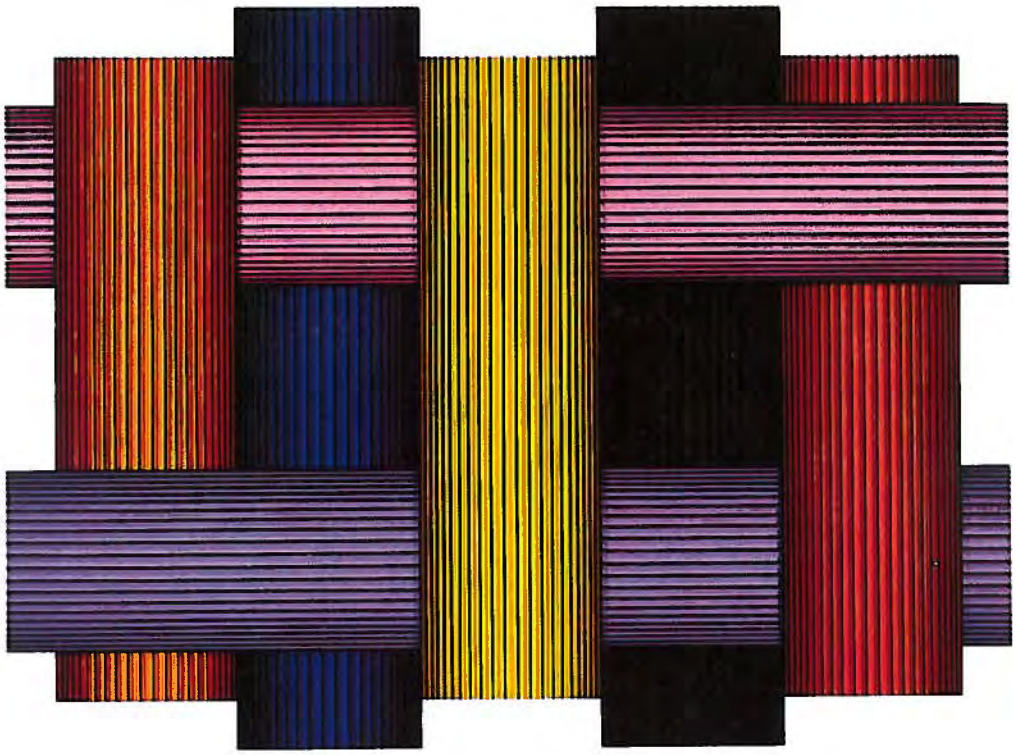
Arts In Focus II
Art and Culture by the Year 2000



Conference Summary

New Jersey State Council on the Arts
Department of State

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ART AND CULTURE BY THE YEAR 2000

Sponsored by

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September 18-19, 1989

New Brunswick, New Jersey

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NEW JERSEY
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THE COUNCIL

The New Jersey State Council on the Arts is an agency of state government in the Department of State. The Council was created in 1966 by Public Law, Chapter 214 and consists of 17 members, all appointed by the Governor for terms of three years, and three ex-officio members. The Council receives and administers an annual appropriation from the New Jersey State Legislature and the National Endowment for the Arts. The Council encourages and gives financial support to artists, arts organizations, and arts programs throughout New Jersey.
The fiscal year for the New Jersey State Council on the Arts is July 1 to June 30.

GOALS AND OBJECTIVES

The Council supports a wide variety of programs and services designed to carry out the legislative mandate of Public Law 1966, Chapter 214:
1. To take such steps as may be deemed necessary and appropriate to stimulate and encourage the study and presentation of the performing and creative arts, and to foster public interest in and support of the arts in our State.
2. To make such surveys as may be deemed advisable to public and private institutions within the State engaged in the performing and creative arts and to make recommendations for appropriate action to enlarge the State's resources in the performing and creative arts.
3. To encourage and assist freedom of expression in the performing and creative arts.

THE STAFF

The New Jersey State Council on the Arts' staff includes the Executive Director, Assistant Executive Director, Executive Assistant, Director of Funding and Arts Management Services, Grants Coordinator, Grant Officers (2), Arts Development Services Coordinator, Communications Officer, Information Systems Coordinator, Visual Arts Coordinator, Crafts Coordinator, Folk Arts Coordinator, and the Arts Education Coordinator. These professional arts administrators strengthen the grants process by lending their expertise through consultation, recommending grants review panelists, and in addition, designing and supervising programs in accordance with Council policies.

New Jersey State Council on the Arts

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On the cover – "Grand Palace II", 1988, painted wood construction,
98" x 132", by Richard Anuszkiewicz

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SUMMARY OF REMARKS BY JEFFREY A. KESPER

Jeffrey Kesper welcomed the participants to the conference, "Arts in Focus II," and noted that the theme of the next two days' discussion was to be "art and culture by the year 2000." The conference initiates the Council's second five-year planning process, and Kesper stressed the importance of this collaborative process to the future of the arts in New Jersey. The goal of the conference is to address that future, and to shape it by proposing and examining a number of scenarios for the next decade. Kesper hoped that the conference would challenge the participants to think critically while it provided the necessary information needed to plan for the arts environment in the next decade. Participants should listen closely to the speeches and discussions, ask searching questions, and apply their insights to the unique circumstances facing the arts in New Jersey.

Kesper offered a quote from the playwright Edward Albee, who spoke at the American Council for the Arts convention last October. He said, "It is not enough to hold the line against the dark. It is your responsibility to lead into the light. People don't like the light; it reveals too much. But hand in hand with the creative artist, you can lead people to the wisdom that is known to all other animals: simply, that it is the dark we have to fear." Expressing the hope that the participants would be open to the ideas presented by the conference's panelists, Kesper identified the application of these ideas to New Jersey's current circumstances as the key to the success of the conference and of the Council's long range planning process.

Kesper formally acknowledged the help of several of the conference's co-sponsors, including AT&T, Merck & Co., Inc., the Frank and Lydia Bergen Foundation, Johnson & Johnson, New Jersey Bell, Beneficial Management Corporation, Schering-Plough, and the Geraldine R. Dodge Foundation. The willingness of these companies to sponsor the conference enable the participants to have the time and resources to consider important issues facing the arts in New Jersey.

Kesper then introduced the chairman of the New Jersey State Council on the Arts, Elizabeth Christopherson. Cristopherson has served on the Council since 1982, and five years ago chaired the policy and planning committee

which began the formulation of the Council's first five-year plan, 1986-1990. She leads the Council at a critical and exciting time in its history and is a proven arts advocate and supporter of artists and arts administrators alike.

SUMMARY OF REMARKS BY ELIZABETH CHRISTOPHERSON

Elizabeth Christopherson opened with a question to the audience: "In the next five or ten years, as American society changes, who will decide what art is and how it will be funded?" She wondered if peer panels and legislators will take up the role of defining art or if in times of curtailed Federal spending, other social programs will seem more compelling causes. Additionally, she posed the question of what the common objectives of arts administrators will be in an ever-changing environment filled with diverse constituencies.

Taking heed of Einstein's comment that "the formulation of a problem is often more essential than the solution," Christopherson pointed out that the goals of the conference were (1) to identify the critical issues facing the future of the arts; (2) to define the desired objectives; and (3) to plan the best and shortest route to achieving those objectives. The Council's next five-year plan will be drawn from the conclusions reached at this conference and from public-forum meetings later in the fall. The new five-year plan will be adopted at the annual meeting of the Council in July 1990.

Christopherson pointed out that the development of the plan involved reaching out to potential key players in the community at large. As was the case in launching the first five-year-plan, "Arts in Focus II" has assembled a stellar group of panelists and speakers. Christopherson expressed her hope that the contribution of these invitees, together with the knowledge and imagination of the participants, would create a momentum and "a thunderous roar heard five, ten, or more years from now: the arts are alive, well and flourishing in New Jersey."

Christopherson turned the floor over to a highly regarded arts advocate, New Jersey Secretary of State Jane Burgio.

SUMMARY OF REMARKS BY THE HONORABLE JANE BURGIO

Secretary Jane Burgio expressed her pleasure at being invited to speak at the conference and her particular pride in the remarkable record of the Council over the last eight years. She described as "unprecedented" the way in which the Arts Council has responded to needs of the New Jersey arts community. By diversifying granting programs, adding new specialized categories of support, and adopting new policies and procedures, the Council has stimulated the expansion of arts organization budgets by nearly 300 percent. The number of artists benefiting from grants programs has increased over 300 percent, and the audiences for the arts in New Jersey

have increased by 137 percent, a net increase of seven million people. Support of local arts projects, minority artists, and public art have also increased dramatically.

This year, Secretary Burgio announced, over twelve million people will attend performances or exhibits sponsored by New Jersey organizations. Public awareness of the arts has been bolstered through a Council-sponsored weekly television series and Arts New Jersey magazine. Overall, the Council has improved the professionalism and accountability of grantees through technical assistance workshops. The New Jersey State Council for the Arts has created a long range plan which has enabled it to surpass all the benchmarks that had originally been set for it. The establishment of the next five-year plan will insure that in 1995 there will be another inspiring list of accomplishments that the people of New Jersey will be able to point to with pride.

Secretary Burgio concluded by reading a welcoming message from Governor Kean which passed along his best wishes for a successful conference and his confidence that the proceedings will serve to guarantee the continued flowering of the arts in New Jersey.

SUMMARY OF REMARKS BY GERALD YOSHITOMI

Following his introduction by Jeffrey Kesper, Gerald Yoshitomi greeted the many familiar, as well as the unfamiliar, faces in the audience, noting that it was always a pleasure for him to return to New Jersey and witness the remarkable growth of the arts that has occurred over the past five years. He reflected on the degree to which the careful early planning that went into the first "Arts in Focus" conference had contributed to the Council's achievements in the years that followed. If everyone present recalled what the state of development in the arts was in their community just five years ago, he said, they would agree that the achievements had been remarkable. Despite this success, he noted that artistic development and growth have to be envisioned over a longer time-frame than just five years, and he was gratified to see so many previous participants in "Arts in Focus" carrying their commitment well into the next decade.

Yoshitomi gave a brief overview of the history of the planning process, which began with the first "Arts in Focus" in 1984 and led to the adoption of the first five-year plan. This period was marked by a dramatic increase in state arts appropriations, the institution of new programs, and an explosion in constituent activity across the state. "Arts in Focus II" concentrates on the next steps to be taken, with the emphasis shifting from governmental and public policy issues to aesthetic and artistic issues. The conference once again draws on the expertise of people who can provide a broad overview of the arts in the United States. It also includes several discussants with a detailed knowledge of the New Jersey arts community who will ground their questions and commentary in the context of future arts development within the state.

Following the preparation of a summary of this conference and a series of discipline-specific forums late in October, the Council will develop its second five-year plan for adoption in the summer of 1990. Yoshitomi was confident that the advice and observations of the invited speakers would prove valuable, and he urged the audience to listen carefully to what they had to say.

ECONOMIC TRENDS, 1990-2000

Panelists: Dr. Mary Schmidt Campbell, Commissioner of Cultural Affairs, City of New York
Nancy Meier, Director, Arts and Business Council of New York
Roger Kennedy, Directory, National Museum of American History, Smithsonian Institution

Discussants: Al Felzenberg, Assistant Secretary of State, State of New Jersey
Patty Hutchinson, Director, New Jersey Gives
Dolores Kirk, NJSCA

SUMMARY OF PANELISTS' OPENING STATEMENTS

Dr. Mary Schmidt Campbell

Dr. Campbell recalled for the audience that when she arrived in New York in 1977, the city had fallen on very hard times economically. The capital bond rating had deteriorated, curtailing all new construction, improvements, and maintenance of public facilities. The schools, parks and public spaces were underfunded and in disrepair, while businesses and corporations were leaving the city, further diminishing the tax base. During this crisis there was a debate as to how much, if any, of the city's limited resources should be given to culture, outside the traditional "flagship" institutions like the Metropolitan Museum and the Bronx Zoo. As someone who had just arrived at the Studio Museum in Harlem, Campbell was concerned not only for her own organization, but also for the other fledgling, "non-traditional" cultural forums. The city's momentous decision was to sustain its cultural funding -- not just for the major institutions, but for a broad range of other cultural projects and enterprises as well.

For Campbell, New York's decision illustrates the problems in making simplistic assumptions about the relationship of economic trends to cultural life. Poor economic forecasts do not necessarily translate into less money for the arts, and vice versa. In Campbell's view, it is unwise to tie a case for cultural funding too closely to an economic rationale. While economic arguments are clearly important, in the case of New York City, economic arguments were outweighed by the recognition that cultural resources were fundamental to the life of the city. Ultimately, the real issue is how much value one assigns to culture.

Campbell stressed that this was particularly true with respect to public funding for the arts. Recent debates and controversies in Washington, and the resulting threat to cultural funding have highlighted the government's tenuous commitment to the cultural life of the nation. Indeed, the arts community itself has fallen short in bringing its message and point of view

to the American people, preferring instead to debate among the converted. Campbell noted that at the heart of the economic issue is the question of how the arts community sustains its argument for public support of the arts. As someone who must fight for a budget every year, Campbell must stand before the city council, legislators, and the mayor and tries to convince them that funding for culture is as essential as funding for AIDS, crime, the drug problem, and other pressing urban concerns.

Campbell's first argument for continued and increased arts funding is an educational one. She recalled that her own first understanding of language, traditions, and history -- and her ability to understand and think concisely -- came not from textbooks but from literature, theatre, and the visual arts. Campbell insisted that the very core and content of education consists of such cultural material, which our cultural institutions must have the financial resources to make available.

A second argument involves the idea of neighborhood. When one looks at the areas community activism and revitalization have produced a shared sense of achievement and high standards, it is in neighborhoods that house cultural organizations like the Dance Theatre of Harlem, The Harlem School of the Arts, and the Studio Museum of Harlem. These institutions become anchors of excellence and accomplishment, as well as bringing architectural clarity and beauty to neighborhoods, much the way the Guggenheim and Metropolitan Museums grace and energize Fifth Avenue. Clearly, there is an opening in the cultural funding debate for arguments that justify the arts for the benefits they provide for citizens, neighborhoods, and cities.

Another increasingly important issue for arts funding is the growing tension between older institutions and younger, emerging ones. Noting that the audience before her was a fairly homogeneous group, Campbell pointed out that homogeneity was not characteristic of the cultural community at large. Art producers, administrators, and audiences are highly diverse, and traditionally dis-empowered groups are now developing their own facilities and venues and, correspondingly, are laying claim to a share of the funding. In Campbell's view, without some kind of collaboration or reconciliation, this competition will result in a severely fractured cultural community, a situation which will inevitably weaken the overall argument for public support for the arts.

In conclusion, Campbell returned to the relationship between the economy and arts funding and shared the encouragement offered by Robert Buck, director of the Brooklyn Museum, who reminded her that "the economy is like the weather: sometimes it's good, sometimes it's bad; but art is forever."

Nancy Meier

Nancy Meier explained that her specific focus would be corporate support of the arts. As most arts administrators are aware, the climate for philanthropic support from the corporate sector is "flat," with operating

support down 8 percent in inflation-adjusted dollars in the last three years. This decline in general support has been offset somewhat by an increase in other forms of business-related support for the arts, particularly through cause-related marketing, but also with support from the areas of product development and public affairs. This is worth noting and investigating as new opportunities for funding shift to special projects and sponsorships, particularly when they help companies sell products and raise their visibility in target markets.

Meier noted that there has been a change in corporate philanthropy over the last few years, with business giving funds to sensitive causes, such as AIDS prevention, that they would have been carefully avoided in the past. There has also been a narrowing of focus, with businesses concentrating their support on one or two cultural areas. Citicorp, for example, is only funding arts and education programs for kindergarten through the twelfth grade, while AT&T is primarily interested in programs that directly support emerging artists. A final trend is directly related to employee involvement, as employee giving and matching gifts programs continue to grow very fast.

Meier pointed out that the recent flurry of mergers and acquisitions had affected arts funding, as the resulting huge debts have cut philanthropic spending. Additionally, restructuring often eliminates the arts advocate within the philanthropic program. Meier reminded the audience that small businesses are the fastest growing sector of the economy, but remain virtually untapped as sources of arts support. She dismissed the idea that the younger generation of executives, heading "leaner, meaner" companies, were uninterested in arts funding. Rather, she saw a great deal of potential for their long-range commitment to the arts.

Meier was confident that business philanthropy would continue to be a major factor in support of the arts. It has a long tradition in this country and is now being emulated abroad as Japan, Australia, Korea, and Great Britain set up corporate foundations and sponsorship programs. While business support for the arts seems assured, it is important to understand the degree to which it is linked to an economic argument: art is viewed as a means of preserving and enhancing communities and stimulating investment. Meier agreed with Campbell's assessment that it is important for arts administrators to make a strong case for the value of art in the life and health of the community, which leads to an enhanced business environment.

The arts community has to change its attitude and approach to the business community, Meier said. As stockholders begin to challenge the wisdom of corporate philanthropy must be portrayed not as "charity" but as "prudent investment." It will be increasingly necessary to link philanthropic giving to corporate goals, a strategy which involves some research and case-building on the part of funding applicants. In Meier's view, this does not automatically imply compromising one's artistic purpose.

