
ARTS-NEW JERSEY

SEPTEMBER 1984



Statement from the Executive Director

Anniversaries always prompt me to reflect on events that have transpired in the course of one year. In my mind, I return to the starting point and retrace the journey that has brought me to the present. This pastime applies not only to my personal life but also to my professional one. And it was



Jeffrey A. Kesper,
NJSCA Executive Director

with great satisfaction that I reviewed FY '84 at the New Jersey State Council on the Arts and discovered that the "year of stabilization" we planned actually evolved into a year of spectacular growth and development. I have selected a sampling of accomplishments that the Council board members and staff achieved.

Grants Program:

- instituted a formal needs assessment and evaluation of the grants process, involving input from the state's arts constituency;
- developed a shorter, less complicated grants application form;
- implemented a successful screening component to the grants process, the letter of intent;
- reactivated and improved the appeals process;
- established an on-site evaluation process.

Arts Programs:

- improved the Arts Development Services Program by establishing a needs assessment process that helped determine the nature of the technical assistance workshops we sponsored throughout the state;
- cosponsored exhibitions with the Nabisco Brand USA Gallery, the Noyes Museum, the Jersey City Museum, and the Montclair State College Art Gallery to highlight the accomplishments of our visual art fellowship recipients and our Arts Inclusion projects;

- dramatically increased the number of art projects for newly constructed state buildings through the Arts Inclusion Program;
- provided forums for fellowship recipients in choreography and playwriting to present their work in theatres around the state;
- sponsored New Jersey's first regional crafts conference that attracted nearly 200 people;
- developed and published dance calendars that listed performances and workshops occurring throughout the year;
- implemented cooperative projects with the Department of State's cultural agencies, including the documentary film "Schooners on the Bay" cosponsored by the New Jersey Historical Commission.

Perhaps what pleases me most is the spirit of cooperation and sense of community now characterizing the arts throughout New Jersey. This unity will help the Council achieve even greater recognition and appreciation for the arts within New Jersey and across the nation.

At this juncture, we now look toward long-range plans. By surveying the field for their opinions, evaluating our findings and then responding to the assessed needs of all our arts constituents, we have begun to identify the strengths and the weaknesses of the state's arts groups and the Council itself.

To assist us in this process, the Geraldine R. Dodge Foundation has awarded the Council \$7,500 to study with other state arts councils national trends in the arts. The grant will enable us to bring together ten

executive directors and staff members representing five leading state arts agencies who will participate in an intensive two-day workshop with Council members and staff. The goal is to strengthen and enhance our own programs and services.

It seemed appropriate to devote this issue of ARTS NEW JERSEY to "new directions," capturing the spirit of hope and achievement that guides us toward new goals. An article on the national program, Business Volunteers for the Arts, reveals how New Jersey is in the forefront with two BVA programs already established and a third in the planning stages, set to be implemented in 1985.

An article on the revered folk art traditions of Polish immigrants now living in South Jersey illustrates how "old" customs endure even in new environments. In North Jersey, young people in Paterson are pursuing new directions with graffiti art, described in another story.

This issue also includes an article on Section 504, which addresses the needs of the handicapped, and a story on a program in New Jersey which is devoted to this special constituency. New directions in theatre arts are explored in an interview with Penelope Reed, an actress affiliated with McCarter Theatre.

New staff members are introduced within these pages, as are new directions that the Council plans to take with the 2.1 million dollar increase in its state appropriation. Finally, an introduction to the Council's plans for next year has been provided by NJSCA Chairman, Clement Alexander Price. ■

On the Cover:

THE RED BENCH
46" X 46"
1984 Acrylic



Robert Anderson

Robert Anderson of Bloomfield, a 1985 NJSCA fellowship recipient in painting, received an MFA from Pratt Institute in 1972 and has been painting full-time ever since, occasionally teaching classes at The Newark Museum, The Summit Art Center and the County College at Morris.

He has had one-man exhibits at the New Jersey State Museum, The Newark Museum and the James Yu Gallery in New York. His work has also been included in exhibitions at the Montclair Art Museum, the Brooklyn Museum and the Jack Gallery in Soho. This fall, upcoming solo exhibitions will be staged at the Jack Gallery and The New Jersey Institute of Technology.

Mr. Anderson recently co-authored *Advanced Airbrush Technique* which will be published by Van Nostrand Reinhold in the spring of 1985.

Describing his current series which plays with the designs in the background and foreground, Mr. Anderson explained, "The figures should function as a place to drape the design. I do not identify the people because I want them to be figures in a space, not portraits.

"The extreme cropping tends to focus the composition and design qualities and expand the physical limits of the canvas. The form of the model stands in contrast to the flatness of the background and of the space in general."

The Arts: A Sound Investment

Business Volunteers for the Arts (BVA) has a simple plan that yields high dividends. This national program recruits and trains professionals to work with non-profit cultural organizations who lack management expertise and business acumen, as well as the funds needed to secure such assistance. Business volunteers and arts or-

ganizations in New Jersey's Morris area and in the central part of the state attest to the program's effectiveness. BVA/Morris Area and BVA/Central New Jersey were established this past year and represent "firsts" for the national BVA network. Research into creating a South Jersey Chapter is already underway.



From Left to Right: Sybil C. Simon, Executive Director, Arts & Business Council of NY; Barbara Keefauver, Executive Director, Arts Council of Morris Area; Lynne T. Gorman, Coordinator, BVA/Morris area.

PHOTO BY MIKE GRANT

Only ten years ago, BVA was a glint in a few people's eyes. Sybil Simon, executive director of the Arts and Business Council, Inc. in New York, which administers the BVA program, traced its history.

"The program as we know it today grew out of a concern shared by John D. Rockefeller III and Arnold Gingrich, publisher of *Esquire Magazine*. These gentlemen acknowledged the end of an era when wealthy industrialists subsidized the arts, and they recognized the need to develop other forms of support. So in 1965, they formed a committee to serve as a liaison between the corporate world and the art world. This committee worked under the auspices of The New York Board of Trade.

"As the Chairman of the committee, I had certain items on the agenda. In the early stages, we researched volunteerism and began structuring what was to become the BVA program. The committee evolved into the Arts and Business Council which established the first BVA program in 1975 based in New York. The lengthy research we conducted has proved invaluable, for now we have a foolproof operation."

In 1979, with the impetus of grants from the Rockefeller Foundation and the National Endowment for the Arts, BVA was developed on a nationwide basis and now operates in Chicago, Houston, Los Angeles, Philadelphia, San Francisco, Seattle, Baltimore, Washington, D.C., New Haven, and the two sites in New Jersey. "Attitudes have

BVA/Morris Area

BVA/Morris Area was established in November 1983 and represents the first

suburban arts council in the country to be asked by the Arts and Business Council (ABC) to participate in the BVA program. ABC approached this area for three basic reasons. First, the Morris area is an important business center with numerous corporations headquartered there. Second, the Morris area also experiences a high level of arts activity and is the home of more than 140 performing and visual arts organizations. Finally the presence of the successfully established Business Arts Committee within the Arts Council of the Morris Area was seen as an ideal facilitator in the process of identifying and recruiting potential volunteers.

