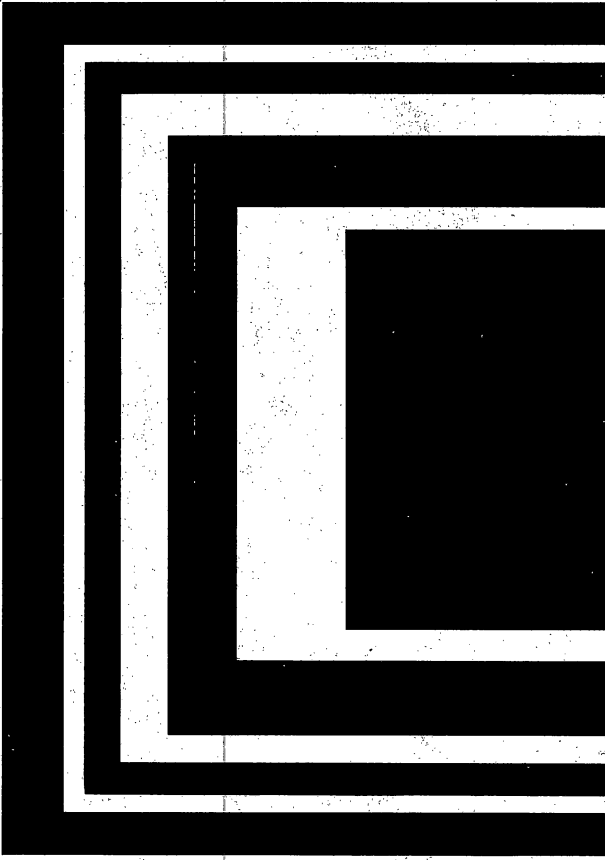


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The ARTS *and* NEW JERSEY

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REPORT OF THE COMMISSION TO STUDY THE ARTS IN NEW JERSEY

Trenton

1966

MEMBERS OF THE COMMISSION

Chairman: Assemblyman Charles E. Farrington,
Mercer County

Vice-Chairman: Mrs. Mildred Baker, Associate Director,
The Newark Museum
Walter J. Bilder, Attorney, South Orange
Assemblyman Douglas E. Gimson,
Hunterdon County
Senator Thomas J. Hillery, Morris County
Gabriel Kirzenbaum, Attorney, New
Brunswick
Dr. Samuel Pratt, Dean, Florham-Madison
Campus, Fairleigh Dickinson University
Ben Shahn, Artist, Roosevelt
Mrs. Evalina Gleaves Van Metre Thompson,
Trenton
Senator Robert H. Weber, Cumberland
County

STAFF

Secretary: Roger H. McDonough, Director, New Jersey
State Library

Executive Director: Professor Howard Goldstein, Trenton State
College

Assistant Secretary: Bernard Bush, Historical Editor, New Jersey
State Library



GENERAL ASSEMBLY
OF NEW JERSEY
TRENTON

CHARLES E. FARRINGTON
ASSEMBLYMAN, MERCER COUNTY
188 NASSAU STREET
PRINCETON, N. J.

June 26, 1966

To: His Excellency, Richard J. Hughes
Governor of the State of New Jersey
The Honorable Members of the Senate and
General Assembly of the State of New Jersey

I have the honor to transmit to you herewith the Report of the Commission to Study the Arts in New Jersey and its supporting committee reports, in pursuance of JR11, Laws of New Jersey, 1962, JR2, Laws of New Jersey, 1964, and JR11, Laws of New Jersey, 1965.

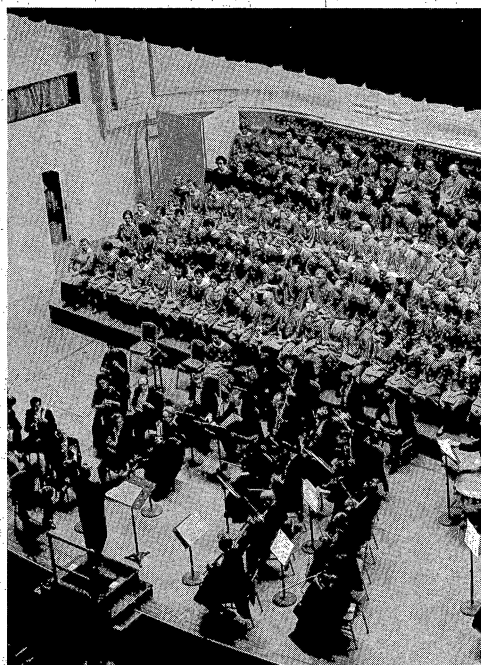
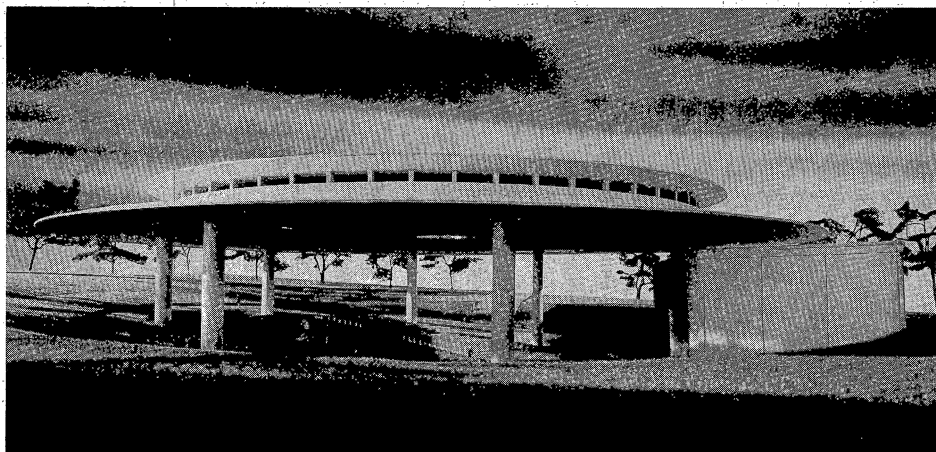
This report presents the findings of the Commission concerning the existing facilities and programs in the arts available to the people of New Jersey within the borders of our state. Based on these findings, the report offers recommendations for action by the State Government and by a variety of public and private agencies.

The Commission believes that its recommendations, if followed, will lead to results of great benefit and importance to the people of New Jersey. These recommendations and the findings on which they are based deserve, and I trust they will receive, thoughtful consideration by New Jersey's residents, the Legislature, and the Administration.

Respectfully submitted,

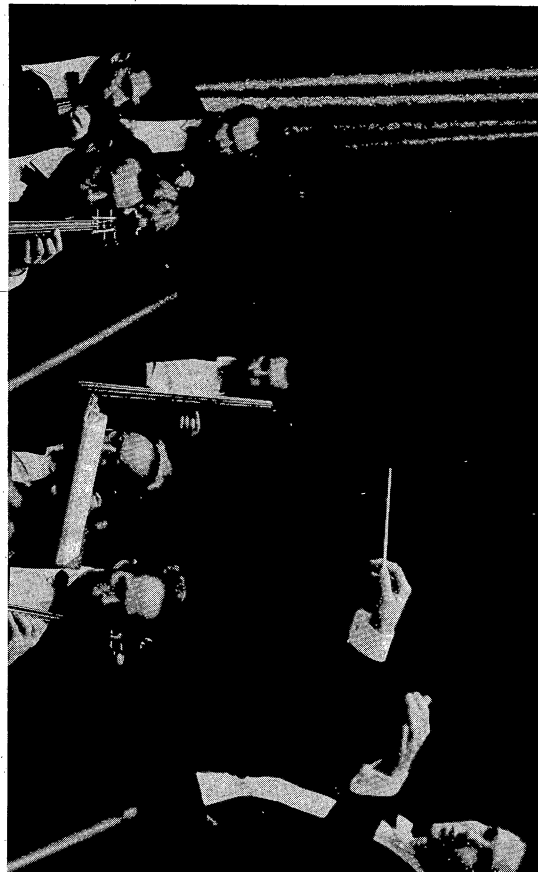
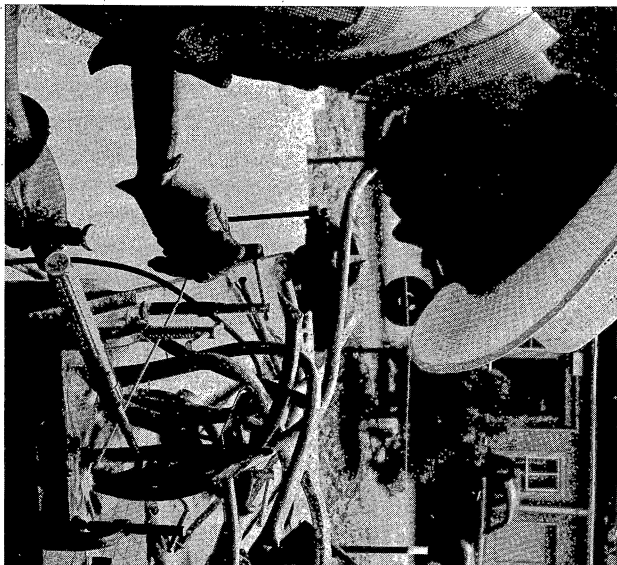
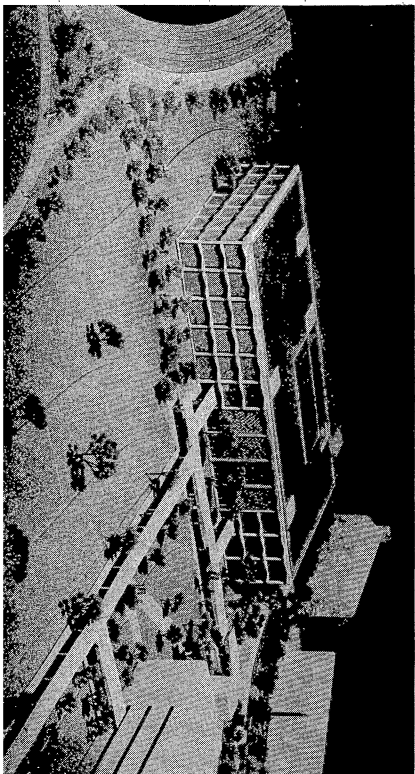
A handwritten signature in cursive script that reads "Charles E. Farrington".

Charles E. Farrington
Chairman, Commission
to Study the Arts in
New Jersey



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PREFACE

The Commission to Study the Arts in New Jersey was created by a joint resolution of the State Legislature on February 5, 1962,¹ in response to "an increasing number of expressions concerning the alleged lack of adequate facilities for the promotion of the arts in New Jersey."

The resolution acknowledged the significance of the arts to the public welfare and the responsibility of government for their encouragement:

... An understanding and appreciation of, and active participation in, the various arts by all our citizens are both beneficial and essential to individual growth and to the welfare and prosperity of our State; ... Governments in other jurisdictions, both domestic and foreign, have assumed various roles of leadership in promoting the arts ...

By the terms of the resolution the Commission was authorized:

(a) to study the role of the arts in New Jersey with particular emphasis upon the means and agencies now engaged in, or available for, the promotion of good literature, painting, sculpture, music, and the other art forms in this State,

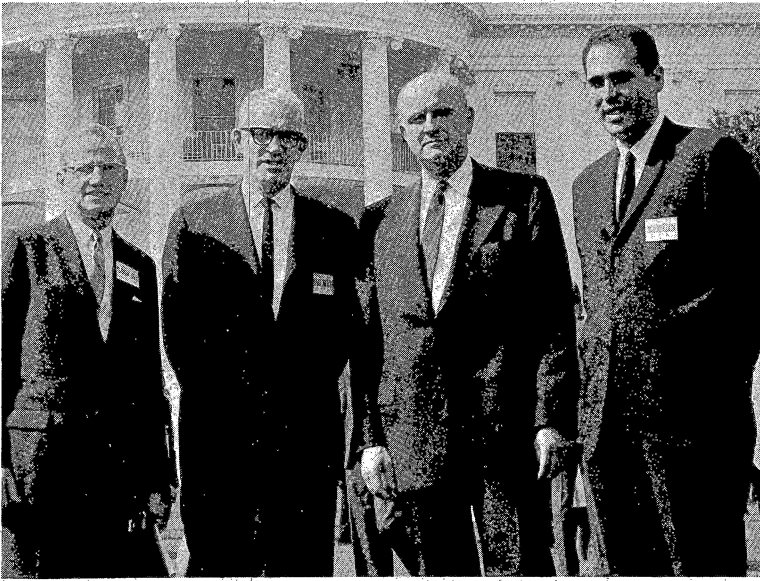
(b) to investigate what the role of the State and its various political subdivisions in promoting the arts should be,

and (c) to formulate a program whereby the State and its political subdivisions can assist in the stimulation of greater interest and participation in the arts by all the citizens of this State.

The public members were appointed to the Commission by Governor Richard J. Hughes, and legislative members were appointed by the President of the Senate and the Speaker of the Assembly. With few exceptions the membership remained constant since the Commission began its work in the latter half of 1963. It consists of the following persons:

1. See Appendix A for the text of this and other legislation pertaining to the Commission.





Mrs. Mildred Baker, Associate Director, The Newark Museum; Walter J. Bilder, Attorney, South Orange; Assemblyman Charles E. Farrington, Mercer County; Assemblyman Douglas E. Gimson, Hunterdon County; Senator Thomas J. Hillery, Morris County; Gabriel Kirzenbaum, Attorney, New Brunswick; Dr. Samuel Pratt, Dean, Florham-Madison Campus, Fairleigh Dickinson University; Ben Shahn, Artist, Roosevelt; Mrs. Evalina Gleaves Van Metre Thompson, Trenton; Senator Robert M. Weber, Cumberland County.²

At its first meeting the Commission elected Mr. Farrington chairman and Mrs. Baker vice-chairman. Roger H. McDonough, the State Librarian, was appointed secretary and was assisted by Bernard Bush, Historical Editor of the State Library. At an early stage the Director of the State Museum, Dr. Kenneth W. Prescott, and Alfred Busselle, Assistant Director of the State's Bureau of Public Construction, were invited to take part in the deliberations of the Commission and thereafter attended its meetings frequently.

To carry out its legislative mandate, the Commission embarked on a detailed statewide survey of facilities and programs in the arts. The survey included architecture, design, visual arts, literature, motion pictures, music, photography, theater and dance, private collections, education in the arts, and public opinion toward the arts.

In each of these fields a committee of experts was appointed by the Governor at the request of the Commission to conduct a study and report its findings and recommendations to the Commission. The eleven committees were comprised of 131 persons eminent in their professions, all residents of New Jersey or otherwise associated with the state. These volunteers performed their task with energy and dedication, and they have the gratitude of the Commission.³

To coordinate the work of the committees of experts and to expedite the details of the Commission's operations, an executive director, Professor Howard Goldstein of Trenton State College, was appointed on September 9, 1964.

2. Mr. Gimson was appointed in January 1966 to replace Assemblyman Peter Moraites of Bergen County, who had earlier taken the place on the Commission vacated by Assemblywoman Marion West Higgins.

3. See Appendix C for a list of committee members.

The total appropriated budget of the Commission was \$10,500.00, which was allocated as follows:

Executive Director's honorarium	\$2,500.00
Printing of the report and mailing	7,000.00
Travel and miscellaneous expenses	1,000.00
Total	\$10,500.00

The Commission met monthly from December, 1963 through August, 1965. Beginning in January, 1965, its meetings were attended regularly by the chairmen or other representatives of the committees, who participated fully in all deliberations. A special debt of appreciation is due to the following committee representatives: Alfred Busselle, Wade Curry, Fred Danieli, Miss Kathryn E. Gamble, A. John Geraci, A. Kunrad Kvam, Alfred McClung Lee, John S. Marmaras, Arthur Rigolo, Roger Sessions, William Sloane, St. John Terrell, and Mrs. Rebecca Tatlock.

The Commission wishes to thank Mrs. Anne M. Hart, Miss Barbara K. Smith, and Miss Jane L. Brown, Hearing Reporters in the Law Revision and Legislative Service Commission, for their expert services. The Commission is also grateful to the secretarial staff in the offices of the members, the secretary, and the executive director of the Commission, and to all those who assisted in the work of the individual committees.

The Commission met in various places throughout the state. In June, 1965, it was the guest of the New Jersey Highway Authority and its executive director, D. Louis Tonti, and toured the site of the Garden State Arts Center. The Commission also met at the Newark Museum, the Montclair Art Museum, Rutgers, The State University, Fairleigh Dickinson University, Trenton State College, the State Library, and the General Assembly Lounge of the State House.

The Commission received the reports of its committees in August, 1965.⁴ In September it held three public hearings in order to gather additional information and opinion. The hearings were held September 14, in the offices of the State Commission for the Blind, State Office Building, Newark; September 21, in the Student Center Building, College of South Jersey, Rutgers, The State University, Camden; and September 29, in the General Assembly Chamber, the State House, Trenton. A total of 73 persons gave testimony.⁵

The Commission was actively engaged in meeting and corresponding with other state and national arts agencies. A New Jersey delegation attended the Annual Conference of the American Symphony Orchestra League and the Arts Councils of America held in Washington, June 16-20, 1965. The delegation was comprised of Mrs. Baker, Assemblyman Farrington, Professor Goldstein, and Mr. McDonough. Professor Goldstein represented Governor Hughes at the National Conference of Governors' Representatives of State Arts Agencies held in Chicago,

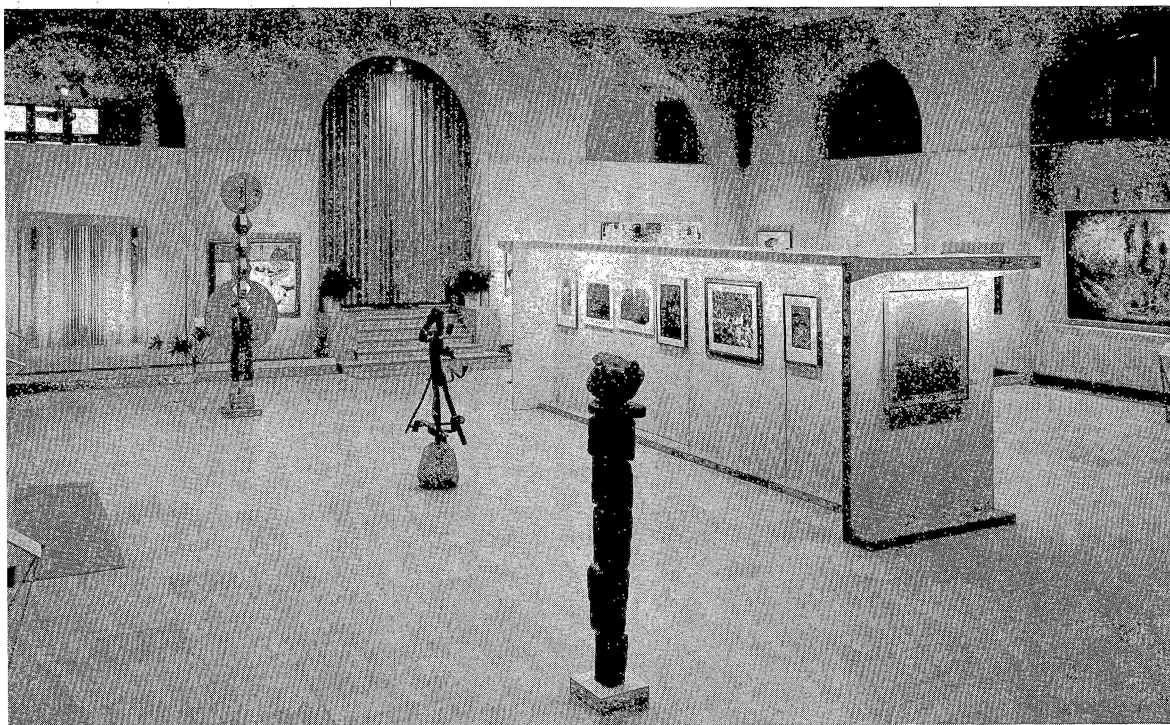
4. See Appendix B for the full text of all committee reports.

5. See Public Hearings before Commission to Study the Arts in New Jersey . . . Held September 14, 1965 . . . Newark . . .
. . . Held September 21, 1965 . . . Camden; Held September 29, 1965 . . . Trenton . . . (Trenton: 1965) 3 volumes. See
Appendix D for the names of all witnesses at the public hearings.

January 19-22, 1966, which Mr. McDonough and Dr. Prescott also attended. On March 28, 1966, Mrs. Baker and Mr. McDonough attended the Conference on Business and the Arts held in New York City under the auspices of the New York Board of Trade.

To draft the report of the Commission, Chairman Charles E. Farrington appointed a committee consisting of Mrs. Mildred Baker, chairman; Mr. Farrington, Howard Goldstein, Samuel Pratt, and William Sloane. Assisting the drafting committee were the Commission's secretary, Roger H. McDonough, and the assistant secretary, Bernard Bush.

On March 25, 1966, the report was approved by the Commission and is herein presented.



REPORT OF THE COMMISSION

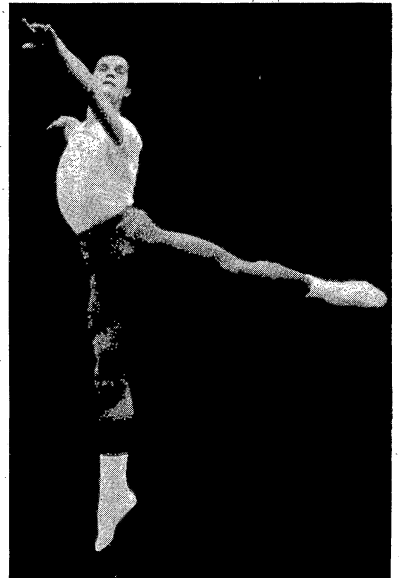
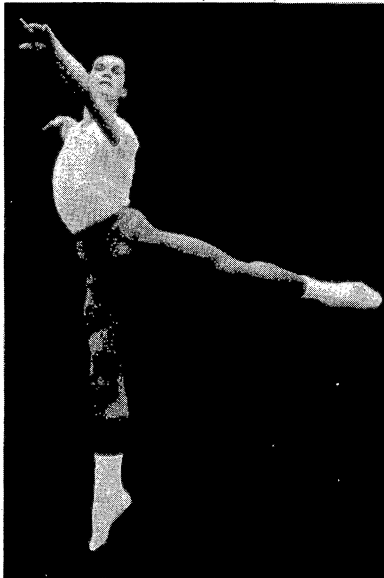


INTRODUCTION

This report is submitted at a time when the arts are increasingly a matter of concern and importance to American life. The National Arts and Humanities Law of 1965 clearly inaugurates a new era of government involvement in the arts. Active encouragement of the arts is accepted now as a proper concern of government.

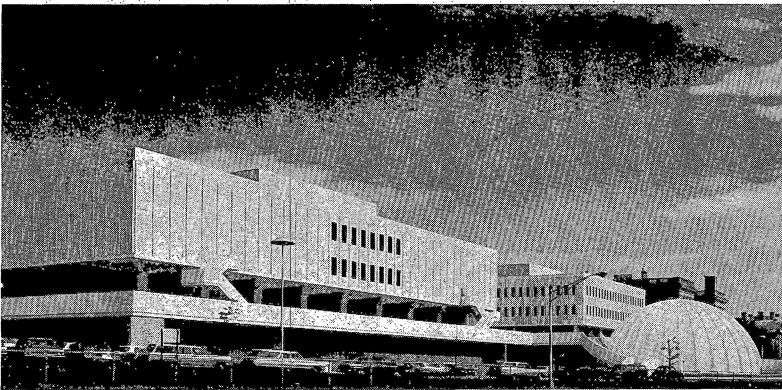
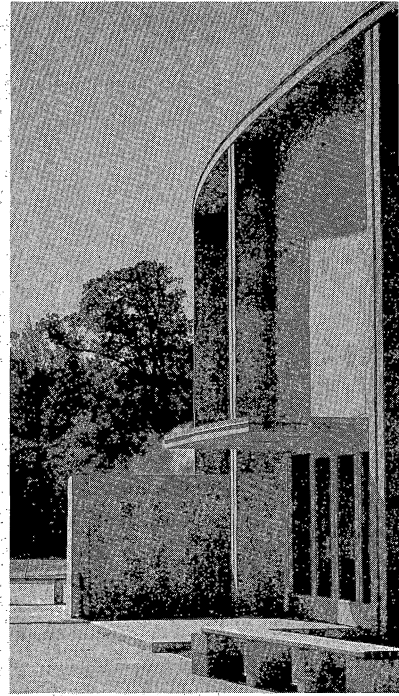
The arts are interdependent. Each affords stimulus and dimension to the others. All affect the quality of life. All must be included in a program to foster the values which the arts as a whole bring to the life of any society.

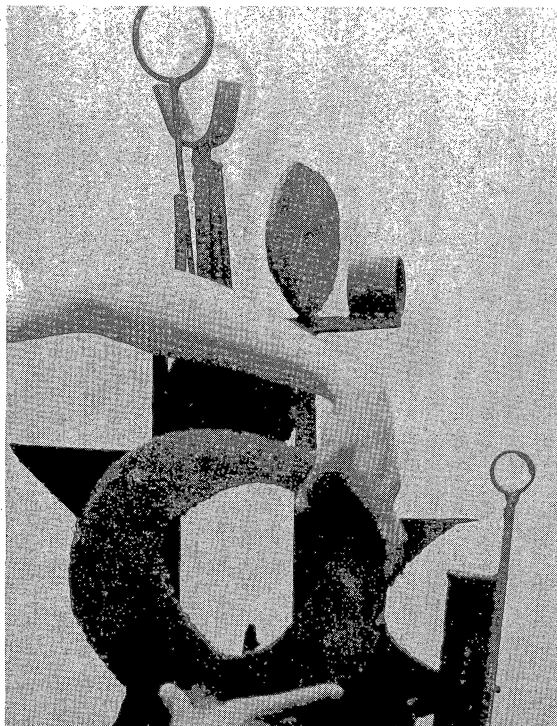
Although this report and the supporting committee reports point critically to certain unsatisfactory conditions in the arts in New Jersey today, the Commission finds that the state has many established artists, that many organizations, both professional and amateur, perform distinguished work in the arts, and that the foundation for sound art education, enjoyment, and practice already exists. What is needed now is a vigorous and imaginative program, supported by the combined efforts of public and private agencies, to enlarge upon the resources already available.



THE CURRENT STATUS

The Commission finds that a strong demand for the arts exists in all sections of the state. At the same time, there is an urgent need for broader support of, and wider access to, the arts. New Jersey needs greater recognition of the arts by government and civic leadership, more adequately financed programs, substantial enlargement of such facilities as theaters, concert halls, museums, galleries, studios, and library and educational resources. Improvements are needed to promote excellence and experimentation in the arts on a scale necessary to serve a population of the size and wealth of New Jersey.





THE CREATIVE ARTS

Visual Arts

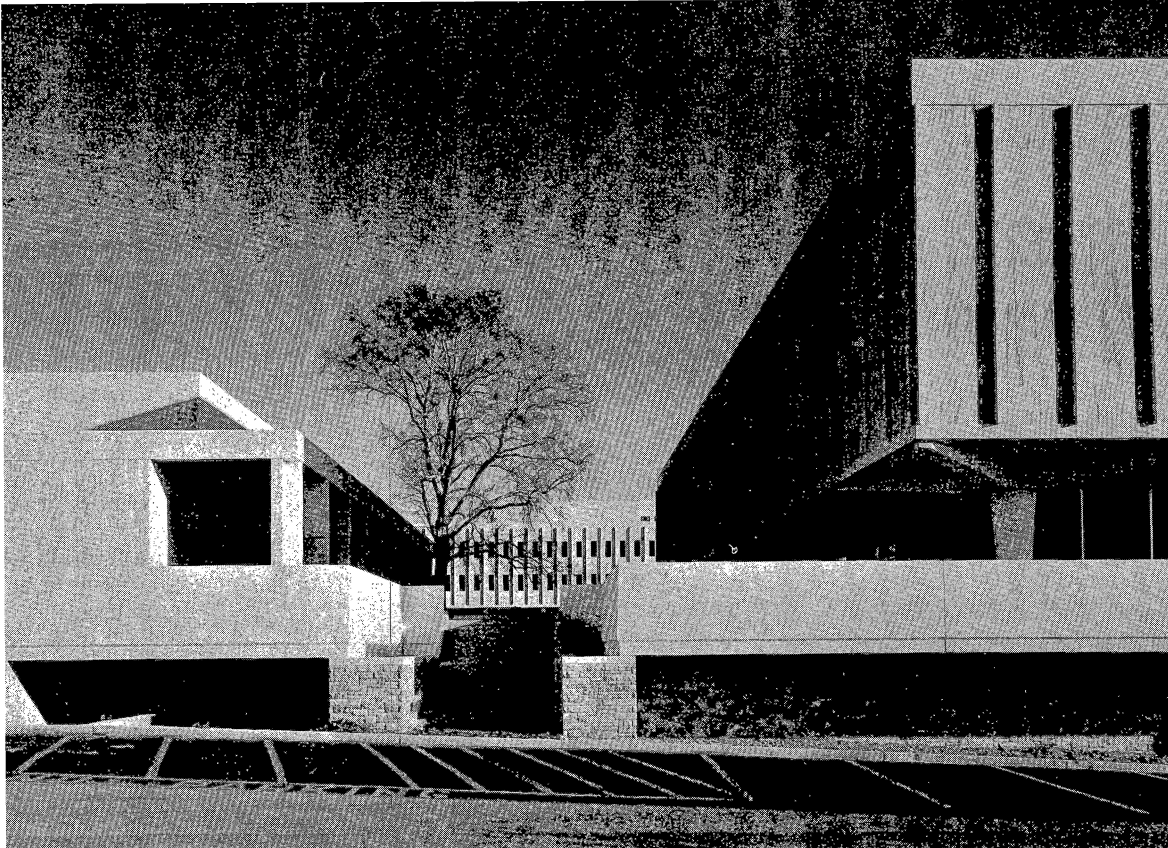
There is a diversity of visual arts programs and facilities in New Jersey reflecting a wide range of aesthetic standards.

Of the recognized museums in New Jersey four have collections, exhibitions, and programs which have earned national recognition. These are the Newark Museum, the Montclair Art Museum, Princeton University Museum, and the State Museum. There are in our state several excellent private collections in the fine and decorative arts which form an important resource upon which institutions frequently draw for exhibitions. Few New Jersey institutions, however, regularly receive benefactions from the state's art collectors and patrons.

High professional standards of exhibition are evident at a small number of museums, commercial galleries, arts centers, and college and university exhibitions. These, however, are all too rare; in general, the quality of exhibition facilities and the standards of selection tend to discourage participation by professional artists.

There are many outstanding professional artists residing in New Jersey. Few, however, earn a substantial living through the sale of their works. Commissioned works and sales are infrequent. While prizes and purchase awards are increasingly offered in connection with exhibitions in museums and other institutions, they remain few in number and generally of insignificant financial value. Many organizations subject artists to an objectionable exhibition fee, little or no insurance coverage, excessive commissions on work sold, and prohibitive transportation costs.

These conditions not only limit the earning potential of the artist; they inhibit his creative work by depriving him of adequate studio facilities and materials, and require him to spend his time and energies in pursuits unrelated to his talents.



Architecture and Design

There is widespread concern in New Jersey with the growing ugliness of our cities and the haphazard development of suburban communities. Many areas of the Garden State present a deplorable visual image. Our industrial wastelands are notorious. Too many of our cities and highways testify to sprawling chaos.

There are notable exceptions among industrial plants and parks, shopping areas, and residential developments, which demonstrate that a visually controlled environment can be created through close cooperation among businessmen, community leaders, architects, and industrial designers.

The role of the State Government in the practice and promotion of high architectural standards is exemplified by the work of the State Capitol Development Commission, which has led to the construction of the New Jersey Cultural Center and other new state buildings in Trenton.

Government has not, however, sufficiently met its responsibilities in assisting the proper development of its communities, whether urban, suburban or rural. There is no unified stimulation or inspiration for local planning boards, which are lost in a welter of building and health codes, zoning, design and use ordinances. Architects are hampered by restrictive regulations, inhibiting imaginative planning and design. No solution has been offered by the State, whether by regulatory or permissive statute or by leadership and example.

Groups of citizens determined to preserve the state's architectural heritage for future generations have succeeded in saving many fine sites and buildings, such as the Ford Mansion in Morristown, the Trent House in Trenton, and Morven, now the Governor's residence, in Princeton. The State Government plays a part in these efforts by maintaining a number of historic sites, such as the eighteenth century iron- and glassmaking village of Batsto.

However, the movement for preservation has failed to keep pace with the destruction of historic buildings in New Jersey. While a miscellany of state, federal, and local laws affect historic sites and buildings, as yet no legislation has been enacted which would place the powers of the State Government firmly behind reasonable programs of preservation. Although the state's historical societies have begun to organize a more effective preservation program, the existing state agency in this field, the Office of Historic Sites in the Department of Conservation and Economic Development, lacks sufficient authority, staff and funds to provide the necessary leadership.

No serious and sustained effort is made by government on any level or by private builders in New Jersey to involve the visual arts (painting, sculpture, and the decorative arts) in the construction of new buildings. Government has thus far failed to provide leadership in this direction, such as may be found in many states and municipalities elsewhere in the nation, as well as at the federal level.

Literature

New Jersey's library resources, in spite of recent improvements, remain below minimal public requirements. A useful beginning has been made in the development of public and school library resources, but the major part of this responsibility remains to be met. The libraries of almost all institutions of higher learning in the state are inadequate and rank far below national standards.

At present there is little public encouragement of writers resident in New Jersey. A number of educational associations and institutions do recognize literary achievement through lectureships, citations, and honorary awards. Two examples are the annual writers' workshop at Fairleigh Dickinson University and the awards program of the New Jersey Association of Teachers of English. There is, however, no state program in recognition of the contributions of creative writers, nor are there programs to encourage young writers of promise.

There appear to be few satisfactory outlets for regional writing which might enhance a sense of state pride and enrich the state's knowledge of itself.

Photography

Most professional New Jersey photographers are engaged in commercial or scientific photography. While many produce work of aesthetic quality, a relatively small proportion of them devote their principal efforts to photography as an art form. There are few extensive photographic collections or exhibition programs available to the public in New Jersey. Growing public interest in the art of photography, reflected in the impressive attendance at the few exhibitions held, is by no means being satisfied.

Motion Pictures

As an art form, the motion picture is largely ignored in New Jersey, whether in terms of film libraries, production, distribution, exhibition, criticism, or public acceptance of film as art.

No major film production is being carried on in New Jersey. By and large, the only professional films produced are those made for television and industrial use.

Film societies and art film houses are helping to meet an increasing demand from special audiences for foreign films, classic American films, documentaries, and experimental films, but they are often hampered by lack of adequate funds and by technical difficulties.

One museum in New Jersey, the State Museum, has a major film collection which it lends to schools and other institutions throughout the state. Libraries which lend films as a public service generally lack adequate staff, funds, and facilities to permit expansion of their collections and services.



THE PERFORMING ARTS

Theater

Of New Jersey's approximately 1,000 theatrical enterprises, some 200 have continuity; only a handful are professional. They include McCarter Theater at Princeton University, the Morristown Theater, the Paper Mill Playhouse at Millburn, the Moorestown Theater, Theater-in-the-Mall at Paramus, and numerous summer theaters. They are beset by problems which make it difficult for them to operate, let alone thrive artistically. Theatrical enterprises in most parts of the state suffer from inadequate facilities and scheduling difficulties.

McCarter Theater is a well-equipped and attractive theater which is booked solidly throughout the season with drama, music, and dance. It also serves as a classroom of the stage for thousands of New Jersey students each year. Despite its successful programs and wide public response, this theater reportedly loses approximately \$40,000 each year.

Music

There is widespread musical activity and interest throughout New Jersey, and a large number of professional musicians and composers reside in the state. The state possesses one metropolitan orchestra, the New Jersey Symphony, which has its headquarters at Symphony Hall in Newark, and a number of community orchestras such as the Greater Trenton Symphony. Several chamber music groups of high quality are active; one of these, the Contemporary Chamber Ensemble of Rutgers, The State University, recently received from the Rockefeller Foundation a three-year grant of \$265,000. Choral programs conducted by such groups as the Rutgers Glee Club, the Columbus Boys' Choir of Princeton, Westminster Choir College, and the Masterwork Music and Arts Foundation in Morristown, have received national prominence.

Too little is being done to encourage the work of individual performers and composers, to sustain symphony orchestras, to aid opera companies and choral groups, or to assist in the development of other forms of musical expression.

In spite of such excellent facilities as Symphony Hall in Newark and the War Memorial Building in Trenton, there is a serious shortage of physical facilities which makes it impossible to bring large concerted works of music to New Jersey audiences under suitable conditions, except in a handful of cities to which most citizens of the state do not have convenient access. A substantial musical audience in New Jersey, both present and potential, has never been afforded real opportunities to hear professional performances in or near their communities.

In recent years, a few successful music festivals have been held in the state under private or official auspices, for example the Tercentenary Music Festival of 1964 at Westminster Choir College, and the annual Ventnor Music Festival. They have frequently been well attended. Almost invariably, however, they have operated at a heavy financial loss.

Dance

New Jersey residents generally must go outside the state to see dance performances of the highest professional quality. A large proportion of dance programs presented to New Jersey audiences are one-night appearances of out-of-state touring companies. They are frequently limited to less demanding productions.

The state lacks broadly supported programs to develop resident companies, provide employment for performing artists and choreographers, create and improve performance facilities, and augment audiences for both classical and experimental dance performances.





EDUCATION AND THE ARTS

Education in the arts in New Jersey is insufficient at every level to develop either artists of high achievement or responsive audiences. Inadequate curricula, faculties, facilities, budgets, scholarships, and library resources reflect the general low esteem in which education in the arts is held. This remains true despite the excellent programs provided by a small number of institutions, and despite a profusion of non-academic educational opportunities, such as workshops and courses for adults and private instruction in all of the creative and performing arts. Private resources for advanced training in nearly all of the arts are severely limited; public resources are virtually nonexistent.

There is a critical need for improvement in education in the arts in New Jersey. An indispensable prerequisite to the growth of the arts as a force in the community is the intensive development of educational programs from preschool to professional school and the full utilization of all institutions active in this field.





The Creative Arts

Standards of education in the creative arts in New Jersey's schools and colleges have improved considerably in recent years. There are also programs offered which adequately prepare special teachers for state certification. Such evidence of progress, however, should not be viewed with undue optimism. According to a recent report of the New Jersey Art Education Association, "certification requirements now in force in New Jersey do not meet the needs of modern education or the changing conditions in the state."

At the elementary level in particular, art education is hampered by a widespread tendency to assign it to classroom teachers rather than to qualified specialists. Instruction at the secondary level is seriously weakened by the orientation of college entrance requirements toward the sciences, and by the assumption of administrators and guidance counselors that the arts have only a minor role in an academic program. In consequence, many students are deprived of significant contact with art instruction.

Princeton University has the only school of architecture in the state, while hundreds of students from New Jersey are enrolled in schools of architecture in other states. It is a matter of particular concern that the State University has no school of architecture to meet the growing needs of New Jersey in this vital field.

New Jersey has no degree-granting institution training professional designers, although business and industry in the state employ approximately 4,000 designers and artists. For the most part, this highly skilled work force must be recruited from outside the state. In general, our elementary and secondary schools offer little exposure to the principles and techniques of design.

Little effort is being made in our schools to attract and encourage gifted young writers. No special scholarships are available to high school students who show promise of literary talent, nor is there a program of student conferences, workshops, and publication projects. Our colleges and universities maintain only a few writer-in-residence programs, and these are concentrated in the larger institutions, such as Princeton and Rutgers. The considerable potentialities of our institutions of higher education for bringing literature to the general public are fulfilled only in a very small measure.

No college or university in New Jersey offers a course of study in photography. The art of motion pictures is taught, on an experimental basis, at only one university in the state, Fairleigh Dickinson University.

The Performing Arts

There are approximately 35 college theaters in New Jersey, and a few colleges support community theaters. Only a small number offer a separate theater major in their curricula. The typical New Jersey college theater produces from two to five plays a year. Plays are produced in nearly every high school in New Jer-



sey, but the productions are often beset by problems of inexperience, inadequate training, and poor facilities. Theater arts courses taught in New Jersey's schools and colleges are far from adequate.

The Garden State Ballet has in recent years successfully presented combined programs of performance and instruction to some 36,000 elementary and secondary school students. This program was made possible through a matching grant from the New York City Ballet, after all possible avenues of assistance from agencies within New Jersey had been explored without success. College and high school training in dance is largely recreational.

Music instruction in public schools varies considerably from one community to another. A small minority of high schools in the state teach their students good musical literature, and the music is frequently well performed. But in general, too few music teachers are engaged, and rarely is there an organized music curriculum comparable to that for other subjects. Moreover, students are not afforded enough opportunities to hear good music performed by competent musicians.

There is no college or high school in New Jersey devoted primarily to the training of professionals in music or the performing arts. Young people who seek a professional career in music, the theater, or dance are forced to leave the state for their academic education. More than 1,000 music students from New Jersey are now receiving their training in other states.

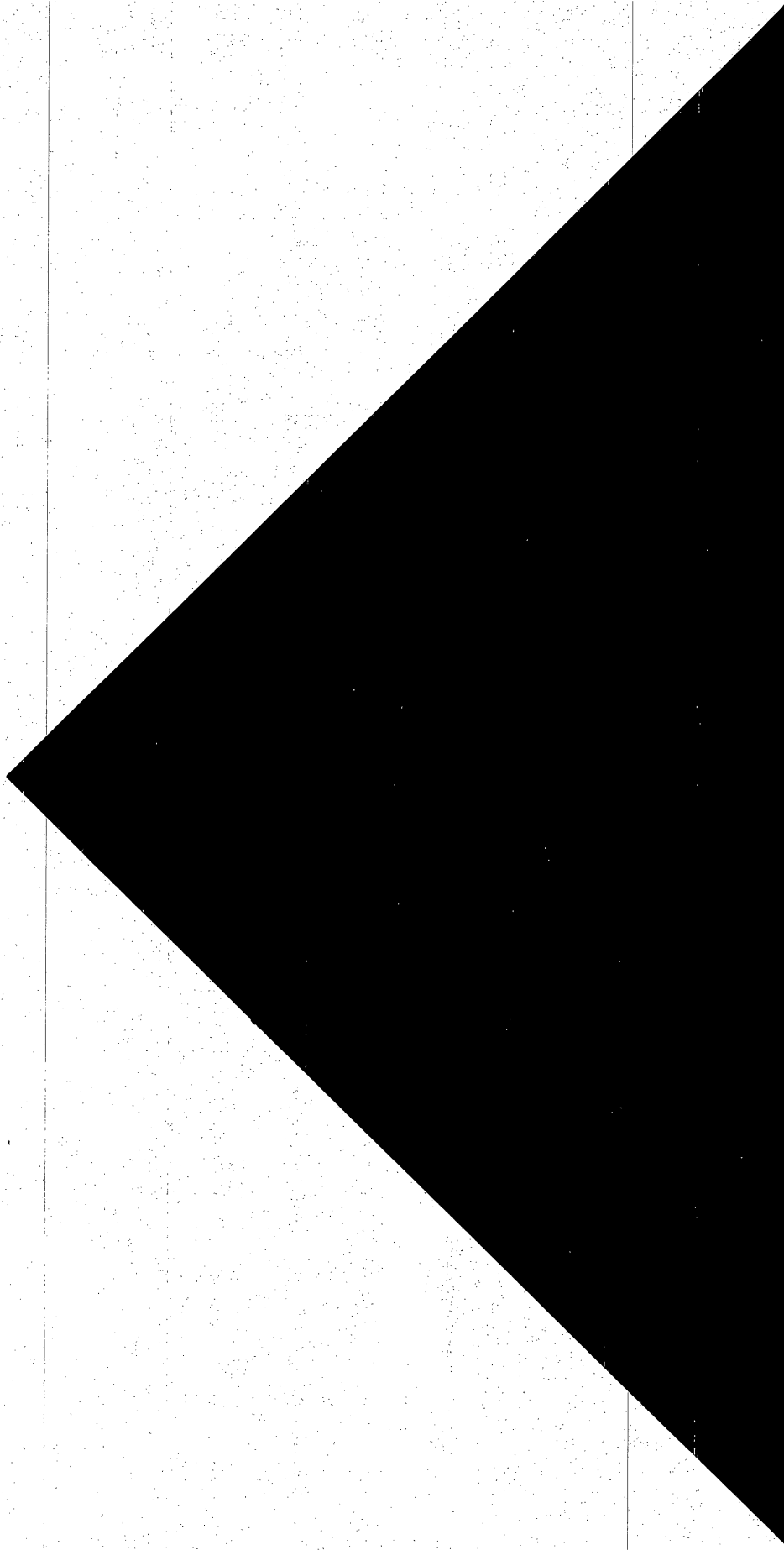
Educational Television

New Jersey is among the ten states which do not have educational television facilities. The Federal Communications Commission has assigned seven ETV channels to New Jersey, and in recent years it has granted two construction permits to agencies in the state, one of them the State Department of Education and the other a private corporation. While both of these permits remain valid, they have not yet been acted upon.

PUBLIC OPINION AND THE ARTS

Few of New Jersey's newspapers, magazines, and radio and television stations provide a consistent and representative coverage of the arts, either in news or in feature writing and programming. The arts community itself has failed to use the media fully and imaginatively. Nor have the social sciences been employed to any appreciable degree to study public opinion toward the arts. The potential audience is thus an unknown quantity to both the arts community and the mass communications media.





A PROGRAM OF ACTION

Improvement of New Jersey's resources in the arts will require substantially increased participation in many fields by both public and private agencies.

Multipurpose facilities are needed in several regions of the state. The forms which such facilities might take are exemplified by the new Performing Arts Center in Mount Freedom and the projected Garden State Arts Center sponsored by the New Jersey Highway Authority. Another type of facility is represented by the centers for teaching and performing in the arts which are now rising at a number of our colleges and universities, such as Rider College, Newark State College, Seton Hall University and Fairleigh Dickinson University.

Concerted efforts are needed to encourage, reward, and disseminate the work of professionals in all the arts. Institutions, performing groups, and individual artists are in critical need of financial and technical assistance. Expanded opportunities must be provided for exhibitions, performances, commissions, in-residence programs, and grants-in-aid.

Crucial to the development of the arts in New Jersey are expanded and improved educational programs at every level. To a far greater degree than heretofore, the arts must become an integral and continuous part of the curriculum in elementary and secondary schools and in colleges and universities. Post-graduate institutions must be established for the training of highly skilled professionals in the arts. The potentialities of all institutions for education in the arts must be realized much more fully.

These goals can be achieved only in an atmosphere of freedom and diversity unfettered by external control over artistic endeavor. In our democratic society, public support of the arts carries with it no inherent danger to free expression for the artist, nor to free choice for his audience.

A New Jersey State Council on the Arts

The Commission recommends the establishment by legislative act of a New Jersey State Council on the Arts as a permanent executive agency of the State Government.

The powers and duties of this body should include the following:

To formulate and promote programs designed to enlarge the resources of New Jersey in the creative and performing arts and to make these resources available to the people of the state;

To assist and encourage action by public agencies, private institutions and organizations, communities, and individuals, in respect to the arts;

To receive and disburse funds appropriated or granted to it by the Legislature, agencies of the Federal Government, and other agencies or individuals, public or private;

To conduct studies and surveys, hold public hearings, and otherwise obtain information and advice, pertinent to its responsibilities;

To cooperate with other agencies of state, county, and local government in New Jersey, agencies of other states and the Federal Government, and private agencies and individuals, for the purpose of carrying out its duties.

The Commission further recommends:

That the New Jersey State Council on the Arts be designated by law to be the sole responsible state agency for New Jersey to administer all funds granted to the state by the National Endowment for the Arts under the provisions of the National Arts and Humanities Law of 1965 or such similar federal legislation as shall be enacted in the future;

That annual legislative appropriations be made to the Council sufficient to enable it to employ personnel of high quality and otherwise meet its responsibilities effectively;

That the appropriation for the first fiscal year of its operation be no less than one hundred thousand dollars (\$100,000), of which fifty thousand dollars should be used for programs in the arts and fifty thousand dollars should be used for organizational, administrative, and operating expenses. This is proposed as a minimal sum required to inaugurate the Council, and should not be regarded as adequate to meet the needs of the state.

The Commission notes that under the National Arts and Humanities Law of 1965 the sum of fifty thousand dollars is available as a matching grant for programs in the arts to each state government in which there has been created an agency with sole responsibility to administer such funds, beginning in fiscal year 1966-67.

PROJECT RECOMMENDATIONS

The Commission commends to the proposed Council and other agencies concerned the many constructive proposals for action submitted by its study committees and by those persons who testified at its public hearings. The Commission believes that the following recommendations should receive the earliest possible consideration.

PUBLIC AND COMMUNITY PROGRAMS

1. Formation throughout New Jersey of local and regional arts councils, composed of prominent citizens and representatives of the arts, to develop and encourage local programs and facilities in the arts.
2. Establishment of regional arts centers in appropriate areas of the state. The primary purpose of such centers should be to offer greater opportunities to the people of New Jersey to experience the creative and performing arts at the highest professional level. They should, wherever possible, be associated with established institutions such as museums, libraries, theaters, concert halls, colleges and universities.
3. Inauguration of a sustained state program of direct financial grants to organizations, institutions, and individuals in the creative and performing arts. The aims of such a program should be:
 - (a) To enable existing institutions and organizations to expand their facilities and programs.
 - (b) To assist performing groups and individual artists.
 - (c) To encourage innovation and experimentation in all of the arts.
 - (d) To assist in the establishment, where needed, of new performing groups, facilities and programs.
 - (e) To sponsor programs for the development of audiences at all age levels.
4. Programs to attract private collectors to lend or give works of art to museums and other institutions, and to encourage public exhibition of private collections.
5. Support of and encouragement to annual festivals of the arts and arts programs in public parks and recreational facilities.
6. Establishment of purchase awards and commissions for works by professionals in the creative and performing arts.
7. Extension of the Annual Governor's Art Award to include recognition of achievement in all of the arts.
8. Establishment of a New Jersey publication devoted to the arts, closely associated with the New Jersey State Council on the Arts and assisted in part with state funds.
9. Inauguration of a service to disseminate information about the arts in order to improve their coverage by the mass communications media in New Jersey.

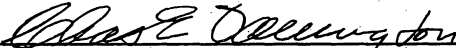
EDUCATION AND THE ARTS

1. A program to make more effective use of existing agencies of the State Government to promote the arts, its scope to include:
 - (a) The staff and programs of the Division of Curriculum and Instruction of the Department of Education.
 - (b) The facilities and curricula of Rutgers, The State University.
 - (c) The facilities and curricula of the State Colleges.
 - (d) The collections and services of the State Museum.
 - (e) The resources of the State Library.
2. Action by school districts to expand curricula in the creative and performing arts at all grade levels from preschool through high school.
3. Establishment of regional specialized high schools for gifted youngsters in the creative and performing arts, and expansion of course offerings to allow for more majors in the arts in all high schools.
4. Inauguration of an annual fund to secure the appearance of professional artists in all of the arts before school, college and community audiences throughout the state.
5. Strengthening of undergraduate and graduate education in the arts, including extension services, through a system of grants to state colleges, community colleges, the State University, and private colleges and universities.
6. An expanded program of teacher training in the arts.
7. Scholarship and fellowship programs in the arts in colleges and universities, supported in part by state funds.
8. Expansion of artist-, writer-, and composer-in-residence programs in the state's public and private colleges and universities, assisted by grants from a variety of public and private sources. Encouragement should also be given to similar programs to bring artists to communities by invitation for appropriate and feasible periods of time.
9. A statewide program to improve reference, research and lending collections and services in the arts in libraries, museums, and other institutions.
10. A study of the desirability and cost of a central state information retrieval center designed to facilitate research, coordination, and development of knowledge, including the arts.
11. Encouragement, through grants, of a variety of adult education programs in the arts in communities throughout the state, conducted, wherever possible, at institutions which already demonstrate interest.
12. Establishment of an educational television system in New Jersey as an independent agency, supported in part by state funds, to serve all of New Jersey on a daily basis, through public as well as closed-circuit programs, in which the arts are prominently represented.

ARCHITECTURE, PLANNING AND DESIGN

1. A study of the status and functions of architectural, planning and design agencies in the State Government, with a view to achieving maximum co-ordination of effort.
2. Legislation to allot not less than one per cent of the capital construction cost of all new state buildings for the inclusion of original works of art; encouragement to county and local governments, business firms, and private institutions to adopt a comparable policy in the construction of new buildings.
3. A state program of improvement in standards of design in architecture and community planning.
4. Requirement that all school districts include in their total school plant adequate and specifically designed facilities for the creative and performing arts.
5. A legislative program to support historic preservation in the state.
6. Establishment of the Governor's Conference on Natural Beauty as a permanent and representative body of citizens, to formulate long-range plans for the physical and visual design of New Jersey, both natural and man-made.