The new global economy can potentially offer many expanded opportunities for art. As a proven and unsurpassed communications tool, art can help

businesses bridge cultural barriers; therefore, we might expect sponsorship of international tours to be on the upswing in coming years. Art is a natural "convener," offering an opportunity to bring people together from diverse backgrounds. It also provides an avenue for volunteerism, as companies seek opportunities for meaningful community involvement for employees. Corporate marketing is still a significant source of support, and last year as much money was spent on arts as a marketing vehicle as was spent on all corporate cultural philanthropy. This is particularly important for many small arts groups, whose own well-defined markets may have something to offer particular businesses. Corporate sponsorship, once the exclusive bailiwick of sports, has now extended to the arts, with 25 percent of sponsorships going to cultural events.

Meier concluded that despite an overall decline in outright operating support, the climate is still one of opportunity. But this requires adopting a "partnership" stance toward corporations, with a view toward mutual benefit and respect. In this way, the arts may come to be regarded by business not as a "frill," but as an essential part of the fabric of society.

Roger Kennedy

As the first chairman of the Minnesota Arts Council and as the first chairman of the Guthrie Theatre, Roger Kennedy participated in the explosion of corporate participation in the arts in the 1960s. As vice-president for the arts at the Ford Foundation, he saw a further increase in arts participation in the 1970s. Kennedy asserted his strong conviction that New Jersey is "where the action is now." The extraordinary enthusiasm and feistiness of New Jersey's response to the "torpor" of the 1980s is one of the phenomena of the decade deserving the highest congratulations.

Kennedy explained that the National Museum of American History is evolving from a public to a private institution -- from a 98 percent level of Congressional funding in 1980 to the current level of 50 percent. Consequently, the issues discussed by the two previous speakers are central to his museum's task from this point on. Kennedy saw the goal of his comments talk as promoting an "empathetic sophistication" in the marketing process, a more detailed and historical understanding of the concerns and agendas of those who make funding decisions in both the private and the public sector. To that end, he offered a brief historical sketch of U.S. economic and cultural development since the nineteenth century.

The United States as a culture has undergone relatively rapid expansion and, until recently, Americans had developed the habit of thinking that this pace was natural, inevitable and easy. The factors that contributed to this pace were a large amount of (relatively) unoccupied land and free and abundant natural resources, abetted by economic and technical developments -- the steam engine, railroads, electricity. At the same time, an educated labor force was continually entering the country with each wave of European immigration.

After 1945, a period of low national debt and high consumer demand ensued. There also existed a backlog of technological innovations, originally developed for the military, which could be exploited for the consumer market. Both political parties advocated a continuous Keynesian stimulus of the American economy, and programs were launched to build turnpikes and housing while Europe and Japan were being rebuilt with American aid. Americans developed a "habit of success," a belief that anything they tried would work, and until 1966 this was largely true. The extraordinary rate of growth after 1955 made Americans overconfident psychologically, artistically, and militarily.

From the mid-1960s to the 1980s total returns from securities, equities, and fixed incomes dropped, in inflation-adjusted terms, by one third. Most endowed institutions, both philanthropic and academic, found that their resources had been cut drastically. Americans began to realize that they had economic competitors in a world market and that their experience of steady good fortune with low risk, so long an essential part of the country's self-image, was coming to an end. The 1980s have been a period of re-evaluation of our national character and of the conditions that produced that character. In Kennedy's view the 1990s, which may be a decade of "torpor relieved only by spasms of panic," will not fundamentally alter the psychological context within which we now operate.

Kennedy insisted that as bad as these circumstances are, they do not matter for the arts and humanities. What does matter is what arts administrators do to shape their particular circumstances. He insisted that it was not "silly" or contradictory to talk about entrepreneurship, energy, or vitality in the arts; in fact, that is what the arts are all about. It is critical that those in the arts recognize that the people "across the table," people from whom they are requesting funding, are no longer sitting on vast pots of money. If funders have become more sophisticated and discriminating, it is important to learn about their objectives before presenting them with one's own needs -- a situation which every business person faces daily in pursuing marketing objectives. "There is nothing tacky or discreditable," insisted Kennedy, "in knowing the person to whom you are addressing the pitch."

The "age of entitlement" has long been over in America, Kennedy concluded. "Camelot is over. Mordred won." However, New Jersey has been a pioneer in ushering in a new age of responsibility, achievement, and affirmation of the role of the arts -- an age of accountability which reflects the conviction that the arts are indispensabile to our cultural life.

QUESTIONS, ANSWERS, AND COMMENTS

Comment: (Feltzenberg) Dr. Campbell, I have noticed a tendency in the media and in some political leaders to emphasize the tender balance between excellence and access. Although we in the arts think that what we do is excellent, the legislature may measure our work in other ways and

broader base of support. We need constituents who will speak on our behalf.

Q: (Rittenhouse) Arts organizations have to respond to corporate giving trends, but how can they also affect and set those trends?

A: (Campbell) We should not be responding in a knee-jerk way. That means we should be setting the agenda and promoting it in the community.

A: (Meier) I don't see this as a knee-jerk situation. Corporate needs have existed for a long time, but we in the arts community have not always considered or responded to them.

A: (Kennedy) Ever since the Romantic view of the artist began to corrupt Western society, we have been estranging ourselves from the rest of the community by asserting that we are different. The notion that we might pay some attention to the people from whom we seek support does not strike me as adjusting to "their" agenda. "They" is us.

DEMOGRAPHIC TRENDS, 1990-2000

Panelists: James Hughes, Department of Urban Planning, Rutgers University
Connie O. Hughes, NJ Department of Labor, Division of Labor, Market and Demographic Research

Discussants: Joseph Amato, NJSCA
Ileana Fuentes, Director, Office of Hispanic Arts, Rutgers University

SUMMARY OF PANELISTS' OPENING REMARKS

James Hughes

James Hughes began by describing the five demographic long-waves that describe the dimensions of the population both in the United States and in New Jersey now and for the balance of the century:

* maturing and middle-aging
* shrinkage and the coming of age of shrinkage
* the aging of the elderly
* slower economic growth
* minoritization

Examining the first of these trends, Hughes explained that "maturing" referred to the baby boomers born between 1946 and 1964 -- the critical mass of the U.S. population that is now entering middle age. "Yuppies" are rapidly being transformed into "Grumpies" or Grown-Up Mature Professionals. But this generation will still be "paired and nested," which will produce a housing-demand dynamic affecting all parts of America. These maturing couples, representing two-earner households in their peak earning years, will be the prime market not only for housing but for other products as well.

The second long-wave element of "shrinkage" refers to the post-baby boom, or baby bust, generation of 1965-76. This group is now entering its twenties. As a result, in the next decade the demand for entry-level housing will decrease, and the labor market will contract. All activities and functions predicated on young adults face shrinking markets, from now through the beginning of the next century. The impact will be similar to those difficulties faced by school systems in the 1970s, and no section of the country will be immune.

With regard to the third trend, the elderly showed sustained growth as a market in the decades after World War II, but in the 1990s this will be at a much slower rate. What growth there is will come from those seventy-five years of age and older, while the numbers of sixty-five to seventy-four-

year-olds, the "young elderly," will actually shrink. This trend reflects the dip in birth rates during the Depression years. On the other hand, what Hughes calls WOOFs -- Well-Off Old Folks -- will continue to increase.

The overall slowdown in population growth has two major elements. The first is in households, or "consumer demand modules." After adding an average of 1.7 million households per year in the 1970s, the rate of increase slowed to 1.3 million in the 1980s and will probably go down to 1 million by the year 2000. Second, while the labor force grew by 2.4 million annually in the 1970s, in the 1990s the average annual increase will probably be only half that number, or 1.2 million, indicating a period of labor scarcity. To date, shortages of labor have been prevalent only in the most economically dynamic parts of the country, but they could become much more pervasive throughout the nation.

Finally, minority expansion or "minoritization" refers to the fact that the United States population will become increasingly varied in its racial and ethnic composition. For example, the black population in the 1990s will grow at a rate nearly double that of the overall population, while the Hispanic population will grow at a rate twice that of blacks. In 1990, 30 percent of Americans under the age of eighteen will be "minority," meaning black, Asian, Native American, and Hispanic. By the year 2000, this figure will increase to 34 percent; and by 2010, to 38 percent. Conversely, during the 1990s only 13 percent of the net additions to the labor force will be non-Hispanic white males, while the majority of labor force accretions will be minorities and white women.

Summing up all five of these main trends, Hughes pointed out that everyone who will demand housing or enter the labor force in the year 2000 has already been born; placed together, all of these projections delineate an aging process. While demography can predict with virtual certainty that in twelve months everyone will be one year older, less certain is the process of household diversification in America. Baby boomers and their successors are developing alternative household models such as single-parent families, singles, and unmarried couples, and there is a continued, albeit slower, growth among childless married-couple households. Whereas in 1970 married couples were 71 percent of American households, by 1988 this figure had fallen to 57 percent, with a similarly precipitous drop in households of married couples with children under the age of eighteen; the latter now represent only one quarter of the total, down from two-fifths in 1970. In sum, there will be no return to the idealized nuclear family structure of earlier generations, though the trend might stabilize as the baby boom generation continues to mature.

Though extensive household diversification and the consequent market segmentation present some distinct economic opportunities, there are also negative effects. Since 1970, the proportion of children living with one parent has doubled in each of the major groups: in 1988, 19 percent of white children, 31 percent of Hispanics, and 58 percent of black children lived in single-parent households.

All of the above will lead to the third demographic housing era since World War II. The first was the "period of Levittown," when veterans and their brides "nested," creating the baby boom and a boom in tract housing in the new suburbs that changed the whole spatial arrangement of American life. This "homogeneous mass middle market" expanded at the rate of four thousand new suburban households per day at its peak. Then, in the second era, the baby boomers themselves hit the housing and job markets from 1970 through the mid-1980s, though with a far different market impact. Instead of the "mass middle market," this era was powered by household diversification and fragmentation, segmenting the market. The new, third era, lasting through the end of the century, will prolong the household revolution, but in a different form. Now households in the "family-raising stage of the life cycle" are dominant, causing school enrollments to finally rise once more. However, a much wider variety of parenting is common, and in the coming years the "empty nest" phenomenon and a post-parenting lifestyle will be likely to develop.

In closing, Hughes noted that while the past eighty-three months of uninterrupted economic growth was the longest in United States history, some form of recession might soon appear. The 1980s have been dominated economically by America's "rimlands" -- first the Pacific Coast, followed by a group of states on the Eastern Seaboard, including New Jersey. In fact, if New Jersey were an independent nation, he said, it would be the richest in the world in per-capita income. In the 1990s, a bi-coastal economic malaise is likely to occur, due to sags in the defense industries and financial markets concentrated in the "rimlands." However, long-term demographics are favorable to the nation and to New Jersey, as an increasingly skilled workforce enters its peak earning years of middle-age. The "demographics of affluence" are likely to continue in upscale market sectors, albeit with intense competition. At the same time, some sectors will suffer economically, and some markets will shrink, such as young married couples. Nonetheless, in the 1990s money will continue to speak loudly, whatever else happens with the demographics in this country.

Connie O. Hughes

New Jersey, explained Connie O. Hughes, is often cited as a microcosm of the nation in its diversity. Despite its small size, its 3 percent of United States population includes every possible ethnic and racial group, including significant groups of Native Americans and major black, Hispanic, and Asian sectors. How the overall demographic trends predicted for the nation relate to New Jersey can be described in five major areas:

* total population growth
* age structure changes
* racial/ethnicity diversity
* intra-state growth patterns
* implications for the arts

In past generations, the population of New Jersey grew faster than that of

the United States as a whole, especially in the suburban era. However, in the 1970s the state was especially hard-hit by the depression of the 1970s, and population growth slowed. In the 1980s this trend again reversed itself with "positive migration," but the rate still lags behind the rest of the country. Since 1980, growth has been .6 percent per year, while the United States as a whole has grown at a rate of about 1 percent annually. In the 1990s, New Jersey's growth may overtake the national rate and certainly will expand faster than New York and Pennsylvania.

New Jersey's age structure will also continue to change. In 1980, the state had the second highest median age, at 32.2 years, while the national median age is thirty. As in the rest of the country, the aging baby boomers will represent the major growth component, reaching 31 percent of the population, followed as a group by their own children. Those sixty-five to seventy-four will, as a group, have no growth at all, though those past the age of seventy-five are expected to increase sharply as a percentage of the total population.

Racial and ethnic breakdowns are currently limited to whites and non-whites, though preliminary work is beginning on more detailed ethnic projections, which could include Hispanics, who are considered an ethnic group and not a race. As in the rest of the country, blacks and Hispanics are growing faster than any other group in the state; whereas in 1980 non-whites comprised 14 percent of the population, by the end of the century, this figure will increase to 21 percent. In addition, there will be "pockets of growth" of various Asian groups. Among minorities, there are sharp variation in educational and income levels. While blacks and Hispanics have fallen below the state average in both these categories, Asians typically exceed the average.

Assessing geographic variations within the state, Hughes expected the current areas of maximum growth to continue to expand. The coastal counties, such as Monmouth and Ocean, will grow fastest, followed by Hunterdon and Sussex counties in the Northwest-Central area and parts of the Philadelphia metropolitan area, including Burlington, Camden, and Gloucester counties. In addition, the Route 287 corridor, including Somerset County, will expand in population. The slowest growth will be in the state's urban areas, such as Essex, Union, and Hudson counties. The state's overall age-structure will continue to have regional variations, with the Atlantic counties having the highest median ages, due to the retirement communities. The baby boom will predominate in the suburban counties, and all parts of the state will increase in racial and ethnic diversity.

In terms of the arts, a slowly growing population, steadily aging and increasingly diverse, has several implications. First, with the second highest per-capita income in the country, disposable income is available in this state. But will this money be spent on the arts, and, if so, under what conditions? Even if the double-income suburban households, double-income-without-children-households, and "well-off older folks" are interested in the arts, they are unlikely to patronize center-city

locations. Baby boomers were born and raised in the suburbs, while those living in retirement communities are either originally from the suburbs or have "escaped" from the cities. Second, the growing number of single-parent households may simply have neither the resources nor time to support the arts. Finally, New Jersey's children are increasingly varied in terms of income, race, and ethnicity, presenting complexities in terms of planning their participation in arts programs.

QUESTIONS, ANSWERS, AND COMMENTS

Q: (Joseph Amato) In light of the demographic shifts described above, it seems to me that what we have to focus on is reaching new audiences. As a pediatric heart surgeon, my concern lies first with the children of this country, although I am also interested in the elderly in America. What are the various arts groups in New Jersey doing for these two audiences? I don't feel enough efforts are being made in this regard.

Q: (Gerald Yoshitomi) I would like to raise the possibility that there is a natural stagnation occurring in the arts audience, which has been perceived as a predominantly white, forty-to-sixty-year-old, and upwardly mobile group. How do we break through that and reach younger people from different ethnic and racial groups, who will be the audiences of the future?

A: (James Hughes) Perhaps more effort ought to go into making participation in the arts easy and attractive to parents, including those at the head of single-parent households who may well be struggling economically in the coming decade. Do you target a sense of parental obligation? Very specific strategies need to be worked out.

Q: (Ileana Fuentes) The 1980s were supposed to be the decade of the Hispanics, and now we are hearing that the 1990s will be too. Listening to your two excellent presentations reminds me of how Hispanics in New Jersey are still behind other groups in our population, and also of how little we use this kind of demographic information in targeting our audiences. Perhaps a special task force on demographic advice should be formed to advise the arts council. We in our office are dealing with an audience that is still very poor, so for us developing audiences means simply trying to make art available to them, rather than focusing on how they are going to pay for it. This may be a problem other groups do not have to deal with. How do you think we, as an arts constituency, can benefit from your expertise as demographers in planning for the future?

A: (J. Hughes) In no particular order, here are some random thoughts. First, demographers can help you know your audience a lot better, and in more detail, particularly with regard to the specific desires and preferences of target groups as they respond to your programs. This is what businesses do in detail, but the information is not available publicly, since it costs them a great deal to assemble. For instance, the warranty cards attached to new appliances include much information irrelevant to the warranty itself; but this information allows the

businesses to assemble a purchaser profile for a given product and to plan their marketing and production according to that profile. Adaptation of this process to the arts is both warranted and feasible in defining participation in various programs, though it will require some resources. Before doing that, broad overviews as to changes in the state's population can be a good starting point for long-term arts planning.

Comment: (Amato) I agree with you, and would like to see arts groups focus on marketing what we now have. There is no doubt that it is of high quality, so how do we get people to stay here in New Jersey and participate, instead of crossing the river to New York? I think cost, for both the very young and very old, is a top priority, and marketing will be key in bringing people in.

A: (Connie Hughes) In terms of marketing New Jersey versus New York, you might focus on the time constraints implicit in the latter, since going to New York can take the whole day.

Comment: (Fuentes) We are trying to help the New Jersey State Council on the Arts plan its five-year agenda, and it is becoming apparent that its excellent effort in minority arts development must increase in the next ten years. In particular, I think the Council should focus more attention on technical, demographic assistance in audience development. With larger, but probably no more affluent, minority populations, the best place to reach the new audiences in the year 2000 will be in the schools. Even with all the Council is doing already, perhaps a greater priority can be placed on the schools; after all, students of the present will be twenty-five to thirty years old soon, and, at least with minorities, school is where they will get their first experience in the arts.

Q: (Celeste Penney) This question of serving minority audiences is a very complex one, and we in the arts council are very concerned with it. How would you propose we address it?