Trustees of the Arts Council and members of the Business Arts Committee (BAC) accepted ABC's invitation to implement the BVA program. The project team was composed of top management representatives: James Paul, AT&T, and chairman of BAC; John Reeve, Prudential Insurance Company; Walter Cannan, AT&T Communications; Caroline Fee, Nabisco Brands, USA; Daniel Geist, Allied Corporation; Allan Kushen, Schering-Plough Corporation; Sonia Ozsahin, Midlantic Bank, Inc.; and Dona Gater, Crum & Forster. Three part-time coordinators were selected to administer the program under the aegis of the county Arts Council: Barbara Gardner, Lynne Gorman and Linda Meister.

The Morris Area/BVA program moved forward on schedule. A Needs Assessment Survey developed by the accounting firm Laventhal and Horwath, in cooperation with the ABC, was sent to over 140 arts organizations in the Morris area. Twenty-five groups (18%) responded with strong requests for assistance in several management areas including fundraising, proposal writing, marketing, long range planning and board de-

velopment. Their budgets range from \$50,000 to over \$1 million.

Meanwhile twenty-eight volunteers recruited from AT&T, AT&T Communications, and Allied Corporation participated in the first round of training sessions during which time they became familiarized with not-for-profit sector management and specifically, problems encountered by arts administrators. Twenty people completed the four 2½ hour sessions.

"I found the sessions to be a worthwhile introduction to the program," shared Sedalia Long, a volunteer from AT&T, "but I have learned a great deal more on the job. Working with The New Theatre Group in Bernardsville has demonstrated to me how differently the profit and non-profit sector approach a similar problem. A corporation's objectives are profit-driven; the goal is to increase profit. A non-profit group doesn't focus on one track; its goals might be to increase its audience or foster artistic development. I have had to adapt the marketing tools I use at AT&T to work with the Theatre Group.

"It's been a wonderful experience to use my skills in another creative way. My presence also seems to have stimulated the sharing of skills that the board members already possess."

It is obvious that Ms. Long and her group were well-matched. To assure a good match of skills, interest and specific management needs, the BVA coordinators interviewed representatives of the arts groups whose formal applications earned them consultants. These consultants were also interviewed.

Lynne Gorman explained the process. "We considered many factors before making a decision. Some volunteers specified the particular art form they were most interested in. One practical consideration was the distance volunteers would have to travel. Then there were the intangibles that make a working relationship a good one, such as personality and the disposition to work with large or small groups, structured or non-structured groups."

BVA "graduates" from the fall session became involved in a wide range of activities. They have helped the Morris Museum to research the type of computer system that would best meet their needs; the New Jersey Shakespeare Festival to expand the capability of their current computer; the New Jersey Designer Craftsmen to develop a structure for their board of directors; and the Summit Chorale to market and publicize their 75th anniversary concert.

C.Y. Hass, President of the Board of the Summit Chorale, spoke enthusiastically about his volunteers. "The Chorale is a sixty member chorus; twelve of us serve as board members and assume all the administrative activities. If not for the help we received from our two volunteers from AT&T, Mike Galle and Wendy Miervaldis, we would have had to make do with our customary do-it-yourself approach in our promotional campaign

(continued on page 3)

Painting the Town Red . . . and Blue and Green

Graffiti (gre fet'o) n. pl. -ti (L. graphium, stylus) a crude inscription or drawing on a wall or other public surface.

Graffiti is a familiar sight. What is not so familiar to most people is the sub-culture that has sprung up around graffiti. It has its own vernacular and its own rules. Spray-painting over someone else's original work (*crossing out*) can mean war between groups of graffiti artists or *crews*. It can also mean someone new has just arrived in town

Sound Investment

(continued from page 2)

for our Diamond Jubilee Concert. We are glad to have them work with us now on our general marketing and development."

While BVA volunteers make a year's commitment to the program, devoting three hours a week to a group, they do not necessarily remain with the same group. "We have other arts organizations eagerly awaiting a consultant to appear on their doorstep," Ms. Gorman explained.

Twenty more volunteers registered for the spring training session representing AT&T Communications; Prudential; Warner-Lambert; Exxon International; Exxon Research and Engineering; M&M Mars; Schenck, Price, Smith & Long; and Ernst & Whitney.

"This fall we will celebrate the first anniversary of the program with another training session scheduled to begin," Ms. Gorman stated with great satisfaction.



BVA/Central New Jersey

BVA/Central New Jersey (Middlesex County and the surrounding areas), established in April 1984, taps the resources of many sectors of the community. A meeting between Don Edwards, vice president of Public Affairs and Development for Rutgers, the State University, and Sybil Simon of ABC, led to another meeting with a Consortium of Middlesex County Chambers of Commerce.

Soon after they were introduced to BVA's concept and goals, the Consortium embraced the project and formed an Advisory Council to establish and administer BVA/Central New Jersey. Eighteen individuals comprise this Council, representing the Chambers of Commerce, Rutgers University, and members of the arts and business community.

John Lynch, Mayor of New Brunswick, who approved a portion of City Arts Administrator Jane Tublin's time to direct the program, said, "Cooperation and sharing resources for targeted goals have played a key role in our revitalization success story; the arts are an important component of this story." (continued on page 8)

and is trying to make a name for himself by *namebombing*. Although graffiti is ubiquitous, it is illegal. Anyone caught writing graffiti on public property is subject to arrest on disorderly persons charges.

In Paterson, New Jersey, graffiti art has taken on a new meaning. An official anti-graffiti event sponsored and financed by the city's Community Development Department last May involved five graffiti artists and 200 cans of spraypaint. The walls which surround Overlook Park in Paterson's Great Falls Historic District, once dull and marred with graffiti scribbling, now display six brilliantly colored graffiti murals or *pieces*. One of the murals, painted by Dondi, is a tribute to one of his favorite artists, Roy Lichtenstein. "I've always wanted to do that one, but when it was against the law to do

Paterson graffiti artists Kull, Dondi, and Mitchyr at work on a mural at the Inner City Ensemble Studio.

PHOTO BY DON SMITH



a piece here, I never had enough time to put it up."

All five artists are members of *United Artists*, a group of "reformed" namebombers who have redirected their talents. With the help of Patricia Fierro, a resident of Paterson, this group has made formidable strides to have their work recognized and displayed as a legitimate urban art form. "All graffiti need not be destructive or a violation of other people's rights," commented Ms. Fierro, who established this project ten months ago.

"I happened to meet Mitchyr and started learning about him and his fellow graffitiists. One day he showed me his book of sketches, and I saw immediately he had talent and the potential for much greater things. I knew that if these young people had the opportunity, they could channel their creative energies into a positive, constructive direction. They could also make a valuable contribution to the city."

