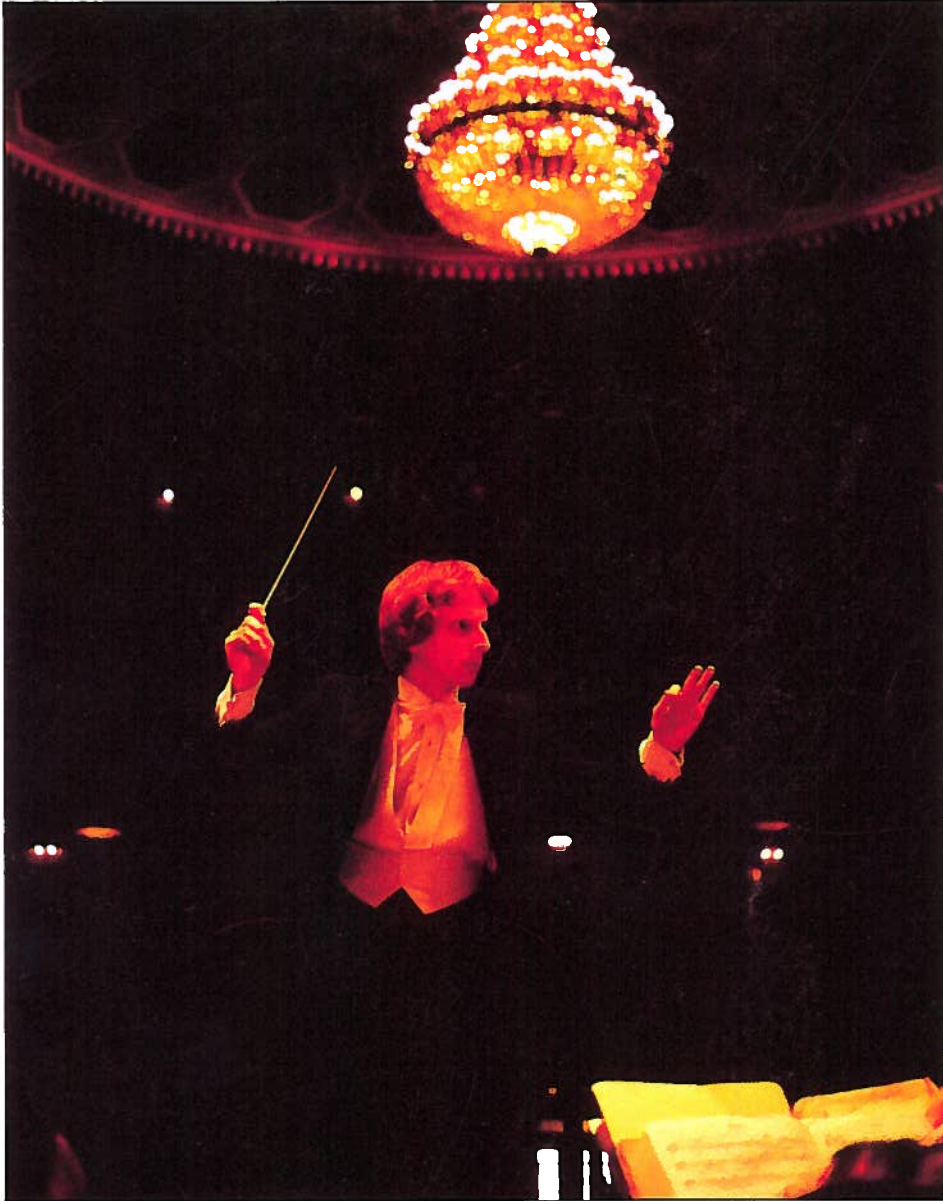


A R T S

N E W J E R S E Y



THE NEW JERSEY STATE COUNCIL ON THE ARTS
SUMMER 1989



FROM THE EXECUTIVE DIRECTOR

New Jersey recently found itself in the national spotlight when the National Council on the Arts held its 100th meeting in Washington, DC this past May and invited the New Jersey State Council on the Arts (NJSCA) to highlight its programs and initiatives as part of the National Endowment for the Arts' State Programs presentation.

Citizens of New Jersey had reason to be proud, for this invitation was an acknowledgement of the tremendous support the arts have received in the Garden State and the contributions the NJSCA has made to create a healthy arts environment. Armed with a five-minute videotape that visually celebrates the sights and sounds of a vibrant arts community, NJSCA chairman Celeste S. Penney and I showcased the Council's major achievements to a national audience. Rick Khan, artistic director of Crossroads Theatre in New Brunswick, also spoke, and we all received a warm reception.

Months earlier, New Jersey received kudos when the American Council on the Arts chose New Brunswick as the site of its 1988 National Arts Convention last fall, a city that dramatically demonstrates how the arts contribute to urban revitalization. It was at this convention that I said New Jersey has been undergoing "a quiet revolution"—a gradual process that represents years of building and nurturing networks among all sectors of the community to stimulate support for arts development throughout the state.

This inaugural issue of *Arts New Jersey* is dedicated to our quiet revolution and to the value of the arts in all our lives. It applauds the corporate community, individual philanthropists, government leaders, arts advocates, and artists who have provided the leadership to promote and achieve artistic excellence and to ensure that our young people have the knowledge and skills needed to appreciate it. In these pages, artists talk about their dreams, their fears, and their passion to create for themselves and for others.

The New Jersey State Council on the Arts is proud to have played an integral part in helping these artists and arts organizations realize their goals. Our success as a state arts council, however, has depended upon the vision of Governor Thomas H. Kean and the strong and supportive role played by Secretary of State Jane Burgio and the Department of State. Our legislature's willingness to respond to the Governor's leadership and provide substantial funding for the arts has of course contributed immeasurably to our success; it also reflects the political community's confidence in the excellence of the state's arts community.

What is the next phase of our revolution? The Council is reviewing its long-range plans and will begin the process to develop its *Five-Year Plan: 1991-1996*, recognizing the fiscal challenges New Jersey's arts community now faces. Whether or not the NJSCA receives full funding in FY '90, we

must chart our course and move forward confidently. We must uphold our commitment to excellence and continue to enhance our already refined grants process. We must remain responsive to our culturally diverse constituency and provide support to emerging and developing arts organizations as well as our established arts groups.

We must continue to increase awareness of and access to cultural opportunities for all our citizens and try to create a more central role for the arts in New Jersey. We must hold fast to the notion that the arts are the compelling, humanizing forces that give us a sense of community, understanding, and purpose. ▲



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**Hugh Wolff, music director,
New Jersey Symphony Orchestra**

PHOTO BY ARTHUR PAXTON

HUGH WOLFF AND THE NEW JERSEY SYMPHONY: A GOLDEN COMBINATION

by Barbara L. Sand

“Conducting” says *The Oxford Companion to Music* “is generalship on the battlefield of music.” Hugh Wolff, music director of the New Jersey Symphony Orchestra, concurs that somebody has got to be in charge, but his definition of his role has a characteristically colorful twist.

“It is a kind of Faustian bargain,” said Wolff in a recent interview. “You are faced with a reluctantly cooperative entity of capable, highly trained musicians with their own ideas of what should be performed and how. Musicians don’t like having to give up the possibility of choice. The conductor’s role is to find the happy medium, to find the way to enable them to perform as individuals and yet sound, collectively, as one.”

That the bargain has proved successful for both orchestra and conductor is attested to by the extraordinary growth in the orchestra’s audience over the last few years. This past season, well over 200,000 people attended New Jersey Symphony performances. Rave reviews and word-of-mouth are making the orchestra and its charismatic young conductor a hot ticket. Many people who had essentially discounted the orchestra during some of its difficult years (it had to suspend operations altogether in the 1980 through 1981 season) have woken up to the fact that they have one of the country’s major musical treasures right in their own backyard.

The New Jersey Symphony actually has six backyards and no true home at the moment. The orchestra plays in Newark, Red Bank, Englewood, New Brunswick, Princeton and Trenton, but still lacks a hall to call its own.

“We perform in a variety of venues in various states of disrepair,” says Wolff. “The reality is we are located 30 miles from Lincoln Center and 40 miles



Hugh Wolff, music director, New Jersey Symphony Orchestra.

Christian Steiner

from the Academy of Music in Philadelphia, so we are living in a magnetic pull. Therefore, we have to be something other than an imitation. Our philosophy is that we take music to all constituents in the state. This makes the

New Jersey Symphony different from others. We are a *state* orchestra, and take this mandate very seriously.”

Nonetheless, all those associated with the New Jersey Symphony dream of having a home-base, and if

Governor Thomas H. Kean's plans for a new arts center in Newark become a reality, the orchestra will be the first to benefit, for the first phase will be the construction of a world-class concert hall. John Hyer, the orchestra's executive director, is enthusiastically optimistic at the prospects.

"Having an orchestra without a home is like having a diamond without a setting," he says. "You can't see it when it's in your pocket. The orchestra must have a hall if it is going to continue to be artistically significant."

The notion of the New Jersey Symphony as a sufficiently viable entity to warrant the building of a new hall would have been nearly unthinkable a few short years ago. Following its canceled season, the orchestra floated rudderless with a series of guest conductors, and its status within the American Symphony Orchestra League, determined by budget and number of

work weeks, dropped from "major" to "regional." How this dismal scenario got turned around is an inspiring success story of what money well spent, combined with the tireless dedication of a number of people including Hugh Wolff, executive director John Hyer, and the members of the orchestra itself can achieve.

In 1985, the New Jersey State Council on the Arts, at the initiative of Governor Kean, launched a major grants program, Artistic Focus grants, whose purpose is "to assist New Jersey's finest arts organizations in advancing toward national prominence." The Symphony was the first organization to receive funding, and it immediately set about achieving its most pressing objectives: to re-attain economic stability, and to engage a music director of national stature. "The Artistic Focus grant," says John Hyer, simply, "has meant everything to the orchestra."

Among the 200 applicants for the job of music director was 31-year-old Hugh Wolff, backed with a vigorous

recommendation from his friend and mentor, the National Symphony's conductor, Mstislav Rostropovich. Wolff had been with the National Symphony for six years, three of them as Exxon/Arts Endowment Conductor—an enormously prestigious award—and three as associate conductor. Rostropovich has called Wolff "one of the greatest talents of his generation in the United States."

Recalling Wolff's audition for the New Jersey Symphony post, John Hyer says, "He was not only successful but stupendous." Despite his extreme youth, there was simply no question. Hugh Wolff was named music director of the New Jersey Symphony in the summer of 1985, and shortly thereafter received the first Seaver/NEA Conductors Award—a whopping \$75,000 grant for "American conductors on the threshold of major international careers."

Hugh Wolff, Harvard '75, had been a comparatively late starter as a professional conductor. He had majored in composition, studying with Leon Kirchner, and studied piano with Leonard Shure.

"The Harvard music department concentrated on history, theory and composition," said Wolff. "As a result, there was a cauldron of eager young players wanting to play—there were lots of student-run concerts. I got thrust into the role of conducting even though I had no idea what I was doing."

After graduation, Wolff spent a year in Paris (the city of his birth—his father was a U.S. foreign service officer), studying conducting with Charles Bruck and composition with Olivier Messiaen. Wolff returned to the States and entered the Peabody Conservatory, still involved in conducting and



Hugh Wolff

Arthur Paxton

composition, but also renewing his piano studies with Leon Fleisher with whom he had worked privately when in high school.

By his third year at Peabody, it became clear to Wolff that he really wanted to be a conductor. With characteristic thoroughness, he wrote to 65 of the country's largest orchestras, most of whom either ignored him or turned him down. The National Symphony actually invited him to participate in the audition that set him on the path of his conducting career. No doubt many of those other 64 orchestras now wish they had acted otherwise.

Last season, the New Jersey Symphony officially regained its status as a "major" orchestra under the guidelines of the American Symphony Orchestra League, and the morale of the musicians is at a corresponding all-time high. Assistant concertmaster Esther Gilbert has been with the orchestra since 1957, which means she has played under some of its earlier great conductors, like Kenneth Schermerhorn and Henry Lewis.

"Hugh Wolff is tremendously disciplined," she says, with admiration. "Even at a first rehearsal, he knows a work inside out. He really does his homework and it makes the orchestra instinctively rise to a higher level of professionalism. He has authority and knows how to use it."

Roughly one-third of the personnel in the orchestra is new since Wolff became music director, and he says turnover is a continuing problem. "We have lost musicians to Chicago, to the New York Philharmonic, to the Met Opera and the San Francisco Symphony. It proves how high the level of the New Jersey Symphony is," Wolff



Arthur Paxton



Arthur Paxton



Hugh Wolff conducting the NJSO.

adds wryly, "but we can't compete with those salaries—they can be doubled or tripled overnight elsewhere. Probably 50 percent of the orchestra regularly auditions for other jobs. On the other hand, we have no shortage of applicants."

What is Wolff's vision of the future direction of the New Jersey Symphony? "It's ready for more drastic steps," he says. "The new hall in Newark could galvanize the whole public. We would again double the number of our subscribers if it were built. The kind of spectacular growth we have had in the last six years will level off because we are approaching a kind of maximum total number of concerts people will subscribe to in the places we play."

As for the future direction of Hugh Wolff himself, he is in demand as guest conductor by virtually every major orchestra in the country and is also serving as principal conductor of the Saint Paul Chamber Orchestra. In February of this year, Wolff renewed his commitment to the New Jersey Symphony with a new three-year contract—the third season to be mutually agreeable. This is splendid news for everybody concerned. In the process of rising to the top of his profession, Wolff has created a dazzlingly fine orchestra, and the public is the beneficiary of a golden combination. ▲

Barbara L. Sand, formerly editor of *Chamber Music Magazine*, is a freelance writer whose articles appear frequently in *Musical America*, *The Strad* and *Symphony Magazine*.