A: (Fuentes) From the point of view of the Hispanic community, private philanthropic support for the arts represents a major problem. There is a substantial affluent, suburban Hispanic community, but reaching it in terms of either audiences or financial support is a major problem. Philanthropy is not seen the same way in this community as it is in the general society. Well-off Hispanics may support the Cancer Society, but there is an attitude that "art is done for it's own sake and should survive on its own." So in terms of the arts council, we need help in audience development, in philanthropy development, and in volunteerism among the Hispanic community. It's very hard for me to ask people to volunteer when I know they really need a job.

In terms of minority arts development, it feels as if we've reached a plateau in terms of the Council. They've been supporting it for five years and don't see a lot of results from that support. But any major institution knows that it's a much longer process than that: the period of minority arts development is not over in this "age of accountability." I have great faith in the Council's understanding of this reality, because it has proven sympathetic and generous, as well

as efficient, in this area. I'm also concerned about content in the state's own arts programming, where there is a need for greater arts diversification. The question of minority programming and reaching new audiences is a vicious circle; it raises the issue of programming for minority kids in schools, and it's not going to go away.

Speaking only for the Hispanic population, there is a whole process of education even with the well-off. Many of the minorities we want to reach are already "in" the major corporations, but we have no way of finding out who or where they are. This is one area where the Council could be of concrete assistance to minority arts groups. With the governor's support and influence, these groups could undertake a specific effort to tap those people who are already there and perfectly able to contribute.

Q: (Yoshitomi) Let me return to one of Ms. Fuentes earlier comments about minorities as a segmented market. Clearly corporations and marketers, and demographers who work for them, are looking for ways to access that market in terms of sales. Do you have any sense of what approaches are working in that effort and how the arts organizations might benefit from the market research that is being done?

A: (J. Hughes) The consumer products corporations within the state, such as Johnson & Johnson, have extensive resources and knowledge dealing with segmented markets, far more than you could derive from the Census Bureau. That may be an untapped resource in defining specific markets for the art sectors. Arts groups will never be able to replicate the kind of work that they do because of the enormous cost. It is more a case of what they are willing to provide. There are corporations that specialize in defining market segments, and they consider that proprietary information. The real question is how to pry that information from them.

LUNCHEON KEYNOTE ADDRESS: THE IMPACT OF TECHNOLOGICAL CHANGE ON THE ARTS

Introducer: Al Felzenberg, Assistant Secretary of State, State of New Jersey
Speaker: John Schott, Executive Producer, Alive From Off Center

SUMMARY OF INTRODUCTION BY AL FELZENBERG

Al Felzenberg greeted the audience and expressed his pleasure at the success of the morning panels. He noted that, like Roger Kennedy, the luncheon guest speaker had begun his arts career in Minnesota. John Schott is probably best known in his current role as executive producer of the public television series Alive from Off-Center. He is also a film and video maker and a musician, as well as the James R. Strong Professor of Liberal Arts at Carleton College in Minnesota. Schott's presentation concerns the impact of technology and technological changes on the arts, an issue of critical importance these days, particularly as we attempt to create a bridge between the sciences and the arts and to build constituencies in other disciplines.

SUMMARY OF ADDRESS BY JOHN SCHOTT

John Schott pointed out that there had been a tone of concreteness to the morning's proceedings, a tone that he would be breaking by offering very general thoughts on the notion of art and technology.

Schott recalled that ten years ago, he and a friend went to Brooklyn to visit the workshop of a master Japanese woodworker. On entering the shop he saw two men, one an apprentice who was sweeping and straightening the shop, the other a woodworker using traditional Japanese hand tools. In the background an electric saw could be heard whining away. Schott stood silently observing the woodcarver at work for about thirty minutes before he introduced himself. To his surprise the woodworker was desperately embarrassed to find that he had been mistaken for the Master who ran the shop. The man working with the power saw was, in fact, the Master, and upon being introduced he said slyly, "A power tool is just as difficult to operate as a hand tool; I have much to learn."

A similar point was made over fifty years ago by the Bauhaus artist Lazlo Moholy-Nagy who wrote: "The idea that hand work is a necessary part of art represents a misunderstood appraisal of the process of artistic activity." The thoughts of a Japanese craftsman and a modernist theoretician intersect at a single point, one which suggests that it is false to dichotomize art and technology and to set them in opposition to one another.

The history of art has never before witnessed the kind of dramatic

explosion of means and materials as we have seen in the last two decades. As John Calkins noted, "Lots of things have been invented since 1900, and most of them plug into walls." Electronic technologies have come to dominate twentieth century life to such an extent that they have virtually come to define it. It is not surprising, then, that the arts would explore new technologies, not simply as medium but as subject matter and technique.

Schott noted that for most of us it is easier to love or hate technology than to define it. He insisted that it was not useful to define technology narrowly and to think of it as the sum total of the mechanical or electronic instruments that have "accumulated on the shelves of our culture." Technology is not about tools. It is, rather, about the specifically human activity of work, the activity that separates man from the animals. Technology is the application of reason and logic to the solution of problems, and the set of processes by which we construct our environment. In other words, it is not so much a thing as a technique, and as such is related to both the world of science and the world of intuition. In this sense a thatched hut, an igloo, or a Quaker barn are all technological miracles on a par with the Brooklyn Bridge or the space shuttle Columbia. Fresco, acrylic paint, and a video screen are all products of technology.

Given this enlarged definition of technology, it is difficult to construct a simple dichotomy between art and technology, as they are coincident with each other within the history of art, with art ranking among the greatest glories of technological man. Schott pointed out that the ancient Greeks understood this better than those of us who live in the post-Romantic world. In fact, the English word "technology" comes from the greek word "techne" which was associated with all of the human arts and was used for the concept of art itself. "Techne" emphasized three distinct things: man the artist/agent, the end product, and the ordering of means by rational rule. The artist, his technique, and the product were considered as one, an idea that Schott hoped would be kept in mind throughout this conference.

Schott insisted that technology should not be put into a separate box when discussing art, that it should not be set aside as a "separate funding category." He pointed out that what one generation considers exotic and defines as technology, the next domesticates and defines as tradition. But in spite of this argument for historical continuity and context when addressing technology and art, Schott recognized that we are now in a dramatically new technological environment where "as we shape our tools, our tools shape us." The tools which Western civilization has shaped since the beginning of the Industrial Revolution have radically changed the circumstances of our existence. Consequently, in the last two hundred years, artists have both embraced and rejected the new materials and techniques of mechanical and electronic culture.

Schott identified three general "modes of response" to technology which have emerged. One is the wholesale rejection of technology by people Schott calls "technophobes." Technophobes see themselves as defending high culture against a debased mass culture that threatens to envelope them.

They insist on resistance as the only correct strategy in dealing with technology and include in their ranks Baudelaire, T.S. Eliot, and "a handful of quilters in the suburbs." The next group can be called the "technofreaks." They embrace all technology, seeing it as offering an inexhaustible array of new materials and processes. For the "freaks," the stance is one of wide-eyed optimism. The third position, which Schott considered more characteristic of the past decade, is that of individuals and artists who stand in the middle, who recognize that technology is our dominant environment, and who engage its opportunities with caution. Among them are people who use technology to critique technology and who work for a "revolution from within."

Our new mechanical and electronic environment has exploded the artist's traditional palette, but these new tools have brought with them new processes and techniques and have presented contemporary artists with new creative challenges and problems. As Suzanne Langer wrote: "The medium in which we naturally conceive our ideas may restrict them, not only to certain forms, but to certain fields." Technology and technologically produced channels of distribution have promoted the emergence of new fields, of new ways of seeing the world, a phenomenon which is increasingly identified with "post-modernism" or the dissolution of stable forms and the emergence of genre-blurring media. Consequently, it is particularly important that artists "work through" technology, insist that it be used to human ends, and incorporate a moral vision of the world. Schott proposed that when artists and individuals abdicate their moral responsibilities and take success and adaptation to new conditions as their only criteria, their existence becomes trivialized.

Most technologies need to be invented twice, many three times. The first invention of a technology usually comes from science, which presents us with the material discovery and mechanics of a new technology. But a second invention, or re-discovery, is required as the technology is converted into a language or cultural practice. The camera, for example, was invented by science, but photography was, and continues to be, invented by photographers. In the case of a medium like television, the process is even more complex as the second re-invention -- the construction of programs to apply to the scientifically provided signals -- became dominated by corporate mentalities and conventions. While the language of television began as a corporate or commercial language, it has been the accomplishment of video artists since the mid-sixties to bring about a third re-invention of the medium, as they applied an individual voice and sensibility to that corporate language.

One of our primary objectives, then, should be that opportunities be created for artists to re-invent the technology we already have. One of our most pressing cultural challenges is to open the dominant channels of high technology and mass communication to the individual voice. We must insist on keeping these channels open to new forms and new ideas, and especially, to the passionate human voice. Finding ways for artists to gain access to the tools and means of mass technology is a pressing cultural concern that will only increase in importance. The artist who

maintains his traditional prerogative to use science and technology is an essential catalyst in the process of humanizing technology.

Schott pointed out that technology manifests itself in two fundamental ways in regard to the arts: first, as a set of new tools and processes; and second, by offering new modes of distribution, new ways to publish and present the arts. With the decline in leisure time, Americans are going to performances less frequently and turning to recorded presentations more and more. Although Schott does not believe that live performances were fundamentally threatened by this trend, he does think that it is important to recognize the new venue that mass communications provide for presenting the arts and developing audiences. He reminded his listeners of the oft quoted fact that when a Shakespeare play is broadcast, it is seen and heard by more people than have ever experienced it in live performances in all its history. Consequently, we all have something at stake in guaranteeing a secure place for the arts in this most influential technological medium in our lives.

It is interesting to speculate, in this regard, just how television might change the arts. Schott wondered if the arts would metamorphose into specific forms that were more "televisual." Would traditional dance, which is predicated on the idea of a stable floor and gravity, be reconceptualized according to a new aesthetic of television, eliminating the references to gravity and the floor? While acknowledging that many may shudder at this possibility, Schott felt it was important to remain open to these challenges and changes in traditional forms, even when it means a move away from the live performance. Alive from Off Center has, for the last five years, provided artists with the opportunity to take up the electronic palate of television and to see if they can redeem the medium from its conventions. The show has brought a new generation of artists to a national audience and has created new production forms. By curating some of the most ambitious work from around the world, Alive has also contributed to breaking down a parochial focus on American art.

As regards technology and the arts, Schott proposed that we are on the verge of what scientists call a "paradigm shift." If this is so, we are on the third major cusp in this century. The first shift came with the celebration of technology and modernity by Futurist and Bauhaus artists early in the century. This was the first embrace of what we now consider the materials, forms, and ideological assumptions of the twentieth century. The second shift came after the waning of Abstract Expressionism in the late 1950s and 1960s, with the Art and Technology movement and the development of video art and mixed media. This second major period, covering the last three decades, has been a permissive and turbulent time in which artists have experimented with every material and process imaginable, with the notions of "avant-garde" and formalism serving as the ruling principles. Asserting that this paradigm of the modernist avant-garde is on the wane, Schott asked "how vital is the avant-garde in an age when what is on the walls of a gallery one day appears in a Reebok commercial the next, or when its pioneers are bait for ads in Elle?" In fact, he observed, "it has gotten awfully crowded on the edge."

We can now begin to detect in the arts that we are finally, and thankfully, living in a "post-colonial" world culture. We now recognize that the Western tradition, which has been the reference point for modernist thinking, is not a privileged tradition but one of many other traditions. Our neighborhoods and towns are changing, and in a few years Caucasians will be a minority population in California -- a fact that demonstrates that we are living in a multicultural world that will inevitably produce a new aesthetic. The modernist paradigm, configured as an edge that is constantly being extended by pressure from the "vanguard," is giving way to a paradigm of "interpenetration" where various cultures interact. This will be a time of excitement and opportunity as we struggle with difficult questions concerning tradition and innovation, quality and spectatorship, as they operate in alternative cultures.

All of this is taking place in a global culture blended from first-world and "fourth-world" technology. Traditional Mali artists use synthesizers and compact disks to record their work, a fact which exemplifies our location in a world of cultural discontinuity and heterogeneity, as well as a world where new connections and relations are waiting to be established. After making a film about the work of the dancer Raoul Truillo, which blends Native American traditions and personal imagery, Schott received a letter from a Native American in Alaska who wanted a tape of the film. He wrote that he wanted to incorporate Truillo's choreography into what he called his "spiritual routine." The viewer expressed his surprise that while watching television, he discovered something sacred. Ezra Pound wrote that "beauty consists in seeing all the relationships," and Schott suggested that the experience of this viewer gives us some idea of the relationships between "the satellite and the sacred."

QUESTIONS AND ANSWERS

Q: (LeBoff) How do the arts bring about a better understanding, and a humanization, of technology?

A: (Schott) There is no simple answer. In the 1960s and 1970s there was a preoccupation with formal issues. Although artists experimented with new technology, such as video, they were more engaged with it in terms of its formal and intrinsic characteristics as a new medium and did not necessarily struggle with it as technology. Today, I believe we have moved away from this dominant formalist paradigm. We have processed so many of these new technological means and forms that we have moved away from technology as an end in itself toward seeing it as another language in which to speak. As a television producer, I see that Alive from Off-Center has gone through this evolution. In the early years, technology was a kind of preoccupation. Today we are primarily concerned with what this technology says and what you can say through it. Ironically we are using it to say the same old great conservative things, because they need repeating. I love the fact that Laurie Anderson is using the synthesizer to lure us, in effect, back to the campfire.

CROSSCUTTING ISSUES, 1990-2000

Panelists: Lee Breuer, Founder, Mabou Mines
Woody King, Director, New Federal Theatre
Jon Pareles, Music Critic, New York Times
Lawrence Goldman, President, NJ Center for the Performing Arts
Thomas Messer, Director Emeritus, The Guggenheim Museum

Discussants: Clement Price, NJSCA
Hon. Maureen Ogden, Assemblywoman, State of New Jersey
Hon. Jane Burgio, Secretary of State, State of New Jersey

SUMMARY OF PANELISTS' OPENING STATEMENTS

Lee Breuer

Following up on John Schott's luncheon address on technological change, Lee Breuer emphasized that while the introduction of new technologies would undoubtedly be a factor in changes in art that would occur in the next decade, new definitions of the meaning of "culture" would play an even greater role. And while it is certainly interesting to find new ways to say something, it is more important to try to say certain things again and again. Artists should continue to engage themselves in the most essential issue of all: the definition of art. What <u>is</u> art? What will art be in the next ten years? And what has it been for the past eighty thousand? Just as his son drew a picture of his mother when separated from her on vacation, every artist throughout history has tried to "make reality" by magic, to re-create it though representation. According to Joseph Campbell, this is exactly what the cave-painters were trying to do by drawing scenes of the hunt. However ironic and self-consciously critical an artist's work may be, it still implies a moral code and a cultural imperative as to what life <u>should</u> be like.

While this basic artistic drive has not changed from the beginning of human history, each society has had its own unique cultural imperative. Different standards and different conceptions of beauty, truth, and goodness have emerged over time, although attempts have been made to eradicate these differences through war, colonialism, and other, more subtle, forms of domination.

Interestingly, America has often been accused of imperialism; but it, too, represents a "cultural colony" that allows its citizens to have a special insight themselves. Certainly in theater, America still perceives itself to be a "colony of English culture," though this perception is already beginning to change in a very positive way as different cultures assert themselves in our society. As has been observed elsewhere, Miami may now be the most exciting American city in cultural terms because of its blend

of African, Caribbean, Asian, and Hispanic influences.

As the "melting pot" of America melts down even further, the issue of "good" art is going to become even more important. And the resolution of this issue may not be so balanced and humanitarian as some would hope, since the humanist tradition itself is European in origin. As in other de-colonizing processes, there may very well be "bloody war," with the "good" fighting the "good." This time, however, the prize will be money, not land, as cultures from all parts of the globe fight for a piece of the funding pie. From the conflict that is bound to ensue, a complicated pattern, a mosaic of colonial cultures, will emerge, as the First, Second, and Third Worlds all mix together in the same urban matrix. In a positive sense, however violent and chaotic this process, there is a chance that, at long last, something will emerge that is a genuinely American culture.

Woody King

Woody King offered a "wish list" that he and his associates in the field would like to see realized in the next ten years. In terms of funding, they would like to remove the issue of so-called artistic excellence defined by peer panels. They would like to see a redefinition of federal, state, and city funding patterns as they relate to blacks, with blacks playing an instrumental role in this redefinition. What is popular at the moment may not be good for society in the long run; slavery for example, was once very popular.

Artistic freedom has never been a problem for the New Federal Theatre; however, for the next ten years it will continue to face problems faced by other black organizations in this country. "Until we are all free of job discrimination, poor housing, and a terrible educational system, we artists are going to have to tow the line in our pursuit of creative excellence." Who will be the audience for black art if our educational system cannot prepare people for an understanding of the arts? New art, as it relates to blacks, is an abstraction: How can blacks create new art when they cannot even obtain financial support to create traditional art? Just as slaveholders once listened without understanding to the songs of their black slaves, many white critics perceive any black art as "new." While black artists like Romare Bearden, Jacob Lawrence, Emilio Cruz, Barbara Ann Teer, and Joe Overstreet have been creating this "new art" for decades, they are still pigeonholed by conventional galleries and urged to create work that focuses on social issues.