Ms. Fierro's efforts and the hard work of the member artists such as Mitchyr, Dondi, Kull, Min, Ero and Rest have resulted in commissions from local restaurants and public schools. Ms. Fierro arranged to have artists do several canvasses for Greg Copeland, an art dealer in Paterson, who subsequently brought the drawings to a national exhibit in North Carolina. He paid

\$100 for each canvas and has ordered four more. Mr. Copeland has also asked the group to perform a graffiti show at Bloomingdale's in New York City this September.

Other commissions have included a mural for new offices of the Inner City Ensemble, a theatre and dance company based in Paterson, and trucks owned by a Wayne firm and decorated with original designs.

In addition to negotiating contracts for these young artists, Ms. Fierro spends much time working closely with city officials on the problems of graffiti blight. "It is important to show them that many graffiti artists really take pride in Paterson. Our goal is to locate a suitable work space for the artists now that their work extends beyond the city walls." Dr. Bill Mason, director of the Paterson Community Development office, who initiated the Great Falls project, has helped in their search for appropriate work space.

"As for the amount of training, it really varies among the members of the group," explained Ms. Fierro. "Dondi reads about the great artists and studies their work. He has begun looking at catalogues on art schools and thinks about going to college."

(continued on page 5)

Opening the Door to the Physically Handicapped

No otherwise qualified handicapped individual shall, solely by person of his handicap, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving financial assistance.

—Section 504 of the Rehabilitation Act of 1973, Pub. L. 93-112, 29 USC 794

The first civil rights demonstration by the handicapped took place at the Washington Monument in 1968. Thousands of disabled people from all over the United States gathered there to urge Congress to pass a bill requiring accessibility to all federal buildings. Through their efforts, the Architectural Act of 1968 was passed, establishing the first legal foundation in law for equal opportunity in movement and access

(continued on page 4)

Opening the Door

(continued from page 3)

for physically handicapped citizens. However, this bill's limitations soon became apparent. Because it contained no enforcement clause, few architectural modifications were made to existing buildings, and some buildings constructed after 1968 ignored the bill completely.

Handicapped citizens began lobbying for a new, more comprehensive and enforceable law, and in 1973 the Rehabilitation Act was introduced into Congress. Disabled people conducted sit-ins at Health, Education and Welfare (HEW) offices across the country, and their demonstrations ended only after HEW Secretary Califano signed the 504 regulations into law. Federal agencies immediately began to plan compliance guidelines for their grantees.

In 1978, the National Endowment for the Arts established the Arts and Special Constituencies Project. This project helps arts organizations develop accessibility proposals and provides a library containing materials about programs and equipment and information about consultants and resources. Since the project began, hundreds of federally funded arts organizations have been brought into compliance with Section 504.

As NEA Chairman Frank Hodsoll pointed out, "We are not talking about a few hundred people. We are talking about 36 million Americans with disabilities Those of us who are public servants owe it to those we serve to run our programs in a way that reduces the barriers for those who, through no fault of their own, are disabled in some way."

WHAT IS SECTION 504?

Section 504 covers several areas of concern to arts organizations and handicapped citizens and contains many ramifications not immediately clear to the reader.

PROGRAM ACCESSIBILITY is the first area which is addressed by the federal bill. Organizations must make every effort to integrate handicapped audiences into their constituency. Separate programs for the disabled are prohibited by Section 504 unless they are the only means of providing program access.

SERVICE RESPONSIBILITY must be provided by federally funded organizations. Many services exist which enable disabled persons to participate in arts events and programs. Arts organizations are required to inform their handicapped constituency of the existence of these services and make them available.

ARCHITECTURAL ACCESSIBILITY is required by Section 504. Long-range plans for a more accessible environment must be made and enacted or equivalent alternatives implemented. This does not mean that every floor and every part of a building must be barrier-free. For instance, while it may not be financially feasible to convert the balcony

(continued on page 5)

Arts for the Handicapped

The New Jersey Committee Arts for the Handicapped (NJCAH) was founded in 1978 in response to the need for a comprehensive arts-for-the-handicapped program in the state. With a grant from the National Committee Arts for the Handicapped, Nancy Pawliger was hired as the program's coordinator and the first, formal not-for-profit statewide arts agency addressing the needs of the disabled came into being.



Children join in creating a mural at NJCAH Very Special Arts Festival.

PHOTO BY SUZANNE KARP KREBS

"The arts are a source of joy, fulfillment, learning, and stimulation for everyone," explained Mrs. Pawliger. "Our office strives to increase opportunities for handicapped individuals to participate in this experience."

In its short six-year history, the NJCAH has been able to develop a variety of programs and services that have achieved this goal. 375 members representing more than 175 organizations form a statewide network interested in expanding the culturally enriching experiences already available to disabled individuals and in initiating new ones. "The organization, by virtue of its partnership with these member agencies, is in a pivotal position to involve local groups and implement a high level of arts programming for the handicapped citizens of New Jersey," said Mrs. Pawliger. Among the organizations working with the NJCAH are The Eden Institute in Princeton; the New Jersey Commission for the Blind; Independent Living for Adults; United Cerebral Palsy School; and the Department of Health, Education and Welfare.

Since its inception, the NJCAH has sponsored regional and statewide arts festivals for the handicapped in order to provide a public forum for children and adults to share their accomplishments in the arts. Their talents are demonstrated in visual arts exhibits, craft displays, and performances. Throughout the day, workshops in drama, dance, and the visual arts are also conducted by prominent artists.

Carol Crowley, a disabled artist and a workshop leader at two recent festivals, said of her experience: "I used to think that numbers were the only truly international language. But after participating in these Very Special Arts Festivals, I realized that the

visual and performing arts were able to cross more than language barriers. The arts became tools of communication for everyone, even those without language skills."

NJCAH Coordinator Nancy Pawliger feels the festivals highlight existing programs already established in the schools and serve as catalysts for new arts programs which enhance the quality of life for disabled citizens.

Governor Thomas H. Kean attended the

Fall '84 statewide festival and in his opening ceremony address said, "The creative spirit . . . transcends the limits of the body. When disabled people have the opportunity to create and to show their talents in the arts, they set their spirits free. They go beyond their physical handicaps to take part in the adventure of life."

Among its many other activities, the NJCAH also conducts an Arts Outreach Program in hospitals and institutions, bringing performances and artists-in-residence to individuals unable to participate in community arts activities. It also helps qualified disabled artists gain greater recognition and visibility.

Perhaps most important, the NJCAH acts as a clearinghouse, responding to inquiries from artists, educators and interested individuals who want to know more about arts programs involving disabled persons.

The NJCAH is sponsored by the Middlesex County Cultural and Heritage Commission, the Middlesex County Arts Council, the New Jersey Department of Education, and the New Jersey Association of Retarded Citizens. It is supported by grants from the National Committee Arts for the Handicapped, the National Endowment for the Arts, and the New Jersey State Council on the Arts/Department of State.

New Jersey Committee Arts for the Handicapped is located at 841 Georges Road, North Brunswick, NJ 08902 and can be contacted at (201) 745-3885 or (201) 745-4489.

Postscript: Nancy Pawliger, a prominent leader in arts education and arts advocacy, has moved with her family to Ohio. A new program director had not yet been appointed at press time.