THE GOVERNOR'S ARTS AWARDS: MEDALS OF HONOR

by Marion Burdick

“Art gives us beauty and insight. It makes us feel more intensely and see more clearly. It humanizes us in the best sense of the word.”

With these remarks, Governor Thomas H. Kean set the tone for the second Governor's Arts Awards held

March 7, 1989 at Johnson & Johnson World Headquarters in New Brunswick.

The Governor paid tribute to the talent of New Jersey's artists, the philanthropy of its corporations, and the leadership of its cities in making the

Garden State “a force to be reckoned with in the American arts scene. He also commended the New Jersey State Council on the Arts (NJSCA) for its funding and program support of the hundreds of artists and cultural groups that have “enriched the state in a thousand ways.”

Indeed, New Jersey has become a national leader in the arts, owing in part to the enthusiastic cooperation of both public and private sectors. Because of the healthy cultural climate this kind of support engenders, more than 75,000 artists in all disciplines—painters, musicians, dancers, writers, craftspeople, and others—have chosen to live and/or work in New Jersey. This means arts

(From left to right), NJSCA chairman Celeste S. Penney, Secretary of State Jane Burgio, George Muller, Mrs. William Scheide, Governor Thomas H. Kean, Carol Belt, Jeffrey A. Kesper, Dr. Merton Griswold, Dolores Kirk, Clarence Holbrook Carter, (behind) Mayor Sharpe James, and Morris Tanenbaum.



Shelley Kusnetz

audiences have a greater selection from which to choose. In 1989 alone, more than 12 million people are expected to attend arts events of one kind or another throughout the state.

Inaugurated in 1986, in conjunction with NJSCA's 20th anniversary, the Governor's Arts Awards are presented to individuals and organizations who have made significant contributions to the arts in the Garden State.

"These awards are the medals of honor that let people outside the arts community know that we have much to be proud of and much to celebrate," said Celeste S. Penney, NJSCA chairman.

Previous winners include Newark Community School of the Arts, Johnson & Johnson, the Star-Ledger, George Street Playhouse, ceramic artist Toshiko Takaezu, The Newark Museum, the Middlesex County Board of Chosen Freeholders, and the Geraldine R. Dodge Foundation.

In his introductory remarks, Jeffrey A. Kesper, NJSCA executive director, commended this year's award winners in the areas of artistry, philanthropy, and leadership within the arts community as exemplifying "the excellence we

admire in others and strive for in ourselves."

Nominees in seven categories were reviewed by a panel of artists and arts administrators from throughout the state. The Business/Corporation Award went to AT&T which, in the years since divestiture, has increasingly focused on targeted programs designed to expand and enrich the repertory and programming of various performing arts groups, as well as on selected art exhibitions.

Accepting the award for AT&T, vice chairman and chief financial officer

Governor Thomas H. Kean presents the Business/Corporation Award to Morris Tanenbaum, vice chairman and chief financial officer, AT&T, as (from left to right) Secretary of State Jane Burgio, Celeste S. Penney, Dolores Kirk, and Jeffrey A. Kesper look on.



Shelley Kusnetz

Morris Tanenbaum noted that communication, the beginning of understanding, is not limited to telecommunications, but is also “true of the language of the brushstroke...the idiom of the concerto...the connotation of the playwright...those distinctly human endeavors that not only broaden our understanding but also nurture our souls.”

The City of Newark received this year’s Government Support of the Arts Award for its “longstanding support for its cultural institutions, even in the midst of severe economic difficulties, and for its commitment to the role the arts will play in its plans for urban revitalization.”

Newark’s mayor, Sharpe James, accepted the award and thanked Governor Kean and the Arts Council for their vision. Later, the mayor reiterated his belief that “completion of the Performing Arts Center, which is the product of almost unprecedented cooperation between the public and private sectors, will not only benefit numerous community arts groups, but will be a major cornerstone in the economic revitalization of the entire city of Newark.”

The New Jersey Symphony Orchestra (NJSO) and its musical director, Hugh Wolff, received the Impact Award in recognition of outstanding contributions made by a New Jersey arts organization. Noting that “the recent accomplishments of the orchestra and its brilliant conductor, Hugh Wolff, are unsurpassed,” the commendation also acknowledged that “the NJSO is establishing new standards of excellence and outreach to audiences throughout New Jersey and beyond.”

William Scheide of Princeton was honored with the Philanthropic Support of the Arts Award for his generous contributions to Westminster Choir College and McCarter Theatre, both in Princeton, as well as his gifts of a Gutenberg Bible and other rare books to Princeton University’s Firestone Library. In presenting the award to Mrs. Scheide, who accepted for her hus-



Kenneth Kantor, Robert Jensen, and Ruth Gottschall from the Paper Mill Playhouse perform scenes from “Guys and Dolls” at the Governor’s Arts Awards.

Shelley Kusnetz

band, Secretary of State Jane Burgio called the scholar and philanthropist “a model of enlightened, cultural patronage.”

This year’s Individual Award was presented to Clarence Holbrook Carter. Now in his eighties, the elder statesman of New Jersey painters has been applying brush to canvas since the 1920s. His vision has been translated into a dazzling variety of visual statements, from super-realist to abstract, and his paintings have found their way into major New Jersey museums as well as in collections of the Metropolitan Museum of Art and the Whitney Museum in New York.

The Arts Education Award went to Carol Belt, arts supervisor for Trenton’s public schools and vice chairman of the Literacy in the Arts Task Force, for her longstanding and widespread efforts on behalf of a variety of high quality arts education programs both in the Trenton area and on a statewide and national level.

New Jersey Network received the final award of the evening, the Media Support of the Arts Award, in recognition of the public television station’s overall commitment to cultural programming as a major feature of its pro-

file. The award also cited executive director Robert Ottenhoff for his receptiveness to the need for arts programming, the work of Scott Moniak in his coverage of the arts, and the quality of *State of the Arts*, a weekly arts program.

Award recipients received a cast bronze sculpture, the *Teatro 1986*, which the late Herk Van Tongeren, nationally known sculptor, was commissioned to create for the first Governor’s Arts Awards ceremony.

Dolores Kirk, NJSCA board member and chairman of the Governor’s Arts Awards program, captured the spirit of the evening.

“These awards bring into the limelight those individuals and corporations who give generously of their time, talent, and financial support and receive little recognition. The awards are our way of saying ‘thank you for being there and inspiring so many other people.’” ▲

Marion Burdick is a freelance writer who has contributed to *Arts New Jersey* in the past.

A PUBLIC MEMORIAL...A PERSONAL TRIUMPH

by Karin I. Zasoski





On July 4, 1988, Hien Nguyen, accompanied by family members and friends, drove to the Garden State Arts Center in Holmdel, New Jersey, where a crowd of 200 had gathered to hear the results of the New Jersey Vietnam

Veterans Memorial design competition. This day represented the culmination of many months Nguyen had devoted to a project that had significant meaning to him.

Nguyen and his family fled Southeast Asia just before the fall of Saigon in 1975. He came to the United States and attended the Virginia Polytechnic Institute in Blacksburg, Virginia, earning a degree in architecture in 1980. Nguyen then relocated to New Jersey and went to work for the Pavese Group, an architectural firm in Clark. In 1983 he became an American citizen.

When he heard about the New Jersey Vietnam Veterans Memorial design competition in January 1988, he embraced the idea of creating a design that would honor the men and women from his adopted state who had served in the Vietnam War; and express his deep appreciation for those who had given so generously of themselves when he and his family arrived in the United States.

He began investigating different approaches and designs that would provide family members and friends of Vietnam veterans a special place to reflect. He combed the library and searched his own soul for direction.

"I was Vietnamese before I became an American. I believe American veterans did a lot for Vietnam. I wanted to

do something for them," Nguyen explained. He submitted his finished design proposal to the New Jersey State Council on the Arts (NJSCA), which administered the competition; it logged in as design entry number 239.

The New Jersey Vietnam Veterans Memorial competition was open to all New Jersey residents, as well as to people who entered the armed services from New Jersey and members of their families, full-time students enrolled in New Jersey schools, and people who work in the state.

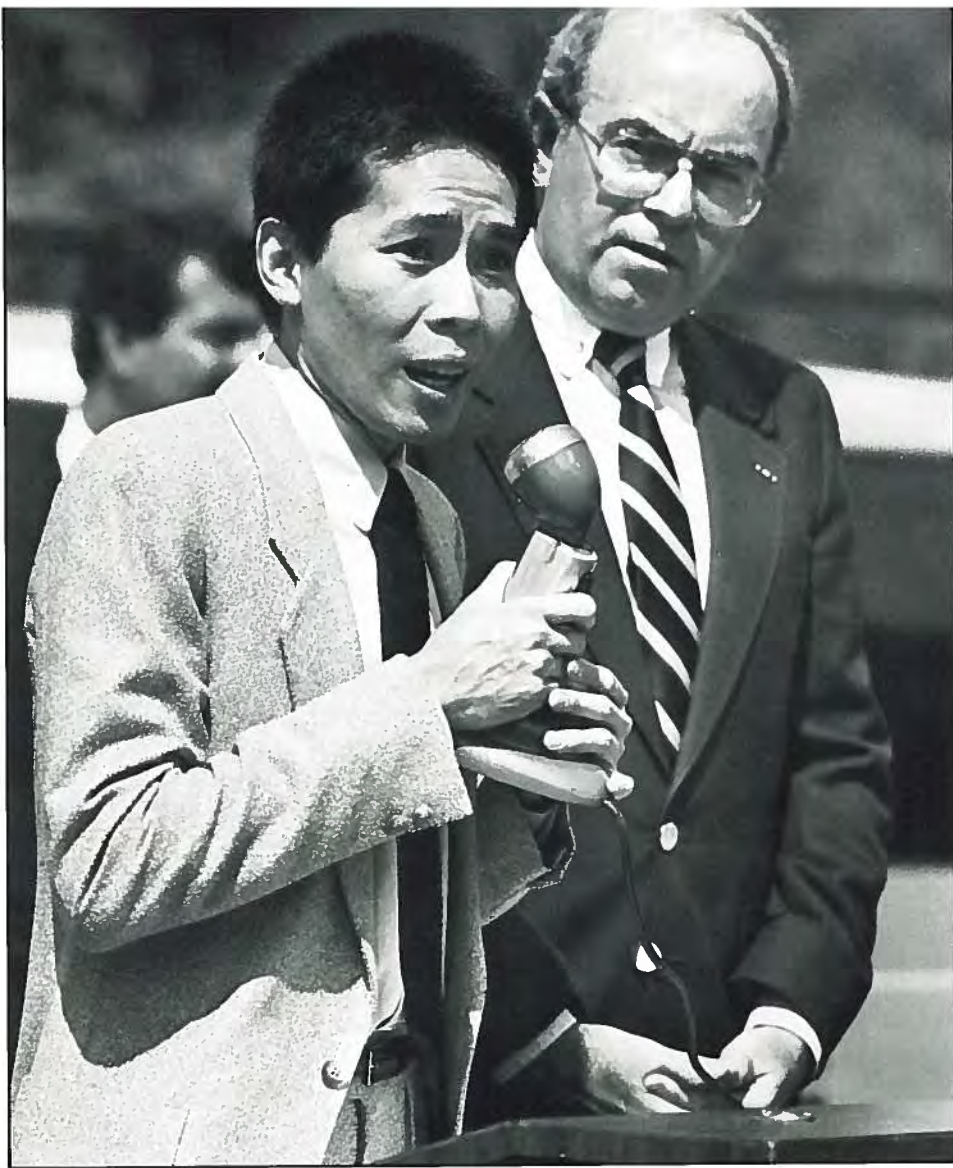
No specific requirements were imposed as to the type of material for the construction of the memorial. The guidelines, however, did require that space be allocated either as part of the memorial itself, or as a separate construction, for the names of the 1484 members of the armed forces Killed in Action (KIA), Missing in Action (MIA), and Prisoners of War (POW) from New Jersey.

Four jurors—Lance Brown, architect and urban planner and regional representative to the National Endowment for the Arts' design arts program; Nancy Holt, nationally known environmental artist; Linda Jewell, chairman of the department of landscape and architecture, Harvard University's graduate school of design; and Robert Koenig, director of the Montclair Art Museum—deliberated for nearly ten hours, reviewing 425 proposals and taking into consideration the concept of the memorial, the appropriateness to the site, durability and longevity of materials, feasibility, and overall design quality.

The Governor-appointed Vietnam Veterans Memorial Committee, comprised of 14 individuals representing state government, veterans groups, and

Mike Mastrominico of Dover Township presents colors at the ceremony announcing winners of the New Jersey Vietnam Veterans Memorial design competition.





Edward O'Connor, chairman of the design competition, looks on as Hien Nguyen of Marlboro Township speaks to the audience gathered at the Garden State Arts Center in Holmdel after learning he won first place in the memorial design competition.

the general public, had originally recommended three potential sites at the 400-acre Garden State Arts Center. The New Jersey Highway Authority, a publicly appointed agency that supervises operation of the Garden State Parkway and the arts center, agreed on the committee's first choice: a 5.5 acre site on tree-lined hills facing south toward the Parkway.

After serious deliberation, the jury chose seven semi-finalists. They were Carol Bacon of Hoboken, Marcia Fleisch of West Orange, Matthew Fowler of Jersey City, Jean Graham of Mendham, Ray Kern of Berkeley Heights, Hien Nguyen of Marlboro, and Lawrence and Sharon Tarantino, who collaborated on one design, of Princeton.

It was the task of the Memorial Committee, plus one non-voting jury member to select the winner. To facilitate this process, the committee invited each finalist to give a half-hour presentation and submit a three-dimensional scale model of the proposed design.

Nguyen recalls that after his presentation, he continued to feel anxious. He feared that his goal to bring honor and valor to those who had sacrificed so much would fall short of his own expectations.