The concept of competing for "leisure time" is simply unrealistic for small, nonprofit theater or dance companies in light of the huge advertising budgets of Broadway musicals such as Black and Blue and Hollywood blockbuster movies such as Batman. How can the non-commercial arts ever compete under these circumstances, and why should they be expected to? While all Americans have a responsibility for our collective cultural life, it is the specific task of blacks to support black culture, at the very least by buying tickets a few times a year.

It is time to stop lumping black, Latino, and Asian arts together as "minority arts." And it is time to stop classifying white women as a minority in the arts: even at this conference, white women far outnumber white men, whereas the number of blacks could be counted on two hands.

Art emerges out of one's sense of universal humanity; but it also expresses a love of one's own specific culture. It is impossible for white Americans to represent the best interest of black artists and black audiences -- only black Americans can fully represent themselves. It is also important to recognize that arts administrators do not create; rather, they exist only to nurture those who do create, in an open and nonjudgmental way.

Jon Pareles

Critics are a kind of "professional audience" whose job is similar to that of arts administrators: they must make every effort to encourage the good. However, as Lee Breuer pointed out, it is no longer clear what "the good" is: standards of excellence are changing faster now than ever before as a result of the tremendous amount of information available on a global scale. Art not only involves the recreation of reality; it also serves as a kind of dousing stick for the future. The emergence of be-bop at the end of World War II, with its speed, tension, and tremendous technical demands, was a foreshadowing of the culture to come. New art will always be ahead of its time, it will provide an "intuitive mapping," and it is vitally important that good new art be encouraged, even if we lack a full comprehension of what it is trying to tell us.

There has been a sea-change in the arts and in the intellectual life of America. The primacy of European cultural models is coming to an end. Music is perhaps the only art form in America that represents a true melting pot; it is a kind of "gumbo" of diverse, still recognizable cultural fragments. Some of the most sophisticated electronic and post-modern "smart art" in the world is to be found on highly-popular rap records, which, like be-bop, communicate the shape and feel of the coming era. Melding African oral techniques and rhythms with European technology, "rap tells us how we are going to dance on the earthquake."

In the next decade, all American cities will be shifting demographically. American art will have to adapt not only from the bottom up, but also from the top down. Just as the New York City school system has finally acknowledged that is must begin to integrate the history of blacks and Native Americans into its American history curriculum, the arts must begin to broaden and re-define themselves in terms of these other cultures. "The symphony is not the only game in town," and those who continue to support only so-called high culture must begin to recognize that there is indeed a burgeoning of new cultures that are having a profound influence on the arts.

We must find a way to encourage these diverse cultural expressions, and we

must also support that which is simply new. No matter how predictable or repetitious the majority of experimental works, there is always something genuinely unprecedented or unexplainable mixed in. Unfortunately, avant-garde art is currently mired in a "cute phase," as can be seen in Lincoln Center's marketing of a recent series as "Serious Fun." "Good avant-garde art should scare the hell out of you -- it should shake you to your foundations" -- and should not be sold as simply a likable product. Some of the most popular rock'n'roll music at the moment demands that its audience take a serious look at themselves and at their world. This gravity has attracted wide support, so the assumption of arts organizations that they need to please people or make them laugh should be emphatically and directly challenged.

Finally, in the next ten years, it will be absolutely necessary to take risks and to confront the Jesse Helmses of the world. One of the reasons Andres Serrano's work has been so artistically successful is because it is not afraid to confront people, to shock and frighten them into questioning their own beliefs and assumptions. This is rare indeed and must be wholeheartedly supported. Those who fund the arts must accept and encourage controversy. If art is to serve its intuitive function, it must not be involved in a popularity contest. The desire to censor art reflects a basic fear of loss of control; but this fear must be fought, because only art that is allowed to express itself in a totally uncensored way can warn us of the real and inescapable changes that are to come.

Lawrence Goldman

"We are only half-way through the Reagan-Bush era," began Lawrence Goldman. "It will be 1997 before we have a President who is not Ronald Reagan or George Bush." This is a political reality that must be a departure point for everyone reflecting on their institutions and on what the next decade holds in store for them. Three themes must be perceived in light of this context: first, the need for arts organizations to become more entrepreneurial in unconventional ways; second, the need for institutions to avoid "the zero-sum game with societal ills"; and third, the need for greater leadership in the arts.

Arts organizations are going to have to become more entrepreneurial as public funding continues to become increasingly difficult to obtain. Methods of marketing and co-production will have to be re-examined; some institutions are already doing this, involving themselves in retailing, restaurants, real-estate, and so on. New York's Museum of Modern Art, the South Street Seaport Museum, Princeton University and many other institutions have all demonstrated how opportunities can be seized. Conversely, Lincoln Center provides an example of an artistic center that has not benefitted materially from the very revitalization it created.

With regard to the second theme, it is vital that the arts not end up competing for funds with programs that seek to address basic social problems, such as AIDS, crime, the homeless, and our failing schools --

problems that require action in any decent society. "Palaces of culture" in the midst of hard-hit urban centers will not stand a chance of winning in this kind of competition. While there are no clear-cut answers to this problem, alternative possibilities do exist. Perhaps the arts should find new ways to be more relevant to the communities they hope to serve. The Newark Museum, for example, is aggressively involved with local schools, and the result is that thousands of children who would otherwise have no exposure to the arts use the facility every year. By providing irreplaceable opportunities for less-advantaged individuals in society, the arts can serve to justify their existence within that society. If the arts involve themselves in the society from which they emerge, if they truly represent themselves as a real measure of societal excellence, no one would even consider shifting funds away from them and into other areas of need.

Finally, with regard to the issue of leadership, Governor Thomas Kean has shown the potential for a state with the correct leadership to come into the front rank culturally. With courage and political will, he has proven that New Jersey can stick to its commitment over the long run. New Jersey clearly has great advantages in terms of the arts; it is affluent, and it is home to a great number of artists. What is needed for the future is simply a clear vision and a continued dedication to supporting the arts and cultural life in the state.

Thomas Messer

Whatever else happens by the year 2000, observed Thomas Messer, there will be art. Art will continue to exist on this planet as long as there is human life. The two are simply inseparable as they move in an age-old dance with one another.

The art of the year 2000 will undoubtedly be different from the art of the present, since the very concept of art, like that of life itself, involves change and evolution. In fact, if it ceases to look different, it will cease to be art.

By 2000, it will be difficult to determine what is valid and authentic in art, given the increasingly "hypnotic" power of the media to substitute itself on occasion for art. On the other hand, it will certainly be easier, on hindsight, to judge the art of the 1980s than it is for us now.

Implied in these assumptions is Messer's personal belief in the fundamental reality of art and its autonomy within society. While this view is currently quite unpopular, Messer is uncomfortable with the idea that art exists to serve other ends. However useful art can be, on its most sublime level art has no deliberate purpose; despite its very clear and strong effects, paradoxically these effects are most powerful when there is no apparent intentionality involved beyond the following of its own laws.

Messer agrees with everything that has been said about the increasingly global expression of art. This will presumably not result in a bland

homogeneous art, but rather in an even clearer differentiation of geographic and ethnic traditions. As we come to a better understanding of the underlying meanings of art, all contextual and societal variations will be enhanced.

Finally, Messer hopes that the arts will remain free; it is certainly our responsibility to keep them such. Although he would like to present the argument that art would cease to exist in a society that is no longer free, historically this is simply not the case. The arts have managed to continue and occasionally flourish under the most unfree conditions. While this tenacity is obviously no excuse for shirking the defense of artistic freedom, society in general would suffer more than would the arts if freedom did not exist.

The many recommendations that had been made in areas such as promotion, marketing, and recruitment of audiences for the arts were certainly reasonable ones. However, Messer cautioned that such technical refinements will only have meaning if arts organizations can hold to a belief in the autonomous essence of the arts.

QUESTIONS, ANSWERS, AND COMMENTS

Q: (Jane Burgio) Mr. King, could you clarify your statement about doing away with the system of peer review in granting funds?

A: (Woody King) I would like to eliminate the panel system in cases in which non-peers decide which black organizations get funded.

Q: (Maureen Ogden) Most of you have suggested that the next decade will be one of dynamic trends and tensions, in which new cultures will have the chance to develop more fully. Who, then, will define artistic excellence? And how can the arts councils and the Arts Endowment be counseled with regard to this?

A: (Thomas Messer) The glory of spiritual production is that it remains in that sense indefinable. There cannot be any precise measurement; it can only be a process of discussion and controversy. Any objectivity can only come over a long period of historic evaluation.

A: (Jon Pareles) It is going to be a mess, but that's better than an incorrect aristocracy, as in past decades, where the visual arts were painting and sculpture, theater was Shakespeare, and music was symphonies and opera. These absolutes are breaking down, so we have to be willing to make mistakes. Fund even when you cannot yet fully and comparatively evaluate the art in question; be willing to make mistakes, but try to do so on a wider scale than has been done in the past. Don't try to set up any precise yardsticks, because there will always be great art that falls outside of the measurement.

Q: (Clement Price) These were all stimulating and morally compelling presentations, and it seemed to me that four major points recurred throughout all your presentations: first, the demographic changes we face; second, the continuing racial imperatives described by Mr. King;

third, the need to build an infrastructure to support the arts; and finally, the fact that art is an inevitable consequence of being human.

However, I wonder why we Americans always assume that demographic reality will have a great impact on the arts? At the end of the Civil War, 40 percent of the South was black, but that fact had little effect on the politics, economy, and the perceived "culture" of the region. Regarding race, if black Americans, including black artists, are committed to ending all oppression and discrimination, what will happen to black art that has been so deeply rooted in the experience of segregation and Jim Crow racism? In terms of building a financial infrastructure for the arts, isn't our sense of cultural democracy so far behind our notions of political democracy in this country that a cultural center in Newark is likely to face great opposition from those suffering from all the societal ills? Finally, regarding the indestructibility of art as part of human experience, aren't we in danger of over-regulation and corruption, as with the HUD scandal and the demise of housing in the United States?

A: (King) I'd like to answer something that related more directly to what I said, so would you rephrase your question?

Q: (Price) I think your criticism of peer-review panels that are not composed of peers is valid. But as segregation is dismantled, the idea of race and racial culture in our society is going to change drastically. What are blacks going to do as they are assimilated into a society that they have not made? In the Jim Crow era, black culture at least was separate, and blacks had some control over its presentation and reception. What will happen now that this insularity is gone?

A: (King) The so-called Harlem Renaissance of the 1920s and the Black Arts Movement of the 1960s established that if you have the money to produce a play, no one can tell you what to do. The only outside pressures on black arts organizations are financial: they are expected to produce what a white organization produces with one-third of the funding. I have to pay an actor as much as Joe Papp does, but there's no way I can get equal funding, because it's not white, or chic, or visible, or surrounded by millionaires in a way that ends up perpetuating white, European art in this country.

A: (Messer) With regard to your question about the indestructibility of art as part of the human experience, my position is that art in the abstract is such a profound urge of humans that nothing can destroy it. But arts institutions are a different matter. They can be harmed or lose effectiveness if they are not supported. To synthesize these two themes, art administrators must remain sensitive to the essence of art and maintain a hierarchy where the art itself stays at the center and everything else supports it.

NEW DIRECTIONS IN ART, 1990-2000

Panelists: Douglas Davis, Artist and Writer
Ed Henry, Deputy Director, Museum of the Moving Image
Catherine French, Chief Executive Officer, American Symphony Orchestra League
Alexandra Hunt, Faculty, Rutgers/Newark

Discussants: Rick Khan, Artistic Director, Crossroads Theatre
Elizabeth Christopherson, Chairman, NJSCA

SUMMARY OF PANELISTS' OPENING REMARKS

Douglas Davis

Having spent the last three months in Los Angeles, Moscow, and Tallinn, the capital of Estonia, Douglas Davis felt that he had been away from the "heartland" and was somewhat removed from the issues discussed at this conference. Returning from Russia, where he has visited before, Davis is usually struck by how provincial and complacent America is; but today he was surprised and pleased by the remarks of all the other presenters who predicted sharp social, cultural, and political changes in the years to come. Both the media and the arts in this country seem to want to look backward and "restore the symmetries of the past." So the outspoken quality of this conference, looking forward and facing the lack of control, was both unusual and welcome.

Despite the conservative consensus formed over the past decade, certain radical changes have been able to occur. The position of women in the workforce, for example, has quietly evolved to the extent that women now hold a majority of professional jobs in this country. This is reflected in myriad ways, including the increase in divorce and in single-parent families, as well as the decline in the female audience for afternoon soap-operas on television and in female volunteers. Other alternatives to the much-touted Bush-Reagan agenda included, of course, the self-assertion of Hispanic Americans and the coming to political power of black Americans throughout the country.

Regarding the "post-modern, neo-classical, or neo-neo-classical consensus" in the arts, Davis cited the theories of discourse developed during the past ten years by critics and theoreticians such as Jacques Derrida, who has observed that all previous certainties about the meaning of language and art are irrelevant in the world in which we now live.

Both the prospects for the arts and for this country as a whole are directly and fundamentally influenced by the prospect of "losing our enemy" as a result of what the Soviet Union is painfully trying to do. If glasnost and perestroika succeed, the ethos that has supported the

enormously costly military budgets of the past will erode. At that point, the difficulty in funding everything from programs for the homeless to the minority arts will be greatly alleviated. It is therefore essential to realize how decisive the success or failure of Soviet reform is for America and its arts.

As to the arts themselves in the 1990s, the ascendance of painting as a skillfully marketed commodity is likely to be disturbed. The various media for art-making are now readily available to the population at large, and the need for traditional skills -- such as the manipulation of paint on canvas or knowledge of the keyboard of a piano -- has been replaced by the need for new skills, such as the use of a camcorder or a computerized synthesizer. Access to these media is radically changing the way art is both made and perceived.

Many years ago, Walter Benjamin predicted that the mechanical reproduction of art by means of photography and other processes would reduce the sacred aura of art. The uniqueness and originality of a work of art, he said, would recede with the use of such methods. Davis, however, disagrees: exactly the opposite is happening to all of us. Look, for example, at live television, which results in the close, immediate accessibility by so many people to some kind of artistic process. In effect, a new kind of art is developing, one that is closer to electronic media and performance than to painting. This art is "about something"; it is moving us away from the obsession with style for style's sake that has always characterized Western art. Perhaps American art will become less provincial, more global.

Ed Henry

With regard to government funding, Ed Henry began his remarks with a quote from "The Second Coming," by W.B. Yeats:

> Turning and turning in the widening gyre
> The falcon cannot hear the falconer;
> Things fall apart; the center cannot hold;
> Mere anarchy is loosed upon the world,
> The blood-dimmed tide is loosed, and everywhere
> The ceremony of innocence is drowned;
> The best lack all conviction, while the worst
> Are full of passionate intensity.

Despite all the expert information on politics and demography that is now available, Henry pointed out that it is still easy to draw the wrong conclusions about the future -- particularly the future of the arts. This is not necessarily a problem, however, because what is really needed is more alertness and sensitivity as the future unfurls, and a greater acceptance of the extreme lack of predictability that is inherent in the act of creativity. This lack of predictability, in fact, is what makes the arts so exciting. And since everything that has not yet been done will be "new" when it happens, we ought simply to dispense with the obsessive,

distorting search for the "cutting edge." With changing demographics and the increasing limitations on people's time, the need for art itself to seduce and hold its audience's attention becomes ever greater: "Let's not give up the reality that the demands of art on the viewer, the consumer, the participant, can be good, and this insistence on attention and sustained effort may be one of the more important qualities of art."

Referring to the "new" technologies, Henry suggested that what is really important is not the medium but the integrity of the work of art, regardless of the means by which it was produced. Technologies will continue to develop, but new technology, at best, becomes a new tool for artists and has no artistic significance in and of itself. With regard to the "new" collaborations between composers, choreographers, and visual artists, Henry pointed out that this was exactly what happened in the days of Stravinsky and Diaghilev, so perhaps it was more important simply to "look for good work." While much new work can be found in major festivals or through subscription series, less spectacular, smaller, alternative spaces that do not need to fill every seat with paying spectators are still "the natural home and birthplace" for new art.

In sum, artists will continue to find "new directions," regardless of Jesse Helms; they must do so if they are to continue to make art. The arts community must, meanwhile, make every effort to remain flexible and independent from advertising, the marketplace, and politics in making funding decisions in support of these "new directions."

Catherine French

The idea of a so-called "cutting edge" also bothers Catherine French, particularly since orchestral music generally lacks that ability to change rapidly, which is generally accepted as a necessary requirement for being at the "edge." John Schott's remarks to the effect that the "cutting edge" was getting crowded had reassured her.

A few years ago, Ernest Fleischman, executive director of the Los Angeles Philharmonic, declared to a group of music-school graduates that "the orchestra is dead," indicating how problematic is the future of the symphony orchestra itself. French has a very strong vested interest in the life and future of the American symphony orchestra, and she feels that any discussion about it must have two parts: the first has to do with the music itself -- the repertoire the orchestra plays, the way it is played, and the musicians who play it; the second has to do with the orchestra as an institution -- its leadership, audience, funding, and role within the community, both as an educational and as a cultural organization.

The symphony orchestra is a museum of sorts: preserving and performing the very best music composed for it over time is central to its mission. And much of the music that has endured the test of time was written in Europe in the nineteenth century. There is no question that orchestras will continue to play the symphonies of Beethoven, season after season, well

into the next century. The simple reason for this is that musicians love them and want to play them. French is not suggesting that the "cutting edge" in symphonic music in the year 2000 will be Beethoven's Seventh Symphony. She feels that orchestras have an obligation to expand their repertoire and to encourage the creation and performance of new music; but this does not mean that they should not continue to play Beethoven as well.