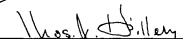
Respectfully submitted,

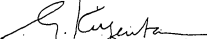

Assemblyman Charles E. Farrington, Chairman


(Mrs.) Mildred Baker, Vice-Chairman


Walter J. Bilder


Assemblyman Douglas E. Gimson


Senator Thomas J. Hillery


Gabriel Kirzenbaum


Samuel Pratt


Ben Shahn

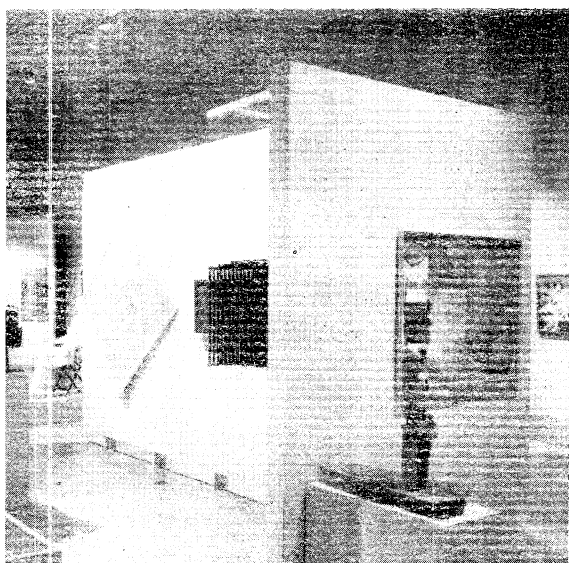

(Mrs.) Evalina Gleaves Van Metre Thompson

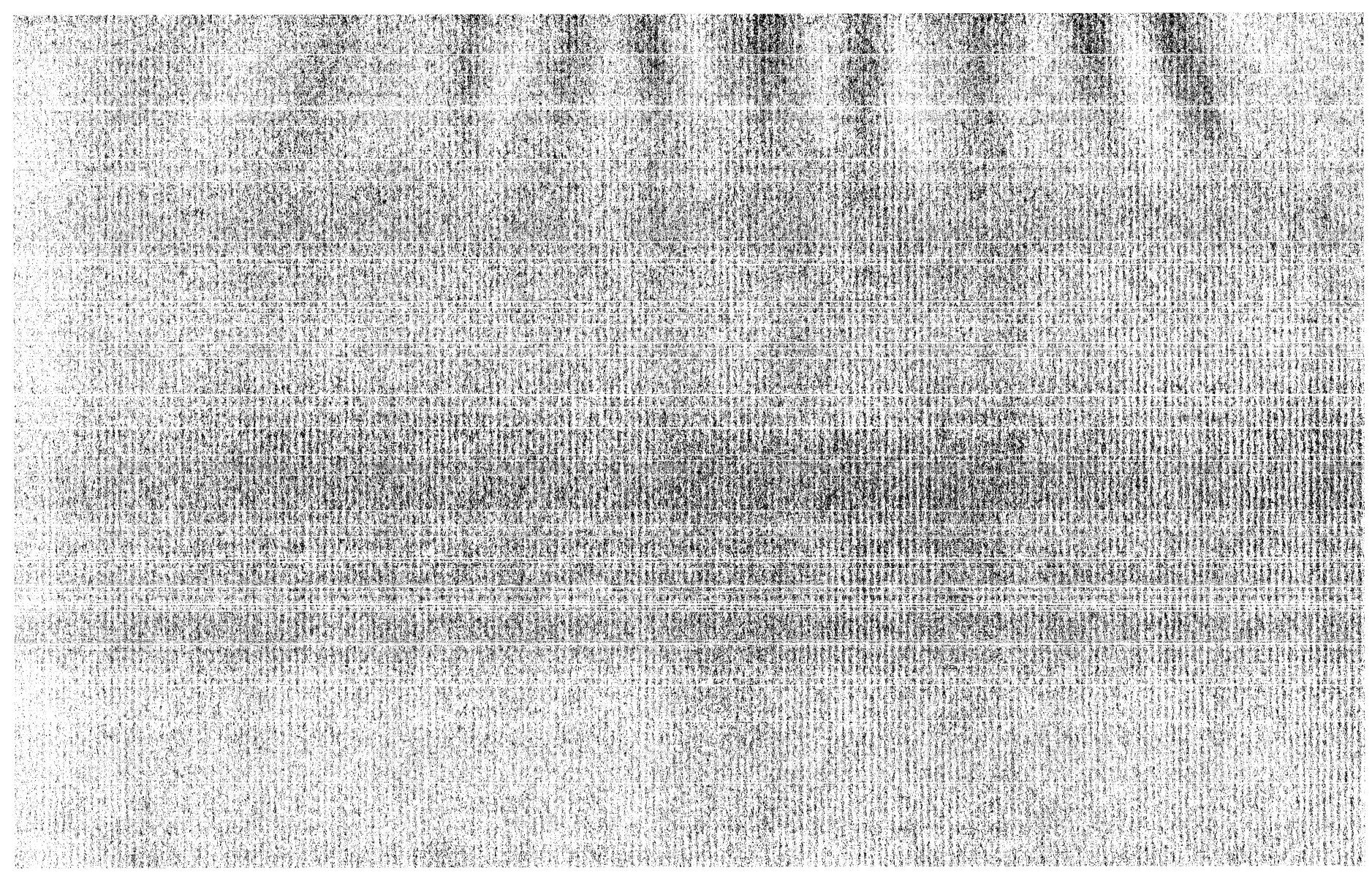

Senator Robert H. Weber

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Middle Left—Theater In The Park, "King and I," Courtesy Lee Yopp.
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- Page 22** **Child painting.** Courtesy Miss Maria A. Fiore and Burton Wasserman.
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Bottom Left—Newark Museum, "Selected Work by Contemporary New Jersey Artists 1965." Witt.
Bottom Right—Kenneth Schermerhorn conducting the New Jersey Symphony. Henry Humphrey. Courtesy Adam Pinsker.

APPENDICES





APPENDIX A. LAWS PERTAINING TO THE COMMISSION TO STUDY THE ARTS IN NEW JERSEY

ASSEMBLY JOINT RESOLUTION NO. 20 STATE OF NEW JERSEY

(JR 11, Laws of New Jersey, 1962)

Introduced February 5, 1962

By Assemblymen FARRINGTON, PANARO
and SWEENEY

Referred to Committee on Education

A JOINT RESOLUTION creating a commission to be known as the Commission to Study the Arts in New Jersey and prescribing its powers and duties.

WHEREAS, There has been an increasing emphasis upon the need of cultural endeavors in our society; and

WHEREAS, There has been an increasing number of expressions concerning the alleged lack of adequate facilities for the promotion of the arts in New Jersey; and

WHEREAS, An understanding and appreciation of, and active participation in, the various arts by all our citizens are both beneficial and essential to individual growth and to the welfare and prosperity of our State; and

WHEREAS, Governments in other jurisdictions, both domestic and foreign, have assumed various roles of leadership in promoting the arts; now, therefore,

BE IT RESOLVED by the Senate and General Assembly of the State of New Jersey:

1. There is hereby created the Commission to Study the Arts in New Jersey. This commission shall consist of 11 members, 7 of whom shall be named by the Governor from the State at large, no more than 4 of whom shall be of the same political party, 2 of whom shall be Senators to be named by the President of the Senate, no more than 1 of whom shall be of the same political party, and 2 of whom shall be Assemblymen to be named by the Speaker of the General Assembly, no more than 1 of whom shall be of the same political party.

Any vacancy in the membership of the commission shall be filled in the same manner as the original appointment.

2. The commission shall select a chairman and a vice-chairman from among its members and a secretary who need not be a member of the commission.

3. It shall be the duty of the commission to study (a) the role of the arts in New Jersey with particular emphasis upon the means and agencies now engaged in, or available for, the promotion of good literature, painting, sculpture, music and the other art forms in this State, (b) to investigate what the role of the State and its various political subdivisions in promoting the arts should be and (c) to formulate a program whereby the State and its political subdivisions can assist in the stimulation of greater interest and participation in the arts by all the citizens of this State.

The commission may hold such public hearings as it shall deem necessary to accomplish its purpose.

5. The commission may call upon any of the State departments for such assistance as may be required from such departments and may avail itself of the professional advice and assistance of the State Department of Education, particularly the Division of the State Library, Archives and History and the Division of the State Museum.

6. The commission may, within the limits of funds to be made available to it by appropriations or otherwise, employ and fix the compensation of such personnel as it deems essential to the performance of its duties.

7. The commission shall report its findings and recommendations to the Governor and the Legislature on or before December 31, 1963.

8. This joint resolution shall take effect immediately.

**ASSEMBLY JOINT RESOLUTION NO. 8
STATE OF NEW JERSEY**

(JR 2, Laws of New Jersey, 1964)

Introduced January 20, 1964
By Assemblymen FARRINGTON and
MORAITES

Referred to Committee on Education

A JOINT RESOLUTION to reconstitute the Commission to Study the Arts in New Jersey created by Joint Resolution Number 11 of the 1962 Session of the Legislature.

BE IT RESOLVED by the Senate and General Assembly of the State of New Jersey:

1. The Commission to Study the Arts in New Jersey created pursuant to Joint Resolution Number 11 of the 1962 Session of the Legislature is hereby reconstituted and continued with the same membership and the same officers as heretofore and with the same powers and duties vested in and imposed upon it by said joint resolution.

2. Vacancies in the membership of the commission occasioned by any cause shall be filled in the same manner as the original appointments were made.

3. The commission, as reconstituted, shall report to the current or the next session of the Legislature.

4. This joint resolution shall take effect immediately.

**ASSEMBLY JOINT RESOLUTION NO. 33
STATE OF NEW JERSEY**

(JR 11, Laws of New Jersey, 1965)

Introduced November 29, 1965
By Assemblyman FARRINGTON
(Without Reference)

JOINT RESOLUTION to reconstitute the Commission to Study the Arts in New Jersey created by Joint Resolution No. 11 of the 1962 Session and reconstituted and continued by Joint Resolution No. 2 of the 1964 Session of the Legislature.

BE IT RESOLVED by the Senate and General Assembly of the State of New Jersey:

1. The Commission to Study the Arts in New Jersey created pursuant to Joint Resolution No. 11 of the 1962 Session and reconstituted and continued by Joint Resolution No. 2 of the 1964 Session of the Legislature is hereby reconstituted and continued with the same membership from the State at large and the same officers as heretofore and with the same powers and duties vested and imposed upon it by said joint resolution.

2. Vacancies in the legislative membership of the commission occasioned by expiration of term and other vacancies for any cause shall be filled in the same manner as the original appointments were made.

3. The commission, as reconstituted, shall report to the 1966 Session of the Legislature.

4. This joint resolution shall take effect immediately.

APPENDIX B. REPORTS OF THE STUDY COMMITTEES

COMMITTEE ON ARCHITECTURE

MEMBERS

Arthur Rigolo, Chairman, Clifton
Architect, Past President of the
New Jersey Society of Architects, A. I. A.

Frederick W. Adams, Chatham
Architect

Charles K. Agle, Princeton
Architect and Planner

Martin L. Beck, Princeton
Architect

C. Jones Buehler, Moorestown
Architect

Alfred Busselle
Architect, Assistant Director, Bureau of
Construction, Division of Purchase and
Property, New Jersey Treasury Department

B. Budd Chavooshian
Director, Division of State and Regional
Planning, New Jersey Department of
Conservation and Economic Development

Robert R. Cueman, Summit
Architect, President, New Jersey Society
of Architects, A. I. A.

Bernard J. Grad, Newark
Architect

Jules Gregory, Lambertville
Architect

Benjamin M. Gruzen, Maplewood
Architect

Bernard Kellenyi, Red Bank
Architect

George McDowell, Morristown
Architect

Robert W. McLaughlin, Jr.
Director, School of Architecture, Princeton
University

Adolph R. Scrimenti, Somerville
Architect

A. Carl Stelling, West Englewood
Landscape Architect

Edward B. Wilkens
Professor of Regional Planning, Rutgers,
the State University

Recorder: Helen Schneider, East Orange
Executive Director, New Jersey Society
of Architects, A. I. A.

FOREWORD

Paraphrased, we have been charged by Assembly Joint Resolution No. 20 to (a) study the means available for and the agencies engaged in the arts, (b) investigate the role of the state and other political divisions in promoting the arts, (c) formulate a program to further the arts. The nature of the subject has led us to areas close to the periphery but still within the scope and purpose of this resolution.

By permission of the Commission, the scope of the Committee on Architecture was enlarged to include city planning. It would not be too presumptuous to look upon the concern of this Committee as that encompassing the entire visual or physical environment because, of all man-made things, architecture, good or bad, is one of the greatest creators of this physical environment. From this broad viewpoint the field of concern of this Committee appears and is, indeed, staggering. This Committee is not immodest enough to suppose that it could do justice to the subject in a report of this nature. It wishes to emphasize that there is much more work that can and should be done to further the objectives of this Committee.

Architects constitute the one group whose business is most directly and entirely related to visual environment. They are most sensitive to it. This Committee is most grateful for the opportunity to focus attention on some undesirable conditions which we have known to exist for some time and to suggest some remedies.

"America, the Beautiful" is rapidly becoming the ugly victim of materialism and expediency, blindness and ignorance, callousness and carelessness. "Formulating a program to further" architecture as an "art" must begin by recognizing the junkyard aspect of our environment and taking forceful and concurrent steps to correct it.

The full meaning of architecture goes beyond the dry definition of the dictionary. Aside from providing shelter from the elements and providing a specialized space suitable in every sense for a particular function or purpose, architecture is a tool

which unavoidably creates a particular environment, atmosphere, or mood. It not only aids or hinders the function and the purpose for which it was created, in accordance with its appropriateness or inappropriateness, but it also influences, by subconscious suggestion and other psychological forces, the people and the activities involved with it. This means that it affects merchandizing, learning, medical care, entertainment, religion, and every other function of society. Architecture and the physical environment, therefore, are everybody's business.

The state of development and the character of the architecture have been historically the basis for judging a period of civilization. The deterioration of the physical environment of our country is beginning to alarm responsible people, including President Lyndon B. Johnson. It makes a mockery of the Great Society.

Government should live up to the best criteria for its architecture and thus set an example for others to follow. The character of environment is a proper concern for government. Next to the federal government, the state government has the greatest obligation in this direction and should endeavor to carry the county and local governments with it.

The Committee decided that it could cover its area of concern best by dividing its work into the following main headings:

- 1 — Instruction in Architecture and Environmental Design.
- 2 — School of Architecture
- 3 — Arts Council and Collaboration between the Arts
- 4 — Ordinances, Statutes, and Other Regulations
- 5 — Planning
- 6 — Fine Art in Buildings
- 7 — Preservation of Historic Buildings

1. INSTRUCTION IN ARCHITECTURE AND ENVIRONMENTAL DESIGN

This Committee believes that this subject is the core of the whole matter. With proper education in the meaning of architecture and our visual environment, ugliness and inappropriate design would tend to disappear. A democracy cannot function without education. We believe that an important part of our people's education, that which concerns our visual environment, something which is mandatory for good citizenship, has been very badly neglected. There is no appreciation of what is good or bad by decision-makers, whose knowledge in this field is shamefully lacking. Our visual disorder can be blamed squarely on the lack of education of our citizens and their elected representatives.

It takes three participants to make good architecture. These are the owner, the architect, and the builder. The latter two are educated, trained, and experienced for their job. The former is not. Public officials, public boards, corporation boards, managers, entrepreneurs, and ordinary voters of budgets and bond issues and every man who builds himself a house, a store, an office, or a factory building are decision-makers in the quality of architecture and, except by accident or coincidence, are generally unprepared to perform their function in the triad mentioned above.

We feel that instruction in this subject should begin in the elementary grades and be carried on intermittently through the secondary schools as part of social studies and the arts. We are aware that music, art, and drawing are now part of the education of our students. This only makes it more difficult to understand the absence of architecture and the environmental arts in the curricula, particularly in view of the strong implications concerning the necessity for this subject-matter to prepare our young people for citizenship. One of the good reasons for urging the inclusion of architecture and the environmental arts in the curriculum at the earliest learning experience of children is to create in them the sense of visual order that would lead to their appreciation of this as a

normal expression of our culture, as are literature and the other arts.

Although we are, as we should be, interested in architecture as an "art," we are not promoting here purely a dilettante's dream but an actual and practical matter of health and welfare, both physical and mental. However, we are not talking about instruction in drafting, or "how to make plans for a house," not the history of architecture, not a cataloguing of noteworthy buildings—all of which now form part of many curricula in varying degrees. We are talking about training to distinguish good from bad architecture and environment, an uplifting of the culture of our people, something to counteract materialism, coarseness, and insensitivity.

We would recommend that instructions be given to the State Department of Education, or that a special commission of educators be created for the purpose of establishing the character and the amount of the subject matter and other criteria for this education in the elementary and secondary schools. The American Institute of Architects has been approached by this Committee on this matter. Assistance to the State Department of Education or the special commission would be freely given by the Institute and its New Jersey Chapter.

2. SCHOOL OF ARCHITECTURE

The only school of architecture in the State of New Jersey is at Princeton University, a private institution. Because of the greatly increased enrollments in schools of architecture in the other states, we fear that the doors will be closed soon to New Jersey applicants. This would be tragic at a time when it is so necessary to train architects for the proper growth of our state. Certainly the creation of a school of architecture by the State of New Jersey is in keeping with the furtherance of the arts and the promotion of the welfare of the state.

The New Jersey Society of Architects has had this matter under study for some years. On March 7, 1961 the Rutgers Architectural School Committee of the New Jersey So-

ciety of Architects submitted to Rutgers University an interim report which, although four years old, is still essentially valid. Most of the material of this chapter comes from that report or is a direct result of it.

A survey completed in February, 1959 showed that there were 243 students from New Jersey enrolled in schools of architecture outside of the state. In January of 1961 another survey, in which 212 secondary schools out of 331 solicited responded, showed that New Jersey secondary school graduates were entering schools of architecture throughout the country in the following increasing numbers:

1958 — 72 graduates

1959 — 99 graduates

1960 — 103 graduates

Of the 243 students of the February, 1959 survey, well over half were being served by architectural schools in contiguous states. These were Princeton, Columbia, Cornell, Rensselaer, Pratt, Syracuse, and the University of Pennsylvania. These institutions were enrolled to maximum capacity each year even then. Conditions have aggravated greatly since the date of that Committee's report.

The Committee on Architecture feels that the need for a school of architecture at Rutgers can be amply supported by the facts, and wishes to reaffirm and re-emphasize its urgency. We would recommend to the Governor and to the President of Rutgers University that they set up a joint committee to study the ways and means necessary to start this school at the earliest possible date and so as to include some provision for it in the extensive expansion program now under way at the State University.

This school of architecture should be set up as a separate school within the university in conjunction with the College of Fine Arts or a college of environmental design. Its purpose should be to provide first-rate professional training for the profession of architecture, culminating in a five-year degree of bachelor of architecture or its equivalent, and should include a graduate train-

ing program leading to the degree of master of architecture or its equivalent. The school should be established in accordance with the best standards since, according to leading architects and architectural educators throughout the country, there are already too many second-rate architectural schools. An advisory committee organized on a national level by the American Institute of Architects should be brought in for a study and report. This is strongly recommended because it would lead directly to close cooperation with the Association of Collegiate Schools of Architecture and would be ultimately of great benefit to the University in obtaining accreditation from the National Architectural Accrediting Board.

There is another great corollary need not being served in New Jersey. Many residents of the state need and desire technical training in architecture or related subjects on a nonprofessional basis. The university should establish night and extension courses to satisfy this need. This is urgent enough to merit immediate attention and action.

It should be noted that many of the facilities and courses required to initiate a school of architecture are already in existence at Rutgers, and the entire project should not be too difficult or expensive.

3. ARTS COUNCIL AND COLLABORATION OF THE ARTS

Undoubtedly, other committees of the Commission to Study the Arts in New Jersey will recommend the establishment of an arts council and will make specific recommendations for their respective fields of interest. The Committee on Architecture strongly supports an arts council for all of the arts but will confine itself here mostly to its own field of interest.

Arts councils are operating successfully in other states. Twenty-two states have no councils, but eleven have state-supported councils, thirteen have state-sponsored councils and four have state-planned councils.

Members of the council should be appointed by the Governor and should be

people commanding the deep respect of the art community of the state. Because of the strong interrelation of architecture with the other arts, particularly the visual arts, an architect, or architects, on the council would play a very vital role. It is recommended that representation for the profession of architecture be chosen from a panel of candidates to be selected by the New Jersey Society of Architects.

The purpose of the arts council should be to promote the arts for the benefit of the people of this state, and it should be instructed to make all of the arts, including good architecture, available, desirable, and even exciting. Among its specific activities would be:

- a. Make a cultural survey of New Jersey.
- b. Foster art festivals and state-wide art and architectural competitions.
- c. Advise and stimulate local cultural organizations.
- d. Emphasize services to non-urban areas.
- e. Coordinate university programs with state and local organizations.
- f. Assist the schools in the encouragement of the arts.
- g. Stimulate collaboration, exchange of ideas and mutual support among the arts.
- h. Conceive and coordinate programs of state support for the arts.
- i. Do whatever it can, short of regulatory authority, to see that buildings and other structures built by the state, including their related art and landscaping, be designed at the highest creative level.

The arts council should be promotional and not regulatory. This Committee would be greatly apprehensive of any council or commission, composed of laymen or architects, with authority to disapprove architectural design. Nor, for that matter, should any of the other arts be subjected to this type of regulation or censorship. Commissions with regulatory powers in other states

have deteriorated in quality in time and have performed a great disservice to the people of those states. A state can assist and further the arts without the loss of freedom which controls and censorship entail. Members of this Committee have had good experience dealing with non-regulatory groups such as the State Capitol Development Commission.

Funds should be provided by the State for the arts council. These need not be great and might serve as seed money which, in a well-administered program, would attract private donations and grants.

4. ORDINANCES, STATUTES, AND OTHER REGULATIONS

This wide subject is limited here to its effects upon the objectives of architecture and planning and upon the latter as art.

Building construction, which is the process of making architecture, must be regulated for safety, health, and welfare. Sometimes it is over-regulated and restricted, thus placing an encumbering burden on architecture as an art. Since this regulatory experience is a daily occurrence for architects, the Committee's thoughts on this subject are substantiated by long and sometimes painful experience.

There is, indeed, a great body of law and regulation which affects building and architecture, directly and indirectly. This includes local building codes, board of health codes, zoning ordinances, aesthetic design ordinances (or architectural review boards), sign-control ordinances, to which must be added the many directives and restrictions of the many regulatory agencies affecting building construction, such as the Board of Tenement House Supervision (multiple dwellings), the State Board of Health, the State Department of Education (schools), the Department of Labor (industrial and commercial buildings), and several others, including the many federal agencies which grant, lend, or insure construction money.

The Committee reports that some of these regulations and agencies are so intent upon

protecting "safety, health, and welfare," the last taken in a very narrow sense, that they inhibit the freedom of imagination and choice which is the foundation for good architectural design. Many of the local building codes in New Jersey still differ unnecessarily and confusedly with each other, forcing the designer to spend an unreasonable amount of time to research the differences. Too many building codes are "specification" codes which specify the exact type of materials which are acceptable, instead of being "performance" codes, which merely state how materials are to perform and set up the necessary testing requirements to prove compliance. The specification type of code is narrow and restrictive and prevents the use of new materials and methods. The performance type is just as protective and allows for progress and improvement in design. Codes should not be rigid. They should be flexible to allow for improvement and change.

Too many codes and regulations of all kinds get directly into areas of actual architectural design, where they do not belong. Still worse, employees of regulatory agencies sometimes assume powers which the law never intended them to have and which are extremely destructive to architecture as an art without any gain in the "safety, health, and welfare."

Some ordinances, in attempts to correct abuses of overdevelopment of land or of the laws of aesthetics, succeed only in making matters worse. The Committee views with great apprehension the tendency to enact aesthetic design ordinances which give inexperienced laymen on public bodies the authority to approve or disapprove building projects on the basis of architectural design. It also considers extremely dangerous and high-handed the tendency of some local governing bodies to dictate the style of architecture, particularly by the use of such ordinances as those which require "colonial" architecture. Not all communities should aspire to be second-rate Williamsburgs.

The Committee recommends the following:

a. That the State use all the influence within its power to get local governing bodies to adopt the New Jersey Building Code or the BOCA (Building Official Conference of America) Code, both of which are available for immediate adoption and which embody principles outlined above.

b. That the State provide funds and personnel for the periodic review and updating of all state and standard building codes.

c. That the legislature investigate and review the power and authority of all building construction regulatory agencies and their personnel with a view to eliminating any misinterpretations or abuses which harmfully and unnecessarily affect the freedom to create architecture.

d. This Committee is divided in its support of the principle of aesthetic design boards. One faction decries the censorship aspect which, by its very nature, may result in the disapproval and elimination of the worst and the best and the approval and retention of the mediocre. This faction is also doubtful of the competency of many of the possible appointees to these boards, particularly since many communities will not be large enough to have among their residents an adequate number of people with the rare ability, talent, and experience required of such board members.

On the other hand, the Committee realizes that incompetence pervades many fields and that ignorance and insensitivity are the parents of much ugliness in the land. In view of the fact that many local governing bodies are genuinely trying to combat the blight of poor architectural design and ugliness, and in view of the fact that the courts have recently indicated that aesthetics is a proper concern of such bodies, it was thought by the majority of the members of this Committee that the architectural profession should offer help in this area.

In view of the above, the recommendation here is that a model ordinance be formulated for aesthetic design boards and that, because of both the controversial and technical nature of the subject, the New Jersey Society of Architects be asked to

draw up such an ordinance, with the advice of counsel. The New Jersey Society of Architects already has a committee working on such an ordinance. The Committee also has in mind that the New Jersey Society of Architects may offer a panel of architects to be used by communities which do not have residents who are architects or otherwise competent to serve on such boards.

The Committee feels it necessary to warn that this type of ordinance is vulnerable to great abuse of power and should be considered, and then administered, with great restraint.

e. That, since the heterogeneous and thoughtless scattering of advertising signs is responsible for much of the disturbing appearance of our environment, the State draw up a model municipal sign-control ordinance so as to bring order out of this chaos. There are several examples of such an ordinance in cities throughout the United States. The Committee would like to cite the one in Eugene, Oregon, as one of the best. The Committee believes that, if a community adopts a sign ordinance and adopts an aesthetic design ordinance which is limited to one- and two-family residences, almost all of the evils which prompt the enactment of aesthetic design ordinances and architectural review boards would be eliminated.

5. PLANNING

We are dealing here not with planning in general but with city, regional, and state planning and the activity which has to do with the making of master plans for government at various levels.

This is a subject of tremendous scope. It is not the purpose here to solve planning problems nor to set forth a primer on planning. However, a report on any serious problem obstructing the aims of planning and recommendations that might further the aims of planning and would have to do with civic or community aesthetics would be appropriate to this report.

It is pertinent for this Committee to emphasize the continuing growth of the Maine

to Virginia megalopolis of which we are a part, and the population shifts and selective growth in an expanding pattern radial to the large urban centers, all of which are causing obsolescence and decay in some areas and too rapid growth in others. One result is the creation of land-use controls designed to attract income-producing developments while discouraging cost-producing developments. This is short-range expediency which is productive of long-range harm and should be discouraged. Another result, due directly to obsolescence, is that we are getting additional areas of physical environment which should be unacceptable to a "Great Society."

In spite of the national prosperity our cities, many of them once prosperous, are dying. They are no longer attractive places in which to live, shop, or do business. This is no secret, and many conscientious men are applying themselves to this problem, but the seriousness of this disease is not appreciated by most of the patients and they are not availing themselves of some of the cures provided by the state and federal governments, nor are they enough aware of the seriousness of the problem to give themselves the intensive self-help needed. This Committee strongly recommends that the state legislature apply itself to this serious problem.

Urban renewal, representing a "fresh start," offers the opportunity for removal of unsightly uses in blighted areas, for superior design for new structures and for judicious intermixture of landscaping on open space. The redevelopment plan could presumably provide for a degree of aesthetics. Conditions in deeds, leases, and other instruments of transfer from the development agency could thus include certain standards of beauty and provide for preservation of landmarks, monuments, trees and other natural or scenic features, and for landscaping and other embellishment.

The Committee also feels that master plans have been too much paper and not enough action, that, in too many instances, local planning boards go separate ways to

the detriment of regional welfare. The growth and the character of our population distribution in New Jersey are such that we, in particular, should resort to planning of a regional nature much more than we do. This would seem to indicate the necessity for more emphasis on county, regional, and state planning with the means for implementing such plans. Incidentally, this Committee further finds that, although not universally true, it is too often true that there is a great lack of understanding among boards of zoning adjustment and planning boards concerning the nature of their work and their responsibilities.

The rapidity of our growth is accentuating the problems of highway expansion programs. This Committee finds that in New Jersey, as in some other states, highway location and design, including bridges, overpasses, and other details of their design, show a lack of concern for the visual aspects and the common principles of aesthetics. Promotion of the arts, particularly the visual arts, requires that anything we have to look at and live with be designed aesthetically, especially when it costs no more. Planting a few trees and shrubs here and there is not enough. In its landscape design, at least, the Garden State Parkway is an exception.

SUMMARY

The problems in planning of a state with the characteristics of New Jersey are numerous and may get much worse before they get better. It is not the province of this report to go into these, because it is not planning in its entirety that concerns us here but only planning as it may be related to the arts, of which the visual environment can be considered a part.

On this basis, we may consider the following a brief outline of the pertinent aspects:

1. Too many paper master plans without action, either for lack of funds or lack of enthusiasm.

2. Dislocations, urban and suburban, which spawn a considerable host of problems.

3. Highway expansion without regard to the effect, aesthetic and otherwise, on neighboring areas and on the design of highway details themselves.

4. Too much bad suburban development with poor one-family and multi-family housing design with no concern for aesthetics.

5. Heavily loaded real estate tax which favors some communities which have a higher percentage of industrial and commercial real estate and are thus better able to spend money for capital improvements and to improve their physical environment while neighboring communities cannot.

6. The automobile mess, which includes lack of adequate parking in urban areas, the congestion of cities and the need for some rapid transit systems.

RECOMMENDATIONS

All the objectives of master planning, local, regional, and state, would be the objectives of this Committee for the purposes of this report—that is, if they were put into effect and consummated. This Committee would recommend that planning agencies and boards at all levels be stimulated, encouraged, and aided by whatever means possible to improve and accelerate their work. It might be advisable to start with changing the enabling acts so as to require that appointees have background which would tend to qualify them for their decisions and then to continue with frequent seminars and panel discussions for transmission of knowledge and information.

The use of professional consultants and paid staff should be encouraged. As community problems have a tendency to overflow to other areas, it would be proper for the State to give financial and technical aid to local communities. Furthermore, master plans should include provisions for aesthetics in some concrete manner.

6. FINE ART IN BUILDINGS

Art stimulates man's imagination and revives his spirit. The most traditional and effective method of transmitting to people the benefits of the arts of sculpture, painting, stained glass, and others has been by incorporating these in buildings. They have always contributed greatly to the artistic merit of buildings. Except in the most elegant and expensive buildings, this custom has all but disappeared. This watering down of culture is a loss to our society. It is a weakness and sterility for which we will be unfavorably judged by the historians of the future.

Here, again, there is a need for education. It is believed by this Committee, however, that the public is more willing to see money spent for fine arts in buildings than it is given credit for by the people who authorize the expenditure of public funds.

The investigation of this Committee discloses that the expenditure of a specific percentage of the construction cost for fine arts in buildings is not uncommon in Europe. Of twenty-five cities contacted in the United States, three have specific legislation, eight have no legislation and are not concerned at this time regarding this, seven have authorized commissions that recommend the inclusion of fine arts in buildings, and seven have introduced legislation patterned after the Philadelphia Code. The following three instances of specific legislation may be of interest:

a. Philadelphia, Pennsylvania

Bill #3402 has section 16-103, amending chapter 16-100 of the Philadelphia Code 16-1000. This legislation goes into some detail in providing for aesthetic ornamentation of city structures by allocating one per cent of the construction cost for fine arts.

b. Baltimore, Maryland

Added section 29, article 1 to the Baltimore city code to provide for aesthetic ornamentation on certain buildings or structures approved by an appointed civic design commission, one of whose five

members must be a representative of the Baltimore Chapter of AIA. The amount allocated for fine arts is one per cent of the construction cost.

c. Federal Government

Under General Services Administration FEE-3410.1 Chge 2, October, 1963 D&E-IAE-301.01 provides that "on projects having an estimated construction cost of more than \$250,000, a reservation not exceeding $\frac{1}{2}$ of one per cent of the estimated construction cost be made for the inclusion of fine arts in the design."

This Committee recommends that one per cent of the construction cost of all state buildings be used for the fine arts, that legislation be enacted specifically for this purpose, and that the following stipulations be part of that legislation:

a. That the program include all buildings erected entirely or partly with state funds whenever the total cost exceeds two hundred thousand dollars.

b. That, for this purpose, fine arts be understood to consist of true art created by artists and sculptors, and be sculpture, bas reliefs, mosaics, murals, stained glass, fountains, and the like, and is not to include natural objects such as trees and landscaping or architectural ornaments designed by the architect.

c. That the artist be under contract to the architect of the building and selected by him after approval of his acceptability by the state fine arts council or similar agency.

7. PRESERVATION OF HISTORIC BUILDINGS

Preservation of buildings, sites, and areas of historic, aesthetic, and cultural value is increasingly recognized as a proper object of public policy. Such preservation has been proved many times to have even commercial value and it can be demonstrated almost always that sacrifice of a worthwhile monument forever is too great a price to pay for some short-term benefit.

The present rate of demolition demands immediate action. In the 1930's ten thou-

sand historic buildings were recorded by the Historic American Buildings Survey, of which approximately fifty per cent have already been destroyed.

There is a vast body of research, experience, and documentation which can be alluded to only briefly in this report. We will attempt only to identify the categories and procedures as they have been developed by national, state, and local agencies, both public and private. The main purpose of this report is to indicate and recommend action at the state level so as to supplement the very considerable support from federal agencies, to provide the means for state action both public and private, and so as to give legal sanction and moral and financial support to county, township, and municipal groups.

In New Jersey, preservation began in 1873 when four public-spirited citizens bought the Ford Mansion in Morristown, and has progressed to well over a hundred historical societies and other groups throughout the state. Preservation has been by individual efforts for individual buildings, with practically no planning and no attempt to preserve the flavor of the past by area or district. Encouragement of more inclusive planning should be an objective of state legislation.

At the national level, several governmental agencies are authorized to assist with technical and financial aid. Of these the Urban Renewal Agency and the National Park Service may be mentioned, with particular reference to the Historic American Buildings Survey. The synthesis of these and other agencies, both public and private, has been undertaken by the National Trust for Historic Preservation, whose procedures we propose to adopt for action by the State of New Jersey. These may be summarized as follows:

a. Responsibility and Organization

In spite of the over one hundred historical societies established for preservation, we read daily of the loss of still another important monument — by inadvertence rather than by conscious neglect. A pri-

mary step is to identify those who will assume leadership and would contribute financially or otherwise. These may be as follows:

Individual Owner

Private Donors

Foundations

Local Governments

Local Voluntary Groups

State Governments

State, Regional and National Societies

National Trust for Historic Preservation

Federal Government

b. Survey, Classification, and Registration

Surveys of New Jersey monuments have been made by the Historic American Buildings Survey, the National Survey of Historic Sites and Buildings, the recent State Historic Sites Evaluation Committee, and numerous local agencies. The results should be codified, the monuments classified and registered. Registration and publicity alone will often serve to bring about preservation, but should be reinforced by protective legislation as noted hereafter.

c. Restoration Principles

The details of the preservation process of an individual monument must be carefully regulated. Stripping away the accretions of history too zealously may do as much damage as too much restoration. Careful conversion to a suitable present use may be preferable to mere preserving of an empty structure. Professional knowledge and special skills of architects, historians, archeologists, landscape architects, museologists, and experienced craftsmen are available and essential.

d. Training and Restoration Work

The State should procure the professional assistance necessary to advise and direct each restoration. It is possible that such experts may be available only from Washington or from a regional office, but it is essential that the work be done by those who are familiar with ancient methods and tools.

e. Education

The final aim of preservation of historic monuments, sites, and areas is the cultural and educational value. A few methods of stimulating this interest may be cited:

- (1) Open house tours.
- (2) Laying out historic routes and trails.
- (3) Publicity by use of publications, exhibits, markers, and other interpretative materials.
- (4) Visits to historic sites, monuments, and villages.
- (5) Integration of the study of historic sites into the curriculum, utilizing movies, books, and other media as preparation.
- (6) In general, the public interest and demand for properly presented programs illustrating our cultural heritage far exceed the supply. The materials are at hand, but must be used before they are lost forever.

f. Legislation

There is a great body of legislation available for consideration by New Jersey. A much larger body of law pertains to local area, district, and spot legislation, which should be enabled and encouraged by state action. Some notably successful examples are New Orleans, Beacon Hill in Boston, Providence, Philadelphia, and, most recently, Brooklyn Heights.

The first type is represented by the Massachusetts Historic District Law authorizing cities and towns to create historic districts, leaving administration in local hands. Although there are advantages in maintaining local interest and support, it is inevitable that preservation would be erratic and unreliable.

The second type of legislation is exemplified by the Maryland Historic Trust Law and by the program of Pennsylvania's Historical and Museum Commission. These states recognize the interest of the state as

a whole, over-riding local interests, in historic preservation. The importance of the monument is the prime consideration, independent of the degree of local interest or finances. This larger interest is more consonant with state legislation, which should be a state version of the National Trust for Historic Preservation in its private aspect or the National Park Service in the federal program.

Recommendations may be specifically made as follows:

- (1) General enabling legislation of the Massachusetts type.
- (2) Establishment of a New Jersey historic trust, with members ex-officio from state government, but with control in the votes of private citizens. The trust would serve as a repository for gifts for general or specified purposes. It could administer a revolving fund to prevent demolition while avenues of preservation are being explored.
- (3) The use of state condemnation powers and tax exemption to encourage preservation. Such legislation is under consideration in Kentucky.
- (4) Legislate immediately to preserve a specific list of historic sites. The Historic Sites Evaluation Committee appointed by the Governor a few years ago selected some one thousand buildings worthy of preservation, a list of which is now awaiting publication. Although the list is necessarily imperfect, it is an available springboard for immediate action.
- (5) Advise and assist county, township, and municipal agencies on appropriate legislation to create historic areas, districts, sites, and buildings. Such areas and districts should be designated. They would include notable historic settlements such as Princeton, Burlington, Flemington, Elizabeth, etc.

COMMITTEE ON ART

MEMBERS

Miss Kathryn E. Gamble, Chairman
Director
Montclair Art Museum
Robert Barnes
Curator of Exhibits, New Jersey
State Museum
George Conrad
Chairman, Department of Art
Glassboro State College
D. Erik Erikson, Roselle Park
President, New Jersey Designer-Craftsmen
Miss Claire Fox
Director, Claire Fox Gallery
Atlantic City
William H. Gerds
Curator of Painting and Sculpture
Newark Museum
Rex Goreleigh
Studio on the Canal
Princeton
Mrs. Edward Johnson
Director, Argus Gallery
Madison
Mrs. Anne Steele Marsh, Pittstown
Director of Exhibits
Hunterdon County Arts Center
Chester H. Newkirk, Convent Station
Director, Morris Junior Museum
President
Museums Council of New Jersey
John Ross, Englewood
Instructor
Arts Center of Northern New Jersey
James L. Whitehead
Director
Monmouth Museum

A. Purpose

The Art Committee conceived as its purpose an intensive study of the situation of the visual arts in New Jersey. This study covered the living artists within the state—painters, sculptors, graphic artists, and craftsmen—and concerned itself with exposure of all people within the state to the work of these creative artists and to the arts in general through exhibitions of various kinds, through art education at all

levels, and through the permanent acquisition or commissioning of works of art. On the basis of this study, recommendations were made to point out the existing needs of the creative artists and the present needs of the people of New Jersey in relation to the visual arts, particularly as they may be met by a public agency.

B. Areas of investigation

1. A survey of community art activities, investigated through public school art teachers and the heads of the art departments of colleges and universities throughout the state, determining the availability of facilities, financial handicaps, membership, adult education, leadership, professional artists, classes, exhibitions, and administration.

2. A survey of community art activities through the public libraries in the state to determine the number of artists in those communities, exhibition facilities, art education facilities, newspaper coverage of art events, and the general state of patronage, public and private, in the various communities.

3. A study of community art centers and art associations throughout the state.

4. A study of the museums, historical societies, libraries and universities' art departments in the state that offer exhibition opportunities to New Jersey artists.

5. A survey of circulating art exhibitions in New Jersey offered by agencies which rent or lend such shows.

6. A survey of the art exhibition situation in the state including the facilities of art organizations and art departments of women's clubs and all independent groups that hold art exhibitions to determine their nature, frequency, purpose, methods, and eligibility.

7. A study of the benefit and charity art exhibitions and the sales possibilities of such undertakings.

8. Activities in the arts of the commercial galleries in the state and their contributions to the promotion of the arts.

9. The role of the creative artists in the art life of New Jersey, specifically in regard to work created in conjunction with public and private building.

10. Facilities for the creative professional artists in New Jersey in terms of exhibition and sales opportunities, and in relation to other possible forms of employment and support.

11. A study of the craft situation in New Jersey through individual craftsmen and to ascertain the interest in the crafts and the nature of their patronage.

C. Methodology

In almost all cases, members of the art committee prepared and circulated inquiries to appropriate organizations and individuals concerned with the particular area of investigation. Responses in general were received at a percentage great enough to formulate conclusions, with the possible exception of the situation in the crafts in New Jersey.

D. Existing Facilities

In certain areas there are very commendable efforts being made and activities being organized in the arts. There is excellent coverage over the whole state by some seventy commercial art galleries featuring the work of both New Jersey artists and others, and the number of such galleries is constantly increasing. Charity exhibitions, though admittedly often catering to work with good "sale-ability" rather than to high aesthetic quality, have been very successful. Newspaper coverage of existing art events has usually been faithful and good, though not necessarily by professional trained critics. Adult art education facilities exist in a great many communities while other areas of the state lack such facilities. About half the larger communities in the state have some art center or facilities for the exhibition of works of art and where art classes are taught, often by professional faculties. Art

organizations exist in many communities for the practicing artist, though these are often not of professional stature.

E. Needs

Certain areas are greatly apparent where facilities for the support and the patronage of the arts do not exist in New Jersey or where existing facilities could be supplemented or implemented to the mutual advantage of both the artist and the public.

1. The area of art education.

a) There is a conspicuous absence of widespread and effective art education for the students of the state in public schools, both in the area of the creative arts and even more in the area of art history and the exposure to works of art of the past and present. Only cursory and limited opportunities are available to the young people of the state in most schools. In the field of art education the need is partially met through outside agencies: art museum art school classes, art center art classes, private art schools, and private art instruction.

b) The state colleges and universities are stretching their facilities as far as they can conceivably go, but here restrictions are created by limited physical facilities and limited professional staff.

2. There has been extremely little patronage of the arts in connection with public and private building, and few commissions have been given to artists since the days of the Works Project Administration for the decoration of public buildings. This is in marked contrast with policies that have been created in other cities and states.

3. Despite the fact that the American Association of Museums Directory lists over one hundred institutions in New Jersey in the museum field, only a very few of these are likely to own or exhibit contemporary work. Only three institutions at present have facilities for the presentation of contemporary art and have the policy of exhibiting and acquiring such material. This

is obviously inadequate in terms of reaching all the people of the state. Particularly since these institutions are located in Montclair, Newark, and Trenton, whole areas of the eastern and southern parts of the state are at a relatively great distance from public art institutions. There is thus a great need in the state for regional art centers carefully located so as to serve the needs of all the people of the state, perhaps working in conjunction with the museums, which thus might serve at least as a partial source for the exhibitions and programs to be provided. These art centers would not need to be organized as museums, for they would not house permanent collections of art, but would act as centers for activities in the arts. Of equal importance with their existence would be the assurance of quality standards which would have to be maintained.

4. While the art museums of Montclair, Newark, and Trenton have continued to exhibit and to set standards for exhibiting, many of the over forty art centers lack both adequate facilities for the proper exhibition of works of art and proper methods of safeguarding them. Equally, or even more important, such organizations almost invariably have no trained personnel for proper supervision of such activities. The benefit art exhibitions, by their nature and purpose, do not seek such professional supervision, but the need for increased numbers of properly staffed art centers and organizations throughout the state is evident.

5. There is a well-recognized need for more exhibitions by New Jersey museums of the work of New Jersey artists in group or one-man shows. This may not be possible unless and until the existing museums in the state are able to expand their facilities, both in terms of exhibition space and in terms of personnel to supervise such exhibitions. In a broader sense, the many fine traveling exhibitions available from regional and national organizations are seldom rented by New Jersey museums and art centers, again because of costs, which are presently prohibitive.

6. There is a need for encouragement of increased civic and commercial art patronage, whenever possible, but this might follow greater art exhibition activity within the individual communities.

F. Recommendations

The basic recommendation of the majority of the Art Committee is for the creation of a permanent arts council or commission for the State of New Jersey. The Art Committee agrees in principal with the tentative recommendation of the music committee on the form, function and authority of such an arts council, recognizing changes to be inevitable in the organization as it would finally be established in practice. Such an organization would be primarily advisory in nature. Within the field of the visual arts it would attempt to achieve satisfaction of the above-mentioned needs in the state.

1. Since the area of art education lies within the jurisdiction of the State Department of Education, a liaison would have to be established between the arts council and the Department to work out procedures for increased art educational opportunities and for the necessary recommendations for increased facilities to be made available to the schools, colleges, and universities throughout the state. An art supervisor in the State Department of Education could serve this need and facilitate curriculum development. Recommendations by the arts council would carry with them specifications for the financial increments to be allotted to the Department of Education to achieve the necessary goals in art education.

2. Architecture specifically under the state government should be enhanced by designers and craftsmen of high professional caliber, according to a definite state policy and probably on the basis of a total building cost percentage of between one and two per percent of building expenditures to follow already extant policies in other states and communities. The arts council could establish competitions for artists and craftsmen relative to state structures, and act in an advisory capacity in much the same function for structures un-

der county and township jurisdiction and also where the possibility of private architectural patronage exists. The acceptance or rejection of any work offered for use or placement in or on state properties would come under the advisement of the council. The design of state structures and the alteration of state buildings might also figure in the activities of the council, though such recommendation would have to be considered in accordance with the architectural committee's final report.

3. The arts council would act in an advisory capacity to communities throughout the state in the creation and supervision of community art centers. Here the council's activities could be numerous indeed. Working with both the state government and the communities, the council could assist in the raising of funds for the creation of permanent quarters for such centers in geographically well-dispersed centers throughout the state, the community or area, perhaps matching state funds for such an operation. The council could assist the center in securing proper professional staff and in the adoption of a sound operational policy. Existing art centers would also have the benefit of advice and assistance from the council. In view of existing limited community art activities done in conjunction with the public libraries in the state or housed in their quarters, new art centers might be established with some sort of physical or other alliance with existing or expanding libraries.

4. The arts council would maintain a file on contemporary professional artists in the state, together with slides and/or photographs of work executed, available for consultation and perusal by interested parties and organizations. Thus, the council would have a direct channel to the professional artists and craftsmen throughout the state, "professional artists" being defined as those whose work is considered the product of their profession and who derive income from it.

5. The council would work for the creation of subsidies and grants for professional artists in the state and be the channel through which the recipients of such grants might be chosen.

6. The council would prepare and be the source of a monthly calendar of art news and events throughout New Jersey, thus greatly implementing newspaper coverage of this area, increasing the professional standards of such coverage and bringing the knowledge of art activities to a much greater part of the New Jersey citizenry.

7. Through the arts council, subsidies would be made available for traveling exhibitions to circulate to the art centers of New Jersey. Likewise, art exhibitions originating in New Jersey's public museums and by her state art organizations might be circulated to these centers through the intermediary of the council.

8. Likewise, the arts council would make available or coordinate programs of professional lectures and demonstrations to art organizations, art centers, public and private schools, and provide a source of teaching artists for classes at the art centers throughout the state.

9. Should a form of regular traveling art exhibitions of a mobile nature be created—the artmobile concept—this would come under state supervision through the jurisdiction of the arts council.

10. Funds would be solicited from the state, through the jurisdiction of the arts council, for the acquisition of works of art by New Jersey artists and craftsmen to be placed in existing and new public buildings, and be assigned to the public institutions of the state, such as colleges, libraries, and museums.

11. Through the intermediary of the arts council, funds, if available, would be distributed to the existing museums in the state in order to meet need number 5, concerned with expanding exhibition facilities for the display of works by contemporary New Jersey artists.

12. The council would solicit and supervise state grants for the purpose of underwriting the costs of publications that accompany exhibitions, catalogues, monographs, and books concerning artists and craftsmen of New Jersey.

13. The council would explore the needs of the southern part of the state, where art centers do not exist, where art exhibitions are at a minimum, where the distance from established art centers creates a hardship on the artist in terms of exhibitions and sales, and deprives the public of opportunities for art education in all its forms. Glassboro State College, for example, might be such a center for activities in the southern part of New Jersey, if funds and facilities were provided.

14. The arts council could encourage patronage by fostering a program which would bring a government arts agency with the business community for the purpose of upgrading the cultural image of New Jersey.

Note 1:

Several members of the Art Committee wish earnestly to stress, however, that support for the arts in New Jersey should not be confused with support only for New Jersey art. Nothing would be more detrimental to the future of New Jersey art than to restrict art education, art exhibition, and art patronage only to the work of New Jersey artists and craftsmen. Certainly when such regional patronage is reasonable and proper the needs of the New Jersey artist must be considered, but the enrichment of the arts in New Jersey can only come about through the recognition and support of the arts on a national and international level.

Note 2:

It was suggested that a means of financing the increased role of the State in the promotion of the arts in New Jersey might be through the organizing of a county or statewide "United Art Fund Campaign." Such united art fund drives have been used successfully in many areas in the United States.

COMMITTEE ON COLLECTIONS

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Gordon Bass
Union

Willard C. Blaisdell
Elizabeth

William E. Drost
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Mrs. Carol Rippel
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Morris Saffron, M. D.
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Mrs. Samuel Schwartz
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Trustee, New Jersey Historical Society
Chairman, Friends of the American Wing,
Metropolitan Museum of Art.

Prescott Holden Thorpe
Netcong

As a result of the meetings and discussions of this Committee of collectors, this Committee submits its final report to the Commission. The function of this Committee is to assist in the development and growth of the arts and crafts in the State of New Jersey as it affects the people of this state, with special emphasis on collectors and col-

lections. Collections, both public and private, contribute to the nourishment of our culture, as likewise do the vast number of collectors of all descriptions in New Jersey.

The Committee heartily supports the proposed legislation enabling the State of New Jersey to assist in the development of the arts in the State of New Jersey. The consensus as to the goal of our Committee was what can be done in New Jersey in the way of encouraging collectors, new and old, in various fields. Also, it was felt that the general public now has little appreciation or knowledge of the valuable and historical collections held individually; and that many collectors might be encouraged to exhibit their collections in the interest of education of the public. Our suggestions follow.

I. Public interest should be increased and stimulated with regard to the public collections which are already in our museums. Private collectors should be urged to exhibit their collections in public museums. We feel there should be a definite program of this encouragement. Presently there is a lack of publicity and a lack of distribution of information to the public.

II. Museums are doing excellently in their particular areas. However, considering the growing population and the geographical areas not covered by the museums, many people are not being served as fully as they could and should be. More publicity should be distributed as to what can be seen in museums and when. There should definitely be established and encouraged mobile exhibits of collections, which would serve geographical areas and population outside the immediate areas of the museums. This type of opportunity for viewing has been successful in other fields.

III. We recommend the establishment of a state clearance center, so that collected information could be made available to research scholars and collectors. Of value would be a central file, particularly about New Jersey collections, although we must

realize that there are some people who desire to own their collections incognito and who do not desire publicity. This file would serve to collate information and to disseminate it. The suggestion was made that the list be kept confidential and that it be under careful control at the Newark Museum, Newark, and in the New Jersey State Library, Trenton, with revisions periodically to keep it up to date. For security, personal, and safety reasons, we recommend that this collecting and collating of information on private collectors and collections be kept confidential.

IV. We advocate the printing of a bulletin listing all museums and public collections, which should be put in all libraries and all public places throughout the state. This bulletin should contain a map of New Jersey on which would be marked all the places which have been touched upon in this report. Effective publicity should be given to magazines and periodicals. These recommendations should be financed by the State of New Jersey.

V. Stimulation and retrieval of information must be practiced. The Newark Museum presently has begun to compile a file on documented examples of arts and crafts as they have been practiced in New Jersey. We recommend that the Museum be encouraged and supported in this direction, making this material available to researchers and scholars.

VI. Among the general public there may be collections of historical interest and value, about which the owners may have small knowledge. These people should be made aware that they can bring them to the museums for information and classification. If the museum curators do not have an expert in a peculiar field, they would probably secure help from collectors who specialize in such fields who would volunteer their services to the museum.

VII. We suggest a series of exhibitions of private collections for varying periods of

time, for example a month or two months, to be shown at two or more locations in the state. Most people are unaware that in all public libraries there are bibliographies on all phases of collections.

VIII. Use should be made of television for programs on collections, both public and private.

IX. A speakers' bureau can be established to provide speakers to service clubs, university groups, high schools, and other groups, on collectors and collections of New Jersey. Talks of twenty-five minutes are recommended. A nucleus of such speakers already exists within the Committee.

X. Local museums or historical societies may sponsor open house exhibits in private homes which contain important collections.

XI. We request that there be a permanent committee on collectors and collections, and that the chairman and an alternate be members of the permanent commission, should one be established.

XII. Documentary films can be made on collecting and collections, which would be shown in schools throughout the state.

XIII. While we are primarily interested in the art and culture of New Jersey, we are not necessarily limited to this area. We are also interested in American and world art as they are represented in New Jersey collections.

XIV. Inasmuch as the Committee met only three times, and the idea of this type of a collectors committee is one of novel impression, and because of the short period of its existence, the Committee members feel that they were unable to complete further investigation and to consider the problem of probable costs of the programs recommended. Should a supplemental report be required, the Committee will reconvene.

COMMITTEE ON EDUCATION

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FOREWORD

The Committee on Education submits this report as a reference aid and a set of recommendations for the Commission. As a basic viewpoint we urge that the following be stressed in the final report:

1. the interrelationship of all the arts.
2. that art education is a continuous process, regardless of background, from infancy to old age.
3. that the arts should be made more accessible to all citizens.
4. that an active response by individuals to the arts should be encouraged.
5. that the arts are an essential part of contemporary society.
6. that all media of communication should be used more effectively for education and for the dissemination of information concerning the arts.

This is a working draft, produced in four months by a volunteer group under the direction and encouragement of Dr. Samuel Pratt, Dean of Fairleigh Dickinson University. We thank everyone who has helped gather the material for this report. We are aware that, given funds and time, a more finely worked out document could have been produced. However, we thought it advisable to stop the work of the Committee and meet the deadline of June 1, 1965, as established by the Commission.

The Committee thanks the Florham-Madison campus of Fairleigh Dickinson University for its generous arrangements for meetings and for its many other services on behalf of the Committee.