Finally July 4th arrived. He waited in the audience to hear the Memorial Committee announce the winning entry. He held his breath, listening to the names that were receiving honorable mention. He and two other finalists remained. Lawrence and Sharon

Tarantino and Jean Graham were designated as second and third runners-up, respectively.

"When I realized I had won, I was shocked. I wanted to win, but didn't expect it. I didn't want to think I was going to win, for fear of being disappointed. My family and I were thrilled."

In an emotional acceptance speech, Nguyen said, "I'm really honored to be here, I want to thank the veterans—the people who went over there for us—and their families, and I want to thank this country for taking us in and making us Americans." He also thanked family members for their support, Dan Clark and Pat Pentland who helped him develop a three-dimensional representation of his idea, and his professors at Virginia Polytechnic Institute. Nguyen received \$5,000; the two runners-up were awarded \$2,500.

In accepting the prize money and explaining his gratitude in being selected the winner, Nguyen broke into tears as he tried to explain the symbolism of his design. The entrance portals, or tunnels as Nguyen calls them, symbolize the war. They are ten-feet wide and ten-feet high, and will lead to the center of the open air concave pavilion. In the center of the arena will stand a red oak tree, the New Jersey State tree, symbolizing the Garden State. Three statues will be placed under the spreading limbs of the tree: one, representing a wounded soldier, symbolizes those who never returned; a female statue symbolizes the women who served; the third, a soldier standing near the other two, symbolizes those who survived.

A circular wall of 366 black granite panels, one for each day of the year, will surround the oak tree and statues. The names of the 1484 New Jersey residents who were killed or are listed as POW/MIA in Southeast Asia will be

engraved on the appropriate panels. The circular pavilion will allow everyone to see and touch the names. The memorial will be constructed out of granite, earth and concrete.

In the midst of resounding applause and excitement, Nguyen remembered his ultimate goal: to say thank you to those who served in Vietnam. Nguyen returned the \$5,000 check to the Vietnam Veterans Memorial Commission, noting that it was to be donated to two very important causes. Half will go to help resolve the mystery of the 63 Vietnam veterans from New Jersey still unaccounted for in Southeast Asia. The remaining \$2,500 will be donated toward helping reunite Amerasian children with the American Vietnam veteran parent here in the United States.

Nguyen hopes the impact of the memorial will be a healing one. "Like the one in D.C., I want the memorial to help people deal with their losses and get on with their lives, to help veterans and families of veterans, and anyone who was involved, to function in society and unload their burden. I also want to create an awareness about the treatment of the veterans of the Vietnam War. When the Vietnam veterans came home, they weren't welcomed like the ones from World War I or World War II. It is a piece of art for the State of New Jersey and for New Jerseyans to look at and learn from," Nguyen said.

Tom Moran, NJSCA visual arts coordinator, Vietnam Veterans Memorial Committee member, and design competition manager, who played a vital role in the entire process, said, "It is an exciting, important project that has touched many different people. School children, senior citizens, soldiers, artists, architects, family members of

deceased soldiers, and many others submitted design entries. Community members have rallied in support of the project to raise money. It's been very rewarding to be a part of it all."

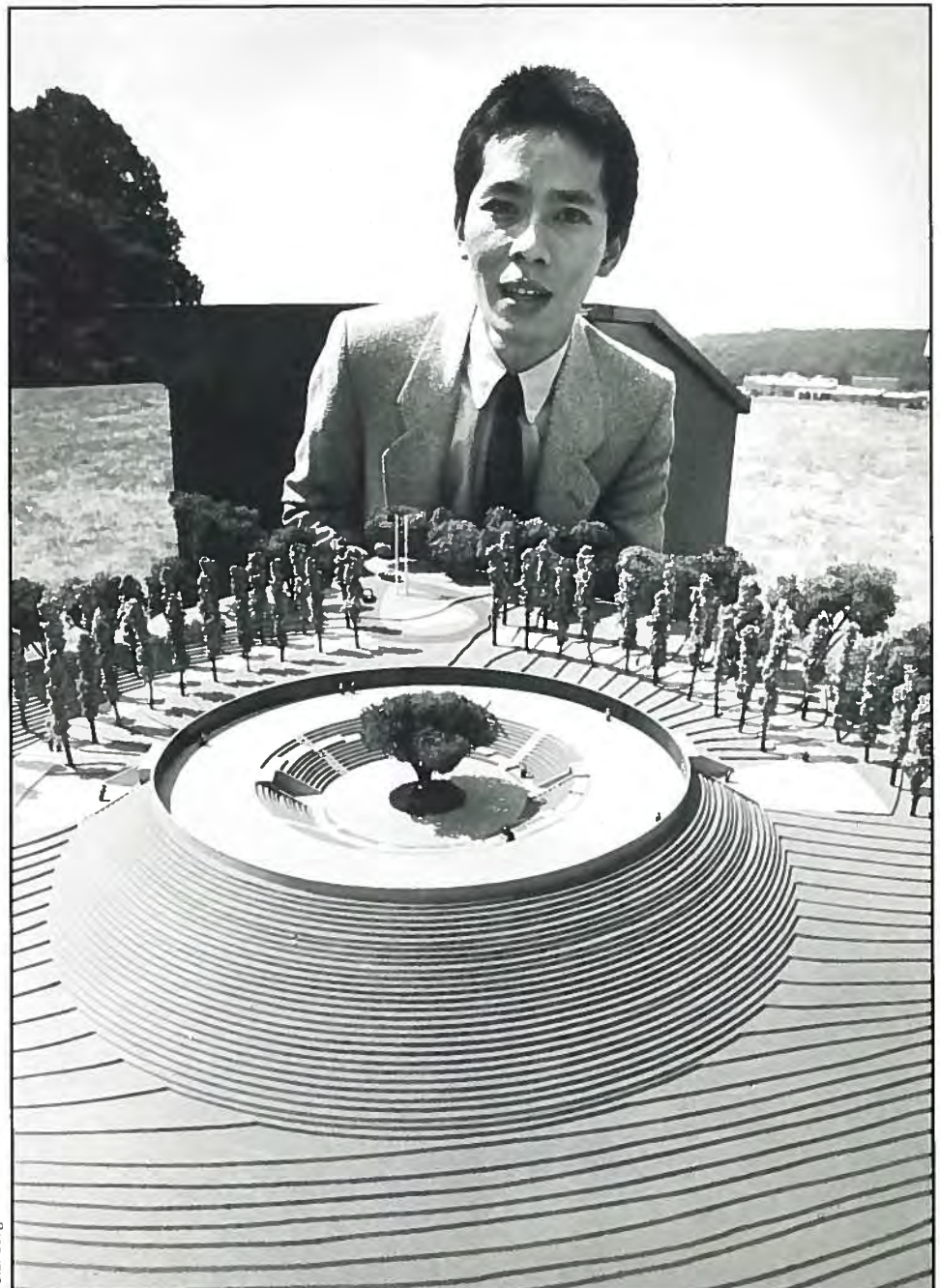
In regard to the winning entry, Moran said, "The design's concept is beautiful, both formally as a design and symbolically. Hien planned it very carefully and drew from his personal experience. It is very appropriate."

At press time, the total value of donated services was \$832,500. A total

of \$3 million is needed to construct the memorial. Contributions toward the New Jersey Vietnam Veterans Memorial may be sent to: New Jersey Vietnam Veterans Memorial Fund, P.O. Box 15184, Newark, New Jersey 07192. ▲

Biographical information written by Melinda Robinson and Tom O'Neill served as a source for the preceding article.

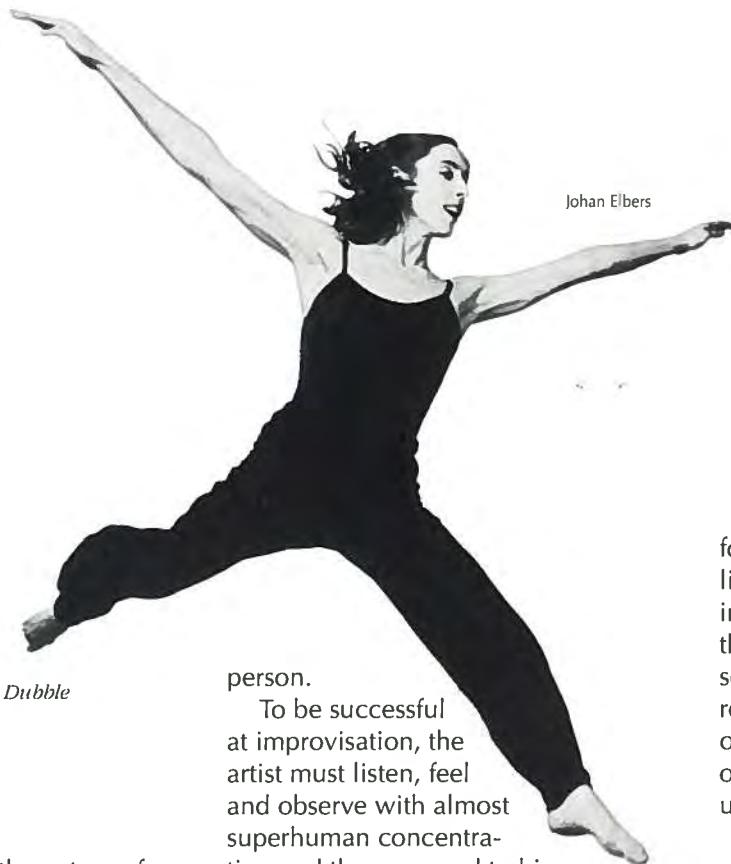
Karin I. Zasoski is an NJSCA staff member.



Hien Nguyen displays the design that earned him first place honors.

THE DISCIPLINE OF THE MOMENT: THE ART OF IMPROVISING

by Christopher Parker



Johan Elbers

Peentz Dubble

It is perhaps the nature of being human that while we have a sense of one another, we can never really fully know how another person experiences us. In *The Politics of Experience*, R.D. Lang writes, "I see your behavior. You see my behavior. But I do not and never have and never will see your experience of me. Just as you cannot see my experience of you."

Sometimes, however, the liberating objective of art allows us to transcend such paradoxes. The "I see your behavior, you see my behavior as I react to your behavior" mode is actually the true nature of a style of art called improvisation. In improvisation, or improv, the artist expresses something through the choice of the moment, and it is in this choice—this answer to one artist's immediate experience of another—that he or she can perhaps come closer to fully experiencing another

person.

To be successful at improvisation, the artist must listen, feel and observe with almost superhuman concentration and then respond to his or her partners in positive, supporting ways. If the artist is adept at improv, he or she can inject his or her own creativity, respond to the direction of the piece, and respond to the audience, all at the same time. Occasional public humiliation is the price a fledgling improv artist will pay for learning to create under the pressure of the ticking clock and a live audience. But the reward is the confidence to invent when the situation demands it.

Ultimately, it is only in this kind of social environment of cooperation that artists can exist as artists. In other words, all artists—writers, painters, sculptors—are improvisers; they respond to cultural influences, individual and collective memory, families and society, and they depend on an audience to appreciate or at least react to their work. One difference does exist, however. The writer or the painter has time and space for revision, planning and change. The improv artist has no such luxury.

Improvisation is probably the art form closest to life because it goes by life's rules. One cannot predict the next instant: one has to make decisions on the spot. Improvisation, like life, is a series of events that can be neither rehearsed nor revised. Doubt and second thoughts lead to ineffectual action, or, in the case of art, an unfocused, unconvincing performance.

As unpredictable as improvisation may be, it must have form if an audience is to comprehend it. To paraphrase Flaubert, feeling isn't everything; art is nothing without form. That is why in almost all disciplines of improvisational art, there are techniques, tools, milestones, and an artistic palette from which the improvised piece is assembled.

This summer, workshop participants at the Artist/Teacher Institute (ATI), a ten-day summer arts program for adults sponsored by the New Jersey State Council on the Arts, will have the opportunity to explore the art of improvising. Three members of the ATI faculty—Tamara Wilcox-Smith, Peentz Dubble, and Horacee Arnold—are masters at improvisation. They recently shared their thoughts on the creative process, and while their disciplines may differ, the discipline it takes to succeed at improvisation does not.

Tamara Wilcox-Smith

"Art is unthinkable without risk and spiritual self-sacrifice."

—Boris Pasternak

"In improvisational theatre you have the ability to go anywhere in time and space and be anyone," says improvisational actress, director, and teacher, Tamara Wilcox-Smith. "You can jump cut, flash backward and forward in time, and use all of the other techniques that had previously been employed in film. You can't do this easily with traditional theatre because you have to change costumes and sets. You don't have those barriers with improvisation."

Tamara Wilcox-Smith is founder and artistic director of the National Improvisational Theatre in New York.

She was a member of the San Francisco improvisational group The Committee, and played a featured role in the film *M*A*S*H**. A writer for stage, film and TV, as well as an author of children's

books, she was awarded a 1981 CAPS grant as a playwright.

"Improvisation enables me to express myself in the many different aspects of art that I have studied. When I started performing in improvisational theatre, all my imagination and all my artistic knowledge and perceptions came together."

While Wilcox-Smith believes improvisation demands the full resources of the performers, she says it is probably the least complete form of theatre. "It is the audience who creates the sets and the costumes in their own minds, dressing the actors, hanging the draperies.

The audience becomes part of

whatever is happening on the stage and heightens the excitement of it."

Wilcox-Smith's feelings about teaching are intertwined with her feelings about art and artists. "The true artist," she says, "is not defined by how other people perceive him but how he is able to communicate his perceptions. My approach to teaching is to strip away all of the evaluation, all of the crazy invalidation put upon the artist, and let him start experiencing his own universe again."

She and her colleague, Christopher Smith, will conduct the theatre workshop at ATI this summer. "We will introduce our students to a series

of exercises and techniques that broaden viewpoints, enhance creativity, improve focus, and build listening skills."



Members of the improv theatre ensemble INTERPLAY will perform on July 31, 8 P.M., Stockton State College, as part of ATI.