Looking to the future, French believes there will be an expansion of repertoire. More and more conductors will come to learn and explore the work of twentieth-century composers such as William Schuman, Roy Harris, Aaron Copland, and New Jersey's Ezra Laderman. In addition, we will begin to feel the impact of composers-in-residence programs such as Meet the Composer. The shift of the composer from the studio or university setting into a living, breathing orchestra is resulting in the creation of music that orchestras want to play and that audiences want to hear.

Aware of the demographic changes that are occurring throughout the nation, orchestras will increasingly search out composers from the African-American, Hispanic, and Asian communities who are creating music for the symphony orchestra. As a result, the music of our time will increasingly reflect the ethnic and cultural diversity of our communities. At the same time, a narrowing of the repertoire may occur. Emphasis on authentic and historically informed performances -- particularly of music from the Baroque and Classical periods -- is causing many conductors to avoid programming this music. Morton Gould, in fact, described the cutting edge in the year 2000 as the courage to do non-authentic performances of authentic music on modern instruments.

The typical career path of successful young conductors is also affecting the choice of repertoire, since many hold multiple posts and do much guest-conducting, leaving little time to learn and perfect a wide-ranging repertoire. Realistically, this situation was unlikely to change, as specialization and larger conducting staffs will become the norm. The shortage of non-revenue-producing rehearsal time, essential to expanding any repertoire, also affects programming negatively. New music, in particular, needs an expert and sympathetic performance by musicians who are familiar with the score, because if new music is going to gain acceptance, it must be played well.

One particular complication has been that each generation of musicians has needed to know more than the last. Every minimalist composer of the present time first had to learn eighteenth-century techniques of counterpoint. However, musicians trained a generation ago may now be as confused as any audience by the direction of new music. A serious need therefore exists for continual retraining of orchestras, despite the fact that time used in this fashion is not revenue-producing.

In terms of presentation, given changing life-styles, diminishing leisure time, and increased competition for audiences, orchestras are going to have to take a serious look at the way they present concerts. Does symphonic music have to be presented in large doses at fixed times and in the

evening? Attention to quality in all programming -- not just "blockbuster" events -- is essential, because an audience will not return if it is disappointed even one time. Orchestras also should be perceived as flexible communities of musicians that can offer a variety of music by smaller or larger numbers of musicians within different settings, rather than as a single, monolithic bloc. Audiences will probably know less and less in the future about symphonic music, and orchestras will therefore need to be more aware of educating their audiences.

All these necessary changes will only occur with funding. However, even general operating support is increasingly hard to obtain, and long-term project support in such areas as audience education or composer-in-residence programs is rarely long-term enough to guarantee the maturation of any project.

In conclusion, French predicted that in the next ten years, without any revolution in serious music, there will probably be an increasing attention paid to quality in performance, orchestral leadership, audience, composition, and the quality of life for the musicians themselves.

Alexandra Hunt

As a musician and music educator, Alexandra Hunt emphatically agreed with Catherine French with regard to the problem of insufficient rehearsal time for orchestral musicians. She wished that she could be equally optimistic as to the future of classical music, but admitted that she found it difficult to be so positive.

Hunt teaches music to undergraduates, and she is concerned with how little students actually want to know about the disciplined, classical arts. While she feels we must encourage all the new art forms, she also believes that the older ones must continue to be maintained. Even the folk music of her youth is totally alien to many of her students. Hunt agreed with Woody King that it is necessary to develop audiences; in fact, she feels that this is even more important now than developing new artists. Those with the innate drive to create and perform will continue to do so, but if audiences are not developed, there may be no one to hear their music.

Since Hunt began teaching at Rutgers, she has educated herself in popular music such as rock'n'roll; but she still feels that the disciplined, older arts must be nurtured and taught. The structure and form found in classical art helps one understand the world. This kind of education ought to begin in grade school, where students should be taught that discipline and hard mental work can be interesting and even fun.

COMMENTS, QUESTIONS, AND ANSWERS

Q: (Rick Khan) As a society, America seems to be plagued by an inability to deal with rapid demographic change. And to a large degree it seems

that arts programming involves personal choices, personal taste. How does a symphony orchestra respond to pressures to perform more Hispanic, Asian, or black work, when in fact that kind of music is not of particular interest to it? I'm afraid that if it doesn't come from the heart, from a desire to learn more about the cultures involved, then the future is going to be very stagnant.

A: (Catherine French) I hope I indicated that I was talking specifically about composers who write for the symphony orchestra. There are a number of African-American and Hispanic composers in this genre, and I think there will be a greater effort to find them along with other young, unknown composers. I absolutely agree with you that not only does the music have to be good, but the performers also have to be convinced of its value.

Comment: (Ed Henry) I think your point is very valid, especially if you look back on the experience of the Community Concerts Series, which did a great deal of touring nationally. It was largely mainstream classical performances. Many people running such organizations with access to halls in those days wanted only a select kind of music for a select audience. But since then, local arts agencies and community arts councils have grown up and taken over the reins of presenting in communities. They have proved themselves very sensitive to their communities' interests. In many areas, for artistic and social reasons, people are ready to push beyond what they know and are comfortable with.

Comment: (Douglas Davis) The heart only changes through direct experience. This country cannot go on being locked off from the rest of the world; we simply are going to have to change. Our children only speak one language, whereas the children of other countries speak at least two: their own and English. For fifty years we've manufactured products as if American tastes were all that mattered. This is going to have to change, or we're going to die.

Comment: (Julie Ellen Prusinowski, Foundation Theatre Company) Our society is becoming increasingly fragmented, and minorities are playing a larger and larger role. As we represent this fragmentation, our art is necessarily going to appear more fragmented. Arts councils need to look at measures of artistic success, not just the largest possible numbers in the audience. I may try something new and not "normal" for me and therefore have only a third of an audience instead of a full house. But not having a full house is considered a failure. I worry about how arts councils and funders will perceive the success of my work if I try to reach those smaller but growing segments of the population.

Q: (Arthur Sabatini) It seemed to me that Douglas Davis' comments were in direct contradiction to those of Alexandra Hunt and Catherine French. I'm one of those people who is very disparaging of the symphony orchestra. I believe that it has subverted itself. It is a museum, a structure built in another century and propagated through this one, largely by European conductors and institutions with certain vested interests. I wish people who work with symphony orchestras would not

use the word "community," because they represent a very small portion of people who live in those communities. In all these discussions of "new forms," can we begin to talk about actual aesthetic changes overtaking us? Perhaps something like a symphony orchestra no longer fits our needs and sensibilities. If that's the case, then won't art itself be affected by inter-cultural changes, the crossing of colors, bringing together a new world?

A: (Alexandra Hunt) We can't lose the old. We certainly should welcome the new. But the old is there, it has already made itself beautiful.

A: (French) It is very difficult to generalize about symphony orchestras when you live in the Northeast Corridor and your conception is based on either the Philadelphia Orchestra or the New York Philharmonic. In Birmingham, you would see the collaboration between the Alabama Symphony and two local Baptist churches to provide violins to children and musicians to teach them. There is more than one model for orchestras, and many of those models that do exist around the country are tending to change more rapidly than those in the Northeast, which carry the weight of 150 years of tradition. There are, of course, advantages to that tradition, such as a stable, supportive audience. Also, I'm no longer willing to apologize for the ability of orchestral musicians in some cities to earn fifty or sixty thousand dollars a year. It's about time, and I wish all performers could earn as much. It's taken years of using the political strength of symphony boards to achieve this level of support.

Comment: (Bill Higginson, Union County Cultural and Heritage Commission) We in America had a great educational philosopher, John Dewey, who has been generally ignored. His basic message was that you learn best by doing. You and I know that all art is based on discipline and hard physical work. We ought to make arts education even more hands-on, because it's virtually the only part of education where Deweyism exists. We should be in the forefront of leading a revolution in education.

Comment: (Davis) I agree with your sentiments. The arts constituency should be talking back to the prophets of education and politicians, like William Bennett, in order to prevent things like the elimination of arts education in New York City schools. This directly affects us in economic ways as well -- for example, in the fact that we lag behind the rest of the world in industrial design.

A: (Hunt) With regard to your point that discipline is part of all art, I'll give one example of undisciplined art. Christian Marclay, a Swiss "Dada Dee-jay," takes splashes of sound from records played at the wrong speed or ones with glue dripped on them and records the sounds randomly onto tape. He considers this a new art form, mixing music and visual art. He plays the tape from a machine hanging in a museum of contemporary art, as a beautiful string of tape piles up on the floor. I don't call this disciplined art. It's fun, it's innovative, but it's not art.

Comment: (Gerald Yoshitomi) One of the most important recurring comments made throughout this conference is that art will continue to exist, no

matter what. This discussion about symphonies reminds me that we in the arts beat each other up better than anyone else can. At first it seemed absurd to me that someone would talk about an institution that is important to me and my children as no longer relevant, but then I remembered that over the past twenty years we've been fighting over insufficient resources that create a very negative atmosphere of competition. This is perhaps why we make the claim that black art or symphonic art or cutting-edge art isn't good and shouldn't be funded.

What has been encouraging throughout the discussions is the emphasis that has been placed on collaboration, and how we don't know what's around the corner. This is what makes NJSCA's job especially difficult -- trying to be pro-active in a new, unpredictable situation. I'm reminded of Roger Kennedy's point that we did the impossible in the 1980s in establishing an arts council in New Jersey equal to any in the country and in supporting a remarkable growth in the number of arts groups in the state. Looking to tomorrow, we might think about some of the more visionary remarks made today, and that we don't know what's coming. "Watch Out!" may be the theme of the Council's next plan!

DINNER KEYNOTE ADDRESS

Introducer: Jeffrey Kesper, Executive Director, NJSCA
Speaker: Michael Uslan, Executive Producer of the film Batman

SUMMARY OF INTRODUCTION BY JEFFREY KESPER

Jeffrey Kesper suggested that in an age when our children read more comic books than classics, watch more cartoons than movies or theatre, and listen to rock 'n' roll to the exclusion of anything else, it is time to listen to those who are in the forefront of producing, directing, and marketing the concepts that have captured their imaginations. He observed that if anyone in the audience had seen Nightline the previous Friday, they may have noticed that in the filmed coverage of the East German refugees streaming into West Germany, one of the children was wearing a Batman baseball cap.

Besides Batman, Uslan is the producer of the PBS/American Playhouse production of Three Sovereigns for Sarah, a historically accurate drama about the Salem witch trials, and the upcoming Monopoly, the Movie. He is also the author of comic book histories and taught the first accredited college course on the history of comics. He has recently been appointed by Governor Kean to the New Jersey State Motion Picture and Television Commission.

SUMMARY OF ADDRESS BY MICHAEL USLAN

Michael Uslan noted wryly that his involvement with comics has brought him to some strange places, culminating in his being at this conference. He was particularly proud to be in New Jersey, where the future of the motion picture and television arts was as bright as it had been since Edison began cranking out his movies in West Orange. One reason for this optimism is the New Jersey State Motion Picture and Television Commission, directed by Joe Freedman and chaired by Celeste Holm. The Commission has been building a record of success in convincing Hollywood studios and producers to film their productions in a state that is blessed with diverse and lush locales and a cooperative government and citizenry. Additionally, through an improved school curricula, New Jersey is presenting students with more employment opportunities in film and video production. From Neptune's Jack Nicholson to Asbury Park's Danny Devito, the next generation of talent is waiting out there in our counties.

This climate of optimism and opportunity is quite a contrast to the message Uslan received when he was pursuing his dream of becoming a film producer. Whether working on non-profit projects for PBS or major profit oriented motion pictures, he was continually greeted by "Horace Greeley sound-alikes saying 'Go west young man; you can't be a successful producer in New Jersey.'"

Uslan was determined to get his chance while working on the East Coast, and in the three years it took to get the financing for Three Sovereigns for Sarah, and the ten years it took to make Batman, he developed a ten-point strategy for success as a producer, a strategy that will work no matter where one lives or what kind of media one produces. Briefly, the ten requirements for an aspiring producer are:

1. Masochism.
2. A high tolerance for frustration.
3. The ability to knock on doors till your knuckles bleed.
4. The drive to make things happen and never to wait around until something happens.
5. Having the mind of a twelve year old.
6. Knowing the right people and how to work with them.
7. Money, or knowing how to find it.
8. Domestic distribution, the critical forum for your work.
9. A good entertainment lawyer.
10. A good entertainment lawyer who will work on a percentage basis.

Uslan then proceeded to illustrate his ten points by relating some of his experiences as a producer over the last ten years:

1. Masochism. Uslan actually began his career as a motion picture production attorney for United Artists and was in charge of the legal and business affairs of a number of major pictures, including the early Rocky films, Apocalypse Now, and Raging Bull. Because he had no relatives or contacts in the business, no money and no "hot" literary property, Uslan saw his three years in law school and four years as an attorney as his only avenue into the production field. In some ways these early years earned Uslan his credentials as a masochist because he had never wanted to be a lawyer at all.

In 1979 Uslan and a partner bought the film rights to Batman and formed a production company, Batfilms Productions, Inc. Although at the time every studio in Hollywood turned the project down and told Uslan he was crazy, recently they have been calling to tell him that he is a "visionary." He has since learned that the key to success in producing is "don't believe them then, don't believe them now, just believe in your project." Peter Guber finally agreed to put up script development money for the project and Uslan promptly tendered his resignation from his job at United Artists. Although his boss offered him a raise and a bonus if he would stay for just a year, Uslan, being a certified masochist, turned his back on job security and a medical and dental plan, even though his wife was pregnant and they were in the process of building a house.

2. A high tolerance for frustration. To give an example of the kind of temperament necessary for dealing with television producers, Uslan related the following chronology directly from his company's business diary:

> Month 1 - A call comes in from a network. The network wants to work with them and asks them to develop a Western featuring a strong female

lead who believes in non-violence, with stories told in a serious tone.
Month 3 - There has been a delay while the vice president has been fired and his replacement fires most of the staff. They say Westerns are out, but if the concept is modernized they are still interested.
Month 7 - After more delays, they say they like the modernized concept, but they want more action because, in their words, "the anti-violence crusaders from the South thing" is dying out. Uslan and partner add more action, two shootings, and one death.
Month 9 - Apologizing for the long delay, this time caused by the big television convention, they say the concept is perfect. *Except* that station programmers say that "funny is in." They ask Uslan to make the show less serious, much funnier (but not campy), and they will have a deal.
Month 12 - The changes are made and the network likes the concept. But Ed Asner is looking for a project and since he already has a network commitment, they ask if the lead character can be made a male. Uslan and partner comply. The original Western with a strong female lead committed to non-violence and stories told in a serious manner has become a modern day crime story with an older male lead who "blows people away at the drop of a hat in a series of funny stories." Although the concept is now "perfect," the network calls to say that they have set the lineup for the new season but will keep the proposal on file for next year.

To reiterate, a producer needs a very high tolerance for frustration.

3. The ability to knock on doors till your knuckles bleed. After PBS had committed half of the production cost for Three Sovereigns for Sarah, Uslan approached over thirty major corporations for the balance and was rejected by all of them. He received a range of reasons, including "business is down," "we are cutting back," "we are already committed," and his favorite "we do not want to become associated with witches." Although they eventually found the money they needed, "our skinless knuckles were never the same."

4. The drive to make things happen and never to sit around waiting for things to happen. Uslan admitted that he had originally intended to be a writer, but like so many writers, directors, editors and actors, he went into producing in order to get some control over his own work. Tired of waiting for the phone to ring in order to work, Uslan prefers to pick up the phone himself and make things happen. The drive and ability to initiate projects is essential for a successful producer.

5. Having the mind of a twelve year old. By staying in touch with children and teenagers and one's own childhood feelings and wonder, a producer is better able to dream up projects that might hit a nerve in the general public. That ability is what makes George Lucas and Steven Spielberg so good at what they do. A good producer has to be part businessman, part psychiatrist, tyrant, mother, father, and camp counselor. He has to be in touch with everybody's feelings and abilities. If he can

locate within himself the heart of a twelve year old, he can be sure that he will never lose his love for the movie business.

6. Knowing the right people, and how to work with them. Motion pictures and television is uniquely a "people" industry. While talent can take you far, it is more often whom you know rather than what you know that counts. Studio executives tend to make pictures with people they know and trust, and one can encounter a seemingly impenetrable wall of cronyism. It is critical that you get your foot in the door before it slams.

7. Money. Money is the root of all movies. Independent producers spend most of their time in search of sources of money, and this is true whether they are producing music, dance, theatre, or any of the arts. They all begin with funding. Uslan recalled that a "semi-religious" producer friend of his has an uncanny knack for finding private investors for his projects and told him "film-making is the reason God created doctors and dentists in Bergen County."

8. Domestic distribution. Foreign television is fast becoming a major source of financing for American television and motion pictures, and is arguably the single most important financial issue for the future of the television and motion picture arts. There may be a day when peculiarly American products, such as Field of Dreams or Apocalypse Now, will be difficult to make as the European market grows in significance and most films are pre-sold to world-wide markets. Batman was particularly easy to sell because the comics had sold for generations in sixteen languages and forty-two countries. Nevertheless, despite foreign distribution and the domestic video market, a feature film cannot succeed without proper distribution in the United States. The U.S. market is still much too important to be ignored.