Mrs. H. Woodruff Tatlock
Chairman

SUMMARY OF GENERAL RECOMMENDATIONS

There follows a list of the principal recommendations for those aspects of the arts that were the responsibility of the Committee on Education. Other Committees will be making additional educational recommendations in their respective fields of responsibility, such as literature, architecture, dance, visual arts, and commercial and industrial design. More detailed recommendations may be found in the separate chapters and in appendices. Recommendations are arranged by level of education and by the separate arts.

A. General

1. Create a funded New Jersey arts council assisted by arts coordinators in each county.

2. Build a New Jersey arts center and regional arts centers, utilizing where possible existing museums, libraries, colleges, and schools.

3. Create a state theater with music, dance, and drama units operating on salaries on civil service rating.

4. Establish an educational television station serving all of New Jersey.

5. The best of professional performing and fine artists should be brought into the educational system at all levels on a regular and frequent basis. The artists should be compensated.

6. A fundamental requirement in developing the arts of New Jersey to their highest level of professional attainment is the vigorous development of audiences at all age levels.

7. Establish a central agency for New Jersey cultural information with responsibility to:

a. act as clearing-house for information and advice on arts.

b. publish a calendar, monthly or weekly, to be widely distributed, listing exhibits and other activities in the arts open to the public throughout the state.

c. offer help and advice as needed to art groups in the state.

d. arrange for publication of journals in the arts.

8. The proposed permanent commission should have a special section for supporting national efforts such as the proposed National Humanities Bill, exploring cultural enlightenment possible under the various aspects of the national poverty program, developing working and cultural exchange relations with the commissions of other states and with the national organizations, public and private, and making arrangements for international exchange in the arts.

B. Higher education

1. Establish graduate programs in the visual and performing arts within the public and private colleges and universities.

2. Establish a scholarship program for graduate students in the arts.

3. Procedures for hiring arts faculty should be re-evaluated to allow for employment of skilled performers not holding accepted credentials.

4. The State of New Jersey should establish a college of fine and performing arts as a part of the state university system, build

art centers on state college campuses, and make grants to private universities for similar purposes.

5. Expand courses in visual and performing arts at institutions of higher learning to give ALL students more contact with the arts and give students with special interests courses of greater depth.

6. Train sufficient numbers of teachers in the arts so that the elementary and secondary schools are staffed with qualified personnel.

7. Support the establishment of film departments in the universities, the museums, and the libraries.

8. Create separate and adequate departments for dance (as an art and separate from physical education), for music, for drama, and for the fine arts in the state colleges, and make grants to private universities for similar purposes.

C. Elementary and secondary education

1. Urge the schools to include the fine and performing arts at all grade levels from kindergarten through high school.

2. Consider operation of an ETV to provide New Jersey schools with programs that are state-oriented and culturally rich.

3. Suggest that the school curriculum makers, K-12, reexamine present programs with a view to inclusion of more arts and humanities courses, both required and elective.

4. Establish specialized high schools for gifted youngsters, and expand offerings for more secondary school majors in the visual and performing arts.

5. Establish a professional children's school.

6. Allow high school credit for private music lessons.

7. Allow students to study privately in music during school hours.

8. Develop a system of certification of private teachers of music.

9. Establish centers paralleling New York High School of Music and Art.

10. Establish a vocational school of the arts.

11. There should be a study of a pilot program already under way—C.U.E. (Culture Understanding and Education)—with the purpose of adapting it to New Jersey schools. This project was sponsored and subsidized by the United States Office of Education.

D. Music

1. Institute audience training courses approached through:

a. Courses in music literature taught in public elementary and secondary schools.

b. Live performances in school systems subsidized by the State.

c. Lectures and demonstrations by composers paid by the State.

2. Create self-contained State-supported musical units for performances anywhere in the state, working with community groups, governmental units, schools, etc.

3. Provide a State subsidy for the commissioning of "educational works" by New Jersey composers.

4. Provide a State subsidy for underwriting copying expenses and for commissioning new works by New Jersey composers.

5. Pay for appearances of New Jersey soloists before amateur or professional organizations.

E. Dance

1. Found a first-rate school of the dance—the school should be in conjunction with a theater and company. The school would be a vocational high school with offerings for adults, particularly teachers of dance, throughout the state.

2. Attempt to meet the need for teachers with special competence in the dance.

3. Provide adequate space within schools for the dance.

4. Provide time within school programs for the activities in the dance, including the provision of certification.

5. Increase understanding and support of the dance among school administrators.

Suggest increased personnel in the State Department of Education to look after these matters.

F. Film arts

1. Support establishment of film departments and film journals in the universities.

2. Hold traveling expositions in the film at various universities.

3. Make grants to young film makers living and working in New Jersey.

4. Support expanded library facilities in the art of the film.

5. Encourage university adult education courses in the film.

G. Communities

1. To plan for closer coordination of activities in the arts:

- a. Coordinate the Telegraph Hill development with the work of the Arts Commission.

- b. Sponsor pilot programs to explore ways of utilizing arts at all levels of educational programs.

- c. Find ways of extending opportunities for appreciation in all art forms in New Jersey communities.

2. Encourage the inauguration of interdisciplinary courses which focus on the interrelationships of movement-dance, art, music, drama, literature, and sculpture at both high school and college levels.

3. Subsidize and use New Jersey artists in schools, colleges, and community projects.

4. Support effective and unique innovations already under way in the state, such as the McCarter Theatre project sponsored by both the State Department of Education and Princeton University, and the work of the State Dance Committee.

5. Encourage local civic groups to support the arts as dynamic integral parts of education from elementary school through college.

6. Encourage the use of Stokes Forest State Park as a haven for young people

interested in the arts. Provide opportunities for them to come together in the summer for instruction, for performing, for enriching their backgrounds in the various art forms—music, movement-dance, drama, writing, visual and graphic arts.

H. Adult education

1. Plan Adult Education Seminars and related activities in conjunction with established artists, scholars, lecturers, and community leaders.

2. Plan seminars related to all fields of art with the idea of bringing art to the adult at the various educational levels.

3. Plan ways community facilities can be made known and developed to aid in adult education in the arts.

4. Plan to have university centers and the cultural centers be made available to adult education leaders for the encouragement of artistic endeavors and appreciation.

I. Financial recommendations

1. There should be established within the proposed permanent Commission on the Arts in New Jersey a special division concerned with the financing of the educational program in the arts. It is expected that the State will increase its contribution to education in the arts. It is also expected that such a special unit will devote considerable energy to preparing proposals for and obtaining funds under various federal aid programs relating to the arts, foundation programs relating to the arts, and individual support from art patrons in our state. To the extent that it is possible, there should be active development of funds through admission fees, sales of journals, sales of publications, music scores, recordings, films, and other similar sources of income.

2. Methods of funding cultural education in the state should include matching funds for building facilities, loan programs for building and for equipment and other necessary resources, subsidization of faculty salaries, provisions for financial aid to stu-

dents at all age levels, and assistance programs for publication and dissemination in all the art fields.

3. Full-scale operation of an ETV station may be expected to cost approximately \$500,000 per year, utilizing student help and the facilities of participating colleges and universities. Funds may be obtained through contributions from business and industry, from foundations, from individuals, from school systems taking part in the school programs, through tuition collected from courses taught by ETV, and through tax support from local, county, and state governments.

RECOMMENDATIONS BY LEVELS OF EDUCATION

CHAPTER I

Education in Art

I. ELEMENTARY

A. Programs

In some schools programs are nonexistent or mediocre. At present there is only one art specialist for every 1,270 children in our elementary schools. This means that many teachers do not have art resource people to turn to in helping make art vital in the lives of children throughout the school day.

In the elementary school the arts are a natural part of a curriculum in which children learn in many ways. Looking in at such a classroom you might see a group of children comparing colors and textures of pebbles found at the seashore; or they might be arranging a collection of such pebbles into a pattern creating a mosaic of beautiful relationships with these colors and textures. You might find a group of boys and girls preparing a dialogue for a short play based upon one of the legends of Homer they have been reading; or they might be modeling masks in papier-mache or clay to be used in such a presentation, as did the ancient Greeks. Masks are also a suitable outgrowth of a study of primitive peoples. In this classroom we might find children planning designs for a mural depicting their neighborhood, or they might

be working on the floor with chalks or paints and large sheets of wrapping paper giving form to such plans.

B. Facilities

Many districts employ art specialists and supervisors to work with children and teachers.

These specialists work in a variety of ways. Some travel from classroom to classroom, carrying with them a supply of art materials. Some work in an art room to which the classroom teachers bring the children. Others serve as consultants to classroom teachers who are then responsible for directing the art activities of their children.

In the elementary schools only about half as many art teachers are employed as there should be, and many who are now employed are responsible for far too many children to be effective. Our communities are under great financial stress as they attempt to provide a complete education for their children, and the arts are frequently the curriculum area most quickly compromised at budget-cutting time.

C. Characteristics of the persons now instructing in the arts

Elementary school teachers have a limited number of courses in art as part of their professional preparation. Many classroom teachers, because of special skill and interest in art, are able to provide an excellent experience for children. Many others are not, and as a result there are large numbers of girls and boys who have little or no art education. Art teachers with state certification have four or more years of college education, which includes courses in general education, educational philosophy, psychology and method, plus a minimum of forty credits in art and art education.

D. An evaluation of unmet educational needs in the state

Many school districts need improved financial resources before a complete and uncompromised education can be offered to their youth. Others need greater encouragement and motivation to give the arts their proper place in the schools.

The narrow concept commonly held regarding the nature of art education has far too long prevented it from taking its rightful place in the curriculum. There is urgent need for more art consultants or art teachers to help elementary classroom teachers and children—people especially skilled in the ways of fostering creative expression, encouraging aesthetic sensitivity and sharpening perceptual awareness.

G. A conceptualization of how the unmet needs might be met

Each school district responsible for elementary education should have on its staff or available to its teachers a qualified art educator who will guide and assist classroom teachers to incorporate art experience in their programs, and who can provide art instruction to classes on a regular basis. Depending upon the nature of the art specialist's duties there should be one art teacher for every four to five hundred pupils enrolled.

During the seventh and eighth grades all pupils should be assigned to an art class taught in a properly equipped art room for at least seventy-two periods in the year (two per week). The purpose of such a course should be primarily exploratory in nature, covering experiences in a variety of media which were not previously attempted in the elementary classroom program. Such an exploratory program should be a part of a broader program which should include such other areas as music and the practical arts.

It is recommended that a State-sponsored pilot program be set up to explore ways and means of combining the arts in education on all levels of education with a budget commensurate with anticipated expenses.

It is recommended that the New Jersey State Commission on the Arts study the nationally sponsored pilot project C.U.E., now being tried in eighteen schools in New York, with the purpose of making it known to New Jersey schools for inspirational reasons.

All music and art educators are urged to seek ways to foster appreciation of and expression in all of the creative arts in all of the schools of New Jersey.

Most art educators feel the need of a state art guide K-12 not rigid or stereotyped but flexible.

II. SECONDARY

A. Programs

There are 402 junior and senior high schools in the state; only three do not provide some art experience in the curriculum. However, only fifteen per cent of the senior high youngsters throughout New Jersey are enrolled. This percentage seems to have remained constant according to a check on enrollments over a nine-year period. In the junior high schools, sixty-eight per cent were enrolled in the art program in the most recent tabulation in 1962. This includes the usually required program for seventh and eighth graders. Still, this figure would be somewhat satisfying to many less enthusiastic advocates of art education, except that nine years previous, seventy-nine per cent were taking art in the junior highs. Percentagewise, it seems that art is not holding its own in the space age.

1. A great variety in current programs

In the schools that were visited, many very fine things were observed which indicated that truly creative and meaningful experiences took place. It would be impossible to generalize about conditions or practices, however, because of the great diversity that exists. Practices vary tremendously. The nature of the offerings seem to reflect to a greater extent the philosophy, imagination, and enthusiasm of the teachers.

Although a great diversity exists, it should be noted here that there are certain qualities that many of the programs have in common. This perhaps stems from the influence of educational institutions where many teachers in New Jersey have received their training as well as when they were in school.

Some programs are mainly concerned with two-dimensional work, concentrating

the experiences around drawing, painting, illustrations, and typographic designs, while others operate a very exploratory program utilizing a wide variety of media. Some emphasize expressional, content-centered activities, and others center more heavily around formal themes.

2. Type of course offerings

Course listings in the annual Form B Reports from the schools, from which this information was obtained, classify art courses as follows: art fundamentals; advanced art; arts and crafts; art appreciation; photography; commercial art; related arts; and fine arts. Sixty-five per cent of the art students were in art fundamentals (this includes seventh and eighth grade courses); 11 per cent in advanced art; 9 per cent in art appreciation; 6 per cent in fine arts; 2 per cent in related arts; 1½ per cent in commercial art; less than ½ per cent in photography.

3. Class size

In 1963-64, there were 1,937 junior high school art classes and 2,757 in the senior high schools. The distribution of class size is indicated below:

Junior H. S. 1-15, 220; 16-20, 252; 21-25, 341; 26-30, 644; 31-35, 423; 36-40, 57; 41-45, 0; and 46-50, 0.

Senior H.S. 1-15, 626; 16-20, 683; 21-25, 662; 26-30, 542; 31-35, 205; 36-40, 26; 41-45, 7; and 46-50, 0.

4. Teacher-pupil ratio

What is the ratio of total secondary school population to art teachers? State-wide there are about 725 pupils to each teacher.

B. Facilities

Art teachers in New Jersey junior and senior high schools are trying very hard to develop the creativity of their boys and girls. They are generally more concerned with this than any other group within the school, but have been frustrated by such factors as inadequate space, limited equipment, classes which are too large for individualized instruction, class periods which

are usually too short in time to allow for the sustained, uninterrupted concentration so essential to creativity, and by classes which meet too infrequently.

C. Characteristics of the persons now instructing in the arts

There are about 485 teachers of art in the state's public secondary schools. This is exclusive of non-teaching supervisors. A survey in 1963 revealed that these people received their professional art training in art schools, private universities and colleges, and in state colleges and teachers' colleges. About twenty-five per cent came from professional art schools, although most had supplementary work in education; thirty per cent came from teacher-training colleges; and forty-four per cent received their art training in universities and private colleges. In the southern counties near Philadelphia (Camden, Gloucester, Salem, Cumberland, Atlantic, and Cape May) over half the art teachers are art school graduates. In the northern counties of Passaic, Bergen, Hudson, Union, Somerset, Middlesex, plus Burlington and Ocean counties over half the teachers received their training in universities and private colleges.

A look at the length of service devoted to the profession by art teachers reveals that almost half the art teachers have a total of five years or less of service; two-thirds have ten years or less of teaching service; twenty-five per cent have taught between eleven and thirty years, and less than ten per cent have had over thirty years' experience.

The conscientious art educator has been concerned with such purposes as developing discriminating consumer taste, an appreciation of the art of the past and present, skills for leisure activity, vocational orientation, acquaintance with many art materials and techniques, heightened perceptual awareness and aesthetic sensitivity, knowledge of design and composition, besides many more general objectives including increasing self-concept, developing critical thinking and social responsibility.

Because of many of the limitations mentioned, each teacher selects from a few of these goals for the emphasis in his teaching. The variation in the values that guide each teacher in this selection largely accounts for the diversity of practice that can be found.

E. Characteristics of the people who are now being taught in the arts

Only a small portion of our secondary school youth have any direct contact with art.

In some schools the influence of the art department permeates the school and involves many youngsters not directly participating in the art classes; while others operate exclusively around a small group of art students.

Art classes in senior schools very often are composed not only of youngsters with a wide ability range, but also of beginners and advanced students. This latter condition is the result of a school's having a small art department. When a boy or girl requests a second or third year of art, it often can only be scheduled at a time when the first year course is offered. This very heterogeneous group can be dealt with effectively only by individualized instruction. All good teaching is individualized in terms of interest and, particularly, ability—but this factor poses additional heterogeneity to be dealt with. These advanced students need to develop a great deal of self-direction and responsibility to work in this situation but, as valuable as these characteristics are, they should not come at the cost of adequate guidance and instruction by the teacher.

F. An evaluation of unmet educational needs in the state

The constant and increasing demands on us for judgment requiring discriminating taste make it imperative that our education address itself to this. When we buy an automobile or a suit of clothes, approve the plans for a new home or office building, we exercise an aesthetic judgment. The cities and countryside are abundant with

reminders of our shortcomings in aesthetic judgment.

Architects, designers, and artists fashion our environment. What they create is in large measure influenced by what people will accept. And since the environment in which people live influences social behavior, civic pride, and public attitudes to the degree that it does, it is essential that our educational institutions create an aesthetically conscious citizenry.

Art education contributes to the development of creativity and the productive use of the imagination. It also extends the potential in each person for a more complete and enriched life, by opening up the great body of world art to the student as a source of enjoyment and as a means for understanding man in other times and in other places. In addition, art will provide many people with a basis for using leisure time more creatively.

Art education expands the school world beyond the limits of words and books. It gives youngsters many kinds of materials to explore and use; to express the feelings and ideals, the mysteries and the concerns which are important to them and which often cannot be expressed otherwise.

G. A conceptualization of how the unmet needs might be met

All boys and girls should be encouraged to retain on their schedule education in one of the arts throughout their secondary school education. This could be continuous in one of the arts, such as dramatics or the visual arts, or it could vary each year. Study could be largely at a performance level or it could be essentially an "appreciation" type of experience. The degree of involvement should vary with pupils, according to the type of curriculum they are pursuing. Course offerings, therefore, should include five-credit courses for students with strong interest in the arts (this is equivalent to "solid" or "major" courses like English and algebra), and one or two-credit courses with fewer requirements and

meeting fewer periods each week for the other students. High schools should employ at least one art teacher for every six hundred students enrolled, to accommodate the needs of such a program. A good junior high art program should influence the entire school, helping to raise the level of aesthetic standards and attitudes toward all things visual, with a primary focus upon student involvement and participation in all of this.

In the high school the art program should include experiences in a great variety of media also. The pursuit of the basic objectives: aesthetic sensitivity; increased perceptual acuity, creativity, and expression; and the teaching of skills will involve the use not only of traditional materials of artists and designers, but also the endless variety of materials available from our environment. Such a program is a complex of many kinds of learning experiences and because of this it does not roll along with the machine-like smoothness of a military operation or an automobile plant. When an art program is most successful it is a composite of individuals behaving in a most individualistic manner, each seeking his own objectives, working at his own most effective rate of speed in materials most suited to accomplish these purposes. The function of the art teacher is to provide the direction and guidance which will bring the learner to the point where he is most capable of being this independent individual.

A high school program should provide opportunities for art-career-oriented youngsters to develop the necessary skills and understandings to enable them to enter art schools and colleges later on. It should also be easily available to all boys and girls in all types of curricula as part of their general education.

It is recommended that a State-sponsored pilot program be set up to explore ways and means of combining the arts in education on all levels of education with a budget commensurate with anticipated expenses. (See Section 4.)

Group creative-arts educators in elementary and high schools for representation on department coordinating and curriculum committees. (Music, art, architecture, dance, literature, drama, philosophy, social studies, visual aids.)

Make creative and cultural courses available to all students through high school. (Only fifty-three per cent of U.S. schools have art programs.)

III. College level

A. Programs

1. In state colleges

At the beginning of the current expansion program of the state colleges the New Jersey State Board of Education made the decision to build a system of "broad spectrum" colleges—institutions having a full range of major programs rather than a few specialized ones. Probably no single decision could have succeeded in stimulating the arts at the colleges more than this one, for it has brought to all the colleges major programs in the arts and, in so doing, has provided a far more stimulating college environment than would have been possible without them.

The programs in the arts at the state colleges are not directed toward the production of professional performers in the arts, but of competent teachers for the public schools. A number of graduates of these programs have become well recognized in the professional areas of art, music, theater, etc., but this, of course, is the exception. The colleges strive toward professional competence to the degree permitted by a curriculum in which probably less than half of the student's work is in his major area of specialization.

At the present time five of the six state colleges have major programs in the fine arts, preparing students for the teaching of art in grades kindergarten through twelve.

The five curricula in fine arts education are similar in their overall design. In addition to courses in general education and basic professional education, the student takes a required total of fifty-three

semester hours of work in his specialization. The curricula are broad in scope, covering a variety of art areas, such as design, art history, ceramics, drawing, painting, sculpture, metals, textiles, art education, print-making, stage design. The need to provide programs with the breadth of scope required of the public school art teacher to some degree limits the depth of preparation possible in any one area of concentration. The student may, if he so desires, increase his total course contact with his specialization by selection of additional art courses within his allowance of twelve hours of electives. In addition to the courses offered for the art major student, each college offers a number of art courses for non-art majors.

The colleges and universities of today in the United States serve as centers of cultural activity. Those of New Jersey are no exception, and the arts as an essential part of culture are firmly in the curriculum of most of her schools. Too often, however, they are in a disadvantaged position in contrast to other areas of learning.

2. In the State University and independent colleges in New Jersey

New Jersey—according to the publication *American Colleges and Universities* (9th Edition, 1964)—has fourteen colleges (exclusive of the state colleges) which are still primarily concerned with training teachers.

Princeton University Department of Architecture. The only school of architecture in the state is at Princeton, and its eminence is attested to by the frequency with which its graduates win such prizes as the Prix de Rome. Primarily a graduate school, it offers, in cooperation with other departments of the University, complete training in the field, through a broad offering of courses (ten undergraduate—17 graduate) taught by an outstanding faculty.

Princeton University Department of Art and Archeology. One of the first art departments in any United States university, this also is an extremely strong department, offering some twenty courses on the under-

graduate level and reaching about thirty per cent of Princeton's student body in art history courses. There are twenty majors in the two upperclass years. Princeton develops historians, critics, and consumers of art, but leaves out, or relegates to extracurricular status, the active commitment of the artist or performer. It has had, since 1939, a creative arts program, which was originally subsidized by a Carnegie grant. In addition to several courses in creative writing, this has resulted in the institution of only one course in drawing and one in painting, the incorporation of a sculpture course: (previously under the Architecture Department) a public lecture series (eight per year), and an active program of publication in art history.

Rutgers, the State University: Art Departments. With major-field departments of both art and music in three of its colleges, an active dramatic arts department serving two of them, and courses in the fields at other divisions, the University has the most varied and extensive curricula in the state. Although the several colleges have their own departments, election of courses in other divisions is possible, and frequently occurs, especially among the colleges at New Brunswick.

The art department at the Men's College in New Brunswick is predominantly art-history-oriented, similar to Princeton's, and adequately covers the field of Western art in twenty-four courses. A staff of seven reaches close to one thousand students. They have two studio-courses, but men desiring further work in the field take it at Douglass College. A graduate program in art history is planned for the near future. There are twenty-eight majors in the two upper-class years.

Douglass College, like Rutgers, offers liberal-arts undergraduates the B.A. degree. With studio, art history, and art education programs available, there are upwards of seven hundred enrolled in art courses, and thirty-seven juniors and seniors majoring in the field. Course totals are, by semester, twenty-one in art history, thirty in studio,

and four in art education. Art education majors are graduated with state certification. Major fields in studio are painting, graphics, sculpture, ceramics, and design. There is a staff of ten, plus six graduate assistants.

In the Newark College of Arts and Sciences there is a three-man art department offering a program almost equally divided between art history and studio. By an alternating-year system, thirteen courses in history and ten courses in studio are made available to fourteen art majors and about 130 others.

Additionally, there are six semesters of art history offered at the College of South Jersey at Camden, and art-related areas in other colleges. The College of Agriculture has a new and growing major in landscape architecture. University College offers some art courses and there are a number of art education courses available under the Graduate School of Education.

Caldwell College for Women. This denominational college has a newly instituted major in art, which is in the developmental stage. Although a substantial number of students are now reached by art appreciation courses, art education and studio courses—sufficient to constitute a major—are being planned and will be staffed in the next few years.

College of St. Elizabeth. A major in art—predominantly its practical aspect—is offered by this college for women. Three courses cover the field of art history, reaching perhaps twenty-five per cent of the student body. Art education on the elementary school level is taught. There are fifteen majors in the senior class; thirteen in the junior.

Drew University. Drew's departments of both art and music emphasize history and theory. Each lists two faculty members, and has a major program involving from fifteen to twenty students. About twelve courses are carried in the catalog in each field, with music almost equally divided between theory and history. Keyboard instruments may be studied for credit, and

in art, a number of history courses have practical experience included in them.

Fairleigh Dickinson University. The three campuses at Rutherford, Teaneck, and Madison offer courses in art, drama, and music. There is a fine arts major offered at the Madison campus with an emphasis on art, drama, music, and film. There are seventeen full-time faculty at the three campuses teaching fine arts courses, plus a number of part-time faculty. All of the forty-five hundred day students take one or more fine arts courses as they are required in every curriculum. In addition, special summer programs at Madison (the International Artists' Seminar, the String Conference and Chamber Music Workshop) attract additional students. There are art studios at Madison and Teaneck, and Madison has an art gallery featuring constantly changing exhibits. All campuses have small theaters and offer several dramatic productions a year, with Madison offering a major musical production in addition. In 1965, there were thirty-nine fine arts majors at the Madison campus. They were enrolled in studio courses (oils, graphics, sculpture, design, drawing), drama (acting and directing, play production), and music (theory, canon and fugue, chorus, orchestra, class piano, history seminars). Students from other majors also elected these workshops and seminars as well as the basic history and appreciation courses. Madison will begin its film courses in September, 1965. All of the campuses offer fine arts courses through the Evening Division, which may be taken by non-matriculated students. The Fine Arts Library and audio-visual services are being expanded at all three campuses. Teaneck and Madison have opened FM radio stations as part of this expansion. Future expansion in the fine arts is planned on both the undergraduate and graduate levels.

Georgian Court College. This sectarian women's college has major departments of art and music. There are three faculty members in art, and five in music. In art, the majors (about twelve to fourteen per year) divide almost equally between art

education and history. The course offerings show twenty-one semesters of studio, nine of art history, and four of education. Over two hundred are reached in all.

Seton Hall University. (No questionnaire returned) Unified under the Department of Communication Arts, the fields of art and music put emphasis on traditional history courses. There are only four credits of studio art available, and two of music theory—with no practical performance—as against nineteen credits of art history and sixteen of music. On the other hand, there is a rich, varied, and up-to-date offering in radio-television-film, with courses (twelve in all) in programming, operations, announcing, advertising, writing, producing, and directing. Additionally, there are six courses in theater—history and practice.

Upsala College. This college has about twenty-five art members and ten music. In the combined areas there are four faculty members offering six or seven courses in the history aspect of each field, plus six courses in studio-art and four semesters of music theory. No credit is given for practical music, but there is an excellent college choir and a choral society which involves the community. Concerts, lectures, and a dramatics group are sponsored by the college.

Bloomfield College. A liberal arts institution which has recently instituted survey courses to enrich its curriculum, but there is no credit course in studio art. Music offers courses in voice and piano, and a choir (involving over fifty students) reaches a wide audience.

We also have several colleges without major programs in arts areas. St. Peter's College, Jersey City, is in its first year of having art and music courses. They are minimal, but growth is planned. A dramatic group is active. Rider College, now moving from business college into liberal arts, plans a fine arts program with applied music and studio art as well as theory and history.

B. Facilities

1. State colleges

Provision of satisfactory facilities for the arts has been successful to widely varying degrees at the state colleges. In some areas severe problems exist. The state colleges are facing unprecedented problems of expansion and, although building has proceeded at a rapid rate, the building programs have not necessarily kept pace with the growing needs. Newly added major programs in art, music, and the theater arts have often been poorly housed, although adequate facilities for these activities are presently being developed within the building programs of each college.

Since facilities are not always adequate to the demands placed upon them, the existing plants are crowded and over-used. Full scheduling places a class load of nearly one hundred per cent on facilities where sixty to sixty-five per cent utilization is considered a desirable maximum. The high rate of utilization impinges seriously upon preparation time and the use of facilities by students in their nonscheduled hours.

A particularly difficult situation is faced in the inadequacy of most stage facilities at the state colleges. Not enough attention has been paid to the needs of the dramatic arts and music organizations in the design of auditoriums and stages; there is a common lack of adequate preparation areas, storage areas, scenery handling facilities, dressing and make-up rooms, etc.

Obtaining adequate equipment for instruction is difficult in some areas. Building budgets have rarely been really adequate to provide the needed equipment, and budget procedures make the obtaining of additional equipment a lengthy and uncertain process.

2. State University and independent colleges

Princeton University Art Facilities. Princeton has an excellent building, an art museum with a high-quality collection, and new quarters in construction.

Caldwell College for Women. The present facilities being inadequate both for the growth of studio work and for exhibitions and collections, a new fine arts building is hoped for in the not too distant future.

Georgian Court College. The college has a new building with improved quarters for both art and music, and both departments plan for more students and more influence on the student body as a whole through increased electives, lecture and recital programs, and equipment.

Rider College. A new campus is being built with, it is hoped, full facilities for the arts.

Rutgers College expects to have an art gallery with a curator for the extensive collection of paintings and prints. There is a year-long schedule of exhibitions in the Douglass College Art Gallery.

Monmouth College. The integrated Fine Arts Department includes art, music and dramatics, and has a faculty of thirteen. One course, "Music Theater," correlates these areas—plus dance. The emphasis throughout is on the practical aspects of the fields—art has only four semesters of history to twenty-one of studio and three of education; music, a smaller offering—similarly apportioned. Fine arts and dramatics both offer major fields of concentration.

Note: The Trenton Junior College has had a respected position as a professional school with departments of fine and related arts. The Newark School of Fine and Industrial Art also has a fine professional art education above the secondary school level.

C. Money Expended

State colleges. State support of course-activities in the arts is generally good. Materials and supplies are available in adequate quantities. Course-related activities, such as visiting artists and lecturers, are generally not provided for in the financial plans of the colleges, and hence these techniques are not commonly em-

ployed within the course structure of the state colleges.

D. Characteristics of the persons now instructing in the arts

1. State Colleges

Faculty to teach the arts in the state colleges are recruited from leading colleges and universities in the country. Salary schedules are roughly competitive with many similar institutions, and faculty selection is carried on by the colleges without interference by the central administrative offices of the State. There is no reason why faculty should not be equal to, or superior to, faculties of similar institutions throughout the country, and it is felt that the present faculty strength is of a high order.

Original selection and subsequent advancement in rank is heavily dependent upon academic degrees attained. This policy severely restricts the opportunity for many practicing artists, who do not have the requisite degrees, to teach in the state colleges. There is, at the present time, the position of "Artist in Residence," which allows for the employment of recognized artists not holding appropriate academic credentials, but this position is not widely used in the state colleges. The mission of the colleges in preparing teachers for the public schools has placed emphasis on the recruitment of faculty with public-school teaching experience, and consequently the question of hiring individuals without academic qualifications has not been too relevant to the needs of the colleges.

Faculty members on regular assignment teach an average load of fifteen semester hours of work per week, as contrasted with twelve hours, which is usual at many institutions. Studio or laboratory courses are equated at a different rate, meaning that an average load of studio instruction might run as high as twenty contact hours, or more, per week. Class sizes in the arts vary widely, from fewer than ten to more than thirty students. There is little or no use of graduate assistants in instruction as is the common practice in the universities and many colleges. The teaching load at the

state colleges is, therefore, such as to discourage very active participation in the arts as a professional practitioner by the faculty member. Despite this, many faculty members at the state colleges are actively producing in the areas of the visual arts and music, and a number have reputations as producers and performers which are widespread.

2. State University and independent colleges

Here, in New Jersey, the arts are often new departments in new, still developing schools, where they must compete for funds with more "practical" sciences or the more "respectable" liberal arts fields. They are often taught by the lower rank in the academic hierarchy. Note, in the following chart, distribution of arts faculty at the various grades in the older schools in contrast to those in the other colleges. The differences show not only newness but the degree of financial commitment on the part of administration. (see chart).

	Princeton; Rutgers	All others
Professors	24	4
Associate Professors	16	6
Assistant Professors	24	20
Instructors and below	29	35

(approximate figures)

The faculties of both art and music departments in these institutions are predominantly graduates of American universities with degrees above the Bachelor level, mostly M.A., M.F.A., or M.M. A few have doctor's degrees, but these are usually teaching the history of art or music. A very few have only the equivalent, and some—artists or musicians of professional standing, teaching practical performance courses—have no degrees, but are on a year-to-year basis as lecturers.

It is safe to say that the larger number of those who teach studio art are active artists—exhibiting locally, if not nationally; and the bulk of their counterparts in performance fields of music are active in orchestral and other concert fields. There are some who have attained considerable

status in the world of the arts. There are many others who might achieve more substantially if their academic loads were lightened.

E. Characteristics of persons now being taught in the arts (in the state colleges)

Our students come to the campus with a cultural background in which the arts play a minor role. In their own family backgrounds, and in their own growth and development, they and their friends have probably spent very little money on the arts. If budgets are thought of at all it is almost a certainty that no entry will be made for genuine art products. As they come into contact with our faculty advisers, is it possible that they too are individuals who do not emphasize the arts as an important educative influence? As these students live with each other on the campus is there a general atmosphere of low esteem or indifference to the arts? Do students see a lack of commitment on the part of our faculties and administrations? As we, through our instructional efforts, create a college in which the arts play a minor role, are we teaching in the most effective way possible?

A large majority of the student body is probably drawn from families where the father is employed at skilled or semi-skilled or service occupations. Experiences in the arts have been, for most, so limited that students arrive on the scene with values in art developed only to the level permitted by daily contact with TV, the newspapers and magazines, and the movies. Family activities have not, in the overwhelming majority of cases, included trips to the legitimate theater, museums and galleries, the concert hall or opera. Only a small percentage come from homes where one or both of the parents have graduated from college. Although family income may not be low, an exceedingly small portion of the family resources is normally spent on the arts—probably in most cases there is no expenditure in this area. In terms of academic standing, it is fair to say that the vast majority of the students of the state colleges have been drawn from the upper

half of the high school population, but most have had few, if any, significant contacts with the arts during their secondary school years.

F. An evaluation of unmet educational needs in the state

The colleges of the State of New Jersey are not adequately geared to take care of the needs of its young people who want to study art, music, drama, or the dance. We have been quoting the numbers of students majoring in the fields in various colleges. They are significantly small—especially when seen in the context of the heavy population of our state. Surveys have affirmed that many of our young people must find colleges out of the state and our State University must refuse more qualified candidates than it can admit. A survey, presently being made by A. Kunrad Kvam, Douglass College Music Chairman, as part of his work on the Music Committee of this Commission, has checked the music departments of only 105 colleges outside New Jersey (perhaps five per cent of the nation's total) to disclose that there are over seven hundred music majors from our state enrolled in these institutions. The New Jersey colleges surveyed here list about 125 music majors in all. New Jersey is hardly taking care of its own in music, and it is safe to say that the same thing is true in art and drama.

G. A conceptualization of how unmet needs might be met

1. State colleges

A most urgent need is felt by many in the arts for establishment of the principle of public support for arts centers in New Jersey. It is unrealistic to assume that a single center would actually serve to advance the arts in the state, for population is widely diverse in its concentration and its needs. A series of centers, perhaps placing emphasis upon different areas within the visual and performing arts, dispersed in such a way as to serve the needs of all the people of the state, is the most logical and economical solution to the problem. In view of the state's already great investment in the facilities, program, and staff of the state

colleges, placement of these centers at these six locations is more feasible by far than the establishment of centers in new locations. In this way, the centers would serve both the community and the college—and, in the effect it would have upon enriching the cultural background of students preparing to be teachers in the public schools of New Jersey, such a plan would increase many times over the impact of the arts on the schools of the state at all levels. To think of New Jersey's public colleges as anything less than exciting centers for the cultural life of the state would be shortsighted indeed.

Expansion of the curricula of the colleges to include other major areas beyond teacher education is urgently needed. A decision to develop the colleges in this direction would do as much to affect the future development of the arts at these institutions as the expansion of specialized education majors already has had at each college. Such a decision would presage the development of many specialized programs in the arts not now possible, and would provide the colleges with the vitality which comes from a student body and faculty which represent a wide diversity of interests and abilities. The pressing need of New Jersey youth for a wider choice of programs in public higher education is undeniable, and nowhere is this need more evident than in the arts.

2. State University and independent colleges

New Jersey's institutions of higher education should, in order to have well-rounded curricula, offer courses in the arts and, if possible, major field specialization for undergraduates. The State should aid and encourage the initiation of such offerings where they do not exist and their expansion to fulfill the needs of all talented and motivated New Jersey high school graduates. Special support should be given to those schools with programs in art and music education which train teachers for our public schools.

The resources of the universities and colleges should be employed, whenever per-

mitted by the institution, in arts activities within the communities, as a focal point for the area's dramatic, fine arts, and musical organizations. This will make for more complete use of the college facilities and may involve some community reimbursement to the institution.

The State of New Jersey should establish a college of fine arts as a part of the State University—possibly at the New Brunswick Campus (or the newly acquired former Camp Kilmer tract?) This area is central, near the Parkway, Turnpike, Routes 1, 287, and others, and thus accessible from all parts of the state. A modern building or complex of buildings could house auditoriums, studios, exhibition areas, museum, practice rooms, facilities for TV and other communication arts, along with the faculties and functions of a college within the State University. Specialized degree-programs in areas not now covered in any of our colleges could be instituted, looking toward a future in which the arts will have increased importance and variety. This facility could also be so planned as to house a resident repertory theater company, symphonic and choral groups, ballet, and other nonacademic arts activities. Its value is self-evident, and its position within the State University would carry obvious weight.

IV. GRADUATE AND PROFESSIONAL

A. Graduate programs in the arts

Graduate programs in the arts at the state colleges are limited. Major programs in music (two colleges), and speech (one college), are in being, but there are no major programs at the graduate level in the fine arts, dramatic arts, or communication arts. A graduate program in fine arts education is to begin at one of the colleges in September of 1965.

In one college a graduate program in general education is available, with the option of specialization in the humanities. With the exception of this one program, the offerings of the graduate majors in the state colleges generally provide little contact with the arts. What contact there is usually takes the form of courses in the

teaching of the arts in the elementary school, or general electives in the arts offered as a part of the graduate majors.

There are graduate programs taught at the Douglass College Campus, by its faculty, leading to M.A. and M.F.A. degrees, and under the Rutgers Graduate School. Forty-two candidates are enrolled and working in preponderantly studio areas, covered by some twenty graduate-level courses.

B. An evaluation of unmet educational needs of the state

1. State colleges

The development of graduate programs in the arts at all state colleges is most urgent. A large proportion of teachers feel the need to continue study after the achievement of the undergraduate degree, and to discourage this because of limited availability of programs is most unwise—yet this is the situation in a number of areas of the state. In addition to the improvement of instruction in the public schools, the value of graduate programs in the arts in terms of their cultural and intellectual value to the college as a whole is evident.

The traditional pattern of support of graduate education in the state colleges has been that the entire program be paid for out of student tuition charges. Although some modification of the formula has been effected in the past few years, it is safe to say that the level of support of graduate programs is not in any way as well developed as the support of undergraduate education. There appears to be little or no provision at the graduate level for the support of non-course activities—at this level even the usual resource of student fee money is not available or is seriously curtailed.

2. Universities and independent colleges

There is acute need in the field of post-graduate education with so few advanced-degree programs now in existence here. The State must aid those now existent to grow, and new programs to be founded, to satisfy the increased need for college teachers and the desire of graduates to improve themselves.

C. A conceptualization of how the unmet needs might be met

1. State colleges

Within the presently offered major programs of graduate study at the state colleges, encouragement of programs in general education, especially the humanities, is most urgently needed. Cultural activities, courses and major programs with a cultural emphasis need to be much more fully developed at the graduate level, and a move in the direction of providing programs of general studies at this level seems to represent a most effective way of beginning to face the problem. There should be development of graduate programs in arts at all the state colleges.

2. Universities and independent colleges

State aid for presently existing graduate programs in the arts, and state encouragement of new programs of a similar nature are needed, as well as establishment of a college of fine arts as a part of the State University, involving visual art, drama, music, etc.

V. GRADUATE PROGRAMS

A. State colleges

No programs.

B. Universities and independent colleges

Princeton. Its graduate school, with thirty-one students, is a foremost source of college teachers of art history. The department conducts a program of archeological explorations abroad.

Rutgers. There are forty-five graduate students in advanced degree programs (M.A.), thirty of them being in education.

CHAPTER II

Education in Dance

I. ELEMENTARY

A. Programs

A fulltime staff member, Mr. Sal Abitanta, has worked throughout the state with children and teachers—demonstrating, leading discussions, and planning workshops and conferences with teachers, supervisors, and helping teachers. Efforts have

been made to stress the importance of movement, rhythms, and dance in New Jersey schools. Consultants have been secured from time to time.

The past five years have seen a marked increase in the interest of many public school groups in movement and dance. The Division of Curriculum and Instruction of the State Department of Education has stimulated a variety of activities in this field.

B. Characteristics of the persons now instructing in the arts

There is an Eastern District Section of the National Dance Division of which New Jersey is a part. This has long been an active group of key, well-trained, creative dance personnel.

C. An evaluation of unmet educational needs

Basic needs in dance education have to do with personnel, space, time, certification, understanding and support of administrators, local understanding of the importance of dance and close coordination with the arts, use of resources, opportunities for adult education, and an informed press.

With the current interest in arts there is a need for more teachers with special competencies and preparation for work in the field of movement and dance. Qualified personnel with knowledge and skill in dance are needed at all educational levels.

Adequate space needs to be provided for dance concerts, symposiums, workshops, and classes.

Within the school program, time should be provided for activities in dance and other art areas. Special help should be given to teachers already in our schools to increase their security and competency in the area of movement, so that they will provide time in their programs for this area of expression.

D. A conceptualization of how the unmet needs might be met

Plans need to be made for the integration of the arts. This calls for a new look

at the common elements among various art forms. It also suggests the need for a closer study of the nature of the creative process and its implications for education.

It is suggested that plans be made for calling to the attention of the administrators of the state the dynamic contribution of movement to the total growth and learning of children and youth. Demonstrations, symposiums, and in-service workshops by dance educators would be helpful.

II. SECONDARY

A. Programs of New Jersey Dance Committee

1. Two in-service programs dealing with techniques of teaching dance have been held. These programs were given for ten weeks each and were attended by teachers of elementary and secondary schools as well as special subject teachers in music and physical education. One of the programs was carried on in Montclair and the other in East Brunswick under the leadership of Dianne Armstrong and Marian Carter.

2. Two dance sessions were held at the NJEA fall meeting.

3. A modern dance concert was held at Irvington High School. This consisted of the Washington Dance Repertory Company presenting a major part of the program.

4. Six folk festivals were held in six different areas of the state.

5. Modern dance symposiums were held for the purpose of exchanging dance work in high schools and colleges. Future meetings will be held on March 20 in two different areas—Caldwell and East Brunswick.

As various State Department representatives work for overall curriculum improvement, they are stressing the importance of movement and dance as a vital area of the arts.

Increasingly, many secondary schools are sponsoring modern and folk dance clubs. Often these clubs give concerts and festivals. There is some exchange among high school groups.

B. Characteristics of the persons who are now instructing

There is an active State Dance Committee. This is a committee of the American Association of Health, Physical Education, and Recreation Dance Section. The Dance Committee is part of a major organization which sees as its function leadership in dance and coordination of its work with criteria for standards, research, performance, and curriculum.

C. An evaluation of unmet educational needs

The entire problem of certification needs to be reviewed. We need trained, competent personnel. Colleges need to prepare teachers and give in-service help.

D. A conceptualization of how unmet needs might be met

The Festival of the Arts sponsored jointly by the McCarter Theatre and the State Department needs to be used widely and expanded to include more dance activity.

Effort needs to be made to encourage identification and wise use of all resources which enhance dance. The new Cultural Center in Trenton likely offers important opportunities.

III. PRIVATE DANCE SCHOOLS

A. Programs

There are approximately two hundred and fifty dance schools listed in the Yellow Pages of the New Jersey telephone books offering a variety of courses in dance. For the most part they list their courses as ballet, ballroom, tap, and acrobatic. There are a very few which teach only ballet (and related forms of dance) or modern dance (and related forms). A few gymnasiums or exercise studios teach acrobatics.

Every town and city has its dance schools. These are sometimes schools with a faculty of several teachers each teaching a different subject, but many are one-person studios, where the teacher must teach a variety of subjects in order to make a living, even at times splitting a one-hour class into twenty minutes of ballet, twenty

minutes of tap, and twenty minutes of acrobatics.

The demand seems to be for dance as exercise and dance as recreation. It is also very much in demand as a discipline and as exercise in deportment. Few students come at the outset with the specific intention of becoming performers. The few who do, do not get what they are looking for.

The annual dance recital put on at the end of the year by many of the schools may usually be classified as recreation rather than as an artistic performance, since they are a source of fun for the performers and their families and friends, and not directed to the general public. They also serve to keep up the interest of the student and inspire him to work through the term.

The recitals, being a performance, tend to guide some of the students and parents to consider seriously the study of dance as a career. There is no way he may measure himself along the way, to see whether these hopes and ambitions are justified. He does not know where he stands according to an established syllabus, as in France or in England. An "advanced" student in one school may find himself hopelessly behind in another.

Besides the teaching in the listed schools, there is a wide interest in dance in clubs, in Y's, in adult education schools, and in folkdance groups. Many organizations engage teachers to come and give a ten or twenty weeks' course in various kinds of dance. There are also many unlisted teachers who give a few classes in the basements of their homes, mainly enterprising teenagers who want to earn a few dollars and who have an enthusiasm and vitality which find an outlet here.

Some schools have followed the current regional or civic ballet movement and are making an attempt to substitute for the annual dance recital with company performances. There are some who use all their students in these performances, or only some, by auditions. They remain, however, a performance in which the performer is "given a chance to perform"—at his own expense.

There is only one company which pays its dancers, and that is because it was deemed worthy of a Ford Foundation grant. This company was formed out of one of the rare schools to which most of the students go in order to become performers.

B. Facilities

Very few dance schools have adequate space. Moving bodies need twenty times the space required by sitting bodies, and high rents make adequate dance space a rarity. Also, there are many schools which are obliged to teach on concrete floors thinly covered by asphalt tile. This jars the spine and flattens the feet, thus defeating the purpose for which the student came.

Also, well-trained accompanists are very rare. Few conservatories, outside of Juillard School of Music in New York, train their pianists or violinists in this field, which proves itself a lucrative one for musicians, and which leads to composition for theater and dance. Dance teachers are obliged more and more to use records for teaching, which is not ideal.

C. Funds

No information

D. Characteristics of the persons now instructing in the dance

The needs of the teacher are overlooked by her following. Unprepared students demand more and more the right to perform. This has become a veritable craze. In order to satisfy this demand the teacher is obliged to present programs in public instead of studio recitals, which would be more in keeping with the capacity of the students. And the time which the teacher would have wished to spend teaching is given over to rehearsing inadequate works.

The public suffers from a lack of seeing truly good dancing. Student performances do not replace effectively those of professionals. But even first-rate companies on tour here often do not give the best of which they are capable. They tour under the stress of one-night stands and travel by bus. They come in a hurry and leave in a hurry. This is no way to do one's best.

E. Characteristics of the people who are now being taught in the dance

The needs of dance students are being met only in the recreational and social aspect of this art. Folk- and square-dance groups are truly serving their students as well as the many excellent ballroom teachers. There are degrees of excellence in this field, of course, and there are some poor ballroom teachers but, as a whole, the standard is rather high.

In the aspect of dance as a healing art, as an excellent form of exercise, the picture is entirely different. Students coming to dance schools for the specific purpose of training their bodies often find themselves rehearsing some small part, week in and week out, for the end-of-year recital. Or, what is more serious, they are in the hands of a teacher who, obliged to meet the present popularity of ballet, has rushed up to New York in her spare time to take her first lessons in ballet. This is also true of acrobatics.

Physical harm can be done to students who are in the hands of insufficiently trained teachers.

Likewise, the dance student looking specifically for training as a performer is slowly taught with the rest of the group, and although he may appear as the star in the annual recital, when the time comes to compare his achievements with those of students in a better school, he is hopelessly behind and, in addition, his training more than likely has to be undone and begun all over again.

F. An evaluation of unmet educational needs in the state

The first need of the student is a raising of teaching standards in the field of dance. This is a matter of national concern and has been faced by various dance-teacher organizations, such as the Cecchetti Society, the Royal Academy of Dancing, and the National Academy of Ballet, to name three which offer a high standard of teacher training and teacher certification. There are also excellent schools, such as the dance department of the Juillard School of Music

in New York City, which train teachers who graduate with a sound knowledge of their craft.

But the top teachers in the field are a few great performers who have had no time for teacher training and have gone from stage to studio. Therefore, obligatory licensing of dance teachers is not the answer to the raising of standards. Such a move might eliminate the first-rate teaching of retired dancers whose careers and reputations would make them unwilling to conform to examinations and licensing. Any certification should remain voluntary. Cooperation from the teachers is desirable, since they and their following constitute not only the greater part of the dance students, but also of the dance public. It is also kind and wise not to antagonize a section of the artistic public whose livelihood depends on the arts.

G. A conceptualization of how the unmet needs might be met and how existing programs might be expanded

A better way would be to begin at the top by founding or encouraging a first-rate school, which would be the source of a first-rate company with a home theater. It would be desirable to set this school in a fairly large city in the center of the state, fairly accessible to all. Such a school should be headed by dancers from New Jersey who have a national and international reputation.

This is the way the Paris Opera was founded, when Louis XIV, a fine dancer himself, founded the Academie Nationale de la Danse, which later became the Paris Opera. Balanchine followed this procedure himself, when he and Lincoln Kirstein started the School of American Ballet, out of which grew the New York City Ballet. For fine dancing three elements are necessary: a school, a theater, and a company, in a city large enough to support such a venture.

If this is done in the right way, the cooperation of New Jersey teachers will be enlisted. Annual auditions might be held for students of high school age to which

the teachers could send their students. There would be the possibility of summer training as well as winter. A vocational high school like the High School of Performing Arts, in New York City, might be started. Teacher training courses, refresher courses, seminars, would all attract teachers. Voluntary certification for teachers and voluntary examinations for their students would help in raising standards. Rather than go to the schools and tell the teachers how to run them, it would be better to attract the teachers to the central school and make it a place of inspiration and encouragement. Such a school might offer a syllabus, allowing for individual methods, which would set a standard of achievement.

As for dance as a performing art, it would be possible, because of this school, to found a really good company of dancers, with the proper support of good teaching, good repertory, and a home theater, with the necessary salaries to attract capable personnel and encourage young talent to stay within the state rather than be lost to the hopeless competition of a declining Broadway. The present trend toward decentralization of the arts may be a good thing if caught at the right moment and used to create excellence here.

Collaboration between the arts creates employment for many and promises the public a better quality than it has been used to getting locally. This in time ensures a better sale of tickets, if prices are kept at a fair level.

Dance is an international art. It brings into action all the other arts, and since, like music, it transcends the language barrier, it is important in cultural interchange.

With a true home company we would know how to play host to touring companies and give them the best conditions in which to perform. This, in turn, would attract engagements out of state, thus increasing the exchange of arts between states, and possibly with time, between countries.

IV. COLLEGE LEVEL

A. Programs

1. State colleges

The dance is treated as a part of the programs in physical education at each of the state colleges. It is almost always limited to women's physical education and in three colleges offering major programs in women's physical education, the dance and the teaching of the dance is a significant segment.

Contact with the dance is usually limited to modern and folk dancing, and rhythmical activities for the elementary grades.

In addition to the dance content of the required courses in women's physical education, each of the state colleges commonly offers electives in dance for interested students. Some attention to the dance as a creative art form is given, but there is, too, the strong concept of the dance as it relates to physical exercise, coordination, and conditioning.

The programs in dance include not only performance of the college dance clubs, but visits to the campus by practicing professionals in the dance. The programs of theater visits often include attendance at ballet programs.

There has been growing interest in creative rhythms, movement education, folk and modern dance in colleges in New Jersey. This has included special opportunities for prospective teachers to develop interest and skill in dance. Folk-dance and modern-dance clubs have been organized and they have provided opportunities for students to engage in a variety of dance activities. For example, the college modern-dance clubs have annual dance concerts which provide opportunity for students to perform and to choreograph.

Some of the college dance groups take their concerts to high schools. In some cases, college dance groups have dance symposiums to which high school boys and girls are invited. At times, dance artists from New York and Washington participate.

2. State University and independent colleges

Douglass College. At this point, it should be mentioned that we have not listed courses in dance, thus far, because they are in short supply. If at all, dance is either extracurricular or a part of physical education. Douglass College has six semesters of dance (modern) for its physical education students, and several other women's colleges include it in a blanket listing of activities covered in gym courses, but there is really no department of dance in any college.

B. A conceptualization of how unmet needs might be met

1. Raise teaching standards by:

a. voluntary certification of private dance teachers.

b. forming first-rate state school, theater, and company which could offer teacher and student examinations, training and refresher courses, seminars, and other inspiration.

2. Encourage dance at the state level with:

a. state school and company to keep promising dancers in the state.

b. a theater to which state dance supporters could come to see good dance performances—eliminate the need to patronize the New York theaters to such a large extent.

c. a theater to attract out-of-state performers.

CHAPTER III

Education in Drama

I. ELEMENTARY

Exposure to the drama and the other performing arts is usually cited as one of the school's accepted goals. On the other hand, certain schools look upon such activities as "extracurricular," or some sort of frills which are tolerated with little enthusiasm. The importance of the performing arts varies from school to school, de-

pending upon the attitudes of the local administrator and school board; expenditures are allocated according to local tastes and whim.

II. SECONDARY

A. Programs

In the large secondary schools, courses in drama are offered as electives in the English curriculum. With few exceptions, most productions of serious dramatic work occur in the large high schools, which also present quality productions of comedies and musical comedies. In general, the drama club will work on one "big" show a year, with several minor events at regular intervals. The range is from Greek tragedies and Shakespeare to Arthur Miller and "West Side Story."

In the small high schools fewer plays are presented annually because of difficulties in casting, costs, and the burden upon a limited faculty.

It is the rare secondary school that has no drama program, albeit some are not of a high artistic order.

Many of the high school productions are first-rate with a near professional touch demonstrated in all phases of dramatic art: acting, directing, scenic and costume design, lighting, choreography, and music. Often such shows are cooperative efforts involving the school's vocational shops, dance group, and musical organization.