Peentz Dubble

"Every body continues in its state of rest, or of uniform motion in a right line, unless it is compelled to change that state by forces impressed upon it."

—Sir Issac Newton

"In life," says improvisational dancer/choreographer Peentz Dubble, "we have certain habits, like the way we walk to work. When you purposefully make a change in those habits, it is wonderful. You discover new things, but your basic destination stays the same."

Dubble and other members of the Richard Bull Dance Theatre recognize this tendency in themselves and have imposed upon their work a structure designed to alter old work habits. Otherwise, Dubble continues, "we could do whatever we wanted as improv dancers, and chances are we'd always fall back on movements that we knew worked."

Formed in 1974 when the performers found each other in upstate New York at the State University, Brockport, the Richard Bull Dance Theatre relocated to New York City in 1978 and now performs at its permanent residence, the Warren Street Performance Loft. Codirector of the dance company, Dubble also teaches and produces, and serves as an independent choreographer in New Jersey. She received an NJSCA Choreography Fellowship in FY 1985. Her works have been performed by dance companies throughout the metropolitan area.

When speaking about improvisational dance, she says, "we like to think of our improvisation as mindful not mindless. Our experience is that our minds have to work like choreographers and performers."

To do that, the troupe has trained in the techniques of improv, some of which have mirrored jazz improv as interpreted by Richard Bull who is also a jazz musician. Using some of the choreographer's art, for instance, the

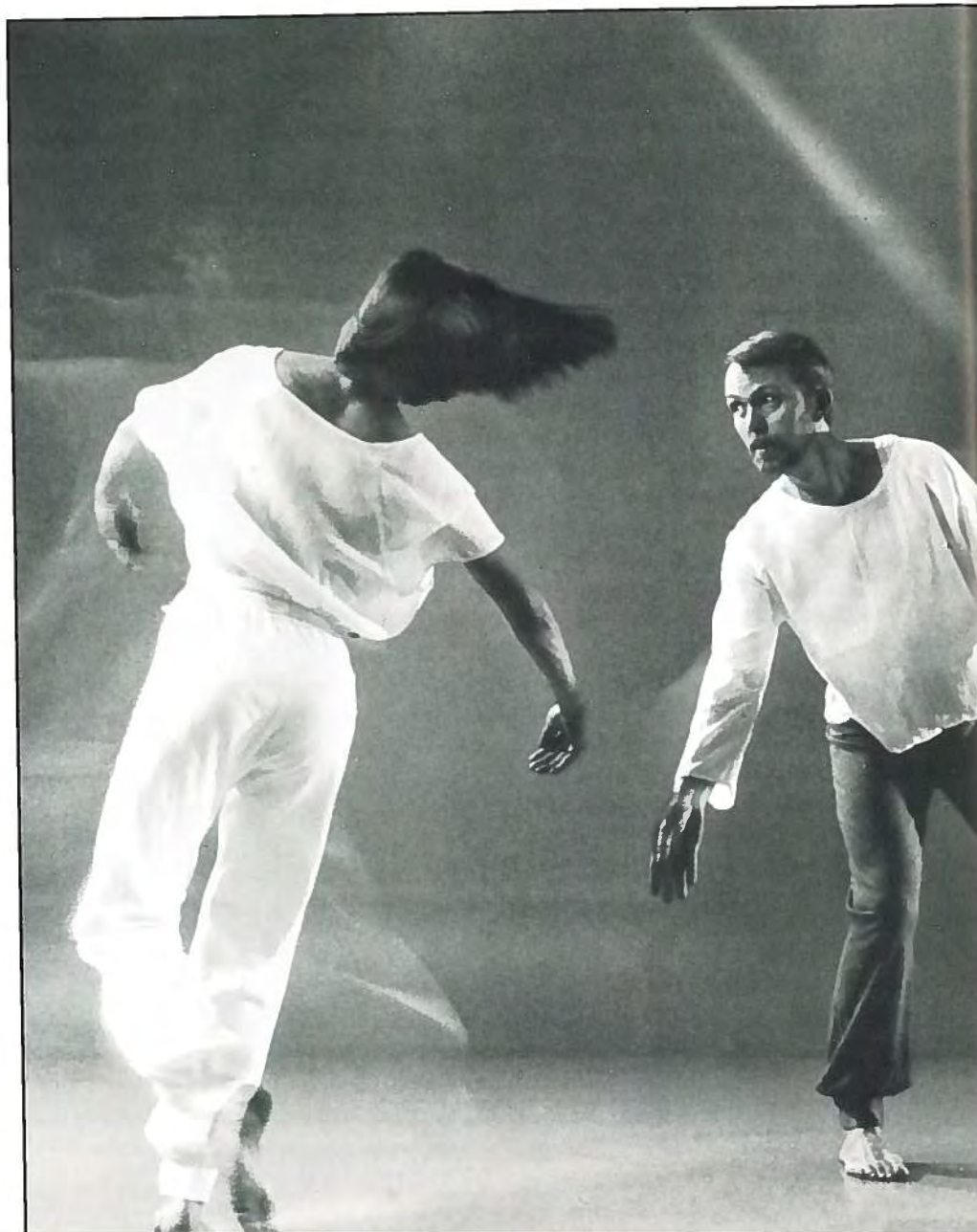
troupe will establish an imaginary point in space that is constantly moving clockwise. In unison, they focus on that point but work their improvised movements and phrases around that structure. The music itself can also provide a variable around which to improvise. The results are startling.

"We practice learning how to move in unison and you can hardly tell that it isn't rehearsed. Then there is Canon: all the dancers doing the same movement but slightly later in time than the preceding dancer.

"Sometimes the structure will ask for lyrical and slow movement," she

continues, "while another piece will ask for staccato movement. You have to be responsive to what the piece is asking of you; you can't just establish your own opposite vision; you have to support what is in progress, and within those boundaries you can be your own person, establish your own creative input.

"You'll often hear improvisers say things like 'that worked for me, that felt right.' It is the emotional aspect of improvisation they are describing. Meanwhile, the audience is participating and an added dimension to the work is their excitement of seeing



The Richard Bull Dance Theatre will perform on August 4, 8 P.M., Stockton State College.

something for the first time."

The Richard Bull Dance Theatre continues to explore new ground, some of which comes closer to the theatre component its name suggests. Says Dubble, "we're now exploring 'talking dances' in which we dance and speak, using voice and dialogue."

Dubble will lead her ATI workshop members in structured and improvisational exercises that develop freedom of movement and that sharpen skills in choreography and communication through movement. The Richard Bull Dance Theatre will also be featured in one of the evening programs.



Jazz percussionist Horacee Arnold will be joined by members of the Horacee Arnold Group to give a jazz concert on August 3, 8 P.M., Stockton State College.

Horacee Arnold

*"Tis not enough no harshness
gives offense;
The sound must seem an echo to
the sense."*

—Alexander Pope
An Essay on Criticism

"If it can irritate the ear, then it is sound. What makes it music is the quality of sound," says improvisational fusion jazz drummer Horacee Arnold. "In some kinds of music you occasionally cross the line. In improvisation you need to maintain a sense of design and sense of quality; otherwise you can indeed just make noise. You have to retain the ability to communicate so that it touches

someone else.

"You can't for a minute forget about the ear of the person listening," he continues. "You have to allow the listener to digest something you do. That's why in improvisational jazz, silence is sometimes more important than notes."

Horacee Arnold has an extensive background in the fields of education and professional music. A teacher of jazz, he has performed and toured with jazz greats such as Chick Corea, Archie Shepp, Charles Mingus, Rahsaan Roland Kirk and many others. Arnold is the recipient of fellowships from Creative Artists and Public Services, the American Society of Authors, and the National Endowment for the Arts, and has appeared on over 20 albums with such notables as Odetta, Miriam Makeba and Hugh Maseska.

Arnold believes improvisation is the skill to create with the tools you have at the moment. "As a drummer I work on technique. Keeping time is my responsibility. Once I have established that responsibility I can begin to improvise."

He explains that even though improv musicians create as they go, the audience can hear their work and respond to it as music because the language of the music is already in place in our culture. As in most improvisational work, there are tools of the trade which can be broken down into rhythms, melodies and harmonies.

"The painter has a palette," says Arnold, "but what he chooses to do with the palette means each canvas is totally different. He may never paint the same picture again."

How does the audience recognize improvisational music as jazz? First of all, says Arnold, "Jazz and improvisation are synonymous. Secondly, there is a certain language for each type of music. There is a certain, even rhythm to classical music. Jazz, on the other hand, is loose within the phrasing. The difference is there and people recognize it."

According to Arnold, often times in jazz as well as in other styles of music, there is more than the listener can comprehend, "but that doesn't excuse the performer from stretching his talents under the pressure of a live performance," he says. "The more you know, the more you can hear. If you don't live up to your own expectations, the audience may say yes, but you and your colleagues will say no.

"The work happens in a group," he

adds, "with a sense of communication and trust. Improvisation becomes magic because your lead comes from another person, and you go with what you have in the moment before you."

Arnold, who has taught at ATI for the past eight years, says he and the other jazz faculty members will create an environment this summer in which participants "can explore the world of the improviser and learn that the mystery of improvising is really no mystery at all." ▲

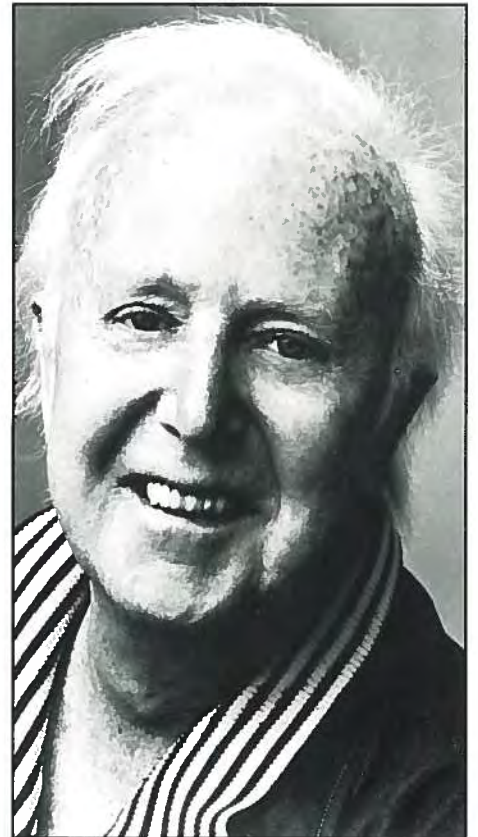
Christopher Parker is currently senior writer with Arthur Young and Company's Marketing Communications Group in New York. An NJSCA literary arts fellowship recipient, he has had his poetry published in *Poetry Northeast*, *New Jersey Poetry*, *Rolling Stone*, and many other publications.

Alwin Nikolais will conduct a one-day choreography workshop at ATI.

In its 14th season, the Artist/Teacher Institute '89 will be held at Stockton State College in Pomona from July 28 through August 6. More than twenty celebrated master artists will conduct intensive, daily workshops in jazz, opera, dance, theatre, poetry, the visual arts, and multidisciplinary and multicultural arts. Internationally renowned choreographer and scenic designer Alwin Nikolais will be a special guest artist and conduct a one-day workshop. Evening performances and programs are free and open to the public.

Originally designed as a summer program for teachers whose schools sponsored artists-in-the-schools residency programs during the year, ATI has evolved into a method of professional development and personal enrichment for anyone involved in education, as well as for working artists and individuals who simply have an interest in the arts.

For further information, call the NJSCA at (609) 292-6130.



EDUCATING THE PUBLIC ABOUT ARTS EDUCATION

by Ronnie B. Weyl



Steve Abrams, puppeteer, delights students at Princeton Day School. Abrams is one of several artists associated with Young Audiences of New Jersey, an arts education organization.

Mark Czajkowski

"You cannot talk about individuals and what it means to grow up...what it means to be a child and mature to an adult without fully comprehending what role the arts play in that process."

— Warren Newman
Artists in Education Director
National Endowment
for the Arts (NEA)

On September 17, 1986, members of the New Jersey State School Board anticipated an animated hearing scheduled for that day. The crowd and its fervor exceeded their expectations. For eleven, intense hours, school superintendents, educators, parents and students, artists and arts administrators exhorted the board to reconsider its

decision to eliminate the one-year minimum high school graduation requirement of coursework in the arts.

Skeptics may have questioned the presence of arts administrators and artists at a hearing on education, but as New Jersey State Council on the Arts (NJSCA) executive director, Jeffrey A. Kesper argues, "Education cannot be fragmented. It must be viewed as a whole. Showing a concern for arts education is really showing a concern for excellent education for all students."

That day, the groundswell of support compelled the New Jersey State School Board to reinstate the one-year minimum. It was just this kind of broad-based support that was to help champion the establishment of the Literacy in the Arts Task Force (LATF), signed into law in June 1987. (See page 22.)

"Arts education advocates were not satisfied with the one-year graduation requirement," offers Berda Rittenhouse, NJSCA's arts education coordinator. "Our ultimate goal is to make the arts a part of the basic curricula so that New Jersey students graduating from high school possess basic knowledge of, and skills in, the arts."

The Council's interest in and commitment to arts education actually dates back to 1968, when it initiated its Artists-in-the-Schools program, funded in part by the NEA and now referred to as Artists-in-Education. This past year alone, professional painters, sculptors, dancers, folk artists, media artists, actors, architects, musicians, and poets have reached more than 24,000 children through long- and short-term residency programs conducted in more than 110 schools in all 21 counties, providing access to and appreciation for artistic excellence. These residencies are offered to all ethnic and socio-economic groups in every geographic area of the state.

In addition to the residencies, the Council's Arts Education program has focused on teacher/artist training and curriculum development, and has actively engaged in collaboration/advo-

Festival Brass is one of several ensembles associated with the Festival of Music, an arts education organization.



cacy with the Alliance for Arts Education/New Jersey (AAE/NJ), foundations, arts education organizations, colleges, and the Department of Education to help advance the arts as basic to education.