9. A good entertainment lawyer. Uslan's Hungarian grandmother had a curse that she would put on people she particularly disliked. It was, roughly, "May there be many lawyers in your life." However, a good entertainment lawyer not only represents a producer, he advises, negotiates and protects copyrights. Entertainment law is a field so specialized that going to a local lawyer for entertainment work is like going to a general practitioner for brain surgery.

10. A good entertainment lawyer who will work on a percentage basis. Independent producers often wind up living off their production development fees, money provided by studios while screenplays are being re-written. If the producer is also paying the usual lawyer's fees, the development money will disappear and the producer will have to use out-of-pocket funds. In Uslan's experience, legal fees and high overheads have killed off more budding producers than any other obstacles, forcing them to get what Uslan's mother calls "a real job." The answer is to find a lawyer who has enough faith in the project to work for a percentage of the profits.

Uslan attributes his survival in the movie business to his ten-point formula. He asserted that no matter what area of the arts one is trying to

work within, the same qualities are necessary and will probably still be necessary in the year 2000: sacrifice, dedication, and a belief in one's work. Also necessary are the "patron saints" of government, business, and a receptive citizenry. Finally, the most important factor will always be a large, appreciative audience, such as one finds in the state of New Jersey.

QUESTIONS AND ANSWERS

Q: How did you finance the PBS special Three Sovereigns for Sarah?
A: Fifty percent was financed by PBS and American Playhouse. The balance of the money was provided by the National Endowment for the Humanities, the largest grant they had ever given for any project like this. It was helpful that in 1973 I had served on the Youth Grants Panel for NEH and had learned the grants process.

Q: What are you working on now?
A: Our next project is Monopoly, the Movie. We bought the rights from Parker Brothers and have developed an old fashioned, Capra-like story line. I am also working on a new Lone Ranger television series.

THE FUTURE OF ARTISTIC DISCIPLINES I

Panelists: Lee Breuer, Mabou Mines
Woody King, New Federal Theatre
Jon Pareles, New York Times
Alexandra Hunt, Rutgers University
Eliot Feld, Artistic Director, The Feld Ballet

Discussants: Michelle Mathesius, NJSCA
Franklin Fisher, NJSCA
Robert Pollock, Composers Guild of New Jersey

SUMMARY OF PANELISTS' OPENING STATEMENTS

Eliot Feld

As a choreographer, Eliot Feld cares about music. He cares about steps, the changing shapes in musical time, and about the organization of those steps in space. In short, he cares about creating dances.

Feld is relatively unconcerned with macro-economic trends from 1990 onward. Similarly, he is indifferent to demographic trends or trends in general. He is bemused by questions such as "What emerging art forms will take root and grow?"; "What kind of support will these new forms require?"; or "What will the cutting edge be like in the year 2000?" These questions would most appropriately be put to a seminar of mediums; those without crystal balls should go on with their business.

This need to discern where the action is, or to project where it will be ten years hence, requires that rationality be imbued with preternatural powers. It suggests that economics, demographics, institutions, the AIDS epidemic, multiculturalism, or the Pacific Rim and the Common Market are the driving forces in art. It implies that economists, politicians, academicians, and bureaucratic savants, as brainy, well-intentioned, and prescient individuals, are able to interpret the present, extrapolate from it, and lead the arts into the future. This is simply not so.

It was, is, and will continue to be the individual artist, engaged in a solitary struggle with the rigors of his or her discipline, who invents the present and contrives propositions for the future. It is not Cubism that matters, it is Braque; it is not Serialism that survives, it is Schoenberg; and it is not Minimalism that tells us about new music, it is Steve Reich. It is the particulars of the inventions of the individual that have enduring value. Trends fade by definition.

The world of art is most often disorderly, even chaotic; the origin of new

artistic invention cannot be anticipated and may not be recognized. Systems devised for the support of art and artists should therefore be adequately flawed to permit the unwelcome and unexpected. Efficiency may be a virtue when goals and values are absolute and verifiable, but new artifacts of sensibility elude absolutes and verification. For this reason, funding sources should be kept discrete, and the combining of resources among foundations, corporations, and government agencies should be kept to a minimum to preserve diversity of opinion. The limitations of all funding systems should be acknowledged since they are all ultimately reduced to an individual or group of individuals saying one of two things: either "I liked it" or "I hated it." It is too often fashion that determines the "cutting edge" and leaves others merely on the edge of being cut.

Woody King

Looking back ten years to shed light on the arts in the year 2000, Woody King noted that in early 1980 the New Federal Theatre received a $250,000 grant from the Ford Foundation. The preparation for that grant took eighteen months and seven very long meetings with the foundation's program officer. Similarly, when the Rockefeller Foundation awarded the theatre with a $50,000 grant, it required five months of preparation and five meetings. The officers with whom the theatre staff dealt at these foundations and at the National Endowment for the Arts, from which they also received $50,000, have long since left those positions. By the year 2000, predicted King, the current funding administrators will be "long gone."

On the other hand, most of the artistic directors and producers who sought funding to pursue their endeavors in 1980 are still seeking it, and this situation is not likely to change greatly by the year 2000. "So we must keep focused; we must not be led away from our organizations' goals by funding sources."

The current Bush Administration will be in place until 1993; it will relate to the arts in a manner similar to that of the Reagan Administration. So what should organizations that rely heavily on federal, state, and city funding do? The New Federal Theatre and the National Black Touring Service, both headed by King, evaluated the reality of the next few years and, so as not to be contained by the political confines of America, decided to move into international associations and co-productions. It is hoped that these will lead to a kind of "global exploration."

King believes that in the next ten years more and more black theaters from the United States and abroad will come together to co-produce, reducing production costs for each individual organization. By the year 2000, a strong network will be in place. This bodes well for black theater, and out of this "chaos" will come a stronger and more cohesive international theater.

Alexandra Hunt

As an opera and concert singer with a twenty-year career in twentieth-century music, and as a teacher who cares about young people and their future opportunities, Alexandra Hunt believes that the new computer technology will have a dramatic effect on future directions in music, both in its creation and performance. She fears that the changes that will result will not necessarily be positive. This new technology has already altered the world of music drastically, and thought must be given to how far it can go before becoming "destructive." As computer technology becomes ever cheaper, easier to handle, and more available, Hunt fears that young musicians will disdain the years of study that have always been an essential aspect of classical training. "When the emphasis is on the mechanical, the human element fades; the emphasis cannot be on both."

Most of Hunt's career has been in Western Europe, although she also spent five years traveling through the Eastern European countries of Czechoslovakia, Bulgaria, and Romania. During her travels, she participated in a musical event in Prague that successfully incorporated holography into the production. Nevertheless, audiences must be discouraged from attending performances simply to see the increasingly technologically sophisticated sets; the point is still the total performance as a whole. "We mustn't let machines take the place of artistic imagination," said Hunt, whose worst fear is that someday "people will have to sneak into damp cellars to hear an underground live performance of *La Boheme*."

Television, too, scares Hunt, in that it tends to foster short attention spans. As attention spans decrease, so does the potential for live performance to have a transformative effect on its audience. In particular, Hunt resents the way television advertising uses "shards" of classical music to create a mood in which to sell products. This certainly does not encourage young people to develop a love for classical music or even to sit through an entire performance; furthermore, it forever associates bits of music with particular commercial products.

We live precariously close to a time of chaos, and Hunt believes that the arts offer a bit of structure and order that help to hold that chaos at bay. "We have to work toward exposing young minds to a more complex design in all the arts, so that they can at least be acquainted with something besides the facile, so that they can respect complex ideas and know that they, too, can be satisfying."

Lee Breuer

Looking back over the time during which he has been a working artist, Lee Breuer feels that during the late fifties and early sixties, one of the concerns was an attempt on the part of artists to achieve enlightenment through art as a kind of religion. After thirty years of perceiving art

this way, Breuer has concluded that although not much money has come out of it, the future looks very exciting. He does not share the fears of some, and believes that the new technologies are in fact pushing the arts forward into uncharted areas. Technology allows us to perceive connections that might otherwise go unnoticed, such as those between Caribbean-American and African music. Because that technology is becoming more accessible to the average citizen, ghetto kids can now become electronic musicians in their own bedrooms; to them, the electronic equipment is the instrument. Yet their music relates directly to African tribal music in that it tells stories -- mythological stories of ghetto behavior.

The continuation of this kind of oral tradition presents an exciting possibility for the future of music in the year 2000 and beyond. It offers the chance for a greater knowledge, understanding, and love of world culture both by differentiating among and reinforcing eternal myths.

Jon Pareles

Jon Pareles believes that, as a result of technological advances, much more art will be seen, heard, and enjoyed in the privacy of one's own home -- on high-definition television sets, on recordable CDs, on incredibly precise, detailed systems of reproduction. This will lead to changes in art, which he predicts will become more private and intimate as well, in that artists will have to come to terms with this fact. The Walkman may prove to be the most significant invention of the 1980s, even more than the CD, because it "puts the music right inside your head" instead of inside a large public hall.

A new breed of musician will emerge in the form of the conceptual virtuoso. Music is the control of time, the shaping of time through the use of rhythm, melody, and so on to change people's perceptions of time. This can be achieved by disc-jockeys as well as by violinists; it is a different kind of music, but it is also a different era. Musicians will still be working with the parameters of time, but the "gymnastic virtuosity" of current and previous musicians will abate. However, "we will have to be careful to avoid the distraction of gimmicks," said Pareles, and not forget that the concept and the passion must come through, regardless of the means of expression.

People are already tiring of machines. Contrary to Hunt's fears, Pareles does not believe that people will put up with something that does not have "the human element." A new search for authenticity is underway, particularly in relation to the human voice, and he feels that this will continue throughout the decade, both in classical music and rock'n'roll.

Television, which is "a real contender in anything that has to do with the arts," has undoubtedly altered our perception of time; it has shattered and warped it by presenting us with a collage of images and sounds. Unlike other cultures (the Aborigines, for example, do not understand Western movies, with their close-ups, unusual camera angles, and so on), we have

learned to tune out the commercials and other distractions and still follow the story line. The language of television is made up of fragments, and Pareles believes that music will help us put those fragments back together, will "teach us to dance on top of that fragmentation." Improvisation, which will help us "survive our perceptual changes in time," will grow because it is the most direct human aspect of music.

QUESTION, ANSWERS, AND COMMENTS

Comment: (Robert Pollock) I was disturbed by some of the remarks of the panelists who seem to disregard those private moments of composition, creation, or inspiration that come from within and are so important to artists. Despite the popularity of electronics, I cannot believe that those moments will become so unimportant in such a dramatic, radical way in just a few years. One of the problems with electronic media is that it eliminates the possibility of reinterpretation; another is that it deteriorates over time.

A: (Pareles) I don't disagree. The medium is the tool; what really matters is the idea, the passion. I don't care how it gets out. And I, too, am disturbed by the fact that electronic recordings are not open to change or reinterpretation; this is why I am so in favor of improvisation, which will always have that "kick." Nevertheless, we are living in an age of mechanical reproduction of art; we cannot avoid it. As for using machines as tools, I think we should be open to using anything available to us.

Q: (Michelle Mathesius) I have a practical question for Mr. Feld and Ms. Hunt. I would like to know what we can do as an arts council to help the artist survive and to help maintain the human element in the arts over the next ten years? In your wildest dreams, what would you see the New Jersey State Council on the Arts do to ensure survival for artists?

A: (Hunt) I think people younger than high-school age must be exposed to the arts so that they can learn to like and respect different forms of art. This doesn't mean that they won't prefer those forms of art that are current in their age group, but if they don't learn to respect other forms at a young age, I am afraid that they never will.

A: (Feld) I'm not sure what the answer is. Take the peer-panel system, for instance: I don't know a better one, and yet I wonder, Who picks the pickers? I guess that the best way to help artists is to try to increase the amount of money you have to distribute to them.

Comment: (Franklin Fisher) How would we in New Jersey sustain public support for your discipline with these changes coming on?

A: (Breuer) I think you have both basically asked the same question, and I'm going to answer with a suggestion that I deeply believe in but at the same time feel really is a bit far out: I think you have to figure out what New Jersey is. What is meaningful metaphorically and imagistically about New Jersey that sets it apart from Colorado and Florida, for instance?

In most major art centers, new art becomes a market-place entity, supported by large amounts of money. Smaller, local art centers are usually identified by one frail idea that runs like a thread through the artistic and cultural life there; and that idea is usually associated with one or several prominent individuals who live in the area. New Orleans and Minneapolis have music; San Francisco has avant-garde poetry and experimental theater. What does New Jersey have? You know what is happening here, and you have to make it commercially viable. You have to make it a "scene." It is your responsibility to find out what the art of New Jersey is and capitalize on the uniqueness of that. If you do, the rest will come.

Comment: (Elizabeth Christopherson) One of the things that I think we are able to talk about in New Jersey is the development of new works here; we are certainly a leader in the nation in new works in theater.

Comment: (Pollock) From my perspective, I believe the strength of New Jersey's art lies in its diversification. That notion could be a starting point for the Council.

Comment: (King) The New Jersey State Council on the Arts is like arts councils across the nation, in that it is at the mercy of the political rhetoric of art. Artists, however, are not; they must keep working, whether or not the arts get an appropriation.

Q: (Jerry LeBoff) This panel has spoken a lot about the employment of technology by the arts: Mr. Breuer spoke of the return to an oral tradition with the use of electronic technology; Ms. Hunt feared the over-dependence of artists on technology. One of the things I found lacking in your discussions was the question of how the arts interpret technology *for* society. Could any of you speak to that point?

A: (Pareles) In one sense, using technology is the same as interpreting it. For example, when a rap group chops things up to create a rhythmic electronic noise, they are throwing technology back into our faces and saying, "This is what the world sounds like to us now." In other words, you can either listen to their records or go out to Times Square on Saturday night; the sounds are very similar. When Mabou Mines did "Dead End Kids," it was about nuclear technology. Philip Glass's work, "Einstein on the Beach," deals directly with the issue of technology. And most of Laurie Anderson's work has to do with how technology changes language and human relationships. Technology is our metaphor now. In music, even the CD itself is a kind of metaphor for our attempts to preserve the past in a perfect, pristine time capsule.

Comment: (LeBoff) But it seems that all the artistic interpretations of technology carry negative connotations: while we all use it and love it, we don't like what it is doing to our larger environment.

THE FUTURE OF ARTISTIC DISCIPLINES II

Panelists: Ed Henry, Museum of the Moving Image
George Segal, Sculptor
Vertamae Grosvenor, National Public Radio

Discussants: Scott McVay, Geraldine R. Dodge Foundation
Celeste Penney, NJSCA

SUMMARY OF PANELISTS' OPENING STATEMENTS

Vertamae Grosvenor

Vertamae Grosvenor once read an interview with a young blues musician in which the reporter asked, "How do you do it?" The musician's response was, "I can do it, but I can't tell you how." Grosvenor, too, finds it easier to write than to talk about writing. She thinks of herself as an artist, as a writer who sometimes produces something that can be called art. She is currently working on a food folk opera -- with food and its cultural meaning as the central image -- for which she has been trying for years to get a grant.

In talking about the future of art, Grosvenor believes we need to expand our definitions of art. In addition, we need to do away with rigid artistic categories that demand answers to such questions as, "What kind of writer are you?"

As a storyteller, Grosvenor illustrated her point with an account of an artist who was a real inspiration to her. His name was Sam Doyle, and he was categorized as a "folk artist." Grosvenor interviewed Doyle for National Public Radio several years ago and was struck by the strength of his life story.

Doyle was born about 1905 and lived his entire life on St. Helena Island off the coast of South Carolina. He went to the first school for Blacks there, and everyone knew he was very gifted at drawing. One of the directors of the school had a sister in Philadelphia who taught art; although she wanted Doyle to come North to study, he chose to remain on the island. At the age of twelve or thirteen he began a series of jobs; but he continued to draw, and in the 1940s he began to paint with housepaint on tin. His yard was his gallery, and people used to laugh at him and his work. Finally, he was chosen by the Corcoran to be included in their folk art exhibition several years ago, and was one of the outstanding artists in the show.

Though time brought Doyle fame and some good fortune, it did not alter his folk-based sense of value. If he painted a picture and sold it, he had no

hesitation about painting another exactly like it for the next interested buyer. For Doyle, duplicating a work in this way had no bearing on its intrinsic value. He couldn't understand the objections that people might raise to this practice, any more than he understood why people were willing to pay such large sums for a "unique" work of art.

Although he was ridiculed throughout most of his adult life for making art, Doyle continued to paint and was finally recognized as a talented and creative artist. Like the title of the play by Lonnie Elder, "The Ceremonies in Dark Old Men," Doyle saw the ceremonies in all people with whom he had contact.

Doyle also painted a picture of the great hurricane of 1893; after the storm was over, people heard a baby crying and found it in an old, majestic oak tree. That baby now has descendants living on the island. Who could have predicted that after a hurricane of that magnitude, that baby would have descendants? Art is very much like that: we cannot predict what the art will be, but we can prepare ourselves for the hurricane force of the art of the new century. And we must re-educate ourselves to accept the art that is already here. We are the inheritors of a unique and amazing culture in America, and we should do everything possible to encourage a knowledge and acceptance of that culture.

George Segal

"No one in this room has the temerity to predict what will occur in the next ten years," began George Segal. Instead, he would address a current situation that he feels will linger for many years to come. Two factors are involved in this situation: first, the philistine attack on freedom in the arts spearheaded by Senator Jesse Helms; and second, fantastically high auction prices in the current art market.