By Noreen Tomassi

Life in the Theatre: Upholding Traditions

When most of us think of theatre in America, what immediately comes to mind is Broadway—not the Broadway of the isolated short-run serious play like *Moon for the Misbegotten* or *Indians*, but the Broadway of the big, lavish American musical, a form as endemic to this country as jazz or Appalachian clog dancing. And when we think of actors, we tend to think of Hollywood and a world of lucrative movie contracts, glittering premieres, and chauffeured limosines, a world where people “take” a meeting and where instant stardom at the soda fountain may still be possible. All this is partially true, of course; myths have some basis in reality.

However, it is not the whole story. For hundreds of actors at resident theatres across the country, theatre means something else entirely, and “stardom” is more likely to mean a chance to stretch and grow in a juicy role like Winnie in *Happy Days* or Olga in *The Three Sisters* than a lead in the latest George Lucas extravaganza.

For Penelope Reed, a life in the theatre

Opening the Door

(continued from page 4)

of a theatre, equivalently priced tickets in the orchestra could be made available to the theatre's handicapped constituency.

EMPLOYMENT is another area which falls under the jurisdiction of Section 504. The bill requires that the most qualified person be hired, regardless of handicap, and that employees be provided with whatever services and facilities they need to work effectively.

Costs incurred in complying with Section 504 will not be paid by any governmental policy, although the NEA has allowed arts organizations to add program and conversion costs to their applications.

Obviously, not every organization can immediately come into compliance with all facets of Section 504. Problems of architectural accessibility, for instance, may be more difficult to address than problems of employment or service responsibility. What is important is that state-funded art groups take measures to serve the needs of physically-challenged citizens and integrate them into the life of the arts in New Jersey.

“We have seen, both through the Very Special Arts Festivals sponsored by the New Jersey Committee Arts for the Handicapped and through the work of our disabled artists, what a great contribution the handicapped community has made to the arts, both as audiences and participants,” said Jeffrey A. Kesper. “The State Arts Council will continue to commit itself to the concepts inherent in Section 504 and support the efforts of arts groups to open their doors to the disabled.” ■

By Noreen Tomassi

means membership in the resident company at McCarter Theatre in Princeton and a commitment to her work, her “family” of fellow theatre practitioners, and most of all, to “the text” of the play which she feels is the center and heart of the theatrical experience.

“Look at the great theatres under Brecht, Shakespeare, and Moliere,” she said in a recent interview. “They were all resident theatre companies. They had a group of people coming together, committed to each other and committed to an idea. At McCarter, what we really care about is the text, sharing it and creating the people in it truthfully.”

She thinks of the resident company as a large family, complete with comic uncles (Rob Lanchester), doting fathers (director Nagle Jackson), and overconcerned elder



Actress Penelope Reed

sisters (herself). “You feel very safe, which is the way you want to feel in a family,” she said. “Nagle treats us with respect, and it's clear that he wants us to be civilized with each other.” She added, “The only things he doesn't like are observable anger and highly competitive personalities.” She feels these are not a great problem in the company because “the blood that binds us (as a family) is the play. Because we're focused on the text and don't feel we're an endangered species, the atmosphere is very

different than in the competitive show business world.”

This sense of safety which allows actors the creative freedom to explore and expand is central to the resident theatre movement and one of its greatest virtues. In an editorial commenting on the Olympic Arts Festival in the June issue of *American Theatre*, Peter Zeisler stated, “The boldness and uniqueness of the Olympics companies stem from the fact that each is a community of artists engaged in a common purpose over an extended period . . . The challenge (in America) is to create conditions in which artists can . . . flourish. The formalized extended family may provide our best foundation from which to take bold theatrical leaps into the unknown.”

Like most of the members of the company at McCarter, Penelope Reed's work in the theatre does not stop when she leaves the stage at the end of a performance. She has been a teacher of theatre for nearly as long as she has been an actress and feels strongly about the importance of tradition and the training of the young. She works as a teacher at McCarter's Training Wing and in the “Shakespeare Summer” program there. She also works with the New Jersey State Council on the Arts in its Artists-in-Education program during the school year and at the Artist/Teacher Institute (ATI) in the summer. Of her experience at ATI, she says, “It's a joy to work with other artists and professionals who choose to share their art through teaching and with the people who enroll simply because they want an experience in art.”

Her own sense of the value of tradition and continuity in her art form may stem from the fact that she is a fourth-generation actor. Both of her paternal great-grandparents were actors who toured the country and worked with Edwin Booth. Her grandfather and father were respected New York actors, and her grandmother was Martha Graham's press agent. Her mother runs the Hedgerow Theatre in Pennsylvania and, lest you think this impressive line ends with Ms. Reed, her son, 13-year old Jared Reed, recently starred in a reading of NJSCA fellowship winner Bruce Rodger's *Lost Electra* at McCarter. This was not even his first starring

(continued on page 6)

Painting the Town (continued from page 3)

Dondi says that each drawing is a new achievement. “The only goal I set is to try to put everything I have in my mind, every effect that I want, onto the canvas. Every picture's goal is to get a message across.”

According to Ms. Fierro, Dondi's brother, 18-year-old Kull, spends his time thinking about one thing, graffiti. “He works part-time loading pickle trucks, but all he really wants to do is draw,” she said.

Lettering or *piecing*, as it is called, is Kull's speciality. The graffitiist redesigns and reshapes letters in an abstract fashion; the words are an integral part of the drawing

and carry coded messages to other graffitiists as well as to the rest of the world.

Ms. Fierro has introduced her group to professional artists from the Essex Phoenix Mills, New Jersey's only housing project for artists, hoping these artists will provide positive role models for the young people who make up United Artists. “Graffitiists have something to say and need to express themselves. It's important to listen to these youths, to find out who they are, if they have artistic ability, and what their motives are.” ■

By Marie Brown and John Rizzo

Folk Art: Preservation of a Culture

Folk art appeals to a wide spectrum of people. We admire the bright colors and design of a garment or wall hanging; we appreciate the execution of a handmade wood carving. For a member of that folk culture, however, the colors and design may possess a greater, more personal significance. These elements have the power to evoke another time, place and culture.

For Eva Oldakowska, a Polish immigrant who arrived in New Jersey in 1971, the *wycinanki* she created which hangs in her home is reminiscent of traditions in her native region north of Warsaw, where woven colored wheat or grass called *palma* are carried to church on Palm Sunday, wrapped in an embroidered cloth called *wstega*, to be blessed by the priest. Displayed as art in her new home, these articles help her recreate some of the ambience of her ancestral home.

Historian Mircea Eliade has studied how people devise ways to give meaning to living space and maintains that, "Habitations are not lightly changed, for it is not easy to abandon one's world." For someone who changes habitation and encounters simultaneously a new and unfamiliar culture, the restructuring of a home may be a way of mediating and softening a wrenching experience. Within the home, art forms and behaviors which are not part of the new culture may be comfortably maintained. Folk arts, so imbued as they are with a cultural identity, may join foodways, ritual, festival, custom, and use of space in helping graft some of the Old World onto the New.