"Even before the Council designated arts education as a priority in its *Five-Year Plan: 1986-1990*, it was already respected as a leader in arts education through its residency programs and the Artist/Teacher Institute," explains Kesper. (See page 16).

"Since 1986, we have made great progress in other areas, especially in the area of funding. The Council recognized that to make an even greater impact on arts education, we should heighten our commitment by allocating more money."

The Council had always funded arts organizations, such as Project Impact and Young Audiences of New Jersey, that conduct their own educational outreach programs, but in FY '88, it established a new grants category—Arts Basic to Education—providing General Operating Support to arts organizations whose primary mission is arts education.

"A panel of artists, arts educators, and discipline representatives especially selected to review applications in this grants category recommended substantial increases in funding," says Berda Rittenhouse. "This past year, 14 groups received \$891,849. We estimate that close to one million children benefited

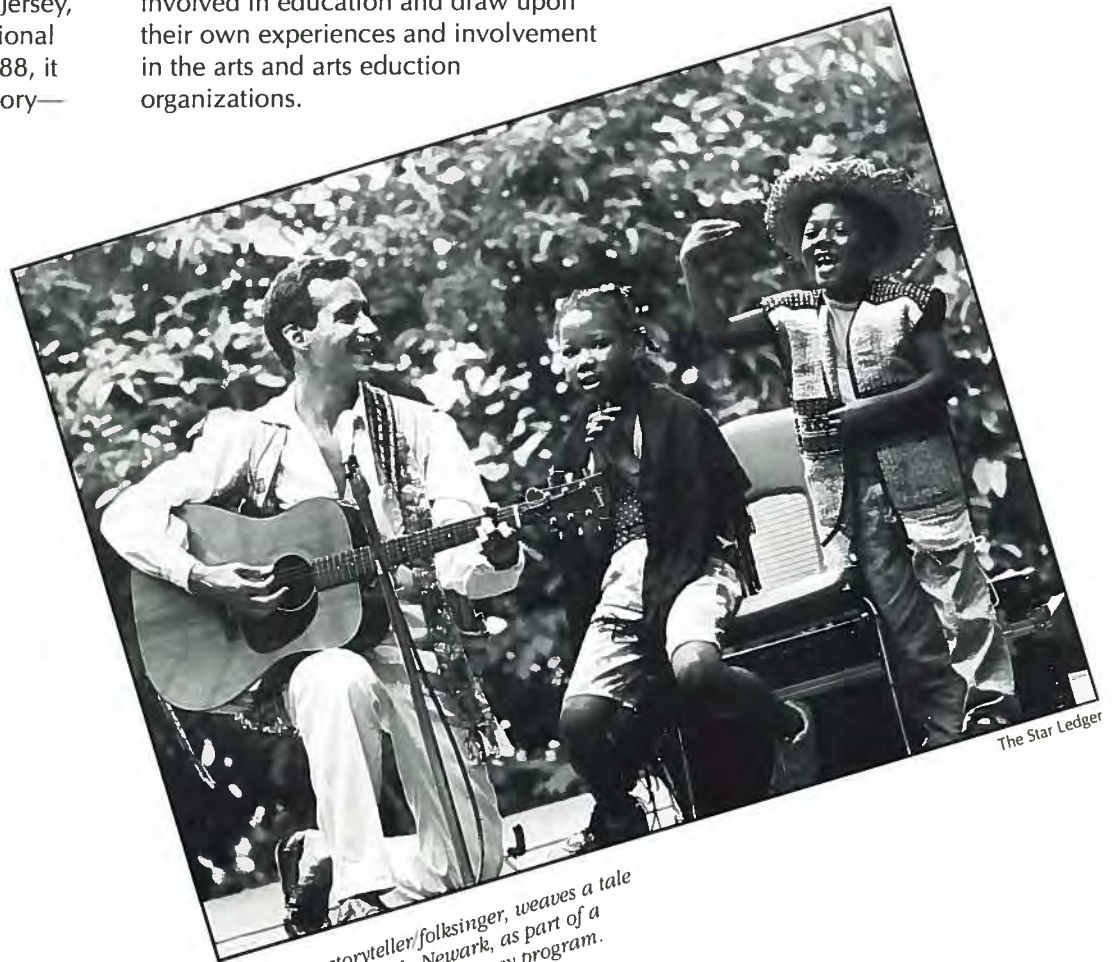
from programs sponsored by these groups."

In FY '90, the category has been expanded to award Special Project Support to county arts agencies and arts organizations with education programs committed to achieving the goals of arts basic to education (ABE). More important, for the first time, applicants for General Operating Support will be allowed to apply for Special Project Support in this category to strengthen or develop already existing ABE programs.

As part of its ongoing efforts to advance arts education, the Council also established an arts education committee in 1987. Members are committee chairman Franklin V. Fischer, Joanne E. LaSane, Cheryl Martinez, Michelle Mathesius, and Clement Alexander Price, who have all been involved in education and draw upon their own experiences and involvement in the arts and arts education organizations.

The committee first outlined several tasks it was to undertake. They decided to review existing Council programs that help promote ABE; define and develop a philosophy for ABE; describe a quality ABE program; and examine areas of Council influence and then recommend actions that could be taken to achieve ABE. The NEA Planning Grant, which the Council received along with only 15 other states, propelled the committee forward in its planning process.

"We first identified categories of needs to make the arts basic to education," explains Franklin V. Fischer. "We then prioritized this list in the following order: 1) leadership/advocacy;



Felix Pitre, storyteller/folksinger, weaves a tale at Brownstone Park, Newark, as part of a Young Audiences of New Jersey program.

The Star Ledger



(From left to right), Warren Newman, director, Artists in Education, National Endowment for the Arts; Berda Rittenbouse, NJSCA's arts education coordinator; Jeffrey A. Kesper, NJSCA executive director; Franklin V. Fischer, NJSCA's arts education committee chairman.

2) curriculum; 3) teachers certification/preparation; 4) arts resources; 5) early childhood education. All our research pointed to advocacy as the most vital need. We recognized the Council's power to educate the public and especially prepare the field and policy makers to accept the recommendations made by the LATF and offered in the NEA's *Toward Civilization*.

Working closely with the LATF and the AAE/NJ, the Council is focusing on advocacy activities that will increase awareness among all sectors of the arts community and the education community of the necessity of ABE. Possible projects will include subgrants for the development and dissemination of advocacy materials, as well as the design, publication and distribution of Artists-in-Education printed materials.

Internally, the Council is doing all it can to advance ABE. "We want our policy to affect all phases of the Council's activities," says Kesper. "For instance, \$40 million of the 'Quality of Life' Bond Issue is allocated for the capital improvement of cultural centers.

Criteria will include examination of applicants' education programs.

"We have required that organizations applying for Arts Basic to Education Grants examine their educational outreach programs and develop them within the context of ABE. We have also required arts education organizations and arts organizations that have educational components to co-plan for ABE with educators and individual schools and school districts. Such collaboration has already strengthened arts organizations' educational programs." The Council is currently collaborating with the AAE/NJ to prepare for the implementation of the LATF's plan which will be submitted to the Governor in October 1989.

At the Council's monthly meeting in March, the full board accepted the arts education committee's recommendations to endorse the NEA's *Toward Civilization*, *The Philadelphia Resolution*, *Concepts for Strengthening Arts Education in Schools* and *The Interlochen Proposal*, as well as to

adopt the committees' philosophy for ABE and its description a quality arts basic to education program (See page 21). The board also accepted the committee's full *Report on Arts Basic to Education*. In a separate action, the committee requested that the Council's policy and planning committee review recommendations for specific Council action for future consideration.

Warren Newman, NEA's Artists in Education director, attended the March Council meeting as a guest speaker and witnessed this process.

"It is an incredible, significant step you've taken today...a commitment you've made for the future," he said admiringly. "At the national perspective, New Jersey plays a significant leadership role. It indeed serves as a model for the rest of the country.

There was only one states arts agency executive director who was invited to serve on the new NEA advisory committee—Jeffrey Kesper. This is because he, in his own right, as well as the New Jersey State Council on the Arts, Governor Kean, and the state have demonstrated a knowledge of and commitment to arts education."

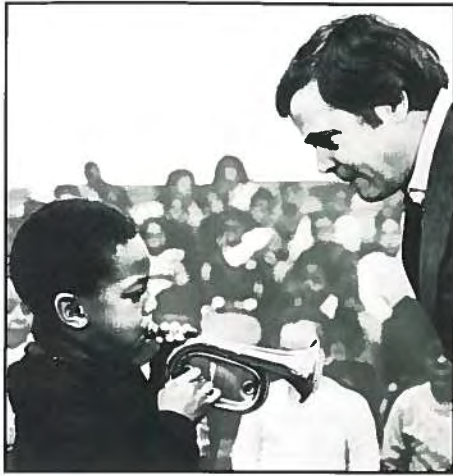
The advisory committee to which Newman referred is an advisory board to the National Council on the Arts that will address the importance of arts education as it relates to all the discipline programs at the Endowment, not just the AIE program. It had its first meeting this past May.

Newman cited the partnership between the NEA's program and the state agencies that are helping advance arts basic to education and said, "I can think of no where else where this partnership is so well exemplified by what you have done and continue to do." ▲

Ronnie B. Weyl is editor of *Arts New Jersey*.



THE NEW JERSEY STATE COUNCIL ON THE ARTS' PHILOSOPHY AND DESCRIPTION OF A QUALITY ARTS BASIC TO EDUCATION PROGRAM



Barbara Kirk

John Devol, executive director, Festival of Music, with a young musician.



Adelinde P. Bull

Carolyn Dorfman teaching dance to students at Madison Junior School, Madison, NJ.



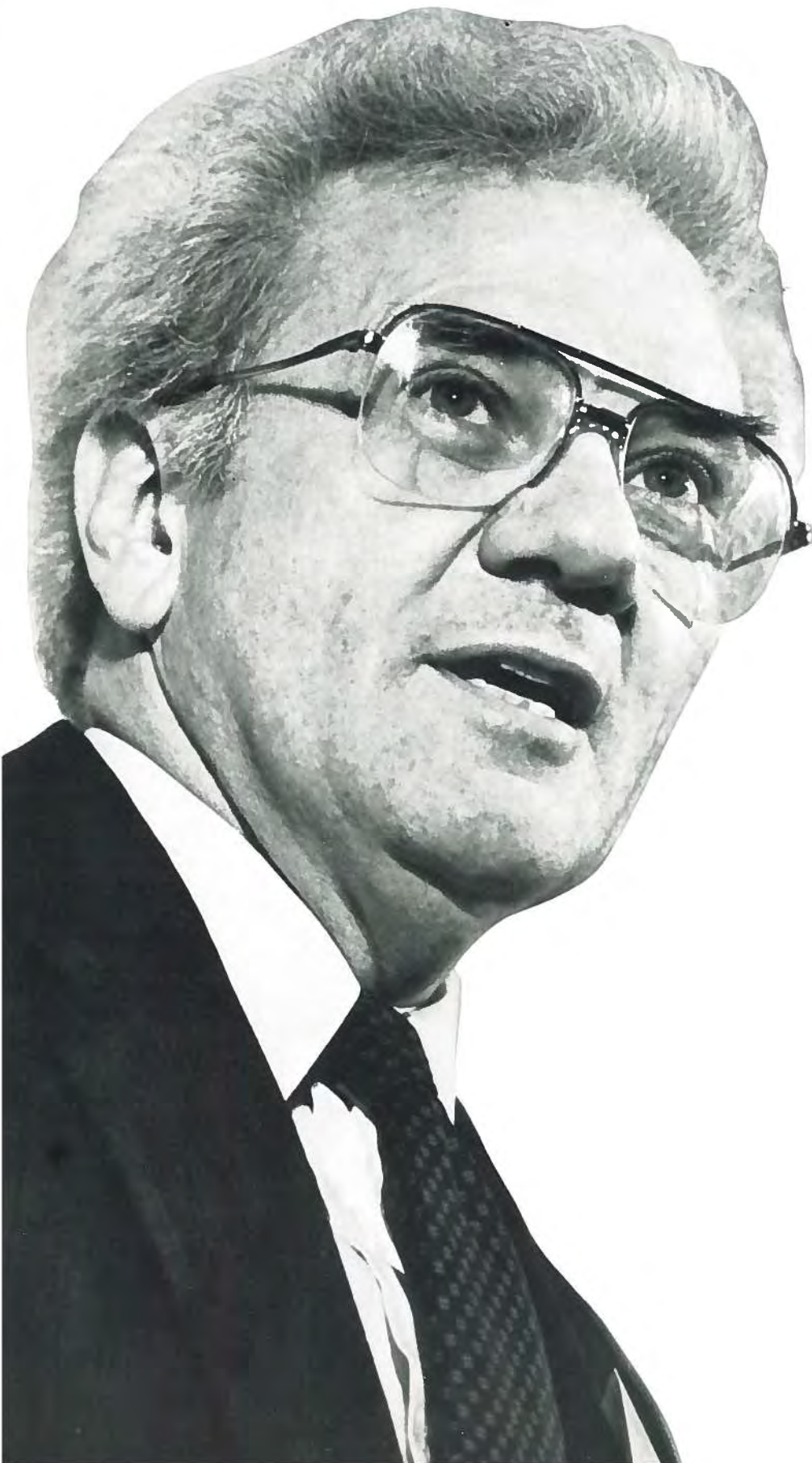
Students at Oliver Street School in Newark, NJ.