Segal compared the efforts of Helms and other senators to do away with the National Endowment for the Arts to the situation in China and in Russia prior to Gorbachev. These efforts represent a fundamental attack on American democracy. If artists, critics, and museum people do not speak out against this attack, America is in danger of losing a very important part of its freedoms.

Regarding the staggeringly high prices of art at auction, Segal noted that in every part of the "evil, capitalist, and industrialized" world, money abounds. An enormous amount of people are anxiously collecting the best art they can get their hands on. Art dealers are wondering when the bubble is going to burst, at the same time taking full advantage of the feverish atmosphere and selling everything they possibly can. Professionals in the field are amazed by the irrationality of a free market. And the question remains: What role do artists and arts administrators play in this situation?

Some artists will continue to work, regardless of the economic or political

situation. In the West, we have a long tradition of art dealing with the best ideas of a generation, of a century. In addition, we have a history of rich, varied art from all over the world. We must transmit that history to our children, as well as the enormous ambition to be the best one can be, to make a statement that will be larger than the individual self and that will deal with the mystery of the universe.

Ed Henry

There are three critical issues in the arts today, Ed Henry began. They concern the artist, the venue for the artist's work, and the question of artistic freedom.

The well-being of the artist is an essential issue. Institutional survival, touring, marketing, and audience development are all important, but we must not forget the primary ingredient: the artist. For many artists the crisis really is one of personal survival: housing, health care, work space, and the means to function as an economic unit in our society. Our support of the arts must continually be re-examined to determine if this basic link -- the individual artist -- is being taken into account. Although we are each personally responsible for our own survival, this nation's cultural life is dependent on artists, whom we treat much too carelessly.

Another issue has to do with the sharing of work: the production, the performance, the tour, the publication, the reading -- in short, the visibility of the work itself. While most types of support provided by public agencies are based on providing some kind of exposure to or interaction with the work, we must try to keep these opportunities as varied as possible, and we must question them constantly. Do they provide the best opportunity for the *artist* as well as the institution, the audience, and the funder?

The third issue is that of artistic freedom. This issue, important for the arts, is just as important for the nation as a whole. The recent controversies involving Robert Mapplethorpe and Andres Serrano brought much attention to the role of the artist. While some of this attention is dangerous, a great deal of it is very positive: it may encourage a new interest in the arts in a large segment of the American population and generate discussions that we need to have.

The qualities of artistic initiative -- freedom, risk-taking, discipline, excellence, investigation, creativity -- are part of a value system to which far too few people in America subscribe. Fears of the unknown and reactions to some of these qualities most directly result in a pulling back of support for individual artists. Nothing could be more risky than funding individuals. And this pulling back of support for individual artists can be so subtle as to go unnoticed, since that support can be redistributed to other areas such as touring and programs.

Like the leprosy patients in India who would wake up in the morning missing deadened fingers that had been eaten off by rats in the night, we must all remain vigilant. Support for individual artists must not be allowed to "mysteriously" disappear.

QUESTIONS, ANSWERS, AND COMMENTS

Comment: (Scott McVay) I happen to be thinking a lot these days about one of George Segal's works, *Abraham and Isaac*, which was commissioned by Kent State University in 1970 to commemorate the loss of four students who were protesting the Vietnam War. George put a lot of effort into that work and delivered it on schedule, only to have it rejected by Kent State. Princeton later requested the work, and it now stands between the chapel and the library on that campus. This work has been on my mind since last spring, when the Geraldine R. Dodge Foundation brought together sixty Chinese language teachers from across the country to discuss the events in Beijing and the subsequent crushing of hope by some very old men who were fearful of change.

The arts have always dealt with many of the problems of the human predicament and our relationships with one another across the generations. What is amazing is that the artist always manages to see things a bit more clearly than do the rest of us. The world is changing very rapidly; certain exponential rates of change occurring in our population and our environment are difficult for us to fathom, and we cannot do it by science and technology alone. We must listen to what artists have to say as well. As W. S. Merwin, the "poet of the rain forest," said: "I want to tell you what the forests were like; I will have to speak in a forgotten language."

Comment: (Celeste Penney) I've been thrilled with the discussion this morning. Of course, I spend a great deal of time thinking about New Jersey, which is always in the forefront of my mind. Our arts need to be supported, and they need to be supported from outside the state as well as from within. If we've done anything wrong, it is that we haven't done enough to inform people in the rest of the country about what is happening here. How can we reverse this trend in the next two years?

A: (Segal) I think you're talking about the sense of care and nurturing of a new generation of young artists. All of us here are preaching to the converted; everyone in this room is absolutely sympathetic to the need for culture. Talent is very rare; but in order to cultivate those few rare flowers, you have to seed the whole garden, you have to give grants to a lot of people.

A: (Grosvenor) I have worked for a long time with the Poets in Schools Programs in New York and in South Carolina. Both programs are excellent, because they focus on issues such as personal maintenance and personal survival. I held writing workshops with children from elementary through high school, and I really see in them the need for cultivating the garden to which George Segal refers. Perhaps one way to do this is to expand these types of programs. I found that many of

the kids -- and I'm not just talking about underprivileged kids -- could not imagine how art could apply to their own lives.

Q: (McVay) Ms. Grosvenor, what can you tell us about that food folk opera you are working on?

A: (Grosvenor) It is called "Nyam," which is a Gullah word; the Gullah are a people and a culture from the Sea Islands off the coast of South Carolina and Georgia. "Nyam," one of the few African words still left in the language, means "To eat."

When I interviewed Romare Bearden for National Public Radio, he said that an artist should go out and rescue something. "I would never paint Paris," he said, "because Utrillo has already done that." I have always been interested in food; in fact I wrote an autobiographical cookbook some years ago. So "Nyam" is my attempt to rescue the wonderful songs and proverbs surrounding our food and the journey it made from Africa to America. It is really an African-Atlantic celebration, and I have dedicated it to the Africans who were brought over here and to our culinary history.

Comment: (Jane Burgio) I'd like to comment on the Mapplethorpe/Helms issue, and I'll speak as a politician. I have spent many years trying to be a bridge between the arts community and the political system that represents the public in general, and I have to say that I disagree entirely with Jesse Helms on this issue. We have to fight for the freedom and independence of our artists. As a politician, I regret that we gave Helms this forum and allowed it to gain the publicity it did, because there are many people in this country who will agree with him that we should not fund works that seem to be obscene. I just hope this incident will not hurt a lot of innocent people. I am a risk-taker; I wouldn't be here now if I weren't. But I don't believe in taking risks that are suicidal.

Comment: (George Segal) We're both on the same side of the fence: I've known you for a long time, and you really stand for a full flowering of the arts in the State of New Jersey. I couldn't support you more.

But I've had my own experiences with censorship, particularly with my sculpture commemorating the deaths of those students at Kent State. It that case, it was a university president sending an English professor to my house to ask me to junk the work and create another -- one of a nude, young woman putting a flower into the barrel of a rifle held by a young soldier. I refused, of course. I refused to become a prostitute for that university president. I think that I took a responsible stand, and I am as ready now as I was then to defend my interpretation.

I can defend my ground. I can defend Mapplethorpe's and Serrano's ground. I'm waving the red flag because I think that even if Congress decides to stop funding art, artists will still continue to create. I'm not afraid to wake this sleeping bull. We have to decide what values we believe in, and we have to stand behind them.

LUNCHEON KEYNOTE ADDRESS: THE ROLE OF ART IN SOCIETY, 1990-2000

Introduction: Clement Price, NJSCA
Speaker: Schuyler Chapin, Dean Emeritus, School of the Arts, Columbia University

SUMMARY OF INTRODUCTION BY CLEMENT PRICE

"Two words come to mind when I consider the career of Schuyler Chapin," observed Clement Price: "versatility and adventure." During the long course of his career, Chapin has done a great many things that encompass the deeply personal, the corporate, the academic, and the creative aspects of the arts. Over the years in which the arts in this nation have finally found their own voice, Chapin has been a shining example of the individual's ability to pursue a professional career in the arts and still touch the wide array of modern human experience.

Chapin is the dean emeritus of the School of the Arts at Columbia University; he is the past general manager of the Metropolitan Opera; and currently, among many other duties, he is the chairman of the Independent Committee on Arts Policy.

SUMMARY OF ADDRESS BY SCHUYLER CHAPIN

Although Schuyler Chapin was unacquainted with many of the participants at this conference, he felt that they were all related by marriage to common interests, especially with respect to the arts. Indeed, one of the active principles upon which everyone involved in the arts operates is that the arts themselves are closely related. After all, the muses are sisters -- daughters of Zeus, no less. And although there are nine of them, which makes for a big family, if there is any generative province where birth control should never be practiced, it is in the arts. Everybody is the richer when a work of art is born.

While arts administrators and producers don't often encounter runaway geniuses, one of the humbling things about that line of work is that you cannot always know for sure with whom or what you are dealing. This is especially true of the future of the arts. So rather than talk with certainty about the role of the arts in the upcoming decade, Chapin would prefer to reflect on what the arts *might* be in a society if that society matures enough to perceive their inherent value, if it decides to place the arts on the national agenda, if it recognizes the grave and present danger of losing its soul.

This can only come about if society is willing and able to face up to the challenge of *change* -- a vibrant word, a frightening and upsetting word, because it has no boundaries. But it is also a word that offers an

opportunity to explore, to be daring, to take chances, to seize the initiative.

About a year ago, Chapin attended a conference in Granada, Spain, organized by UNESCO and made up of artists, academics, and social scientists from the Soviet Union, France, Turkey, India, Ethiopia, Sweden, Bulgaria, Switzerland, Great Britain, Spain, Italy, Cuba, Mexico, and the United States. The purpose of the conference was to discuss "resistance to innovation in complex societies" -- or the challenge of change. Among the participants was the American futurist Alvin Toffler, best known for his ground-breaking book, *Future Shock*. Toffler's premise is simple: modern man has lived through two major ages in the course of recognized civilization -- the agricultural age and the industrial age. Now, says Toffler, a third era is upon us; we are facing the clatter of high tech -- instant communications, robotic factories, environmental chaos, huge changes in every society, starting with the break-up of the traditional family structure and values. In other words, we are once again facing the restructuring of global society, only this time the process is moving at astounding speed. It is at once a crisis and an opportunity. As the Director-General of UNESCO put it: "Crisis is best for getting things done."

Changes are occurring; they are crashing about our ears, and we had better be ready to respond. But so many things are happening, and so fast, that it is hard to know how to respond. Did anyone imagine nine years ago that we would progress from the "evil empire" to a serious probability that the Cold War is over? On his eighty-fourth birthday last winter, George Kennan, that great statesman and author of our post-war Soviet policy, declared: "Now that real progress is being made on the armaments race, it's time the two superpowers joined in organizing world action on pollution of the atmosphere and poisoning of the oceans, the saving of rain forests, and other vital steps that must be taken to assure the health of our global environment." While this possibility now exists, we also face other serious problems, including drugs, homelessness, poverty, corruption, and greed. On top of this, we must keep in mind that, before long, our population balance will have altered such that Caucasians will no longer be the majority in this country.

What does all this mean for the arts? Chapin urged that those present be aware of those changes affecting the world at large and, consequently, the arts: "Are you now exploring your own communities or depending on the same patterns of population and habit? Are you reaching out to compete with technology or surrendering to it?"

While there is a growing awareness on the national level that the arts are more than a divertissement, an avocation, or recreation -- that they are a natural resource that will outlast our supply of oil, coal, and gas and will fuel our spirits and warm our hearts long after the last pellet of uranium has been consumed -- they are still in a defensive position. The arts have never been a real part of the national agenda; the National Endowment itself has always been a stepchild, subject to the dangers of

political waves. The latest example with Senator Jesse Helms is not isolated: back in the late 1960s, Nancy Hanks was constantly being attacked, usually for literature that was deemed communistic or pornographic or in violation of perceived standards. Two exhibitions of photography brought about the latest assault, but since the Endowment has consistently supported the "little magazines" that are the principal outlets for much of the nation's poetry, short stories, and essays, Helms' amendment could hurt writers as much as visual artists.

"We have a great deal at stake in improving our relations with the Washington establishment," said Chapin; and leadership in this effort lies in the hands of the Endowment's new chairman, John Frohnmayer.

Frohnmayer comes to his post at a difficult and tempestuous time, but also one of real opportunity. He occupies the most important federal position in the nation's cultural life and, if he chooses to do so, can become a vital spokesman for the arts. He must make his presence known all over the country, knocking on every possible corporate and political door, speaking out in every available forum, and generally advocating the arts with fervor and passion.

But of course Frohnmayer is not the only one who should be actively pursuing a change in the position of the arts in this country; every individual in the arts should also be involved in this effort. Current constituents must be maintained, and new ones developed. According to the Louis Harris *Americans and the Arts* report of 1988, attendance at the ballet has dropped 14 percent; at live concerts, 20 percent; and at live theater performances, 24 percent. What is causing this?

Part of the reason may be ennui and boredom with the same repertoire performed over and over again by the same orchestras and the same super-stars, generally to the same audiences. The result is that "we're stuck running around the tree, chasing our own tails [while] the world is whirling around us." At the same time, technological gadgetry -- televisions, compact discs, and the video-cassette recorder -- seem to be taking over. "But it needn't, if we free our imaginations." Orchestras should open up their repertoire, and unlikely works -- long and short, difficult and simple, old and new, serious and frivolous -- should be juxtaposed. Because our ethnic mix is changing, new programming that will appeal to the many different cultures in this country ought to be explored. The changing nature of our society offers a bold challenge to reach out to new audiences, as well as revitalizing interest on the part of current ones.

"All of what I'm saying comes down to this," said Chapin: "Don't be afraid to explore. Do be aware that changes in our way of living are happening now, this minute, as we sit here. You are guardians of our past artistic heritage. You must also become explorers of our artistic future. Open your minds; let the fresh air in."

On this note, Chapin closed with a poem by Christopher Logue, an exchange between an artist and his public:

Come to the edge
It's too high
Come to the edge
We will fall...
Come to the edge
And they came, and
He pushed, and they flew...

NEW COLLABORATIONS

Panelists: Ed Henry, Museum of the Moving Image
Arthur Sabatini, Special Projects Director, Relache Ensemble

Discussants: Jonathan Katz, Executive Director, NASAA
Anna Aschkenes, Middlesex County Cultural and Heritage Commission

SUMMARY OF PANELISTS' OPENING STATEMENTS

Arthur Sabatini

In order to make successful collaborations, began Arthur Sabatini, it is necessary to make distinctions. Sabatini believes that collaborations, for a variety of reasons, will become increasingly popular in the years to come. These collaborations will be between individual artists and arts institutions, between artists and corporations, and among states, cities, and regions. In all of these instances, policies and criteria for collaboration need to be established and thoughtfully considered by the parties involved. Distinctions need to be made that explicitly recognize differences in matters of scale, public presentation, and community commitment, and, most significantly, between the intentions of mainstream art and community or folk arts.

These days it is convenient to speak of "the arts" as if a homogeneous group of individual artists and institutions existed. Nothing could be farther from the truth. Visual artists, filmmakers, choreographers, and classically trained musicians often have very little in common with respect to their traditions, training, aesthetic propositions, needs, expenses, audiences, and support systems. In addition, they may also have built-in differences in their ideas regarding the significance of art in contemporary society. The New Jersey State Council on the Arts should recognize these differences and support new collaborations that address, for instance, specific audiences, communities, or issues.

Sabatini provided a few examples drawn from his own experience of the kinds of differences that exist among various arts groups. The first concerned a collaboration between arts groups of different sizes. Several years ago, a project came up involving a dance group, a new music group, and the Philadelphia Museum of Art, where a major exhibition was to take place. The project, with a budget of $22,000, was rejected by the museum which, at the same time, purchased a Chippendale chair for about $2.25 million. The performance proposal was turned down, supposedly because the museum did not have the funds to pay for the performers' rehearsal time.

The second example involved Relache, a nine-member contemporary music ensemble, which was invited to appear in a festival in Japan this coming

autumn. A $20,000 collaborative project was developed for support for this tour, and a proposal was sent to five major Philadelphia-based corporations, all of which turned it down. Off the record, one sympathetic executive said, "The deal was not big enough and my board does not know about this music. If you were the Philadelphia Orchestra, we could put up a million dollars for this tomorrow."

Finally, Sabatini offered an example that focused on government grants. In 1987, Relache staged a ten-day citywide festival entitled "New Music America." Although every aspect of the festival concerned itself with music, the major funding came from both the Pennsylvania Council on the Arts and the National Endowment came programs *other than* the music programs. This was not surprising, since music funding tends to be tradition-bound and does not respond to collaborative projects or "experimental" works.

Despite these kinds of obstacles, new collaborations will continue to appear because of the structure and demands of high-profile public events. Festivals, celebrations, conferences, and annual competitions are proliferating across the country, and these projects implicitly call for "new" work. Nevertheless, Sabatini feels ambivalent about these kinds of events since they tend to serve the producers of the festivals more than their audiences and the artists involved. They can also distort the nature of artistic production. Instead, Sabatini would like to see more affirmation of the daily working lives and projects of artists within communities rather than support for events that, "like fireworks, explode with a bang and quickly disappear from view."

New collaborations will also continue to be developed because of the expressive need of contemporary artists to cross the boundaries of traditional forms and media. This, after all, is the story of serious art in the 20th century. Collaborations born of expressive need are what transform communities and establish relationships, and they should be given the highest priority.

