

Trends

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Contents

Trends in the Arts



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The Park Practice Program includes: *Trends*, a quarterly publication on topics of general interest in park and recreation management and programming; *Grist*, a bimonthly publication on practical solutions to everyday problems in park and recreation operations including energy conservation, cost reduction, safety, maintenance, and designs for small structures; *Design*, a quarterly compendium of plans for park and recreation structures which demonstrate quality design and intelligent use of materials.

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National Park Service Photo

Delaware Water Gap artist at work.

Introduction

by Jean C. Henderer

In the summer of 1973, *TRENDS* published its first issue devoted to the American art scene particularly as it related to the parks and recreation environment. This current issue is an attempt to evaluate what has happened in the meantime and explore further directions for arts and parks.

From a national perspective, we can report that federal funding for the arts has increased. Congress has appropriated the largest sum ever—\$115 million each—for the National Arts and Humanities Endowments for the coming fiscal year. The Business Committee for the Arts still is active with most of its contributions going to museums, public radio and television, and symphony orchestras; funding for some state and local arts councils has increased; and help has been given for such creative projects as remodeling the Ohio State Arsenal in Columbus into a cultural arts center. The Endowment reports that its challenge grants have proved successful in raising more money from private sources than before. Hilton Kramer mentioned in a recent *NEW YORK TIMES* article that more young people are choosing to be artists now than ever before. And, probably one of the most encouraging statistics in the arts field is that 89 percent of the American people believe that arts are important to the quality of life, according to a recent Lou Harris poll.

On the performing arts side, there seems to be a more discouraging picture and the litany grows longer at every reporting: the cancellation of this season's schedule of the American Shakespeare Theatre in Stratford, CT; the cancellation of the Joffrey Ballet's spring season; the grave danger of financial collapse of the New York City Opera Company; the recently averted musician's strike that threatened the Metropolitan Opera; and perhaps most significant of all, producer Joseph Papp's announcement that he is abandoning his operation at the Vivian Beaumont Theatre in the Lincoln Center.

Robert Brustein, dean of the Yale School of Drama, is convinced that a crisis exists in the performing arts world today. He calls for a "national conscience to prod and protect the performing arts."

In a September 11, 1977, "Crosscurrents" article in *THE WASHINGTON POST*, Alan Kriegsman defined the problem: "We have come far, it is true, but our presumptive destination—a reasonable degree of security for the artists and artistic endeavors in our midst—lies far beyond the immediate horizon." Mr. Kriegsman blames inflation for the sad state of the arts and artists today. His point is that since most aspects of performing arts can't be computerized or refurbished, the spiral of salaries and materials will continue to rise with no provisions for meeting increasing costs.

Four years ago in this space, we talked about the importance of arts in a park and recreation setting. We reported on the conclusion of the Parks, Arts, Leisure project jointly funded by the National Park Service, the National Endowment for the Arts, and the National Recreation and Park Association. In this attempt to bring artists and park administrators together, a series of 10 mini-conferences around the country and introductory and concluding sessions in Washington, DC were held; a book distributed; and a film made available for all participants. Dialogues were begun between the artists and those who had the sites and/or some funding to provide.

While there was no money provided for a follow-up report, it seems obvious that some success has been achieved. We can't speak for state and local parks but we know there are more art-related programs taking place in national park settings than there were before the Parks, Arts, Leisure project.

There are other encouraging prospects on the national scene such as the restoration of the "One-half of 1 Percent for Art Policy" of the General Services Administration's wide-ranging Art-in-Architecture program. This program allocates a portion of the budget of each new federal building for sculpture, murals, and other art works; the reinstated policy also will be extended to buildings undergoing repair and alterations. In practical terms, this policy means hundreds of thousands of dollars in commissions for artists, craftsmen, and arts-related workers such as fabricators and welders.

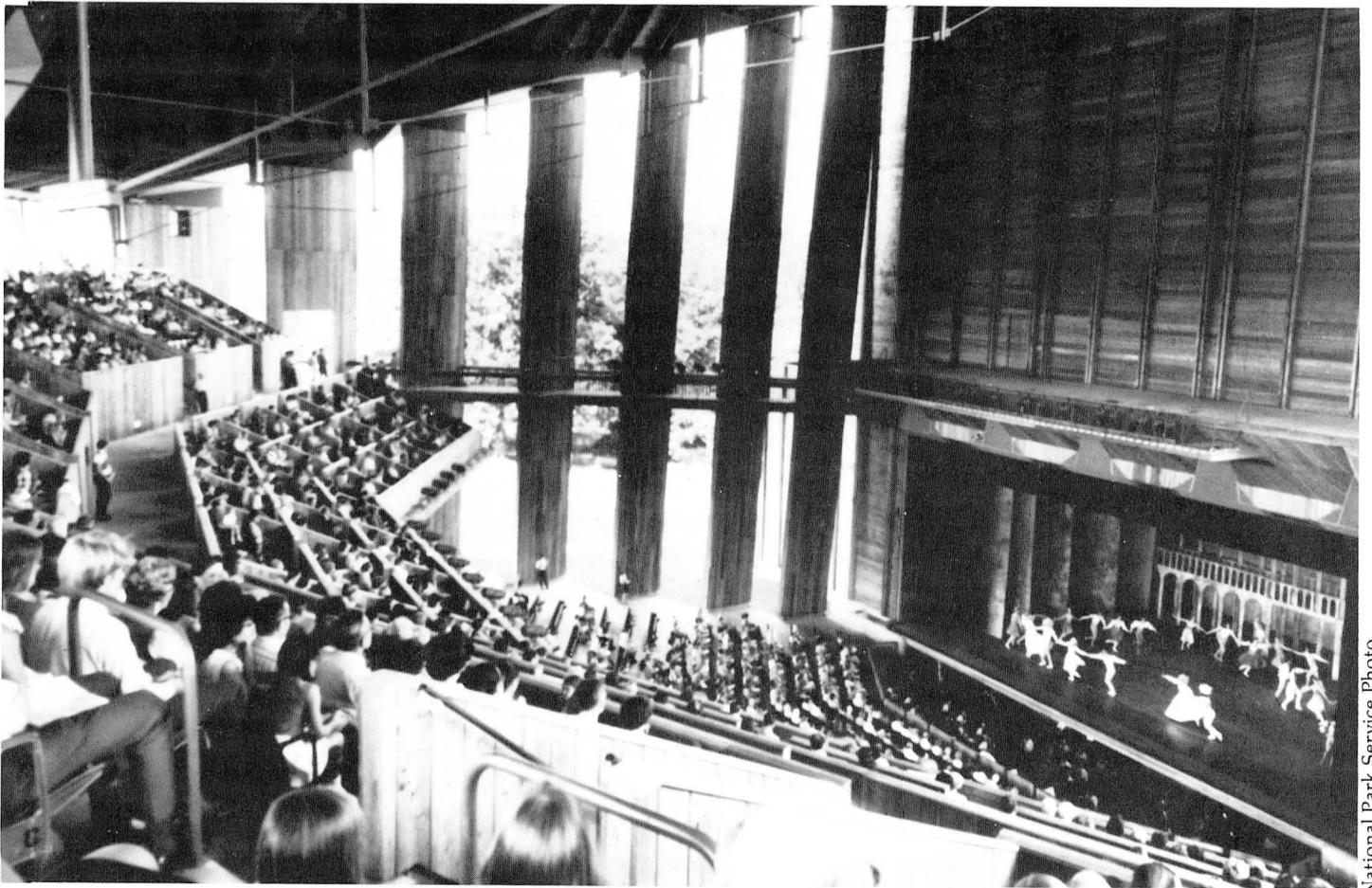
With the enthusiastic support of Mrs. Joan Mondale, the National Park Service has begun a "Crafts-in-the-Parks"

project to bring local craftspeople together with concessioners who sell gifts at national park sites. There are 10 parks selected for the one-year pilot project and at least two local seminars will be held to assist concession managers and craftspeople in solving the problems of marketing, supplies, and seasonal demands. By the time the project is in full swing, visitors to some park areas should have a choice of attractive, hand-crafted gifts to purchase as souvenirs of their stay in a national park.

Performing arts have traditionally been more difficult to schedule in park areas. But the success of the Bicentennial touring companies of "A Little Look Around" and "People of 76" showed that drama could be made accessible in rural areas. Other productions such as "The Trial of Peter Zenger" at New York City's Federal Hall and the folk festivals held in San Francisco and at Chamizal National Memorial in El Paso all reflect exciting and appropriate uses of park areas. Chamber music—such as the programs Artists-for-the-Environment Foundation has arranged at Delaware Water Gap National Recreation Area (NJ, PA) during the summer months—can be accommodated easily in intimate park settings. Symphony concerts and ballets needing extensive props, scenery, lighting, and specialized help are much more difficult to set in park areas without the special design features built for them such as at Wolf Trap Farm Park for the Performing Arts (VA).

The editors of *TRENDS* are not qualified to judge the extent of the arts crisis today nor competent to make judgments on the amounts of funding needed and from where it should come. What we can see in looking around us is that those artists who are succeeding—whether performing or visual—are doing it on the basis of being willing to admit that there are problems which require unusual solutions and finding new ways to be creative.

Mr. Papp's point that it's outrageous and humiliating for an artist to beg support is well made. Nobody likes to beg but even park administrators find themselves in that position once in a while.



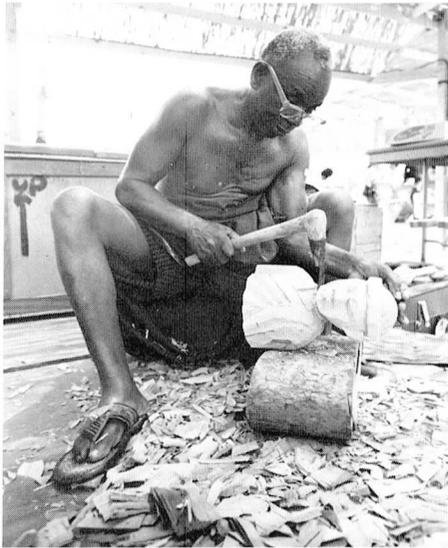
National Park Service Photo

Filene Center, at Wolf Trap Farm Park, VA, the first national park dedicated to the performing arts.



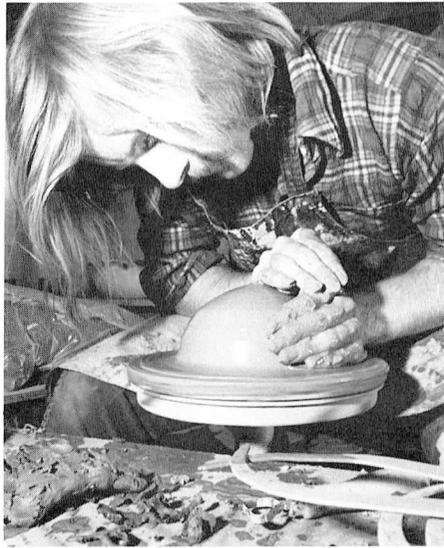
U.S. Department of the Interior photo

"Shakespeare in the Park," at Washington, DC's Sylvan Theatre, is just one of many arts programs run by the National Capital Region.



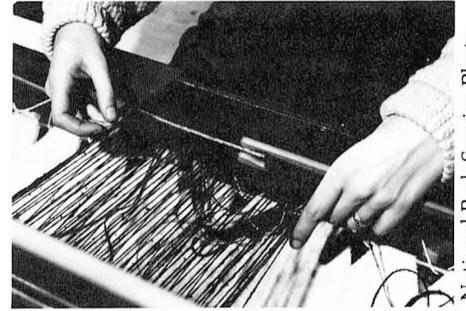
National Park Service Photo

National Folklife Festival, Washington, DC.



National Park Service Photo

Potting demonstration at Peters Valley Crafts Village, NJ.



National Park Service Photo

Peters Valley Crafts School, NJ.

Whether your operating budget comes from the sale of tickets to a swimming pool or appropriations from a city or state municipality, there is seldom enough to plan all the programs or build all the facilities you'd like.

Of course, no one should have to beg constantly. When that happens, it's a good time to examine the process again. Part of the process, it seems to us, is rooted in the unrealistic expectations of the American public. On the one hand, the system is set up to allow only for instant hits. Mr. Papp successfully worked around this problem by his underwriting of "A Chorus Line" as it evolved through its stages of idea, play, musical to final successful presentation. Mr. Papp gave the gift of time which allowed for experimentation. It's a formula other producers could try.

The other unrealistic expectation is the premise that art be instantly accessible to all people. No one, however, seems to be working on the problem of educating audiences for the growing prickliness of modern art. Symphonies, operas, ballets, paintings, dramas, poetry, and much of the art being shown or produced today require a degree of audience concentration not easily attained. The yearning of most Americans for personal expression, which is a definition of art used by Mrs. Mondale, doesn't necessarily mean that a particular piece of art will be understood, let alone appreciated and revered by the public today. Personal expression can hurt or be ugly, or require a degree of involvement that most of us are not wil-

ling to give. We have our own lives and concerns and we're trying to cope the best way we can without having an artist remind us of what we're not accomplishing or feeling.

However, some art forms will always have a hard time reaching a mass audience. Even if it receives enormous funding, ballet is not going to be the first choice of an evening's entertainment for everybody in this country. And there's nothing wrong with that.

Art will survive as it has since recorded history began. Creative expression will not wither away for lack of money. In fact, times of crises frequently call out the most creative impulses. Survival can be a powerful incentive.

The possibilities of cooperating with others is a move that seemingly makes artists uncomfortable. Many park and recreation administrators are reluctant to make the first move to the artists. And yet many beautiful park sites all across the country could be shared with artists for certain kinds of programs. How does a park find an artist? The best way we've found is to use the local resources—either the local arts council or the state arts council. Either or both groups are willing to give advice on the kinds of programs which can be handled in park sites and can even help in locating the artists. While it's true that not all park sites are appropriate for all kinds of art activities, it's also true that the surface barely has been scratched in experimenting with exciting kinds of creative activities.

For that's what art should be doing—giving us the excitement—the joy we need. Contrasted with 25 or even 10 years ago, there are so many art activities around now that it would be horrifying to lose even a little bit of what

we've gained in the last few years. The Endowment's budgets have been small but without that money there probably wouldn't be such a healthy art scene today, let alone an arts crisis. No one institute or group of individuals is going to save the arts—but everybody can work to keep them going.

Parks—certainly the National Park Service with its mandate of protecting and preserving great national heritages—can't supply the grants and the personnel to keep the art industry going, but it does have the places and has been making them available for artists for the last 100 years. The dialogue begun between parks and arts needs to be continued.