A trend is the increased student interest in attending plays performed by professionals; this is "important in the appreciation of the drama." New Jersey is indeed fortunate to be near New York City, the center of dramatic activity. However, too often appropriate plays are not available on or off Broadway. Thus, the "Princeton experiment" at the McCarter Theatre becomes even more meaningful for the schools. Described as "a performing library of the stage" with a comprehensive selection of live performances, the McCarter Theater presents plays that audiences want to see but, for certain reasons, Broadway does not produce. Serving as a regional

center for the performing arts, McCarter seeks to present each school generation with an introduction to world drama, its beauty and vitality. Within any four-year period it is possible for each school generation to see outstanding dramas in a centrally located and easily accessible theater.

The annual Rider College Drama Contest and the annual New Jersey Performing Arts Festival at Princeton University are ample evidence of the high quality of dramatic, musical, and dance ensembles, representing the secondary schools of this state. These events demonstrate widespread student-teacher interest, knowledge, and skill. They are a credit to New Jersey students, teachers, and schools.

B. Facilities

Perhaps the chief obstacle to a performing arts program is the lack of adequate facilities. Many communities are now building new schools without auditoriums. As a result, the program must be limited to activities that can be produced in a make-shift room or in a cafetorium. These same schools would not think of building schools without science laboratories or gymnasiums, yet they will make a case against the immediate need for an auditorium. Their argument usually is based on cost factors; the auditorium, they maintain, is the most expensive room per square foot in terms of utilization.

C. Characteristics of the persons now instructing in the drama

Many drama teachers are attempting to bring a creative effort into the schools but the problem of other assignments prevents them from greater commitment and they complain of various frustrations, blocks which hinder their programs: Heavy class loads, lack of adequate facilities, and low budget.

E. Characteristics of the people now being taught

Original works are now produced in certain schools. One of the most significant

developments is the writing of an original play or screenplay by the students, who, in turn, produce their own creative efforts. One school has developed several motion pictures with the students performing all the tasks under the guidance of a faculty member. This is an exciting project.

E. An evaluation of unmet educational needs in the state

What is required now is a vital drama program in the elementary and secondary schools. The implications of a vigorous injection of dramatic art into the curriculum are incalculable in terms of the emotional and intellectual stimulation generated by this art form.

F. A conceptualization of how the unmet needs might be met

Encourage schools to teach more drama in English courses or in separate courses.

Urge that all future school buildings include an auditorium, or similar facility, to accommodate productions of varied performing arts.

Recommend that the schools recognize the importance of student productions.

Encourage the writing of original works by the students at all grade levels.

Support such events as the New Jersey Performing Arts Festival at Princeton University, the Drama Contest at Rider College, and similar projects as showcases of quality performances by students.

Recognize the great need for balance in the curriculum through the support of the performing arts as an integral part of the program.

Urge the schools to provide funds in their annual budgets for student trips to see plays produced by professionals at the McCarter Theater, Princeton University, and in New York for Broadway and off-Broadway productions.

Suggest that the schools invite professional touring companies for assembly programs.

III. STATE COLLEGES

A. Programs

There is no curriculum in the dramatic arts, as such, in the state colleges. Three of the colleges have majors for preparing teachers of speech, and two of these have major programs which combine speech and the dramatic arts. Minor programs in the dramatic arts are contemplated at several colleges. These minor programs would serve English majors and students in other major areas of specialization.

Every state college has a program for preparing teachers of secondary English, and within this specialized program some attention to the dramatic arts is given, although it is often slight. Within the English curricula, the drama is most often treated as part of the study of literature—such courses as modern drama, Shakespeare, early English drama, etc., are common. Required courses in English fundamentals and literature usually give some attention to the drama as a form of literature.

As a part of the program of electives for all students, each college offers courses in such areas as the theater arts, creative dramatics, directing, and staging.

The non-course events in drama are also very much in evidence on the college campuses. Those colleges having major programs in speech and dramatic arts offer particularly rich programs in this regard. Frequent stage productions, large and small, are offered, and several active programs of theater trips are in operation. Visits to the campus by professionals in drama are frequently scheduled.

B. Characteristics of persons instructing

Faculty time allowance for the planning and production of non-course activities in the arts (lectures, exhibits, concerts, plays, etc.) are not in any way uniform. In the great majority of cases there is no time allowed for these activities, and where it is, it is most often very inadequate.

C. Characteristics of the people who are now being taught

As college experience is extended to students from families who have never had this experience before, it is evident that we must find ways of dealing with students who come to us with values of a different sort from those of students attending the larger, private, and high-tuition institutions. Course contact of the average student with the theater or film through specific course offerings is of a low order. Even in colleges where the percentage of contact of courses in the arts with the student body is the highest, official spokesmen often rate this contact as less than adequate and even minimal. It must be remembered that, although a course "contacts" a large group of students, it may represent less than two per cent of the student's college study, and only rarely exceeds five per cent of his course work over the four years. Significant contact with large numbers of students through the elective offerings of each college is very low, with few exceptions.

D. An evaluation of unmet educational needs in the state

Faculty load credit for mounting dramatic productions ranges, for example, from nine semester hours of credit per performance at one college to no credit at others. The music specialists have been most successful, probably, in gaining faculty time for the production of non-course activities, while the planning of such events as art exhibits, film programs, theater visits, etc., has been least successful.

IV. UNIVERSITIES AND INDEPENDENT COLLEGES

A. Programs

Dramatic arts. There are Dramatic Arts (Speech and D.A.) Departments of the University at Douglass College and at Newark and, although very limited in space and the size of auditoriums, each graduates from two to ten majors each year.

At Douglass, courses in history of drama (five), acting and directing (five), stage design (two), and dramatics for children (three) are taught by a faculty of nine, reaching about one hundred students. Queen's Theatre Guild is the student dramatic society, presenting a year-long program of plays and musicals. It works closely with faculty, and credit is given for technical assignments carried out in conjunction with its activities. Newark department's offering, though smaller, runs parallel to that of Douglass. There are three full-time faculty members and an active extracurricular dramatic group.

Princeton dramatic arts. There is rich extracurricular activity in the field of drama. Triangle Club and Theatre Intime, along with other performing groups, involve undergraduates in all aspects of play production. In addition, the activities of McCarter Theater bring "concerts, dance programs, classic and foreign films, and professional theater to the area." There is a resident company of professional actors presenting classical repertory each fall and winter.

Rider. Six hours of credits in dramatic arts are available.

Caldwell College for Women. One of the most up-to-date curricula in dramatics is available here, with a number of courses in various aspects of play production, children's theater, directing, broadcasting, stagecraft, etc.—twenty-eight credits, exclusive of speech.

B. Facilities

Princeton has its Theater.

Fairleigh Dickinson University. Dramatic productions mounted at all campuses. Madison Fine Arts Department offers workshops in acting, directing, play production, seminars in drama history, development of drama courses with professional actors mounting illustrative scenes. Four major productions scheduled (1965-66), plus

scenes. Graduates have gained admission to major graduate schools of drama.

CHAPTER IV

Education in Music

I. STATE COLLEGES

A. Programs

All but one of the state colleges have major programs in music, preparing students to teach music in the elementary and secondary schools. As in other areas of specialization, music students take fifty-three semester hours of work in their specialization. This course contact may be increased by the student through use of some or all of the twelve semester hours of electives for music courses.

As in the case of the visual arts programs, the specialized music courses are necessarily spread over a variety of areas, all of which are important to the public school teacher of music. However, this breadth of offerings can result in a correspondingly limited depth of preparation in any single area of specialization.

Most non-music majors in the state colleges are required to take a course or courses in music fundamentals or music appreciation as part of their study of the humanities. In addition, the non-music major may choose from a variety of music offerings should he so desire. Majors in elementary education are commonly required to study music fundamentals and methods of teaching music in the elementary schools.

Non-course activities in music are especially evident at the state colleges. All colleges have active groups in such organizations as orchestra, band, choral groups, etc., and concerts of these groups are a frequent occurrence. In addition, colleges schedule appearances of professionals in music, as well as sponsoring such activities as student trips to concerts and opera,

listening facilities on campus, workshops in music, etc.

B. Money expended

Despite the evident and outstanding importance of non-course activities in the arts in promoting the cultural and intellectual climate of the colleges, the state does not support these activities directly. With remarkably few exceptions, these activities are supported, if at all, by student fees. These funds are administered by student governments, and any support of arts events is handled in the same manner as the support of yearbooks, newspapers, class trips, club activities, etc. Very few instances can be found of direct budgetary allowances for any activity other than provision of routine course supplies, faculty to teach courses, and facilities in which to teach them.

II. STATE UNIVERSITY AND INDEPENDENT COLLEGES

A. Programs

Princeton Department of Music. Smaller than the sister art departments, Princeton's music program seems at first glance to be almost equally historical and theoretical in orientation. It has no courses for credit in the performance area, but does fully cover the field of theory and composition. With only four major students in the classes of '65 and '66, it nonetheless has twenty-five working for graduate degrees. Perhaps ten per cent of the student body is reached in music history courses, but an excellent program of visiting artists and the Princeton concert series make the musical activity of the University seem much more broadly effective, especially when one adds chapel choir, glee club, orchestra, and band to the picture.

Rutgers Music Department. As in the Art Department, the music offering of Rutgers College is primarily in the history of music and musicology. Its faculty of six teaches more than twenty-seven semesters of courses reaching over three hundred students, with eight juniors and three seniors

majoring. There are six graduate students working toward the M.A. and Ph.D. degrees. Music theory and performance courses are available to Rutgers men at the Douglass College Department of Music. Course offerings and music activities are shared by the two New Brunswick campuses.

Douglass College has a faculty of sixteen, who reach a total of 363 students, of whom twelve each of juniors and seniors are majoring. Of these, half are in music education and plan to teach in the state. The catalogue shows only survey courses in music history and appreciation (the students having the men's college curriculum available). Fourteen courses in performance areas and sixteen education-oriented ones are given. Specialists teach all the principal orchestral and keyboard instruments.

The seven-member music faculty of Rutgers, Newark, reaches over two hundred undergraduates, with six in major field specialization. Theory and musical performance are the main areas of course offerings, and a glee club the principal outside activity.

(Extracurricular). The musical activities of Rutgers, New Brunswick, are many and varied. Some suffer from the lack of a large auditorium. Held in the gymnasium is the concert series, which schedules top soloists and orchestras; a chamber music series, the free Naumburg Memorial Concerts, and a series of faculty concerts are held in the college chapels; two chapel choirs, the Rutgers Glee Club, choral groups including the Rutgers University Choir (the last-named sings and records regularly with leading symphony orchestras). Band, orchestra, brass ensemble, and smaller groups are active, and, with the vocal groups, involve close to three hundred.

Caldwell College for Women. The Music Department has a faculty of six, and boasts thirty-two students majoring in upper-class concentrations of music education, applied music, and liturgical music.

Over sixty credits of music courses are offered. Vocal and instrumental performing groups are active.

Georgian Court College. Music education (with eight to twelve students) seems to be the main major field in this department, and there are nine courses offered in practice and theory and three in music history. Perhaps twenty-five per cent of the student body is reached by each department.

Drew University. There are six or so majors in each upper class, and courses offered include history and appreciation, theory, practical music, and liturgical. Extracurricular activities include a glee club, drama group, choir, band, and a community little symphony related to the College. Concerts and art exhibitions are scheduled, with community involvement.

Fairleigh Dickinson University. Active choral and instrumental groups on all campuses. Curricular and extracurricular student concerts on all campuses. Courses in theory, canon, and fugue, class piano (Madison) history seminars (Madison, Teaneck), and elementary music education. Fine arts majors in music (Madison). Dreyfuss Hall (Madison) excellent facility.

Stevens Institute of Technology, under its Humanities Department, offers music electives—two in appreciation, one in theory—and has a large and active glee club and band.

B. Facilities

Rutgers Newark. A severe space problem is a major handicap to further growth.

Douglass College. Music at Douglass College is adequately housed in its own building.

Caldwell College for Women. Facilities quite adequate.

C. Evaluations by college faculties of their facilities

1. Physical plant

Art—Adequate	(5);
Inadequate	(7)
Music—Adequate	(4)
Inadequate	(6)

2. Equipment

Art—Adequate	(2);
Inadequate	(10)
Music—Adequate	(3)
Inadequate	(7)

D. Evaluations by college faculties of the financial support they receive

Art—Adequate	(2);
Inadequate	(9)
Music—Adequate	(2)
Inadequate	(7)

III. PRIVATE MUSIC EDUCATION

A. Programs

By grouping several private teachers together, their combined classes offer opportunities for correlated theoretical and ensemble training. This conservatory approach has worked successfully for some private teachers (Brainen-West Orange) and may offer potential for others. Centers paralleling New York City's High School of Music and Art, suggested by Virginia Stondine of Chatham, and Juilliard Preparatory School were suggested. Such operations are under consideration in Middlesex County, New Jersey, at the moment. Certain high school programs in theory and music history are good enough to do the job already (Paterson, Morris Regional). So-called college-level theory as it exists at most schools at college level today, can be absorbed by intelligent (and talented) high-school-age music students. However, how much time should be devoted to all phases of music during public school levels is a controversial subject. Music is more and more being recognized as an important part of general education. Since 1957 (post-Sputnik) there has been an actual increase in classroom music offerings in public schools in the United States. (MENC Survey, 1962).

B. Characteristics of the persons now instructing

It is necessary to understand the background and training of the majority of the private teachers. First, the biggest number of them (a large majority) are teachers of keyboard instruments—piano primarily, and lately organ as this instrument has become more popular in the home. A goodly number of them have organ positions in churches, or accompany choruses and soloists in addition to teaching. The reason there are more instrumentalists in woodwind, brass, and percussion fields is that these instrumentalists can be found either in public school positions or connected with studios allied to music stores that cater to the public school educational music groups, who in turn sell and rent band and orchestra instruments.

Woodwind, brass and percussion teachers in college level music schools are more likely to be oriented toward band and orchestra training and come from a public school music background. Therefore, they are more likely to seek curriculum oriented toward public school music education with the object of entering PSM as a career. The pianist usually is, in fact must be, a product of private teaching, and is oriented toward this field in college, with some idea of seeking a career in the concert field. This field today has dwindled in opportunity to a level of nonexistence except for a very lucky few, so the tendency to enter private teaching is strong.

The survey showed that older teachers reflected an old attitude in the United States—namely, "study in Europe" (Germany preferably). The younger teachers reflected New Jersey's proximity to New York City, and many had studied there at Juilliard, and its predecessor, the Institute of Musical Art, as well as with well-known private teachers. A still younger group listed New Jersey teachers, and such professional schools as the Frances Clark School in Princeton, New Jersey, as well as out-of-state conservatory backgrounds (Oberlin, Peabody, etc.). All in all, the train-

ing of the teachers who responded seemed above the average to be found in states farther away from the major music centers of the east coast. Whether the training would be reflected in teaching and performing ability would have to be determined by a far more exhaustive survey than this informational one being reported on.

C. Characteristics of the people now being taught

Grade school students (one-twelve) primarily.

PROPOSALS ON MUSIC WITH FINANCIAL RECOMENDATIONS

I. EDUCATION

A. Audience-training courses

1. The great need in music is for larger and better-informed audiences. This is true in New Jersey as elsewhere. To meet this need, courses in music literature should be taught by competent teachers (preferably professional musicians) throughout the elementary and high school systems. The high school courses should be of such caliber and depth as to permit the student who has taken them to omit similar courses in college, if an entrance examination indicates that the student has a command of the subject. These courses should carry as much weight as the so-called "majors" toward college entrance.

2. Live performance

The State should subsidize live performances by professional musical ensembles, both vocal and instrumental in the various school systems. There are several practical approaches to this underwriting procedure.

a. Present-day (1965) programs already proved feasible should be expanded by means of State subsidy. This would include such programs as the Music Performance Trust Fund-financed series conducted by the Trenton Symphony's proposed three-year New Jersey Symphony Orchestra, and the plan.

b. A State-subsidized ensemble of professional musicians should be organized to

perform in areas that are not within the area serviced by present-day organizations. This ensemble will be discussed at length later.

3. Lectures and demonstrations by composers

This point could be tied in with #2. Quite often composers can sell their wares better than anyone else associated with music. If music is to survive as a viable art, it must have an audience for new ideas. The present-day (1965) gulf between composers of advanced music and the potential audience can be bridged only by understanding. This can be brought about by lectures on a composer's own product, and that of the twentieth century generally. In addition, commissions to composers to create music accessible to public school performance groups and meeting specific requirements (such as dedications) should be paid for by the State.

II. CREATION OF SELF-CONTAINED STATE SUBSIDIZED MUSICAL UNITS

A. Purpose

The purpose of having a State-subsidized self-contained musical unit is to bring together a group of superior musicians whose sole purpose would be to make music and foster musical activity of a high level within the state of New Jersey. These musicians would be full-time musicians engaged in no other (non-musical) activity. It is the belief of the music-study group that money invested in musicians would bring a greater return to the arts than money invested in real estate.

B. Unit components

1. An initial component would be five musicians, a string quartet (two violinists, a violist, and a cellist) and a pianist. One of the members should have conducting experience.

a. This kind of group could make available the vast resources of chamber music written for all or part of this instrumental combination.

b. Their salary would be on a basis of a civil-service rating, or based on fifty per

cent of the yearly scale of the New York Philharmonic symphony, which would give the state twenty hours per week of availability, with the understanding that a portion of that time would be spent in rehearsal.

c. The group would affiliate with the Musicians' Union Local of their place of residence, but would be able by arrangement with the State Federation to play anywhere within the state.

d. If possible the unit should be made up of musicians already resident in the State of New Jersey, but as much as possible young, enthusiastic, and optimistic musicians cognizant of new trends in music should be used.

2. Subsequent units (or corollary units if funds were available).

a. A vocal quartet (soprano, alto, tenor, and bass) and a pianist/conductor. This unit would be particularly useful in initiating vocal projects such as opera, oratorio, and musical theater, in conjunction with already established organizations.

b. A woodwind quintet (flute, oboe, clarinet, bassoon, and French horn). The pre-existence of the initial string component would be necessary to make this group operate to its fullest potential.

c. Brass group. This could be a flexible instrumentation utilizing the brass family.

d. Service group. If all the other units were authorized, then a service unit which would organize and manage their utilization including public relations and secretarial duties would be useful.

3. Uses of the Unit(s)

a. The unit(s) would be available to perform anywhere in New Jersey.

b. They would work through any agency or group including municipal, county, and state governing bodies, and school systems, universities, religious groups, professional, semi-professional, and amateur musical groups who would need their talents.

c. Their State-subsidized time would be apportioned by arrangement with all interested groups. Beyond that their services would be on a standard contractual, union-scale basis.

III. COSTS OF STATE SUBSIDY

A. Any unit must be promised a minimum of three years' existence at the beginning.

B. There must be no limit set on the activities of the unit(s) beyond the State-subsidized commitments.

C. Wherever possible, local financing for part of their posts should be asked by the State.

D. A State subsidy of from \$32,500 up to a \$150,000 a year for at least three years should be made to launch the units.

E. A State subsidy of from \$25,000 up to \$150,000 a year for at least three years should be made to subsidize the educational live concert and lecture plan.

F. A State subsidy of from \$5,000 up to \$15,000 a year should be made for at least three years to support the commissioning of educational works by New Jersey composers. The State would receive twenty-five percent of any publication and/or recording royalties by such a group. Any monies so derived would go for subsequent commissions.

IV. OTHER AREAS OF MUSIC IN NEW JERSEY THAT SHOULD BE SUBSIDIZED BY THE STATE.

A. Commissions and underwriting of copying expense of new compositions by New Jersey composers.

1. This suggestion would be in addition to the point in article I, section 3, in that it would be for more demanding music to be played by professional organizations.

2. A symposium or reading of compositions by New Jersey composers by the unit would be another area of service.

B. Paying for appearances by New Jersey soloists to appear with amateur and/or professional musical organizations in New Jersey.

V. RELATIONSHIP OF THE TELEGRAPH HILL DEVELOPMENT OF THE GARDEN STATE PARKWAY AUTHORITY WITH THE ARTS COMMISSION.

A. This development should be encouraged by the Arts Commission in every way conceivable.

B. It is recommended that a New Jersey Symphony should be resident there in the summer, and that it should establish a Tanglewood-Aspen-Saratoga Springs type of conjunct education program.

VI. ESTABLISHMENT OF A VOCATIONAL SCHOOL OF THE ARTS.

A. Such a school would have to wait until the demand for it could be established.

B. It would have to be in a heavily populated area of the state, but easily accessible to the rest of New Jersey.

CHAPTER V

THE ROLE OF MUSEUMS IN NEW JERSEY

A. Programs

Most of the fourteen museums with permanent art collections promote a varying diet of programs in the arts via special and permanent displays, classes,, workshops and competitions, general public presentations (movies, lectures, discussions, and performances), field trips and seminars, and special school services. The diet is a restrained one. Primarily these programs are carefully planned to meet recognized community needs and are of a high quality. The restraint seems to stem from two basic sources: (1) extreme financial restrictions in operating budgets; (2) a shortage in their staffs of competent professional personnel (which in reality is of a financial origin).

The majority of the museums in the state serve basically a local community, but in a larger sense are the sources of leisure-time activity for all the citizens of the state.

B. Facilities

In the State of New Jersey, with a population of some seven million, there are eighty-two museums listed in the most recent issue of the American Association of Museums Directory. The majority of these are small, historically significant buildings operated by organized groups of volunteers and largely financed through their efforts. Of these eighty-two museums, only fourteen may be considered to have permanent art and fine art collections, staffed by professional personnel, conducting active educational programs in the fine arts. These fourteen museums are located in eight of the twenty-one counties of New Jersey, with only Essex and Mercer counties having more than one such museum to serve an entire county. (The other six counties are Passaic, Middlesex, Bergen, Morris, Hunterdon, and Monmouth.) Financial support for these fourteen museums with professional staff conducting active educational programs in the fine arts comes from various sources: five are supported by municipal or state taxes; eight are supported by private funds; one receives support from both private funds and municipal taxes.

C. An evaluation of unmet educational needs in the state

The method of achieving scientific and cultural excellence is not to convert educational institutions to the development of science students alone, but to raise the level of all forms of education, and provide the scientist and non-scientist alike with the rich experience that the enjoyment of the arts and sciences bring.

Museums are object-oriented, and by the acquisition and presentation of objects, the advancement of knowledge by the study of objects, and the interpretation and diffusion of this knowledge for the enrichment of people's lives, they perform their function. To understand and appreciate an object one must have the ability to interpret what one sees. It is recommended that the museum should be the center of the community for popular lectures and movies to stimulate and inform; workshops

and hobby interest groups to broaden horizons and increase insights; seminars, consultations, and information services to advise, alert, and inform the community. The museum must serve the school classroom as a field laboratory by providing structural learning experiences, centered around its collections and exhibitions of objects, thereby enriching and supplementing the school curriculum.

Museums have not been much concerned with films. Where they have shown some interest, it has been with educational shorts, along the lines of interest of the libraries. In this area the New Jersey State Museum in Trenton has been especially active.

D. A conceptualization of how unmet needs might be met and how existing programs might be expanded or improved

It is not feasible for every community to have a museum; the organizational and operational cost alone would be prohibitive. In many cases new organizations become, in reality, art and community activity centers and not museums as defined by their function. Acquiring permanent collections and objects for display and a professional staff for scholarship and programming are difficult for the presently instituted museums to maintain. Rather, it would seem wise to reassess and evaluate the existing facilities throughout the state, their needs, functions, and potential. The Museums Council of New Jersey, organized in 1950 and representing twenty-eight of the eighty-two museums, should perform just such a function. The purpose of the Council is now stated as:

- ... Promotion of public knowledge of and interest in the museums and similar institutions of the state
- ... Increased exchange of information among museums of the state
- ... Coordination of activities among its members
- ... Increased knowledge and improvement of museum practices within the state

... Information and exhibition services to institutions, organizations, and individuals within the state

By re-evaluating its own purposes and by strengthening its organization the Council could be directed to serve as a truly representative body of museum professionals from both private and tax-supported institutions. It is now supported by institutional memberships.

Because of the increased transportation and ease of travel, all museums in the state are accessible to the major portion of the population. In most cases, museums require a broader base of support. Their support should continue to come from the present sources but should be supplemented by municipal, state, and federal sources.

A program of state grants for partial support of community-oriented service programs should be available. All such programs should be partially supported by the sponsoring institution and the participant. Such three-way support—grant, sponsor, participant—provides the program with a vitality, vigor, and value needed for leisure-time activities because of the vested interests.

A careful study of special museum-school services should be made with the goal of (1) correlating museum service to curriculum planning, and (2) school districts sharing some of the costs of the services rendered to them by the museums.

Federal funds available to school districts should also be made available to museums rendering services included as requisites for receiving such funds.

Museums can perform a unique function and fulfill a dynamic role which cannot be duplicated by any other institution, through its object-centered presentations, in the education and appreciation of the fine arts in New Jersey. The museums of New Jersey show a variety and quality of collections and programming which could be expanded and strengthened by the co-

ordination of activities among museums and a broader base of community support, municipal, state, and federal aid.

CHAPTER VI

THE FUNCTION OF LIBRARIES IN THE EDUCATIVE PROCESS

A. Programs

1. Libraries perform specific functions in the educative process:

a. Supporting function: Special libraries serve a given agency in a restricted field, and school libraries serve with printed and audio-visual materials chosen to clarify and illuminate teaching and learning in a specific curriculum.

b. Ancillary function: Learning extraneous to a formal curriculum, self-directed inquiry for recreation, information or research, and the making of printed lists to accompany radio and TV programs are all examples.

2. On the creative side of library service, any library, even a small one, stimulates interest in the arts by:

a. Providing books, scores, pictures, prints, slides, phono-records, and tapes, etc., as their budgets and personnel allow, with first priority to the known needs of the community.

b. Providing such materials beyond the currently known needs of the community, in expectation of population growth, of future needs on a multiplicity of levels and of changes in interest.

Examples:

i. Interest in the cultures of the Orient may be spurred by political events, but the maintenance and development of the collections in this field should not be dependent on these outside stimuli.

ii. Musical scores and recordings should be available not only in the original instrumentation, but in transcriptions for other instruments and combinations.

c. Acting as a cultural center for the community, by itself or in conjunction with other agencies by:

i. Program of exhibits on various aspects of the arts.

Examples: the arts of other historic periods; of other countries and cultures; new and experimental; amateur, beginning professional, and professional works, always maintaining standards of competency and taste.*

ii. A proportion of activities relating to the arts in the library's regular adult education program, both those drawn from the resources of the community and those inaugurated by the library.

Examples: discussion groups, demonstrations, lectures, panel discussions, informal hobby groups for more productive use of leisure time, and the development of appreciation.

3. Public libraries disseminate films

Education in film art in the State of New Jersey depends chiefly on facilities available through public libraries. County libraries have been active in renting, circulating, and disseminating information about films to local school and club groups. The documentary type of film and the educational short are dealt with almost exclusively; the libraries do not ordinarily handle any types of feature film. Among the most consistently active of libraries concerned with educational films is the Somerset County Library in Somerville.

Among the few programs of a more extensive nature, the one introduced by the Maplewood Memorial Library may be cited. Drawing on its regular funds, the library has supported each year since 1958 a five-week festival. Films are shown in its auditorium and are borrowed mainly

from libraries and museums in New York. The programs consist of documentaries and feature films from the "classic" repertoire, and children's films. In 1964 the showings were attended by 490 adults and 13,000 children. A separate series of children's programs is now being planned. Under the direction of the head librarian, Miss Helen V. D. Winter, the Maplewood film series has been attracting general attention.

B. Facilities

There are 334 public and quasi-public libraries in the state, of which thirteen are systems with branches and other outlets; plus sixteen libraries for the four-year colleges, of which Fairleigh Dickinson and Rutgers actually operate systems of libraries for their scattered campuses.

From incomplete data available in the Newark Museum, only twenty-two libraries in the state have exhibit space. Only four of these are in the South Jersey area. Essex County has six, Bergen five, Morris three, Union two, Camden two, Burlington, Cape May, Hudson, and Somerset one each. Swedesboro Library in Gloucester County has no exhibit space which can be used for exhibits, but even these could have bulletin boards with announcements of activities in the arts for the information of the public.

The Library Development Committee set up criteria and standards for all categories of libraries, except the most specialized, which develop according to their own necessities. Using these criteria and a series of booklists as yardsticks, an experienced field-worker recommended fifteen libraries to be designated as area libraries, with the way left clear for other area libraries to be set up when qualifications as to quality and quantity of collections and personnel were met. Ten of these meeting the standards are in the North Jersey area, five in South Jersey. One of the lists applied to thirty-one selected libraries was on American painting. The percentage of holdings of titles on this list, ranged from 2.7 per cent and 5.4 per cent to 91.9 per cent and 100 per cent. From these indications, it ap-

* Because of its informal relationship with the community, a library can exhibit the work of unknown artists and craftsmen, since there is less of the element of judgment and approval in a show under library than under museum auspices. Also, library exhibit schedules are apt to be more flexible than museum schedules, which often have to be settled months in advance.

pears that the people of New Jersey have insufficient printed and other resources in the arts.

C. An evaluation of unmet needs of the state

In New Jersey, as in other states, both the quantity and quality of materials on these arts (books, music scores, periodicals, prints, pictures, slides, films, film strips, phono-records, and tapes) provided by libraries shows uneven development. It would be both impractical and unnecessary to expect all communities to provide service in the field of the arts for all levels of interest with the resultant aggrandizement of library collections, not to mention the cost of such. On the other hand, it is equally wrong to pretend that there is no more current or potential need than is now properly served.

D. A conceptualization of how the unmet needs might be met

Looking forward to the passage of the Library Services and Construction Act, a Library Development Committee of the New Jersey Association was formed to survey the state of libraries and to recommend steps for the strengthening of library service. The recommendations planned a "network" of libraries: elementary, junior high, senior high, college, and university libraries, geared primarily to serve their student body and faculty at whatever levels and to whatever depth were deemed necessary; public libraries from the smaller local ones through an area library which would provide more extensive materials and further skilled services to the area, up to centers for reference and research which would provide top-level service and collections in depth for the use of broader areas of the state. Specialized collections, such as can be found in private or semi-private autonomous agencies, would continue to give the most specialized service consonant with the aims of the agency they were meant to serve. Thus, the individual would have easy access to a library to fill his most frequent needs for reading, and the right to use more extensive collections as his needs expanded and changed.

Using the network of library services already set up in the state, it is suggested that:

1. no formal course in the visual or performing arts be started or expanded in any school or college without sufficient books, scores, periodicals, pictures, prints, slides, film strips, and other audio-visual aids to support the teaching program and the concomitant needs of the students; or a sufficiently large budget to obtain these materials at the proper time.

2. other educational agencies in the state, now or in the future, be encouraged to make use of library resources to strengthen their own programs by requesting information, bibliographic data, etc.

Examples:

a. Book lists on the subjects of arts programs which may be presented on an educational TV network.

b. Lists of books and materials available for the use of formal and informal groups studying the arts in various forms.

3. All libraries be encouraged to become information centers for activities in the arts, and to devote a larger proportion of their budgets to purchase of items in these fields.*

4. Present and future area libraries devote a larger share of their budget to strengthen their collections of printed materials and audio-visual aids in the fields of the arts, with special emphasis on basic reference books, indices, and files of periodicals.

5. All libraries be encouraged to maintain and expand as far as possible:

a. a schedule of exhibits.

b. a schedule of programs.

c. other activities in the visual and performing arts as a part of recreational, informational, and adult educational functions.

* Total of book production in 1963-1964, shows that the number of art books published rose ten per cent, those in music nineteen percent. In 1964, 28,451 new titles and new editions were published in English; 906 were on art, 214 on music. Literature, theater, and dance are not included in these totals. See "American Book Title Output—1964," Publishers' Weekly, January 18, 1965, p. 56.

CHAPTER VII TECHNICAL FACTORS

I. EDUCATIONAL TELEVISION

A. As a tool

Educational television (ETV) could be our most important means to promote and advance the arts. ETV is able to reach large numbers of persons simultaneously and to deliver its message with clarity and force. The audience need no longer be present at the point or at the time of origin.

Speaking of educational television's potential, Chief Justice Earl Warren said, "It may be that we are coming to grips with the richest opportunity in history to make available to every person all the cultural resources that have been painstakingly formed and assembled throughout the centuries."

Resources for teaching and presenting the arts through television are almost unlimited. Transmission of program material, of course, is dependent on the availability of funds and of broadcasting time. Quality programming, proper funding, and adequate time continue to be prime factors in the effective use of ETV as a medium for the arts.

B. Status of ETV in the United States

At present there are about ninety-five educational television stations operating in forty states plus the District of Columbia and Puerto Rico. This number is increasing at the rate of about ten new stations per year, a trend which is expected to continue for at least the next decade.

One-third of the stations now operating are owned or controlled by state, county, or local agencies or school systems; one-third by colleges and universities; and one-third by private, non-profit community organizations. Stations owned by school systems direct their programming primarily to the public schools; college and university stations usually specialize in college courses, adult education and cultural programs; and community-owned stations generally attempt to include all phases of educational and cultural programming.

Financial support for stations owned by governmental agencies or school systems is almost always obtained through taxation. Stations owned by private and public colleges and universities generally draw their support from the financial resources of these institutions. Support for the community-owned station comes from private and business contributions, from foundation grants, from fees paid by participating school systems, and from tuition for college-credit courses.

The United States Department of Health, Education and Welfare provides matching grants-in-aid for technical equipment necessary to establish or to expand station facilities. This is the extent of federal aid to ETV.

Several regional or state networks provide common programming for two or more ETV stations. It is expected that such networks will expand as more stations are established, and it is probable that a nationwide network will eventually become a reality. In addition, National Educational Television (NET) produces original cultural programs for member stations throughout the country and aids its members in the exchange of videotaped program material. Support for ETV has derived from the Ford Foundation.

C. Status of ETV in New Jersey

Although it has greater financial and cultural resources than any of the others, New Jersey numbers among the ten states that do not have their own educational television facilities. These states are Alaska, Arkansas, Hawaii, Idaho, Mississippi, Montana, Nevada, Rhode Island, and West Virginia.

Many New Jersey residents are able to receive ETV programming from WNBT on Channel 13 in New York City, from WUHY on Channel 35 in Philadelphia and from WHYY on Channel 12 in Philadelphia-Wilmington. However, New Jersey representation on these stations is limited, and so is time for broadcasting directed specifically to the New Jersey resident.

New York City owns its own ETV station, WNYC-TV on Channel 31, which provides programming of interest to New York

City departments, agencies, and residents. In addition, the New York City Board of Education has received a construction permit from the Federal Communications Commission, and a federal grant from the United States Department of Health, Education and Welfare to build another ETV station on Channel 25. This latest facility is expected to begin operations in the fall of 1965.

All New York City ETV stations can be received by residents of New Jersey living within a forty-five mile radius of the Empire State Building, where the transmitters are located. New Jersey residents living within a thirty-five mile radius of Philadelphia can receive WUHY, and those living within a forty mile radius of Glassboro, New Jersey, the transmitter location, can receive WHYY, the Philadelphia-Wilmington station.

The Federal Communications Commission has assigned the following ETV channels to New Jersey:

- Channel 69—Andover
- Channel 52—Atlantic City
- Channel 80—Camden
- Channel 74—Freehold
- Channel 70—Hammonton
- Channel 77—Montclair
- Channel 19—New Brunswick

Any of these assignments may be relocated within fifteen miles of the city named.

In 1954 a construction permit was granted to the New Jersey State Department of Education to erect a station on Channel 19 in New Brunswick, and in 1963 a construction permit was granted to the New Jersey Educational Television Corporation to erect a station on Channel 77 in Montclair. Although neither permit is being acted upon, both are still valid.

D. The New Jersey Educational Television Corporation

The New Jersey Educational Television Corporation, a nonprofit, noncommercial, private educational institution, was organized in 1961 by school board associations in Bergen, Essex, Union, and Middlesex counties and by representatives of Rutgers,

Seton Hall, and Fairleigh Dickinson universities. Its sole purpose was to establish and maintain educational television in New Jersey.

In 1963 the FCC granted the Corporation a construction permit to build WNJE-TV on Channel 77, with studios in Glen Ridge and a transmitter on First Mountain in West Orange. The Department of Health, Education and Welfare accepted WNJE's application for \$330,000 in matching funds. The proposed station, with coverage extending forty-five miles in all directions, could have served the entire northern third of New Jersey.

Despite plans for the development of a four-station statewide network, the establishment of a program advisory committee composed of 110 New Jersey educators, and meetings with representatives of business and industry, WNJE-TV failed to secure adequate financial support. While still intact, the New Jersey Educational Television Corporation is dormant.

Difficulty in raising funds for the WNJE-TV project can be attributed to New Jersey's reliance on neighboring states for cultural activity, lack of knowledge and information about ETV on the part of educators, public officials, and business leaders, and the absence of encouragement for the project at the governmental level.

The groundwork for a statewide network of educational television stations has been laid; the organization of the Corporation is flexible and adaptable to any needs, and the mechanics for making ETV in New Jersey a reality can be put into operation if there is sufficient interest and financial backing.

E. New Jersey cultural resources and ETV

Educational television offers a medium to display for students and adults all of New Jersey's cultural resources, including its college and university activities, its historical points of interest, and its myriad community organizations devoted to the arts.

Among these, for example, are Princeton's McCarter Repertory Theater, the New Jersey Symphony, the fine and dramatic

arts projects, theaters, and guilds at New Jersey's six state colleges, New Jersey's new Cultural Center in Trenton, and the productions of a number of little theater groups and art associations located throughout the state.

In addition to innumerable state, school, and community-sponsored activities, commercial theater groups and schools of art and the dance could be invited to avail themselves of the educational television medium periodically for their own benefit and that of the viewing public.

Programs designed to inform residents of the history, geography, and progress of New Jersey could be prepared with the aid of state agencies and the financial support of business and industry.

A roster of the little theaters, institutions of higher learning, art exhibits, and performing orchestras and bands in any area of the state is indicative of the potential for television broadcasting that exists in New Jersey.

Closed circuit television facilities are being used more and more by the major colleges and universities as a teaching tool. Major institutions are conducting courses in television production, programming, and engineering, and the students use the television facilities as part of their laboratory training. Operation of ETV stations throughout the country go hand in hand with participation by the colleges and universities, with their technical, production, and cultural resources, and student interest and help. In this respect New Jersey lends itself very well to educational television — with its statewide distribution of state colleges, the state university, and the private colleges and universities.

The fact that most New Jersey residents are able to receive programs from ETV stations in New York and Philadelphia does not satisfy New Jersey's need for its own educational television facilities.

Programming from out-of-state stations does not relate to New Jersey interests except in isolated instances. Moreover, there

are not enough broadcasting hours in the day to promote and advance the arts via one ETV station, especially one outside New Jersey's boundaries.

The use of commercial television stations for educational programming has never proved satisfactory because it is invariably of secondary interest, and because of the problem of a commercial station of securing funds for quality ETV programming.

An ETV network serving New Jersey's public interests would help immeasurably to create an identity for the state and would aid in developing a cohesiveness among its residents.

II. A CENTER FOR NEW JERSEY CULTURAL INFORMATION (PROPOSED BY MR. WILLIAM SLOANE)

"In casting around for ways in which New Jersey might achieve, in connection with the arts and allied fields, an enviable preeminence and serve as a kind of national leader rather than follower, I have come to the conclusion that there is an area meriting serious investigation and consideration which might, in the minds of artists, scholars, and many other kinds of people, produce a very real distinction for the state and at the same time serve as a primary source of cultural strength for this state and region. This idea is in brief the establishment, either in Trenton and under the aegis of the state government, or at Rutgers as a separate and semi-independent institute or bureau, a center for New Jersey cultural information.

"A center of the kind I have in mind exists nowhere yet so far as I know but the means for creating such a focal point have recently come into existence and I am quite sure that the idea is practicable. This center would be aimed at the answering of every sort of question affecting the arts and culture of the state rapidly, unerringly, and automatically by use of the electronic equipment programmed by a small staff of archival and other experts and kept up to date by a constant flow of information from various sources within the state. Briefly, the electronic setup which I envisage would consist of a complete bibliography of

printed materials on the state of New Jersey, a bibliography infinitely more extensive and detailed than could possibly be printed in a book. Parallel information on works of art in the state, on historic slides and documents, on collections in the state, on manuscript and other special collections available in libraries in the New Jersey area and of use to many kinds of people in the area of the creative arts, and historical materials with particular reference to the arts including performances, theatrical, musical, ballet etc., exhibitions and the like, all designed to render the task of the cultural historian or the program note writer equally rapid and easy. This kind of thing programmed into this set of machines, can supply a nearly limitless number of cultural and historical facts about the state.

"Such a center would be in position to augment the value of every library, every gallery, every concert hall, every educational institution, and every cultural organization in the state. It would add indeed a dimension to many other areas of New Jersey activity. To name a few of these by way of illustration, it would be of great importance to journalism in the state, it would be of substantial importance to the

state's Department of Conservation and Economic Development, and to all park and recreational facilities. It would be of direct value to book and magazine publishers. It would make research into New Jersey history attractive and valuable. It would supply legislators with material which they generally have neither the time nor the resources to locate independently, and so on.

"Such a center should be planned and programmed by experts, and its feasibility ought to be surveyed by the best committee, not necessarily of New Jersey residents or New Jersey-connected people. I.B.M. maintains at least one and probably more computer libraries. Certainly an electronics engineer, several different kinds of special librarians, and experts in government, education, and a number of other fields ought to be consulted.

"This kind of setup that I have in mind far transcends the scope of any list, institution such as a library, or an archive. Machines are currently in design or production which can not only compass almost any given piece of graphic material a dozen different ways, but also analyze them and so on."

COMMITTEE ON GRAPHIC AND INDUSTRIAL DESIGN AND ART

MEMBERS

John S. Marmaras, Chairman
Advertising Design Manager, CIBA
Pharmaceutical Company, and Design
Coordinator, CIBA Corporation.

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Franklyn Hansen
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Richard Hollerith, Jr.
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Alvin Beckerman
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sultants, Short Hills.

W. Dorwin Teague
Walter Dorwin Teague Associates.

Truman Toland
Art Director, P. Ballantine and Sons,
Newark.

PREAMBLE

This Committee was the first committee of its kind in the nation appointed to study the field of commercial design and art. It was an appropriate inclusion because of the immeasurable influence graphic and industrial design has upon the culture of a state or a nation. With the emphasis on mass distribution of products and services, the role of the designer and artist working within industry takes on great importance. Their ability to influence our lives during our waking moments is inescapable: take a few examples of their work—the radio clock, the clothes you wear, the coffee can you open, the interior of your home, the car you drive to work, the signs that direct you, the colored telephone, the newspaper format and advertisement, the business mail promoting products and services, the lawn mower styling, the television set and the commercials you watch.

The Committee on Graphic and Industrial Design and Art represents the creative people who apply design and art to two- and three- dimensional design problems in commerce and industry.

Graphic designers are employed to help sell products or services through creative solutions of the visual aspects of advertising, publishing, packaging, television, and all of the visual communications of our technical society.

The industrial designer concerns himself with the planning and functional aspects as well as the visual forms of such things as products, packages, interiors, and displays. His work covers the entire field of machine-made products for industry, from a knife and fork to a complicated com-

puter. His work must also satisfy the aesthetic human needs of the purchaser, and be commercially successful in the market place.

In the past the graphic and industrial designers and artists have come from a wide variety of arts training into the field. Today this is rapidly changing, since industry demands of its designers and artists knowledge of marketing and technology along with their creative skills. They must speak the language of management, and be prepared to assume responsibilities in this area as the stature of this field grows. This new responsibility and the additional requirements needed to practice design or art within industry have made a degree requirement today almost a minimal need. Many of our largest universities have met the problem by the establishment of departments to train the designers and artists for our highly industrial society.

The Committee on Graphic and Industrial Design and Art is composed of sixteen members who work actively in this field. Three are industrial designers, one a full-time educator, and the rest graphic designers working in industry or directing their own design offices. Several formerly taught design and commercial art and a number now teach or lecture on design.

The Committee was organized into four subcommittees: Objectives, Education, Employment, and Communications. These subcommittees were directed to survey the present status of the field of commercial design and art in New Jersey, to evaluate needs, and to submit recommendations for the future.

The Committee is of the opinion that in an increasingly complex world the designer has an important role in the cultural climate. As a group, designers and artists who work commercially form the largest single block of practicing artists in our state, numbering somewhere over four thousand.

It is the function of the graphic and industrial designers to communicate vis-

ually to the great numbers of consumers. Their work, good, bad, or indifferent, has far greater exposure than that of noncommercial designers or artists. The result is that the average person is more significantly influenced by graphic and industrial design than by any other form of the arts.

The designer today is the professional visual communicator of our age. He is the shaper of images for products, companies, or states. An image is the total visual impression given by a corporation or a state. In the past they have occurred naturally. Images are made up of a number of elements in a business or society and are the cumulative result of many efforts. Often these efforts, though well-meaning, contradict or negate each other. Because of this, design coordination by specialists is needed if a single controlled visual image is to result.

Today, the concept of image is one which is seriously discussed in business and political life. New Jersey, as a corridor state, has been the unhappy victim of a bad image because of uncontrolled development along its highways. For example, in major highway shopping centers and on roads leading into New Jersey where this has occurred the results have been a "neon jungle" growing along roads, such as Route 22, Route 46, Route 10, and Admiral Wilson Boulevard in Camden, to mention a few. This visual blight creates not only an assault upon the visual senses but creates a peril to any motorist driving by, constantly fighting for his attention. One can only speculate what such visual impressions have cost the state which ranks tourism among its largest industries.

In contrast to such visual blight areas, we have examples of a visually controlled environment, such as the Cherry Hill Shopping Center and the Mall at Short Hills. These two centers are two examples of what can happen when enlightened business and community leaders work closely with architects and graphic and industrial designers to create a controlled commercial center.

New Jersey ranks forty-sixth in size and seventh in industrial output. This ranking in output carries the responsibility of being a leader in the excellence of our products and services.

A highly industrialized, densely populated state such as New Jersey, by the very nature of its sophisticated and complex economy, confronts and involves its citizens with graphics and products to an intense degree. Such a confrontation demands that the consumer understand the meaning of visual order and the values of beauty. Such a confrontation also imposes upon us a great responsibility to train professional designers to help solve the graphics and product-design problems posed by our environment.

A. Current Situation

The Committee on Graphic and Industrial Design and Art is of the opinion that the level of work being produced within the state is on the whole quite low. The signs and labeling of our buildings and public places are in great need of improvement, and uniform legislation to control it should be considered.

There are, of course, exceptions. The careful planning and visual control of such centers as the Mall in Short Hills, the Johnson and Johnson plant in New Brunswick, the Cherry Hill Shopping Center, the Palmer Square area of Princeton and the townscape of Haddonfield, are a few good examples.

The CIBA Corporation with its corporate image program is a national leader in the use of good design in all phases of its business function. The products of Monroe International, Inc. and the toys produced by Creative Playthings are among the cited examples of good product design.

The Committee finds that, in general, there is too little demand for excellence on the part of management, which controls the designer's output. For example, so little design is taught in our schools that the people who do become managers have

scant exposure to design and develop little or no awareness of its importance.

Not only is there relatively little design taught in our schools, but there are very few schools which teach it in our state. There are practically no facilities for professional training in this field on a college level and no graduate programs at all. Most of our students have to go out of state to be trained.

There is little exposure to design in primary or secondary schools. This lack of exposure is due in part to the fact that there are practically no communications at all in this field within New Jersey. There are no professional graphic design publications within our state to the knowledge of this Committee. This is an area which bears further study by a permanent arts council.

B. Education

1. Current status

a) There are no degree-granting institutions in the state which offer a professional course of study in any phase of commercial art. Neither Princeton, Rutgers, nor any state teachers college offers a bachelor's degree in any phase of graphic or industrial design and art. All students desiring a degree in this field must go out of state to be trained.

b) There are a few courses offered, generally by fine arts departments, which include commercial art subject-matter and related studio experience.

c) Some art appreciation courses and general design courses include material which would attempt to stimulate an understanding of and appreciation for good design.

d) Five of the six state colleges, which are primarily teacher-training institutions, offer a major in fine arts education. These colleges report their fine arts majors enroll in at least one and often two courses which include commercial art subject-matter and related studio experiences.

2. Art schools

We know of only four art schools in the state. They are the Newark School of Fine and Industrial Art, the Ridgewood School of Art in Ridgewood, the Trenton Junior College in Trenton, and the Van Emburgh School of Art in Plainfield. Of the four schools listed, the best job being done in the area of training is by the Newark School. This school, which has turned out many fine students in the past, offers no degree. Furthermore, it is at the whim of the Board of Education of Newark and does not receive the emphasis it deserves because of other educational demands on primary and secondary schools. Its facilities are inadequate and it does not have a building of its own. There are no dormitory facilities. It is not considered today to be turning out students who can compete with university-trained students from other states. The students are, therefore, entering a very competitive field at a great disadvantage. The other three schools do not, in the opinion of this Committee, meet truly professional standards of education in this field.

3. Secondary schools

Additional inquiries reveal that at least thirty-three high schools in the state offer commercial art courses of various kinds. Some are intended to be pre-vocational and some vocational; however, the majority of them are for enrichment and are adjuncts to the fine arts instructional program.

The inclusion of some commercial art instruction by the fine arts departments of state colleges which prepare art teachers is indicated as a partial reason for interest in commercial art in secondary school programs.

Commentary: While secondary and higher education offer some slight exposure to design and commercial art, it is immediately evident that there is very little opportunity in the state for students to study design and commercial art in a school which meets true professional standards, with a degree as a goal or with a certificate program in depth as a goal.

While commercial art subject-matter is included as enrichment and general education, it is almost without exception weighted heavily toward two-dimensional problems, ideas, and concepts. Consequently, the student is not often confronted with considerations pertaining to three-dimensional problems—industrial design, materials, and processes.

C. Employment

According to the 1960 United States census figures, there are 4,380 artists in New Jersey, of whom 1,134 are art teachers. Subtracting the 1,134 art teachers, we have a total of 3,246 artists available for positions. An estimate of twenty per cent expansion of the field since 1960 gives us a total of around four thousand designers and artists as a work force.

Areas of employment: Employment breaks down into a great number of job categories in over eight hundred firms of varying kinds. Staffs vary from one to forty, and the typical staff is three to five designers or artists.

Commentary: With the growing population in the state and an increasing demand for consumer products and services, it is the opinion of this Committee that there will be a steady increase in demand for personnel in the visual communications and industrial design areas. The present facilities for in-state training are inadequate to fill present needs and will become increasingly so, unless immediate steps are taken to strengthen them.

Coupled with this lack of educational facilities is the fact that there is not a single employment agency which specializes in design personnel, nor are there qualified evaluators in the existing employment agencies.

D. Communications

While museums such as the Newark Museum have done a good job in presenting this field to the public, much more should be done. The Committee, because of lim-

ited time available for this report, feels that a continuing study of this area should be undertaken by a permanent arts council.

Recommendations

1. The immediate establishment of a permanent arts council in the State of New Jersey. This council should have among its permanent members one or more persons from the field of graphic and industrial design and art.

The arts council should have a permanent committee on graphic and industrial design and art composed of seven professionals to study the areas that form the visual image of our state.

The permanent arts council should be composed of professionals and appointed without partisanship. It is necessary that the arts flourish in an atmosphere of freedom. Enlightened state government must provide the ways and means to encourage a free creative climate in which the individual will be able to work free of political or philosophical restraints. Any state program which does not respect this basic premise cannot succeed.

The arts council should be properly funded by the State to insure functioning of its activities. This Committee recommends that a sum of \$100,000 be provided for the first year of operation. This would be used in the following way:

Salaries—executive director, assistant director, and secretarial staff.	\$ 35,000
Technical Assistance (research, writing, publicity).	\$ 15,000
Maintenance (office equipment, supplies)	\$ 8,000
Printing, travel expenses (including travel expenses for permanent members of the council) for conferences, meetings, field trips. Publication of a well-designed calendar of events, annual report, and special study reports.	\$ 20,000
Council-sponsored conferences on the arts, such as those on design, architecture, etc.	\$ 22,000
	\$100,000

2. The establishment of a professional school of design offering bachelor and graduate degrees in the fields of graphic and industrial design and art.

This school should be considered as part of a general liberal arts institution or as a separate school affiliated with a liberal arts institution.

This school should be considered either as:

a) affiliated with the State University;

b) affiliated in some manner with the Newark Museum and related to the State University for academic requirements.

This Committee recommends that this school be established within the next three years. New Jersey, as a highly industrialized state, is one of the larger users of design talent in our nation. This Committee feels that the population of New Jersey, the number of New Jersey students going out of state to college, the high degree of industrialization, and the high per capita income all contribute to the need for such an institution at this time.

The faculty of any school in this field should have a high proportion of professionals who actively practice in this field. In the area of commerce and industry, techniques, advances in technology and creativity are constantly changing. The students, to be ready for entrance into this field, must be exposed to leading practitioners on a daily basis to fully understand the current requirements. They must also have the benefits of a liberal arts background as well.

This recommendation for a school is one which this Committee feels a permanent council should place high on its priority list.

3. Establishment of a Governor's design advisory committee composed of members of the arts council or its permanent committee on graphic and industrial design and art for the purpose of advising the Governor on matters where visual considerations are involved. A primary objective

of the committee would be the improvement of our state's visual image.

Some areas of activity for such a committee would be advice on legislation where our visual environment is affected (for example, uniform legislation is needed to control visual blight areas). This requires state codes, rather than a myriad of local codes where self-interests often override the interests of the community; advice on state design programs; advice to state departments on matters of visual design; advice on visual communications such as use of films, slide strips, publications, etc. to help the state project its programs to the people. Lastly, this committee could act as liaison between the State and the professional societies.

4. The establishment of a program of design seminars for state officials similar to those recently held in California to explore the government's role in design. These seminars would explore design problems which affect the image of our state. Examples of subjects for discussion are such things as: publications, advertising signs, interior and exterior furnishings, films, visual aids, and architecture.

The importance of design and the state's image could be fully explored through such seminars and would emphasize the state's visual responsibility as well as indicate ways and means of improvement.

5. The establishment of a program of state recognition of good design in all the arts. This program, perhaps conceived to be part of an annual arts festival, could do much to focus public attention on the arts. Awards in the field of design could be made to county and local government for their use of good design in public and private areas. Business firms could be recognized for their responsibility in the conduct of their visual affairs and individuals for their contributions. Such a program with proper focus could do much to develop a responsive citizenry proud of their communities and their accomplishments in this area.