Sabatini believes that models for new collaborations need to be established -- models that create bonds that allow the arts to be defined with respect to their distinct qualities and audiences. It would be satisfying, he said, if New Jersey could be a place where artists, institutions, and audiences could be as clear about the distinctions among artistic worlds as they are about the state's differentiated geographical regions. While New York City offers the best of the adventurous and avant-garde, and Philadelphia provides a staid, institutional art scene, New Jersey has the opportunity to invite a unique appreciation of differences and distinctions, so that large and small groups, traditional and experimental, folk and pop artists, and their audiences and funders, can clearly realize their projects with an ethic of opposition that recognizes how heterogeneous the arts really are.

Ed Henry

[Due to time constraints, Mr. Henry did not have the opportunity to present the following opening statement]

During the past fifteen years, arts activity has been characterized by an increasing number of partnerships. These have been encouraged by artists-in-schools programs, artists-in-residence programs, "percent for art" legislation, and the commissioning and production of new work by major presenters and performing arts centers. They will certainly continue, and some of them can teach us a lot about about the purposes, problems, and potential contradictions of collaborative ventures.

The artists-in-schools program offers an example of collaboration resulting in huge problems as well as huge successes. Problems have arisen vis-a-vis the role of the classroom teachers, the responsibilities of the artist, the daily class schedule, community school systems, and especially with the role of the art teachers in the schools. State arts agencies, in particular, have been in a difficult position with regard to this program. They have often found themselves caught between protecting the artists and the day-to-day mechanics and needs of the school systems. As a result, few current programs carry an emphasis on the artist to the degree that the early ones did.

More serious problems arise in commercial co-ventures. While art works commissioned by developers and corporations have resulted in some great successes, they also provide examples of problems resulting from unclear intentions, conflicting expectations, and different perceptions of the public and its relationship to art. Artists and arts organizations often need the exposure and funding these commercial supporters offer, but they must be careful to enter into these kinds of collaborations with a full knowledge of their limitations.

The commissioning and production of new work by presenters also raises a number of questions, specifically regarding control, marketing, and intent. While producers can provide the opportunities and resources to encourage artists to create new works, they can also create an artificial impetus and direction for the artist based on the marketing needs of the presenting institution. Unfortunately, the difficulties of running an institution can sometimes overtake the artistic soul of an organization.

While some of these relationships may be "dangerous liaisons," they can also be extremely successful. "To find new sources of funding and audiences," concluded Henry, "we must continue to seek, but we must be very alert to the limits of compromise."

QUESTIONS, ANSWERS, AND COMMENTS

Q: (Anna Aschkenes) I'd like to pick up on a few words that Arthur Sabatini said and also bring in some of the comments that have been

made over the past two days. You used the words "tradition," "criteria," "cross-cultural," and "communities." While in the past we have had a New York-centered approach to the arts in New Jersey, this may be changing. It is clear that we are becoming a "nation of color," and New Jersey represents every ethnic group within its borders. So shouldn't the future of the arts in New Jersey be rooted in cultural pluralism? And doesn't this mean that the criteria surrounding our value system with regard to the arts and aesthetic appreciation will have to be changed as well?

A: (Sabatini) Yes, but how do we create the mechanisms within our communities to keep artists working and to keep them working *there*? George Segal was correct that the marketplace plays a greater and greater role in the lives of artists. Many artists gravitate to New York, for instance, because they can sell their work for more money there. It seems to me that we need to make the art centers, the libraries, and the schools in our communities places where artistic discussion occurs where performances and exhibitions can take place in nontraditional environments and engage the people living within those communities.

Q: (Jerry LeBoff) Mr. Sabatini, while you applaud nontraditional venues for exhibition and performance, you have also eschewed the idea of festivals or string quartets performing in malls, despite the fact that malls are major gathering places within many of our communities.

A: (Sabatini) I don't think there's anything wrong with performing at malls, but I don't consider it true collaboration.

A: (Henry) There's also the question of appropriateness in terms of music in the malls. Sometimes it can be fine, while other times it can do a disservice to the music or even to the performers themselves.

Q: (David Miller) If festivals are frivolous, the malls are inappropriate, and the museums' priorities are perhaps exploitative, what do you see out there that actually appropriately marries the interests of different disciplines? Where do we look to make the right contacts and collaborations?

A: (Henry) I wouldn't outright deny any of the venues we have talked about. But we should think of all of those as "dangerous liaisons." We have to be careful with them.

Q: (From the floor) I have a question about collaborations between artists and communities, in which the demographic evolution is slow and the cultural make-up will for some years still be predominantly white and middle-class. How do those communities deal with changes in the overall cultural development of this society?

A: (Sabatini) One suggestion would be to provide housing and work space within those communities for artists of different cultural or ethnic groups.

Q: (Celeste Penney) I wonder how, as an arts council, we can move into new ventures such as these? I see so many cultures within New Jersey -- cultures with long histories that should not be disregarded. How can

we bring it all together so that people can appreciate these cultures and learn from them?

A: (Henry) Regarding your last question, I just want to comment on the subscription series that seem to exist everywhere. These are both a burden and an asset. While they put pressure on organizations to sell a certain number of tickets per season, they also give an opportunity for presenters to program events that, on their own, would not necessarily sell within a particular community. That is a venture that a programmer or presenter or council can undertake, one that will not necessarily alienate people but will perhaps bring in new audiences who would not normally have subscribed.

A: (Sabatini) Also, there are are good models out there: look at the Olympics Arts Festival in Los Angeles. One of the aims of this festival was to make it a high-profile, international festival with a very cross-cultural feeling to it. The presence of that festival is still felt in Los Angeles with the number of galleries it generated and so on.

Q: (From the floor) If I am interpreting both of you correctly, the mission for the future is to build an environment that is conducive and supportive for artists to create. To me, that means providing resources, spaces, and a connection to an audience -- a delivery system that is appropriate to the particular discipline in which an artist is working. Some organizations that already do this come to mind: The Painted Bride and Dance Theater Workshop, for example, are presenters who collaborate with artists by commissioning work, creating an ongoing relationship with individual artists, and providing an umbrella under which they can apply for grants from foundations and so on. In your experience, are these organizations helpful? Is this a necessary ingredient? Is it one that can change and evolve? And how can public funding support these types of collaborations?

A: (Henry) I would say that those organizations are crucial, especially in what they have done to help artists. They are also involved in the bigger issues of health insurance, international exchange, and so on. But maybe what is missing is something to which you referred: that is, delivery systems. I do think that the actual audiences for those organizations are limited. So maybe that is the next big step.

A: (Sabatini) I agree, but in a way it's a matter of scale. These are participatory, artist-run institutions with limited abilities in fundraising and audience development. On the other hand, their participatory nature makes them particularly accessible to artists.

Comment: (Paul Brown) This conference has been invigorating, exciting, and thought-provoking; it has made me proud to be here. It's wonderful to have heard that change seems to be in the air, if not yet on the stage and in the gallery. Earlier, however, I heard someone express the feeling that New Jersey does not seem to get its fair share from the National Endowment for the Arts. Is this true? If so, why? Is it for perceptual and political reasons?

A: (Jeff Kesper) I periodically get a sheet from the Endowment listing all the artists and institutions who received funding within particular

categories. I look through that very carefully, and, almost without exception, New Jersey groups are getting $3,000 to $15,000 grants, while in other states groups seem to receive not only these grants but ones for $30,000, $40,000, even $100,000. Each and every one of you who has applied for grants, and either gotten them or been rejected, should find out the comments made at your NEA grant review and share them with us if you see a problem. If there is any inequity, we need your help in resolving it. We can't ask for the comments made at your review -- only you can. But if you come to us with them, we can make a determination at that point as to what our next step should be.

Comment: (Leon Denmark) The reason New York City has risen to prominence as a national arts center is because it draws on the talent of the whole nation. It has something that attracts everyone, including artists who move there to live and work. New Jersey should consider doing something that would attract a national body of artists. I would like to propose that that something be to take a national leadership role in multicultural arts. It's not an easy thing to do. Multicultural arts is part and parcel of multicultural politics, multicultural economics, and so on.

Just as America, for all its faults, took a leadership role in world democracy, New Jersey has the chance to take the lead in developing a multicultural society; and multicultural arts is one significant way of laying the foundation for that new society. But it has to become the number-one priority of the New Jersey State Council on the Arts, and it has to influence every program decision.

Q: (From the floor) Given that multicultural audiences that may be financially handicapped are developing in a climate of threatened public funds, lessened corporate donations, and a tax structure that does not reward individual gifts, how do we fund arts programming in the future? And why do we continue to be so apologetic?

A: (Yoshitomi) Regarding your first question, one of the things that has not really been explored is the assumption that communities of color will not pay for art. Personally, I believe that we have a situation in which these communities in the United States actually pay a large percentage of their income for cultural activities, through churches, through clubs, and through a number of other institutions that are not part of the "arts establishment." However, I do think we have to address the issue of access to facilities; what we have now are tax-financed facilities that are not really accessible to the general public.

A: (Denmark) This question goes very deep, beyond the surface manifestation of money. When William Bennett was Secretary of Education, he expressed the belief that if we made education more multicultural, America would not be able to maintain Western superiority. So I believe that the first question that must be tackled openly and publicly on a very high level is: Do we want to maintain Western cultural superiority? Can America *afford* to maintain Western cultural superiority? If we can begin to tackle that question on the level of our state arts council and our boards of directors, and if we

have some success in moving away from the old position, it may even instill a new spirit in corporate philanthropy. It certainly would give government a new reason for finding the money.

A: (Sabatini) To answer your very first question by way of the second, in fact there is nothing to apologize for: artists and arts organization need to be much more assertive and affirmative about what their needs are. We know that the arts are underfunded. We also know that the arts contribute to communities in tremendous ways -- including bringing more money into them.

Comment: (Jonathan Katz) One of the things that interests me in this time of reduced resources in the public sector is that the budgets of state arts agencies have not appreciably suffered in the aggregate any more than have state governments in general. I think this has to do with successful broad-based communication from communities to their representatives as to why the arts and culture are valuable to them.

However, those of us who have had the chance to know how valuable the arts are personally have not been as effective as we can be in explaining that value to others. When that happens, more resources will become available. State arts agencies can provide leadership; more than anything, they can provide a forum. But what makes people decide to commit their resources to a particular organization is experience with that organization.

Another thing that we can facilitate is collaboration among members of the giving community; currently I see very little of that. I see very little of foundations getting together and saying, "We're all in this place together; what we can do to make it a better place for the arts and for artists?" Grantmakers in the Arts, a relatively new forum, is beginning to do this.

State arts agencies can serve as powerful advocates for the arts. You should make your state arts agency aware of your credentials as panelists, so that they can advocate your presence on National Endowment panels. And don't hesitate to send in your names yourselves to program directors.

MULTICULTURALISM

Speaker: Gerald Yoshitomi, Conference Facilitator; Executive Director, Japanese American Cultural and Community Center, Los Angeles

Mr. Yoshitomi was asked to give some personal remarks on the subject of multiculturalism.

The issue of cultural diversity, which figured significantly in the discussions at "Arts in Focus II," is one that Gerald Yoshitomi has spent a good deal of time working on, both within his own organization and as chair of the National Task Force on Presenting and Touring the Performing Arts. The Task Force -- funded by The Pew Charitable Trusts, the NEA, and the Rockefeller Foundation -- has focused particularly on issues of sustenance of artists in the creative process and on multicultural issues. So Yoshitomi's thoughts have as their basis a number of things that he has heard from others involved in the Task Force over the past fourteen months.

Cultural diversity, he feels, is probably the most important issue facing us as we turn the millennium, since is involves the question of whether or not America can survive as a nation. It is an issue that has particular relevance in the arts because of the role that culture can play in determining what America is. It is also an important issue because, from a purely pragmatic point of view, arts organizations are now dealing with new constituencies and new donors, as well as new centers of wealth and new points of political and financial control. If these centers of wealth and political power do not feel that they have been included in the concerns of arts organizations, some erosion in the support of those organizations is bound to occur. So this is clearly not just an egalitarian issue; it is also an issue of institutional survival.

The issues are difficult and complex. There are no easy solutions. In one of the Task Force discussions this past year, one presenter explained that he had just been named head of an organization in a large metropolitan area with a diverse demographic mix. In fact, that community was over 50 percent minorities. This gentleman explained that he really wanted to learn about those minorities, despite the fact that the organization's current audience was rather one-dimensional. He hoped that the people in the community would assist him in learning about the other cultures so that he could attract new audiences. A Hispanic woman responded that her culture had been in that city for over 100 years and that hers was the neighborhood that had been displaced when the organization's facility was built. "If you don't have information about my culture," she said, "they shouldn't have hired you. They should have found someone who is already familiar with my culture, as well as with the others represented by this community."

Another presenter, an African American from the South, was building a small

cultural center within his community, in a town that already had an excellent university presenter with a very strong track record in bringing in black artists. When Yoshitomi asked him why he felt it necessary to build a black cultural center, he responded that most of the artists represented by the university presenter were from outside the community, and he wanted to be able to provide a venue for artists also living and working locally.

Yoshitomi has found that when people talk about issues of multiculturalism, they tend to use words like "affirmative action" and "integration" -- basically arms-length words, or what he calls "planning words." At the same time, people within cultural groups talk about issues of cultural survival and the elimination of their cultural symbols. While the first set of words are "cool" words, the second set are "hot," charged with emotion. The result is "a situation in which our words are passing by each other; we merely acknowledge what is important to other people, but we want the biggest dollars for our passions."

It is also clear that as one gets into these issues, they become increasingly complex, sometimes seemingly impossible: It is not a matter of learning about one other culture, but rather learning about scores of other cultures and their languages and forms. The real question is, Are we, in America, willing to pay the price? Are we willing to do what is individually and collectively necessary to make this a truly multicultural society?

Yoshitomi believes that if the arts can become more a part of the fabric of American culture, if a deep relationship can be developed between the cultures of America and arts agencies and organization, then perhaps more Americans will be willing to "pay the price."

SUMMARY REMARKS

Speakers: Gerald Yoshitomi, Conference Facilitator; Executive Director, Japanese American Cultural and Community Center, Los Angeles
Jeffrey A. Kesper, Executive Director, New Jersey State Council on the Arts
Elizabeth Christopherson, Chairman, New Jersey State Council on the Arts

Gerald Yoshitomi

Several threads emerged during the past two day's discussion, noted Yoshitomi. One was the issue of multiculturalism and demographic change. Another was was the role of technology in the future of the arts. Both demographic and technological change will have a great impact on art, artists, and arts organizations.

Throughout the panels, Yoshitomi sensed an optimism and excitement about the possibilities for new art. It is clear that artists will always be creating new work, regardless of the role of state arts agencies. While arts agencies can play an important part in supporting artists, they should not forget that the creative energy comes *from* the artists.

As was clear in all the panels, changes are on the way. Yet there was a tremendous difference in the tone of the panelists' remarks. Those who are hoping for change are optimistic; those who do not want it are fearful. This, believes Yoshitomi, has to do with how one views the world. He also feels that the structures that now exist in the arts do not support change; rather, they tend to reinforce the current environment. These structures, including the panel selection process, funding categories and criteria, and the sizes of grants, will have to be rethought.

"Are we about sustaining the arts that currently exist?" asked Yoshitomi. "Or are we about sustaining new art and ideas that have not yet received adequate support?" Clearly, certain choices are going to have to be made, and this means re-examining current priorities in arts support. Yoshitomi said, "We have to get ready for the next decade. We don't know whether there will be a hurricane or just strong winds -- whether to 'buckle in' and resist change or get ready to fly. New Jersey has the opportunity to be proactive in this preparation. The past accomplishments of New Jersey arts organizations, as well as of the New Jersey State Council on the Arts, are important foundations upon which to build during the next ten years.

All in all, this conference reflected a very positive feeling about the capacity of New Jersey to deal with change. "This positive spirit, this unbridled energy, has carried the arts in New Jersey for the past seven years; and it is this spirit and this energy that will carry it forward into the future."

Jeffrey A. Kesper

"This has been a great, great conference," Jeffrey Kesper said in his concluding remarks. "I want to thank each and every one of you for coming, as well as our panelists, keynote speakers, discussants, and other guests."

Kesper recognized and thanked again the many individuals and organizations that had contributed to the conference's success. These included the funders for the event; the Council's chairman, Elizabeth Christopherson; the Council's board of directors; the elected and appointed government officials who had taken the time to be present; and Ellen Kraft and the rest of the staff of the Council who spent so long working on this assembly.

"We have spent the last two days sharing ideas and trying to recognize and appreciate our differences," he said. "We have also heard that 'the edge' is a cutting edge, that it is too high, too crowded, too scary, and becoming more and more colorful. Ladies and gentlemen, we are <u>on</u> the edge right now, and I ask you to join me and the Council as we try to fly into the future."

Elizabeth Christopherson

In her brief closing to the conference, Elizabeth Christopherson reiterated her personal thanks for the people and organizations who Jeffrey Kesper had recognized. In addition, she thanked Gerald Yoshitomi as the facilitator for the past two days. But her final thanks were reserved for Kesper himself, whom she described as "a great listener, a great doer, and an assembler of wonderful people." Christopherson alluded to the discipline-specific forums that would follow this conference, in late October, as she told those present that she looked forward to seeing all of them again soon. "For most of us, time is our most valuable resource," she concluded, "and I thank all of you for spending your time with us."