That creative expression is flowering today is evident from a look at the articles in this issue—from Norman, Oklahoma to Boston, Massachusetts, from Seattle, Washington to Waterloo, Iowa, people are painting, sculpting, acting, writing, playing musical instruments, dancing, and using their creative impulses in dozens of ways we can't even guess at. We know this is an incomplete listing of all the activities going on around the country, but we've tried to use examples that might stimulate your thinking about similar programs. And we'd like to hear from you if you are involved in any kind of an arts program as we'll probably be updating this issue in the future. The search for a fulfillment of personal expression is a continuing one and we'd like to be a part of it.

Jean C. Henderer is Chief, Office of Cooperative Activities, National Park Service.

Artists for Environment

by Joel Corcos Levy



Photo: Elliott Kaufman

Impressions of nature are captured by artist-in-residence David Dewey.

The idea of artists in our nation's parks is not new.

Years ago, my father brought me to the late sculptor Eric Gugler's studio in Sneed's Landing, NY, to see Eric's grandiose model for a "wall of history," an allegory planned for some hypothetical Park Service site. If it ever had been completed, the "wall" would have been over one mile long; a crazy, rambling bas-relief incorporating Gugler's idiosyncratic views of history into a neo-classical style, which was in his early years the official sculptural mode. Gugler, then about 80, had been peddling the idea for some 30 years. Since the various Interior Secretaries with whom he was friendly never did commission the work, he settled on a creation for Theodore Roosevelt Island. His sculptural monument of our Rough Rider president now reposes on a National Park site in the middle of the Potomac River.

It is important to keep in mind a clear context for Eric Gugler's career as the "official artist" of the National Park Service. Artists in his day, especially sculptors, relied primarily on commissions for their income, usually from official institutions. Gugler's family connections and his personal friendships with government officials associated with the Interior as well as the Architectural Commission, made him an unofficial advisor on matters of art. Although I don't remember if he ever was retained in any official capacity, it wasn't unlikely.

In our post-Watergate mood, this might seem a trifle difficult to accept, but viewed as it was in reality, Gugler was simply an advocate for the arts. We see many modern counterparts of him in Washington today, pushing for many of the same things that he was concerned with.

The Artist's Role in Early Park Service Days

Even before the National Park Service became the large organization it is now

and was in Gugler's time, artists played a role in the area of policy and definition. We read with interest Jean Henderer's article in *Parks and Recreation* magazine where she recognizes that "a painter looks at nature differently, communicating values and connecting the interrelatedness of people to their natural environment." We all recognize the beauty of our park system today; it seems obvious. But this was not always the case.

What we don't always remember is that the artist/interpreter originally helped legitimize the whole concept of a national park. Thus, Thomas Moran's paintings of Yellowstone, when brought back to Washington in the 19th century, were instrumental in persuading Congress to designate Yellowstone, in 1872, the world's first national park. Although personally uncomfortable in the missionary role, I gradually discovered the necessity of developing proselytizing



Photo: Elliott Kautman

Etching project wins rapt attention.

skills if new art programs were to succeed within the National Park Service—an ironic switch from the Service's beginning days, when artists played an active role in persuading people to accept the difficult concept that nature was beauty, and should be preserved.

After eight years of cooperative activity with the National Park Service, it still is surprising to me that the idea of painters working under park auspices is met with suspicion and resentment in some quarters. Although the educational and interpretive possibilities of art programs in the National Park System are endless, these negative feelings must be dealt with openly if our art programs are to survive intact.

Residency Programs

Artists for Environment began in 1970 when, as a confirmed city painter, I was made artist-in-residence at the Dela-

ware Water Gap National Recreation Area (NJ, PA), then under the inspired direction of Peter DeGelleke. I was working under a program directed by Alan Gussow for the America the Beautiful Fund which was attempting to provide a formal liaison between the practicing professional artist and the National Park Service by promoting residencies throughout the System. At that time, three artists had served residencies: at Cape Cod National Seashore (MA), Delaware Water Gap, and Roosevelt-Vanderbilt National Historic Site (NY).

Possibilities for more sustained effort involving art colleges, painters, art historians, musicians, and naturalists in a major art/environmental interrelated project, developed throughout 1970 in talks with the National Park Service. They resulted in the formation of a non-profit corporation, the Artists For Environment Foundation.

The Foundation, currently headquartered in the Delaware Water Gap, conducts several programs—an Environmental Campus, a Fellowship Program, a Resource Center and Gallery, and a free outdoor classical music series called the *Water Gap Concerts*.

A prerequisite influencing all activities conducted by the Foundation is that everyone involved, with the exception of a maintenance staff and cook, remains in residence within the park for varying periods of time. These residencies, excepting those of the permanent administrative staff, last from three months to a year. The status of a resident depends upon the program; students comprise the Environmental Campus Program, professional artists and musicians serve under grants in the Fellowship Program.

The basic idea is for all the Foundation programs to function as a facility for artists to use in their creative work. The Foundation and the National Park Service then jointly operate various interpretive programs to bring the artists' work as well as other experiences to the public. The Gallery and Concert Series both have been major parts of the interpretive offerings of Delaware Water Gap for the past six years. However, the nucleus of the organization is the residency program from which all other activities are generated.

The relationship of the professional artist to the program is unique. There are no strings attached other than the prerequisite of residency. (Musicians have a somewhat different role; they of course, perform scheduled concerts.) However, the artist comes into a community and becomes part of the continuous relationship between the Foundation, the National Park Service, and the participating colleges of the Environmental Campus.

Unique Opportunity for Artists

Educationally, the artist today usually is deprived of the opportunity to work directly from nature as was common 100 years ago. Art schools are located in big cities and their students are imbued with design concepts and an urban orientation that, until recently, had ceased to produce contemporary landscape painters of Moran's status. Landscape painting, as we used to know it, had virtually ceased to exist.

Thus, in 1972, the Foundation persuaded the Union of Independent Colleges of Art, (UICA), the country's largest consortium of art colleges, to join in the special relationship with the National Park Service, and use the Foundation's headquarters as an alternative semester for those students in the institutions who wished to learn landscape painting. The students' lives would be enriched, and the public ultimately would benefit from the training of a new generation of artists devoted to and able to paint our beautiful natural areas.

After working out the financial and credit logistics, the Environmental Campus became a "campus" away from the home institution for each student for one semester. The schools compensated the students selected for inclusion in the program, with adequate credits towards their degrees in recognition of the intensity of their work experience and the quality of the artwork they produced.

Many of the earlier graduates by now have returned to their schools to teach and proselytize, and there is currently a waiting list for admission to the Environmental Campus. To date, over 250 students have matriculated through the



Thomas Moran's painting of Yellowstone was instrumental in persuading Congress to establish a National Park System.

National Park Service Photo

program. In fact, the National Park Service, along with the Foundation and the National Endowment for the Arts, is considering a possible expansion of the program into larger facilities.

At the same time, paralleling the student activities, a Fellowship Program was evolving which brought both committed landscape artists and other professionals who wished to try their hands at landscape, into the park system. A Review Committee was set up to act upon applications from around the country. It seemed as though the program had struck a chord that was crying to be struck—once for only two openings, over 100 applications were received. Space being a factor, we unfortunately had to reject many, many qualified applicants.

Interpreting Beauty

This brings me to a question posed often by well-intentioned park professionals when I describe the residency programs, which to them seem to have only an indirect bearing on public interpretive activities. "Why," I am asked, "should the Park Service spend money funding artist residencies when there are so many programs starving from budget cuts? It's not that I am against art but

that is not the business the Park Service should be in." In response, I am forced into a somewhat defensive posture.

First, I try to make clear that the educational and residency operations are funded totally by sources outside the Park Service, such as the UICA and the National Endowment for the Arts. However, I don't like to brush off the central issue, which is a difficult and thorny one, about the inherent policy which favors the scientific and historic disciplines over the arts.

In an interpretive sense, what determines the appropriateness of using one method over another? Are our values ultimately different? Granted, the methods are; but it would seem obvious to me that interpreting the National Park Service's greatest asset, beauty, could best be accomplished by artists.

All the disciplines have so very much to offer and could be used together in a meaningful way within the system, as opposed to garnering talent always from the outside, as is the case with the arts. These thoughts tend to deal sometimes with intangibles and are naturally more troublesome than logistics. As Winston Churchill once said, "the most difficult thing to prove is the obvious." I would add that the most difficult thing to explain is an intangible like art.

Where lies the mission of our parks?

Sometimes I question the *raison d'être* behind our National Park Service, or for that matter, any park system. Are we preserving just recreational and sporting opportunities; determining government policy regarding shale oil and off-shore drilling rights? Is our function wildlife management; virgin timber protection; or the setting aside of natural spectacles like Grand Canyon and the Tetons, archeological sites, cultural and historical landmarks?

What ties these various needs together as well as curbs the excesses and political pressures? We all recognize that the parameters of our management and policy are changeable and enlargeable at Congress' discretion. Private and political interests affect judgments, and there is a push and pull process that hopefully emerges as positive change. But something in the original intent always remains constant.

To quote Gary Everhardt, a former National Park Service Director, "It is the *intangible* value which artists attach to the landscape through their work, that may well be the contribution that benefits us most, in the long run." To take a liberty, I

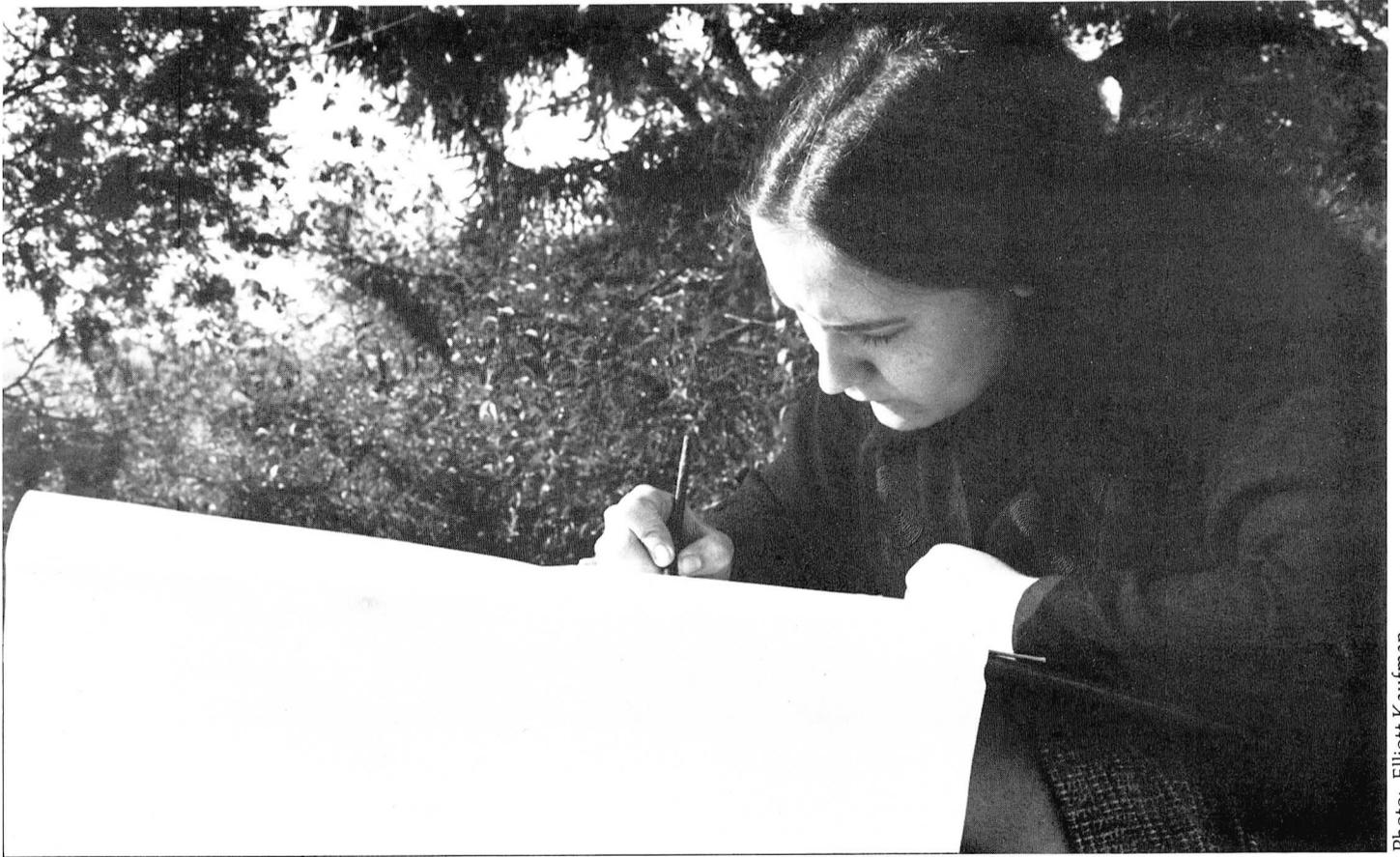


Photo: Elliott Kaufman

Personal interactions with nature inspire a new generation of landscape artists.

submit that the main underlying intent in the formation of a National Park Service was the preservation of beauty for the American people of future generations.

Beauty. Our perception of it is a very special human quality—its susceptibility when measured against expediency and materialistic needs is both its weakness and strength. It is certainly, to return to Churchill, that obvious ingredient that needs no mention and is so very hard to prove and inject into policy.

"Of course," we say, "the Congress considered beauty when it created the System. But the areas set aside still are beautiful, right?" In other words, if we accept the fact that all park areas are as beautiful as they once were (and we know that this is by no means always the case), we are left with the concept that once the beauty was considered, and land put aside, we should leave it to that and get down to business. I disagree.

An argument in favor of specialized programs like ours, designed to cope with singular needs and problems of a small activity, is that a large organization such as the National Park Service simply doesn't have the time or expertise to use an artist's ability properly. To some ex-

tent this is true, and it was an important motive for Artists For Environment's Cooperative Agreement with the National Park Service. Just as other fields have similar arrangements for specialized activities such as field biologists, archeologists, and architects, artists also can work effectively in a cooperative activity. Yet these other disciplines mentioned above, minus the arts, are evident also on the staffs of many of our Park Service areas in interpretive and ranger capacities. In the future I would hope to see artists employed in park staff positions. Training, especially designed within the art colleges to prepare artists for park careers, could easily be incorporated into the curricula.

In the classical art tradition, the artist has always been an interpreter, sometimes of divine and sometimes of secular subjects. When landscape painting was "invented" in the late 15th century, artists for the first time, interpreted the land as an object of beauty. Previously people just did not conceive of the land as beautiful as we now do. Nature's bounty was elemental, taken for granted. While it did figure in mythology and philosophy, the natural environment was considered a conglomeration of separate life-supporting and life-threatening elements. Only gradually, as

artists focused on the total beauty of nature, did man's ability to enjoy it on aesthetic terms begin to develop. And from that point on, it became an inseparable part of our culture.

Our records of 19th century America are perhaps no more clearly illustrated than by the itinerant landscape painters of the time. In every county and place they plied their trade in search of the spirit of the land, all places unique and changeable.