Throughout New Jersey, a state with remarkable ethnic diversity, this phenomenon occurs outdoors as well as indoors. At Rova Farms in Cassville, transplanted birches flank the walk to the visitors' center and

recall for residents the Russian countryside. In backyard gardens at Seabrook, gooseberry bushes provide both visual and gustatory reminders of Estonia.

Nature may also be adopted as cultural symbols within the home. Several of Aita Kangur's needlework pieces feature daisies



Folk artist
Eva Oldakowska

PHOTO BY DENNIS McDONALD

and birches, Estonian native plants that for her represent the Estonian land.

Reminiscence may be a governing principle in both organizing and decorating the home, with different types of folk art used throughout the home or collected and displayed in a single spot that serves as a kind of personal museum.

In the public space of the foyer of the Virunurm home near Bridgeton, a *rya* (Scandinavian-influenced type of Estonian weaving) wallhanging depicts sisters at harvest. It was made by Mrs. Virunurm's sister in Estonia to illustrate their family experience. Now it announces to visitors that while two branches of one family have diverged, two cultures here have converged.

Down the hallway of their home is an "Estonian room," a place for Selma Virunurm to return in thought to Estonia. Among photographs, books and personal momentos, traditional designs embellish woven throws and pillows, embroidered fabrics and carved wooded items. The folk costume of Jarva Jaani, Mrs. Virunurm's native region in north-central Estonia, worn now at songfests, hangs near a meticulously miniaturized version of it and those of several other regions. All were made by Mrs. Virunurm and are accurate down to the silver chains or *solg*, a traditional brooch which

many of the women have now incorporated into contemporary dress.

Adelbert Torop has created another sort of Estonian retrospective. On the china plates which hang in his living room, Mr. Torop has painted scenes of Estonian folk-life, historic sites, and traditional floral motifs that provide a visual narrative of his personal and cultural past.

While many traditional uses of folk arts

are maintained in the new country, others are adapted to changed circumstances. In the dining room of the Kujdych home in Vineland, a sacred icon draped with the embroidered ritual cloth called *rushnyk* hangs, just as in days past. In the living room nearby, a *bandura*, a stringed instrument, rests beside a bookcase containing traditional pottery, oil paintings, and volumes of Ukrainian literature. Here the folk instrument has become an ethnic symbol as well as an "objet d'art."

Another example of an old form which has been adapted to new uses is embroidery. *Szur* embroidery was traditionally used among the Hungarian community to decorate the heavy cloaks of shepherds. Today, in Old Bridge, New Jersey, this embroidery adorns and brightens household items, including a photo album cover made by Janan Benga. This item, in a very personal way, draws the past into the present.

Such a variety of uses and meanings for folk arts in structuring the world of the home helps explain why they are often called "expressive forms"; they can indeed be vehicles not only for the expression of identity, tradition and aesthetics, but also for experience and change. ■

By Rita Moonsammy
NJSCA Folk Arts Coordinator

Theatre

(continued from page 5)

role; he played the title role in a Milwaukee production of *The Little Prince*—in French.

Perhaps because of this long family tradition, Ms. Reed is committed to the idea of the actor as a necessary and important member of the community, as integral to it as the local electrician or doctor or policeman. "My home is seven blocks away from the theatre; my church is two blocks away," she said. "I feel I am a part of daily life here, and I hope, in the same way, my neighbors and friends in our audiences feel they are a part of the life of the theatre.

"Sometimes I think people see actors simply as show-offs. But what we really are engaged in is the sharing of values, and in today's world where there is so much ambiguity about what is important, I believe theatres gives us all a place where we can say yes to the human being, where we can have hope, and where we can grow." ■

By Noreen Tomassi

Evaluating the Grants Process

How can I best prepare my grant application to assure high probability of funding by the New Jersey State Council on the Arts? What exactly are members of the grant review panels looking for? How should I develop and define my project? How should I express its salient characteristics and particular needs? Questions such as these are surely the bedevilment of many first-time applicants considering the prospect of developing a grant application for eventual submission to the New Jersey State Council on the Arts (NJSCA). They are important questions to ask.

Having served several times now as a panelist on one of the Council's grant review panels, I have been most impressed with the increasing professionalism and utility of the NJSCA grant application form. However, while the technical requirements in the

Letter of Intent

In September 1983, the New Jersey State Council on the Arts instituted an additional component to its grants evaluation process, the letter of intent, modeled after the NEA grants process. This preliminary measure enabled the grants panel to anticipate the needs of organizations applying for a matching grant and to identify any potential problems that could be remedied prior to the filing of a formal application.

Letters of intent are now a standard practice for the Council's grants process. Arts organizations applying for a matching grant must submit letters of intent prior to filing an actual grant application. Letters of intent should be directed to the grants coordinator and must not exceed two pages in length. The Council staff will notify the applicant only if the letter of intent is unsatisfactory and does not comply with Council guidelines. While the letter of intent will not be considered binding, grant applications will not be considered if there is no letter of intent filed.

The letter should include:

1. a brief description of the project or organization;
2. a briefly outlined budget for the project or organization;
3. the total grant amount requested;
4. the name and telephone number of the project/organization's contact person;
5. a calendar listing current events sponsored and/or presented and/or performed by the applicant. This calendar will be used to schedule on-site evaluations prior to full panel review. If the calendar does not include the entire season, it will be the applicant's responsibility to keep the grants office informed of all upcoming performances/events.

All letters must be received by the grants office *no later than 4:30 p.m. on November 9, 1984.*

grant's review process have improved with each successive year, I am increasingly struck by the significant gap between the strongest and the weakest grant applications.

The strong applications are direct, precise, defined and accurate. They are expressed in clear English, unclouded by the admixture of vague "grants-ese" terminology and abstractions. Perhaps above all else, they demonstrate responsible fiscal planning both historically and currently within the broad context of the proposed project.

Consonant with the printed grant guidelines of the Council, the strong applications respect NJSCA's funding policies, eligibility requirements and priorities, and provide evaluators with full detail regarding the appropriateness of funding the organization.

The quality and sufficiency of this detail is readily apparent through the descriptive and statistical documentation provided by the applicant, both in response to the grant application's printed questions and in the requested supplementary materials.

This detail serves many purposes, but most particularly, it demonstrates the soundness and seriousness of the applicant's project and provides the review panel with objective information against which to judge the project's worthiness. Clearly, points are awarded on the basis of merit to those applications which most closely dovetail with the NJSCA's funding priorities, through their demonstration of:

1. a clear, articulated artistic mission and artistic merit of the project;
2. artistic leadership exhibited through the presentation of new works and new artists or the preservation of an artistic heritage;
3. the professional nature and stability of the organization, including sound business management and fiscal responsibility, exhibited by:
 - a. a sound operational plan and budget for the fiscal year;
 - b. a long-range program and financial plan;
 - c. the staff's qualifications and appropriate use of paid and volunteer staff;
 - d. effective board operations;
 - e. effective use of funds, including NJSCA grant award;
 - f. broad base of support and the ability to raise funds, in addition to those of the NJSCA, both from public and private sectors;
 - g. long-range fiscal stability including endowment or cash reserve funds;
4. statewide or regional impact, exhibited by:
 - a. population/audience served;
 - b. outreach efforts to special audiences; accessibility of facilities demonstrating compliance with 504 regulations;
 - c. dissemination of publicity;
5. and demonstrated need.

