative individuals around the country, and the opportunity of enjoying personally an acquaintanceship with such people.

One notes several warning signals in perusing the list: "better," "happiness," "admirable," etc. are evaluative words. It's words like these that keep businessmen out of art. Only certain priestly characters are supposed to be able to utter them. However, ^{those} ~~the~~ truly qualified to ^{pronounce the} ~~utter such~~ sacred words are so few in number that you are not likely to do any good for art by waiting upon them. Meanwhile it is surprising how well anybody who is in touch with his or her human environment can make an aesthetic decision that's as good as the average one. And, apart from the precious few, experts on all forms of art abound. One can buy their advice like a bunch of bananas, and should, for then it becomes a "panel" and there is wisdom in numbers, or at least enough wisdom to tell a dog from a cat.

Nota bene, however, that you may have to obtain three types of expert help: the evaluator of the quality of the arts being supported, the evaluator of the business effects of the arts support (the cultural scientist referred to earlier), and the evaluator of the larger altruistic purposes and consequences of your arts program. One shouldn't be dismayed by this prospect:

I am cutting the problem fine--few people could walk, if it depended upon their knowledge of musculature. It may be that the ordinary business managers are quite up to the task, or that a triple-qualified arts advisor is to be found. Or an in-house non-hierarchical group can be brought to light.

Passing from these all-important words to the general motives of altruism, a glance again over the whole list should give one a glow of anticipated achievement: if only one could do something to promote these happenings through art-support! It would take a close-minded board of directors indeed to wax very critical in principle. For a healthy business climate, upon which the board of directors and their numerous financial interests depend, is itself dependent to a considerable degree upon the occurrence of altruistic processes in society.

Criticism would come, I believe, and should come, on the intelligence ^{of "intelligence."} issue. Whence we are led into a new kind of problem for business management: how does one go about supporting the arts intelligently?

A Company's Aesthetic Profile

In general, a company begins by a survey of its operations. I have in mind something like General Motors has done in the last couple of years: the company surveyed its workers for an all-around view of the quality of their work life and followed the surveys up by meetings in which employees shared their ideas as to why some things had high scores and others low scores. In the arts-support area, I see that this can happen: bearing in mind the fourteen dimensions of its operations in which arts-support may improve its profits, applying a costs-benefits measure to all of these, and taking into account, but on a costs-altruism benefits basis, the expanded effects of its art-support program, the company will examine the applicability of all art forms to its range of work processes.

These work processes may be considered to begin when an employee get into a working frame of mind, which is usually upon arising in the morning of a work-day, and follows through the whole of his work-day until his time is essentially turned from work concerns to other concerns. (Meanwhile we are remembering that while the employee is working, his other roles of family, recreation, voluntary associations, hobbies, friends, country, pleasure, etc. are idling--not defunct--and that when he is doing all these other things his role as worker-member of the company is idling--not defunct.

For one worker, the day can be plotted rather simply for the purpose at hand. For a thousand employees, some scheme is needed to analyze the company's culture. Each company is unique. But usually the company has at some time prepared a breakdown of functions, processes, programs, group tasks, decision packages, or whatever the most detailed list of operations is called. For aesthetic analysis, the operations list should be located on a map so that it can be viewed: who does what, where?

A couple of hundred micro-processes may emerge that are common to all business: in accounting, personnel, communications, planning, sales, and so on. Perhaps another hundred or so would be typical of a subdivision of business: cereals farming, automobile manufacturing, etc. And another half-hundred may be peculiar to the particular concern. All of this would provide the Schedule of the Division of Labor and Task Settings.

This would include the paper processing; the communications; the information storage and retrieval; the appearances of people; the human-contact operations; the machine-human operations; stationary operations; mobile operations; task settings; encounter places on the job, in recess, and off premises; and the product as it forms and shapes from beginning to end. All have an aesthetic side. Is the work ambiance of a bottling machine crew uncomfortably cold: paint the place a warm and enjoyable color and perhaps save the fuel that raising the temperature would consume.

At this point I should like to use a few words to take the place of a hundred pictures. Imagine, if you will, all the operational settings of a certain Universal Do-it-all Corporation.

First you can see the personnel arriving at the premises of the company. Then you see the people grouping at their task locations. Some move into individual posts--truckdriving, security, reception, outside sales or purchasing, supervision, and so on; others gather into working groups--assemblers, machine operators, switchboards, processors, builders, handlers, collectors, typists, bookkeepers, and so on. Their minds and senses are permeated by an in-group feeling, more or less intense and all-consuming.

Outside the company are many people who are interacting with the company, to a lesser degree than those working directly with the company--servicers, ^{suppliers,} deliverers, bank personnel, shareholders, competitors, customers, public maintenance and regulatory agencies, and so on. These pictures flash through your mind more rapidly than do your impressions of the company's internal settings. They may occur down the street or scattered around the world, but some small part of their selves is communicating with the company.