What we nostalgically yearn for has always been first touched by the artist's recording process. Even today, with photographic technology producing billions of prints yearly, that special aesthetic quality which painting brings to our understanding of natural areas, must be nurtured. As art expands and artists continually develop new visual vocabularies to communicate these essential meanings to us, the value of the land remains primary, and the subjective personal record of the artist will be a primary force ensuring its preservation.

Joel Corcos Levy is President of the Artists For Environment Foundation, headquartered at Columbia, NJ.

Summerthing

by Barbara Rae Vogelman

Summerthing, Boston's neighborhood festival of the arts, came into being in 1968, just three years after legislation created the National Endowment for the Arts. Both of these programs responded to the need for government support of the arts and represented government recognition of the importance of the arts to American life. In 1968, when Summerthing was initiated, the idea of taking the arts to city streets was revolutionary—now, ten years later, it has become a way of life for the people of Boston.

During the months of July and August each year, more than 1,000 performances and arts workshops are brought to Boston's twenty neighborhoods. Each summer, more than one million people are treated to Summerthing events, ranging from local folk singers to the Boston Ballet. Summerthing transforms parks, playgrounds, even street corners into theatres—with the admission price always free. Through the program, many residents of Boston have been exposed to facets of the arts they might never have known otherwise.

Summerthing is more than simply "fun" or "something to do" in the summer—much more. The program awakens and involves people, and through the medium of the arts, Summerthing helps to strengthen Boston's communities. According to a survey by the Becker Research Corporation, Boston residents see Summerthing as something which "brings people together," "gets people to work together," "creates an interest in city activities," and "provides more awareness of the arts in the inner city." Originally begun as a means to relieve hot weather tensions in the city, Summerthing has since become a positive force for educating, entertaining, and enriching lives; it now is warmly welcomed each summer.

Ten Years of Arts for the People

Summerthing recently completed its tenth, and most successful season, with a wide range of programs and events. "Walk to the Sea," a spectacular three-day festival (July 2 - 4) of land and harbor parades and continuous free entertainment, opened the Summerthing season. "Walk to the Sea," involving municipal and private agencies



Jamboree, a festive caravan of educational workshops in the arts, creates a special environment that makes learning fun.

Photo: Mayor's Office of Cultural Affairs



Photo: Mayor's Office of Cultural Affairs

Neighborhood business street fairs afford residents of Boston communities the opportunity to reacquaint themselves with local merchants and have fun doing it!

throughout the city, focused on Boston's Government Center, the newly revitalized Faneuil Hall Marketplace, and Waterfront areas. More than 300,000 residents and visitors to the city participated in the three-day celebration, helping to make "Walk to the Sea" a unique and fun opening celebration of Summerthing's tenth birthday.

Something for Everyone

Summerthing programs such as Jamboree, Moviebus, Disco Tech, Soul Train, Poetrymobile, and Seniors Programming have returned each summer as a result of their popularity with Boston's residents.

- *Jamboree* is a festive caravan of educational workshops in the arts, designed around the principle that both the arts and learning are fun when presented in the right environment. Colorfully muraled vehicles and specially designed canopies provide that "right environment" for Jamboree.

Under each canopy are groups of workshops called Arts Learning Areas. They include: "Clay Kingdom"—where people make clay sculptures and

pinchpots and use a potter's wheel; "Fiber Play"—including macrame, knitting, weaving, crocheting; "Mixed Media"—featuring painting, drawing, block printing, silk screening; "Theatre Forms and Faces"—including theatre games, puppetry, mime, makeup, performances; "Games"—offering people a chance to design and play their own games; and "Nature's Thing"—where people learn about and touch zoo animals, and take nature walks. Jamboree's most frequent clientele are children, although all age groups do participate.

- *Moviebus* presents family films, westerns, adventures, musicals, and comedies each summer, transforming neighborhood playgrounds or project courtyards into a magical world of film. Moviebus also creates an environment where people can gather and socialize.

- *Disco Tech* and *Soul Train* are Summerthing's response to the disco trend that has swept the country. Both incorporate a colorful truck, record player, disc jockey, and the latest reggae, rhythm and blues, soul, rock and roll, and salsa sounds. Disco Tech and Soul Train

attract people of all ages who come to listen to their favorite new music, to dance, to watch, and to visit with neighbors and friends. Disco Tech and Soul Train create instant block parties when they visit a neighborhood.

- *Senior Summerthing*, a city-wide program of creative events, is designed especially for Boston's older residents. Included in Senior Summerthing are afternoons of theatrical performances, sing-alongs, and big band dances. Still another component of the program involves workshops in pottery, horticulture, and photography. Senior Summerthing affords some 8,000 older Bostonians the opportunity to share in the cultural life of the city.

- The *Poetrymobile* program is designed to encourage awareness of and interest in the literary arts. A colorfully painted van staffed with professional poets brings poetry workshops to Boston's neighborhoods. Traditional and contemporary poems are read aloud and participants are encouraged to write poetry themselves. Through Poetrymobile,



Photo: Mayor's Office of Cultural Affairs

Thursday evening's Bravo Boston event — theatre at a new Waterfront Park. Bravo Boston highlights a wealth of art forms and Boston talent.

Summerthing gives exposure to Boston poets and helps develop the talent of the city's youth.

Bravo Boston

In addition to these veteran programs, Summerthing successfully initiated two new programs this year.

Bravo Boston highlighted the diversity of art forms and Boston talent in key downtown locations, with a certain night of the week designated for a specific art form: Sunday—Jazz; Monday—Dance; Tuesday—Folk Dancing; Wednesday—Variety Events (music, dance, theatre); Thursday—Theatre; Friday—Ethnic Festivals; Saturday—Big Bands and Dancing. Through Bravo Boston people of all ages were brought together and needed exposure was given to local talent. Here was a cost-free answer to the question "What shall we do tonight?"

The Arts Help Spur Business

Another new Summerthing activity this year was the *Neighborhood Business Street Fair*. Since the economic vitality of

Boston's neighborhoods is critical to the survival of the city, Summerthing, in cooperation with the Mayor's Neighborhood Business District Program and local merchants' associations, held fourteen fairs in the business districts of each neighborhood. Merchants prepared special promotions for the fairs, while Summerthing provided the music, dance, theatre, and clowns. These all-day fairs allowed the communities to reacquire themselves with local merchants and have a fun day doing it.

And Summerthing's programs do not end there. Local professional theatre companies, like the Boston Ballet, Pocket Mime Theatre, Just Around the Corner Theatre Company, and People's Theatre, give free performances for Bostonians. And nationally-known "big name" talent like Melba Moore, Mongo Santamaria, John Sebastian, Les McCann, and many others are brought to the city to entertain neighborhood audiences throughout the summer.

Organization and Funding

How is Summerthing able to provide cost-free entertainment and workshops to the residents of Boston? The program

is funded partly by the City of Boston, and partly through contributions from businesses, foundations, and individuals. Summerthing is administered by neighborhood "managers" who are residents of the neighborhood they manage. Full-time paid staff members during the summer months, these managers meet with community leaders and respond to community requests for assistance as fully as possible.

Summerthing events are presented on portable stages, moved from neighborhood to neighborhood by means of brightly colored trucks and trailers, complete with lighting and sound systems, all run by portable generators. A trained crew staffs each truck.

The Mayor's Office of Cultural Affairs

The Mayor's Office of Cultural Affairs, formed in 1970, serves as a coordinating and resource center for Summerthing. A year-round municipal arts agency, the O.C.A. grew from the recognition that the wealth of talent and concern identified and encouraged during Summerthing must not be lost to the city during



Senior Summerthing provides Boston's older residents with the opportunity to share in the city's cultural life.

Photo: Mayor's Office of Cultural Affairs

the other ten months of the year. The O.C.A. staff is composed of people with strong backgrounds in all fields of the arts. They develop programs and resources from the artistic and educational communities of Boston, help find teachers, and are responsible for maintaining the artistic quality and balance of the entire cultural program.

All activities of the O.C.A. (including Summerthing) are run through a non-profit foundation, set up specifically to carry out neighborhood arts programs. This provides a number of advantages: O.C.A. is able to accept tax-deductible contributions designated for particular programs or for general O.C.A. use. While O.C.A. is an office of the Mayor, the City of Boston would not be able to accept gifts on behalf of O.C.A.—rather, any gifts would have to be added to the general funds of the City of Boston and distributed equally to all departments.

With the Foundation serving as fiscal agent, O.C.A. now can handle expenditures directly, rather than through the city auditor's office. This is a necessity for an arts program which must pay artists immediately and also must be able to hire artists and teachers for limited periods of time.

The stated purposes of the Mayor's Office of Cultural Affairs are: to enhance, develop, and promote the arts; to develop support for the arts on the part of the public; to make the arts more accessible; to broaden understanding of

and participation in the arts; and to move the arts toward a more integral status in society.

"Cities, Counties and the Arts," a 1976 study commissioned by the Associated Councils of the Arts, revealed that O.C.A. is a model for municipal cultural agencies, programmatically addressing the role of the arts in our urban centers.

Year-round programs administered by the Mayor's Office of Cultural Affairs include a tour program, visitor information and foreign visitor centers, and art exhibit areas, all run in Boston City Hall. In addition, a Theatre Arts in Education program in the Boston Public Schools, and Festival Bostonian (a 17-month festival celebrating Boston's ethnic groups) have been developed through O.C.A.

Other O.C.A. programs such as Holidaything (a month-long Christmas celebration featuring carolers, Christmas trees from around-the-world, and egg nog), and public celebrations like the Fourth of July parade, have become traditional ways for Bostonians to celebrate holidays. Cultural Programming for Older Adults has continued to provide year-round arts programming for Boston's senior citizens.

Cooperation Reaps Rewards

Through O.C.A.'s efforts in working with police, theatre managers, merchants, and New York producers, Boston's downtown Theatre District has been significantly revitalized. Through O.C.A.'s efforts in working with the

Boston Housing Authority and the City Board of Appeal, many Boston visual artists are able to live and work in buildings previously zoned for commercial use. In addition, O.C.A. has worked closely with city fire, building, and licensing departments to adopt existing codes and regulations to the needs of Boston's small, non-profit theatres. These are positive developments not only in terms of the arts, but also in terms of effecting a positive impact on Boston's economic life.

Like many of the nation's urban centers, Boston has been faced with fiscal problems, causing the city's allocation for O.C.A.'s programs to be cut back from \$564,000 for fiscal year 1977 to \$410,000 for fiscal year 1978; despite this cutback, Summerthing and the Mayor's Office of Cultural Affairs will continue to provide Boston's residents with quality arts programming.

The recognition that the arts provide a substantial and positive impact on the economic life of Boston, and the strong alliance between O.C.A. and many local businesses and corporations, helps to insure the existence of agencies like O.C.A. In a day of increased demand for cultural activities and increased competition for the public and private dollar, business, government and culture all are facing a common problem—that of the survival of the city.

Finally, as the Office of Cultural Affairs has grown, it has worked hard to maintain the concept originated with Summerthing in 1968—to work for and with Boston's residents in celebrating the city's wealth in the arts.

Barbara Rae Vogelman is a Public Information Administrative Assistant in the Mayor's Office of Cultural Affairs, Boston, MA.

For additional information on the Mayor's Office of Cultural Affairs, write: Boston City Hall, Room 208, Boston, MA 02201 or call (617) 725-3000.

Nature Motivates Creativity and Learning

by Gretchen Fosse



Jefferson County Conference and Nature Center atop Lookout Mountain, Denver, CO.

Courtesy of Jefferson County Extension Office

It's a natural combination—the stately mansion, rich in local lore, and that breathtaking alpine environment. The setting literally invites involvement and learning. What could be more stimulating to man's creative spirit?

Newly renovated property, formerly the Boettcher mansion on a 110-acre (44.52 ha) Lookout Mountain site, near Denver, CO, provides the people of Jefferson County with a chance to experience both nature and their own creative potential.

"Many people are putting money into renovation," Linda Saunders, coordinator of the initial programs at the Boettcher mansion, explained. "You need a lot more to interest the general public. Along with an historical setting, you need to encourage creativity and active

participation." The history of the mansion and its unique usage now as an educational center for the arts, environmental training, research, and social and recreational activities, serves as a fascinating case study.

The "summer cottage" of Charles Boettcher was built in 1915 on 62 acres (25.09ha) of land. The mansion, known by the name Lorraine Lodge, encompassed 10,000 square feet (929m²), seven bedrooms, and contained a living room 25 by 50 feet (7.62 x 15.24m), which was, and still is, dominated by a huge fireplace. When Charles Boettcher and his wife separated in 1915, it was used as a home only by Charles. In 1922, Boettcher purchased adjoining property extending his acreage to 110 (44.52ha).

At Charles Boettcher's death, his daughter, Ruth Boettcher Humphreys, inherited the property. In 1962, her

daughter, Charline Breeden, inherited the property. She donated the estate to Jefferson County in 1968, with the stipulation that it be used exclusively as a public park, library, museum, or public recreation site. The county agreed not to sell, transfer, exchange, or encumber the mansion and its grounds.

In July of 1971, a video tape was prepared for the County Commissioners of Jefferson County by Colorado State University, concerning Jefferson County Extension Service's potential use of the inherited property.

The specific objectives proposed by the C.S.U. Extension Service and other local organizations were to increase community awareness of the natural mountain environment, to conduct educational



Courtesy of Jefferson County Extension Office

Coordinator Linda Saunders participates in a blind man's walk, part of "Secret Surroundings" program for children.

programs in an environment conducive to learning, conduct research projects with the expertise of C.S.U. specialists, and to initiate social, cultural, and recreational programs.

Reactions to the proposal were favorable. The need for such a center was realized and the proposal was accepted as written. The plan called for a fine arts center for displays, concerts, and educational art seminars.

A Wealth of Programs

The Jefferson County Conference and Nature Center initiated environmental and cultural programs from the beginning. Cultural programming efforts between March and August, 1976, included three chamber music concerts, a

ragtime concert, a concert by a 100-member choral group, "Sounds of America," and various featured "artists of the month."

More recently, classes in nature photography, outdoor painting and drawing, interior design, studio art for women, mountain housing, ballroom dancing, and landscape watercolors have been offered.

Many people attend these cultural activities. On the average, some 1,500 persons use the Center each month. Of the people using the Center, 51 percent participate in the environmental, cultural and educational program, while 49 percent use the Center for conferences and organized tours.