Finally, though not unimportantly, the strong applications demonstrate a concern for the reader, providing a comprehensive framework in which to evaluate the project, defining all project components, and clarifying any potential ambiguities. Loose ends and unresolved questions serve only to detract from the soundness of the application.

Clearly, not every project, no matter how well developed, is appropriate for State Arts Council funding, and this is as it should be, for there are NJSCA County Block Grants and local, private and governmental monies to assist with funding in the absence of direct NJSCA support.

However, there are many other weak project applications that could be strong projects, given greater planning and closer adherence to the NJSCA grant guidelines. Herein lies the source of great frustration for the grant review panelists who recognize that they are limited to the formal document submitted by the applicant. Given the constraints of objectivity and confidentiality that accompany the panel review process, interpretations of intent are simply not possible. Thus, incomplete and/or improperly developed projects necessarily suffer.

As the publications of the State Arts Council seek to point out, applicants are provided a host of opportunities for professional assistance from the NJSCA grants staff during the pre-application phase of the current project. The responsible organization surely will take advantage of these opportunities, if success in the eventual application process is an important objective. ■

*By Michael J. Rose
Director, Stockton State
College Performing Arts Center*

NJSCA MATCHING GRANT AND FELLOWSHIP APPLICATION DEADLINES FOR FY '86

December 1, 1984

- Dance Organizations
- Choreography Fellowships
- Interdisciplinary Organizations
- Music Organizations
- Music Fellowships in Composition
- Theatre Organizations

January 21, 1985

- Literature Organizations
- Literature Fellowships in Drama, Poetry and Prose
- Photography Fellowships
- Sponsoring/Presenting Organizations

February 25, 1985

- Visual Arts Organizations
- Visual Arts Fellowships in Graphics, Mixed Media, Painting and Sculpture
- Crafts Organizations
- Crafts Fellowships
- Media Arts Organizations
- Media Arts Fellowships in Video and Filmmaking

April 26, 1985

- County Block Grants

Sound Investment

(continued from page 4)

The BVA program marks the first cooperative venture for the Middlesex County Chambers and the first coalition of this kind in the national BVA program. "BVA/Central New Jersey will be a model for the whole country," said Sybil Simon.

Fifteen professional business volunteers completed their first training program last June. They represent E.R. Squibb & Sons, Inc.; Cymaticolor Corporation; AT&T; University of Medicine and Dentistry of N.J.; Johnson & Johnson; Rutgers, The State University; Withum, Smith & Brown; Hyatt Regency; Ortho Pharmaceutical Corporation; Laventhal & Horwath; and IDS/American Express.

Of the sixty cultural organizations who received the Needs Assessment Survey, twenty-one (33%) responded. Nineteen filed applications and fourteen groups received assistance including the Opera Theatre of New Jersey, Artists League of Central New Jersey; Crossroads Theatre; George Street Playhouse; and the Princeton Ballet. Another series of training sessions has been tentatively scheduled for late fall.

* * *

BVA/Southern New Jersey

Jeffrey A. Kesper, a member of the BVA/Central New Jersey Advisory Council, is extremely pleased with New Jersey's participation in the BVA program. "New Jersey has a long tradition of corporate support for the arts, as evidenced in the Business Foundation for the Arts begun in 1978. Typically the commitment has manifested itself in direct financial contributions to cultural arts organizations or material resources such as office space, furniture, and printing services. BVA provides opportunities for corporations to furnish a unique in-kind service, business sense and people power, and provides the formal structure by which to do it. It also allows cultural groups to concentrate on their artistic endeavors if business is in order."

The New Jersey State Council on the Arts has turned its attention to southern New Jersey to investigate the possibilities of establishing a BVA program in that region.

When the Council's South Jersey Arts Issues Committee met with arts constituents in southern New Jersey during the fact-finding sessions conducted last fall, representatives of arts organizations expressed the need to strengthen relationships between the arts community and the corporate sector. A BVA program could accomplish that goal. Therefore, the State Arts Council has awarded a \$10,000 planning grant to the Arts and Business Council to have a detailed study prepared in order to institute a BVA program in southern New Jersey in 1985.

"This chapter would also serve as a national model as it would be the first attempt to establish a program in a more rural setting," Mr. Kesper commented. ■

By Ronnie Weyl

New Jersey and the Arts: Perfect Together

The New Jersey State Council on the Arts (NJSCA) received a state appropriation of 5.547 million dollars, a 2.1 million dollar increase from its 1984 budget, thanks in part to the broad-based support from members of the business and arts community and government officials.

When Governor Kean's recommendation

on June 25 to demonstrate their support of legislation that would restore one million dollars to the Council's 1985 budget.

NJSCA chairman, Clement Alexander Price, called it a "happy day" and referred to the crowd of close to 200 people as a "family with a voice. In my years with the Arts Council, I don't recall a time when we,



PHOTO BY DAVID MILLER

Arts advocates rally on steps of State House to support Assembly Bill A2198, co-sponsored by Assemblywoman Maureen Ogden, ex-officio member of the Council.

to increase the Arts Council's budget met with opposition in the Legislature this past spring, representatives of the arts community quickly formed a coalition to alert their legislators of the negative impact this measure would have on the arts throughout the state.

More than 200 letters from arts constituents and arts advocates were sent to legislators. Perhaps the most dramatic show of support occurred on the steps of the State House in Trenton. An Ad-Hoc Group for the Arts, representing more than 50 arts organizations in New Jersey, held a rally there

the people of the arts, have pulled together to support such important legislation."

Secretary of State Jane Burgio also applauded the show of support. "We believe that a vigorous arts community contributes to the economic, social, and cultural development of a state," she said. "The efforts of the Kean Administration to support the arts in New Jersey are enhanced by the great turnout we have today of arts people from all over the state." The Arts Council is among several cultural agencies under the jurisdiction of the Department of State.

Governor Kean surprised the crowd when he, too, came out of the State House to share a few thoughts with the crowd.

A few days later, the supplemental bill restoring one million dollars to the Council's budget passed both the Senate and Assembly, demonstrating a basic, fundamental agreement shared among political officials and the public that the arts contribute significantly to New Jersey's economic and cultural vitality. ■

By Ronnie Weyl

Grant Program Introduces New Projects

The New Jersey State Council on the Arts has developed new mechanisms within its grants program in order to distribute its state appropriation most effectively.