- ▼ It is in the public interest that the arts be recognized as an integral part of basic education. The arts are basic to learning and contribute to life-long learning.
- ▼ Arts education can provide access to the highest quality arts experiences for all students including the disadvantaged and special constituencies, as well as the artistically gifted.
- ▼ Arts education includes classic, contemporary, and traditional art forms of cultures represented throughout the world. This multicultural education can provide students with the ability to understand people of various cultures and how they have used the arts to express themselves.
- ▼ A quality arts education provides all students with a sense of the arts in civilization, of creativity in the artistic process, of the vocabularies of artistic communication, and of critical elements necessary to making informed choices about the products of the arts. Such an arts education can be assessed by measurable learning objectives, can be required for graduation from high school, and can be established by colleges and universities as a criteria for entering and graduating students.
- ▼ A supportive environment that includes appropriate funding, scheduling, facilities, and instructional materials and supplies reflects a school district's commitment to arts education.
- ▼ A quality arts education is taught by qualified teachers and artists, with opportunities provided for professional growth and strengthened by state/community arts resources as an essential component of the curriculum. Teachers should know the value of arts resources and how to use them effectively to achieve learning objectives to strengthen the curriculum.
- ▼ Direct contact with living artists, live performances and exhibitions can provide students with the real experience of the arts. It helps them to understand works of art and the creative process.
- ▼ The foundation for learning is laid in a child's early years. Therefore, strengthening arts education in pre-and primary school grades is necessary in order to provide a child with a basic level of knowledge and understanding.

The Alliance for Arts Education/New Jersey, an organization composed of 50 arts education groups, education associations, schools, foundations, and arts organization, has adopted the Council's philosophy for arts basic to education and has incorporated it into its position paper which it plans to distribute to gubernatorial candidates.

LITERACY IN THE ARTS

by David Shifren



Four years ago, New Jersey Assemblywoman Maureen Ogden attended the National Conference of State Legislators in Louisville, Kentucky. Little did she know then that the dialogue in which she participated as a member of the Arts, Tourism, and Cultural Affairs

Committee would provide an impetus for major advancement in arts education in New Jersey.

"I remember returning from that conference even more interested in seeing the arts become an integral part of education," she recalls. As an ex officio member of the New Jersey State Council on the Arts (NJSCA), Ogden was well aware of the great strides the arts were making throughout the state, but noted a missing element.

"I knew we needed to increase public awareness that the arts are not frills in our educational system. We have to provide comprehensive arts education to our young people to give them the opportunity to become artists themselves or at the very least to create appreciative audiences for the future."

Soon after, she introduced legislation to establish the Literacy in the Arts Task Force. Through advocacy efforts on the part of the NJSCA and the Alliance for Arts Education/New Jersey (AAE/NJ), with support from Secretary of State Jane Burgio, the New Jersey Department of Education, and other key legislators including Senator Walter Rand, legislation for the establishment of the Literacy in the Arts Task Force passed in June 1987. Its purpose: to evaluate the quality of arts education students now receive in New Jersey's 616 school districts, and to suggest how to develop even more comprehensive, model curricula that provide arts

Dr. Ernest L. Boyer, chairman of the Literacy in the Arts Task Force.

instruction in a sequential manner from kindergarten through high school.

"People tend to think that children are going to be knowledgeable in the arts automatically, says Carol Belt, vice chairman of the 22-member Task Force and supervisor of visual arts for the Trenton school district, "but we can't assume that when they grow up they'll listen with a knowledgeable ear to a symphony or know about looking at art unless we provide that education for them now."

Governor Thomas H. Kean appointed public members to the Task Force representing a constituency that includes arts educators and administrators, corporations and private foundations, artists, arts organizations and institutions, county arts agencies from around the state, and minorities and special constituencies. In addition, representatives from the NJSCA, AAE/NJ, New Jersey Department of Education (NJDE), New Jersey Department of Higher Education, New Jersey School Boards Association, New Jersey Education Association, and the Department of State were designated to serve on the Task Force. Governor Kean appointed Dr. Ernest Boyer, president of the Carnegie Foundation for the Advancement of Teaching and former United States Commissioner of Education, Task Force chairman.

The Garden State could already be proud of its solid record in the area of arts education. Since 1968, schools throughout New Jersey have been receptive to the NJSCA's Artists-in-the-Schools residency programs, now referred to as Artists-in-Education (AIE), as well as to similar services provided by other statewide arts education organizations (see page 18).

Nevertheless, the arts are still not recognized as a integral part of basic education, and, says NJSCA executive director Jeffrey A. Kesper, "Until the

school curriculum provides regular arts instruction in the visual, performing, media, and literary arts for every child every day, the curriculum is not a balanced one."

The Task Force has relied on a variety of resources from which to collect information. It reviewed data from hundreds of arts organizations nationwide, as well as from papers such as the NEA's *Toward Civilization: A Report on Arts Education*, *The Philadelphia Resolution*, *The Interlochen Proposal*, *Concepts for Strengthening Arts Education in Schools*, and *Minnesota's Comprehensive Plan for Arts Education*, which all address how to teach the arts effectively and affordably.

The Task Force, with assistance from the NJSCA and AAE/NJ, also cosponsored two surveys which were funded by the NJSCA and NEA. The first was directed at the state's public and non-public schools in every district to determine all ongoing arts programs and assess each school district's goals and learning objectives. The second was distributed to organizations that provide arts education programming to schools; it was intended to solicit information concerning other art resource programs available to all students including gifted and talented students and individuals with special needs.

Eleven public hearings held in northern, central, and southern New Jersey this past year provided another valuable source of information. Individual teachers and artists, school administrators, arts educators, and members of professional arts organizations and institutions presented testimonies in support of arts education and shared their concerns and suggestions.

Early on, the Task Force divided into five committees, each to focus on a particular aspect of arts education: curriculum, evaluation, teaching certification, funding, and art resources. Each

committee will make specific recommendations in these areas, and a committee comprised of the chairs of each subcommittee will prepare a plan for arts education and the final report to be submitted to the Governor in October 1989. The Task Force plans to distribute the report to every school board superintendent and principal throughout the state, as well as to others concerned with and involved in education, including arts organizations and institutions, corporations, and foundations.

What impact does the Task Force hope to have? According to Eduardo Garcia, executive director of the Task Force and an arts administrator, it is still too premature to speculate the outcome.

"Wherever the process takes us," he offered, "we will have cause to celebrate for having successfully brought together as many people as we have, who generously shared their insights and wisdom and concerns. Hopefully the results will be representative of their outstanding effort."

Concerned about the long-range implications of inadequate arts education, Dr. Boyer asserts that "the arts give us a language that cuts across the disciplines. They help us to see connections and bring a more coherent meaning to our world. If we do not educate our children in the symbol system called the arts, we will lose not only our culture and civility, but our humanity as well." ▲

David Shifren is a screener for CBS/Fox Video, writes film and theater reviews for newspapers and journals, and teaches creative writing at the Hudson School in Hoboken.

REFLECTIONS OF THREE DISTINGUISHED ARTISTS



China Marks, recipient of a 1989 NJSCA Distinguished Artist Award in experimental arts.

Kathleen Mann

Since 1987, the New Jersey State Council on the Arts (NJSCA) has acknowledged those grant recipients who receive the highest recommendations during the NJSCA grants evaluation process. Designated as Distinguished Artists and Arts Organizations, they serve as examples of excellence in artistry for the State of New Jersey.

Arts New Jersey invited three 1989 Distinguished Artists—China Marks of Hoboken, Frances J. Rizzo of Farmingdale, and Mauro A. Altamura of Jersey City—to reflect on the work they pursued this past year and describe the impact the fellowships have had on their lives.

The Fire Burns by China Marks

My appreciation for the support I received from the New Jersey State Council on the Arts dates back to 1985. In those days, the fellowship category in which I submitted an application was called “mixed media.” I received an award and about the same time began working on an installation having to do with a parallel world named after myself. The fellowship freed me to take necessary risks. It gave me the time to contemplate and carry out new approaches to image-making and the money to buy the special rag paper on muslin in the enormous rolls I needed and to pay for the special processing of

slides for the Imperial Shadow Theatre, the slide projector to project them, the lights and extension cords, and the announcements and the postage to send them. With paper and string and lights alone, almost, I made magic down in a raw, gritty chamber in SoHo, New York. This experience affected the entire range of my work. A year later, I continued to explore the vast *terra incognita* called China 3 for an installation to be included in the NJSCA Fellowship Exhibition at the Morris Museum in Morristown.

I set furiously to work. Again I took great risks, trying things formally and materially I’d never done before, in order to construct a life-sized, multi-figure centerpiece sculpture to supplement the paper-and-string figures of the first installation. I was also adding more images to the Shadow Theatre, “finding” more artifacts, writing and recording a 43-minute script to function almost subliminally as spoken commentary, and creating a catalogue to document as much of this installation as possible. By opening night, I was very tired, very thin, and close to broke. But I had gone a great distance beyond any previous work.

My installation—“A World Made Flesh,” Part Two of the Parallel World, A Work-in-Progress—was held over at the museum for another month when the fellowship show closed. Then at the invitation of a collector who had seen it in Morristown and been very excited about the new sculpture, the central six-foot by twelve-foot by four-foot section was reinstalled in a portion of his warehouse in Tribeca, New York, where it remained for another two months.

The fire, the urgency, the intensity I had felt on simultaneously receiving the 1985-86 fellowship and learning of an opportunity to carry out my proposal for an installation, fanned by the challenge of a room of my own as part of the fellowship show a year and a half later...that fire now seemed to be permanently dwelling within. Now I

was making sculpture as if my life depended on it, while taking great formal risks, working on five and six pieces at once. My art seemed to get better: it had great gestural freedom, wit and play, was literally more colorful. It used found objects with greater integrity, became multi-figural with a concomitant increase in formal and psychological complexities. People were getting excited about it, and I was selling more.

When I was eligible, I applied for an NJSCA fellowship in what was now called "experimental arts." I was giddy with delight and relief when I was not only awarded another fellowship, but also named a Distinguished Artist. Despite sales and the usual part-time work, my intense art-making had again put me into debt. I had been living on quite an edge. With the fellowship I would not have to worry for a while about unexpected expenses, the quarterly bite of medical insurance premiums, the huge number of photographs I had to have taken to keep pace with my phenomenal production of sculpture.

The past year has been a busy one. I've been responding to the upswelling of interest in my work, showing my sculpture to galleries and private collectors; preparing for a solo show at the Robeson Gallery in Newark, then taking people out to see that; having studio visits and making studio visits to other artists at their request, particularly other women artists; writing proposals for major commissions and for time at an arts colony; and working on a master print at the Rutgers Center for Innovative Printmaking in New Brunswick.

I have been making art in whatever time remains, when I am not making a living. I could not have spent four months in this way without the support of the grant from the New Jersey State Council on the Arts.

The fire—the need to make art—still burns. I am currently squirrled away in my studio, with my cat and my tapes of *Lieder*, jazz, chamber music, and American popular song to keep me company. I'm pushing ahead in my work, five pieces right now, and I know that without the Arts Council, I wouldn't be where I am today. ►

Restored Vision

by Fran Rizzo

Sometimes life has a way of throwing all the chips up in the air. On the morning of July 27, 1988, as I dressed to attend the first day of my mother's wake, I received word that I had been awarded the NJSCA Distinguished Artist Award. I was shocked. I had not been shocked by my mother's death, which had been impending for almost a year, but rather her long, heartbreaking illness. I stood there, the telephone in one hand—a black dress in the other. You would think that this unexpected, wonderful news would have rolled off me and waited quietly by my side until my grieving was complete, but it was much too impatient. And I welcomed it. I had no idea at that time how the fellowship would affect my life and my work—I only knew that things were rapidly changing for me and that they would never be the same again.

The everyday life of most undiscovered artists usually consists of a myriad of obligations—various "money" jobs, leads to follow, people to see, records to keep — some laborious, some brief,



Detail of the central sculpture, *A World Made Flesh*, an installation of a work-in-progress exhibited at the Morris Museum in 1987.

China Marks



Fran Rizzo, recipient of a 1989 NJSCA Distinguished Artist Award in interdisciplinary arts.

mostly all annoying. Not that artists are cranky; it's just that these obligations consume *time*—precious time that could be spent creating. The act of creativity can be very sneaky; two planned hours of “designated creative time” can easily turn into two dreaded hours of “art hell”—the state of staring blankly at the canvas/page/screen/stage while the clock laughs at you. Then again, the time spent meandering along a wooded path or chatting at a friend's kitchen table may provide that moment of revelation where all becomes clear—the colors chosen—the plot outlined—the dialect perfected. I believe the secret wish of many an artist is for this time to “not” create—time to just muse. Or shmooze.

I am one such artist. I define myself as a “multi-media” artist because I work in a variety of forms in a variety of arenas...which means I write, perform, direct, design and paint in video, film, radio, theatre, magazines, books and canvas. It's confusing to some, hence the simple term “multi-media artist,” but for me it's all the same thing. It's all

about human beings and life and art and how they all connect. I believe that not only are our lives greatly *influenced* by art, but that our lives can actually *be* art. My work, which explores both of these concepts, is often seen as entertaining, down-to-earth and funny. Luckily that's my intention. One video piece of mine, *HOW TO BE DONNA REED - A Five-part Personal Growth Workshop*, airing often on Nickelodeon/Nick at Nite, satirizes our fascination with the perfect life of early TV sitcoms.

As a result of the generous NJSCA fellowship, I've finally had the luxury of working on three separate pieces concurrently, one video, one theatrical, one multi-media. The video, which includes an unusual tribute to my mom, Grace Rizzo, is very emotionally demanding for me and expensive to produce, so being able to “buy the time” to work on the other two projects, both complex, has kept me creative and active during this personally diffi-

cult year. The NJSCA's financial support has made possible for me a kind of freedom I've never had—the freedom to imagine even more.