"Overall, community involvement has been super," Linda Saunders, extension agent for community resource development says. "The Center is trying to reach

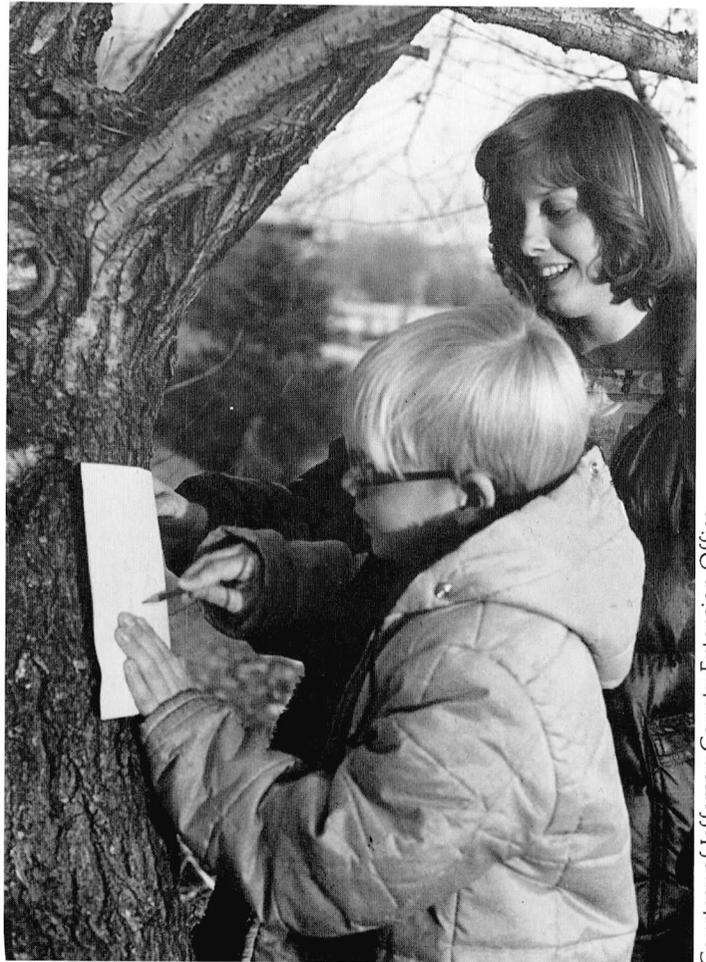
new clientele with each program. The need for these programs is ever present." The community thus far has not indicated any preference for particular arts. No actual figures have been compiled on the number of participants in the various programs, but in one art show alone, over 200 artists were present.

Programs for children are not forgotten at the JCCNC. The first programs were developed by Gorden Geddes, a C.S.U. Child Development specialist. Children's activities now include: bark rubbings, folk music, soap shaving, painting, rhythm exercises, water play, and nature identification. The United States Forest Service also has presented its puppet show.



Courtesy of Jefferson County Extension Office

Outdoor painting and drawing, landscape watercolors, and nature photography are some of the classes available at the Center.



Courtesy of Jefferson County Extension Office

Jeff Stein learns how to make a bark rubbing. Program activities incorporate art and culture with the Center's natural surroundings.

"It is tremendously exciting," Mrs. Saunders explains. "Young children are learning skills while having fun. The teaching techniques are very creative."

An environmental studies program for first and second graders called "Secret Surroundings" has been a great success at the Center. Mrs. Saunders points out that the Center offers a natural setting for spontaneity and creativity. "The program is inter-disciplinary too." It's not unusual to see children in groups designing forests and trails, making soil and bark rubbings, role playing an animal, identifying animal tracks, and participating in a blind man's walk. While "Secret Surroundings" children learn about the environment and art through the beauty of the nearby area, adults attend classes inside the Conference Center.

Citizen Advisory Board

The Center's need for programming and organization, created an advisory board in 1976. All advisory board members are Jefferson County citizens. The board advises the Program Director and the Property Manager on Center policies. The board's input includes suggestions on programming, publicity, improvement of the facilities, and budgeting matters.

Through organization and pilot programming efforts initiated in 1976 by Extension personnel, public awareness of the facility has increased dramatically. Although the JCCNC has not yet become a local household word, general interest in the Center increases. Hundreds of articles about the Center and its programs have appeared in newspapers, and the Center has been described on several radio and television talk shows.

In accordance with the donor's stipulations, the Extension Service developed the Center into a public site. The activities and programs at the JCCNC have established it as an environmental, cultural, and educational center.

While increased usage certainly indicates increased public awareness, there is additional evidence that the local citizens are becoming more involved in the Center—inquiries appear every month from people desiring to teach classes there.

Gretchen Fosse is Communications Agent for the Colorado State University Extension Service in Jefferson County, CO.

Traditional Folk Arts and Parks

by Joe Wilson

"I entertained at the Park Service in Washington. I had read that one man had discovered over 500 varieties of spring lizards, salamanders. I told them that finding a song like 'Sweet William and Lady Margaret' in the Smokies is just as important as finding another variety of spring lizard."

.. "The Minstrel of the Appalachians: Bascom Lamar Lunsford at 91," by Loyal Jones, JEMF QUARTERLY, Spring, 1973.

A cultural resource study now being conducted by Dr. James Griffith in southern Arizona would hardly be noticed if it were placed on a list of studies underway for the National Park Service. Although the funding for his work is miniscule and his findings are not likely to have repercussions beyond the two national parks he is serving, there is a pioneering quality to it.

Dr. Griffith is a cultural anthropologist engaged in a limited study of the folk traditions of the people who live near Tumacacori National Monument and Coronado National Memorial. He is interested in both their material culture and oral traditions . . .

Do they make bread in outside ovens? Tell stories? What is their music? Are they continuing traditions practiced here for centuries? Have new folk groups moved here?

When Dr. Griffith has completed his study, his report need not amount to more than a list of names, addresses, and a few summary comments. Both parks have long-range interest in cultural resources; both are sites of annual pageants depicting historic events related to the natives of this area. They draw upon local folk communities for these presentations and Griffith's report will tell them whether these can continue, or possibly be expanded.

This study is different in that it centers upon the *carriers* of folk traditions rather



Indian basket weaver continues a tradition centuries old.

than the material culture artifacts they create. Park professionals have long been concerned with authenticity in folk material culture and have developed impressive skills in imitating it. An example is the work of restoration experts in building and reconstructing structures, using the tools and techniques of past centuries.

Despite obvious relationships of the themes of some parks to local carriers of folk traditions, park professionals have been far less confident in dealing with that most important component of folk culture—the folk themselves. Yet a few interpreters have been able to work effectively with local carriers of folk traditions in interpreting their parks.

U.S. Dept. of the Interior Photo



Photo: Joe Pfeffer

Joe Politte, Missouri horse and mule trader, raconteur, fiddler, and birthright speaker of French.

During the past summer, Steve Beatty, interpreter for the Cumberland Gap National Historical Park, KY, TN, VA, brought local non-professional mountain folk performers to a small park amphitheatre for Wednesday evening programs open to park visitors and local residents. Mr. Beatty deliberately did not hire "folk" performers who had learned Appalachian music in the dormitories of liberal arts colleges. Rather, he carefully sought out carriers of local folk traditions, persons who had learned the rich culture of this area in the traditional hand-me-down way.

An equally serious approach was taken by the organizers of a much larger cultural event held on the grounds of the Gateway Arch in St. Louis, MO, on Labor Day weekend. This tableau was a living echo of the theme of Gateway and a fascinating corollary to the excellent Jefferson National Expansion Museum located underground beneath the arch.

The cowboy who regaled visitors with songs of the plains and outlandish stories about short-legged steers and stingy chuckwagon cooks was a *real* cowboy, a cattleman who checks his herd from horseback every day. A grandmotherly lady sang a cappella ballads handed down by *her* pioneer grandmother—songs which had their origin in Scotland and England.

Among the several ethnic groups present, the French were most prominent. President Jefferson negotiated the Louisiana Purchase with France, and along with the land came thousands of Frenchmen. Some have preserved rich elements of their heritage in French-speaking enclaves in Louisiana and southeastern Missouri.

There were no costumes, no need to explain that these people were real, no posturing claims to authenticity. Such interpretation is superfluous when a presentation is based on the living elements of a culture.



Milton Dean, Maryland waterman.

Photo: National Council for the Traditional Arts



Spanish moss doll from Louisiana.

Photo: National Council for the Traditional Arts

An Often-Overlooked Resource

If a park engages in cultural programming, it is important that its professionals extend their concerns beyond material items to the culture which produces these items.

A pascola mask on the face of a Yaqui Indian has more meaning than a pascola mask on the face of a Boy Scout even if the Boy Scout performs pascola dances *better* than the Indian. Similarly, a pascola mask made by a Yaqui has more value than an imitative pascola mask made by a contemporary artisan.

The examples used here may appear esoteric, but important elements of folk culture exist near practically all parks and many have the potential of enriching presentations which are common in parks: presentations such as the baking of bread, the weaving of a coverlet, the churning of butter, the operation of a gristmill, the playing of a dulcimer or banjo, blacksmithing, shingle-making, quilting—the list is endless.

There is no legislation on behalf of folk culture comparable to the National

Environmental Policy Act or the Endangered Species Act. Yet some forms of folk culture are endangered.

During the past ten years, the United States belatedly has begun to establish major institutions, policies, and programs oriented toward the preservation and presentation of the nation's diverse traditional cultures.

Growing Recognition

For a decade, the Smithsonian Institution and the National Park Service have presented traditional performers, craftspeople, and "living museum" exhibits on the Mall in Washington, DC. The National Foundation for the Arts & Humanities now is making substantial grants in the area of traditional culture and the 1976 American Folklife Preservation Act established the American Folklife Center at the Library of Congress.

Concurrent with these developments in the institutional and legislative areas, ethnic groups have compounded their insistence that public programs be designed to meet their need for cultural recognition, stability, and continuity.

Of all the programs now being developed in government, the most mature is the Folk and Traditional Arts program of the National Endowment for the Arts. The introduction to the NEA's guidelines for this program presents a carefully-reasoned definition which is worthy of attention because private non-profit cooperating associations of parks are free to apply for NEA Folk and Traditional Arts funding. Their definition follows:

The folk and traditional arts are those that have grown through time within the many sub-groups that make up any nation—groups which identify themselves as sharing the same ethnic heritage, language, occupation, religion, or geographic area. Every Iroquois, Louisiana Cajun and Mennonite represents a people who have developed a distinctive expressive system, a body of important works of art, and an assembly of respected practitioners of those art forms, all cherished and valuable.

Folk arts include music, dance, song, poetry, tales, oratory, crafts, and rituals at their core. The particular ways these artistic forms are expressed serves to identify and symbolize the group that originated them. Each traditional tale, each pottery style, and each song is full of meaning, because it has been subjected through time to a process in which the transitory, the trivial and the inessential tend to be forgotten and discarded. What survives expresses the "soul" of the group, because it carries within the compacted wisdom of the past.

For many groups in our nation—native Americans, ethnic Americans, and others—this past exists primarily in the memories of and repertoires of semi-traditional artists. Accordingly, the most valuable practitioners of the folk and traditional arts are those who have been brought up within a traditional community, learning the repertoire from the older folk and absorbing the style as they live the life that the style and the repertoire represent.

For this reason, individual creativity or innovation is not crucial to our Program. Our Program is designed to nourish the roots of that creativity. We define our responsibility as the encouragement of those community or family-based arts that have endured through generations and that carry with them a sense of community aesthetic. Our major criteria are the authenticity of the practitioners of those arts and the excellence of their work.

We do not seek to prevent artistic change and development. Instead, we attempt to keep smooth the flow of cultural experience, so that all peoples can move confidently into their own futures, secure in the knowledge of the elegance and individuality of their own cultural past. The Folk Art Program does that in three ways: by identifying, assisting, and honoring local men and women of artistic skill and traditional authority; by servicing the traditional communities in which such artists flourish by providing support for their cultural activities; and by helping enrich the lives of all Americans by making more visible the sophistication, the vivacity, and the meaningfulness of our multi-cultural heritage.

If there is to be cultural programming in parks, surely first consideration should be given to those arts which are indigenous to the area of the park and those which reflect the theme of the



Wanda Simpson, old-time soapmaker.

Photo: Joe Pfeffer

park. The NEA's Folk and Traditional Arts panel can help make such programs a reality for those who are willing to apply the same critical judgments to folk culture which have heretofore been reserved for material culture.

It is interesting to note that this panel receives relatively few proposals from the private cooperating associations supporting arts programming in parks, although it welcomes such proposals from persons qualified to work in this area and able to discern between the popular and folk arts. Do we have such people in parks?

Joe Wilson is Executive Director of the National Council for the Traditional Arts, Inc., a private non-profit agency founded in 1933, which has had a cooperative agreement with the National Park Service since 1970. The NCTA assists national parks in planning presentations of traditional folk arts and conducting studies of folk populations in the area of parks. Mr. Wilson is also a consultant to the National Endowment for the Art's Folk and Traditional Arts Panel and a Member of the Board of the John Edwards Foundation.

Glen Echo Park

by Beverly Chapman



Photo: Eileen Nicosia

Glen Echo Park's antique carousel lures old and young alike.

Pointed spires and strange shapes, all dilapidated, yet still magical, rise into the broken skyline of Glen Echo Park. Here, in this abandoned amusement park, along the Potomac River just outside of Washington, DC, lies one of the National Park Service's most exciting experiments in urban park programming. For Glen Echo Park is an experiment in integrating the arts—all the arts that make for creative living—into the leisure-time activities of an urban community.

Drive out to the park any Sunday afternoon in summer, and you'll experience the "Chautauqua Summer" program at its best. As you walk up into the park you discover that what looks from a distance like a desolate ghost town is actually bustling with people, creativity, and activities, all of which beckon you to join in. At an information table, you can pick up a sheet headed "Today's Chautauqua," which lists the day's events.

In the gigantic Crystal Pool's locker room—now a sculpture studio—there's a demonstration of the art of metal casting; in the old Bumper Car Pavillion, a workshop in bike repair. Under the roof of the Cuddle-Up, renaissance music, bluegrass, and mandolins further enliven the air with festive sound. Various facilities spread around the park house workshops in clogging, jazz dance, silk screening, solar heating, clowning, toy making, and more. Best of all, everything is free.

So you begin your Chautauqua afternoon. In front of you, the Paint-In beckons—a long row of easels set up right at the park entrance. "Do you want to paint?" asks Ann Ridge, Paint-In Leader, "There's an empty easel now." Summoning your courage and squelching your inhibitions, you step forward and pick up the brush. You start to experiment. After awhile, you hang up your painting to dry, go on to create a junk sculpture at the Found Arts Workshop, then share some favorite songs with others at the Song Swap. You watch a mime concert, then learn a little about the art of illusion in the workshop that follows. Stopping at the Plant Clinic, you discuss your gardening problems with "Green Scene" experts.



Photo: Stephen Palmedo

Chautauqua Tower, the only remaining structure from Glen Echo's 19th century days, now houses a gallery of master art and craft work.