As all of these vignettes flicker before your mind's eye, judgments about what the actors are doing, why, how effectively, with what costs, under what controls. You also have auxiliary thoughts of an aesthetic kind, like "There's a sad-looking bunch," "That's a job I wouldn't want," "Why don't they clean up the mess?" "What do they do with their money?" "She's built like a dancer," "Those guys move like a crack drill team," "What a stinking hot hole!" "They can't really talk business in that noisy dark bar," "The mailroom is well-lit," "Those trucks look terminal," "That guy's got the best-looking office in the place."

Of course, if this were your company, your thoughts would be more detailed and personal: "He should get off the sauce," "She met my wife at the show," "Nobody looks as happy as he once did," "I wish I could turn his head around," "She wants his job and will probably get it," "They're slowing down," "Their minds are miles away from their work."

The last picture show is over. Your company's operations have passed in review. Perhaps in most of the slides you have had some minor aesthetic reaction, if not a major one. Nonetheless, if you are still with the problem, you are probably not satisfied with what obtains from your recollections and the images. You want a survey of workers' Expectations and Aspirations, to borrow the name of a test that the psychologist Hadley Cantril carried from one end of the world to the other.

Here are all our human beings, complex in their own personal right and roles, and enmeshed in a complex working system. And we know in advance that they are enmeshed, too, in an aesthetic world, that they are aesthetic beings--homo artis, as well as working beings--homo faber, and that the number of artistic expressions in which they are involved are as numerous as the number of different jobs that they hold in a company. Ask a working force of 1000 how many of them like to attend symphony concerts and the answer may be 50. ^{Mention} ~~Give them~~ 5 forms of art and perhaps 150 may be eager for involvement in one or more. But give them all the arts and 1000 will seek involvement, and each in more than one art, so that the total may be 5,000. But of course then one would be asking them whether they enjoy Hispanic-American dancing, embroidery, cuisine, and jewelry-making.

Now we sit down with this mass of categories and data. We have Schedule A: The Profit Dimensions; Schedule B: The Altruism Effect; Schedule C: the Related Groups, with whose artistic interests the company may be concerned; Schedule D: the Art Forms that might be applicable;

Schedule E: the complex of work that ramifies throughout the company, the Division of Labor and Settings surrounding each divided part; and Schedule F: the Certified Artistic Wants of all who are related to the company as a human earning system. What seems infinitely complicated--and it actually is so--like the human muscle--can be simplified for the purpose of policy (goal) control, and exercise--like the human muscle. Only Schedule G remains to be completed for programming art-support. That is The Corporate Aesthetic Profile.

A guided team of outside critics can be invited into a company to take a walk through the ramified processes of the company, perhaps the ones that we imagined to be on film slides. Checklist in mind or hand, they rate the company on every aspect of its internal and external processes according to some defined ideal scale of aesthetics. Consider 10 the ideal, and 1 the farthest from the ideal. Begin from the moment when people walk into their workplace: Is the sight of the entrance inviting or does it make one's stomach sink? Check lighting, noise, smells, crowding, walls, ceilings, fixtures, hangings, pictures, furnishings; check stationery, desk tools, telephones, workbenches, bench tools, colors, textures, designs; check typical clothing, appearances, arrangement of communicating or interacting space, washrooms, conference rooms; examine products, packages, observe work rhythms; relate the Schedule of Certified Artistic Wants outside of work to efforts of the company to satisfy these wants.

Go into the client, customer and public relations processes. Is the approach aesthetic--check the advertising, the press releases, any news clippings on the company, the internal media--news, loud speakers, etc. Then check the external art relations of the top staff relative to access and awareness.

Take a round number like 500 as the number of points to be observed and ticked off on a scale of 1 to 10 in the course of the Walk-Through. Segregate them into perhaps 80 sub-divisions--such as interior design and communication arts--and average the scores of these. An all-over average rating is not very meaningful, but suppose it to be 2.4 for the company on all aspects. What one is saying here, without reading misinformation into the single figure, is that the company stands very far from the ideal artistic profile.

Actually, the idea is to go down the list, point by point, saying "Here we have a 1.0 on lighting in office area 'C'; do we want to invest a little effort and money in bringing it up to 3 on the scale? Here is a score of 1.0 on company support of musical interests in and out of worktime, while 22% of the employees claim they want to listen, organize or perform music; is it worth spending dollars and effort to achieve a score of 8 on this area?"

In sum, Schedule G, the Corporate Aesthetic Profile, raises consciousness of the aesthetic dimensions of the business. It quantifies and positions the many facets for individual attention and solution. It helps determine costs, and therefore affordable goals. Examine then the Profits Dimensions Schedule and the Altruism Schedule; if there are more gains than costs, the Altruism Schedule can come into play--the company can afford to be altruistic.

If not, the company may still decide to be altruistic, counting altruistic returns as a fringe benefit, as professors at Stanford used to be "paid" in part out of the beautiful California countryside. Or, back to business art as soul-food again, "What profiteth a man to win a kingdom, if he lose his soul?" All of this, then, is the beginning of arts-support--and as much as we are going to discuss here. Anyhow, good beginnings portend success.

END