There is another kind of support, a kind that's equally valuable—the support of recognition. After 17 years of freelance work, of selling my skills to pay the never-ending bills, of futilely defending my creative choices to humorless clients, of leasing out my aesthetic soul, I found I had lost sight of my own true vision. I had lost the artist in me, the child who made “things” in her basement...who put on shows, drew pictures and wrote stories, not for the cash but from the heart. And so I see now, that on that sad July 27, with the profound loss of my long-suffering mother also came the joyous return of my long, lost child. I am an artist again. An NJSCA Distinguished Artist. And suddenly my vision is clear. ►

The Haunting and Motivating Voice

by Mauro A. Altamura

Last July, when I heard I had received a photography fellowship, I went from “struggling” to “distinguished” artist overnight. I wondered what this meant—would I have to get a new wardrobe and start behaving differently in public? I was tremendously excited about the award, but at the same time, very nervous. This tension continued to plague me over the course of a year, and it helped me create art.

The fellowship had come at a perfect time. My summer teaching position was nearing completion, and I had decided to leave my other job and devote more time to my art work. Knowing I had financial support enabled me to spend my days shooting and printing, becoming totally involved with the process of making art. I could buy supplies without thinking of their cost. I had no appointments to keep. It was perfect.

However, from within the deep recesses of my mind, a disturbing, whiny voice began haunting me. “You’re not doing enough work, you’re not spending your time or money the ‘right way’—what do you mean ‘Distinguished Artist’—are you kidding?!” I couldn’t stand it! Here I was having the time of my life, fulfilling a dream I had had for years. And some psychological baggage threatened to ruin it.

During the year, I have grappled with this voice of doubt and fear. To quiet it, I simply worked. I continued working on a series of photographs that explore the nature of intimacy in relationships. I have been very productive, and my pictures have evolved conceptually.

From a “career” standpoint, I’ve had a wonderful year. I’ve exhibited regularly, been published in a highly regarded journal, lectured, and even sold some work. It has not been diffi-



Mauro Altamura, recipient of a 1989 NJSCA Distinguished Artists Award in photography.

cult to remain committed. Of course, the voice still makes itself heard. Occasionally, it gets stronger, and I feel as if I’ve blown the whole year, wasted my time, should have done so much more. This voice disturbs and scares me, but in a funny way, it motivates me to prove it wrong, to show I am worthy.

Ultimately, I have reinforced my ideas about the process of making art. I’ve understood again that I have to submit to it, to let the process take me where it wants to go. Because I’ve been able to *think* more about what I am doing, I’ve tried to integrate experience, cognition and activity, rather than working from habit or unconsciousness. I no longer believe being an artist means making art all the time. It has something to do with living, experienc-

ing and interpreting.

This year has been a full and rich experience for me. Besides the tangible benefits—the money and the public acknowledgement—there have been so many other intangible rewards—the confidence I have gained and the sense of accomplishment. I have struggled with and learned things about myself that I never knew before. I’ve readjusted my conceptions about being an artist and being a person. And I’ve made art that has incorporated this experience—which is what the money was for in the first place. ▲

A REPORT ON THE 1988 NATIONAL ARTS CONVENTION

by Ronnie B. Weyl

Self-congratulation for the achievements made during the past two decades yielded to a more sobering look at the current status of the arts in this country, when more than 300 people converged in New Brunswick, New Jersey, last October to participate in the 1988 National Arts Convention sponsored by the American Council for the Arts (ACA) and entitled *The Road Ahead: Arts Issues in the 1990s*.

In his introductory remarks, ACA President Milton Rhodes welcomed national arts leaders, arts administrators, art patrons, individual artists, presenters, corporate leaders, and government officials.

"We are here to arm ourselves with greater awareness of our success in improving the cultural climate in this country and our potential to effect even more change."

Throughout the three-day conference, a look at the past provided the context in which to assess the present and speculate on the future. While the workshops addressed such diverse issues as arts education, audience development, trends in private giving, the federal government's role in the arts, international cultural relations, and arts advocacy, one particular lament seemed to resound in almost every presentation and discussion: the fact that art and culture are undervalued in this country and primarily considered a source of entertainment.

Former chairman of the National Endowment for the Arts (NEA), Frank Hodsoll, asked rhetorically, "Are our memories of the past, our communication with the present, and our projections of the future entertainment or a hobby?"

Pulitzer Prize winning playwright Edward Albee spoke of the exclusionary status of artists in this country. "The creative artist," he said, "is constantly at war with the status quo, fighting the

Former NEA chairman Frank Hodsoll addresses the 1988 National Arts Convention held last October in New Brunswick, NJ.



Michael J. Peters

urge to attempt the simple rather than the complex ... to be pacifiers rather than disturbers ... to comfort rather than stimulate."

Governor Thomas H. Kean, whose own commitment to the arts as an essential aspect of New Jersey's well being has translated into a 26 percent increase in the state arts council's budget, from \$3 million to \$23 million in six years, pointed to food, shelter, clothing, and the arts as necessities.

"Art provides food, shelter, and clothing," he said, "for something very deep within us that must be satisfied. The arts can reinforce basic human values."

Not surprising, these eloquent testimonies affirming the position of the arts as an absolute necessity in the lives of all people played well to the enthusiastic audience, all fellow-believers. But the purpose of the convention was not to discuss the arts in "splendid isolation" as one panelist suggested, but rather to stimulate sound, critical analysis and provide specific measures that participants could adopt to bring those involved in the arts in closer association with the rest of the country.

"We must be proactive," said Rhodes, "to change attitudes and perceptions that can bring about change in the public policy that shapes the relationship between the arts community and the rest of society ... that is, the schools, government, the private sector, and the general public."

Arts Education

One arena in which members of the arts community have begun developing creative partnerships among diverse facets of the community is education. Artists, arts organizations and institutions, and arts agencies have joined forces with education associations, school boards, and teachers in an effort to introduce young people to the cre-

Victor Davson, director of Aljira, Inc. in Newark, raises a question at one of the convention workshops.

ative process and promote skills in and knowledge of the arts.

In his address "Toward Civilization: National Policy on Arts Education," Hodsoll noted that school resources devoted to the arts are rising in terms of both time and dollars. Schools have on staff almost as many arts and music teachers as science teachers. Moreover, the arts appear to have a reasonable share of the school day: 15 percent at the elementary school level, and 17 percent at the middle school level. The number of states that have enacted high school graduate requirements in the arts has also grown from two to 29 since 1980.

According to Hodsoll, however, and members of the panel on "Educating the Arts Audience of Tomorrow," arts education still has formidable obstacles to overcome. Hodsoll cited a gap between stated commitment and resources for arts education and actual arts education programming in the schools. Course requirements in the arts are often considered alternatives and can be satisfied by other course work. In addition, teachers do not have appropriate text-book-related teaching materials in the arts.

Grace Hampton, dean of the School

of Visual Arts at Pennsylvania State University, spoke of the need to reevaluate the traditional definitions of art which fail to encompass nonwestern and minority art. "We must improve teacher education and include multicultural curricula that reflects our multicultural society," she offered.

Los Angeles Philharmonic executive director Ernest Fleischmann pointed to educational programs that could reach larger sectors of the community including the elderly and members of ethnic groups.

Media

Perhaps the most powerful, albeit, the most under-utilized vehicle for education, is the media. In the workshop, "The Artist and the Media: Surface or Substance?", the discussion centered around public versus commercial broadcasting, that is, the profit motive that determines what we see on television, hear on the radio, and read in the papers.

"The greed of commercial TV is unbelievable," said Robert S. Northshield, senior executive producer of CBS News.

In defense of the media, Edwin Wilson, theatre critic for the *Wall Street*



Michael J. Peters

Journal, maintained that "the media are no better or worse than the total ecology for the arts in this country. If you want arts coverage of the highest standard, rather than coverage that emphasizes hype and personalities, you have to demand it."

Wesley Horner, who is associated with National Public Radio, believes many are doing just that. Executive producer of "Performance Today," Horner said that this two-hour, arts information program aired on public radio Monday through Friday is designed to "raise the national consciousness of the arts and our own American cultural heroes." At the time of the convention, "Performance Today" was reaching 105 markets around the country, with a half a million listeners tuning in every week.

"We interview the best dancers, theatre people, and musicians whom many already know," he explained, "but we also like to discover new artists and give them national exposure."

Economic Vagaries

Supported by foundation and corporate grants and individual donations, public radio and public television can take risks and present quality programming that need not have the broadest public appeal, and they offer a unique and precious alternative to commercial radio and television.

Edwin Wilson characterized a similar dilemma plaguing nonprofit theatre and dance companies, museums and concert halls, when he drew a distinction between "purely commercial arts activity and art that by definition has to be subsidized."

Given the current federal budget freeze on funding for the arts, as well as government cutbacks on social service programs which are compelling traditional givers to contribute money elsewhere, and changes in the federal tax laws which are prompting many to reduce their contributions anyway, cultural institutions and arts groups must rely more and more on revenues from

ticket sales. Therefore, they must plan a season that will pack the house, with thoughts of a good economic return as their guide.

According to Judith Huggins Balfe, assistant professor of sociology at the College of Staten Island- CUNY, demographics also impact on arts programming. Her extensive research indicates that baby boomers—those born from 1946 to 1966—have less time for active leisure. They are more likely to activate their VCRs than purchase tickets and travel to an event. Therefore, since subscribers tend to be wealthier

and older and often prefer more traditional programming, institutions are more likely to reject innovative programs at the risk of alienating these reliable audiences.

Arts institutions seeking corporate support often have to worry as well about pleasing their sponsors whose tastes tend to be more traditional. Corporations often seek tangible returns for their contributions, observed Michael Useem, professor of sociology and director of the Center for Applied Social Science, Boston University, and they use their support as a "cause-relat-

Pulitzer-prize winning playwright Edward Albee, a keynote speaker at the National Arts Convention, discussing the function of the arts and the artist.



Michael J. Peters

ed marketing strategy" to increase their marketing position that will enhance the company's reputation. They seek visibility in their community to "be perceived as more socially responsible and tend to go with the 'safe' bet."

In his key-note address, Albee warned the audience about this economic balance sheet. "Unless you are terribly, terribly careful, you run the danger... of slipping into the fatal error of reflecting the public taste rather than creating it.

"The function of art," he affirmed, "is to hold a mirror up to people so they can take a hard look...to bring order out of chaos, coherence out of the end-

less static... to render people capable of thinking metaphorically."

Albee urged artists to be true to themselves and their mission. Huggins Balfe offered methods of developing institutional loyalty to generate support. She suggested business subscription campaigns, with fellow employees setting up teams to call on other employees, and computerized payroll deductions similar to United Way.

National Agenda for the Arts

In the workshop entitled "Washington Arts Advocacy", the panel discussed strategies for successful advocacy. Livingston Biddle, author of legislation that created the NEA, served as moderator of the session.

John Gidwitz, executive director of the Baltimore Symphony Orchestra, noted a sense of stagnation in arts advocacy today and recalled a dark period in NEA's history, when President Reagan proposed slashing the NEA budget in half seven years ago. At that time, an incredible show of support for the arts caused Congress to modify the proposed funding reduction.

"This year's NEA appropriation just under \$200 million, is a gesture, not serious funding" he said. Based on his assessment that the value of the arts industry in this country is \$10 billion, Gidwitz called for a 10 percent federal contribution. "A \$1 billion budget could generate such excitement that could change the entire life of our society and the nature of American civilization."

How can advocacy efforts achieve such an appropriation? According to Sondra Myers, cultural advisor to the Governor of Pennsylvania, and the other panel members, advocacy begins and resides in the political system. Myers called for new, more creative partnerships between culture and government.

Margaret Wyszomirski, political scientist and guest scholar at the Brookings Institute, spoke of the need to demonstrate to elected officials that

the arts are important to voters. "The arts are part of the constellation of other pressing social issues, such as homelessness, AIDS, education, and crime, and not an extraneous concern of society."

Wyszomirski suggested that people look for bigger themes concerning America's future and form larger alliances and coalitions with other interest groups, providing public officials with economic impact data, cultural impact data, and more.

The Arts Working Group (AWG), a coalition of a half dozen national arts advocacy groups that maintain legislative council in Washington, DC, has joined forces to create a united front that seeks congressional support for the arts. Jonathon Katz, executive director of the National Assembly of State Arts Agencies which is a member of AWG, described the group's sponsorship of "advocacy days" to inform members of congress on such issues as the impact of tax reform on the arts, copyright issues, and artistic censorship.

All the panelists agreed that the arts advocacy movement has become more adept and sophisticated in the past ten years, providing key leaders with quantifiable figures that reinforce the notion of art as good business.

"Economic arguments have taken us far and legitimized art," said Myers, but finally, it is, she said, "the human system and the ecological case as a unique and compelling argument in support of culture.

"Ecology and not economy is what ultimately validates our culture," she concluded. "The human environment without culture is a contradiction in terms. We must act to preserve, protect, and nurture the creative impulse and expression which distinguishes us a human." ▲

Ronnie B. Weyl is editor of *Arts New Jersey*.

COUNCIL BRIEFS

The past year has been a busy and productive one for the New Jersey State Council on the Arts (NJSCA). The next few pages will provide readers with an update on just a few Council-sponsored projects and achievements.



Convergence I, Cast wrought iron, 9' tall x 6 1/2' wide x 3' deep,
Albert Paley, Rochester Memorial Art Gallery.

Making Connections

Established and developing craftspeople, museum and gallery directors, arts administrators, art collectors, and those interested in crafts gathered at Montclair State College in Upper Montclair on May 13 to attend *Making Connections IV*. The statewide conference brought together celebrated master potter and ceramic artist Ruth Duckworth, whose work is in major collections including England's Windsor Castle; Carol Sedestrom Ross, founder, developer, and current president of American Crafts Enterprises, Inc.; arts consultant Craig Dreeszen, currently education coordinator with the Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst; Anne R. Fabbri, director of the Noyes Museum, New Jersey; and Jane Korman, owner and director of the Swan Gallery in Philadelphia. Internationally known metalsmith and educator Albert Paley, who created the gates to the Renwick Gallery of the Smithsonian Institution in Washington, DC, was scheduled to participate but unfortunately was unable to attend. Tom Buschnell, associated with Paley Studios, Inc., in Rochester, New York, represented him.