At a BYOP party (Bring Your Own Poetry), packed with both readers and listeners, you hear local poets read their works, then join in a general discussion and critique. Next you venture into the New Games area. You try your hand at Boffing, a kind of fencing with styrofoam swords and Red Baron goggles, and join in the Earth Ball Toss with the six-foot (1.83m)-high bouncing ball. You just have enough time to cool off on the water slide before the Palisades Theatre troupe arrives with their 15-foot (4.57m) puppets, to showcase their new production, "The Brave Little Taylor." You sit down to watch—and rest.

By the end of the afternoon, you're feeling just uninhibited enough to join the younger set for a ride on a hand-carved ostrich, rabbit, or horse on the antique carousel. Then you pick up your painting and junk sculpture and head for home, feeling relaxed, exhausted, but full of the satisfaction of having created, learned, and grown.

This is a typical "Chautauqua Summer" day at Glen Echo. "Chautauqua Summer" represents the culmination of six years of experimenting in urban park arts programming. In conceiving "Chautauqua Summer," Glen Echo's goal was to combine the best elements of earlier experiments—the Creative



Youngsters put on happy, scary, or just plain funny faces.

Photo: Eileen Nicosia



Principles of solar heating are explained.

Photo: Eileen Nicosia

Education Program, Adventure Theatre, the Special Events program, Glen Echo Gallery, and the Artists-in-Residence program—into a program that would involve more people than ever in the creative process. "Chautauqua Summer" is based on the concepts that:

- everyone is creative, or can be.
- active participation in one form or another is extremely important for appreciation of the arts and for the growth of the individual.
- a relaxed, non-pressured, non-competitive atmosphere is most conducive to the development of human potential through self-guided education.

The "Chautauqua Summer" program recognizes that creativity is not the sole possession of the rare, talented few. Nor is it expressed only through fine art works. It is a basic quality of life, a spark that everyone has—the urge to create and grow. Naturally "Chautauqua Summer," designed to serve 4,000 to 7,000 persons in a single afternoon, only skims the surface of involvement in the arts. Other arts programs in the park explore that creative experience in much greater depth.



Photo: Stephen Palmeco

A potter demonstrates the intricacies of her craft.

The purpose of "Chautauqua Summer" is to awaken individuals to the creative potential within themselves, to guide them into using leisure time for self-growth and development, and to acquaint them with the resources available at Glen Echo Park. A person who enjoys a free workshop in silk screening, a demonstration in metal casting for sculpture, or a mandolin concert, may later look to Glen Echo for in-depth courses in these skills, taught by top professionals at low cost. The visitor who enjoys "Rumpelstiltskin" or "Peter Pan" can return and work on Adventure Theatre's next production, developing new skills while providing a fine community service. The family who is introduced to the fun of country dancing will discover a new way to spend Saturday nights—at Glen Echo's old-time community dances, where everyone from toddlers to senior citizens romp together to the phrases of the caller and the toe-tapping fiddle music.

Underlying Chautauqua Theme

The story of how this abandoned amusement park site evolved into an arts park with a Chautauqua philosophy is a story of creative park management with strong and valuable community involvement and support. In the late 1960's, when the amusement park closed, the surrounding community was threatened with the development of high-rise apartment buildings on this site. For both aesthetic and ecological reasons this aroused strong opposition within the local community, and from government officials and members of Congress. It was decided that the US Government should buy the property as a scenic easement for the historic Chesapeake and Ohio Canal and the Potomac River, and that this land should be administered by the National Park Service. All the rides and amusement park trappings were sold and removed, leaving the empty shells of the major structures and facilities. The antique 1921 Dentzel carousel was sold too. But vocal community leaders organized a breathtaking fund-drive which raised \$80,000 within a month to save this fine example of American folk art and keep it on this site.



Photo: Eileen Nicosia

Nobody's too young or too old to join the Paint-In at Glen Echo Park, MD.

Exactly what was to happen on this 16-acre (6.4 ha) "white elephant" site still was not clear. One proposal came in to raze the site and make a picnic grove, but this was not what the community had in mind. Through a series of open forums, a central direction and philosophy for the park emerged. The great empty shells of buildings scattered over the site should be recycled and refurbished for arts and educational programs in which the community could participate. They should be made into artists' studios, classrooms, and meeting places. The central philosophy for Glen Echo programs that emerged from these public meetings was summed up in three points. Glen Echo should:

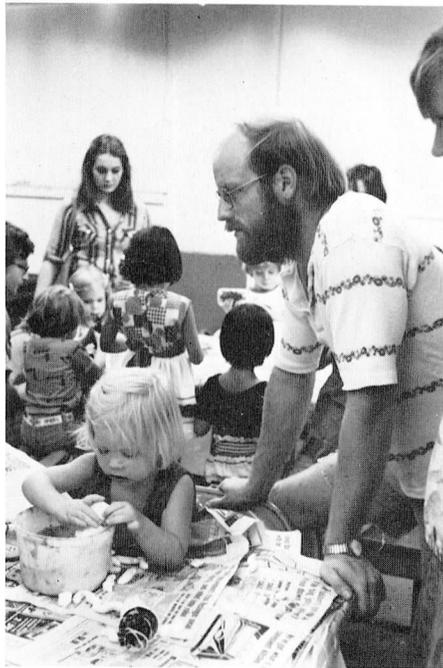
1. foster human growth and creativity
2. provide a resource center for the broad and open exchange of skills and ideas
3. reflect the attitude that every human being has a responsibility to the environment

As these forums among an idealistic and visionary community came to a close one fascinating point became clear—that the philosophy being expressed merged with that of an earlier generation of idealists and visionaries in the long-forgotten history of the park.

Before its amusement park era and before its vaudeville years, Glen Echo was the site of a National Chautauqua Assembly. Educators, thinkers, and cultural leaders joined forces in the early 1890's to create a "permanent citadel of culture for the masses" here on the banks of the Potomac. The Chautauqua movement which had spread like a ground swell throughout America since the 1850's, bringing culture, education, and fine arts within the reach of all classes, expressed its purpose and philosophy thus:

To promote liberal and practical education; especially among the masses of the people; to teach the sciences, arts, languages and literature; to prepare its patrons for their several pursuits and professions in life, and to fit them for the duties which devolve upon them as members of society.

The Glen Echo Chautauqua was brought to a premature close by a malaria epidemic and was succeeded on this site by vaudeville acts, jugglers, and gradually, a full-blown amusement park typical of those that



Everyone gets a chance to create at Glen Echo's Chautauqua Summer.



Making friends at Glen Echo.

Photo: Eileen Nicosia

Photo: Eileen Nicosia

blossomed along the old trolley rail lines. One by one, the great gothic Chautauqua structures were bulldozed under by the amusement park managers, removing all vestiges of earlier lofty ideals. Only the small stone "Chautauqua Tower" still stands, now housing the art gallery. Thus it was that the local community led the new park management back to the original goals and ideals on which Glen Echo Park was founded.

Art Programs Develop

As the implementation stage began in 1971, creative ideas rushed in from all sides; community members and artists were eager to contribute their talents and energy to be part of this exciting experiment. First came Adventure Theatre, a volunteer community arts group which turned the old penny arcade into a resident children's theatre. It now produces four shows each weekend, a special pre-school show on weekdays, and an In-School touring show. Adventure Theatre boasts over 300 volunteers actively involved in its productions.

Next came various artists and creative people with skills to share. They formed the Creative Education Program, offering low-cost courses housed in all manner of structures at Glen Echo—from Mongolian Yurts to the Spanish Ballroom to the locker room of the Crystal Pool. The CEP now offers over 150 courses and workshops to the public each quarter. Its curriculum includes all the arts,

visual and performing, the crafts, and skills like bike and auto repair and solar heating design.

The Glen Echo Gallery was opened in 1971 to display and sell work produced by park artists and to house occasional student shows. The Gallery features monthly openings at which artists demonstrate and explain their work. In 1976, the Gallery moved into the historic three-story Chautauqua Tower, which it now shares with the park's historical museum.

The Special Events program features thematic festivals—everything from Historic Preservation Day to Oktoberfest to the Washington Folk Festival. In all cases, Glen Echo acts as a catalyst for and provides resources to interested community groups which play the major part in planning and presenting the festival.

A Reservoir of In-Park Talent

In 1974, the Artists-In-Residence program developed. Through this program, professional artists are given spaces in the park which they use for teaching classes and running public programs, as well as for their own studios in which they create their work. The Artists-In-Residence program now forms the foundation for the development of all new creative programs at Glen Echo Park. The community of 25 resident artists,



Six-foot (1.83 m) high Earthball fascinates visitors. Mongolian yurt in background provides studio space for craftspeople.

Photo: Stephen Palmedo

vitality committed to the development of the park, creates a pool of talent, ideas, and human resources without which new programs like the "Chautauqua Summer" could never happen. These resident artists and the studios they have built make possible the free workshops, demonstrations, and concerts on Chautauqua Sundays. Their presence breathes life into every Glen Echo event.

Selection of these artists proved to be the most crucial point in the development of the Artists-In-Residence program. They had to be top professionals in their field with a strong commitment to their work, and effective communicators, able to share their ideas and skills. In addition, these artists had to serve as living examples of the Glen Echo creative philosophy.

Creativity is a way of life with these 25 residents, not only when they are producing fine art, but also when they are scrounging through park rubble or government surplus scrap for materials to equip their studios or design playground equipment. Yet, what is creativity but the ability to see in the commonplace the potential for the ideal?

With the development of the Artists-In-Residence program, the quality of Glen Echo's arts and education programming took a quantum jump. Now students learn, not in a sterile classroom environment, but in

an artist's own working studio, an environment which has been put together through sheer creativity and determination, without the usual resources. A diving board may become a work bench; an old stove, a graphics supply cabinet. Sculpture students may be handed pipes or scrap artillery to melt down for art supplies.

In this environment and in contact with extremely creative people, Glen Echo's students learn more than just the actual skills imparted by instructors. Each student picks up on the fun of creativity and applies it to all facets of life.

Programming for an Urbanized Future

Hugh Muller, Chief of the Division of Interpretation in the National Capital Region of the National Park Service, believes that programs like those at Glen Echo will become the wave of the future as parks meet the challenge of serving an increasingly urban population with ever growing amounts of leisure time on its hands.

"All parks eventually will be urban parks," Mr. Muller says. "Even the most remote wilderness park will sooner or later be surrounded by an urban or semi-urban community. Park managers cannot ignore the responsibility to make the park experience meaningful to this increasingly urban population. Finding avenues for active and creative visitor participation in our interpretive, recreational, and cultural programming, letting the visitor be more than a passive recipient of the park experience, will help

him to make parks an important and valuable part of his life and personal growth."

Community Involvement

And how are the arts programs at Glen Echo Park affecting the community? During the seven years the National Park Service has administered Glen Echo, local citizens have been instrumental in helping focus the direction of the park, not only in formulating its original guiding concepts, but also in the day-to-day planning and programming. Ms. Nancy Long, a vital link with the community since Glen Echo closed as an amusement park, offers the following assessment of the park's arts programs.

"The arts programs at Glen Echo are welcomed by the community as a part of the total Chautauqua interpretive effort, an effort which does not make excessive demands on a fragile and geographically-restricted environment. The willingness of the National Park Service to accept community involvement in the planning process and in programming is precedent-setting as an example of participatory democracy. Indeed, democracy is one of the arts of which the community may partake at Glen Echo Park, and is perhaps the cornerstone of the interpretive philosophy there, entirely in keeping with the park's Chautauqua heritage."

"Chautauqua Summer," the latest development in Glen Echo's arts programming, has just finished its first year. Final evaluation of its success has not been completed. Continuing its tradition of community involvement, Glen Echo will solicit a great deal of community input into that evaluation. "Chautauqua Summer" visitors and community members will be invited to attend a meeting to critique the first summer's program and to help plan the next Chautauqua season.

For Glen Echo is a continuing experiment . . .

Beverly Chapman is Director of Chautauquan activities at Glen Echo Park, MD.

Music in the Meadow

by Darrell G. Winslow

Until last year, the nine parks run by the Northern Virginia Regional Park Authority catered primarily to outdoor recreational activities such as camping, boating, fishing, picnicking, hiking, biking, and swimming. Then in the winter of 1976, the Park Authority Board directed the staff to plan a low-budget Arts in the Parks program.

As the staff got down to serious thinking, exciting ideas took shape. Careful planning and enthusiastic hard work refined the ideas into Music in the Meadow.

Each Sunday afternoon during summer months, Music in the Meadow offers a program of family entertainment at Bull Run Regional Park, VA. This past summer, the programs ranged the full musical gamut, from rhythm and blues and jazz, to rock, country music, and local bands.

The development of Music in the Meadow, and the lessons its administrators learned during its first summer season, can serve as valuable guidelines to other regional and local parks attempting to develop arts programs on a shoestring.

The Stage

Since funds were very limited, the first order of business was to build a performing stage at the least possible cost. The Executive Director of the Park Authority came up with an appropriate design, while his staff considered possible sources of free or low-cost building materials. After a friendly request, a nearby U.S. Marine Corps base agreed to provide surplus plywood and the local power company donated free power poles. The Park Authority's maintenance crew built the stage. So, the only costs were small sums for additional materials to electrify and frame the stage.

The stage stands approximately 36 inches (0.91 m) off the ground and measures 20 by 40 feet (6.09 × 12.19 m). It can accommodate everything from rock groups to 40-piece dance bands. The stage was very well-received by the per-



Simple stage, made from surplus materials, accommodates performing groups of all sizes.

formers, with the exception of barber-shop quartets and other small groups. Small groups need a shell, or something similar, to project their sound outward. Therefore, some kind of back and overhead shade cloth will be added to the stage before next season's program begins.

Presently, the Park Authority depends completely on equipment provided by the performers. It agrees a better plan would be to have some type of sound system available that could be used by performers who do not have their own. Such a PA system might be obtained at a budget price through rental, borrowing, or donation in return for publicity.

Crowd Control

The Park Authority anticipated problems of crowd control, but working closely with the police department prevented any disturbances. The police assured the Park Authority that they would take full charge of the matter. The

police used a technique of high visibility around the area at all times during the first concert. For example, officers on foot and in vehicles patrolled the park, in addition to Park Authority personnel in uniform and in marked vehicles. The police explained that the idea was to make themselves known and seen at the initial performance in the hope that this would deter disturbances at all future performances. Apparently the plan worked; Bull Run Regional Park had no problems with crowd or individual behavior during the subsequent programs.

Sensible program planning also helped avert trouble. The Park Authority was careful to keep the programs on the short side rather than extending them for long periods of time. This prevented the problems of aimless roaming, loitering, and heavy smoking and drinking that some-



Courtesy of Darrell Winslow

times occur at longer programs. Nearly all the performances were over within one to two hours. Some of the best lasted only 45 minutes. The entertainment was scheduled for mid-afternoon, so everyone would be safely out of the park well before dark. Foreseeing problems inherent in poor performances, the staff was very selective in choosing groups, insisting on top quality. There was always the possibility of cancellations; this did happen twice after publicity had gone out to the media. On those Sundays, signs were posted at the gatehouse, announcing the cancellation of the program.