6. The establishment of scholarships and student loan funds to enable deserving talent to pursue a career in the field of design. A sum of five thousand dollars should be provided the first year as a start.

This scholarship money would be awarded on the basis of a statewide competition and judged by members of the council representing the field of design.

7. A study should be undertaken toward the establishment of a permanent state collection of graphic and industrial design produced within our state. This could perhaps be considered as part of a permanent state exhibition hall of industry, its location to be a subject for exploration by a permanent arts council working with appropriate state agencies.

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FOREWORD

The Committee on Literature, in submitting this preliminary report, wishes to stress the word "preliminary." The analysis of the existing New Jersey literary situation and equally the recommendations designed to improve that situation have been discussed long and earnestly by the members of the Committee, both in an extended series of meetings and in an even more extended set of correspondences.

Many people outside the membership of the Committee have also contributed generously to the background information and interpretation from which this preliminary report is derived. These friends of the Committee's work are too numerous to list here but include leaders in the worlds of the library, the bookstore, the publishing office, and many allied fields. The thanks of all members of the Committee go to these friends of the enterprise.

As this report began to take shape in the minds of the Committee members, it would have been a document several times the length of this one. However, the Committee's thinking has steadily developed in the direction of conciseness. This report does not include or recommend all the possible proposals on behalf of literature in New Jersey. It focuses on proposals to deal primarily with the most immediate and central needs of the present situation, supplemented by such further proposals as seem most likely to generate a permanent developing establishment for the future. No two citizens of New Jersey have identical relationships to literature. The attempt here has been to report the basic situation and propose the most central, constructive measures available to our research and thinking.

For the Committee,
William Sloane

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2. Establishment of Governor's awards in literature.
3. Annual New Jersey writers' conference.
4. Establishment of quarterly/monthly arts magazine.
5. Establishment of writing scholarships for high school seniors for college education.
6. Financial support for state universities developing writer-in-residence programs.
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8. Employment of good writers on commission basis to write important state cultural documents.

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9. Committee recommends that future colleges/universities be adequately financed for best library service from outset.
Committee endorses and urges implementation of recommendations of November, 1964 New Jersey Library Association Library Development Committee report.
Committee recommends further that the Commission regard the Development Committee's proposals as immediate goals only.
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11. Commission investigate feasibility of New Jersey cultural information retrieval center.
12. Commission be not required by legislative act to demand loyalty oaths or clearance procedures of artists participating in programs.
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INTRODUCTION

Literature is central to all the arts. As an art in itself, literature has expressed the spirit of man for thousands of years. It has enriched all the other arts by its themes, by its criticism, and by its teaching.

No society without a great literature is a great society. No other art so deeply and constantly affects the lives of men and women. Literature is the heritage and the possession of every citizen of a great society. It is the delight and the preceptor of children, entertainment and enrichment for the mature, and the companion and contemporary of the old. Literature is experience, education, and a noble entertainment. Its force is moral, social, and aesthetic. In the increasingly complex world of the years ahead, it will unquestionably become an even greater social and individual force.

In New Jersey, as in the nation, two societal elements in particular are increasing in importance. Each holds profound implications for the future of the arts. First, by 1968, the growing preponderance of young adult citizens will make the United States electorate the youngest electorate in the history of the nation and of the western world. Since Americans are the most marrying people on record, the young family will dominate New Jersey and the nation for a long time to come.

This new social pattern will affect the arts as greatly as it will affect other societal structures and activities. As the Heckscher Report of 1963 to the President of the United States has pointed out, citizens of the coming years will work shorter hours, and there will be a lesser fraction of the entire American life cycle devoted to economic productivity.

The repercussions of this change in the structure of the American experience of life will require continuing study and analysis. In the field of the arts, there are indications that new adaptations of older institutions will serve the public of the future even more centrally than in the past. For the steadily increasing millions of families with young children, the growth during the last quarter century of a large new body of children's books and stories—often inexpensive—is a hopeful indication that the literary needs of the youngest generation can be satisfied within the home itself. Family use of public facilities connected with the arts, such as libraries, theaters and auditoriums, is growing rapidly and will increase decade by decade. Public pride and satisfaction can and will be expected to accompany private, domestic pleasure.

Second, and of equal importance, the distaste of sections of American society for the aesthetic poverty of American life, and a concern for the physical appearance of the nation are mounting. The desire of the American people for a more seemly and aesthetically rewarding setting for their lives is everywhere apparent. Uneasiness over the ugliness that invariably accompanies urban poverty illuminates the intolerable nature of poverty itself. Even more regrettably, ugliness and squalor may mark industrial growth areas and new housing and merchandizing centers. Growing realization of the importance of the aesthetic elements of life, which are best encouraged by the arts themselves, is reflected in new approaches to regional planning, highway designs in new Green Acres programs, and in the extraordinarily wide use of national and state public parks, as well as in many

other less conspicuous ways. There is more leisure than ever, and more than ever the arts are expanding to match the new opportunities for their enjoyment.

While the scope of these national changes is wider than the arts themselves, the arts will clearly play a central and fertilizing role in them. At such junctures as the present, it is important that artists in all fields be able to communicate with each other, work together as well as apart, and be enabled to make the greatest possible contribution to public and private life.

This report of the Committee on Literature is submitted in all confidence that the public and private condition of literature among us deeply concerns every citizen of New Jersey. For three centuries the literatures of many ages and cultures have enriched the lives of generation after generation of New Jerseyans. For two centuries New Jerseyans have contributed to the national heritage of literature. New Jersey must make use of maintaining and expanding those traditions to meet the exacting needs of today and the snowballing needs of tomorrow. Every year our state must become a better place to write in and a better place to read in.

PART ONE

General

The literary condition of the State of New Jersey is closely bound up with the condition of American letters nationally and, more generally, with the condition of world literature, especially in the English language. Like the twelve other colonial states, New Jersey's contribution to American letters is comparatively old, its special preeminence having been in the area of poetry. From the time of Philip Freneau to the present era of William Carlos Williams, citizens of the state have played major roles in the development of American poetry.

Today, New Jersey numbers among its residents writers of national stature in many fields—the novel, the short story, poetry, history, and criticism. These men

and women provide a valuable resource for the development of New Jersey writing and the enrichment of all the other arts, within the state as well as nationally. Our committee finds no dearth of talent resident within the state and adequate to assist in any program, however extensive, for the development of literature and the supplementation of all the other arts.

In the twentieth century, New Jersey has also been fortunate in possessing a group of regional writers whose work carries on the tradition of Frank R. Stockton and Owen Johnson. The total number of New Jersey books currently in print stands at an all-time high. The state's resources of interested and effective regional writers appears adequate to present and future needs. It should be noted that New Jersey's regional writers are dependent on their market. The cooperation of public governmental agencies, state and local, in the distribution of existing New Jersey books has thus far been small.

Literature in New Jersey (as everywhere in the nation) serves the other arts and is served by them. Its creation and enjoyment cannot be separated from the entire aesthetic life of the citizens of the state. The Committee on Literature is of the unanimous opinion that this interrelationship is of primary importance. It is of the further opinion that it is proper for government to encourage literature as well as the other arts, to offer it a measure of public recognition and support, and to provide means for enhancing its contribution to society.

Recommendation: The early establishment of a permanent commission on arts and letters in New Jersey, with a paid executive director and staff. Membership on this commission to include a substantial representation of men and women creative in the field of literature and to be appointed by the Governor of the State.

The duties and responsibilities of the permanent commission on arts and letters in New Jersey to report annually to the Governor of the state on all the

arts, including literature, and to recommend legislation and policy designed to foster the creation, preservation, and use of works of art within the state, and further to propose policies favorable to developing an environment congenial to creative artists, including writers, within the state.

WRITERS

While the advantages of residence in New Jersey are as clear to writers as to other citizens, there are no special inducements to attract writers to New Jersey. Geography is perhaps the primary attraction of the state to men and women whose market is the publishers of New York and Philadelphia. The two major New Jersey university centers attract a number of writers, either for academic reasons or because a university town is a stimulating environment.

Writers tend to enjoy the society of other people committed to the arts as a way of life. They are also sensitive to a community climate which holds the work they do in esteem and which recognizes the value of their contribution. Such recognition is as important to the art as to the artist. At the level of state government, no such recognition currently exists on a permanent basis. University honorary degrees and the annual awards of the New Jersey Association of Teachers of English are commendable and useful, but do not obviate the need for more substantial recognition.

Government is learning the necessity of employing the skills and wisdom of as many leading citizens as possible. It is difficult for a writer, if he wishes, to serve the State of New Jersey. Communities frequently have recourse to the writers in their midst, but at the state level New Jersey has not opened possibilities for public service to professional writers.

RECOMMENDATION: Establishment of annual Governor's awards in literature, such awards to consist of medals and substantial cash awards in recognition of literary service to the nation or the state or both.

RECOMMENDATION: An annual writers' conference of New Jersey, to last at least one week, under the sponsorship of a New Jersey institution of higher learning, with the further suggestion that the conference be a resident one with paid staff members of national stature and with adequate budgetary allowance to the sponsoring institution.

RECOMMENDATION: The establishment at a qualified college, university, or other institution of a quarterly or monthly magazine oriented to the arts, designed and edited for national readership, and open to materials bearing on all the arts, including folk arts, with the further suggestion that such magazine be edited and promoted by skilled and salaried professional people with national reputations. It is further suggested that all literary contributions to such a magazine be paid for at attractive commercial rates.

The Committee on Literature has not been able to discover state-sponsored programs elsewhere designed to foster and develop an interest in writing at the high school level. Nevertheless, such a program holds obvious advantages. Young people with an aptitude for writing would be encouraged to develop and train it. Writers often become spokesmen for a society, and public eloquence is a necessary part of any great society. The heightening of the sense of life which literature offers requires fresh voices from each generation.

Young people look for tangible evidence of any professed societal value. Specifically, they tend to equate educational opportunity with social value judgments. Today, emphasis is most visibly upon scientific and athletic proficiency. A people genuinely concerned with the literature of its own day and of the future will make provision to attract and develop specially gifted young people to literature as one of the arts and as a valuable way of life.

RECOMMENDATION: The establishment of an annual group of college and university scholarships, to number initially

not less than twenty, and generous enough to defray all or almost all college expenses. Such scholarships to be open to all New Jersey students in qualified secondary schools, and to be applied at a college or university of the student's selection, whether within or without the state. This recommended writing scholarship program to be supervised by the New Jersey Commission on Arts and Letters.

For students and younger writers in particular an opportunity to consort with established authors is frequently of great value and stimulation. New Jersey is in a geographically favorable location and should attract leading writers whenever possible for service as writers-in-residence at institutions of higher learning in the state. Provided the writer-in-residence be English-speaking, his value will be enhanced by his bringing into New Jersey a background from another state or nation.

RECOMMENDATION: Support at the budgetary level for state colleges and universities interested in developing writer-in-residence programs.

Authors of all kinds are economically motivated. A part of New Jersey's present attraction for writers resident in the state is the existing tax structure, as is the case with Connecticut, a neighboring state with a large resident population of writers and an equally convenient access to the New York literary market. The Committee on Literature believes that it is in the best interests of literature in the state to continue the state's economic attractions to resident writers in the future.

RECOMMENDATION: That in the event of the passage of a state income tax, provision be made in the law to permit writers desiring to do so to extend the taxable period for constructive receipt over a span of not less than five years either future and present or present and past.

Skillful and eloquent literary expression is of great importance in public affairs.

Much public official writing is deplorable. A state concerned with the literary art should illustrate such concern in the caliber of its published statements on subjects connected with education, the arts, and the historical heritage, if not in all its public documents. Such publications should in themselves be contributions to the state's cultural resources and heritage.

The employment at attractive rates of the best available writers for the preparation of reports, surveys, analyses, and interpretations will demonstrate a state interest in the professional use of words. American history attests eloquently to the power of excellent writing in major state documents. It would appear no more unreasonable to employ the services of major writers, when they are available for service, than to commission architects, sculptors, painters, and musicians to contribute to the quality of the public life of citizens.

RECOMMENDATION: The employment of writers of demonstrated competence and reputation, on commission, to prepare those literary and cultural documents of importance to the state. Such writing commissions to be assigned under the supervision of the Commission on Arts and Letters in New Jersey.

PART TWO

Readers

A work of literature becomes a work of art in the process of its communication to the reader. For the writer as artist, the reader is as essential as is the audience to an actor, musician, or dancer. Our society judges the ability to read as a prerequisite to full participation in its affairs, and the relationship between the ability to read and the entire process of education is too fundamental and pervasive to require affirmation. The writer today creates in a society in which almost all young and adult members are to a greater or lesser extent literate.

Nevertheless, the process by which the work of the writer reaches his readers is complex. The educational program is a

part of that process, but only a part. Public and low-cost availability of books and other printed materials is a second part, closely connected with a third—the availability of literature through commercial outlets of many kinds. Supplementing all these accesses to literature are the mediums through which a reader learns of its existence. These mediums include newspapers, magazines, books, radio programs, television programs, lectures, adult education groups of many kinds, retail stores, word-of-mouth report, and many other social mechanisms.

Public availability of books and magazines is a long-established part of the New Jersey literary heritage. The first public library in the state was founded in 1758. Since that time, a complex of public, school, industrial, historical, and other special libraries has grown up in the state. An increased measure of budgetary support for public and school libraries in recent years evidences an awareness of the need for increasing the development of library resources. This hopeful start on a major state problem requires continuing and augmented emphasis if a measure of excellence in this field is to be achieved. The major library resources of New Jersey writers and scholars are still to be found largely in New York and Philadelphia.

Public library service in New Jersey is clearly inadequate to the minimal requirements of a state with a population and wealth which ought to demand leadership in this field. Since 1952, the per capita resources of public libraries have scarcely changed and remain below two volumes per resident. Understandable as this situation may be in terms of social history, it remains a basic and glaring weakness in the state's social resources. The bulk of the state's library facilities and collections are situated in the northeastern and southwestern metropolitan areas. In the rest of the state there are only seven public libraries with fifty thousand or more volumes and only twelve which are open for forty-eight or more hours a week. In 1963 one county had no public library con-

taining twenty-five thousand volumes, four others had only one such library, and four more had only two.

Most library support in New Jersey comes from local taxes, which provide about eighty-eight per cent of the costs of general library service. The Committee on Literature is of the opinion that local administrations should not be expected to carry so high a share of costs, particularly since the local tax base for library support often results in a widening gap between the library needs of the community and the tax funds available to meet them. The 1964 report of the New Jersey Library Association Library Development Committee proposes an annual expenditure of thirty million dollars "to give New Jersey adequate library facilities." The Committee on Literature concurs that this figure is a minimum, but only that. The proposed Commission on Arts and Letters in New Jersey might well be charged with developing a library program somewhat beyond minimal state needs.

In particular, your Committee is inclined to believe that the Library Development report places insufficient stress upon the role of librarians as cultural leaders at the community level. To train and compensate a constantly growing number of professional librarians will call for annual reexamination of resources, human and printed, and a salary scale commensurate with the professional services of career people. A state which regards librarians' salaries as an area for economy will fail to attract the best professionals and will relegate its citizens to second-rate service at a vital cultural level. The people of New Jersey deserve the best library service which can be provided. They are not getting it now, and any future program which aims at a lesser objective can only impoverish, in greater or lesser measure, the people of the entire state.

The autobiographies of many writers bear witness to the role played by great books in their own personal inspiration and development. The body of the

world's literature is very large and constantly growing. It is not represented with reasonable fulness in more than four libraries in the state. The Library Development report does not separate literature as a category in its analysis, but in view of the many other demanding areas of library resources, it is certain that a satisfactory representation of the world's literature, current and past, is a rarity in New Jersey libraries.

Unsatisfactory as the public library situation in New Jersey is, the condition of the libraries in institutions of higher learning in this state is perhaps worse, and dangerously inadequate if these institutions are to fulfill the educational purposes for which they exist. Higher education in New Jersey is over two hundred years old. The Library Development Committee Report ranks New Jersey twenty-fourth in the nation in the number of volumes available per student. This ranking is deceptive since even in Alaska the number of volumes per student stood at a little over 27 while the New Jersey figure stood at 52.6 volumes. In the case of New Jersey, where institutions of higher learning include a very much greater educational range than is available at all in Alaska, the comparison is even more unfavorable. In terms of New Jersey's expenditure for new books per student per year, the state ranks twenty-second with an annual expenditure toward this end of \$47.14, a figure approximately \$2.00 below the same expenditure in Alaska. Without embarking upon subtle and complex statistical comparisons, it is evident that the young people of New Jersey enrolled in institutions of higher learning are receiving parsimonious treatment in the matter of the most primary of all educational resources, books. These young people include the next generation of the state's leaders in the arts, in government, in science and industry, and in social life.

There would clearly be no useful point in a minute analysis of New Jersey expenditures for books in institutions of higher learning which are publicly supported, as distinguished from private institutions. It

is, however, worth observing that the New Jersey college library figures include those of Princeton University, as the figures from other states include those of other private institutions. In the year analyzed by the Library Development Committee, 1961-62, Princeton University spent somewhat over one million dollars in the purchase of books against a total enrollment of just under four thousand students, or approximately \$250 per student, in contrast to the state average (including the Princeton expenditure) of less than \$50.00 per student.

The interconnection between public and college library resources is too obvious to require elaboration. Any adequate program for the development of the state's resources should seek to put New Jersey into a position of national eminence in both areas. At the same time, the present dearth of these resources should not be allowed to reestablish itself in the community colleges of the coming years. From the very outset, every new college should provide adequate library resources and adequate financing for growth.

Equally obviously, the library resources of high schools are of substantial importance. While a high school library cannot hope to cover the same range of reading resources as a public library or a college library, its total content should at least be introductory to the world of adult reading and include many adult books. Necessarily, a high school library is also introductory to the world of university and collegiate reading. The Committee on Literature approves the development of secondary school library resources between 1958 and 1963. However, the Committee does not believe an average per-pupil book stock of six volumes in the secondary school libraries to be adequate to minimal needs at the high school reading level. Similarly, an overall state average in elementary schools of 3.9 volumes would almost seem to indicate that aside from assigned textbooks, books of all kinds, not merely those embodying the world's literature, are regarded as very nearly unnec-

sary to the education of children and young people.

RECOMMENDATION: That future university and secondary educational institutions be adequately financed from the outset to provide first-rate library service and the means for growth and development of such new libraries.

A final library resource of special value to writers and scholars is the availability of source materials, documents, archives, rare books, periodicals, and other materials. In this connection, availability is not synonymous with existence. Such materials require indexing and crossreferencing through a system of referral such as the one proposed in the Library Development report.

RECOMMENDATION: This Committee endorses the findings and recommendations of the November, 1964 report of the New Jersey Library Association's Library Development Committee, and urges their swift and full implementation.

Further, the Committee recommends that the Commission on Arts and Letters in New Jersey regard the programs proposed in the Development Committee's report as immediate goals only, and that further and continuing study of the state's library needs be instituted to determine future library requirements for excellence at all levels of library services, community and educational, and of measures to attract and hold the best professional library services available.

In a culturally healthy society, readers require access to books for purchase. Libraries cannot provide for the need of citizens to own works of literature personally and to live with them as a part of the individual and family experience of civilized life. The availability of books for purchase in New Jersey is, the Committee's researches indicate, about average for the nation as a whole. There are only a few really adequate bookstores in the state. Of the two hundred book outlets serviced in New Jersey by the Rutgers University Press,

about eight are stores principally dependent on the sale of books.

Figures secured in confidence from a number of major book clubs indicate that the number of members of such clubs resident in New Jersey comes to about the figure to be expected from the state's percentage of the national population. The Committee was unable to locate anyone with a sense of difference between New Jersey and neighboring states in this regard. Once again, the New York and Philadelphia suburbs seem to constitute the principal book markets in the state both mail-order and retail, with the exception of the two university towns in the middle of the state.

In one particular area the Committee has received a suggestion which might usefully be followed by research and experimentation. The suggestion is that bookstores might play a valuable role in connection with urban renewal and public housing projects. Bookstores offer at their best an opportunity for community cultural leadership and provide a focal point for many community cultural enterprises. A pilot operation would be eminently feasible and would appear a natural part of broader researches into urban living and community culture.

RECOMMENDATION: That the Commission on Arts and Letters in New Jersey inaugurate a program of research into the establishment of bookstores in urban renewal and public housing projects to determine their economic feasibility and cultural contribution and to ascertain the desirability of preferential stimuli such as percentage leases, where practicable, and taxation concessions. This recommendation is made in the belief that the field proposed is one in which the state might make a unique national contribution to the welfare of the arts as a whole and of literature in particular.

PART THREE

Accessibility of the Literary Heritage

Access to the state's present and future literary resources is of primary importance to writers, readers, and research scholars. At present each of these groups confronts a situation in which it is very difficult, if not sometimes impossible, to find out what materials are available within the state for a particular reading or writing purpose. The proposals embodied in the Library Development Committee's report for an integration of the library resources by areas is an admirable initial step in this necessary direction. Yet, it is unlikely to meet the overall requirements of the future. Library resources do not necessarily include all the cultural materials of importance to writers and to scholars, and for the citizen reader access to the full range of New Jersey's resources in the broad area of all the arts may very often be of great value. The necessity for integrating cultural resources in the future is not a phenomenon unique to the arts. Other fields — military, economic, anthropological, and scientific — are confronting the complex necessity of developing machinery by which integrated and cross-related information can be secured quickly and accurately.

If literature is to continue to serve the other arts as well as to stimulate them and be stimulated by them, writers will require a great amount of information which is at present not readily accessible or which demands for its compilation vast amounts of time and energy.

The Committee on Literature believes that, building upon the base of library integration, a general state information retrieval center to include materials relevant to all the arts would be of great service to the citizens of the state. Such an information center would require careful and highly professional study by qualified people in a number of fields — architects, librarians, historians, electronics engineers, social scientists, archivists, representatives of the major arts, and many other professionals would be required to design such

a center for maximum effectiveness. No such center exists at present anywhere in the world, and the establishment of such a center in New Jersey would constitute a notable contribution by the state to national development and also to the development along cultural and historical lines of virtually every other country in the world.

New developments in the field of branch computerizing make possible, particularly in a state with the geographical advantages of New Jersey, widespread availability of the services of such a center, obviating much travel time, and diminishing the number of human hours required to arrive at a given piece of cultural information in a complete authoritative form.

Admittedly such a center would face numerous problems, including the recruitment and training of appropriate personnel and the determination of procedures to be followed and values to be sought. Nevertheless, the very effort involved in creating such a cultural information center would in itself serve as a fertilizing and developmental force. Its existence within the state would serve as a major attraction to writers of all kinds but also to practitioners of all the other arts and, beyond them, to corporate managements and economic interests of various sorts.

It may appear unusual in a public committee report to draw attention to the brevity of human life. All the arts exist by and through human beings living now or in future and, one and all, these individual human beings will have only so many hours of living available to them. A cultural information retrieval center will reduce the drudgery of research, eliminate great numbers of hours of dead-end work and, equally important, help to reduce the danger of missing relevant and important materials. Works of art, whether literary or not, which were facilitated and shortened by the use of an information retrieval center would more than justify the effort and expense of establishing such a center.

Finally, and perhaps most important,

such a center would prove a powerful resource to wise, cultivated, and thoroughly informed public leadership. In future, public leadership will involve not merely the regulation of society but also its enhancement. Those regions in the United States and elsewhere in the world which offer maximal resources for the enhancement of human living at all levels and in particular the arts, will be those regions of most rapid growth and of most truly humane achievement.

RECOMMENDATION: The Commission on Arts and Letters in New Jersey embark as soon as possible after its establishment upon a careful and detailed study of the feasibility of a New Jersey cultural information retrieval center as a permanent part of the state's public contribution to all its citizens, and as a future part of and contribution to an even larger national program.

The practice of the arts in America has on occasion been complicated by unnecessary problems of loyalty or security. Loyalty oaths and procedures of special clearance inevitably inhibit the creative citizen's contribution to the culture of his country. Literature and its companion arts offer no menace to national or state security. The creative artist often feels disturbed and demeaned by provisions in governmental procedures which suggest that artists as a class constitute a group of questionable loyalty and are by nature suspect citizens. Any loyalty or security mechanisms in connection with projects initiated and sponsored by the Commission on Arts and Letters in New Jersey would complicate the problem of enlisting the best creative talents in the service of the state and of the arts.

The Committee on Literature draws attention to the fact that the two bills currently before the United States Senate, S. 316 and S. 315, proposing to establish a national arts foundation and a national humanities foundation, contain no special loyalty or clearance provisions for participants in future programs administered by these foundations.

RECOMMENDATION: The Commission on Arts and Letters in New Jersey not be required by legislative act to demand loyalty oaths or clearance procedures in connection with writers and other artists participating in programs supervised by the Commission.

In every state, accessible collections of literary materials which bear upon its history and its life are of special importance to writers, historians, and scholars, both national and regional. Equally, writers generate in the course of their careers a great amount of correspondence and other documents which bear upon their lives and their artistic achievements. The judicious selection and preservation of such materials not only ensure to the people of the state an important part of their historic heritage, but offer to writers, readers, and scholars of the future an invaluable stimulus. The official archives of government, though of vital importance, require supplementation by materials less formal, more human, and more directly revealing than official papers, records, and proceedings can properly be expected to be.

Along with those literary materials which relate directly to the important movements, events, and people of history (political, literary, and other), each age produces a great amount of writing which may be of major importance to citizens in the future. Thus the Revolutionary War in New Jersey produced at least three Hessian journals of substantial international importance as military history, but which also bear directly upon the state's own history and upon the people who helped to make that history. Again, the records of enterprises of all kinds are of great importance to the social historian and historical novelist. Other materials such as drawings, maps, photographs, are of supplemental value, but none is so central as the written word.

At present there are valuable collections in a considerable number of New Jersey locations, such as the New Jersey Historical Society, the Newark Public Library, the Princeton University Library, the Rutgers

University Library, the New Jersey State Library in Trenton, and the Trenton State College Library. Yet there is not at present any adequate central means for ascertaining what resources do exist in state collections, and no integrated program for further acquisitions.

It is, in the opinion of the Committee on Literature, important that a well-coordinated effort be made to round out as far as possible materials from earlier periods of New Jersey history and, equally important, to embark upon a selective program of continuous acquisition of further materials which will become the source documents and archives of the future. Since such materials are voluminous, a selective policy will necessarily require to be employed in the acquisition of literary materials. Much may be done by local groups in acquiring and preserving materials bearing upon a neighborhood, town, or county. These materials, however, need to be cross-indexed against some form of central information retrieval system such as the one advocated in this report.

At a more general level, the letters, papers, draft manuscripts, final manuscripts, and other literary memorabilia of distinguished New Jersey writers should be acquired in the public interest whenever possible and in the interests not only of New Jersey citizens but of the nation as a whole. A certain amount of criticism has been leveled against the establishment of presidential and other major libraries in relatively inaccessible locations in the nation. New Jersey, centrally located as it is between Washington on the south and Boston on the north, and a neighbor to the collections available in the cities of New York and Philadelphia, can acquire, store, and index heritage material with the safe assurance that in so doing it will not occasion out-of-the-way and time-consuming side trips for the writers and scholars of the future. As one of the original thirteen colonies, the state is a logical focal point for materials of the seventeenth and eighteenth centuries, and already possesses valuable collections for those centuries. But

as far as the Committee has been able to ascertain, the New Jersey resources of nineteenth century history — social, industrial, literary, and artistic — are meager by contrast with materials available in many other states.

RECOMMENDATION: A planned and budgeted program for the public acquisi-

tion of literary and historical heritage materials under the direction of a New Jersey Commission on Arts and Letters. As a corollary to this recommendation, the improvement of access to existing and future heritage materials, leading, when it becomes possible, to an overall information retrieval center in New Jersey second to none.

COMMITTEE ON MOTION PICTURES

MEMBERS

Carl Linder, Chairman
Assistant Professor of Film,
Fairleigh Dickinson University

Leon Janney, Actor
West Englewood

Gorden Knox, President
The Princeton Film Center

Herbert Nelson, Actor
Leonia

INTRODUCTION

The essential purpose of this Committee report is to evaluate from a professional standpoint the current status of film-making in New Jersey, to review the educational programs relevant to film-making in New Jersey, and to develop recommendations to further film-making as an art in our state.

I should like to express my sincere appreciation to the members of this Committee for their valuable assistance in this study.

Carl Linder

RESUME OF EXISTING CONDITIONS

A. Sources for Obtaining Films

Film sources remain essentially the same for all states. Though film rentals cross state lines and pose little problem for individuals or schools, much can be done to improve the FREE acquisition of films in New Jersey. Free film sources are of the following general nature: Film libraries, such as the New Jersey State Museum (or other public libraries); industry, such as Bell Telephone or Association Films (a distribution center for industrial films); film collectors (on occasion have been known to loan rare prints for educational use).

The most important source of free films, is the public film library, the largest of which in New Jersey is the New Jersey

State Museum. They maintain approximately twenty-seven hundred titles for institutions, universities, businesses, and clubs. Among the subjects their films cover are: fine arts, sciences, history, mental health, and public health.

The largest single problem that the Museum now has is not so much in obtaining new titles (though an appropriation for this purpose could be well used); the difficulty is in managing the "plant operations" and space. The result of understaffing and inadequate space causes the Museum to have to turn down three requests for every one accepted. Even with this rejection rate they still send out three hundred to five hundred titles a day.

The Museum has expressed to the Committee that it would find it desirable to handle fewer titles perhaps, and to specialize in films with a more creative approach. This can only be possible if more film libraries are established throughout the state, some of which might also choose to specialize. It is felt that a decentralization of film libraries would increase the number of available titles in the state, and that the present demand for films could be met, as well as providing a situation where the growing development of film interest in the state could be satisfied over the future.

Though, as has been pointed out, much film rental (non-free films) to institutions and schools is obtained from out of state—from the big three of educational film distributors, Britannica, McGraw-Hill, and Coronet—it has been lamented that while these distributors are old established sources and have proven over the long run to be at worst satisfactory in the quality of film-still, these films seldom possess the freshness and imaginativeness that are required by our present-day population. The State Museum in Trenton would seek to remedy this by acquiring films created by independent production agencies—which would be a stimulus to film production in New Jersey.

Gradually, as industry is finding its own way to distribute its films, i.e., through an agency like Association Films, the State Museum is giving up maintaining a large selection of industrial films—so as not to duplicate an already satisfactory service.

The most important source of free films for general secondary and lower educational levels is the library network, involving the 21 counties, with 476 school districts participating. The larger film libraries are at Elizabeth, Clifton, Newark, and Plainfield. The titles available to schools through these libraries are all educational and are purchased largely from the big three: Britannica, McGraw-Hill, and Coronet. Though the larger of these libraries perform a laudable and indispensable service, under their existing budgets—gleaned from tuition and assisted through state funds—still, it is clear that money to purchase films is woefully inadequate. It is the recommendation of this committee that more funds be made available for the purchase of films and, of equal importance, that the present antiquated and dry classroom films be gradually replaced with a more imaginative rendering of subject matter.

Apropos of the latter recommendation, a careful selection of films is certainly in order. It would be a prodigious task indeed for New Jersey to undertake making ALL classroom films; this is even doubtful. Yet, if sufficient impetus is given to university film programs throughout the state, there is no question but that these programs could be encouraged to make classroom films in keeping with a creative, lively approach. Just as experimentalism in education, per se, is necessary to a growing, developing society, experimentalism in creation of classroom film as well as in its USES seems equally necessary. In view of the increasing use of audio-visual materials in teaching, the approach suggested above appears practically mandatory. This report cannot overemphasize the dull character of existing classroom films and the imperative need to remedy the situation through the production and acquisition of more "contemporary" films.

The valuable impact of industrial films in education should not be underestimated, as so much of genuine interest is being done in scientific research and technology on the part of industry. As yet, however, sources for these films remain limited, and the demand exceeds the supply. Perhaps industry could be encouraged to make more films, with less emphasis on the commercial, with an eye toward distribution to education, should the State wish to match costs in the creation of such films.

There are large numbers of film collectors in New Jersey who could be persuaded to let the State make copies of their rare prints, in order to begin building a sizable historical collection. Such a collection could be appropriately housed at the State Museum and, needless to say, would do justice to New Jersey's important role in the development of the cinema. This collection would also serve to give impetus to students of film-making and film history.

B. Film Exhibitions

Though it is acknowledged that there is a sizable number of commercial film theaters, the aim of this report is to establish the state of film as a fine art as educational materials, rather than giving consideration to the commercial film as such. Therefore, film exhibitors of interest here would be art film houses (commercial though they may be), film societies (private and university), and film festivals. Art film houses such as The New Strand in Lambertville are finding an increasing demand from community audiences for foreign imports (generally of a higher quality than American commercial films), classics, and films from the avant-garde, and have expanded their service accordingly wherever audience availability was indicated. The key to the state's acquiring more art film houses is in the building of interest and sophistication of the public for such films. Such audience enlargement is linked directly to educational film programs in the state—to be covered later in the report—to film festivals, and a substantial enlargement of the other arts in New Jersey (which is the subject of the Commission study).

Film societies are, and always have been, a labor of love, that is to say, they seldom operate at a profit. Of the many kinds of independent societies not affiliated with the universities, the garage-converted-into-a-theater type is the most common of the independents. Their series vary in frequency from once a month showings to only a few a year, and they generally tend to emphasize "old Hollywood movies," as William Starr, Director of the American Federation of Film Societies, has put it. It is impossible to determine, at this writing, exactly how many there are, but it is estimated that at least one film society of this type exists for every fifty thousand inhabitants. Their importance to this report lies chiefly in the value of some of the societies which specialize in rare classics, which do have an instructional or educational value, beyond their value as curiosities or for sentimentality.

Perhaps more important is the type of film society connected with a university or college. These programs are generally approached with a more serious intention, and though classics are shown, many new, experimental, and creative films are shown too. It is estimated that practically every college or university has either a series (not promoted by an established campus society) or a film society that runs a series constantly. For New Jersey all types would number in the vicinity of twenty-five. The chief value of these film programs lies in the exposure of students to a variety of new and exciting visual experiences.

In the case of both the independent and university type of film society, their major obstacle is in procuring the right films at the right price. Grants directly from the State of New Jersey for the purpose of advancing film showings on college campuses would solve part of the problem. And, as previously pointed out, stimulation of growth, expansion, and decentralization of film libraries through state aid would work to complete a solution. It might be appropriate here to suggest to the Commission that universities themselves provide this valuable service to other schools and the

community by establishing film libraries of the nature described—a natural repository for such films. Fairleigh Dickinson University at the Madison campus has expressed great interest in the possibility of establishing a film library with the idea of providing a service to other schools and the community.

Excitement and interest in film as art are always generated by film festivals, in spite of the fact that they seldom meet expectations in terms of providing a satisfying and ambitious program. In brief, the problem of film festivals' singular lack of accomplishment throughout the country (audiences have been disenchanted with the recent festivals in New York City and in San Francisco) has been largely due to the strings attached to funds used to operate the festival. The smaller, more successful festivals are usually conducted by universities or colleges, such as the University of Chicago and the University of Michigan.

In their own quiet way, festivals of the university type seem to accomplish much more, educationally and artistically, than do the larger, expensive, much ballyhooed city-sponsored festivals. In view of this, it is suggested that serious thought be given to favoring assistance to the university festival over the city variety.

C. Film Production

Needless to say, there is very little if any major film production in the State of New Jersey, that is, of the Hollywood film variety. There are the usual number of production companies which make TV films and industrial films in New Jersey, but inasmuch as this report is addressing itself to a study of film as a fine art, film production as art or for educational purposes shall be stressed.

It is known that films have been produced at Trenton, Paterson, and Montclair State Colleges which were not made as public relations films. However, there seems to be no program for the continuing production of films such as these. In other words, these were sporadic efforts.

The only school at present to have a full film production program under way for students is Fairleigh Dickinson University at the Florham—Madison Campus. Their program is instituted under the Fine Arts Department, and films are made there as a stable and growing feature of the fine arts curricula, just as are sculpture, painting, music, or drama. It is thought that this situating of film-as-art is unique in the teaching of film at the university level to be found anywhere in the country.

There are presently thirty-five students enrolled in the Fairleigh Dickinson program, with each student individually making a film.

In addition, at the same school pilot projects are planned whereby students in disciplines other than art—for example sociology—are being required to make films as a part of their study. These students are being taught how to use this medium, just as they were taught the verbal language, as a means of scholarly expression. It is hoped that under this program students will find the camera as important an expressive tool as the stylus has been to them for hundreds of years. It goes without saying, this is an ambitious undertaking; but should the experiment work, methods used could be propagated to other institutions in the state, as well as to the rest of the country—and New Jersey would again be pioneering in the area of the film medium. Experimentalism of this nature is totally in keeping with the spirit of research being done in industry in New Jersey and would unquestionably enhance this state's present reputation of being forward-looking, vigorous, and aggressively experimental.

At present, the Fairleigh Dickinson experiment has been launched, but the speed and completeness with which it is progressing can only be assured through sufficient patronage. There is a great need for more equipment, space, and personnel. This study underlines the positive, constructive importance of the Fairleigh Dickinson experiment as a bold step toward advancing the state of film as a fine art in New Jersey.

GENERAL PROPOSALS AND RECOMMENDATIONS

1. Establishment of more film libraries. Universities would make good repositories.

2. More emphasis on film-making in school programs, at the general secondary, high school and college levels.

3. Establishment of a film board, much like the Film Board of Canada, to promote new approaches in documentary development, going beyond what the Film Board of Canada has done, to document the general life of the community of New Jersey. Such a board would attract film-makers to New Jersey, would provide a liaison between the government administration and other film-making agencies in the state, could act as a public information agency for New Jersey, etc.

4. Encouragement of film festivals in universities and colleges.

5. Allocation of funds for the express purpose of promoting experimentalism in film. Grants and other aid to promising film-makers.

a. Special workshops for the development of film as an educational tool.

b. Special workshops to encourage development of film as a fine arts medium. This would necessarily include the cine-poem and the narrative, dramatic film.

6. Encouragement of a study especially designed to suggest the various uses of existing films in all fields of study: sociology, history, art, etc.

7. A State-supported historical film library, like Eastman Library, which would point up New Jersey's role in the development of film and would make available its library to students of film.

8. A program to encourage the uses of film as a medium for better understanding between people. The following are illustrations.

a. Uncompromising use of film to expose social ills, as informational and documentary.

b. A series devoted to a study of modern woman, her increasing importance, and subsequent problems in society.

c. A series devoted to the study of sexuality in film, perhaps made in conjunction with the Kinsey Institute.

The following is a letter to Governor Hughes from Gordon Knox, President of the Princeton Film Center, Inc., and member of the Committee. The letter is submitted with this report as a "special proposal."

May 21, 1965

Hon. Richard J. Hughes
Governor of New Jersey

Dear Governor Hughes:

I would like to suggest a plan for your consideration to rejuvenate the now practically nonexistent motion picture industry in New Jersey. This plan would redirect worldwide attention to the birthplace of the cinema, provide a substantial increase in employment in the State, publicize the State and attract a host of visitors.

The three steps I propose are:

(1) Establishment of an annual New Jersey Film Festival which would welcome entries in the various categories of film production on a global basis. Each winner would receive a Thomas Edison award, a symbol of proficiency in the art that has become an industry—soon to be more prized than the "Oscars" now given each year in Hollywood (Santa Monica) by the Academy of Motion Picture Arts & Sciences. This is really an "upstart" organization having been founded as recently as 1927, whereas, the motion picture industry was born in New Jersey in 1886! Indeed, I feel that we are missing a matchless opportunity to publicize the State and considerably increase tourism if we don't act with all possible speed to initiate this annual New Jersey Film Festival.

(2) Establish the ONLY Motion Picture Hall of Fame & Museum in New Jersey. There isn't even a museum of the type I propose in Hollywood! It, too, would be a tremendous visitor attraction. Enormously interesting exhibits can be easily arranged.

(3) Re-establish film-making facilities in New Jersey by setting up a modern motion picture studio with the finest facilities for topnotch film production. This studio would be designed as a visitor attraction and would enable spectators to see actual films in production through the use of "one-way" glass, without interfering in any way with the work of film-makers.

The visitors would be charged a fee to tour the studio and museum and this would, conservatively, reduce the cost of film production by 25%. I can assure you that this saving on the use of new and modern studio facilities would act like a powerful magnet to attract increasingly cost conscious film producers.

Adjacent to the studio there could, in time, be an exhibition hall where the sponsors of films for television being produced in the studios (such as General Motors, Du Pont, Ford, etc.) could exhibit their wares while their films were in work.

There would also be a natural demand for souvenirs (including highly profitable color post cards), food, etc., and these could be integrated into the complex I propose. I am sure that a seasoned food man such as Joe Stevens, of Princeton, could be interested in leading the food concession.

I am deeply serious about this project and have already enlisted the interest of several prominent people who dwell in our fair State to act as advisors and sponsors.

My interest is not in doing anything for personal gain but I would like to be the man who transforms the idea into a highly successful reality.

I hope this project will interest you and that you will lend your good offices in interesting other persons of prominence and substance in New Jersey in my plan.

Further word from you in the matter will be awaited with keen personal interest. I hope I may hear from you soon.

Many thanks and every good wish.

Cordially,
Gordon Knox, President

SUMMARY

It is apparent, I believe, that an increase in production and appreciation of films as art (and education) in New Jersey can only be brought about through a systematic and planned improvement in the total film picture. Anything as complex as this is necessarily of an organic nature; that is to say, film production (both artistic and educational), audience development, and availability of film are mutually interdependent. Therefore, each of these facets must grow in proportion to the other.

Out of this report come fundamental recommendations basic to an improvement of the film situation in New Jersey. First, the availability of films, at present, satisfies the community's needs only rudimentarily. It is coordinated on the most purely functional level and, at that, it does not have the funds to accomplish this job satisfactorily, as exemplified by the film library at the State Museum, and by the twenty-one counties. And not only is there a dearth of funds, but there is an impoverishment of quality in films.

This situation can be improved by a marked increase of imaginative film production in the state—through encouraging university film programs, and through encouragement of independent producers.

This report would like to emphasize the capabilities of universities especially, in

view of their resources of talent and imagination. Once a film plant is created, its equipment and trained personnel are available for a variety of uses. It is important to consider that a camera can do as good a job in creating an imaginative educational film, as in creating a film-as-art. With technical resources, both the purposes of art and education could be served equally well.

It is interesting to note that there does not at present exist in New Jersey a suitable film laboratory to process films. Almost all serious and professional work is sent to New York City for processing. This fact only points up the present low output of films in New Jersey. It is certain that with increased production in New Jersey, film laboratories will suddenly appear in Newark and Jersey City.

Finally, it is appropriate that the film be coordinated with the growth of the other arts in New Jersey. Films have too long been a technological stepchild. A recognition of film as an art medium, a creative medium, by the State of New Jersey is a valuable step toward realization of film's manifold possibilities. Such a recognition, backed with action, will do much to enhance the cultural-intellectual life of New Jersey, and the resulting impact will be felt, most assuredly, in this state's economic life as well.

COMMITTEE ON MUSIC

MEMBERS

Roger Sessions, Chairman

Composer; William Shubael Conant Professor of Music, Princeton University.

Colonel Gordon Andrews,
Manager, Greater Trenton Symphony

Samuel Applebaum
Violinist; Member of the Faculty, Manhattan School of Music.

Dr. Julius Bloom
Director of Concerts and Lectures, Rutgers, the State University.

James Buono
President, Musicians of Greater Newark.

Mrs. Mary C. Burks
Member of the Board, Community Concerts of Elizabeth.

Maurice Eisenberg
Violinist; Member of the Faculty, Juilliard School of Music.

E. Brock Griffith
President, New Jersey Music Educators Association.

Nicholas Harsanyi
Conductor, Princeton Chamber Orchestra and Greater Trenton Symphony; Member of the Faculty, Westminster Choir College and Princeton University.

Jerome Hines
Bass-Baritone, Metropolitan Opera Association.

Mrs. Abigail K. Hoffman
Executive Director, Ventnor Music Festival.

Ulysses Kay
Composer; Staff member, Broadcast Music, Inc.

A. Kunrad Kvam
Chairman, Department of Music, Douglass College of Rutgers, the State University; Director, Rutgers University Orchestra.

Mrs. Lu Marion Mahood
Vice President, New Jersey Symphony.

Adam A. Pinsker
Manager, New Jersey Symphony.

David Randolph
Conductor, Music Director, The Masterwork Music and Art Foundation, Inc., Lecturer at New York University.

William H. Scheide, Director, The Bach Aria Group; Trustee, Princeton Chamber Orchestra.

Guests

Louis B. Gordon
Chairman, Fine Arts Department, Fairleigh Dickinson University, representing the Committee on Education.

Shirley S. May
Manager and Chairman, Board of Trustees, The Masterwork Music and Art Foundation, Inc.

Sada Applebaum
Music Teacher and Writer

William J. Baumol
Professor of Economics, Princeton University.

A. The Music Committee of the Commission to Study the Arts in New Jersey has had fifteen meetings.

At the first meeting, Roger Sessions was elected Chairman and A. Kunrad Kvam, Vice Chairman. The Committee to make the initial draft of the interim report, as well as the final report, includes the Chairman, the Vice Chairman, and Adam Pinsker.

Numerous topics relevant to the state of music in New Jersey have been discussed at length. The discussions in most instances were based on individual reports made by the members of the Committee and, in a few cases, submitted by guests. It should be noted that, regardless of the topic discussed, two important points kept recurring throughout the months of meetings: namely, the need for a permanent arts council, and the cultural climate in which music finds itself in the nation, but most specifi-

cally in the State of New Jersey. Throughout the nation, in the states where serious consideration has been given to a study of the arts, it would appear that the conclusions reached included the recommendation, and in some instances the formation, of a permanent arts council, and the pressing forward of programs to educate and stimulate both young and old in an appreciation of the rich heritage in the arts and the part played by such activities in enriching the lives of our people. We should not lose sight of the fact that there must be a continuous development in creative work in the arts, and that some special emphasis must be placed on seeing to it that the creative minds of today receive the recognition and attention they deserve.

There is no single program or plan yet devised that will increase the understanding and participation of large sections of our population in making music an integral part of life, and it has become increasingly obvious that this national and state development must be approached in several different ways. The existing professional music organizations and all music endeavor that is good in quality must be kept alive, encouraged, and expanded to reach an ever-increasing public.

Hearing good music well performed under favorable conditions is part of a program of developing the sensibilities of young and old alike. Greater emphasis must be placed on providing an opportunity for school children of all ages to experience good music literature presented in person (live) by all types of professional ensembles. Such professional performance should prove a most effective factor in the developing of audiences, which at present seems to be a critical area of concern.

The two avenues thus far suggested—namely, the support of our professional performing organizations and the education of our youth in the understanding of music—are undoubtedly the most important fronts on which we can set to work. All of the other topics listed below are relevant to the task ahead and have a place in the

undergirding of the cultural well being of our state and nation.

In order that the many things that need to be done be coordinated and set in motion, it is imperative that a permanent arts council be established in the State of New Jersey. It is also the judgment of this Committee that a new office be created in the Department of Education for a state supervisor of music.

The topics and discussions of the Music Committee of the Commission to Study the Arts in New Jersey can be enumerated as follows:

1. Establishment of a permanent arts council.

An arts council made up in such a manner that the membership insures permanency would be a nonpolitical body that would initiate and determine policy and make decisions relevant to any state-sponsored activities that include, among other things, music activities. A specific recommendation in this area follows later in this report, and in some detail.

2. Music climate in which we live: unsatisfactory state of radio and television, and the necessity of bringing good programs in greater abundance, especially to the young people of elementary and high school age.

It is common knowledge that standards of taste of our radio and television programs, although they contain some good presentations, are much too low. Our young who listen to and watch these programs have their sensibilities dulled almost beyond repair for the appreciation of visual and auditory programs of quality. Perhaps some special committee should make a study of this and report its findings, and also make concrete proposals for modification.

In the meantime, every effort should be made to improve the education of our young and adults toward a better understanding of the good music literature both past and present. Particular attention should be given to a systematic and thor-

ough study of music in our schools, and the children should hear as much good music, well-performed, as possible.

3. Development of young and adult audiences. Support of professional groups performing in schools.

This point is closely related to the previous one, and in a sense is an implementation of that topic. To develop audiences requires programs of study for people of all ages and, added to this, the opportunity to attend concerts and hear good music. There are numerous communities within our state that at this moment would like to hear more music performed by professional groups but are unable to supply the financial support for their procurement. Thus there is in existence a kind of vacuum that needs to be filled, and national, state, or private funds should be made available to engage not only the existing professional groups in our state, but individual artists and other groups that can go to all communities to encourage greater music activity.

4. Performing facilities. Lack of a center for the performance of music at the State University. Exploration of other locations where such centers might exist or be constructed.

It is unfortunate that there are so few halls in this state for larger concerted groups such as symphonies, choruses, and combined concerts of orchestra and chorus. There is also a woeful lack of halls designed for opera and ballet. This general lack of performing facilities is one of the major handicaps in bringing the larger concerted works to the New Jersey public. If a proper auditorium or center for the performing arts were located in New Brunswick, it would be accessible to main traffic arteries from north, south, east, and west. Furthermore, the University itself and its many performing groups could utilize the facilities and expand the present endeavor for both educational and performance objectives. This is probably the only state in the Union that has no such facility at its state university, and this alone is a great handicap in developing the performing

arts in the state. Arts centers should be considered in other parts of New Jersey as well, especially in the more densely populated areas such as Hackensack (centrally located for Bergen County), Morristown, Camden (possibly as part of the campus of the College of South Jersey), Ventnor, or Atlantic City, etc. There are existing facilities such as the Mosque in Newark and the War Memorial in Trenton which, if they received public support, could be more fully utilized. Facilities do increase the musical activities of any area, and suitable auditoriums and concert halls will encourage the development and expansion of the performing arts.

5: Professional school for the training of musicians.

There is no professional school for the arts in New Jersey at either the high school or the college level. Our private and state institutions are training only a handful of young musicians, and the state colleges are training music teachers. Thus there is a real need for a school of music with excellent faculty and professional objectives. Perhaps such a school of music should have an affiliation with the State University or some other state institution of higher learning. We all know that roughly sixty thousand of our New Jersey residents are forced to seek admission to schools of higher learning outside the state. To take just the field of music and a sampling of 125 out-of-state colleges, universities, and schools of music, seventy of these schools which have New Jersey music students have an enrollment of 694 of our gifted young musicians. Based on this small but meaningful canvass, it is apparent that many more than a thousand of the gifted high school musicians are finding it necessary to go out of state for their professional training. They can gain admission to the out-of-state schools now, but the pressures within the forty-nine other states of the Union to admit their own students is growing daily. It is obvious that New Jersey will have to make some provision for educating and training its young musicians if they are to be trained at all.

6. Encouragement of local composers and adequately prepared performances of contemporary music compositions for the general public and school children, using these composers as much as possible.

There can be no complete musical life without the active participation of living composers; and few people would deny today that we want composers among us. But if we want composers among us we must see that they have a chance to be heard, and be willing to listen to them. It is therefore the function of the State to encourage the performance of works by composers living in New Jersey.

Furthermore, children should be trained at an early age in listening to music of all periods, while they are still susceptible to new sounds and receptive to new ideas. They can then enter adulthood equipped with the kind of curiosity and open-mindedness that will enrich their own lives, and encourage a great deal of enlightened musical endeavor.

7. a) Existing professional orchestras. Need for support and subsidy to maintain high professional standards and to assure continued existence.

b) Study of the choral groups of the state. Need for support and subsidy for those maintaining excellence of standards in performance.

The state has a number of good orchestras that are handicapped by lack of auditoriums and financial support. However, there are many parts of the state that never hear an orchestra, and it should be made financially possible to send out the professional orchestras of the state, thereby enriching the cultural climate by bringing the great music literature to the people. With some financial support, our good orchestras will become even better and may reach a point where more full-time professionals can be gainfully employed. Many communities in our state would like to hear these orchestras but are unable to raise funds for this purpose.

It should also be noted that there is the necessity for improving the deplorable

status of choral music, and that there is a need for:

- (1) establishment of workshops to improve conducting techniques;
- (2) establishment of a training chorus comprised of choral conductors and music teachers;
- (3) establishment of a choral league for exchange of ideas and dissemination of information.

The large performing groups, orchestras and choruses, can also furnish from their ranks smaller groups that can be organized for school assembly programs and for public performances throughout the state, perhaps on a matching funds basis. Thus state subsidies for the support of orchestras and choruses can in some instances give a greater number of performances, if the smaller groups are sent out and are more appropriate for the occasion than the complete organizations.

8. Support of existing music festivals, and consideration of other festival projects.

A resume of the organization and effectiveness of the Spokane Festival was discussed, and perhaps something similar can be organized in New Jersey during National Music Week. This would involve both professional and amateur organizations ranging from soloists and chamber music ensembles to orchestras and choruses. Workshops in all areas should also be considered.

A music festival somewhat different in nature already exists in New Jersey and is primarily a summer project. More information about the Ventnor Summer Music Festival, near Atlantic City, will be found later in this report.

9. Establishment of an opera company.

Serious attention should be given to efforts looking toward the establishment of a major opera company within the state.

A necessary preliminary step is the establishment and encouragement of opera workshops on a professional level.

Funds should be available for the commissioning of librettos and scores by New Jersey writers and composers dealing in an edifying manner with subjects taken from New Jersey history or otherwise relevant to American history or culture.

B. Existing Orchestras

The American Symphony Orchestra League has categorized symphony orchestras in terms of major, metropolitan, and community orchestras. There are about twenty-five major orchestras in the country, and each of these organizations has a budget of over five hundred thousand dollars. There are no major orchestras in New Jersey. In the metropolitan category of orchestras with a budget of over one hundred thousand dollars, New Jersey has one, the New Jersey Symphony. In response to questionnaires sent out to all of the known orchestras in the state, the Greater Trenton Symphony stands out as the leading community orchestra with a budget of thirty-eight thousand dollars. All of the other community orchestras have an average annual budget of two thousand dollars. There is one special category of ensemble, namely the Princeton Chamber Orchestra (string orchestra) with an annual budget of eighty thousand dollars. The three above-mentioned orchestras are, however, considered professional groups, inasmuch as over half of the members are professional musicians. In the case of the Princeton Chamber Orchestra, all of the members are professional. Following is a list of orchestras in the state, and it should be pointed out that there may be inaccuracies, inasmuch as only eleven of these organizations returned the questionnaire mailed out.