Sharing their years of diverse experiences as professionals in the crafts field, they discussed the need for and rewards of collaborating with others, and pointed out ways to define the marketplace and promote one's work, demonstrating how business and artistic concerns do in fact connect.

The conference was sponsored by the NJSCA and Montclair State College, in cooperation with New Jersey Designer Craftsmen, First Mountain Crafters, Northwest Bergen Craft Guild, and Montclair Crafters' Guild. ►

Folk Arts

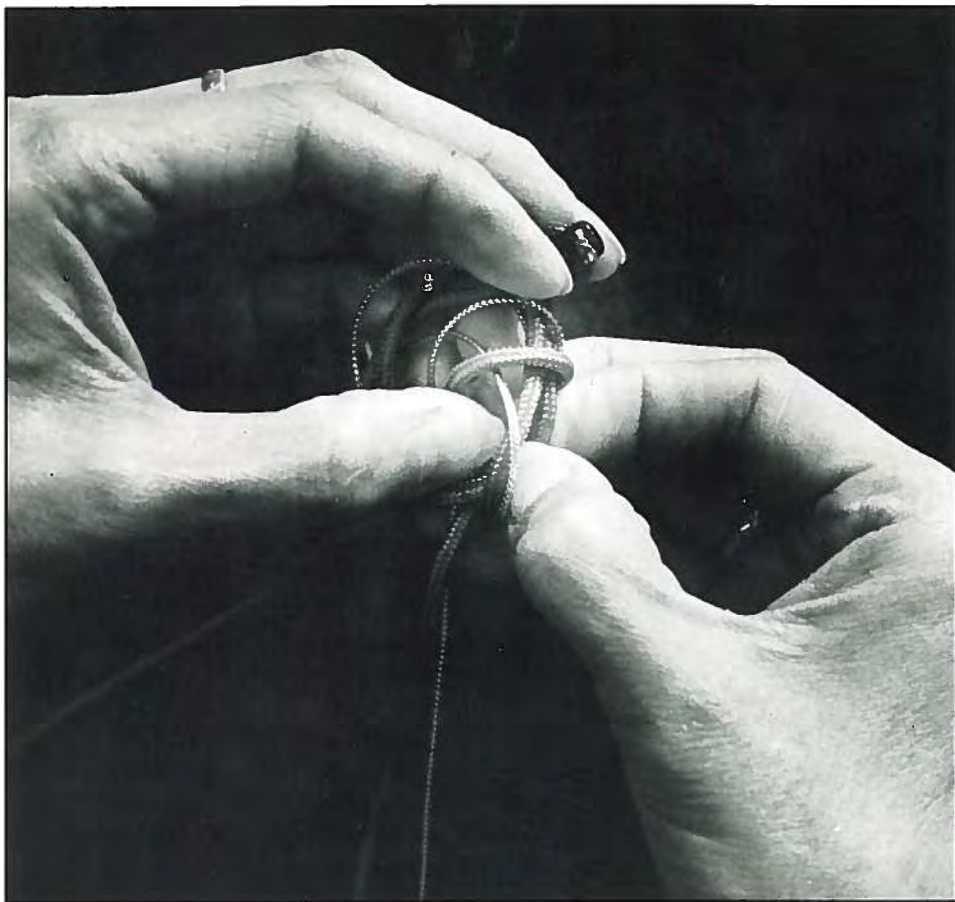
Ever since the New Jersey State Council on the Arts initiated a folk arts program in 1983, its primary objectives have been to become better acquainted with its highly diverse constituency and to document and provide support for the incredible range of traditional arts that New Jersey's cultural groups are practicing. Nineteen eighty-nine was a banner year for establishing an extensive communication network with this constituency, assessing ongoing activities, and identifying ways in which the Council and others could meet the needs of this constituency and thereby encourage additional folk arts activities.

The initial phase of the Folk Arts Constituency Survey involved developing a mailing list of 9,000 potential or known constituents who could benefit from the NJSCA folk arts program. These included presenters, performers, and researchers of folklife and folk arts, such as ethnic organizations, museums, music and dance presenters, colleges and universities, social service organizations, and others.

The survey brochure solicited organizational, artistic, and demographic information which Rita Moonsammy, NJSCA folk arts coordinator, and Miriam Camitta, folk arts consultant, collected and analyzed in a computer databank and then prepared in a written report.

Phase II had 13 cultural arts specialists conducting fieldwork in 19 ethnic communities throughout the state, as well as in several northwest counties. These researchers conducted hundreds of telephone and in-person interviews, attended events, visited community organizations, and met with individual artists. Their efforts confirmed what was already suspected: New Jersey is the canvas through which threads of many colors and textures have been woven to create a multicultural tapestry unlike any other.

The range of traditional arts docu-



Dennis McDonald

May-lu Jen of Cherry Hill, interviewed by field workers during the Folk Arts Constituency Survey, demonstrates knot-tying. This ancient art form was originally a symbol system in which records of birth and marriages were represented by different types and numbers of knots.

mented by the researchers is astonishing. It includes Afro-American gospel and jazz, Arabic oral poetry, Korean brush painting, Chinese and Korean calligraphy, Palestinian and Salvadoran basketmaking, Celtic piping and step-dancing, Vietnamese festival puppetry, Chinese knot-tying, East Indian *bharatanatyam* classical dancing, Jewish Klezmer instrumentation, Armenian *oud* playing, Puerto Rican *decima* singing, Punjabi folk dancing, Polish and Chinese papercutting, German stained glassmaking, Cuban *danzón* performance, Lithuanian weaving and carving, and so much more.

Each field worker submitted a report and described the ways in which the particular communities learn and pre-

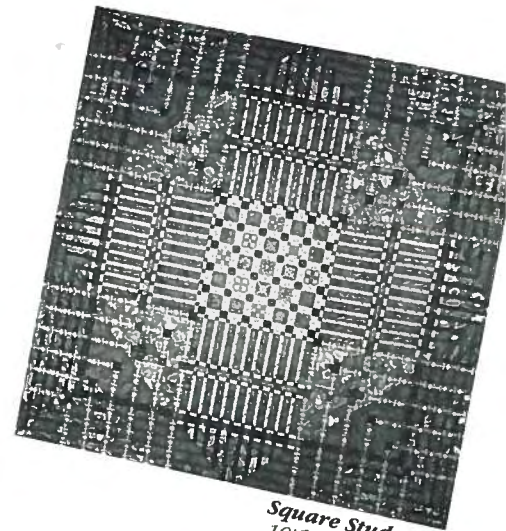
sent their respective art forms. The field workers also identified technical assistance, networking, and funding as areas of need the communities had to maintain these traditional arts.

This past spring, Miriam Camitta embarked on the third phase of this year-long project. She conducted in-depth interviews with 20 folk artists, and her detailed reports and accompanying photographs will become a resource for both the ethnic communities themselves, other presenters, and the NJSCA in developing effective programs on traditional folk arts. A future issue of *Arts New Jersey* will introduce readers to some of these very special artists who keep these treasured art forms alive. ►

Fellowship Exhibitions

While NJSCA fellowship recipients appreciate and value the financial support that the Council provides, they also welcome the opportunity to have a public forum where their work can be seen. With this in mind, the Council sponsored the New Jersey State Council on the Arts Visual Arts Fellowship Exhibition in August 1988 at the Monmouth Museum in Lincroft, presenting the work of 76 painters, photographers, sculptors, graphic artists, mixed media artists, experimental artists and craftspeople who received NJSCA fellowships in fiscal years 1987 and 1988.

The visual arts fellowship exhibitions are unique in that they offer the public a wonderful cross-section of contemporary art created in many media by some of New Jersey's finest artists. The 1988-89 NJSCA Visual Arts Fellowship Exhibition opened June 11, 1989 at the Noyes Museum in Oceanville and will remain on view through September 10, 1989. Situated by Lily Lake and adjacent to the Brigantine National Wildlife Refuge, the Noyes Museum is considered one of New Jersey's jewels and well worth the drive to visit it, the exhibit, and the surrounding area. For directions to the museum and museum hours, call (609) 652-8848. ►



*Square Study #7,
10'6" x 10'6" quilt,
1988
Leah Kasper*



Cafe Blase, Color-coupler photograph, 16" x 20", Eric H. Hummel

Ralph Gabriner

Summer Festival '89

Despite sweltering heat, thousands of people converged on the grounds of beautiful, historic Allaire State Park last July to attend the ninth annual Allaire Crafts Fair. As in the past, many of the one hundred juried exhibitors sold all their work as early as noon. The Allaire Crafts Fair will celebrate its tenth anniversary on July 15, 1989 (raindate: July 16), presenting a diverse range of museum-quality crafts as well as crafts demonstrations and musical entertainment. A host of other, free cultural events will take place at state parks throughout New Jersey, as Summer Festival '89 kicks off its eleventh year. For more information on the folk and bluegrass concerts, and opera and dance programs scheduled from June through August, call Summer Festival '89 at (609) 984-5006. Summer Festival '89 is sponsored by the NJSCA and the Department of Environmental Protection/Division of Parks and Forestry. ▲

*Fine disc fused-veticulated necklace
Sterling silver, 80/20 silver, blue topaz,
and amethyst.*

Laura Greeley



*Allaire Crafts Fair, Wall Township,
Monmouth County.*

Pat Conklin



*Stanley Rembisz, basketmaker, will demonstrate
his craft at Allaire Crafts Fair '89.*



ARTS IN FOCUS AND THE PLANNING PROCESS

As the 1990s loom ahead, New Jersey State Council on the Arts (NJSCA) board members and staff have begun contemplating the agency's next *Five-Year Plan: 1991-1995* and have already set in motion the process of information-gathering which will include a statewide conference scheduled for the week of September 18, 1989. *Arts in Focus II* will bring together luminaries from the arts field who will help identify the issues facing the arts community in New Jersey and across the nation during the next decade.

According to NJSCA chairman Celeste S. Penney, the goals of the forthcoming conference differ from those of the first conference, *Arts in Focus: New Jersey and the Nation*, held November 1984.

"Whereas *Arts in Focus I* addressed how the NJSCA might become a good state arts council, the 1989 conference will address what we might do to remain an effective arts council. We want to know what some of the country's leading figures in the arts field sense are the trends and challenges we and our constituents need to pay attention to in planning and making policy for the future."

NJSCA executive director Jeffrey A. Kesper says, "*Arts in Focus II* signals a renewal of our commitment to responsible stewardship of public funding. Just as we have demanded from our grant recipients realistic planning and sound management, as well as superior artistry, we must continue to take the lead with our own planning.

"Five years ago," he continued, "we were interested in coming to terms with the notion of national prominence and interested in identifying ways the Council and New Jersey's arts organizations could attain it. Now that New Jersey has earned national recognition for its achievement in the arts, we must learn how we can retain this position and look to the future so that we can keep our vision fresh and remain on the cutting edge."

While its founding mission—to

promote and support the visual, performing, and literary arts in New Jersey—has remained constant since the agency was established by law in 1966, the Council's grants programs and services have matured and grown in complexity to meet the changing needs of its constituents and the state of the arts in New Jersey. Dramatic growth in state appropriations for cultural projects, reflecting a climate of tremendous support for the arts in the Garden State, prompted the Council's policy and planning committee to recommend in 1984 that the agency formalize its long-range plans. The full Council agreed; the time had come to create a document that could serve as a guide to public support and articulate a vision and a role the Council would have in the future of arts development throughout the state.

This process involved a wide range of activities. Surveys, discipline-specific hearings attended by more than 300 artists and arts administrators, the conference, and intensive self-evaluation and scrutiny on the part of the Council staff and board yielded important findings that gave form to the Council's *Five-Year Plan: 1986-1990*. Committed to planning and program evaluation as a vital agency function, the Council has evaluated the five-year plan on a regular basis to ensure its effectiveness.

"From the start," explains Kesper, "the Council recognized that the five-year plan was to be used as a working document, one to be modified and updated annually. The goals and objectives we outlined were precise but flexible strategies to assist our constituents in achieving their own visions and goals, and to increase our own capacity to plan for, administer, and develop support for the arts in the state."

In 1988, in addition to projecting and justifying, in its agency five-year budget planning document, the growing fiscal requirements of the state's arts community for public support, and in addition to preparing annual planning documents, the Council continued its ongoing evaluation and assessment of

its long-range goals and objectives.

Gerald Yoshitomi, who served as the moderator of the 1984 *Arts in Focus* conference and is the director of the Japanese American Cultural and Community Center in Los Angeles, California, returned to New Jersey to coordinate a survey and conduct interviews of nearly 100 legislators, educators, corporate leaders, and artists and arts administrators throughout the state to assess whether they believed the Council has been successfully meeting its goals and objectives stated in the first *Five-Year Plan*. In particular, the Council asked Yoshitomi to determine whether the public felt the agency has kept pace with the changing needs and greater demands of minority artists, arts organizations, and audiences; special audiences and artists; and emerging and developing artists and arts organizations.

In the report he presented at the Council's annual retreat, Yoshitomi said repeatedly that he felt the over-all perception of NJSCA effectiveness was "remarkable." He also noted the high level of participation in the survey and willingness of busy people to take part, remarking on the constituents' pride in New Jersey's accomplishments in the arts.

At this annual retreat, the Council discussed plans for the coming year. Once again, with assistance from professional arts administrators, planning specialists, and members of New Jersey's arts community, Council board members and staff will begin an extensive study and evaluation of the needs of New Jersey's artists, arts organizations and cultural institutions, and residents, looking at the status of current Council operations and programs and other kinds of public support for the arts practiced throughout the country.

Following the *Arts in Focus II* conference, the Council will hold public hearings and undergo internal evaluation which will all contribute to the process of developing, adopting, and publishing its *Five-Year Plan: 1991-1995*. ▲

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