Publicity and Public Relations

In hindsight, the Park Authority considers good publicity perhaps the most important factor in developing an Arts in

the Park program. Every form of advertising media available should be used to thoroughly saturate nearby areas.

Press coverage and publicity for Music in the Meadow was excellent. Public service announcements were made on the radio, notices were printed in calendar sections of local papers, and when available, photographs of the performers were sent out with press releases. In one instance, a full page of pictures was published in one of the newspapers.

A public information officer sent out releases both before and after performances. After the first couple of weeks, an attractive sign was placed at the park entrance, announcing the coming attraction a week in advance.

Local elected officials were invited to introduce the acts. This "extra touch" won public relations dividends for the Park Authority and was received enthusiastically by both the audience and the officials.

Anticipating Problems

Participants and the park manager were provided forms with pertinent information in order to prevent confusion and misunderstanding about the schedule and performances. A Park Authority brochure and map of the park were included with the performers' form.

Since an entrance fee to the park is charged to residents other than those of the Northern Virginia Regional Park Authority's six member jurisdictions, the gatehouse attendant was notified to admit band members at no charge and to make sure parking sites were available for them near the stage.

One of the problems encountered in this particular park was the location of the stage in an open meadow, with no shade in the immediate vicinity or surrounding area. On very hot days, the sun and heat proved almost unbearable for some spectators and most uncomfortable for band members. Many would-be spectators sought the shelter of distant trees and shady spots, leaving the space in front of the stage empty.

The Park Authority hopes to solve this problem next season by adding a shade cloth to the top of the stage to shield the performers, and by planting more trees near the stage to screen the spectators.

Booking Quality Acts

Since this was the first experiment of its kind in Bull Run Regional Park, locating performers was quite an undertaking. Local recreation departments and music stores were contacted for recommendations; newspaper articles and ads were read for possible leads. Screening of groups was done by actually listening to their music, unless they came with high recommendations from reputable sources.

By insisting on high caliber acts, the Park Authority assured itself of both satisfied audiences and an ever-growing supply of performers. Once the program gained a reputation for "top quality entertainment," more performers sought an involvement with it, wanting to be part of this "class program."



Courtesy of Darrell Winslow

Sculptor Ted Gould at Bull Run's Arts and Crafts Exhibition.



Courtesy of Darrell Winslow

The U.S. Navy's "Country Current" enlivens Bull Run Regional Park, VA.

The Park Authority found most groups willing to perform free if they were promised good publicity. Some performers requested compensation for their transportation costs, but entertained for free.

Since most groups perform free specifically to win publicity, the Park Authority emphasizes the importance of sending notices out to the local media *in advance* of the performances. If additional pictures of the performers in action can be published in newspapers after the programs, so much the better! If all goes well, the groups will want to give repeat shows later in the season or the following year. The groundwork will have been laid for another successful season.

Revenues Realized

Although there was no charge for Music in the Meadow programs, the Park Authority did realize a considerable increase in revenue through the park entrance fee charged to residents of non-participating jurisdictions in the area. It also constructed and installed a small, portable concession stand at which high-profit refreshments were sold.

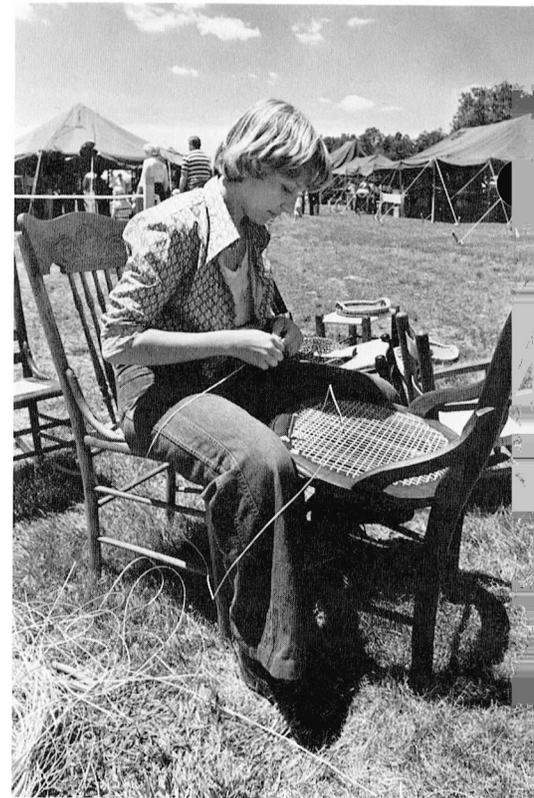
Successful Arts and Crafts Exhibit

In addition to the weekly musical program, the Northern Virginia Regional Park Authority held an Arts and Crafts Exhibit in Bull Run Regional Park in mid-June. Some 5,600 people attended the two-day affair, which was judged a grand success.

Before the event, potential exhibitors from all parts of the eastern United States submitted samples of their work to the Park Authority. The best 150 were selected for inclusion in the exhibit.

The exhibitors were housed in 20 large army tents. Each exhibitor was assigned to an 8' x 8' (2.44 x 2.44 m), roped-off area containing an 8-foot (2.44 m) banquet table for displays. Spaces were numbered and exhibitors were required to register prior to setting up their displays, to make sure each was in his or her assigned place. Each exhibitor was charged a fee of \$15 per space for the event.

The Park Authority considers its initial venture into an Arts in the Park program a tremendous success. It has added new dimensions to the recreational offerings of Bull Run Regional Park, has pleased park users and brought the Park Authority both additional dollars and good public relations benefits. The program will be continued and expanded in the coming years.



Cindy McKane demonstrates caning at Bull Run's Arts and Crafts Exhibition.

Courtesy of Darrell Winslow

Darrell G. Winslow is Executive Director of the Northern Virginia Regional Park Authority and a member of the Park Practice Program's advisory board.

Celebrating the Environment Through Dance

by Audrey J. Karr



Photo: Michael Dunn

"Dance in a Grove," a participation piece adaptable to any woodsy park setting.

The universality of man and nature has been expressed by poets, musicians, and writers throughout the centuries—but perhaps never so dramatically as by Marilyn Wood and her Celebration Dancers.

This innovative dancer and choreographer has been fast gaining fame across the United States and around the world for her environmental festivals. From Australia to Little Rock . . . New York City to Cincinnati . . . Marilyn Wood and her troupe have amazed, delighted, sometimes confused, but always stimulated thousands of people with her form of multi-media/people-involving performances.

A graduate of Oberlin College, Ms. Wood served her professional apprenticeship as a member of the Alwin

Nikolais and the Merce Cunningham dance companies (five years with each). In 1968, she began to explore new directions in dance on her own through the creation of environmental events.

Marilyn's unusual "celebrations" bring the audience into the performance as direct participants . . . give them a way to experience their immediate surroundings in sensory, architectural, and spacial terms . . . and motivate them to share this new knowledge through expressive movement in "happening" type events.

Marilyn Wood's philosophy of dance and the arts is to "bring the arts out of concert halls and studios and into the environment" where these art forms may be appreciated by those who might never have known that they liked the arts.

Whether this "environment" reflects lush forests, trickling streams, or quiet ponds—or skyscrapers and steel—it forms the "stage" and impetus for Marilyn's creativity, and in turn, communicates to the community at large.

A typical (if there could be such a thing) celebration includes approximately 15 dancers, musicians, sculptors, graphic artists, and designers who participate in planned improvisational happenings.

Marilyn's dancers might be found silhouetted in windows of New York City's Seagram Building, performing duets with trees in a secluded knoll, or leading children and adults on a carefree parade through a city street.

Musicians might pop up from behind a rock, serenade from a fire escape, or even play a cello while suspended high in the air by helium balloons.

Artists might execute flowing banners, decorate rocks, or hang out 60-foot (18.29m) suns from atop tall towers.

Sculptors might create statues that rise and disappear on balloons . . . craftsmen

demonstrate ways of turning ordinary materials into works of art . . . all interrelating to the immediate world around them.

Throughout it all is the directing, innovative mind of Marilyn Wood. It's never the expected, seldom dull, and always permeated by intense enthusiasm for art, people, and the environment.

Man has reacted appreciatively to nature through dance, song, imitation . . . Marilyn Wood combines them all into an animation of environment—a kinetic awareness of the world and how it affects and is effected by individual identity.

Perhaps the best way of illustrating Marilyn Wood's feelings for her art is in her own words, her "creed" . . .

"We believe dancing is a shared celebration. We believe what we do is for everyone to enjoy and share and that what we can all add into that celebration is of value. We believe celebrations should be shared in the environments where people's lives are lived. Each people/place is a special space for dance. It can be transformed into a unique environment for the magic of movement, whether in the city or the country, in the air, the water, or the earth, whether it is large or small, humble or grand. We believe our celebrations are directed toward the fulfillment of the body, the mind, and the spirit. Come and join us in this celebration in this space, now!"

Indeed, it is in this space that we are celebrating Marilyn Wood and her people—for she is bringing new life, new love, new appreciation for cities, wilderness, and parks, to every person she touches.

Audrey J. Karr is a writer who lives and works in Washington, DC.



City Places Celebration utilizes New York's Seagram building as a stage.

Photo: Roger Wood



Ordinary city buildings provide the backdrop for Marilyn Wood's "Celebrations."

Photo: Roger Wood

Increasingly, the Firehouse Art Station has been able to reach out into the community with its programs to include children's scholarships, classes at the Oklahoma Cerebral Palsy Center located in Norman, an art program for inmates of a federal reformatory forty miles (64 km) distant, and a free art experience during the spring semester for all fourth-graders in Norman and the surrounding area. Its use as a resource center for community groups has also increased, with tours and demonstrations for children's and adult groups a common activity. Its park location is an open invitation to public participation; local radio and television stations and newspapers give wide public service coverage to the various activities.

The Firehouse schedules three terms of classes for adults and children. It acts as an agent for the highly qualified teachers from the community who set up their own courses, and handles tuition fees with a percentage withheld for administrative overhead. Fees range from \$25 for a four-week course in Batik to \$71 for a twelve-week course in Ceramics. In the fall of 1977, 32 classes were offered for adults: Beginning, Intermediate, Advanced Ceramics; Clay Sculpture; Beginning Handweaving; Beginning Tapestry Weaving; Four Harness Weaving; Spin, Dye and Weave; Batik; Basketry; Basic Quilting; Contemporary Quilting; Jewelry; Enamelling; Beginning Stained Glass; Stained/Leaded Glass Lampmaking; Beginning Black and White Photography; Advanced Black and White Photography; Acrylic Painting; Beginning Watercolor; Basic Drawing; Beginning Figure Drawing; Intermediate Drawing; Beginning Calligraphy; Graphics For Your Business; Astronomy; Conservation & Alternate Energy Sources; Toys, Dolls, Games—Design and Construction. Most are evening classes and draw students from many outlying towns and Oklahoma City, 14 miles (22.5 km) distant. Children's classes meet after school and on Saturdays. They include: Art; Crafts; Drawing; Beginning and Intermediate Ceramics; Making and Manipulating Marionettes; and Exploring Basic Photography.



Young woodworker is fascinated with towering object she created in a Firehouse children's art class.

Photo: Norman Transcript

Enrollment in adult Ceramics classes averages 50 students each term. Bryan McGrath, now in his third year as Ceramics supervisor, feels that "for a non-degree-oriented program ours has been very successful in terms of enrollment and enthusiasm. This is a reflection of the nationwide interest in the arts." Class offerings in other than the "core curriculum" of ceramics, painting and drawing, weaving, metalwork, and photography, vary from term to term depending on past enrollment in those classes and popular demand for new subjects. Most are studio subjects, though often lecture courses spice the schedule with titles like Conservation and Alternate Energy Sources, and Women in Art.

In the summer there is an intensified Children's Summer Art program supported by grants from the Oklahoma Arts and Humanities Council and the National Endowment for the Arts. Six- to nine-year-old children are provided learning experiences in four different areas of visual arts in two-week morning

sessions. In afternoon sessions, ten- to fourteen-year-old children are given a more concentrated experience in their choice of two areas. Cost to a parent for this program is only \$16 for 25 hours of instruction. Scholarships are given through the schools to talented children whose parents cannot afford this cost.

As a community service, the Firehouse offers the Fourth Grade Free-For-All, a free art experience for each fourth-grader in the Norman schools and outlying areas, approximately 750 children. Since art instruction is not part of the elementary curriculum in these schools, the Free-For-All affords an opportunity for artistic exploration unavailable to most children. This program has the enthusiastic support of the Norman Public School Administration, principals and teachers in the elementary school system, and parents of participating children. It has been funded through a Patronage Drive conducted by the Board of Directors each fall.



Photo: Steve Sisney for Norman Transcript

A Firehouse instructor examines a filmstrip in the art center's darkroom.

In past years the Firehouse Art Station has sponsored approximately six workshops each year in many areas of interest. These augment the core class offerings, provide the community with access to short courses in particular subjects, and often bring nationally known artists and craftsmen to Norman allowing exposure to techniques and ideas unavailable regionally.

A gallery is maintained at the Firehouse chiefly as an educational function. Exhibits change monthly with mainly Oklahoma artists and craftsmen showing their work in sculpture, ceramics, fiber, jewelry and metal work, prints, painting and drawing, and photography. Sometimes private collections are shown; two months are reserved for the Firehouse Faculty Show and the Firehouse Student Exhibit. A small consignment area handles sales of local art and craft work.

Special activities that have increased in popularity at the Firehouse are the annual Christmas Art and Craft Fair, the Mid-Summer Art Fair in the adjacent park, and the Artists-At-Work Day, the kick-off of the annual Patronage Drive when the teachers demonstrate their particular art or craft for the public. A bi-monthly newsletter, "The Sparker," keeps Firehouse students and patrons informed of general news and coming events.

Since the establishment of the Firehouse Art Station, enrollment has totalled over 4,000 in classes and workshops. In addition, over 3,700 school children have benefited from the special programs offered at no charge, and thousands of area residents have enjoyed the special activities and exhibits. Public officials and community leaders increasingly, have commended the Firehouse Art Station's efforts and supported its programs. Local civic clubs and foundations have started funding special projects or buying needed equipment.

When Joe Hobbs, Director of the University of Oklahoma School of Art, was asked recently to contribute a letter of recommendation for a grant request that the Firehouse was submitting to the National Endowment for the Arts, he wrote "... Even though their funding has always been modest in the past, they

have continued to expand their activities and successfully execute their programs. In fact their achievements in bringing to Norman high quality classes, exhibitions, and citizen participation in the arts is astounding. I have been impressed with their attitude toward the needs of the citizens of this state."