Atlantic City

Center Symphony
Mrs. Herman Fiedler

Bayonne

Bayonne Symphony Orchestra

Bloomfield

Bloomfield Civic Orchestra
Ned Najiwarki

Haddonfield

Haddonfield Symphony Orchestra
Arthur Cohn

Jersey City

Jersey City College-Community Orchestra
Peter Sozio

Lakeland

Lakeland Youth Symphony
The Baroque Ensemble
Stanley W. Opalach

Lakewood

Lakewood Civic Symphony
Murray Glass

Livingston

Livingston Community Symphony
Box 253, Livingston
William Ruch
Peter Potosky

Madison

Colonial Little Symphony
Fairleigh Dickinson University Orchestra
Nicholas Harsanyi

Morristown

The Masterwork Orchestra
11 South Street, Morristown
David Randolph

Mountain Lakes

Mountain Lakes Symphony Society
Nico Cambourakis

Newark

New Jersey Symphony Orchestra

Kenneth Schermerhorn, Conductor
Adam Pinsker, Manager
New Jersey Junior Symphony
Frank Scocoza, Conductor
New Jersey Prep. Orchestra
Vincent Sielba, Conductor

New Brunswick

Middlesex Youth Orchestra
Douglass College, New Brunswick
Daniel Schuman and Jerry Jupchynsky
Conductors

Rutgers University Chamber Orchestra
A. Kunrad Kvam, Conductor
Douglass College, New Brunswick

Nutley

Nutley Symphony Orchestra
Nico Cambourakis

Oradell

Bergen County Youth Orchestra
John Koshak

Parsippany

Fine Arts Orchestra
14 Hardwick Court, Parsippany
Jack Brvin

Paterson

North Jersey Philharmonic Orchestra
Paterson
Walter Schroeder

Plainfield

Plainfield Symphony
Samuel Carmel
Music for Youth Orchestra
Walter Both
Union Symphony
Leo Rindler

Princeton

Princeton Symphony Orchestra
Nicholas Harsanyi
Princeton Chamber Orchestra
Nicholas Harsanyi
Princeton Community Orchestra
Joseph Kovacs

Ramsey

Fine Arts Orchestra
31 Northend Avenue, Ramsey
Bud Antrim

South Orange

Community Orchestra
322 Voss Avenue, South Orange
Marjorie Bram

Tenafly

Tenafly Community Orchestra
David Dworkin

Trenton

Trenton Symphony
Gordon Andrews, Manager
Trenton Symphonette
806 Stuyvesant, Trenton
Mercer County Development Orchestra
John Herold, Personnel Manager
405 Parkway Avenue, Trenton

C. Established Choral and Opera Groups.**Atlantic City**

Orpheus Singers
Miss Carolyn Gerhardt
Singing City
Mrs. Ellie Steinberg
Jewish Community Judean Chorus
Mrs. Abigail Hoffman
The Crescendo Chorus
William Hesketh

Belleville

Belleville Choral Society
Georgeanne B. Tirico

Bloomfield

Bloomfield Civic Glee Club
Bloomfield High School
Orpheus Chamber Singers
Irving Godt
Bloomfield Women's Club

Boonton

MacDowell Choral
I. B. Linhares

Bound Brook

Bound Brook Choral Society

Camden

Musical Art Society of Camden
420 Chestnut Street
Henry C. Smith

Cedar Grove

Opera Workshop of Cedar Grove

Chatham

Chatham Women's Choral
Miss Esther Beeler

Clifton

New Jersey Russian Male Chorus
Henry Nalesnik
c/o Henry Nalesnik, 115 Penobscot St.

Cresskill

Choral Group of Cresskill Music Club
Catherine Murray
Merritt Memorial School, Cresskill

Dover

Dover Community Chorus
Mrs. John Miller
c/o Mrs. John Miller, Dover Hills,
Dover

- East Brunswick**
Middlesex County Music Educators
Winona Mason
Association Chorus
- East Orange**
Suburban Choraliers
- Elizabeth**
Community Chorus
Jack Platt
- Englewood**
The John Harms Chorus
121 East Hamilton Avenue, Englewood
John Harms
- Flemington**
Flemington Choral Society
Gordon Berger
- Glen Ridge**
Glen Ridge Glee Club
- Hackensack**
Friends of Music
Hackensack Women's Club
Bernice Sjorgen
- Haddonfield**
Haddonfield Choral Society
- Haworth**
Haworth Choral Society
317 Maple Street, Haworth
Robert Noland
The Ridgewood Chorus
317 Maple Street, Haworth
Robert Noland
- Irvington**
Irvington Civic Chorus
c/o Louis Donroe, Irvington
- Jersey City**
Hudson County Civic Chorus
Jersey City
Jersey City Choral Society
c/o Public School No. 12, Jersey City
Gordon Myers
- Livingston**
Livingston Musicrafters
- Little Silver**
Monmouth Civic Chorus
c/o Mrs. Robert Purman,
Robertson Place, Little Silver
Mr. Pagdin
- Manasquan**
Manasquan Male Chorus
- Maplewood**
Maplewood Glee Club
Box 183, Maplewood
Maplewood Women's Club Choral Group
Women's Club, Maplewood
Jack E. Platt
- Metuchen**
Garden State Choral Society
Presbyterian Social Center, Metuchen
Vittorio Verse
- Middlesex**
Middlesex Male Chorus
- Montclair**
Millard Williams Chorale
Millard Williams
Montclair Chorale
Joseph Liebling
Hillside School, Montclair
Montclair Madrigal Singers
William Jancovius
Junior High School Montclair
Montclair Male Chorus
Montclair Operetta Club
S. Powell
New Jersey Oratorio Society
Peter Sozio
Box 152, Montclair
Women's Club Chorus,
Women's Club, Box 82, Union St.,
Montclair
- Morristown**
Jockey Hollow Glee Club
c/o Charles Mays, Long Valley, N. J.
Charles Mays
The Masterwork Chorus
11 South Street, Morristown
David Randolph
New Jersey Power & Light Chorus
N. J. Power & Lt. Co., Madison Ave.
Mrs. John Miller
Women's Club Choral
Women's Club 51 South Street, Morris-
town
Esther L. Beeler

Mountain Lakes

Mountain Lakes Choral
Community Church, Mountain Lakes
Mountain Lakes Glee Club
Willanna Miles

Newark

Doctors' Chorus of Essex County
Essex County Chorus
Joseph Murphy
Lucille Bethel Chorus

Master Singers

Newark Public Library
Joseph Liebling
New Jersey Opera Association
North Jersey Philharmonic Glee Club
c/o Bernyce Robinson Ruffin,
321 Meeker Avenue, Newark
Bernyce R. Ruffin
Wilbur Driver Glee Club
Mrs. Marie Gerber

New Brunswick

The Elizabeth Roonan Voorhees Chapel
Choir
Douglass College, New Brunswick
A. Kunrad Kvam
The Rutgers University Choir
Rutgers, the State University, New
Brunswick
F. Austin Walter

Newton

Sussex County Oratorio Society

New Utrecht

New Utrecht Choral Group

North Haledon

North Haledon Choral Society

Nutley

Nutley Choral Society
Oratorio Society
Howard Kaschaw
William Jancovius

Orange

Orange Choral Group
Women's Club, Orange
Arthur Laubenstein
Women's Club Choral
Women's Club, Orange

Passaic

Women's Club Choral
Women's Club, Passaic

Paterson

Woodbridge Choral Society

PEAPACK

Peapack Choral Club

Pompton Lakes

Women's Club Choral
Women's Club, Pompton Lakes

Plainfield

Plainfield Choral Society
852 Berkeley Avenue, Plainfield
Louis Hooker

Princeton

Columbus Boys Choir
Princeton Opera Workshop
Westminster Choir

Red Bank

Fort Dix Chorus
Mixed Chorus

Ridgewood

Gilbert and Sullivan Opera Company
John Edson

Roosevelt

Roosevelt Chorus
Mrs. Eve Hecht

Roseville

Roseville Singers
Graydon Clark

Scotch Plains

Scotch Plains Community Chorus
Henry Geetlein

Shrewsbury

Shrewsbury Chorale
Alden Hammond

South Orange

Christian Arts, Inc.
Jerome Hines

Summit

Summit Chorale
YMCA Summit
Mark Orton
Summit Community Chorus
c/o Mrs. Edward G. Holmes,
141 Beechwood Road, Summit
Ralph Hunter or Ralph Burrier
Summit Madrigal Singers

Teaneck

Choral Society of Teaneck Jewish Center
815 Prince Street, Teaneck

Trenton

Mercer County Chorus
26 S. Westfield Ave., Trenton
Harry Mulder, Conductor
Joachim Parrella, Manager

Union

Union Men's Glee Club

Wayne

Contemporary Choir
Oritani Music Society
B. W. R. Memmott

Westfield

Opera Theatre of Westfield
c/o Mrs. Harry Hall,
171 North Euclid Avenue, Westfield

D. Recommendations

Certainly there are many concrete proposals to be made on the basis of Committee deliberations. Buildings and facilities should be considered, but such costly recommendations can probably materialize only through substantial private, state, or federal funds, or a combination of these. This Committee feels that the most important and most urgent recommendation is the establishment of a permanent arts council. A suggested format for this council is outlined below.

1. The establishment of a permanent arts council for the State of New Jersey.

a) Membership

A nonpolitical body of twenty-three members, constituted as follows: A chairman, an executive secretary, and three members each from the following areas—architecture, art, education, literature, theater, dance, and music.

b) Method of Selecting the Council

The chairmen of the respective committees of the Commission to Study the Arts and two members recommended by each of the present committees would serve five-, three-, and one-year terms, the chairmen serving the five-year terms. The twenty-one

members thus selected will present to the Governor a list of three persons from which he will name the chairman for the council, to serve four years. The council will engage an executive secretary. A membership committee within the council will prepare a slate of candidates at the time vacancies occur. The candidates must be qualified for specific vacancies in all seven areas and must be voted on by the council. After the initial membership is established, all newly elected members will either serve out the period of an unexpired term or for five years. The initial terms of one, three, and five years are in the interest of continuity. A member of the council can be re-elected for only one five-year term.

c) Advisory Groups

The council has the authority, at its discretion, to form advisory groups. Such groups will be reimbursed for travel expenses.

d) Function and Authority of the Council

The council will make a thorough survey of the cultural needs of the state and its currently existing organizations and facilities. The results of this survey will be checked on periodically, in order that the information be kept up to date.

The council will also study the recommendations passed on by the interim Commission and thereafter act independently on requests made by groups and individuals within the state.

The arts council will also initiate and determine policy and make decisions relevant to any state-sponsored activities that fall within the framework of architecture, art, education, literature, theater, dance, or music, as they have a direct bearing on the arts. This is not construed to mean that the council has authority to dictate policy to the public and private institutions of the state in matters pertaining to the arts.

It is understood that the executive secretary of the arts council will devote full time to his function. The council will meet twice a month.

e) Salaries and Budget

Salaries: Chairman, \$5,000; executive secretary; \$18,000; twenty-one members of the council, \$1,000 each. The honoraria to the chairman and the council members is understood to cover their travel expenses.

Office expenses, including the salary of one clerk-stenographer, rent, postage, telephone, travel, and basic office equipment, \$10,000. Hopefully the office can be put in a government facility, in which case the budget figure could be placed at \$8,500.

Operating budget, other than for items listed above, \$250,000 annually. (It should be noted that the present New York budget exceeds half a million.)

The council will have the power to distribute the budgeted monies. A few examples of item costs follow:

Public performance, full symphony	\$2,500
Public performance, forty-member professional chorus	1,500
Public performance, chamber orchestra	1,500
For two forty-five minute assembly programs in schools:	
String quartet	200
Individual soloist and accompanist	150

2. The establishment by the arts council of a committee to study radio and television programs and make recommendations for their improvement.

3. Serious consideration should be given to borough and township schools where specific and definite plans have been formulated for bringing musicians, artists, actors, and dancers into the classroom. A case in point is the plan already formulated by the Princeton Township schools.

4. Proper auditoriums for music performances should be erected where needed. The need is especially critical at the New Brunswick colleges of Rutgers, the State University.

5. The council should explore the possibility of establishing a professional school

of music at the State University or in conjunction with some other state institution of higher learning.

6. Performances of works by New Jersey composers should be encouraged whenever possible.

7. (a) State subsidies should be provided for the professional orchestras to bridge the gap between income and costs. The greater the success of the orchestra, the greater this gap becomes, and subsidy is essential for the continued success of these professional groups in the state. This problem is not peculiar to New Jersey but exists throughout the nation.

(b) Funds should also be made available to develop better trained choral groups.

(c) Steps should be taken toward the formation of a major opera company in New Jersey.

8. Support should be provided for existing music festivals as well as the encouragement and support of contemplated worthwhile state festival endeavor.

GENERAL CONCLUSIONS

The very fact that our Governor and the members of the state legislature have set up the Commission to Study the Arts in New Jersey encourages those of us who are directly involved in the field of music. The appointment of this study commission further indicates an understanding of the role the arts can play in the lives of our people, thereby helping each one to come nearer his goal of individual fulfillment.

Many attempts have been made to learn what man needs for fulfillment, but no one has yet been able to spell this out. However, the arts can help by furnishing some of the ingredients. In the hierarchy of values, one would certainly expect to find nobility, dignity, and reverence. The performance of great music can help lead one to the recognition of these humanizing values. It can also be stated that music requires knowledge and discipline for both listener and performer.

Thus, in our endeavor to bring music to more and more people, we are undoubtedly feeding the spirit of man, thereby lifting him out of himself to experience something far greater than he finds in the usual humdrum of daily existence.

The matter-of-factness of this report must be considered as a means toward achieving improvement of our cultural climate. The end result should be the enrichment of our lives in matters of the spirit, thus giving greater meaning to life itself.

INDIVIDUAL REPORTS

The reports that follow were presented by individuals for discussion at our meetings and do not necessarily reflect the consensus of the Committee on Music.

COMPOSERS AND THEIR DEVELOPMENT

Roger Sessions

Since I am speaking to the Committee on the subject of composers, and being myself a composer, I hope I may be pardoned for speaking in the first person. Let me emphasize, however, that it is not of my own problems, nor those of my generation, that I am speaking. We older composers have come to terms with our problems, and since there are not so many of us, there is little that the Committee could or should do for us. With the far greater number of younger composers the case is quite different.

Let me emphasize at the outset one very important point: it is not composers as such, but the work which they produce that is of real importance and concern for us. I stress this point for reasons that seem to me, and I think to most of my colleagues, obvious. Few people would deny today that we want composers among us, and a great deal is done for young composers, in the form of grants, fellowships, and even commissions. I have no desire, quite the contrary, to belittle these efforts. While I do not find them all equally well conceived, there is no doubt that the fact that they

exist at all is a sign of the immense strides which our musical life has accomplished in the period of fifty-odd years since I first began to be involved in our musical life and therefore to observe it; and especially since the period some thirty years ago when Adolf Hitler and his allies furnished us with so many of the finest musicians of Europe.

What we need to remember, however, is that having composers among us makes no sense whatever unless we are willing to listen, and to listen more than casually and sporadically, to the music they write. A young composer can certainly profit by spending one or more years in Europe. It can no longer be said that this experience is necessary; there are many reasons why this is no longer true. He can find training here which not only is equal in quality to the best available in Europe, but which for the American composer possesses the additional advantage of reflecting in some measure the culture to which he belongs and within which he must seek both his own musical identity and his development. But aside from the fact that travel is always in principle an enlightening experience, there are many aspects of European musical life, knowledge of and contact with which can be of benefit to any young composer who has the good fortune and the initiative to come into contact with them. But the young composer, on his return home, invariably finds that even though his gifts have been acknowledged by the award he has received, there is very little serious interest in performing and listening to his music, or in that of any of his contemporaries. He is very likely to find that in this or that city in Europe where he has spent his time he has had more opportunities for his music to be heard than he has at home; and he will certainly have discovered that his European contemporaries have far greater opportunities of this kind than have his American ones.

I shall speak later of certain dangers which this situation may entail, as far as his work is concerned. For the moment, however, let me stress the fact that if we in

the United States are to make full use of our musical resources and enjoy the richest musical experience available to us, the music written by our composers is important to us, and we must find the means to make it available.

That we have not yet succeeded in doing so to any appreciable extent is, I am convinced, due to a number of prevalent habits we have acquired through the fact that roughly for the first hundred and fifty years of our national existence we were, to an overwhelming extent, importers rather than producers of music. Let me briefly examine some of these habits. But first I would like to recall an experience which I had in 1911, when I was fourteen years old. I had begun composing, quite ambitiously, two years before; my parents had consulted various experts, both American and European, regarding the music I had written, and had decided to accept without opposition my decision to make composing my main interest in life. In 1911 I met a Mrs. W., a rich and, at least to my inexperienced eyes, cultured lady, who had fairly distinguished connections in the musical world, and who could speak familiarly of performances she had heard in all the musical centers of Europe as well as America. She asked me one day to come and talk with her seriously about my future. When I knocked at her door, with my compositions under my arm, she said immediately that she had no interest in seeing, or listening to, the music I had written; that she had inquired about me and took my talent for granted, but wanted to implore me to give up all thought of a career as a composer, simply because it was quite out of the question for an American to hope to write music that could be taken seriously. She gave me her reasons, portentous but vague, why she was convinced that this was true.

I will not dwell on my reactions to this incident; first, because I do not remember clearly what they were. Of course, I did go on composing, and I as well as several of my contemporaries have had careers. I had eventually a European teacher, Ernest

Bloch, who won my eternal gratitude by giving me a toughness of treatment for which I had sought in vain elsewhere, and who, after we had become closer friends, roared with laughter, as many of my later European friends have done, when I told him my story of Mrs. W. As a matter of fact, I learned to be grateful to Mrs. W. also, for she faced me at the outset of my creative life with one fundamental aspect of the challenge which I had to meet.

The attitude expressed by her was certainly extremely prevalent in 1911, but today it is virtually nonexistent. It is clear, however, that in spite of the enormous and spectacular progress we have made, we have not yet completely accustomed ourselves to the fact that we are now one of the major producers of music. European opera houses are thronged with American singers who are regarded at least as favorably as their European colleagues; and I have often heard it said on both sides of the Atlantic that, by and large, the music produced today by the best serious composers in America is fresher and more vital than that being composed on the other side of the Atlantic. All such judgments are of course inherently controversial and I simply report them without comment. The essential development which has made such judgments possible has to a considerable extent taken us unawares.

With our long experience as importers of music and, generally speaking, of the best music that Europe has had to offer, we have gained to a considerable extent the habit of thinking of music as an established commodity, to be bought and sold on the open market; and since the main source of supply was always assumed to be located outside our own shores, we have not concerned ourselves much about the problems involved in its production. We have only begun to be fully aware of the fact that, as a medium of human expression and communication, the making of music by composers born and bred among ourselves is as fully important a part of a rich musical experience as that gained by listening to what comes from

elsewhere; and that even the masterpieces of the past can give us all they have to give only on the basis of an appreciation formed in considerable part by creative and productive musicians of our own, who can bring something with which we identify ourselves to our whole musical life.

This brings me to another point. We are all too prone to think of music as consisting primarily of masterpieces of the highest caliber, and to tend to look with disdain or condescension on anything which may fall short of this as unworthy of our attention. For example, on numerous occasions I have heard the complaint that such and such a piece by a sometimes very young composer "does not satisfy me as the music of Mozart does." Before commenting on this I would like to recall a story of a refugee professor who, in I believe one of the English universities, was asked to give a course entitled "Music from 1700 to the Present Day" (I suppose approximately 1935). His students were puzzled by the fact that, first of all, he was obviously covering the whole period in the first semester: but above all by the fact that, though he spoke of many composers, not one of the names he mentioned was familiar to them. At the last lecture of the semester he cleared the matter up by announcing, "Now this term we have made a survey of musical life as it actually was at the time. Next term we will study certain outstanding exceptions." And of course in the following semester the students found themselves considering Bach and Handel and Haydn and Mozart and the rest. The point is that we are prone to forget that the masterpieces of the past represented only that music which has survived, among a far greater volume of music which has perished, even though it was still considered well worth hearing at the time when it was written.

The curious thing is that none of us would dream of applying such criteria to the other arts. I have never heard complaints that a current drama is unequal to Shakespeare or Shaw, or that a modern painting cannot be put in the same class

with a Titian, a Rembrandt, or a Picasso. We read modern novels, even ambitious ones, and enjoy them without complaining that the novels of Dickens or Jane Austen or Tolstoy or Dostoyevsky or Thomas Mann are greater. I would suggest that we cannot have a thoroughly normal relationship with music (nor, incidentally, can we possibly appreciate to the full the achievements of Bach and Mozart and Beethoven) till we can bring ourselves to enjoy the music of today with the same lack of constraint that we bring to literature and to all of the other arts.

There are certainly a number of reasons why this is difficult. I do not want to dwell too much on the fact that any situation of this kind develops its own set of vested interests which work to perpetuate it. This is obvious in our musical life as it is everywhere else; and it would be a vast oversimplification if I should dwell on the evils of the Star-System, the power of big management and of other big economic interests which are involved in our musical life. I do not see any point here in dwelling unduly on the disproportionate power of the musical press in America, disproportionate in comparison with Europe, where the critics are by no standard inferior to ours here, but at the same time occupy the status rather of articulate members of an independent and diversified public than of arbiters of taste, as we still tend to regard them here. The reason for this is, I think, that in the earlier days of our musical development we imported not only our music but our musical opinion as well. Our earlier critics, some of whom are still widely regarded as distinguished, were to an overwhelming extent men who performed the necessary function of conveying to us the sophisticated musical opinion of Europe. It was precisely the fact that this was what they represented, and not any outstanding or independent faculties of criticism on their part, that they gained the authority that they did. They became in large part the mentors of several generations of music lovers here. Rarely were they confronted with music or even with performers who had not been

heard elsewhere, and when they were so confronted the results were generally far from brilliant. But the services they rendered were indispensable, and more could hardly have been expected of them.

Today the whole picture has changed, and the authority and influence of the press is in certain areas of music disproportionate, and notably in that which regards performers. If I don't dwell further on this and the other "evils" I have mentioned it is because I think they are by-products of the real problem, which is that of, in simple terms, getting used to the fact that we are no longer merely importers of serious music, but producers of it, and adjusting our prevalent attitudes to it accordingly. This is what our composers need from us, and essentially it sums up all they need. A good friend and contemporary of mine, the distinguished Spanish composer Roberto Gerhard, once wrote, "All the contemporary composer demands of his listeners is a willing ear." But a genuinely willing ear can only be the product of what I have called a normal relationship toward music, that is, one similar to our relationship with books, the theater, and all the other arts: a relationship in which artistic enjoyment and experience is, in principle at least, unconstrained, curious, and self-assured; and thus ultimately impervious to, or at least independent of, the pressures of fashion, of commercial interest, or of journalistic opinion, and therefore capable of exerting palpable influence of its own. What our composers need most, what is absolutely essential to their well-being as producers—what our whole musical development needs—is alert, open-minded, and self-confident listeners.

This brings me to two final points, or rather one point on which I have not yet touched, and a restatement of the one which I believe most directly concerns our task as a committee. First: the complaint is often made that contemporary music does not "communicate." I would remind those who are tempted so to complain that communication is a two-way affair, that it requires, so to speak, a receiving set ap-

propriately adjusted as well as a sending set. The point to be made is that for the composer it is not an act of unwarranted self-indulgence but of artistic obligation to say what he has to say, rather than simply what his listener may prefer to hear. This is the real implication of the phrase "a willing ear." Certainly the composer has the obligation—it is in fact the essence of his craftsmanship—to express himself as lucidly as possible. Unfortunately the composer is often today challenged to "communicate" in a tone of voice which reveals in the challenger an ear which is anything but willing; and if the ear is not willing, "communication" is of course out of the question. In the case of music which is genuinely new, we know that even the most willing ear can have its difficulties; for new music, especially if it is really significant, always presents a challenge. It is not necessary to remind this committee of this thoroughly documented fact. But a truly willing ear means an ear that is willing to accept this challenge and perhaps also to accept the fact that art is a somewhat wasteful affair in that, as someone has said, it takes at least a thousand non-geniuses to produce one genius. We may add that this remark brings with it the corollary that the thousand non-geniuses have to be listened to if we are to be sure of unearthing the one genius; and we should also recognize the fact that unearthing the genius is not necessarily an easy or simple matter.

I therefore come back to my first point. If we want to have composers among us we must see that they have a chance to be heard. Even the most willing ear is useless if it has nothing to listen to. I do not mean here to minimize the fact that a completely willing ear is also, to some extent, an educated ear. But if the problem is to be solved we must avoid phantom vicious circles and face the fact that while clearly there is no quick and easy solution to these problems, there is nevertheless a genuine solution possible if we are willing to make serious and patient efforts to find it. I have never found any reason to believe that our musical public is inherently in-

ferior to, for instance, the German public, and have on the other hand encountered plenty of evidence to the contrary.

The fact is, I am convinced, and I believe that, at least by and large, the members of this Committee are convinced, that the musical resources of our country are far greater than we have yet been able to fully absorb and utilize. There is always, under such conditions, the danger that the resources will deteriorate and eventually decay. Among our young composers—and especially the most gifted and adventurous ones—the danger is on the verge of becoming very palpable. Many of them are beginning to take it for granted that the world of music as we know it offers them no real place, and no substantial hope of winning one, and to adopt a variety of attitudes which are fundamentally negative and even destructive. Let me make clear that I am not saying this out of sympathy for those who adopt these attitudes, let alone for the attitudes themselves. But I do find it alarming when I see an appreciable number of precisely our most gifted and spirited young people of talent tempted to feel that the best they and their colleagues have to offer is not really wanted, and that they are regarded as interlopers, and to waste their talents in empty gestures of defiance aimed at hoodwinking the public into paying attention to them, and end by hoodwinking themselves, in a travesty of genuine freshness and novelty of expression.

RECOMMENDATIONS

The objectives at which our Committee should aim, then, are in my opinion first, promoting a change of various prevalent attitudes toward music—especially that of our own time and place; secondly, promoting, encouraging, and facilitating the performance of works by living composers, with strong emphasis on those actually living among us. The following suggestions are necessarily somewhat general in character, since they are aimed at conditions which are general, and can only be implemented by means of a considerable degree of local initiative.

1. School systems throughout the state should be encouraged to interest themselves in the Contemporary Music Project for Creativity in Music Education, sponsored by the Ford Foundation and administered by the Music Educators National Conference. This is in my opinion a most important project, which consists essentially of the location of carefully selected young composers in selected cities, large and small, throughout the country, to work as composers, and where desired, as consultants, in collaboration with the school systems of these cities. The project was initiated several years ago; some outstanding young composers have been engaged in it, and the results have been successful to a degree which has surprised many people, including myself.

2. Composers should be invited to appear before schools, music clubs, and other interested groups, and to speak in conjunction with short musical programs selected in collaboration with the composer himself but not necessarily consisting solely of his own works. In my opinion, during the early stages of such a project the composers selected should be fairly mature composers of some recognized standing, and they should be asked to lay their greatest stress on the art and the activity of composing in general, rather than on the more individual features of their own work. As the project develops, this stress could be gradually shifted. But in my opinion our public, by and large, can profit more at this time by being shown what composing is like, and the general goals toward which a composer is striving, than the specific and individual features of the composer's style and technique. This is of course a matter of emphasis rather than a hard-and-fast limitation; the main objective is to bring composers and listeners into close contact with each other.

3. Performances of contemporary works, especially by local composers, should be promoted, encouraged, and facilitated as much as possible, without undue stress on "first performance." One of the most problematic features of our musical life is the

glamor that we attach to "premieres" which are seldom followed up by subsequent performances of the same work. Even composers of the highest and most undisputed reputation have had to pass through long periods when they have been represented on the one hand only by single performances of their newest work, and repeated performances only of the easiest and least demanding—and in most cases, earliest and least characteristic—work available.

4. A fund should be started to facilitate the performance of orchestral or choral works of New Jersey composers. This fund should be available for (1) the copying of orchestral material when such expenses, which can easily amount to more than one thousand dollars, cannot be taken care of by the composer's publisher, if the composer has a publisher, and for (2) extra rehearsal time, when that is needed, as it very often is in the case of works which are unfamiliar to the orchestra or chorus performing it. This suggestion is not an original one of mine, but has been made by other committees interested in objectives similar to ours. It responds to a genuine problem, and would help to overcome real hindrances which militate against the performance of works by living composers. There are of course other obstacles, perhaps more serious ones; but they involve attitudes such as I have cited in the course of this report, and can therefore be dealt with only gradually and indirectly.

5. I have listed the above recommendations in what I conceive to be the order of their feasibility. My last one, that the offering of commissions to New Jersey composers should be encouraged as a matter of policy, does not belong in quite the same category. In itself it is of course all to the good, since a commission gives a composer the assurance that something is wanted of him, and since commissions can and sometimes do result in the production of valuable new works. My main stress throughout this report, however, has been on the frequent performance of works by composers living among us; and the

commissioning of a work for a specific occasion does not quite fit into this picture. Even if the work should be guaranteed a number of performances throughout the state, it would not quite fit, since works commissioned do not necessarily represent the composer at his best; and in my opinion, from the point of view of our general musical wellbeing, second, third, and later performances are more important than the first. This is why, though I agree certainly that the commissioning of works should be encouraged, I feel that this recommendation is less important than the others.

A PROFESSIONAL MUSIC SCHOOL FOR NEW JERSEY

A. Kunrad Kvam

When one considers the founding of a new institution, it must first of all be justified in terms of need. The location, administration, staff, etc., not to mention funds for building and support, are some of the decisions and questions that logically follow. In trying to ascertain the need for a professional school in New Jersey for the training of musicians, questionnaires have been sent to 125 universities, colleges, and schools of music throughout the nation, requesting the number of New Jersey students enrolled as music majors. This was a sampling of the thousands of institutions that teach music—however, a significant enough sampling to determine that many New Jersey residents are majoring in music in institutions of higher learning outside the state.

One hundred and two of the 125 questionnaires mailed out have been returned. Thirty-one schools have no New Jersey students majoring in music, but in 71 schools, the New Jersey residents majoring in music number 698.

On the basis of this sampling, it is obvious that well over a thousand of our young musicians are leaving the state for their music training. It is apparent that if a first-rate professional school, staffed by excellent teachers and offering a suitable

undergraduate and graduate curriculum, were established, many of our native sons and daughters would choose to attend such a school, and especially if it were state-sponsored and the tuition rates were more or less the present fees charged in the State University and in the other New Jersey state colleges. It should also be pointed out that the population explosion is crowding the better schools all over the country, and it appears doubtful that there will be room for as many New Jersey students in out-of-state colleges in the future. In fact, it has become very apparent that the state must do something in this special field of music if its young people are to be properly trained—or, for that matter, trained at all.

Our state colleges such as Glassboro, Trenton, and Montclair, have a modest number of music majors, but these are being trained as music teachers for the public schools. The State University is also training public school music teachers, and graduates relatively few well-trained performing musicians. The University has a number of excellent performer-teachers and could, with slight changes in curriculum and admission procedures, train a greater number of performers. Our present admissions policies in the University tend to crowd out the student who has spent years of work perfecting his ability to play an instrument.

There are a few well-trained musicians graduating from our high schools who achieve high grades and test scores and thereby gain admission to a college in the University. However, the practice of a musical instrument takes hours a day, and although many young high school musicians have the same educational potential as the upper ten per cent gaining admission to college, they have sacrificed the higher grades in order to pursue and develop their ability as musicians and end up with the upper twenty-five per cent at the time of graduation from high school.

Hence it is necessary to make admissions policy more elastic and equate musical pro-

ficiency for consideration along with other criteria for college admission. This problem is now being studied by Douglass College.

I dwell on the academic record of the potential musician not only in discussing an immediate problem for the admission of more well-trained young musicians to our University, but also as a point for an admissions committee of a proposed professional school to ponder. The business of playing an instrument is not only "Handarbeit," it is not merely the training of physical coordination, but should include the training of the mind in other matters as well.

There are other schools in the state, such as the Westminster Choir College, that specialize in particular branches of music—that is, church music and the training of teachers for the public schools. Such colleges also have excellent teacher-performers on their faculties, and with some modification in curriculum could perhaps train more expert performers.

If this Committee feels that a professional school of music should be recommended and sponsored by the State, and should the State see fit to consider this recommendation seriously, the next problem is that of its location. It is just possible that such a school could be combined with art and dramatic arts as a school of fine arts and perhaps located on the site previously called Camp Kilmer. It seems to me that the position of this Committee in recommending a professional school would stand on more solid ground if it could be joined by the committees in art and dramatic art in asking for a single unit rather than recommending separate professional schools. If a school of the arts is recommended, perhaps this should be part of the State University. This would simplify the manifold problems of organization, such as Board of Governors, budget requests, and the acquisition of property.

Whether the professional music school stands alone or is part of a school of fine arts, it would seem appropriate that the kind of school we are talking about should

offer at least the Bachelor of Music and the Master of Music degrees; in other words,, degrees in performance. About one-third of the undergraduate program should be taken in general studies and the balance of the program devoted to the proper courses and preparation for developing professional musicians.

Perhaps a few more observations are in order—that is, observations relevant to the changing nature of professional training. For some time engineers were accused of narrowness, and certainly shared the same reputation, but in the case of the musician other phrases were added, such as "queer, long-haired musicians." We must confess that many of our musicians of the past have been oddities and have done little to bring dignity and respect to the art of music. Hence the professional schools have changed somewhat, and the non-professional school has moved in the direction of professionalism. Mr. Brown of Cambridge once commented on this tendency. I cannot remember his exact quote, but he felt that in this transition M.I.T. was trying to humanize the scientist and that Harvard was trying to simonize the humanist. In recommending a professional school in the training of musicians, one must not lose sight of the fact that in this present world the musician of tomorrow must be reasonably well educated. Beyond this statement, this is neither the time nor the place to spell out the specifics of a professional program. I am not trying to suggest that professionalism be watered down; I am suggesting that a new student entering our profession should manifest not only proficiency in performance but also a brain capable of profiting by higher education.

I do not think that we are talking about the training of outstanding artists. These great talents occur very infrequently and require special treatment. I believe we are talking about the training of musicians for participation in chamber music organizations, symphony orchestras, and very possibly as teachers of their instruments and teachers of music privately, in colleges or in other professional schools. We should

give special attention to the training of private teachers; in fact, the well-being of our national music life rests solely on the efforts of the private teacher in developing the performer, and possibly even the historian and the composer.

NEW JERSEY MUSIC STUDENTS IN OUT-OF-STATE SCHOOLS

- 2 American Conservatory, Chicago, Ill.
- 2 Appalachian State Teachers College, Boone, N. C.
- 18 Baldwin-Wallace College, Berea, Ohio
- 2 Ball State Teachers College, Muncie, Indiana
- 13 Boston Conservatory, Boston, Mass.
- 16 Boston University, Boston, Mass.
- 4 Bowling Green State University, Bowling Green, Ohio
- 7 Bucknell University, Lewisburg, Pa.
- 3 Catholic University, Washington, D.C.
- 1 Carnegie Institute of Technology, Pittsburgh, Pa.
- 2 Central Missouri State College, Warrensburg, Mo.
- 4 Cleveland Institute of Music, Cleveland, Ohio
- 3 College Misericordia, Dallas, Pa.
- 4 College of Wooster, Wooster, Ohio
- 1 Converse College, Spartanburg, S. C.
- 1 Cornell College, Mt. Vernon, Iowa
- 6 DePauw University, Greencastle, Ind.
- 2 Duquesne University, Pittsburgh, Pa.
- 2 East Carolina College, Greenville, N. C.
- 1 Fisk University, Nashville, Tenn.
- 90 Florida State University, Tallahassee, Fla.
- 1 Hollins College, Hollins, Va.
- 9 Howard University, Washington, D. C.
- 39 Ithaca College, Ithaca, N. Y.
- 2 Illinois Wesleyan University, Bloomington, Ill.
- 36 Indiana University, Bloomington, Ind.
- 12 Lebanon Valley College, Annville, Pa.
- 2 Louisiana State University, Baton Rouge, La.
- 115 Manhattan School of Music, New York, N. Y.

- 11 Manhattanville College of the Sacred Heart, Purchase, N. Y.
- 1 Mary Washington College, Fredericksburg, Va.
- 11 Marywood College, Scranton, Pa.
- 7 Michigan State University, East Lansing, Mich.
- 1 Montana State University, Missoula, Mont.
- 4 Murray State College, Murray, Ky.
- 13 New England Conservatory of Music, Boston, Mass.
- 5 Northwestern University, Evanston, Illinois
- 7 Nyack Missionary College, Nyack, New York
- 32 Oberlin College Conservatory, Oberlin, Ohio
- 1 Ohio University, Athens, Ohio
- 5 Ohio Wesleyan University, Delaware, Ohio
- 1 Peabody College, Nashville, Tenn.
- 15 Peabody Conservatory of Music, Baltimore, Md.
- 39 Philadelphia Musical Academy, Philadelphia, Pa.
- 1 Queens College, Charlotte, N. C.
- 1 St. Andrews Presbyterian College, Laurinburg, N. C.
- 1 St. Mary-of-the-Woods, College, St. Mary of the Woods, Ind.
- 1 Salem College, Winston-Salem, N. C.
- 1 Seton Hill College, Greensburg, Pa.
- 7 State University College, Fredonia, N. Y.
- 2 State University College, Potsdam, N. Y.
- 13 Syracuse University, Syracuse, N. Y.
- 1 University of Arizona, Tucson, Ariz.
- 4 University of Colorado, Boulder, Colo.
- 1 University of Connecticut, Storrs,
- 1 University of Florida, Gainesville, Fla.
- 8 University of Illinois, Champaign, Ill.
- 2 University of Kentucky, Lexington, Ky.
- 2 University of Miami, Coral Gables, Florida
- 17 University of Michigan, Ann Arbor, Michigan
- 1 University of Mississippi, University, Mississippi

- 2 University of Oklahoma, Norman, Okla.
- 5 University of Vermont, Burlington, Vt.
- 43 West Chester State College, West Chester, Pa.
- 4 West Virginia University, Morgantown, W. Va.
- 3 West Virginia Wesleyan College, Buckhannon, W. Va.
- 3 Wheaton College Conservatory, Wheaton, Ill.
- 1 Western Maryland College, Westminster, Md.
- 12 Westminister College, New Wilmington, Pa.
- 1 Woman's College of Georgia, Milledgeville, Ga.
- 6 Yale University, New Haven, Conn.

698 TOTAL

Thirty one schools listed no New Jersey music student.

MUSIC IN THE PUBLIC SCHOOLS

Gordon Andrews

Inasmuch as there is no uniformity or level of achievement required in the public schools in the field of music, it is suggested that the Committee make the following recommendations:

1. That a state supervisor of music be appointed:

2. That 120 hours of instruction in music annually be mandatory for grades one through eight;

3. That a state syllabus be prepared;

4. That the children in the grades mentioned attend at least five music performances annually—performances of professional caliber.

In visiting the public schools, it is very apparent that the study of music is not as rigorously pursued or cloaked in the same scholastic dignity as other areas of study. This is not always the fault of the music teacher in the schools. The special teachers of music visit each classroom for about a half hour once a week, and more often

than not the grade room teacher absents herself, so that what little continuity of a planned program might be carried out is sabotaged at the outset. However, it is also true that very few grade room teachers know enough about music to be really helpful. What is needed is an increase in the number of music teachers to make doubly sure that the children have 120 hours a year of competent and planned instruction.

In order that some uniformity be brought about in achieving a respectable level of achievement in the field of music, there should be a state supervisor of music. This state supervisor, working with a committee of qualified teachers, should draw up a specific program of study, and the State Board of Education should enforce the use of such a syllabus, and possibly give annual examinations to make certain that the content of the syllabus is mastered by the children in the schools.

After having given the individual communities time to acquire the staff necessary for the proper teaching of a state syllabus, perhaps negligent communities that do not measure up might well be penalized by a cut in state aid.

Hearing music well performed is as necessary as study and individual participation, and it should be the responsibility of every town and borough to see to it that their children hear at least five good performances a year.

The program as outlined above does not guarantee a musically enlightened citizenry, but it will go far in preparing a favorable climate for the understanding and appreciation of music.

PILOT PROGRAM FOR THE EXTENSION OF MUSIC EDUCATION IN THE TRENTON PUBLIC SCHOOL SYSTEM IN CO-OPERATION WITH THE GREATER TRENTON SYMPHONY ORCHESTRA

NEED FOR PROGRAM

In most schools, not only in Trenton but throughout the United States in general, there is a lack of supervision and standard-

ization in the music curriculum in contrast to the well-planned curricula existing in other courses of study. Many of the teachers are not properly qualified professional music teachers (especially in the lower grades) and lack needed assistance and direction.

The school budgets are already under great strain; thus this program cannot add to their financial burden. Therefore, this project must receive financial assistance from an outside source, at least at the outset, until such time as the program proves itself and outside national foundation funds are made available. Following foundation support it is believed that the program should then be assumed through the normal financial process and made an integral part of the annual Board of Education budget.

This pilot program would cover a three-year period beginning with the 1965-66 school year. Upon the completion of a three-year test, it is proposed that the pilot, supported by national education groups and national education foundations, be offered as the recommended course of instruction in music to all schools throughout the United States.

PREPARATION FOR THE PROGRAM

In the spring, a seminar will be held to prepare the program. The conference will include nationally recognized music educators as well as local school directors and teachers. Such personalities as Eleanor Steber, Metropolitan Opera Company; Victor Babin, Director of the Cleveland Institute of Music; John Brownlee, Director of the Manhattan School of Music; Eugene Ormandy, Music Director of the Philadelphia Orchestra; Gordon Hardy, Dean of the Aspen School of Music, Aspen Festival; etc., will be invited to meet in Trenton. It is important to have such qualified experts assist in this preparation. The seminar will prepare 120 hours of music instruction, writing classroom outlines and detailed study guides. The seminar will also suggest reference material such as recordings and music books. The symphony will be

prepared to perform fifteen children's concerts during the year (five at grade school level, five at junior, and five at senior high level). It will be recommended that each child receive a mandatory eight hours of instruction based upon the concert which they will attend. The program will also incorporate the work being done by school orchestras and choral groups.

SUPPORT FOR THE PROGRAM

Unanimous approval has thus far been given to the basic idea by Mayor Arthur J. Holland; Dr. Richard Beck, Superintendent of Schools; Mr. Albert Wassell, Director of Music of Trenton Public Schools; Mrs. Alice P. Kuser, Director of Adult Education and member of the Symphony's Music Education Committee; and Mr. Stan Kennedy, representing the musicians' local union.

The project has also been discussed with one of the major music foundations in an effort to generate interest on their part to provide financial assistance at a later date. This foundation is interested in assisting music education in the schools. It is therefore recommended that their representative sit in on a steering committee meeting which will be formed at the outset of this undertaking. From previous experience it has been demonstrated that financial assistance from foundations is much more likely to be forthcoming after community interest has been demonstrated and the program has been launched.

Trenton should be an excellent location for a pilot program since it represents a cross-section of Americana. Its residents include many nationality groups and people of high, middle, and low income groups, to say nothing of extensive small business interests and large industrial activities.

PURPOSE OF THE PROGRAM FOR THE SYMPHONY STANDPOINT

In addition to the terribly important aspects of much-needed music education, today's children are tomorrow's symphony patrons. The symphony should belong to all of the people and not just the dwindling

group of wealthy supporters, however needed and appreciated. The Italian people, for example, who are, for the most part, great music lovers, should feel that this is their symphony too. The present image of the symphony in the eyes of the man on the street is that it is something to which he does not belong. The symphony should be something in which all of Trenton's citizens can take pride.

The objective of this program is to teach better music in the schools, which will instill in our children a love for the cultural arts. This love of finer things cultivated by music appreciation will contribute greatly toward insuring fine young citizens of tomorrow and assist in directing today's youngsters toward a wholesome, worthwhile and successful future.

FINANCING THE PROGRAM

The program cost is estimated to be approximately fifteen thousand a year which should be financed at the outset by a community group such as the Junior League and, after its launching, by a music foundation. The Garden State Ballet is now financed in part by the Ford Foundation. Its program, however, is not on as large a scale as this proposed program and does not permit the extensive classroom study nor provide extensive, detailed written classroom material.

The major cost is musicians' salaries. It is planned to use a twenty-five piece orchestra with first choice being offered to the musicians of Trenton and filling out the balance with those full-time professional musicians known as the Princeton Chamber Orchestra, which is now the nucleus of the reorganized Trenton Symphony. This group, of course, would completely lose its Princeton identity and become, as it does for the regularly scheduled concerts, the Greater Trenton Symphony Orchestra. The cost is approximately seven hundred dollars per performance, plus the conductor's fee.

Reference material required for school instruction may be donated by recording

companies and books by music publishers, since this is a pilot program.

The Commission responsible for the War Memorial Auditorium will be asked to donate the auditorium for this purpose.

It is felt that transportation may be donated by a local bus company handling school busing.

The Greater Trenton Symphony Association has no financial interest in this program other than the payment of actual expenses.

A PROPOSAL FOR A STATE-SUBSIDIZED SELF-CONTAINED MUSICAL UNIT

Louis B. Gordon

A. Purpose of having a state-subsidized musical unit

The purpose of having a state-subsidized self-contained musical unit is to have a group of superior musicians whose sole purpose would be to make music and foster musical activity of a high level within the State of New Jersey. These musicians would be full-time musicians, engaged in no other (nonmusical) activity. It is the belief of Dr. Gordon that money invested in people would do more good than money invested in real estate.

By the range of talents included in such a unit, the unit would be able to provide concerts of chamber music and chamber orchestra size, as well as chamber opera. In addition they would be available to supplement other state groups.

B. Unit components

1. A unit would consist of the following personnel:

Nine string players (Four violinists, two violists, two cellists, and a double bassist).

Four woodwind players (Flute-piccolo, oboe-English horn, clarinet, bassoon, with doubling ability on other instruments, such as saxophone and clarinet).

Three brass players (One French horn, one trumpet, a trombonist, who might be replaced by a harpist in a regional group).

One percussionist

One conductor who could perform on an instrument in chamber music.

One pianist-conductor with ballet-musical theater, oratorio experience.

One composer-arranger who could perform and rehearse as a pianist.

Four singers (soprano, alto, tenor, and bass).

A manager-public relations person.

A secretary-music copyist, who might be drawn from the ranks of the musicians.

A truck-driver, property man with experience in electronic equipment handling.

2. Unit members would affiliate with the Musician's Union local of their place of residence but would be able by arrangement with the State Federation to play anywhere within the state.

3. Their pay would be based upon either civil service standards, or upon a rate based on fifty per cent of the annual salary of a member of the New York Philharmonic or other organization on a year-round contractual basis. If the fifty per cent plan is used, it would pay for twenty hours of service per week, with the idea that the members of the unit would try to add to their incomes by creating other needs for their talents, in musical services only.

4. The members of the unit would be skilled in all areas of music, and of a caliber equal to that of the best musicians in New York City or Philadelphia.

5. Musicians already resident in New Jersey could be used wherever possible.

C. Uses of the Unit

1. The unit would be available to perform anywhere in the state (or region if more than a single unit were set up).

2. They would work through any agency or group, including municipal, county, and state governing bodies and school systems, universities, churches, professional, semi-

professional, and amateur musical groups, involved in the performance of symphonic literature, opera, oratorio and cantata literature, band literature, chamber music, musical theater, pageants, ceremonies, etc.

3. Their state-subsidized time would be apportioned by arrangement with all interested groups. Beyond that their services would be on a standard contractual, union-scale basis.

4. If four units were formed, they could play together as a full symphony with the nucleus of a chorus in a partial season.

5. The members would act as the faculty of a state or regional conservatory, and as consultants and private teachers within school systems as time would allow.

D. Budget

1. A state subsidy of \$150,000 a year, for salaries, might prove adequate to maintain a unit if the fifty per cent proviso were used. It would be assumed that groups that availed themselves of the state-subsidized services would match this time with contracted, union-scale usage of the musicians.

2. The state would provide a portable concert platform, public address equipment, office equipment, and a bus or truck.

3. Office and rehearsal space would be provided in cooperation with an interested government, educational, or civic group.

4. As soon as demand exceeded the ability to be met by a unit, other units would be created until at least four existed.

5. Location of the unit

Unit location would be determined by such factors as population density, availability of transportation, and interest of population centers, determined by willingness to provide facilities for administration, rehearsal, and teaching utilization and plans for using the services of the unit, based upon written proposals backed by established groups with adequate finances.

PROPOSED MUSIC FESTIVAL FOR THE STATE OF NEW JERSEY

Samuel Applebaum

This festival, which will be an outgrowth of the Governor's Commission on the Arts, is proposed to take place during Music

Week (which, incidentally, was founded in New Jersey).

This week-long music festival is to include performances by:

1. Professional symphony orchestras.
2. Professional chamber music groups.
3. Choral groups.
4. Community orchestras which include amateurs and some professionals.
5. The All-State High School Orchestra.
6. High school orchestras.
7. Grammar school orchestras.
8. Workshops in each field of music.

Performances

While I have worked out a specific analysis of performances, this report should not go into detail but should present the following general proposal:

The state should be divided into two parts. The festival should open and close with a concert given by the two professional orchestras and choruses in the state. The New Jersey Symphony Orchestra should then go to South Jersey, and the Trenton Symphony Orchestra to North Jersey.

There should be one professional chamber ensemble, which should perform in North Jersey the early part of the week and in South Jersey the latter part of the week.

EVERY COMMUNITY ORCHESTRA SHOULD PERFORM IN ITS OWN TERRITORY

Throughout the week the All-State High School Orchestra should perform once in North Jersey and once in South Jersey. There should be two all-state grammar school orchestras, one in each half of New Jersey.

THE RELATIONSHIP OF MUSIC APPRECIATION IN THE SCHOOLS AND FESTIVAL

The materials to be used in the music appreciation courses in the public schools are to be gathered from the programs used by the symphony orchestras and the

choruses. This will make the pupils musically cognizant of the selection and increase their enjoyment. With this music having a definite relationship to the festival, we create a greater need for music, which will increase as they grow older.

AUDITIONS

Auditions are to be carried out throughout the entire state under the overall sponsorship of the festival, but to be carried out by the schools, with three purposes in mind:

1. To discover talent among students.
2. To find candidates for the All-State High School Orchestra and the grammar school regional orchestras.
3. To create a greater incentive for the study of musical instruments or voice study.

These auditions can be carried out in the same manner as those of the Greater Spokane (Washington) Music Festival. Here we would have the cooperation of the New Jersey music educators, the school systems, the Federation of Music Clubs, and the American String Teachers Association, etc.

SOLOISTS

An additional concert by the professional orchestras and choruses should, if possible, include one soloist in each field: violin, piano, voice, cello, chosen from the entire state—the soloist to have professional potential.

There should be a soloist in each field to appear with the All-State High School Orchestra and the proposed all-state grammar school orchestras. These are to be chosen from pupils who show promise. While at first it seems like a tremendous undertaking to have statewide auditions, with a little planning it could be smoothly worked out. Auditions like these would have a tremendous impact toward greater music study.

WORKSHOPS

Workshops throughout the state should be organized by the school system, which should include instrumental techniques, choral techniques, and composition. These

would include also reading sessions, which quite a number of school music educators have desired and are prepared to deal with.

CONTEMPORARY MUSIC

Each year the music festival should devote some part of each program to music by contemporary composers as well as a goodly representation of works by New Jersey composers. Much attention should be focused on these works. Cooperation of school music educators is assured. There is no doubt that we will have the enthusiastic cooperation of the music educators. I quote a letter by Vincent Scelba, Head of the Music Department, Montclair Public Schools in New Jersey:

"In reference to our discussion today, I am extremely excited about the possibility of a statewide, week-long music festival. The combination of talents from the Federation of Music Teachers, heads of music departments of the public, private and parochial schools, the New Jersey Music Educators Association, professional and highly competent amateur musicians, all headed and guided by a committee appointed by the Governor, would, in my opinion, create a much needed stimulus to all persons whose dedication it is to perpetuate the most beautiful endeavors of mankind.

"I can think of nothing that would provide a better opportunity for the young student in both choral and instrumental music than to have an opportunity to converse in the Universal Language. Whenever we have had a music festival of a limited town-wide effort, the most gratifying effect has been in unifying the town and in its suggestion of brotherhood in making music together. Indeed the theme of "Brotherhood" might be very appropriate for this kind of venture."

The conductors of the professional orchestras should work with the school system in an advisory capacity.

PLANNING COMMITTEE

There should be a planning committee, which should comprise the conductors of

the professional orchestras, etc., to coordinate all the programs for the entire state. This should be done a year in advance.

PUBLIC RELATIONS

One person to be devoted to coordinating the activities of the festival with a view to press coverage. I have discussed the festival with a number of newspaper writers and I quote: "A week-long festival under the sponsorship of the state government will provide one of the greatest cultural forces in the entire state. It would soon become the envy of the entire country and a matter of emulation. In five years we would have a greater musical America."

Alan Branigan, music critic of the Newark News, feels that this festival can be highly successful. The press, he feels, would support the festival fully.

STATE SUPPORT

The professional orchestras, professional choruses, music foundation, and festivals, etc. should present a history of their past and plans of their present and future activities to be submitted to an arts council. This arts council will study these reports and make proper proposals for their support.

REPORT ON THE VENTNOR SUMMER MUSIC FESTIVAL, INC. AND RECOMMENDATIONS CONCERNING MUSIC FESTIVALS FOR THE STATE OF NEW JERSEY

Mildred Swartz and Abigail K. Hoffman

In considering the promotion of the arts in New Jersey, and in our case the specific art of music, the subject of festivals takes on great importance. Traffic, to, from, and within the state, and worldwide musical recognition and worth are all related to these periods of highlighting this art form.

The growth of the Ventnor Summer Music Festival from a chamber music series in 1946 to the present Festival program has helped to bring us closer to our long-held dream of making South Jersey, and especially the resort area, a full-fledged cultural center. For nineteen years a nucleus of music lovers has worked to bring

to more people more music on the highest artistic level regardless of the relative fame of the artist or group performing.