- The Council has expanded the **State/County Partnership Program** by dramatically increasing the funds awarded to county arts agencies. With these additional funds, the county arts agencies will be in an

(continued on page 9)

Federal Funding

The New Jersey State Council on the Arts (NJSCA) has been notified by the National Endowment for the Arts (NEA) that it will receive \$421,700 for its FY '85 Basic State Grant. These federal funds will help support the Council's program activities and contribute to the grants awards made to New Jersey's arts organizations and individual artists. The Council is proud to note that it earned a two-year approval of the Council's plan and a commendation from the NEA State Panel grant evaluators for an "exemplary application."

In addition to the Basic State Grant, the State Arts Council has received \$100,700 from NEA's Artists-in-Education Program to support artist residencies in the 1984-85 school year. These funds are matched by local schools and community organizations throughout New Jersey to place professional musicians, folk artists, storytellers and actors, visual artists, architects, dancers, poets and writers in educational settings.

New Projects

(continued from page 8)

even better position to respond to the needs of the growing arts population in their communities, needs which they have communicated so articulately to the Council. The State/County Partnership Program was originally created in FY 1981 to: 1) recognize contributions by county arts agencies to the growth of the arts in New Jersey; 2) develop partnerships with the state and county arts agencies; 3) increase arts resources for community based organizations; 4) and encourage local arts activity at the "grass roots" level.

Currently, 20 county arts agencies serving all 21 counties receive "block grants" and distribute these funds to local arts constituents who might otherwise fare poorly in the competition for state funds. The State/County Partnership Program has strengthened the communication network linking the county arts agencies and the State Arts Council, and has helped emerging and developing arts organizations.

- The Council also plans to establish a special grant category to which county arts agencies will be eligible to apply during FY '85 for **technical assistance programs**.

- Fellowship awards are made annually to professional artists to enable them to complete new works or works in progress. In the past, these awards have ranged from \$500 to \$3,000 based on the evaluations and recommendations made by the peer panels. This year, eight fellowship recipients who were awarded \$3,000 will receive an additional \$3,000 in recognition of their outstanding artistry which earned them the highest ranking in the grants evaluation process.

They are: **Martha Bowers** of Hoboken, Dance; **Harold Oliver** of Glassboro, Music; **Joette Wallach** of Fort Lee, Music; **Joan Fine** of Leonia, Sculpture; **Josiane St. Jacques** of Demarest, Crafts (fiber); **Byron Temple** of Lambertville, Crafts (ceramic); **Cori Jones** of Raritan, Prose; and **Daniel Bennett Rothman** of Matawan, Music.

- The **New Jersey Touring Arts Program**, brand new for 1984-85, addresses the need to promote greater statewide exposure for all the performing arts, and to help strengthen the network of New Jersey presenters.

Grants will be awarded to eligible presenters to offset fees of any New Jersey-based, non-profit performing arts groups. Guidelines and application forms for FY '85 are nearing completion. The application deadline is November 2, 1984 with funding designated to support arts programming scheduled to occur between January 1 and October 31, 1985.

- This past year, the Council studied ways to develop an "artistic focus" for the state, surveying the field as well as other states and state arts agencies. After careful deliberation, the Council has decided to award an arts organization or organizations

increased funding as a means of helping the recipient(s) develop a national identity and enhancing the state's own artistic identity.

The award will be based on an organization's artistic excellence, its long-range plans for development, its impact on all regions of the state, a record of cooperation and

performances with other organizations, and outstanding professional management.

At press time, the Council's annual meeting had not yet convened to vote on the recipient(s). ■

By Ronnie Weyl

A Leap Forward for Dance

Since 1970, dance has become one of the fastest growing art forms in the United States. The impact of innovative public television programming such as *Dance in America* and *Great Performances*, the recent explosion of such popular culture films as "Turning Point," "Flashdance" and

discussions regarding collaborations, block booking, resource development, networking, corporate support and support from the tourist industry.

The Council has also taken other measures in response to the concerns shared among dance presenters. Matching a \$5,000 Dance Initiative grant from the NEA, the Council established a \$10,000 grant program to help the state's dance presenters increase their dance programming for the 1984-85 performance season. A total of 14 performing arts centers, colleges, county arts agencies, and community centers applied for this partial performance fee grant which can be used for out-of-state dance companies and artists only. The recipients had not yet been announced at press time.

Assistance to dance presenters would be meaningless without the presence of dancers and dance companies. To support and expand the artistic and economic potential of the state's modern and jazz dance companies, the Council also sponsored two two-day technical assistance workshops in July. Held at Rutgers University in New Brunswick and the Walt Whitman Center for the Arts and Humanities in Camden, the workshops were designed for independent choreographers and for artistic directors and administrative directors of dance companies. These workshops offered practical information on fundraising, management, long-range planning, promotion and marketing, audience development and touring.

The workshops and the presenters' roundtables were conducted by Mr. Lenwood Sloan, independent consultant for the Arts Council's Dance Program. Mr. Sloan recently served as Associate Director of the California Arts Council and was instrumental in developing the state technical assistance and touring programs. A choreographer and dance historian, he is presently a member of the dance panel of the National Endowment for the Arts/Expansion Arts Program, a panelist for the New York State Council on the Arts's Presenting Program, and a member of the National Association of Dance Critics.

With these kinds of activities, the Council is confident that the state's modern and jazz dance companies will flourish and that the theatres, universities and community centers throughout the state will play a major part in the growth of dance in New Jersey. ■

By Ronnie Weyl



Mark Morris

PHOTO BY TOVAH M. DELMONT

"Beat Street," and the current success of aerobic dance all have assisted in making dance and its vocabulary household expressions.

However, concurrent to this rise of popular support for dance, there has been a dramatic shift in the economy, reflected in consumers' spending patterns and the pattern of national public and private support for the performing arts. These factors, coupled with the rising costs of dance presentation, have had a deleterious impact on the local box office.

The National Endowment for the Arts (NEA) has played a significant role in encouraging new private support for dance by establishing its Dance Touring Initiative Program and its National Choreography Project, a \$325,000 program for repertory companies to which the NEA, the Rockefeller Foundation, and the Exxon Corporation have contributed.

In New Jersey, the State Arts Council has addressed some of these same issues. This past July, the Council held a series of roundtable meetings for presenting organizations at Kean College in Union, McCarter Theatre in Princeton, and Stockton State College in Pomona. These sessions generated lively

New Faces at the Council

As part of its continuing effort to improve and expand services to the arts community, the New Jersey State Council on the Arts has added four new members to its staff.

September actually marks **Barbara Russo's** first year anniversary with the New Jersey State Council on the Arts (NJSCA). However, in April, she was appointed Assistant Executive Director. In response to that announcement, Clement Alexander Price, NJSCA Chairman, said, "Ms. Russo has played a significant role in the maintenance

make sure things continue running smoothly and that communication channels stay open between the Council's program coordinators and the arts community."

* * *

David Miller of Burlington County joined the New Jersey State Council on the Arts in May to serve as the new State/County Partnership Coordinator. He came directly from the Burlington County Cultural and Heritage Commission, where he functioned first as assistant administrator until 1979,



From left to right: Frank Hopper, Noreen Tomassi, Barbara Russo, and David Miller.

and growth of the Council's programs and services this year. We commend her for the contributions she has already made to benefit the arts in New Jersey, and wish her continued success."