Norman City Council Member Lyntha Wesner wrote, as part of her recommendation, "The Firehouse Art Station is a great source of pride to the community of Norman and to me and my family personally. We have watched it grow from an idea to a vital, creative reality through the efforts of many volunteers, patrons, and local artists. The quality of the Firehouse program has had a ripple effect in improving quality of artistic expression in the public schools and in local art shows and festivals. Interest in art among the general public in Norman seems to be growing and I feel certain that the Firehouse program has helped kindle that interest."

Administrators of the Firehouse believe that the goals of the Firehouse founders are being realized today. The Director often points to the caricature of the Firehouse drawn by artist Pat Johns and says, "Aside from the planning and labor that have gone into the Firehouse, much of its success is due to the spirit of community that pervades its operation, the open and responsive atmosphere, and the enthusiastic cooperation of board, staff, volunteers, students, and the Park and Recreation Department."

Callie Whitney has been Director of the Firehouse Art Station since 1975.

In Spring 1978, a Second Grade Free-For-All will be added, approximately doubling the number of participants. This program is supported by the National Endowment for the Arts, a federal agency. The Firehouse will rely heavily on volunteer assistance for the teachers.

The Firehouse Art Station initiated an art program for inmates of the federal reformatory at El Reno, OK, five years ago, and funded it through Patronage Drive contributions and grant support from the Oklahoma Arts and Humanities Council. Though this has been a very satisfying endeavor for the Firehouse and the inmates have shown great enthusiasm and appreciation, the Board of Directors will relinquish this responsibility in 1978 when an Artist-in-Residence program is funded there through the Bureau of Prisons.

Recycling Found Places for the Arts



Photo courtesy of Educational Facilities Laboratories

Block-long torpedo plant on the Alexandria, VA waterfront provides studio and exhibit space for local artists and craftsmen.

Music, dance, theatre . . . excitement and enthusiasm for the performing arts is growing. And performing arts programs have become a challenging new dimension of park and recreation departments across the country.

Providing an arts program for the public, of course, involves planning, innovation, and hard work. First, and perhaps foremost, the question of physical accommodations must be faced. Many park administrators and local arts councils today are meeting their need for additional facilities in a most creative way, by looking to the old.

Adapting the Old

Once a barn . . . always a barn? No. A deserted barn can make a fine dance, music, or theatrical arena. All over the United States buildings originally designed for quite different purposes are being transformed into theatres, concert halls, and all kinds of places for creating or performing or displaying the arts.

The transformations range from cheap to costly, from humble to grand. Former factories, churches, barges, mansions, mills, and commercial establishments of every variety—examples of these and other building forms reincarnated to serve the arts, abound in settings rural, suburban, and urban, in places large and small.

One force behind this transformation is the growing, if belated, recognition of the value, and frequently the economy, of reusing old buildings. Recycling is *in*, its cause boosted by such diverse influences as the faltering economy and the sense of history generated by the Bicentennial. There is no kind of building, it seems, from school to water tower, movie palace to train station, that will not respond to imagination and energy and yield a good facility for the arts.

Another development contributing to the market for old spaces is the upsurge of community arts—an amorphous



Torpedo Factory artist at work.

Photo courtesy of Educational Facilities Laboratories

term with no universally accepted definition—though by a lexicographer’s standards it should rightly cover all the little theatres, town choruses, amateur art shows, and civic bands familiar to generations back. By now, community arts has come to imply both the decentralization from established centers of culture and greater participation: more and more people making art rather than merely viewing or hearing it.

Surge of Interest in the Arts

The arts in all their forms have taken on new life in America and have won new and fervent audiences. The net

result, of course, conceals a great range of successes and failures. As nearly everyone is aware, even the most glittering “success” stories reflect artistic distinction and audience response rather than solvency. Dance, for instance, which a generation ago attracted only a tiny dedicated audience, has won a broad enthusiastic following. Jazz, America’s most indigenous and particular art form, is staging still another comeback.

But now as ever, dance groups and jazz musicians, orchestras and opera companies struggle to survive; museums find great difficulty in making ends meet; galleries close. The recession of the mid-1970’s has sharply aggravated the instability of artistic life, which persists

despite such advances in support of the arts as unprecedented public financing.

Whereas no one would assert that what’s bad for the country is good for the arts, the hard times of the mid-1970’s have cruelly increased many people’s “leisure” time, while decreasing or eliminating funds available for such luxuries as new cars and travel. There is evidence, going beyond bare economics, of the positive role park arts programs can play in lives otherwise “deprived.”

With the recession and the energy crisis, the cost benefits of recycling buildings took on greater significance. The inflated cost of materials and the energy shortage, which reduced new construction to a trickle, advanced the claims of energy-conserving, low-budget buildings.

The new possibilities for the old on parklands run the gamut from a storefront vacated by a failing concessioner to musty, long-neglected stables. And as taste veers from the monumental toward the varied architecture and solid construction of the past, there is increasing opportunity and impetus for the arts to carve their new space from old buildings that in their own right merit conservation and continued service. Recycled buildings may be themselves works of art, enhancing and complementing the quality of the environment . . . and contributing to the service and economy of park and recreation areas.

But recycling old spaces for new uses does not lend itself to absolutes. The experience of several hundred arts projects across the country leads to no set of universal laws. “Always use found space” is *not* the rule, any more than the reverse would be.

There are too many variables affecting the particular decision to recycle. Variables as to the project itself . . . art form or forms to be served . . . size and nature of projects . . . funds available . . . public support. Variables as to the found space, including ownership of building . . . size and condition of space . . . architectural quality . . . size of the community you will serve . . . accessibility. So it is in the best interest of park and recreation managers to proceed with enlightened caution.

First Steps

The following are some thoughts on the consideration and initial planning of a recycling project. Using this outline as a guide, a park manager can prepare a thorough feasibility report for proposed performing arts projects.

Before you make a move, be sure to . . .

- Plan, work out program budgets and phase development.
- Gauge carefully how much space you need. And don't forget future expansion.
- Cast your net wide and keep your eyes open. Consult everyone you can—colleagues, professionals, planners. Analyze existing park programs.
- Get key people into the act early.

Once you decide to recycle a "found space," remember . . .

- Check the basics and firm up your budget. Never underestimate costs.
- Select location—obviously a matter of prime importance. Nearness to public transportation, parking, etc., must be considered.
- Do you need professional help in making a wise choice? If so, get it. This is not the area in which to scrimp.
- Safety first and foremost. Follow every local building code to the letter. And don't forget to provide barrier-free access for the handicapped.
- Equipment and furnishings. Comfort over glamour—and it costs less!
- Use volunteers in actual renovation whenever possible.
- Maintain good community relations throughout project.

A word of caution—planning and executing the renovation of a recycled arts facility can be a long, drawn-out procedure. No standard planning process will be completely appropriate for all projects. But it is essential that a plan be developed early . . . that it be realistic in terms of time and resources . . . and that all special studies and necessary consultants be scheduled.

Use Consultants

Even the most modest projects have need of special consultants. Be aware of the vast array of specialists available, ranging from lighting and acoustical consultants to food service advisors concerned with kitchen planning. Often these professionals deliver their services through contracts with architectural and engineering consultants.

Normally, the architect of a project coordinates the work of all the consultants. Thus, park managers must choose an architect carefully and wisely to ensure the smooth running of the entire project.

The architect's services generally are performed in four phases with the employer/client approving each phase when completed:

1. Program analysis and schematic drawings
2. Preliminary design (drawings, specifications, cost estimates)
3. Renovation construction documents (final working drawings, specifications, estimates)
4. Supervision of construction

To help control building costs and construction time, and to further the effective use of consultants during the latter design and construction stages, park and recreation departments undertaking large projects should also consider using the services of a construction manager.

Other resources—often overlooked by park administrators—actually work for free and can provide valuable input. They are the people who will be performing in and using the recycled building. Too often basic decisions are made by a committee, a few key members of that committee, and/or a major donor in consultation with the designated architect—at the exclusion of the eventual users.

Wardrobe mistresses know what services their quarters should have, dancers have strong views on stage surfaces, and directors know what kinds of spaces they need for rehearsals. This participation is especially important in the early stages of planning, before the "found space" has been selected or renovation plans committed to paper.

The Dollar Line

As with any building, the economic and administrative aspects of a restoration project should be analyzed thoroughly in advance. Make sure that the restoration, operational, and maintenance costs of the "found" building are within your budget capabilities. This is particularly pertinent to performing arts facilities since a theatre or concert hall must be maintained whether or not it is used. A feasibility study or economic analysis should be done when the project is first contemplated, to avoid costly mistakes.

Another economic consideration involves sharing your recycled arts facility. A partnership might be developed between a park and recreation department and a nearby university . . . state, county, or city government . . . local professional or community performing group. Your partner would share in the use of the facility *and* in the cost . . . not only of the restoration, but maintenance as well.

In summary, recycling a found arts facility requires a level of planning and skill not always found on park and recreation department staffs. To approach this exciting but complex project intelligently and sensibly, be sure to take the following steps:

1. Establish need
2. Define what must go into recycled facility
3. Weigh alternatives to restoration—expansion of existing facilities, building from scratch, etc.
4. Analyze resources, money, audience, personnel
5. Select architect, proceed with preliminary restoration design
6. Select and coordinate special consultants
7. Prepare final contract documents and take bids
8. Undertake necessary remodelling and construction
9. Bring in arts equipment
10. Occupy
11. Perform



Photo courtesy of Educational Facilities Laboratories

Three-quarter arena stage is housed on second floor of old water-storage tank in Rocky Mount, NC.



Photo courtesy of Educational Facilities Laboratories

Abandoned water-storage tank in North Carolina was converted into the Rocky Mount Arts and Crafts Center.

Remember, recycling old for art creates a unique form of enrichment for the people you serve—a stimulating marriage between the arts of nature and the arts of man. But do be prepared for surprises along the way, both good and bad. And let nothing—well, hardly anything—dismay you.

If you proceed with an open, prepared mind, your performing arts facility can be a thing of lasting beauty, service, and enjoyment for your community for years to come.

Material for this article was drawn with permission from *The Arts In Found Places and New Places For The Arts*, published by Educational Facilities Laboratories and the National Endowment for the Arts.



Photo courtesy of Educational Facilities Laboratories

Billings, MT jail lives a second life as the Yellowstone Art Center.

Make Your Own Music

by Audrey J. Karr

From New York City to the streets of San Francisco, in parks, school yards, and vacant neighborhood lots, people of all ages are responding enthusiastically to a new arts experience—communal music celebrations. Perhaps the word “new” is not quite appropriate. For what evolves is actually the primal musical energy that has been with mankind since he first drummed his hands on a hollow log.

What’s exciting and different about these celebrations is that the audience participates in an art too often left to “experts.” For everyone and anyone who can tap a drum, hit a stick, or shake a rattle can be part of a communal rhythm orchestra.

As Bob Wood, a classically-trained musician who pioneered this concept, observed music becoming exclusive and selective, he grew more and more concerned about those who were being left out. For there is a part of every art, he believes, that should be for everybody. Mr. Wood decided to do something about this problem. Through communal celebrations, he opened up the possibility of musical activity for anybody who would like to participate.

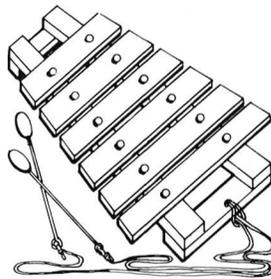
Ideally suited to park and recreation settings, communal musical celebrations can be integrated into arts programs of any size and scope. They consist of two basic activities—the making and playing of simple instruments. Involving both mind and hand, these activities develop a sense of worth and spirit of joyous participation in children, adults, even the physically and mentally handicapped.

Constructing Simple Instruments

All the instruments are percussion types. . . that can be played spontaneously and communally. They are used to let people enjoy and develop rhythm. For without rhythm you have noise; with it you have music.

The instruments are designed to be unbreakable since they take a heavy beating every time they’re played. Of course, in designing them to be tough, quite a bit of tone quality is sacrificed. But the variety of materials used will produce an interesting tonal mix.

The easiest instrument to begin with is the shaking type. All that is needed is a durable container. . . small plastic food jars that come filled with fruit, pudding,



etc., are perfect. First wash the empty container; then paint it in bright colors with water-based paints. After you’ve decorated the outsides, fill the cups with anything that rattles and makes a good sound: gravel, beans, rice, shells. Then fasten a tight lid—perhaps cement it on with a few drops of modeling glue. Larger shakers can be made from plastic gallon jugs with convenient handles.

Drums are everyone’s favorite! They can be made out of anything hollow and resonant that produces a tone when hit. Today, modern drums are made with skin stretched across the cavity—giving a wonderful sound. But these are very fragile and difficult to attach. Mr. Wood makes his drums out of scrap materials such as 6-foot (1.83m) lengths of 4-inch (10.16cm) plastic PVC pipe. These are easily cut with an ordinary cross-cut handsaw. Remember, the longer the length of tube, the deeper the tone. But don’t get them too long or too short or you’ll find the sound very unsatisfactory. The head can be made from an inexpensive plastic item called a 4-inch (10.16cm) thread protector cap, readily available at plumbing supply stores, or many times found discarded at construction sites. After you press the cap down on the PVC pipe, fasten it with plenty of masking tape. Then decorate it, attach the beaters with sturdy cord, and mount the drum on a stand.

The most versatile instrument is the marimba . . . a close cousin of the xylophone. A set of tuned bars is suspended or supported so that each one can vibrate alone when struck. The history of this fascinating instrument is not clear, although it is probably African in origin . . . before traveling to Java and Central America. It now appears throughout the world in many diverse

forms—wood, bamboo, bone, metal, etc. When these instruments are amplified electronically, they are called vibraphones.

In constructing your marimba, with wooden bars, you must make sure each piece of wood has the exact same characteristics (such as kind of wood, moisture content, cross section dimensions, etc.). This will help assure proper pitch. Bars are cut in graduating lengths, the lowest pitch being the longest bar.

All woods have tone and they all vary. You are the one to decide which sounds best to your ear. Be careful to avoid any pieces of wood with worm holes, cracks, or knotholes. . . for these will affect the quality of tone.

Musical Happenings

Once the instruments are made, the excitement heightens as everyone is invited to play. Most accept enthusiastically. A Bob Wood innovation which you may or may not want to adapt for this portion of the celebration is the “musical treehouse.”

A scaffolding is constructed with various platforms and levels that sport hanging instruments. Children and adults scramble up to heights of their choice and play. Over 125,000 youngsters have participated in Mr. Wood’s “musical treehouse”. . . and there has never been one accident!

However you decide to stage the music making, you’ll find a communal celebration a lively, popular activity. From an initial cacophony punctuated by raucous clanging and thundering thumps, a rhythm gradually develops and grows into a spirited universal communication—MUSIC!