In 1955 the Ventnor Festival Youth Orchestra was inaugurated to provide a training ground where musical skills and appreciation could be learned by the performers and audiences of tomorrow. Joseph Levine (present conductor of the Omaha Symphony) was conductor of the group, and the players consisted mainly of local youths up to age eighteen.

By 1959, when William Smith (assistant conductor of the Philadelphia Orchestra) took over its direction, ideas of a Youth Chamber Orchestra developed. By now our original players were growing up.

In 1960 we launched the New York Philharmonic Orchestra on its first off-season tour by presenting them in the ballroom of the Atlantic City Convention Hall. Though a nonprofit organization, we had been self-sustaining and had accumulated sufficient funds to take this gamble! This offering was a financial and artistic success and made future plans for our youth program possible. We also met Russell Stanger, who was touring as assistant conductor for Leonard Bernstein, and decided upon him as our Youth Orchestra conductor for 1961.

When Stanger assumed direction in 1961, our original players were in music schools and colleges and were bringing their friends and associates home to Ventnor to swell the ranks of pre-professionals in the group. A real chamber group formed within the parent orchestra, and we were witnessing the birth of the Youth Symphony and the orchestra became a training orchestra. This season the players were all housed in private homes for a long weekend of concentrated rehearsals. It was very impractical.

The year 1962 saw changes in many areas. True to our general Festival policy of encouraging young artists (on the regular concert series), we presented the orchestral compositions of young composers Willard Straight and David Saturen; this

policy was to repeat itself in 1964 with the presentation of new works by Paul Creston, William Mayer, and Russell Stanger. We also included our Youth Symphony in our regular series for the first time.

Nineteen sixty-two represented a continuation of our philosophy of encouraging young musicians to continue their serious studies during the summer months. We expanded the youth program to include chamber music workshops under fine coaches, a twelve-day session at Little Indian Day Camp and coaching, a new age limit of twenty six years, and the support of a small group of Festival Friends to help us defray extra costs. Nineteen sixty-two was also unfortunately the year in which a deficit began to appear on our books. Several factors contributed.

First, we began to feel the effects of the storm of 1961, at which time we had lost our performing and rehearsal hall on the Ventnor Pier. Our regular concerts were held in two places—Beth Judah Synagogue and Haddon Hall Hotel. None of these arrangements (rehearsing, housing, and performance halls) was completely satisfactory. Rentals and other new and rising costs signaled a loss of \$1,654.30 for that season. Besides our regular subscribers, both localities (which had put in a hard working day in traffic) and summer visitors (for whom traffic problems held little joy) expressed discontent with the location of the concerts and lack of parking facilities.

By 1963 several of our charter members of the original Ventnor Festival Youth Orchestra had found themselves positions in major orchestras and we had returning to us this season regulars from as far away as Korea. It had now become a major project to find and pay for a rehearsal hall and living quarters. (Ed. note: We dearly wish we could have a hall large enough, that is acoustically perfect, ideally situated, and that could house all the activities of an arts festival!)

In 1963 coaches Shumsky and Fearn, and in 1964 coaches Kroll and Schoenbach gave our students additional opportunity to perform with established musicians of the highest caliber. The inclusion of the excellent coaching program, and lectures by Dr. Don Chittum, have been added factors in drawing promising young musicians to our summer program.

Our losses in 1963 amounted to \$977.68, and in 1964, \$3,170.98. (This may be largely attributed to the costs of presenting premiere performances, and to the appearance of the Youth Symphony at the New York World's Fair.) Yet we see more clearly than ever the need for our established and forward-looking Festival activities here in South Jersey. We are, after all, not on the doorstep of New York's facilities and, being an hour and a half away from Philadelphia's Academy of Music, we are mindful of the need here for permanent and various facilities for promoting and propagating the arts.

Here we have already planted the seed and nurtured the plant through the established Festival program. The Ventnor area, too, is an excellent and already proven location for a summer program of the nature of the Festival. Ventnor's residential atmosphere is the ideal situation for young music students to enjoy healthful activities in addition to those of a cultural nature.

Much is planned to foster the cultural growth of young and old alike, hampered only by financial need, especially for an appropriate hall and quarters for students. Our present program calls for housing of about forty-five students for a two-week concentrated training program.

Future plans include the addition of a youth choral group (age limit possibly thirty), a quartet in residence, etc. There is a long-term need to provide scholarship help in the form of living expenses for talented but needy students.

For our part, we can hold out hope that the City of Ventnor would provide the land

for just such a cultural center as is proposed. The hall itself could conceivably bring in additional money by renting to conventions (we are ten minutes from Atlantic City Convention Hall); it would provide a place for our already flourishing winter Community Concerts program and a number of fine local choral groups and drama groups, etc.

The South Jersey area is one in which there is an expanding resident population through the area's enticement of new industry and the opening of new traffic arteries. This, added to our expanded resort population in summer and to those residing within our drawing radius of forty miles for regular concerts and the national and international radius for special events, promises great success for the future. It is an area in which we may continue to propagate interest in music of high artistic standards and from the twin vantage points of audience appreciation and performing arts; the potential is here, if proper facilities are made available. Vacationers may then return from vacation and from the summer training programs of the Young Artists Symphony and the fine concerts of great artists to provide a carryover to their home localities and winter music activities.

We recommend that any other existing festivals in the state make known their history, purpose, and plans. We suggest that aid be given first to those that already have proven their importance and need. If a new festival should want to develop and seek aid, it should be encouraged to adopt plans that would complement the existing festivals both in the type of program it follows and the time of year it chooses.

The elimination of conflict, the encouragement of all worthwhile artistic activities in all sections of the state, and the monetary help (not support) that makes all these things possible should be of serious consideration.

CHORAL MUSIC

David Randolph

Discussion of basic problem and its proposed attack

It is our contention and recommendation that any appropriations by the State for fostering the arts be channeled first toward a massive campaign aimed at creating a recognition of the need for the arts.

In industry, before a product is produced, whether or not there is a market for it is determined. When it is shown that a market exists, the industry or company launches a campaign to create a need for that product. For example, before home television sets were developed, it was determined that a market existed. When the manufacturers were satisfied that this market existed, the set was developed. Subsequently, a high-powered publicity and advertising campaign was launched to make every family feel the need of owning a television set. Television became a household necessity even in the homes where money was scarce and even in the homes of those sophisticates who "held out" and at first refused to succumb to the impact of the advertising media which had affected the masses.

We must admit that interest in and desire for good music is not widespread. Those of us who feel that it is important and that there should be a "market" for it must devote our efforts toward promoting it and creating this market. A desire and interest must be built up so that people will feel deprived if music is not part of their experience.

Many recommendations have been and will be made about government appropriations to various organizations and to various projects. While all of these programs are certainly worthwhile, the basic lack (no need felt for good music) will not be remedied only by designating funds to organizations or projects. Such money will be spent and dissipated with little or no lasting improvement in the basic situation. However, if efforts and funds are chan-

neled toward the important problem of creating a need for such music, that need can serve as a wellspring of interest and effort from which all problems can be solved.

A supplementary report will be submitted, providing suggestions for carrying out a campaign designed to create in the people of New Jersey the interest in and need for good music both for adults and for children.

STATUS OF CHORAL MUSIC

Choral music can be considered more widespread than any other type of music—more people participate in it than in any other organized music-making. Almost every church and synagogue has a choir (in New Jersey there are approximately three thousand, six hundred of them), schools have choruses, and in addition there are glee clubs, community choruses, and similar independent groups. Therefore, there is a real need for the fostering and improving of choruses. In fact, exposure to some type of group singing sums up the whole of many people's exposure to music participation, and their idea of music and attitude toward it is shaped by this experience. Yet choral performances are among the lowest in popularity (from the audience standpoint), and of almost universally low caliber. Something should be done to improve the overall quality of this music.

WORKSHOPS TO IMPROVE CONDUCTING TECHNIQUES

Examining the situation, we find that in most of the churches and many of the schools throughout the state, the chorus is directed by any person willing to do so, who may or may not be properly trained. There should be a place where such people can go to improve their techniques and learn how to produce good music. Such a place must be convenient, the sessions must be short (because such people usually have other jobs), and the cost must be reasonable. Also, the people in charge must be competent in their fields.

We propose choral workshops. Some exist outside of New Jersey, but in most

instances the sessions are mainly "inspirational," with little or no technical instruction, and the music offered is inferior. They are largely social gatherings, for good will and fellowship, or are sponsored by publishing houses, which use them as a medium for advertising their music.

We propose workshops similar to those Masterwork has already established, in which the following would be covered:

Problems of style, tempo, tone and expression in works of various schools and periods

Techniques that will achieve best results with amateur choral singers

Problems of repertoire for different types of choruses

How to deal with specific problems of the amateur singer

Methods of transforming rehearsals into meaningful musical experiences

Making the most of rehearsal time

The conductor's obligation to his singers

The use of the conductor's own personality

Aims, attitudes, and procedures of the conductor

Evaluation of each conductor's style

How to build membership

How to raise money

Techniques of publicity and promotion

ESTABLISHMENT, ADMINISTRATION, AND STAFFING OF SUCH WORKSHOPS

One full summer-long session, divided into two-week periods (perhaps four of these), covered by subsidies so that the participants would pay only a nominal fee. This could become famous, like the ones in Interlochen, Michigan, for orchestral training, and bring additional renown to New Jersey. (People from all over the country would attend.)

Comments which were written by conductors who have attended the Masterwork one-day sessions indicate the need for such training, and the general feeling that more time is needed for adequate training of conductors even with some experience.

Workshops should be run by people who know good music and how to produce it.

ESTABLISHMENT OF A TRAINING CHORUS

In addition to workshops, a chorus should be organized with membership open only to music teachers and choir directors. This also would serve to train them so they could improve the quality of their own groups. In Masterwork, approximately one-fifth of the membership are either teachers or choir directors who come to learn as well as to sing. The head of the choral department of a prominent local university has been with us for several years, and when his schedule will not permit him to participate in concerts he has attended rehearsal so that he could use the knowledge gained to continue to better train his own choruses.

In such a training chorus people would sing good music and become familiar with the repertoire so they could take this knowledge back to their own groups.

Money should be provided by the legislature to set up and run such a training chorus.

SUBSIDIES FOR ENGAGING QUALIFIED CONDUCTORS

Within the State of New Jersey there are more than one hundred independent choruses struggling for existence, their only money coming from dues paid by the singers and, in some cases, small ticket receipts from concerts. The conductors of such groups are people with other jobs. There should be subsidies so that promising groups could have the funds to engage qualified conductors who could be paid a fee commensurate with the time and effort needed to do their work properly.

ESTABLISHMENT OF A CHORAL LEAGUE

Funds should be made available for the establishment of a choral league, which could provide aid, assistance, information, personnel, and consulting services to all choral groups within the State of New

Jersey. In a questionnaire which was sent out to more than three hundred fifty such groups asking of their interest in such an organization, the response in favor was overwhelming.

Subsidizing arts councils and art festivals
No fine-caliber performances can pay for themselves. In most foreign countries this fact has been recognized. The few organizations in the State of New Jersey which are trying to further good music and the arts should receive subsidies to enable them to continue their work. The Masterwork Foundation sponsors more than thirty such events each year. Others which also support such activities are the Ventnor Arts Council, the Sussex County Music Foundation, the Opera Workshop of Cedar Grove, the Opera Theater of Westfield, and FLAME of Fair Lawn.

MUSIC IN THE SCHOOLS

At a state level, standardize school curricula so that music in the schools can be accorded the status of a major subject, instead of being treated as an "extra" activity, just for fun. Music can be one of the greatest enriching experiences in life, but the quality of the early training determines the degree to which any individual will partake of that enrichment.

It is strongly recommended that sight-reading be taught in primary grades just as reading is taught there, enabling children to read the music they sing—not just learn it by rote. Equipped with the ability to sight-read—how much more music could be taught, with a greater knowledge and appreciation as a result.

Haphazard exposure to poor quality repertoire sends many students from school with nothing of value. There should be planned training and exposure to the classics of music as there is to the classics of literature, in every school, beginning in the primary grades and continuing through high school and college.

COMMITTEE ON PHOTOGRAPHY

MEMBERS

- A. John Geraci, Chairman
Livingston,
Photographer
- Sol Libsohn,
Roosevelt,
Photographer
- Peter Nicastro,
Garfield,
Photographer
- Orren Jack Turner,
Princeton,
Photographer
- William J. Witt,
Newark,
Photographer
- Mrs. Edith Worth,
Nutley,
Photographer
- Robert Worth,
Nutley,
Photographer

INTRODUCTION

We search for meaning, for an explanation of our environment, the reason for being. We seek constantly a better understanding of ourselves and our fellows.

One of the important functions of art has always been to help man in his search for meaning, for truth and understanding.

In the words of Stieglitz, "It is the artist, above all others, who serves man as his true guide because he pushes back the frontiers of darkness and reveals hidden layers of experience."

Man's first attempts at graphic art were essentially representative, mirrors of nature, of man's environment and his experience. True art has always been used to beautify and decorate, but always its major function has been to communicate, to help man explain himself, his experiences and surroundings.

As one of the newest of the arts, photography has become one of the most useful to man. While it will never completely replace the printed word, we depend on it more and more for the communication of ideas and experiences.

We are increasingly aware of the influence of the arts and the contribution that deeper understanding of these make to a fuller and more complete life, and have long accepted the concept that the community is responsible for the education of its citizens.

Among the arts, photography plays an increasingly vital role. Certainly any program for stimulating an understanding and appreciation of the arts must give photography an important place.

As literature is the written language, photography is the visual language of today's modern world.

Photography has many faces, and gives pleasure and knowledge to millions of people in the ever-shrinking world community. An important ingredient of modern civilization, it is a basic and practical tool of industry, the probing eye of science and research. It documents the world, helps to heal the sick, explore the atom and the far reaches of space.

Photojournalism with its picture image, rivals the word as the modern medium of communication. Its art, craft, and science are an integral part of the living structure of our fast-changing society. Its universal language surmounts all barriers, knowing no limit of alphabet or vocabulary, and reaches out to the illiterate as well as the literate.

Photography has a presence, imparts a feeling of reality to its viewers. People tend to believe what they see. In this sense, photography is one of the most convincing of art mediums.

REPORT

The Photography Committee of the Commission to Study the Arts in New Jersey presumes that a state council on the arts will be created as a direct result of the Commission's final full report. Therefore, the Photography Committee proposes its primary recommendations as follows:

1. That a department of photography be established under the state council; that this department be housed in Trenton. The department should be a focal point for information on photography, photographers, and photographic education in New Jersey for colleges, grade schools, museums, and individuals. The department should be the prime source of knowledge and the originator of educational programs and courses of action in formal educational institutions.

a. A board of advisors should be formed to guide this department. This board should be responsible to the state council.

b. A director of photography should be appointed to administer this department, to be responsible to the board of advisors. He would be a member of the state council of arts. The director's qualifications are set forth in Appendix 1.

2. That a beginning be made in the collection and cataloguing of photographs.

a. Photographs of New Jersey in all its aspects should be gathered.*

b. Works of individuals, especially those of creative photographers, should be collected and made available throughout the state to museums and schools of all levels.

3. That a minimum of two juried exhibitions be held each year in New Jersey. The purpose of these shows would be to familiarize the public with photography in its various forms, as well as to encourage and create better understanding of the medium.

* Recently the Photography Committee had a request from a state agency for photographs of New Jersey as described. At present such photographs are not collected and not catalogued.

a. The exhibitions would be displayed at cultural centers, such as art museums and colleges.

b. The exhibitions would be used as traveling exhibits.

Future aims of the department might be summarized as follows:

1. Opportunities for education in photography must be developed:

a. By establishing a department of photography in a university in the state. Full curricula in a planned program requiring several years should be established and implemented. Rutgers, the State University, Fairleigh Dickinson, and/or the Newark College of Engineering should be considered.

b. By encouraging photographic instruction at other school levels.

1. Junior colleges. Both fine arts courses and vocational courses can be expanded to develop the student of photography.

2. High schools can promote photography through club activities, workshops, and exhibitions. Students can be encouraged further through guest speakers and programs illustrating opportunities in the field.

3. Junior high schools can offer their students visits to exhibitions, club exhibits, and competitions.

4. Adult schools can be encouraged to increase their scope, going beyond teaching technique to incorporate courses in creative visualization.

c. Fellowships in photography should be made available. By granting four fellowships of twenty-five hundred dollars each year to individual photographers who have shown creative capabilities in photography and who will work on projects which will enhance the photographic and cultural image of New Jersey.

d. By establishing a roster of qualified speakers and artists who will be available to lecture at all educational levels.

e. By agreement with the educational TV stations prepare series exploring concepts, directions, personalities, and styles in photography.

ESTIMATE OF FINANCIAL APPROPRIATIONS FOR THE FIRST YEAR

New Jersey State Council on the Arts

State Appropriation	\$ 500,000.00
Federal Appropriations (Matching)	\$ 500,000.00
Total Appropriations	\$1,000,000.00

Amount of total appropriation to be assigned to the department of photography:

Director of Photography	\$ 18,000.00
Educational Projects	100,000.00
Touring & Loan Exhibits	10,000.00
Lecture Program	5,000.00
Fellowship Funds	
4 @ \$2500.00	10,000.00
Conferences, Reports	5,000.00
Travel Expenses, Misc.	2,000.00
Total	\$150,000.00

The compilation of these figures is from estimates of New York State Council on Arts expenditures, and other are councils' appropriations, from the practical experience of the Committee members, and with the knowledge, particularly in photography, that we are starting from rock bottom.

SOURCES OF FINANCIAL AID FOR THE SUPPORT OF THE ARTS

A. Federal appropriations

1. Direct grants to specific projects.
2. Matching grants for capital establishments.

B. State appropriations

Funds sufficient to establish a state arts council, support professional programs, assist local organizations, encourage regional cooperation and development, initiate new and develop present cultural programs within the state's universities, and support of city and town enterprises.

C. United art campaign for funds

Statewide coordinated and cooperative solicited campaign for funds.

D. Corporate tax-free donations

Urge corporations to use federal five per cent tax-free provision for donations.

E. City and town aid

Budgeted local support built into community affairs. (Such as proposed new Livingston Recreation Department Cultural Building).

Appendix 1

The ideal director should be a man of broad experience in the social sciences and humanities as well as in the arts. He must be convinced that the photographic image tells what no other medium can about the social scene. He must be able to encourage, to inspire individual photographers without imposing on their way of seeing. He must be able to outline a project and create an aura of excitement in his program. He should be a man who is sensitive and intuitive to the works of other photographers and the variety the medium offers.

Appendix 2

From the list of schools offering courses in photographic subjects it should be noted that New Jersey schools offer little training in photography, the curriculum is extremely limited, and that not one college in New Jersey offers professional training in this field. It may not be true that New Jersey is a "cultural desert" as has been alleged, but it would seem that New Jersey is not fulfilling its duty to educate its people in one of the most contemporary art forms.

New Jersey colleges offering photography courses.

Sources:

1. Eastman "A Survey of Photographic Instruction," 1960.
2. Dr. C. William Horrell, Asst. Professor of Photography, Dept. of Printing & Photography, Southern Illinois University.

Survey: "Photography Instruction in Higher Education."

1. Don Bosco College, Newton
Non-photo courses —2; Art and Biological Sciences
2. Drew University, Madison
Non-photo course —1; physics
3. Jersey City Junior College, Jersey City
A-V courses —1; A-V production
4. Jersey City State College, Jersey City
Non-photo; art (6 hours)
5. Montclair State College, Upper Montclair
Photography courses —2; Basic (2 hours)
Non-photography —2; Science (2 hours); Art (4 hours)

6. Paterson State College, Wayne
Non-photography course; Art (6¾ hours)
7. Rutgers, the State University, New Brunswick
Non-photo courses —1; physical optics
A-V courses —1; A-V program
8. Stevens Institute of Technology, Hoboken
Non-photo courses —1; metallurgy
9. Trenton Junior College, Trenton
Photography courses —4; Basic, General, Advanced, & Photo Workshop
10. Trenton State College, Trenton
Non-photo; Graphic Arts (3 hours)
A-V courses; A-V Production (1 hour)

COMMITTEE ON PUBLIC OPINION

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Summary of the Committee's recommendation to the Commission

The recommendations of the Committee on Public Opinion to the Commission have to do with (a) public interpretation and (b) fact-finding. These recommendations are presented briefly at this point and then discussed in more detail in the following sections of the report.

Concerning the public interpretation of the arts, the Committee recommends:

1. The organization of a news and data office on the arts in the state.

2. The institution of annual recognition for outstanding examples of reporting and interpreting of artistic developments in the mass media.

3. The provision of a series of informative meetings at which communicators may meet leaders in the arts and learn at first hand about developments.

4. The organization of annual multi-art planning and reporting conferences (state fairs of the arts) at which special facilities

would be provided for writers and program makers for the mass media.

5. The compilation of a detailed, continuing directory of artistic activities and facilities of the state, to be published at least once each two years.

Concerning fact-finding about the arts, the Committee recommends:

6. The systematic collection and analysis of existing data on public behavior relative to the arts.

7. The conducting of an annual sample survey of the arts involvements of the people of the state in cooperation with a university research bureau and under the professional consulting guidance of a committee consisting of business and academic specialists.

8. The undertaking of studies of the social environment of specific arts. These should be made as joint projects of the Commission or its Committee on Public Opinion with suitable state agencies and voluntary associations. In this the Commission's committee would act in an advisory capacity.

9. The execution of a series of on-the-spot investigations of the social environment and social consequences of specific artistic projects of the sort of those at Bergen Mall and at Telegraph Hill. The Commission's committee of opinion specialists could serve in an advisory capacity on such projects, but the actual field work and the processing of data might best be done under contract with an appropriate nearby agency.

Concerning financing and organization of the program, the Committee recommends:

10. The above recommendations would call for the provision of a staff technical specialist and of other expenses in connection with office arrangements in the amount of approximately twenty-five thousand dollars at the outset, plus funds for contract research with university centers in the amount of thirty-five thousand dollars

for the first year. An initial annual budget of sixty thousand dollars is therefore recommended for these activities.

General findings of the Committee

Public interest and involvement in the arts in New Jersey far outrun the state's current facilities and opportunities. Both governmental and commercial leaders lag in realizing the extent of existing popular support for artistic projects in our state. The Committee on Public Opinion takes it as its assignment to gather evidences of the extent and forms of such interest and support and to suggest ways to focus public, governmental, and commercial attention on significant aspects of this dynamic situation.

In earlier periods, the lack of official concern with creativity and availability in the arts did not arouse great concern; our citizens were then preoccupied with the many other problems of growth and development. Now we are beginning to perceive the high importance of the arts, not just as ornaments to our civilization but even more as contributions to the well-being and mental health of our people. As we create and utilize or enjoy the arts, they give body and substance to our way of life.

Time was when the literary classics and new literary products were read by the educated few, but the paperback publishers have now provided a larger audience for such a book as Homer's "Odyssey" during the past two decades than it had during the previous three thousand years. An inexpensive paperback is bought to be read, not to be displayed, and the quality of the titles offered has risen steadily. The consumption of fine musical recordings, as well as the mounting audience ratings for the better television broadcasts, and the organization and expansion of art centers and community theaters all result from popular demand for more quality in artistic products and from popular involvement in the satisfaction of that demand.

What some purists have feared would be the mass vulgarization of taste in the "century of the common man" has demonstrated itself to be a ferment which is stim-

ulating variety in taste. In consequence, we have expanding segments of our population interested in the best of the world's and of our own artistic products. The thrilling diversity and experimentation now so evident in music well illustrate these points. In other words, what has been called the "massive jostling for attention" during this century is having results in the arts similar to what it is having in advertising and in product distribution. Both in advertising and in the arts, this "massive jostling" has helped to develop a most challenging "rising threshold of inattention" or perhaps it might better be called a "rising threshold of selective attention." This situation is being studied by a group of specialists associated with the Harvard Business School under the auspices of the American Association of Advertising Agencies. Norman H. Strouse, chairman of one of the country's largest advertising agencies, the J. Walter Thompson Agency, in interpreting results of the Harvard study, says that the "rising threshold of inattention" is bringing about the following significant development: "[All] product categories are fragmenting into a wide spectrum of alternatives. The day of the brand that is all things to all people is rapidly passing." Thus, the "massive jostling for attention" is creating levels of taste in commercial products, in advertising, and in the fine arts, which are growing and having a tendency to rise.

Another public opinion lesson for the arts is available from recent studies of advertising, especially from the Harvard study to which reference was made. It is that the chief effective appeals of advertising are now seen as those of self-reference, self-involvement, and self-identification. Music lessons for children, hobby painting and sculpting, and acting in amateur theatricals thus involve more and more people directly in the arts and make that involvement and identification both intimate and lifelong. A few of them may become professional artists in consequence, but a great many thus have their lives enriched and help to enrich their communities through their artistic activities. The vast sales of musical instruments and of artistic hobby

kits are creating consequences not fully comprehended either by governmental or industrial planners. When these developments and others are linked to the rising levels of education, the nature of our "fine arts explosion" becomes all the more clear.

The extent of actual audiences and of voluntary groups suggests, but, in our estimation, understates the rising tide of community interest in all aspects of the fine arts— theater, dance, painting, sculpture, photography, music, architecture, literature. Because of costs involved, such audiences and groups tend to be more numerous among people in the more privileged areas. Some public schools supplement the stimulation provided by voluntary groups and even make voluntary group activities possible, but their efforts are quite spotty and in a great many areas are very inadequate. Many offer little or no art education and fail to see the merits of sponsoring exhibitions, recitals, plays, and other opportunities for expression. This lack stems not only from the absence of interest or motivation on the part of many school administrators, but also from the failure of school districts to provide physical facilities— auditoriums, studios, and galleries.

Perhaps the greatest stimulus to the rapid expansion of the "fine arts market" in New Jersey is the rising level of educational achievement. Studies indicate that individuals with some college education (roughly one-fifth of the adult population) spend two or three times as much of their leisure hours in the enjoyment or utilization or creation of the fine arts as do high school graduates (about one-fourth of the adult population). High school graduates in turn spend well over twice as much of their leisure time on the fine arts as do the less educated. (Reference: Bernard Berelson, "In the Presence of Culture," *Public Opinion Quarterly*, 28 (1964): 1-12, p. 9 quoted).

The Committee's Work

The investigations and discussions of the Committee's members have taken these forms.

1. The members have studied existing materials in the daily and weekly newspapers, state magazines, and radio and television broadcasts having to do with the arts.

2. They have explored existing data concerning public opinion about the arts in New Jersey.

3. They have analyzed unmet needs in opinion research on the basis of their own professional backgrounds and experiences.

4. They have formulated recommendations (technical and financial, interpretational and fact-finding) for the obtaining of better guidance from the attitudes and behavior of significant New Jersey publics and for establishing better relations between artistic facilities and the people of the state.

The Committee members feel that they have now gone far enough in their work to offer this present formulation of their findings for the consideration of the Commission and of the Commission committees.

In the following, findings are organized in terms of these points: (a) Consultative and Liaison Needs, (b) Existing Data on Opinion and Behavior, (c) Basic Data on Behavior Related to the Arts, (d) Specific Audience Studies, and (e) Case Studies and Public Reactions.

A. Consultative and liaison needs

The greatest need that the Committee discovered is that of facilitating the establishment of new channels of communication that would link artists, art educators, and art organization leaders on the one hand with newspapermen, periodical writers, radio and television commentators and program designers, and other public spokesmen on the other hand.

How can this need best be satisfied? How can the mass media get the materials they would like to use that would help forward the arts in New Jersey? How can artists, educators, and organization leaders be aided in the bringing of their efforts to public attention? The Committee wishes to

recommend these four ways of meeting this need: (1) the organization of a news and data office; (2) the institution of annual recognition for outstanding examples of reporting and interpreting of artistic developments; (3) the provision of series of informative meetings at which communicators might meet leaders in the arts and learn at first hand about developments, and (4) the organization of annual multi-art planning and reporting conferences—"state fairs of the arts"—at which special facilities would be provided for writers and program makers for the mass media.

1. News and data office

Many daily and weekly newspapers, other periodicals, and radio and television stations are hospitable to fine arts materials, but the artistic fields make demands for diversity in talent upon the part of communicators that are difficult for the mass media to meet. They often have specialists in drama and certain types of music and literary matters, but what about the many trends in painting, sculpture, photography, the dance, print making, and all the rest? In short, even the best-staffed mass media would appreciate aid, we are sure, in developing broader and more representative coverage of the artistic field. A central news and data office for the state could provide such aid. It could gather and circulate information items. It could compile composite developmental reports. It could build up a file of background reference materials available for writers. It could arrange conferences of artists and communicators.

2. Annual recognition

Outstanding pieces of reporting, writing, or programming are often due to the creative interest of individual staff members. Recognition of such accomplishments would do much to encourage other staff members so to interest themselves and to emphasize to media managers public appreciation for such efforts. The state commission or some other appropriate body should provide the channel for such recognition, but the actual

awards might well be financed by individuals or by associations in each of the appropriate fields.

3. Informative meetings

So much is now happening in all artistic specialties that writers are confused or uninformed about the changing perspectives as they may appear to others and especially to artists. A series of informative meetings, developed with the cooperation of the mass media and of the various artistic associations, could do much to stimulate a better understanding of today's art upon the part of mass communicators.

4. Annual multi-art planning and reporting conferences

What is contemplated here is a kind of "state fair of arts." It would serve a great many purposes, but it would, in terms of our concern here with public opinion, do much to focus popular attention upon the "fine arts explosion" in our society. It could well be an event impressive enough to enrich radio and television programs and newspaper feature stories for weeks before and after the actual event. It might either move its location each year or be centered at such a place as Telegraph Hill.

B. Existing data on opinion and behavior

Lacking a budget for original investigation, the Committee members sought to accumulate from public and private agencies existing data that might be relevant to its problems. This, too, can quickly become a job much too complicated for volunteer labor, but we have done what we can to utilize data made available to us, as well as the professional experiences of the Committee members in this field.

These data are of many sorts. For example, communications media undertake market research surveys and other studies that may include the collection of data on public reactions, interests, and desires in relation to the arts. Some of the public utilities, such as the telephone, electric, and transportation companies, may also have

useful data, gathered for a variety of reasons. To illustrate, the railroad and bus companies probably have rather precise data on the extent of travel for the purpose of viewing theatrical presentations in New York City and Philadelphia. The electric utilities may keep records of special installations and services for theatrical and other exhibition purposes. Sponsors of television or radio broadcasts of an artistic nature have made consumer acceptance studies of them that have considerable interest and usefulness. National Broadcasting Company and Standard Oil Company of New Jersey, among others, have made such data available to us for our study.

5. Data collection

The committee recommends that a systematic effort be made to collect such data and to analyze them for planning purposes. To judge from the excellent cooperation we have already obtained, this would be quite possible even though it would require time for compilation and the services of a skilled public opinion analyst.

C. Basic data on behavior related to the arts

Basic to any study of opinion and behavior in relation to the arts is a description of the facilities and media available—clubs, schools, classes, auditoriums, galleries, broadcasting stations devoting time to fine arts, organizations, and all the rest, public and private—and their activities. Such a compendium of data would be most helpful, not only to such a Commission as the present one but, if published and revised periodically, would be of great aid in publicizing the availability of facilities and of opportunities to people throughout the state. The Committee on Public Opinion has found that its studies are somewhat handicapped by the lack of such a compendium, and it feels sure that this lack also handicaps other committees and the Commission, as well as mass media communicators and others in the state concerned with the arts.

6. Directory of activities and facilities

The Committee recommends that the Commission include in its program the compilation of a detailed, continuing directory of artistic activities and facilities of the state, to be published at appropriate intervals of one or two years. Possibly, the actual work of compilation might best be done in such a part of the state government as the Department of Education, but its editorial board should include board representation from the arts and the mass media of communication.

As a social base line for assessing the artistic needs and potentialities of the state's people, a highly desirable approach would be to conduct a sample survey of the artistic educational backgrounds and experiences of the population. How far have people carried their education in one or more of the arts? What does this education now appear to mean to them or have done for them? How many have apparently become "artistic drop-outs"? Of what significance has fine arts education and experience been even to the "artistic drop-out"? What is the relationship between general education and special education in one or more of the arts and the subsequent enjoyment of artistic products?

7. Sample surveys

The Committee on Public Opinion recommends to the Commission that an adequate item be included in the proposed Commission budget for annual sample surveys of this sort. Their annual repetition (with adaptations) would provide a kind of score-card of accomplishment for the state and would do much to bring and keep the Commission and its committee in touch with the needs, desires, and potentialities of the people of the state in this area.

The Committee recommends that an annual budget item be negotiated for this sample survey project with one of the state's institutions of higher learning. It would be understood, the Committee suggests, that detailed guidance and counsel for such a

survey be provided by a committee consisting (as does the present Committee) of both business and academic specialists. In this manner, as broad planning and experience might be brought to the surveys as possible.

D. Specific audience studies

With the foregoing basic data on fine arts behavior available, the Committee on Public Opinion or its equivalent would be in a position to undertake to advise those interested in a specific fine art or in the arts of a specific area of the state on how their objectives are related to appropriate publics. The problems of each of the arts differ so much from those of the others that specific social studies need to be undertaken in connection with each of them. Only thus, for example, can one begin to estimate the probable extent of support for the dance, for exhibits or for the sale of original paintings, or for musical recitals.

8. Social studies of specific arts and arts situations

The Committee on Public Opinion does not recommend that the Commission as such undertake such specific audience studies, but it believes that it should be equipped to give through an advisory committee and through technical staff adequate advice for the guidance of such studies under appropriate auspices. The services of social scientific research and counsel can thus be made more widely available in the artistic fields.

E. Case studies in public reactions

Special studies of selected local projects as they develop and gather momentum would be most helpful as critical models for policy guidance in other similar or related situations. The State Highway Au-

thority has already carefully planned the potential relationship of the Telegraph Hill Center to highway traffic throughout each week and seasonally, but the actual desires and interests of the potential publics of the Center are yet to be ascertained in more than a speculative fashion. This type of study might well be undertaken under the joint auspices of the Commission, of the Highway Authority or the management of the Center, and of a university research center. Selected studies of other art centers of a variety of sizes would be most instructive. In each case, the research facilities most available locally might well be utilized for the actual operations, guided by the specialists enlisted by the Commission for its advisory committee on public opinion.

9. On-the-spot social studies

The Committee on Public Opinion recommends the provision of budgetary support for a series of such on-the-spot social studies of the environment and consequences of artistic projects in some variety. Part of the funds requested is for this purpose.

F. Financial and organizational considerations

The above recommendations would call for the provision of a staff technical specialist, office arrangements, and funds for contract research with university centers.

10. The committee recommends the request of twenty-five thousand dollars for staff and office arrangements and of thirty-five thousand dollars for contract research undertaken with the cooperation of university research centers. An initial annual budget of sixty thousand dollars for these activities would, in our estimation, provide an opportunity to demonstrate gains such a program would bring to the state.

COMMITTEE ON THEATER AND DANCE

MEMBERS

- St. John Terrell, Chairman
Producer and Director,
Lambertville Music Circus
- Walter Abel, New York
Actor and Director
- Frank Carrington
Producer and Director,
Paper Mill Playhouse, Millburn
- Wade Curry
Associate Professor of Speech,
Trenton State College
- Fred Danieli, Director,
Garden State Ballet
- Nicholas Dewey, Lecturer,
Department of Speech and Drama
College of the City of New York
- Stuart Duncan, Fairlawn
Director and Producer
- Mrs. Audree Estey
Director, Princeton Ballet Society
- William Lockwood Jr.,
Associate Producer,
McCarter Theater
- Mrs. Marguerite McAneny
Curator, Theater Collection,
Princeton University Library
- Charles M. Robertson, Edgewater
Professor of Art Education, Executive Director for Special Areas, The Art School, Pratt Institute
- Mrs. Carol Van Dyke,
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President, New Jersey Theater League
- Guest
- Miss Mila Gibbons, Princeton,
Representing the Committee on Education
- The Committee is especially indebted to:
Professor William J. Baumol, Princeton
Milton Lyon, Princeton
Mrs. Frank Thompson, Jr., Trenton

PREFACE

The time has passed for us to consider the question of whether there should be a government-sponsored council for the arts. Our current concern now must be how government can most effectively develop a culture-broth in which the arts can germinate and develop.

In a relatively short time, New York's program for the arts has become world-renowned—and it has inspired many similar bodies to emulate its action. We of New Jersey can therefore find little distinction in joining a parade of almost ten states and provinces — though join we must — just to keep our state's obligation to its citizens.

We can, however, make an important and new contribution to the culture-interest that is sweeping our continent by placing our arts program in the hands of the artist and his associates. A review of the current arts programs reveals that almost all of them have the management and direction in the control of the businessmen, the politically oriented, and of course the wealthy arts-patron, who has so long hand-fed the artist with his silver spoon.

Today art and culture have become the discovery of the average citizen—he and his neighbor have experienced the delicious pleasures formerly savored by Prince Esterhazy, Dr. Albert Barnes, King Louis XVI, and their ilk.

Art has a mission and purpose far beyond that of titillating the beholder. Tolstoy replied, when asked what was the function of art, "Art brings mankind closer to mankind."

The word "art" covers a wide field, but we on this committee are limiting ourselves to the area known as the "Theater and Dance." While these are among the most popular art forms, they are no less neglected and in need than any of their other poor relations.

Emerson tells us: "Art will not come at the call of a legislation . . . it will come, as always, unannounced, and spring up between the feet of brave and earnest men." Let us therefore prepare ourselves; let those of us who labor in the theater make it a factory of thought—a prompter of conscience—an elucidator of social conduct—an armory against dullness and despair—filled with laughter, because laughter is an evil-repellent—let our theater be a temple dedicated to the ascent of man.

PART ONE: THEATER

Chapter 1

THEATER IN NEW JERSEY: A PROFILE

According to the recently published Rockefeller Panel Report, there are about forty thousand theatrical enterprises in the United States—of which about five thousand have purpose, continuity, and life. But the vast preponderance of our country's theater is amateur.

New Jersey's theater is not unlike that of the rest of the country. It has perhaps one thousand theatrical enterprises—of which perhaps two hundred have purpose, continuity, and life. But only a handful of them are professional (that is, with directors, designers, actors, and technicians paid for their labor). Even this handful are beset by problems which make it difficult for them even to continue, let alone to thrive artistically and financially.

A. Professional theater in New Jersey

There are four kinds of professional theater which affect the people of New Jersey.

1. The Broadway and Off-Broadway productions in New York City,
2. Broadway, Off-Broadway, and foreign productions which tour New Jersey or Philadelphia,
3. Resident professional theaters in the cities of New Jersey, and
4. Summer theaters in New Jersey and neighboring states.

1. New York City productions

The theaters of New York City—though not easily accessible to all citizens of this state, and though not patronized by a majority of New Jersey's citizens—are an important positive and negative theater force. New York City is now our country's theater center, and most theater professionals aim to work there. Until recently, little American professional theater of consequence was produced outside New York City.

Most of the theater-going public still believe that they must go to New York to see good theater. Many who never attend the theater explain that it is too much trouble or too expensive to go to New York or that the plays of Broadway do not interest them. With each season, the Broadway theater seems to become more frivolous, to concentrate its energies upon light musicals, frothy comedies, and plays designed to shock. In 1965 not one drama was a financial success. In reaction to this long-term trend, the Off-Broadway theater has for the last fifteen years provided inexpensive productions of classical and original works. This theater was subsidized by the actors themselves—who willingly worked for forty-five dollars a week for an opportunity to be seen in serious theater. Unfortunately, the Off-Broadway theater has been truncated and perhaps destroyed by recent events.

This Committee doubts that there will be a reversal of the trend away from good theater in New York City. Even if there were, we see little likelihood that those who now seldom or never attend the theater will be enticed to New York City. Possibly in the future, as the theater develops in New Jersey, fewer and fewer New Jerseyans will have to cross the Hudson in search of theater.

2. Touring companies

New Jersey's proximity to New York City should enable touring companies to tour our major cities and colleges. Indeed, in the last few years productions of *In White America*, *A Man for All Seasons*, *The*

Trojan Women, Who's Afraid of Virginia Woolf, and interpretations by such famous actors as John Gielgud and Judith Anderson, as well as several other productions, have visited for one-night stands. These productions momentarily enriched our theater, but they have been so few and have played for so short a time that their effect has not been great. The economics of touring are such that a company of The Trojan Women, which can run Off-Broadway on a weekly eight-performance gross of thirty-five hundred dollars, finds it necessary to charge two thousand dollars for a single performance in New Jersey. Far fewer theater companies tour the state than might be expected.

Many of our state's citizens visit Philadelphia to see "try-outs" of future New York productions. This theater-going presents many of the same problems as does going to New York: the rarity of serious works, the expense, the inescapable inconveniences of planning far ahead, traveling, and parking. But the fact that it is possible provides an excuse for not attending local productions. Many New Jerseyans feel uncomfortably like parasites in both cities and wish that high-quality professional theater were available "at home."

3. Resident professional theater

Indeed, there is far more year-round professional theater in New Jersey than most of its citizens realize. Among year-round theaters, the Paper Mill Playhouse in Millburn is the oldest—now in its thirty-second year of operation. It has survived partly through private subsidy, partly through the dedication of its staff, and partly through local support which has gradually built up. Even now, however, the bulk of its productions must be of the "sure-success" variety to amortize losses from expensive productions such as *Carmen* or *A Man for All Seasons*. To offset this weakness, the Paper Mill is about to undertake a fund-raising drive of \$1,500,000 to serve as a perpetual trust. The income from this trust fund is to be used to finance commercially hazardous productions of old and modern classics. It also hopes to raise

\$250,000 to establish a classical repertory of six plays per year. The plays would tour neighboring towns which will support them with subscription groups. The Paper Mill expects to lose \$150,000 in each of its first four years, and \$100,000 in the fifth year before breaking even in later years. A recent production of the Paper Mill, *Glass Menagerie*, reversed the usual direction of influence by moving from New Jersey to Broadway.

The experience of the Paper Mill is instructive. While symphony orchestras realize only forty-seven per cent of their support at the box office (on a nationwide average), theater, alone of the performing arts, is usually thought able to pay its own way. It is a popular but also a very expensive art form; unfortunately, producers often find that their most expensive and even their most artistic productions are not their most popular ones. The professional resident company must build local support and must be popular—not only to pay its expenses but also to be a force in its community. But should it have to subsidize itself by consistently producing plays of lower quality than it wishes to? Should it have to subsidize itself by asking that theater artists work at low or no pay? We think not.

The other resident professional year-round theaters in New Jersey are rather new. Paramus' Theatre-on-the-Mall is one of the first theaters in a shopping center, a step more significant than it at first appears. New Jersey, with the densest population of fifty states (860 per square mile), is beset by suburban sprawl. Communities have sprung from cornfields, while cities have lost their potential leaders to the suburbs. Shopping centers have provided new centers for buying, but not for social or cultural activities. Brilliant young people move often, feel little loyalty to their community and, indeed, seldom even enter the city to which their suburb is attached. In a way New Jersey has become two giant suburbs (attached to New York and to Philadelphia); they are suburbs of intelligent and affluent but rootless people.

We have all seen the result: the sneer by the New Jersey citizen at his home state is so commonplace that it seems normal. If the suburban shopping center and the suburban office are to replace the city-center as the focus of travel and interest, entertainment and culture must also find their way into the suburbs.

In addition to Paramus, which has so far specialized in light comedies with television personalities, year-round theaters have been established at Morristown and at Moorestown. The Morris Theater in Morristown is struggling to continue after losing heavily each season with an alternating classical repertory. The theater at Moorestown also attempts a "heavier" than average season. These new theaters are in their dangerous years—when failure is almost certain unless the people in their communities gain a quick affection for them or unless, like the Paper Mill, they receive some kind of subsidy from within or without.

For five years, the McCarter Theater of Princeton University has hired professional companies for two series of related classical plays per year. The well-equipped and attractive McCarter is also booked solidly with musical, dramatic, and dance events—so solidly, in fact, that George Alan Smith has called it "the busiest theater in the United States." The McCarter has become an unofficial state theater—drawing many of its patrons from great distances and serving as a performing library of the stage for New Jersey's students. Forty thousand students attended performances there last year; many high schools send busloads of students on a regular basis. Trenton State College, like some other colleges, requires its world-literature students to see two McCarter productions. What began as a liberal education for Princeton University students has expanded its base of attendance to other colleges, to high schools, to its community, and to other communities.

But, with solid attendance from so many sources, the McCarter repertory company loses about forty thousand dollars each

year which the university must underwrite. The theater building is taxed. The classics are expensive to mount with their costumes, large casts, and spectacle. Repertory itself is more expensive than running one play until it is no longer popular. Except for two years, the McCarter acting company changed each season—causing to a degree an unevenness in its generally high quality of performance. Shortness of rehearsal time has caused other problems. The help the Board of Education has given the McCarter with its publicity seems to have helped it to continue. This is the only example of public support of resident professional theater in New Jersey that the Committee can find. Indeed, forty thousand dollars a year seems a cheap price for the educational, cultural, and material benefits we have received from the McCarter.

4. Summer theaters

There are eleven summer theaters in New Jersey. One of the oldest, the Lambertville Music Circus, is probably the best-known. In a large, tented arena theater, popular musical comedies (occasionally starring well-known performers) and plays for children are produced. There are also regularly scheduled jazz, classical, and folk music concerts.

Other summer theaters also seem to concentrate upon light, popular fare and to try to make theater-going as much fun as it seems to be at the Music Circus. Few dramas are performed, partly because producers do not consider them appropriate to the summer season, but mainly because comedies and musicals draw much larger audiences. Those who have tried heavier fare have usually found it necessary to return to light comedies. They no doubt are watching carefully the attempt of the new Shakespeare Festival at Cape May to find an audience for classical plays, and of the new Acting Company at Clinton to find an audience for Williams, O'Neill, Shaw, Miller, and Pinter.

Many of the summer theaters play in makeshift facilities, and resident companies must get up their productions very quickly. Consequently, most summer theaters

now book packages of professional touring companies or at least hire leading actors who have previously performed their roles. The longer rehearsal time may improve the quality of performance, but a place for young actors to learn their craft has been lost.

Some summer theaters—such as those along the shore—appeal mainly to families on vacation. Some—such as those at Lambertville and at Camden—draw widely, including about half their audiences, from outside the state. Some draw mainly from a small locality. Where the audiences are traveling to and from their own homes, rather than to a motel or cottage, the summer theater could conceivably become a force in shaping and an expression of the culture in its community.

B. Community or little theater

There are about one hundred community theaters in New Jersey, of which about eighty are organized into the New Jersey Theatre League (the directory of this organization is included as an appendix). The N.J.T.L. holds an annual conference with speakers and seminars; about three hundred members usually attend. About twenty of the theaters compete in a one-act tournament annually. And the N.J.T.L. publishes the *Bulletin* monthly.

The average community theater produces two full-length works per year. It has about one hundred allied members (patrons) and about thirty active members. The majority do not hire professional directors; those which do pay two hundred to five hundred dollars for a six-week rehearsal period. None hires professional actors. About twenty five per cent have their own buildings—although some do no full productions there. Most community theater is presented in a high school auditorium, but, to avoid using such auditoriums, there is a growing trend toward arena production. Some groups engage visiting lecturers from the professional theater. Many visit each other's productions, but few organize trips to the professional theater.

Play choice is strongly influenced by non-artistic considerations—especially for the groups doing only one or two plays per year. Because of a widely held opinion that they are unpopular, original plays are almost never chosen for major productions. Because they are expensive, musicals are not widely done. Because dependable, talented, and willing male actors are hard to find, small-cast plays are preferred. Largely because they are free of royalty, classical comedies are often produced. But the majority of productions are of Broadway comedies—although the rights to these are sometimes withheld longer from New Jersey production than from other areas.

In spite of all these problems, some community theater productions are of high quality. The community theater often acts as a cultural and social center and helps to build love for theater, for community, and for culture.

Besides the community theaters, many clubs, churches, and other enterprises produce plays, usually light modern comedies.

C. Educational theater

New Jersey's lack of state support for higher education is probably known to the reader. It ranks forty-seventh among the states in per capita expenditure for higher education and sends fifty thousand students to out-of-state colleges. State law prohibits borrowing for public capital expenditures without referendum. New Jersey is one of only two states with no sales or income tax.* Our dreary record of willingness to be a cultural and educational parasite upon other states might be forgivable, were we now willing to change and to establish our own strong cultural and educational institutions.

1. Theater production in the college

Still, New Jersey has forty-seven institutions of higher learning—the majority of them private and most of them now turning away qualified students for lack of space. Of these, about thirty-five have college theaters. (Since only fifteen colleges answered this Committee's survey, we can only approximate.)

*As of 1965

Theater is taught as a separate major only at Rutgers at Douglass, Rutgers at Newark, and at Caldwell College. In other colleges it is taught as a part of the training of a speech or English teacher.

Like the community theaters, college theaters vary widely in quality, structure, method, and purpose. Rider College, for example, has a community theater. It draws far more of its actors and its audience from Trenton than from its student body, it produces more commercial plays (musicals and children's plays) and fewer classics than do most other colleges, and it partially sponsors its company in a very popular and highly regarded nonprofessional summer theater in Cadwalader Park. Seton Hall University hires professional actors as part of its company. Princeton University, in addition to its support of McCarter Theater, maintains a small undergraduate theater. Rutgers at Newark emphasizes styles in theater and is presently studying Far Eastern production. Rutgers at Douglass also attempts to introduce students to a wide range of plays—including many foreign works.

The typical New Jersey college theater, however, produces two to five plays a year—chosen mainly with the idea of balancing mood and style in a wide-ranging bill. There may also be one to five student-directed works.

The production facilities range from Monclair's excellent theater (perhaps the best in this area) to the badly designed theater at Glassboro, the spare and unattractive theaters at Rutgers, many improvised and temporary theaters, such as the cramped but charming basement theater at Rider College, inadequate classroom or gymnasium substitutes for theaters in some colleges, to the total lack of any theater—the case at Newark College of Engineering. Happily, excellent college theaters are now being constructed at Paterson and at Rider, while Trenton State College's theater is being renovated into a more usable and attractive facility.

Most colleges cast the plays almost entirely from the student body, and designate a professor (who usually has an M.A. or a Ph.D. in theater) as the director. The degree, of course, is no guarantee of directing ability; and usually the director is hired for teaching rather than artistic skill. But the college theater is usually as good as its director. He must overcome lacks in experience, discipline, maturity. He must overcome diversions. He often must ask the dedicated student to pay less attention to the theater and more to his studies. Often he develops an able student theater artist who is about to graduate or to become "too busy" with his nontheatrical life. At the same time, the college director works with fresh and energetic actors and with artistic plays.

A promising new trend is the engagement by colleges of professional actors, directors, and playwrights. Since 1945, under the placement service of ANTA, many career actors have participated in college productions. They have contributed more than their own performances; they have been able to bring life and reality to total productions through their ability to find the "life" of the play-script, to allow their five senses to be taken over by it, and to project that life without self-consciousness and without loss of identity. Through their influence, student actors begin to achieve freedom in performance, discipline in performance, and an experience of all that man has created heretofore.

Since 1964, through American Playwrights Theatre, plays of famous dramatists which have not been produced on Broadway are offered to college and community theaters. As with the engagement of professional actors, both parties benefit. The playwright is developing another and less frivolous market than Broadway, and the college community theaters gain new, interesting plays to produce.

2. Theater production in the high school

The high school theater is beset by more problems. Plays are usually expected to pay not only their own way but also that

of other activities. High school students are limited by their experience and maturity. Time is short and everyone has other interests. Few good plays are written for this age group. There are a host of taboos. Worst of all, the high school director himself often has little theater training.

With all these problems, it seems unfortunate that most high school directors willingly take on another and insurmountable one. A study by Norman Heap in 1961 indicated that more than fifty-five per cent of plays produced in New Jersey were of those written especially for high school production—most of them of very low quality; thirteen per cent were musicals, and the rest were primarily revivals of standard works—chiefly of comedies. In the four years since Heap's study, there has been a growing interest in musicals; but it would still be a safe estimate that more than half the plays chosen for production in New Jersey's high schools are inartistic works.

3. Instruction in theater

In terms of courses taught, theater lags far behind the other arts. The high school theater artist's training is, at best, only a small part of his preparation; usually he is hired as an English teacher and not as a theater artist. In most schools and colleges, both music and art appreciation are taught; but theater appreciation is almost unknown—even as a minor element in another course. While there is widespread public and private teaching of the skills of art and music, few students are studying the skills of theater. One would hope that informal attempts at theater appreciation instruction—such as trips to theater productions, booking of productions, lecturers, and performers into the schools and colleges, wider use of the "artist-in-residence"—will be utilized in the schools and colleges.

CHAPTER II FACILITIES FOR DANCE AND THEATER IN NEW JERSEY

Professor William J. Baumol tabulated a questionnaire entitled "New Jersey Auditorium Facility Study," which had been prepared and distributed by Mrs. Marguerite McAneny. The questionnaires were sent to all known auditorium facilities.

A total of 175 usable questionnaires were received. These were classified as to the ownership of the facility—privately or publicly owned—and then tabulated:

Private Auditoriums	45
Public Auditoriums	120
Could Not Be Classified	10
Total	175

The results have also been tabulated for each of sixteen questions.

The reader will note that the average public facility has 500-999 seats, a proscenium width of about forty feet, but a very shallow stage. It usually has a movie screen, a loading door, and sound equipment; but it often does not have dressing rooms, equipment to fly scenery, or an orchestra pit.

The average private auditorium facility is somewhat smaller in seating capacity and in proscenium width, but far more likely to have adequate depth of stage and dressing rooms.