A resident of Sea Girt in Ocean County, Ms. Russo draws from a rich and multifaceted background in the arts field. She received her BA in Speech and Theatre from Murray State University in Kentucky and an MA in Theatre and Speech Communication from Bowling Green State University in Ohio. She worked with the Monmouth County Parks system as an adjunct instructor of creative dramatics and acting for their Cultural Arts Program, then joined the Monmouth County Arts Council, supervising the Artist-in-the Schools program, booking assembly programs at the Monmouth Arts Center, coordinating the Monmouth County Teen Arts Festival, and managing a children's theatre company.

Ms. Russo gained a statewide perspective on the arts in 1981 when she joined the New Jersey State Teen Arts Program to serve as its director and says of her experience there: "One of the lessons I learned from Teen Arts was the value of networking to ensure a project's success. Anything is possible when people work together toward the same goal. My experiences with Teen Arts also reinforced my personal commitment to arts education," she continued, "which I see as an integral part of audience development and the development of future artists."

Ms. Russo expressed enthusiasm for the Arts Council's current status and its potential for further growth. "My job will be to

and then as administrator. During his seven-year tenure, he played an instrumental role in the development and expansion of county-wide arts programming including such projects as the County Teen Arts Festival, the county-wide showcase of arts, and the summer concert series.

"These programs helped create a viable forum for local performing and visual artists and arts organizations. The county facility, Smithville Mansion, has also provided numerous opportunities for exhibits and performances," Mr. Miller explained. An historic mansion purchased by the Burlington County Board of Chosen Freeholders in 1975, Smithville underwent major rehabilitation and restoration during Mr. Miller's term in office. He helped plan for the restoration of the cultural complex in general and the adaptive reuse of one portion of the mansion as an art gallery which hosts numerous historic and art exhibits annually.

Mr. Miller served as an active member of the New Jersey Association of Cultural and Heritage Commission. In 1980, he devised and implemented a survey of all the county commissions that was used to assess for the first time the status and impact of regional arts agencies. He was elected president of the Association in 1982 and held that office until January 1984.

"Working with the Association gave me a statewide, county-focused perspective that I think will be very valuable when working with the county agencies in the State/County Partnership Program," he said. Mr. Miller received his BA in English Literature at University of Pennsylvania.

* * *

Noreen Tomassi of Princeton has been appointed the Literary Arts Coordinator, a position newly created. She will also lend assistance to Ronnie Weyl, the Information Services Coordinator. Prior to her appointment in May, Ms. Tomassi worked at The American Boychoir School in Princeton where she was Assistant Director of Development, responsible for foundation and government fundraising.

"I learned a great deal about the difficulties and rewards of raising funds for an arts organization while at the Boychoir School and am happy to have the chance to use that knowledge to help literary organizations and writers through the grants process here at the Council."

Ms. Tomassi also served as Literary Manager for Newstage-at-Intime where she directed the 1983 New Mondays Play-reading Series. Prior to that, she completed an internship in Literary Management at McCarter Theatre. Born and raised in Union County, she lived in Hoboken while attending Arthur Kopit's Playwriting Workshop in New York, and in 1980 moved to Princeton.

As the Council's first Literary Arts Coordinator, Ms. Tomassi hopes to increase communication among literary organizations in the state and encourage cooperative projects. "The Arts Council will act as a clearing house for writers, reading series presenters, and small presses in the state," she said. "There is so much talent in New Jersey; many of America's finest writers live here. I hope that by encouraging applications for fellowships and providing opportunities for exposure the Arts Council can continue to expand and support New Jersey's tradition of literary achievement."

* * *

The Council welcomes **Frank Hopper** as its new accountant. Mr. Hopper has been working in state government for more than fifteen years. He began his career at the Department of Labor and Industry/Division of Employment Services and worked as an accountant for the Management and Administration Group. He worked for the Department of Environmental Protection for three years prior to joining the Arts Council in April.

"My job here at the Arts Council is similar to what I did at other offices," Mr. Hopper said, "although here I work more intensely with a smaller group of accounts." He feels the Arts Council is an exciting place to work. "At this level, I have the opportunity to have contact with the people who provide the services and programs, and I can see the results of their work," he said. "I also feel this job provides an opportunity for learning and for professional growth."

Mr. Hopper resides with his wife, an employee of the Division of Labor, and his two children Franklin, 9, and Andrew, 4, in Camden.

By Ronnie Weyl and Noreen Tomassi

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Statement from the Chairman

Bright, colorful, imaginative, professional, promising, daring, inspirational and important. These are just a few words to describe the current arts scene in New Jersey. Long overshadowed by the two great metropolises to our north and south, New Jersey has claimed its own place in the sun.

Support for the arts has become an important public issue in this state. Through the exceptional leadership of Governor Kean, we have witnessed an increase in available funds and a heightened awareness among state legislators and the general public regarding the work of the New Jersey State Council on the Arts and the state's active arts community.

Based on these developments, there is good reason to be optimistic about the future of the arts in New Jersey. As representatives of the state arts agency, it is our legislative mandate and our mission to articulate a clear policy of support for the arts which will ensure a bright future.

One important strategy the Council has adopted is to establish a national artistic identity for the state and its arts groups by focusing a portion of its resources on key opportunities presented by a New Jersey arts organization or organizations. In de-

veloping a national artistic identity, the Council intends to encourage greatly the cultural growth of New Jersey which will benefit all the citizens of this state.

The Council also plans to launch New Jersey's first systematic Touring and Block Booking Program. This program will introduce audiences around the state to the accomplishments of New Jersey's artists, while promoting the use of excellent facilities available in our cities, on our college campuses, in the western counties of Warren and Sussex, and in the growing eight counties in the southern part of our state.

Ironically, this rapid growth and interest in the arts throughout the state can present problems. Many arts organizations will find themselves grappling with such issues as audience development, fundraising, board development and more. To ameliorate some of these problems and assist in developing the professional capabilities of these arts organizations, the Council seeks to build and expand upon available resources. For instance, in an effort to make the expertise of members of the business community accessible to all arts groups in the state, the Council will help promote a Business Volunteers for the Arts Program in southern New Jersey where there are fewer

corporations than in other parts of the state. This chapter, along with the BVA/Central New Jersey and BVA/Morris Area chapters already in place, demonstrates a new approach to solving age-old problems.

The partnership developing between the arts and the business community represents only one kind of partnership the Council seeks to nurture. We have renewed our commitment to the State/County Partnership Program, recognizing that the Block Grants made to county arts agencies help keep alive the artistic spirit and diversity of New Jersey's multifaceted arts groups. We will maintain our commitment to technical assistance programs that assist the multitude of fledgling and emerging groups who have an important impact on the local community and who have the potential for state-wide impact.

Nurturing these partnerships means moving beyond the important task of arts funding. We seek to support the New Jersey arts scene by working more closely with arts organizations, presenters, artists, political leaders and educators, thereby strengthening the vital networks that can sustain this exciting growth in the performing, visual and literary arts.

Clement Alexander Price