NEW JERSEY AUDITORIUM FACILITY STUDY

Tabulation of Results

	Private	Public
Question 5: Number of seats		
up to 500	18	11
500-999	18	78
1,000 or more	8	29
No answer	1	2
Question 6: Type of Facility		
Proscenium	36	110
Arena	6	—
No answer	3	6
Can't determine	—	4

	Private	Public
Question 7: Presence of an orchestra pit		
Has an orchestra pit	11	46
No orchestra pit	33	62
No answer	1	—
Can't determine	—	2

Question 8a: Depth of stage		
Under 20'	12	87
20' to 39'	25	29
40' and over	3	4
No answer	5	—

Question 8b: Width of stage		
Under 40'	18	97
40' or over	24	22
No answer	3	1

Question 8c: Width of proscenium		
Under 20'	4	10
20' to 39'	24	48
40' or over	4	52
No answer	13	10

Question 8e: Presence of movie screen		
Has movie screen	27	110
No movie screen	15	10
No answer	3	—

Question 8f: Presence of dressing rooms		
Has dressing rooms	32	41
No dressing rooms	12	79
No answer	1	—

Question 8g: Presence of loading doors		
Has loading doors	30	84
No loading doors	12	33
No answer	5	3

Question 8j: Presence of flyspace		
Has flyspace	15	48
No flyspace	20	51
No answer	10	21

Question 8jj: Equipment to fly scenery		
Has equipment to fly scenery	11	36
No equipment to fly scenery	28	53
No answer	6	31

Question 8k: Type of lighting board
Could not be tabulated because of wide range of answers, most of which did not fit suggested categories.

Question 8l: Presence of sound equipment		
Has sound equipment	38	109
No sound equipment	6	2
No answer	1	9

Question 10a: Resident groups		
Resident groups perform	16	27
No resident groups perform	14	55
No answer	15	38

Question 10aa: Visiting groups		
Visiting groups perform	19	65
No visiting groups perform	10	23
No answer	16	32

Question 11: Groups who will perform in next five years
Not tabulated because of insufficient response.

Question 12: Distance from nearest competing facility		
Under 2 miles	19	64
2 to 10 miles	14	39
11 to 50 miles	5	5
over 50 miles	—	—
No answer	7	12

CHAPTER III

WHY SO LITTLE AND SO LATE?

While there is a great deal of theater in New Jersey, but a tiny portion of it is professional. Our state's year-round professional theaters find it necessary to emphasize commercial considerations, or to scramble to survive, or consistently to lose money.

The professional, community, and educational theaters are beset by problems that have nothing to do with art. Yet, they do little to assist each other. In some cities of our nation, amateur theater organizations have prevented professional bookings—as unwanted competition. Some of us seem to enjoy the misery or failures of others. Who of us has not used the sneers “commercial junk” or “amateurish clods”

in referring to the work of others. The prevailing attitude, however, seems to be one of indifference toward, rather than aid to, each other.

We find little New Jersey governmental awareness of or support for professional theater—even on the level of appreciating the financial and cultural advantages of local theater. Community and educational theaters cannot take the place of professional theater; New Jersey must develop its own high-quality professional theater; each professional theater must build support for its aims and program in its own community; and the state must appreciate and support professional theater.

What specifically is lacking? Why, with no lack of theater facilities in New Jersey (as our survey indicates), is there so manifest a lack of theater production and of encouragement of theater production? Why is there a better climate for the arts in Fort Worth, Texas; in Los Angeles; in New York; and in North Carolina?

The difference is mainly one of public attitude and awareness. All of the above cities and states found that, shortly after establishing state or local arts councils, attitudes toward the arts began to improve. We feel the need for such local and state committees to channel and develop interest in the arts.

Specific unmet needs

1. There are too few opportunities to see or to perform in professional theater and dance in New Jersey. The playwright, in particular, has little opportunity to study, to develop, to see his work. The professional, community, and educational theater have too long ignored original plays. In consequence, there is a serious shortage of plays, especially on serious subjects.

2. Unlike New York, New Jersey lacks a great cultural hub. Therefore, local dance and theater groups feel that they are working against a long history of reliance by our state upon New York City and Philadelphia. We are uncertain that New Jersey can or even should develop a cultural hub of its own, but it must develop some form of cultural dissemination.

3. The attitude that one must go outside New Jersey for culture, while not entirely true, has been allowed nearly to destroy the morale of New Jersey's citizens and to become an excuse for not valuing New Jersey's own culture. We believe the lack of pride in local culture forces the local theaters to conform to mass taste and to market appeal. We further believe that lack of pride in local culture is a major cause of weak loyalty to home, city, and state.

What is New Jersey doing to counter these grave problems? At present, very little.

4. There are no agencies to counsel the local and state governments in matters relating to the arts.

5. There are inadequate sources and avenues of information both for art producers and for consumers.

6. The theater and the dance do not seem to be highly valued by our local and state governments. They seem to be considered peripheral and unimportant in a technologically based society.

7. Our education does not adequately provide an appreciation of culture and a love for the arts. What is being done privately to counter those grave problems? At present, very little.

8. Most of New Jersey's newspapers and radio stations have no qualified drama or dance reporter. New Jersey has no VHF television station, and those in surrounding states tend to ignore our cultural activities. Out of New Jersey's radio stations might come the television station we so badly need. But now, there is a severe lack of communication to New Jersey's citizens about happenings in the arts in New Jersey.

9. The professional theater and dance of New Jersey have received little philanthropic support.

10. Mediocre television and movie fare has tended to sate and even debase our natural hunger for culture. The law of currency—bad money drives out the good—has operated with a vengeance upon our

culture. The bad is available at a twist of the dial or around the corner. The good may or may not be available at great expense and discomfort after a long drive into New York City.

Can we expect the situation to improve without consistent help and planning? No.

11. Corporations wish to settle in communities with cultural activities.

12. There has been little preparation of adults for the increased leisure time which will soon be available to them. In the next few years, the average work week will probably be shorter, the population of New Jersey will grow, its people will have received more education and may well have higher cultural tastes, its people will probably become even more mobile and may feel even less loyalty to their community and state. These changes will intensify existing problems.

In New York City, electrical workers recently began a twenty-hour week. Wives in Electchester, an apartment complex housing the electricians complained that their husbands spent most of the extra time sleeping on the living room couches.

Is New Jersey prepared to use that resource any better? Do we, as a state, provide an adequate education for leisure, appreciation of culture, and love of arts? Do we value the theater and the dance highly enough? Have we provided the theater and the dance with the encouragement and the guidance which will help them to flourish? This committee cannot answer yes to any of the above questions.

CHAPTER IV

RECOMMENDATIONS

Brooks Atkinson once said, "You must climb a mountain on your feet, and not one ounce of your piety will cancel a yard of it." The necessary first step in our climb, we feel, is an arts council.

A. Arts council

A state arts council should be formed. Its purposes would be:

1. to counsel the government in matters concerning the arts.

2. to foster local arts councils.

3. to help publicize arts activities.

4. to provide a clearing house for information concerning the arts.

5. to foster cultural exchanges.

6. to bring together organizations whose self-interest would be served by the alliance.

7. to help worthwhile projects to gain local support.

8. to help all forms of art to get started and to continue.

9. to create a climate in which the arts can flourish.

B. This arts council should:

1. be a permanent institution.

2. be absolutely nonpolitical.

3. be composed of professional practicing artists.

4. represent all the arts.

5. be composed of fifteen to twenty men and women culled from the finest theater experts available to check intelligently on programs and financial requests of performing groups.

6. be supplemented by an assembly or organization which would represent—by area and by organization—nearly every segment of New Jersey.

7. have a first year allotment of three hundred thousand dollars from the state. In addition, the council should establish definite access to other sources of "matching" monies, such as individual contributors, possible federal funds, and foundations.

8. appoint from its membership a paid executive manager, to handle all communications and negotiations between the performing groups and the council and report same to the council, at a salary of around fifteen thousand dollars yearly to be paid out of the state funds allotted to the council. For the first three years, the executive manager should also act as treasurer to handle all money disbursements recommended by the council and all contributions received from any source.

9. appoint, preferably from its membership, a paid part-time press agent to publicize its activities.

10. schedule meetings at regular intervals to consider requests and programs of performing groups and reports of the executive manager.

11. have sole power to assign money from its allotment and to approve the assignment of all money based on "matching" funds.

C. Local arts councils

Local arts councils should be formed in New Jersey's towns and cities. Their purpose would be similar to those of the state arts council. In addition, these prominent citizens and professional artists would give their time and money without remuneration to the task of raising local money to match the grants of the state council to worthy performing organizations. They would devise and execute ways of building local audience support for the performing arts.

D. Encouragement of professional theater and dance

We in New Jersey must accept our duty to foster resident professional theater and dance. Important steps in that direction would be:

1. Local support for theater and dance should be encouraged through a state arts council and through local arts councils.

2. Strenuous efforts must be made to develop new serious playwrights. Annual state grants of six thousand dollars each should be made for at least one or two playwrights. This money would be used to sustain the playwright from the time the play is started until after its first production, roughly a year's time. Perhaps the playwright might be required to assign a percentage of later royalties on the play to this fund.

3. Buildings like the McCarter Theater which have cultural and educational—rather than commercial—purpose should not pay real estate taxes as commercial buildings. Local, state, and federal tax laws should be reviewed, and every effort made to relieve the performing artists of taxes that are found to stifle artistic effort.

4. State and federal grants should be made available on a matching funds basis

to those theater and dance companies with serious artistic purpose and local support. These funds could be used to:

a. employ the best directors, choreographers, and performers.

b. expand programs to include productions too expensive, unusual, thought-provoking, controversial, or limited in appeal to be paid for out of box office receipts.

c. alter and better equip inadequate stages (as opposed to building expensive new theaters).

d. build audiences for worthwhile theater. (The practical value of the arts council will be determined by its ability to attract larger and larger audiences to good theater.)

e. assist performing groups in temporary financial distress.

These grants should be made available only to professional theater and dance companies with a high standard of excellence in presentation. Some of us believe that grants should be made only to companies with several years of operation. These companies should submit specific programs and financial requests to the council well before the beginning of each new season; should describe in detail inadequacies of theater plant and equipment; and should include enough classics, experimental and original productions, and "art" features to balance the purely commercial productions essential to steady operation.

5. The Committee is by no means unanimous on this recommendation, but some of us believe that the state should establish and sponsor professional theater and dance companies which would perform old and modern classics. These companies might be, either:

a. University-based performing arts operation centers like McCarter. There might be established two more such centers, one in northern New Jersey—perhaps at Rutgers or at Montclair—and one in southern New Jersey—perhaps at Atlantic City or at Glassboro. The interchange between those two new centers and McCarter could be very beneficial. They would make profits, but would be inex-

pensive operations in comparison with other services of the state; or:

b. There could be established a central state theater, showing opera, drama, and ballet presented by a resident company of New Jersey artists. It could be established in Trenton, utilizing the handsome, well-built, and well-placed War Memorial Building. This theater's stylish interior, full orchestra pit, large foyer and stage, spacious backstage, and large seating capacity would make it an ideal theater for production of spectacles. More intimate productions could be presented in the new theater in the Cultural Center, as soon as it is equipped for the performing arts.

New Jersey itself—which is presently losing its artists to Broadway, Europe, more progressive states, and to the ranks of the unemployed—has enough trained performers to form a state opera, a state ballet, and a state theater repertory company. Once under way, our state theater could audition dancers (of ages thirteen and fourteen), and young actors and musicians to be trained by qualified artists in an affiliated high school of the performing arts, also located in Trenton. The state theater should appeal to a wide range of the population with a wide range in ticket price and with aggressive audience-building.

Such a state theater would make a fine form of recreation, entertainment, and education available to all. It would establish a cultural standard for the performing arts throughout the state. It would bring prestige and business and heightened morale to the capital. It would provide jobs for many performing artists and technicians, and for those working in restaurants and shops, which would be aided by the flow of audiences in and out of the city. Some of us believe that a state theater, rather than creating competition for the private theaters, would so stimulate wide interest in the performing arts that professional, college, and community theater would benefit.

6. Festivals of New Jersey theater groups should be held several times each year.

7. A summer festival of all the arts should be established at the new facility at Telegraph Hill.

8. The finest theater and dance artists should be presented in existing facilities in the form of one or more festivals per year.

9. Qualified professional groups, including state-sponsored companies, should be encouraged to travel to school auditoriums to present short programs of the performing arts.

10. A bureau of standards should be established in the arts council to improve the level of television.

11. It is essential that union requirements should be reviewed and unions should be educated to become part of the arts movement. Unsatisfactory working conditions should be eliminated, but the theater and dance artist must remain free from outside interferences which are found to be stifling.

12. The possibility of starting a retirement fund for theater and dance artists should be investigated.

We would like to emphasize our belief that New Jersey does not need new theater buildings as much as it needs more theater and more support for theater. Audience development, community support, and state support for theater and dance must never end.

E. Educational recommendations

1. The present school curriculum should be revised to give proper emphasis to the arts in education—first through college.

2. There should be appointed a performing arts supervisor in the State Department of Education, with responsibility for curricular guidance in the arts and for encouragement of serious artistic endeavor onstage, at all educational levels. He should strive especially to improve play-choice and to give the theater a higher importance in high schools. This office could be financed through Title V of the new Education Bill.

3. Teachers and directors of theater and dance in our colleges and high schools must be qualified as artists in their arts. Courses offered in theater and dance in our colleges and high schools should be stringent and demanding. We urgently request that the State Commissioner of Education set minimal experience and/or educational qualifications for educational theater directors, and that these be:

a. directly relevant to theater, and not only to a peripheral area such as speech or literature;

b. increased from the current eighteen credit hours required of the English-speech teacher who usually directs the plays;

c. part of a sequential set of offerings in theater and related fields, which had been carefully planned under the influence and professional advice of AETA and ANTA, and of the proposed performing arts supervisor.

We are aware that professional training of educational theater directors will require widespread curriculum changes, but it must be done.

4. Directors and teachers should make a more vigorous attempt to learn from each other, through festivals, conferences, visiting lecturers, artists-in-residence, trips to visit the professional theater, seminars, and tours of foreign theaters.

5. A high school of the performing arts should be established. This should be followed by a professional school under state sponsorship.

6. An active campaign of lectures, performances, and distributed literature should be launched to gain support for theater and dance from local school boards, P.T.A.'s, principals, and supervisors.

Member Clubs, New Jersey Theater League

Bergen County Players
Bordentown Community Players
Burlington County Footlighters, Inc.
Cherry Hill Players
Chester Theater Group
Circle Players, Inc.

Community Theatre of West Orange
Commuters

Cranford Dramatic Club

Curtain Call Club, Inc.

Clifton Community Players

Dover Little Theatre

East Brunswick Community Players

Fairlawn Center Players

Fairlawn Group Theatre

First Niters of Wayne

Florham Park Players

Footlight Guild of Peapack-Gladstone

Glen Ridge Players

Green Door Players

Haddonfield Plays & Players

Highland Dramatic Guild

Joe Jefferson Players

Little Theatre of East Orange

Little Theatre of Vineland

Livingston Little Theatre

Log Cabin Players of Medford Lakes

Merchantville Playcrafters, Inc.

Monmouth Players

Morristown Little Theatre

Mountain Lakes Dramatic Guild

Musicrafters of Camden County, Inc.

Neighborhood Playmakers of Hawthorne

Nutley Little Theatre

Oakland Community Players

Parish Players

Packanack Players

Philathalians, Inc.

Pennington Players

Clark Community Playhouse

Playcrafters

Players Guild of Leonia, Inc.

Players of Montclair State College (allied)

Pompton Valley Little Theatre

Pretenders Club

Queen's Theatre Guild (allied)

Revelers of Union

Ridgewood Players

Rodney Players of Glen Rock

Rum Creek Players

Rutherford Players, Inc.

Showcase Players of Verona-Cedar Grove

Smoke Rise Players

Stagemakers of Paramus

St. Joseph's Players

Stony Hill Players

Strollers (Maplewood)

Studio Club

Studio Players of Essex County, Inc.

Scotch Plains Players
 Theatre Arts Guild of Freehold
 Upsala College Footlighters Club
 Village Playbox
 Village Players, Inc., (Wyckoff)
 Villagers of Middlebush
 Valley Community Theatre
 Valley Players (Long Valley)
 Wagon Wheel Playhouse
 Washington Township Little Theatre (Blackwood)
 Westfield Community Players
 Y Center Players (Newark)
 Junior League of Montclair-Children's Theatre (allied)
 Junior League of Oranges and Short Hills

PART TWO: THE DANCE

FOREWORD

"... the nation's artistic goals will be realized when the performing arts are considered a permanent year-round contribution to communities around the country and our artists are considered as necessary as our educators . . ."

Rockefeller Brothers Fund Panel Report, March, 1965

The realization of these goals may be ten years hence, perhaps longer. Important now is recognition of the fact that they are attainable and shall be realized.

Volumes are already written on the inevitability of the growth of the arts in the United States because of "more leisure time . . . the hunger for aesthetic experience in our too-materialistic society . . ." and so forth, and will not be dwelt upon here.

The action of the Governor of our State in the formation of the Commission to Study the Arts in New Jersey is a clear expression of vital public interest in the activation of an arts program in the state.

It has become the responsibility of those of us who have participated in the initial study to explore, to examine, to report and, after thoughtful inquiry and debate, to recommend to the best of our abilities, the means whereby the goals may be best and most quickly achieved.

AUTHOR'S COMMENT

The report on dance is concerned primarily with that phase of the performing arts and is generally confined to recommendations specifically geared to its particular development.

As active participants in the development of dance in New Jersey, our broad experiences over the past sixteen years provide a rich source of documented material relating to general conditions and prospects for future growth in the state.

Therefore, in order to most effectively report and recommend we have, where necessary, made reference to developments experienced firsthand and have in no way intended to imply a lack of interest or concern for the development of all dance groups in the state.

We have maintained through the years a solid foundation of collaboration and co-operation among those dance teachers and directors in New Jersey who have been mutually striving toward the achievement of the goals to beset forth here, and it should be understood that the problems of the Newark Ballet Academy and Garden State Ballet are the problems of all sincere and dedicated groups in the state.

Furthermore, it should be stated that the realization of the goals for dance cannot and will not be achieved through the "success" of a single group, but that only through the concerted effort of all sincere and dedicated individuals and groups in working without compromise, toward the activation of high level programs, will the cause of dance be advanced in the State of New Jersey.

Fred Danieli

HISTORY OF A PROBLEM

A. Growth of popularity

An examination of developments over the past decade clearly indicates that dance has achieved a popularity that twenty-five years ago would have seemed improbable.

In the Greater Newark area alone, during a four-year period, the Garden State Ballet has performed for a total audience

of seventy-seven thousand students and adults in twenty-four cities.

The significance of this statistic will best be analyzed in an examination of how and why it came about, and where it now leads to.

The Garden State Ballet reached seventy-seven thousand people to fulfill two basic and fundamental needs.

1. Employment for professional performing artists.

2. Development of audiences through the presentation of high-quality professional ballet programs to the vast public.

The need and the demand grew concurrently in the following chronological account.

B. High standards of training—for what?

In 1949, when the Newark Ballet Academy was founded in New Jersey, there were scarcely any schools in the state that were devoted exclusively to training in ballet. The study of dancing was regarded more as recreational activity and geared for general physical development, rather than for career training.

The inevitable result of the Academy's growth was the production of professionally trained dancers who found no opportunity for employment in our state and who consequently left our midst to join the already crowded field of applicants for professional careers in one of the two existing major ballet companies.

Some were fortunate and have enjoyed successful careers in the New York City Ballet and American Ballet Theatre. Many, however, having equal talent and artistry, were completely lost through the mathematical factor of too few jobs for too many dancers.

C. A moral responsibility

Our close observation of the irrevocable waste and loss of talent impelled us somehow to find a solution. We further recognized that since we were directly responsible for the encouragement and development of professional aspirants, we must then assume some responsibility for creating employment here in our state for the

dancers who were being trained and produced here.

Dance's reputation for being "last on the list for support" gave little hope of finding a benefactor who would extend the hand of financial assistance to establish and support a ballet company. We realized that we must define a pattern for growth that would have sensible and realistic objectives.

Where was the place, the sphere, the area—where the need for the existence of a permanent ballet company was the greatest? Where could we hope to find a source of continuous employment for the talented eighteen year old, who was technically prepared for professional employment?

D. Employment in the education circuit

The answer was found in the field of education. Our office files were filled with letters of request from school principals, music and art supervisors, P.T.A. groups and local cultural organizations, for ballet performances for student and adult groups.

The interest was overwhelming, but the obstacle to be overcome was the lack of sufficient funds on the part of the individual schools and local cultural groups to pay the full costs of financing the performances.

E. Five-week performing tour of public schools

In the spring of 1963, there had accumulated requests for more than forty ballet programs, for presentation during school hours to elementary and high school audiences. These were augmented by several requests for performing engagements for the adult public, under sponsorship of local cultural groups.

The aggregated fees to be paid by the individual schools and community groups constituted fifty per cent of our operating budget for a company of twelve dancers and three technicians. We explored all possible avenues of subsidy to implement the tour and were totally unsuccessful in soliciting assistance from agencies in our own state.

Only through the personal efforts and interest of George Balanchine were we successful in carrying out the tour, for he was instrumental in facilitating a matching grant from the New York City Ballet to subsidize a Garden State Ballet tour in October, 1964, which achieved the following:

1. A ballet company gave employment to dancers and technicians for eight consecutive weeks.

2. Thirty-six thousand students were able, most of them for the first time, to view a live performance of a ballet company.

3. The creative works of choreographers George Balanchine and Norman Walker, to the finest musical scores of classical and contemporary composers, were brought first-hand to New Jersey audiences.

F. Evaluation

What are the conclusions that are immediately drawn in the tide of enthusiasm for the above record? "... remarkable achievement . . . outstanding development . . ."

"Remarkable" was the fact that it was achieved without benefit of any support from sources within our own state.

"Outstanding" because it was probably the first time that such an extensive tour was carried on in collaboration with educational groups.

What is its true significance?

G. Embryo stage in pattern for development

It is an embryo stage in a broad pattern for future growth, not only of dance, but of all the performing arts in the State of New Jersey.

Where do we go from here?

H. Unemployed dancers

The dancer who worked for eight weeks in the fall is now unemployed, or running to auditions for summer stock, TV, or other commercial outlets, or doing clerical work or, if supported by a parent or spouse, able at least to exist while maintaining technical standards in a rigorous daily class practice schedule, waiting for a further op-

portunity to work in the field for which he trained so long.

I. More unemployed dancers

The problem of employment for dancers is now even more heightened through the recent Ford Foundation grant to strengthen classical ballet in the United States.

One phase of the eight-million dollar grant has implemented a national scholarship program, the effects of which have already been demonstrated here in New Jersey. In the past, the talented child without means was kept away from the ballet schools, and the percentage of "potential" in the average student enrollment was relatively small.

As a participating school in the ten-year Ford Foundation regional ballet scholarship program, the Newark Ballet Academy is able to offer free instruction, on a matching funds basis, to talented children in the community who otherwise could not afford to train for professional careers. A ballet school in Coytesville, directed by Grace Ziebarth, is also participating in the Ford beginners' program; and it has been reported that an outstanding pupil of the Margaret Dallmann school in Dover, has received a full Ford Foundation tuition scholarship.

The increased opportunities for professional training now afforded talented children under this broad scholarship program will certainly result in the production of increasing numbers of professional dancers during the next five to eight years.

What plans are concurrently being set into motion to create employment outlets for these future artists?

It unquestionably becomes a moral responsibility to build a future with some degree of security for the nine-year-old boy and girl now in training, who will be encouraged to devote all of their energies for the next eight years to their development as professional dancers.

Only through the creation and maintenance of a permanent professional ballet company in our state can we hope to provide employment and stability for our outstanding ballet artists.

J. Effort of community with artist

This cannot be achieved without help, and we look to the activation of a vigorous program in our state, not in a spirit of "helplessness," but rather in an attitude of readiness to work out an effective collaboration of artist with community, for their mutual well-being.

LONG-RANGE OBJECTIVES IN DANCE

The objectives for the development of dance in New Jersey are totally encompassed in the achievement of the following goal.

The establishment of a permanent resident full-scale professional ballet company in the State of New Jersey, to be comprised of superbly skilled and versatile dance artists, musicians, choreographers, designers, and technicians of the highest standards of excellence, to be presented year-round in a repertoire of ballets and modern dance works representative of the finest creations of classical and contemporary choreographers and composers, to be a showcase for the outstanding creative talent in the state, and of such unique and original quality as to earn national recognition.

The ultimate has been described. The outline that follows is directly concerned with the realization of this goal and will demonstrate through example, proposal, and specific recommendations the immediate and long-range benefits to the public at large of such a cultural development in the State of New Jersey.

IMMEDIATE OBJECTIVES

I. DEVELOPMENT OF OUR OWN CULTURAL RESOURCES

A. State-based permanent professional performance

1. First in importance

To truly develop the arts in New Jersey, we must give first attention to the immediate development of our own performing artists and our own performing groups.

The appalling number of skilled and talented artists who annually emigrate from our state ought to be a matter of prime concern to the planners of a state arts program, who must surely recognize that only through the establishment of permanent state companies and sustained periods of employment will we stem the flow of our outstanding creative talent from our state.

2. Cultural centers—what ultimate purpose?

At the present time, our state, like many others, is caught up in the almost rampant national preoccupation with the construction of cultural centers, to the exclusion of any serious thought or definition of their basic functions or ultimate purposes as centers of culture.

As we build our centers, we must also build and strengthen our own artistic groups, so that they may be utilized as the main constituents of our cultural centers, and as the solid foundation upon which the arts will be advanced throughout the state.

3. Imported cultural attractions

Unless we nurture and develop our own high-level resident companies, the cultural centers will be solely dependent upon the importation of touring attractions, "booked in" for one-night appearances through professional entrepreneurs, who must limit the attractions to "sure-fire box office draws" and who must also maintain high admission prices to offset the heavy costs of major touring productions.

Added to this is the established truth that the large touring companies are seldom enjoyed at their best program standards in one-night appearances. This is particularly true of ballet companies, where the dancers cannot maintain high performance standards under the physical strain of touring over extended periods. Consequently their programs are frequently

limited to the least tiring ballets and very often the least inspiring for the viewing public.

4. No opportunity for exposure to major companies

A second statistic for consideration in cultural center programming is the infrequency of visits to our state by the outstanding companies. New York City Ballet, for example, except for eight or ten weeks of tours across-country or abroad, will confine all of its appearances to the State of New York.

What, therefore, are the possibilities for the population of New Jersey ever to have the opportunity to see a ballet company of this stature? Almost nil, except for a meager percentage of people in communities close to New York, who can afford the expense of trips of any regularity to New York concert halls.

Crucial, therefore, to the true development not only of our cultural centers but to the overall satisfaction and well-being of the people of our state, is the immediate cultivation and continued support of high-level resident companies, as the vehicles for programs of substance and continuity, for the benefit of the community at large.

5. Recommendations

a. Direct appropriation of state funds on a continuing basis, to strengthen and develop performing groups now existing in our state that have the potential for growth as high-level professional companies.

b. Utilization of our cultural centers as permanent home bases for our own resident professional companies, with opportunity for creative production and experimentation, and the presentation of programs with continuity, for the ultimate satisfaction of the public.

c. Importation of major touring attractions as a secondary function of cultural centers.

Note: It has been noted that the British Arts Council, only now, is beginning to spend money for construction of theaters. Up to this time, their prime concern was

the appropriation of funds for the growth and development of their artists and their artistic institutions.

B. Recommendations for training of professional artists in dance

1. Existing Ballet Schools

At the present time there are approximately twelve to fifteen schools in New Jersey devoted exclusively to training in ballet. Some of these schools also include modern dance training as a supplementary subject. The existing schools are in various stages of development. Some are equipped to offer professional training at beginner, intermediate, and advanced levels while others, because of their location in suburban rather than urban centers, are not able to offer training beyond an intermediate technical level.

2. Improve Teaching Standards and Develop Talent

The all-important aspect of excellence in the training of artists must be included as a fundamental need in the development of our cultural resources. Essential now is the implementation of a statewide program to improve the quality of instruction, by strengthening the qualified existing schools, by establishing state-supported performing arts-training schools, and by developing artistic talent through scholarship assistance to gifted students, under the following programs.

3. State performing arts school

a. First phase: summer university training program

Eight-week in-residence program on campus, under the administration of a highly qualified professional training staff in ballet, modern dance, and related subjects.

i Elementary School Level—Ages nine to thirteen years

Promising students selected by audition from ballet and modern dance schools in New Jersey and from children studying under public school dance-education programs.

Nominal tuition for qualifying applicants, and scholarships for talented students without means.

Yearly evaluation of students to determine eligibility for continuation of professional training. Final evaluation of eighth-graders to select eligible candidates for admission to a performing-arts high school, which is later outlined.

ii Senior Level

For intermediate and advanced students, selected by audition from New Jersey ballet and modern-dance schools and subsequently also from the qualifying graduates of the aforementioned elementary-level school. Tuition and yearly evaluation of senior students, as described for elementary level.

iii Dance Teachers' Seminar

Teachers' seminars attached to the summer training program will afford first-hand opportunity for practical teaching experience and expert guidance, for the teacher in the local school. Teachers may observe classes in the elementary level and observe or participate in intermediate and advanced classes in the senior level.

iv Choreographer-Composer Workshop with Professional Ballet Company

Professional choreographers and composers in residence during the summer program will afford opportunities for the creation of original musical scores and dance works. A professional company in residence will provide a showcase for performances of new works.

v Apprentice Training

Advanced senior students will be given apprentice training in association with professional dancers and choreographers, through observation and participation in rehearsals and performances.

b. Second phase: state performing arts schools

State-supported schools, incorporating professional training in all the performing arts. Students to be drawn from qualifying graduates of summer elementary-level school and others from open auditions for New Jersey residents. Students will be subject to annual evaluation for continuation of professional training. Qualifying students will be groomed for professional careers in New Jersey resident ballet company. Those demonstrating special talent

for choreography and teaching will be encouraged to develop these gifts.

Teacher courses will be made available under the curriculum of the performing-arts school.

Instructors from the state school faculty will be made available as guest teachers in local schools, to lend technical assistance.

Graduate teachers from the state school and senior dancers from the state ballet company would be available for permanent employment on the faculty of local dance schools.

4. State scholarship program

Annual appropriation of funds for scholarship assistance in local schools for talented children unable to afford tuition. Local schools that qualify for participation in the scholarship program would be required to match funds with state scholarship appropriations to finance training of scholarship candidates.

Note: The Rockefeller Brothers' Fund panel report states, "It has been authoritatively asserted that much of the dance instruction available in this country is harmful aesthetically and, frequently, harmful physically as well. . . ."

In the interest of public welfare, therefore, the accreditation of qualified teachers and schools of training should one day be effected.

Too often the talented child whose parents are uninformed will waste precious years in substandard schools because of the parents' inability to distinguish between the "commercial" and quality schools.

Unquestionably, some type of accreditation should be explored for the future. This should ultimately evolve, if and when the foregoing state-sponsored training programs are activated.

II. DEVELOPMENT OF AUDIENCES

All the appropriations, subsidies, and cultural centers in the world will have little significance unless there exists an interested and knowledgeable public for the

performing arts who will regularly attend and support performances.

A. How much dance is now viewed by New Jersey audiences?

The major urban centers are visited once annually by one or two of the large touring ballet companies that usually limit their engagements to a single performance.

Smaller companies in modern dance are occasionally imported for a single performance in colleges and universities.

Summer theaters occasionally present small touring dance companies for one-night special engagements.

B. Dance companies in New Jersey

New Jersey-based dance companies fall into three general categories:

1. Amateur or "civic" companies, composed of student dancers, ages thirteen to seventeen years, drawn from a single school or combination of local schools.

2. Semi-professional groups, composed of advanced students, ages sixteen to twenty years, who perform with professional guest artists, hired for the occasion of a local performance.

(The companies above usually limit their appearances to their immediate community and give from two to six performances annually.)

3. Garden State Ballet has in the past two years made the transition from semi-to "professional" by having been able to pay equitable wages to a company of dancers and stage technicians for a sustained period of employment.

C. Evaluation

Apparent is the fact that there is literally no dance activity of any consequence on a statewide basis in New Jersey. Essential to the growth of the arts in New Jersey, therefore, is the growth of audiences through the media of educational programs, to reach the vast public that will one day fully support and maintain major performing companies on a year-round basis.

D. Irvington, New Jersey—a pattern for development

We cite the developments of two years in the City of Irvington as a pattern for

audience development, to be emulated throughout the state.

In 1963, the Garden State Ballet remained in residence in the city for one week, giving nine performances. Every child, from kindergarten on through high school, viewed full-scale ballet performances during school hours. The programs were financed through a direct Board of Education appropriation with matching funds from Garden State Ballet resources.

1. Student orientation program

Through an outstanding program of student orientation and correlation of academic studies with the ballet program, carried out by the faculties of all schools, the students in all grades were excellently prepared to enjoy the full benefits of their first exposure to ballet. Garden State Ballet worked with the administrative directors in the preparation of study material for the students.

2. Exposure for local adult audience

On the evening of the last day, a public performance was sponsored by a community cultural group at a nominal admission fee and brought a full evening ballet program to eight hundred Irvington residents, the majority of whom had never before viewed a live ballet program.

3. True audience development

In 1964, Garden State Ballet returned to Irvington for a second "week in residence." Programs were especially prepared as the second exposure for the student population, with further collaboration of school administration in correlating academic studies with the ballet.

The result in just two years of continuity in exposure to high-level ballet for the student was a memorable achievement in education and true development of understanding and lasting appreciation of one of the performing arts.

E. Function of permanent state companies

Here is where the existence of state-based professional companies can fulfill two crucial needs.

1. The development of audiences throughout the state, in programs patterned after the Irvington project.

2. In fulfilling the first need, the employment of local artists on a year-round basis will be realized.

Note: The emphasis on the fulfillment of this program by resident companies is not suggested to imply that the audience development program become their exclusive domain. However, it should be understood that the resident company will certainly be more effective in bringing programs with continuity to the individual community. Cognizant of the particular needs of the community, the resident company can better cultivate true audience appreciation and understanding, while the visiting company will, of necessity, be indifferent to continuity in programming.

F. Quality—quality—quality

Final but foremost in importance is the need for constant emphasis on high quality in all performing arts programs aimed at the development of audiences.

Dance, more than any other of the performing arts, has suffered irreparable damage in public image through the devastating effects of substandard performances by groups that have disregarded the wisdom in the remarks of London dance critic Clive Barnes, who stated, "No ballet performance will be more important than the first one you see."

G. General recommendations under audience development

1. Performing arts programs included in regular school curriculum at elementary, secondary, and college level.

This is strongly recommended, in opposition to the normal practice of outside school concerts attended only by the limited group that is regularly exposed to cultural programs. Total student exposure insures participation of students who otherwise would not be exposed to cultural activities.

The active participation of faculty and school administration in correlating academic studies to the performing arts is a most important aspect of the school-incorporated performing arts programs.

It is further recommended that all phases of the performing arts be scheduled on a regular interval basis for students throughout the school year.

2. Utilization of communication from State Department of Education

To alert school districts throughout the state to the availability and sources of professional performing-arts programs, and to list companies in the state that are qualified for public school appearances at all school levels.

3. Extensive performing arts tours of suburban areas

Special emphasis here on suburban communities with large audience potential but, because of geographic location, generally isolated from exposure to high-level professional companies.

4. Mass audience exposure

a. Free theater concerts

In cooperation with large industrial plants, factories, business and public institutions, labor unions, etc. Free family concerts should be subsidized for workers and other organized audiences such as civil service, police and fire departments, hospital employees, college students, etc. in large auditoriums.

b. Free outdoor performances

Small mobile companies to perform for public gatherings, patterned after Papp's Shakespeare Theater touring units.

c. Performances for large member organizations

Annual conventions of teachers, P.T.A., professional and labor organizations, provide unique opportunities for exposure to performing companies and activation of these organizations toward community support for the arts.

d. Catalytic engagements

Student programs arranged at nominal fees in conjunction with evening programs for local community; arranged as "benefit" performances to raise funds to underwrite student programs in successive years. Involvement of local chamber of commerce, government, business, industry, school board, etc. would thereby activate a municipal arts council.

5. Utilization of state performing companies for audience development

As emphasized earlier, state companies should be utilized for the most effective and long-lasting results in audience development.

6. Financing of audience development programs

a. School programs, free to the student population, should be financed through appropriations from municipal sources, whether local school board, government, organization, business, or a combination thereof—augmented by state appropriations in amounts commensurate with the needs of the individual community.

b. Paid public performances for local nonprofit sponsoring groups should be financed through partial state subsidy, allocated through the facilities of a state arts council, to assist communities toward self-sufficiency. Local arts councils should be established in all communities to support annual programs, incorporating professional performing arts series.

H. Specific recommendations for dance under audience development

1. The appropriation of state funds either directly or through the State Department of Education to subsidize professional ballet programs in public schools, in collaboration with local districts.

EXAMPLE: An appropriation of thirty-five thousand dollars from the state plus fifteen thousand from local schools districts, would bring the Garden State Ballet to one hundred thousand students in auditoriums seating one thousand.

2. The appropriation of state funds either directly or through the facilities of an arts council to assist local communities in the presentation of professional ballet companies.

3. Appropriation of state funds, directly to recognized nonprofit professional ballet companies in the state, to subsidize statewide performances for mass audiences.

4. Employment of three separate touring companies of fifteen dancers, to perform for five hundred thousand or more students annually in concurrent tours of urban and rural districts, utilizing theater auditoriums in urban centers and large school or college auditoriums in outlying districts.

5. The amalgamation of the three units into a large ballet company of forty-five dancers for large scale performances.

Comment:

We can hope that, at the end of five years a program of subsidy will be defined in which the role of federal, state, and municipal agencies will be delineated and subsequently activated in a collective effort with foundations, industry, and corporate business.

It is most essential, therefore, that these vital programs to cultivate public interest and knowledge of the arts be immediately activated.

The state legislator who will ultimately face the decision for legislative action in support of a state arts program will certainly explore the attitudes of his constituents in the consideration of arts appropriations.

If we are to expect a favorable response to proposals for broad legislation to assist cultural development, then we must spend the immediate years in reaching the vast public with effective demonstrations of a high level arts program.

In what better way can we employ our own artists than building audiences to secure their own future?

PATRONAGE AND SUPPORT

It is a recognized fact that the performing arts have long suffered from the lack of adequate support and that in the field of dance, outside of the Ford Foundation grant in 1963, there is no support of any consequence either locally or nationally.

Patterns for support of the performing arts have already been outlined by many qualified groups and will not be discussed here.

Fundamentally, patronage of the arts should and will ultimately be the collective responsibility of all segments of society.

Recommendations

(Other than those already proposed in earlier outlines and others to be later proposed under arts council function.)

1. Local assistance to qualified nonprofit professional training schools and performing companies in providing office and studio space at free or nominal rental, so that this money may be freed for administrative and training purposes.

2. Corporate assistance through direct tax-deductible gifts and through the management and administration of local nonprofit performing arts groups by active participation of corporate executives.

3. Foundation assistance for state projects through direct grants to state-based nonprofit cultural groups for operational and developmental expense. (Thirty-nine New Jersey based foundations were surveyed by the Garden State Ballet. With one exception, all that responded stated that support of an arts program did not come within the scope of its activities.)

PERMANENT ARTS COUNCIL IN NEW JERSEY

Agency for the Achievement of Ultimate Goals

Purposely situated as the subject for final thoughts, because through the forceful and effective administration of a permanent agency of this kind on our state, all of the foregoing programs and goals can be realized.

Public Recognition of the Artist

As the central voice to speak for the arts, the establishment of a permanent arts council in the state must ultimately effect the recognition of the artist as an essential member of society and deserving of public support and respect, equal to that already afforded our scientists and educators.

Members

Extremely important is the necessity for the active participation of professional representatives of all phases of the arts in the administration of council programs.

Essential also are the services of a highly skilled permanent executive director, to be provided with adequate administrative assistance.

As an agency dedicated to the well-being of all people, a consultant group may well be recommended composed of representatives of segments of society, so that the needs and the attitudes of all groups may be explored. As "delegates" to the council, these representatives could provide the opportunity to address large segments of society in outlining and describing public responsibility for support of arts programs.

RECOMMENDATIONS FOR ARTS COUNCIL'S FUNCTIONS

The following are proposals for some of the specific functions to be fulfilled through a permanent arts council, in addition to those already implied under earlier proposals for state-supported programs.

1. To catalog information relating to existing performing arts groups, types of programs, accreditation of status as to amateur, student, professional, etc., for distribution to local communities.

2. To publish regularly a high-level arts council magazine on state and national activities, to be distributed publicly and through educational channels as a further medium for public education.

3. To outline and recommend a state-wide program for patronage and support of the arts, defining the responsibilities of state, county, and municipal agencies; labor, industry, foundations, corporate business, and private individuals toward direct support of the arts.

4. To give direct assistance to local communities in the preparation and activation of high-level arts programs.

5. To act as administrators of a state-wide program for the development of audiences, in collaboration with nonprofit resident professional performing companies.

6. To collaborate with the State Departments of Education in implementing curriculum planning toward the incorporation of professional performing arts programs in regular school activities, for elementary, secondary, and college students.

7. To give recognition to high-level artistic groups in the state, thereby facilitating their independent appeals for local patronage and support.

8. To make recommendations for a stronger program of recognition for the arts and their patrons, through all media of communication.

Irving Public School Representative

IRVINGTON PUBLIC SCHOOLS—REPORT

Samplings from teachers' report outlining methods and programming of activities in school curriculum for orientation and preparation of students for the Garden State Ballet performance in the Irvington public schools in October, 1963.

The Garden State Ballet remained in residence in Irvington for a week in October, performing for all Irvington public school children, and giving the entire community an experience in living theater. This program, sponsored by the Board of Education, was incorporated into the curriculum in all schools in town.

The program brought to every Irvington public school child an experience that stimulated an appreciation, awareness, and interest in the arts. The enthusiastic student reception of the ballet was undoubtedly due to the fine preparation in the schools, where teachers and administrators worked together in developing a broad background for the performance. As early as last spring some preparation was already under way, with supervisors and principals meeting to coordinate activities.

The program for junior high and the high school was planned for Irvington, and introduced ballet to a teenage group which had little experience with the art of dance. Seven ballet excerpts that varied from a completely abstract ballet to contrasting "duets for two" in classical and jazz idiom,

presented the students with a change of pace that stimulated interest and a realization that ballet is an expression of our times—as are all the other arts.

In describing the children's preparation for the ballet, accomplished by incorporating study of the performance into the curriculum of many subject areas, the best understanding of the originality in instruction comes from a sampling of reports from the schools:

Myrtle Avenue Junior High School Teachers' Report

"Classes in English, Art, Library, Vocal Music, World History, and Homemaking were engaged in special work for this cultural program. The approach differed from class to class, but primarily consisted of research, experimentation, oral and written reporting and audio reception.

"In the class period after the performance, we spent time discussing areas of study in Home Economics which might be employed by a ballet company. Interior design and set design were correlated as were fashion design and costume design. Special emphasis was placed on the role of good nutrition and good health habits in the actual performing capacity of the dancer.

"An exhibit of famous paintings of dance were shown in the school lobby. Others were used to design a bulletin board in the art room, and ballet book jackets and magazines were also displayed. Discussions were held in classes about the relationship of art to dance."

Irvington High School

Many teachers in the high school used the ballet or the exhibit of original prints in classroom teaching; however, most important for the student body was the introduction given every student through cooperation of the music and physical education departments.

To quote Mr. Wasasior: "An excellent program of orientation and a little basic teaching was presented to every student of the school. When the ballet was presented, we were prepared for it."

The following is a description of how the introduction to ballet was managed:

"The presentation took two full days—Wednesday, October 9 for all 9th and 10th grade students, and Thursday October 10, for all 11th and 12th grade students. This was done during the regular physical education classes."

"We stressed to the students the hope that they would receive this program as mature young adults. The most important concept that we attempted to explain was that ballet is considered the 'Aristocrat of the Arts' because it combines the arts of music, dance, drama, and design into one art form.

"By using five students, we then demonstrated the five basic positions of ballet as well as many of the important ballet steps. This proved to be the most beneficial part of the introduction. Miss Vose also discussed the important historical developments of ballet, the physical training necessary, and explained many other important concepts concerning dance.

"We then discussed and listened to some of the taped and recorded music they were to hear. The main composition introduced was a very modern score, 'Eleven by Eleven by Eleven.'

The entire introduction to ballet was very well received by all the students. Its success was shown by the excellent reception that the performance received from the student body on Friday, October 11. "Performance day was also designated as dress-up day by the S.G.A."

"Music classes were oriented with an introduction to ballet. Ours covered concert etiquette, introduction of compositions to be performed, basic positions, and common steps demonstrated by students who study ballet. After the ballet, an intensified study of ballet was launched, including famous compositions and composers, historical development of dance from primitive to modern times, and current events in the dance world."

"In English, I gave them different exercises in using specific words to describe

sensory impressions. I encouraged students to coin or create new words which were more specific than those already in use. With this I tried to establish a working vocabulary for describing human motion and sounds. We listened for sounds. I asked students to imitate these with their voices, as closely as possible. They then tried to spell their sound imitations. They were assigned, when they were at home, to listen for sounds and try to describe those that were peculiar to their individual environments."

"I then began to experiment in describing human motion. The students were to describe one single motion in fifty words, such as the motion of a golfer's arm. For an assignment that night, each student was to look at the 'Ballet in Art' display in the lobby and imagine and describe a typical 'ballet-motion' in fifty words. Students were instructed to view the ballet performance with our previous assignments in mind. They were to take notes of their emotional reactions and intellectual evaluations of the performance."

"In the days following the ballet they were to write without restrictions anything they wished on the ballet. Many have achieved merit in creating, through words, visual and emotional reactions."

"Ninth-grade world history classes have done research to see how early man's rituals tie in with today's more sophisticated way of dancing. We found that both rituals and modern ballet express emotion. Early man couldn't talk, so he used movement of the body to express emotion. Our movements have become much more graceful. We plan our steps carefully. We have special costumes. Just as knowledge has been handed down and improved in each generation, the students found that dances have been handed down and improved."

"Oral reports were given on the following subjects: the history of ballet, types of ballet and ballet companies and production all over the world."

"They recorded their thoughts and feelings during a brief exposure to paintings

and to music in English class. Students took similar notes on their responses to the ballet. One class with particularly vivid notes used these as a stimulus for composing a short story, poem or abstract drawing."

"In preparation for the ballet, my students were required to do research on modern and Victorian ballet. In class, we had discussed classical, modern and abstract music which would accompany the dancers."

"As a follow-up activity, the classes wrote themes about the ballet."

CONCLUDING COMMENT

The report on dance is intended as a starting point. Our aim has been to suggest. Any art form alone cannot come to any final conclusions.

The only definite statement that can be made at this time is that there are reasonable goals that are attainable within the next ten years.

However, before we can reach these goals there must come about a parallel effort of community with artist in equal measure.

We are grateful for the opportunity afforded by the Commission to express the needs particularly related to the growth of dance in New Jersey and look forward to further opportunity for active assistance in implementing the proposed programs.

The future rests now with the hope that sincere public discussion will bring forth on a state level the willingness to accept the responsibility for mobilizing the forces necessary to the fulfillment of basic and enduring goals, directed toward the ultimate well-being of the artist and the community in which he lives.

APPENDIX C. MEMBERS OF THE STUDY COMMITTEES

COMMITTEE ON ARCHITECTURE

Arthur Rigolo, Chairman, Clifton
Architect, Past President of the New Jersey Society of Architects, A.I.A.

Frederick W. Adams, Chatham
Architect

Charles K. Agle, Princeton
Architect and Planner

Martin L. Beck, Princeton
Architect

C. Jones Buehler, Moorestown
Architect

Alfred Bussell
Architect, Assistant Director, Bureau of Construction, Division of Purchase and Property, New Jersey Treasury Department

B. Budd Chavooshian
Director, Division of State and Regional Planning, New Jersey Department of Conservation and Economic Development

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Benjamin M. Gruzen, Maplewood
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Robert W. McLaughlin, Jr.
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Princeton University

Adolph R. Scrimenti, Somerville
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A. Carl Stelling, West Englewood
Landscape Architect

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men

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New Jersey Symphony

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The Bach Aria Group;
Trustee, Princeton Chamber Orchestra

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Walter Abel, New York
Actor and Director

Frank Carrington
Producers and Director,
Paper Mill Playhouse, Millburn

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Associate Professor of Speech,
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Fred Danieli, Director,
Garden State Ballet

Nicholas Dewey,
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College of the City of New York

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Princeton Ballet Society

William Lockwood Jr.,
Associate Producer,
McCarter Theater

Mrs. Marguerite McAneny
Curator, Theater Collection,
Princeton University Library

Charles M. Robertson,
Edgewater
Professor of Art Education,
Executive Director for Special Areas,
The Art School, Pratt Institute

Mrs. Carol Van Dyke,
Pompton Plains,
President, New Jersey Theater League

Guest

William J. Baumol
Princeton

Miss Mila Gibbons,
Representing the Committee on Education
Princeton,

Milton Lyon
Princeton

APPENDIX D. WITNESSES AT PUBLIC HEARINGS OF THE COMMISSION TO STUDY THE ARTS IN NEW JERSEY, SEPTEMBER, 1965 (IN ORDER OF APPEARANCE)

FIRST HEARING

Held September 14, 1965, 1100 Raymond
Boulevard, Newark:

Herman A. Estrin, Professor of English,
Newark College of Engineering.

A. John Geraci, Photographer

Mason W. Gross, President, Rutgers, The
State University

Malcolm Talbott, Vice-President, College of
Arts and Sciences, Rutgers, The State Uni-
versity, Newark; Chairman, Committee
on Cultural Activities, Greater Newark
Chamber of Commerce.

William N. Gilliland, Dean, College of Arts
and Sciences, Rutgers, The State Univers-
ity, Newark.

David Randolph, Music Director, Master-
work Music and Art Foundation.

Miss Katherine Coffey, Director, Newark
Museum.

Sydney Greenfield, Chairman, Department
of Botany, College of Arts and Sciences,
Rutgers, The State University, Newark.

J. C. Furnas, Author

Stanley B. Winters, Associate Professor of
History, Newark College of Engineering.

Alfred McClung Lee, Professor of Sociology,
Brooklyn College, City University of New
York.

Moe Septee, Manager, Symphony Hall,
Newark.

Thomas McCrae, Artist

Benjamin Jones, Artist Management and
Promotion

Mrs. Victoria Siegel, Director, Art Colony
of West Orange; Vice-President, Chamber
of Commerce of West Orange.

Joseph T. Loeb, Director, Creative Arts Com-
mittee, Hillside.

William E. Drost, Collector.

Orville J. Sather, President, New Jersey
Educational Television Corporation.

James E. Bryan, Director, Newark Public
Library.

Adam Pinsker, Manager, New Jersey Sym-
phony Orchestra.

Alan Caruba, Poet.

SECOND HEARING

Held September 21, 1965, College of South
Jersey, Rutgers, The State University,
Camden:

Layton Hall, Dean, College of South Jersey,
Rutgers, The State University.

Albert P. Blaustein, Professor of Law and
Law Librarian, College of South Jersey,
Rutgers, The State University.

Arnold Kunrad Kvam, Chairman, Depart-
ment of Music, Douglass College, Rut-
gers, The State University.

Mrs. Abigail K. Hoffman Krohn, Executive
Director, Ventnor Summer Music Festival.

Burton Wasserman, Associate Professor of
Art, Glassboro State College.

John Ottiano, Associate Professor of Art,
Glassboro State College.

William Sloane, Director, Rutgers University
Press

Malcolm B. Wells, Architect

Leonard Coplein, Assistant Superintendent
of Schools, Camden.

George Reinfeld, Professor of English,
Glassboro State College.

Mrs. Clarence E. Stasz, Member, National Recreation Advisory Committee of the National Recreation and Parks Association.

Rev. Donald A. Griesmann, Rector, St. John's Episcopal Church, Camden.

Donald R. Chittum, Associate Professor of Music Theory, Philadelphia Music Academy.

Paul L. Aiken, Ventnor Summer Music Festival and Independent Citizens' Committee of Atlantic City.

Mrs. Beatrice Stuckert, Director, Haddonfield Public Library.

Mrs. Jean Kenny

Ferris King, Haddonfield Plays and Players; Past President and Member of the Board, New Jersey Theater League.

Sherman Ward, First Vice-President, New Jersey Theater League.

THIRD HEARING

Held September 29, 1965, General Assembly Chamber, State House, Trenton:

Roger Sessions, Composer

James L. Whitehead, Director, Monmouth Museum

Arthur Frank, Acting Chairman, Department of Fine Arts, Rider College.

Loyd Haberly, Dean, College of Liberal Arts, Fairleigh Dickinson University

Mrs. Helen Boehm

J. Julien Gruenberg, Director, Livingston Art Association

Meyers Rohowsky, President, New Jersey Chapter, Artists Equity Association

Adolph Konrad, President, Associated Artists of New Jersey.

Kenneth W. Prescott, Director, New Jersey State Museum.

Henry W. Ahrens, President, New Jersey Art Education Association

Mrs. Alan D. Gruskin, Midtown Galleries, New York (Letter read by the Secretary)

C. J. Idone, Jr., Manager, Princeton Symphony Orchestra

Earl Schenck Miers, Author

James K. Fogleman, Industrial Designer

Congressman Frank Thompson, Jr.

Norman T. Boggs, President, New Brunswick Art Center

Waylande Gregory, Sculptor; Columnist, New Brunswick Home News.

Arthur Rigolo, Architect

Lee H. Bristol, President, Westminster Choir College

Thelma R. Newman, Art Director, Union Township Schools

Mrs. Mary G. Roebeling

Edwin Roskam, Artist; Member, Board of Education, Roosevelt.

Morris Saffron, M.D., Collector

R. Charles Jester, Jr., Executive Vice-President, Greater Trenton Symphony Orchestra

Mrs. Barbara Gardiner, Actors' Guild of Cherry Hill

Marvin R. Reed, Editor, NJEA Review

Louis Dottini, Playwright, Actor, Composer, Musician

Miss Veronica F. Cary, Director, Trenton Free Public Library; President, New Jersey Library Association.

Miss Mila Gibbons, Director, Aparri School of Dance, Princeton.

Jose Gonzalez, President, Pennington Players

Michael Lenson, Artist; Art Critic, Newark Sunday News

David Kosakoff, President, Texhibits, Inc., Newark (Statement presented by the Secretary)

Elaine L. Raichlie, Supervisor of Art Education, Irvington; Cultural Arts Chairman, New Jersey Congress of Parents and Teachers (Statement presented by the Secretary)

Mayor F. Edward Biertuempfel, Township of Union (Letter read by the Secretary)