Financial Support for Community Arts

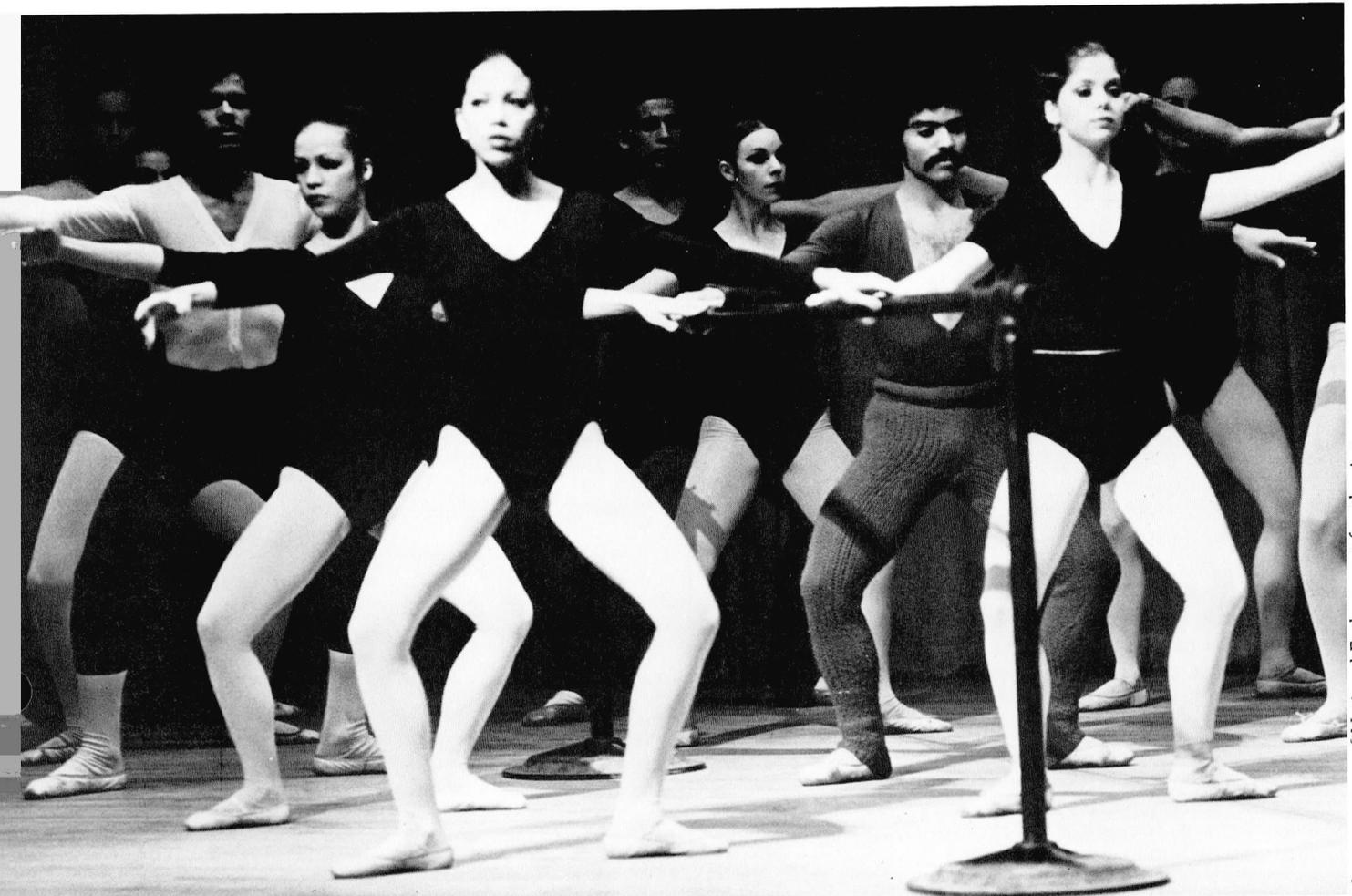


Photo courtesy of National Endowment for the Arts

Expansion Arts Program helps introduce new audiences to the arts.

A unique arts phenomenon is sweeping the nation. A movement that involves the old and the young, the poor and the wealthy—bringing enrichment and pleasure in abundance. It is a thing called community arts and can be seen in many garbs.

Just what are community arts? They can assume many forms—music, graphic arts, theatre, film, dance, sculpture. Frequently they take place in local parks. Their participants range from ghetto children to elderly hospital patients—any group of people forming their own community.

Community art is a group attempt at creative expression . . . a group celebration of collective sensitivity . . . a popular, grass roots identification with the imagery and celebration of and by the community.

Art, as expressed by the individual or community in its environment, has meaning if for no other reason than the simple fact that it does exist and is done. For if there is any pattern to the artistic expression of Americans, it is enormously diverse, localized, and all too often isolated.

Community art has always existed in America, but it was only in the 1960's that that existence asserted its right not only to be seen and heard, but also to be recognized and supported at the local and federal levels. Communities that were not a part of the traditionally-based arts mainstream began a persistent campaign for identity and respect for their own cultural being.

A strong impetus behind the present movement is the National Endowment for the Arts, which provides grants through its Expansion Arts Program.

The Expansion Arts Program sees art as the medium through which one attempts to concretize one's own creative expression. It gives support and assistance for that attempt to individuals and community groups around the country. The Program's grants fall into several categories:

Arts Exposure—supporting activities that provide effective cross-cultural exchange and bring art experience to audiences that otherwise would lack such opportunity. These projects often involve prisons, hospitals, and other special service facilities and promote an interchange between the artist and the audience beyond the performance situation.

Community Cultural Centers—offering a variety of art forms to a wide audience through exhibits, workshops, theatres, studios, etc. Such centers provide local residents with a place to see and partake of the arts right in their own community and frequently serve as the focal point of neighborhood culture.

Instruction and Training—aims to offer first-rate professional training to talented aspirants desiring careers in the various arts fields. A major criterion for Instruction and Training projects seeking grants is the requirement of professional staff membership or consultancy; this assures high-quality instruction for student participants.

Neighborhood Arts—providing assistance to community organizations and groups which normally do not have ready access to such help. This assistance usually takes the form of technical, financial, public relations, fund raising, real estate, and legal counseling.

Special Summer Projects—frequently held outdoors in parks, fields, school and church yards, thus allowing greater participation in the art events and removing some of the psychological barriers that exist in a closed-in environment. Many of the Endowment-funded summer projects have been expanded into year-round activities.

State Arts Agencies—a category which encourages cooperative ventures between a state arts agency, either individually or in regional groupings, and the Expansion Arts Program.

General Programs—which extends grants to worthy groups or organizations whose activities do not fit precisely into any specified category.

Tour Events—Undertaken in cooperation with respective state arts agencies and other sponsors, for groups to tour remote areas within their regions, bringing arts exposure and opportunity for more citizen participation. It also makes a conscious effort to encourage youth to pursue career goals similar to those achieved by the touring groups.



Community arts in action.

Photo courtesy of National Endowment for the Arts

Prescott Park Arts Festival Portsmouth, New Hampshire

*Sponsored by the Prescott Park Endorsement
Jon Kimbell, Producer
Grace Casey, Associate Producer*

Portsmouth, New Hampshire's Prescott Park is a two-acre (.8 ha) park and formal garden near the harbor, endowed as a free recreational and cultural resource for the city. It is also the site of a summer-long festival which offers residents of this historic coastline town free nightly theatre performances, visual arts workshops, and a multi-arts program.

The Portsmouth festival is closely linked with "Theatre by the Sea," a small local repertory theatre whose producer, Jon Kimbell, also directs the festival. Theatre is the festival's centerpiece both figuratively and literally, for the thirty-five-foot (10.67 m) octagonal stage in the center of the park's main lawn is the hub of activity. Summer productions such as "The Music Man" and "The Fantasticks" are staged and rehearsed in the open. Directors make a point of using not just the stage platform but the environment surrounding it. Local teenagers often gather to watch rehearsals and, drawn into the excitement, stay to offer their help as technicians and crew. The casts are professional, but chorus parts are often given to aspiring resident performers. Productions are chosen to appeal to local audiences who will often attend the same musical a number of times, bringing along their own lawn

chairs and blankets. Excellent lighting and sound systems have been developed to enhance rather than disguise the open, fresh-air feeling of the theatre.

The theatre is also part of a summer-long series of multi-arts workshops derived from producer Joyce Cohen's experiences in the innovative English school system. The workshops integrate improvisation, game techniques, sculpture, and video around a central theme. They have proved to be an ideal way to generate collaboration among artists and to explore new rituals. One result was a parade which took the festival out of the park and through the streets of Portsmouth. On another August day Boston artist Virginia Gunter and her crew launched helium-inflated sea forms over the harbor. When night came they were still aloft, appearing over a rock concert stage like friendly ghosts.

Pre-registered visual arts classes under a colorful tent have come to play an important role in the summertime lives of Portsmouth kids. A sense of pride in their park and its cultural resources has grown among the town's residents, reinforced by the Prescott Park Arts Festival.



New experiences, new involvement in the arts.

Photo courtesy of National Endowment for the Arts

Participating groups in this program are selected from other Expansion Arts Programs; therefore, grant applications should not be directed to this category.

The boxed excerpts from "Tour Events, 1976 Festivals in Review," describe typical tour events of the Expansion Arts Program. They illustrate how community-based theatre groups, dancers, sculptors, musicians, and craftsmen have brought their creativity, promise, and ability to other localities, sharing their unique spirit, and inspiring others.

As community arts programs grow and prosper, reach more audiences, and contribute more fully to America's cultural appreciation, we as a nation can only benefit. And it is through such vehicles as the National Endowment for the Arts' Expansion Arts Program that Americans can begin to realize their full artistic potential.

BUMBERSHOOT **Seattle, Washington**

*Sponsored by the Seattle Arts Commission,
Seattle Department of Parks and Recreation,
Seattle Center*

Alan Furst, Director

Producer Alan Furst's goal in designing Bumbershoot was for people to be "in, around, under and among the festival." Alan Furst believes that presenting the arts in surprising ways not only gives people a fresh look at the art but stimulates them to interact with one another. He doesn't program special children's activities but hopes everyone will experience the visual arts, performers, and workshops with the spontaneous enthusiasm and fantasy we usually relegate to children.

In order to create this free flowing sense of celebration, Alan decided to turn Seattle Center, the former World's Fair site, inside out. The opera house, symphony hall and art gallery were closed leaving the sky to be the "Bumbershoot" (slang for umbrella) for the festival arts. This year's innovations also included eliminating the juried art show in favor of original large-

scale pieces commissioned for specific sites, shortening the festival from two weeks to two weekends, and focusing on local groups rather than big names. The result was a more integrated environment. As people were drawn by sight and sound from one event to the next they could also enjoy the spectacle of the moving crowd.

Large, playful sculptures created just for Bumbershoot included rolling wooden hearts, sculpted blow-ups of water plugs next to the originals, and a conquerable mountain of fat plastic tubes stuffed with a rainbow of colored fabric. Nellie Fisher choreographed an original modern dance for the Flag Plaza Mall performed by the Bumbershoot Dance Company. The sound of jazz and folk, poetry and chamber music, came from stages set up on the various lawns and plazas of Seattle Center.

This article was based on information and case studies in Grass-Roots and Pavements, by Teixeira Nash and Milton White, The Expansion Arts Program for the National Endowment for the Arts, and 1976 Festivals in Review, Tour Events, Expansion Arts Program of the National Endowment for the Arts.

The Role of Community Parks and Recreation Departments in Promoting the Arts

by Raymond T. Forsberg

Observation of the current arts scene indicates that government-operated park and recreation departments appear destined to become major nationwide forces in launching, vitalizing, and coordinating broad community arts programs.

Local government support of the arts is widely recognized as a potential key to the stability and ongoing success of arts programs at the grass roots level. And for sound reasons. As everyone is well aware, private sources of financial support can be very fickle and fleeting. Also, voluntary arts leadership cannot escape the unrelenting inroads of changing times, changing faces, and changing interests.

A classic solution to local government support of the arts can be the creation of specialized tax-supported arts commissions that are blessed with a professional staff, as well as with arts-oriented volunteer commission members. However, this may not be the most effective solution.

Good arts commissions are hard to come by. They represent another potentially expensive layer of bureaucracy. Furthermore, voting taxpayers generally are not inclined to recognize arts activities as being top priority items. They frequently express this opinion at the polls. The end result is that special community arts commissions are not likely to dominate the scene at the local level.

In comparison, local park and recreation departments are widely recognized as sound tax investments. Their role of promoting leisure opportunities that will enhance the quality of life for the overall citizenry is readily accepted. Local enabling legislation makes it possible for park and recreation departments to establish a tax budget, hire a program staff, and start developing arts programs and facilities. So their programs have a stability and continuity generally not shared by voluntary arts organizations.

The long-range challenge is to sell park and recreation administrators and their governing boards on the idea that the arts deserve to be included as legitimate functions within a well-balanced community recreation program.

Too often in the past the arts have been overlooked, in spite of the fact that the term "recreation" cannot be defined and interpreted logically without including the arts as an integral part of the definition. More park and recreation administrators need to be convinced that it is a logical and consistent expenditure of tax funds to include arts leadership and facilities within their regular budgets.

Some Positive Trends

Park and recreation administrators over the years have been successful in employing sports and hobby specialists to augment their programs. Likewise, they have demonstrated their leadership abilities in achieving community sports facilities such as tennis courts, ball diamonds, swimming pools, and gymnasiums.

Increasingly, administrators now are proving that they can provide the same dynamic leadership in establishing the facilities and obtaining the specialists needed for good arts programs. More community theatres, art museums, dance studios, and art and crafts workshops now can be seen in parks. Some of the facilities are new constructions; some are renovations.

For a long time park and recreation administrators have initiated and fostered voluntary, independent sports associations designed to help carry out community programs such as tennis, softball, baseball, basketball, and swimming. Currently administrators are turning their attention toward organizing and nurturing voluntary arts councils, plus theatre, dance, music, and other hobby organizations, with a view to making them as independent and as self-supporting as possible. This approach develops because park and recreation departments reach a point where they are financially unable to provide face-to-face, paid leadership for the mushrooming activities that come under their jurisdiction. Relatively autonomous sports associations and arts organizations provide an exciting answer both to program expansion and to the development of volunteer leadership.

It appears that park and recreation managers are growing more comfortable and more at home in arts settings. They are more eager now to recognize the arts as an important part of their professional responsibility. This fairly recent trend can be attributed in part to:

- Parks, Arts, Leisure Project sponsored by the National Endowment for the Arts, the National Park Service, and National Recreation and Park Association.
- National in-service arts workshops for both administrators and programming personnel.
- Statewide in-service arts workshops geared specifically to P & R administrators.
- More heavily weighted focus on arts programming at state, regional and national professional conferences.
- Increased arts emphasis in professional literature.
- Added stress on the role of the arts within college and university professional leisure services education.
- Enthusiasm and influence from among increasing numbers of arts specialists working in the field.

New Challenges

One of the greatest contributions that park and recreation leadership can make to achieve a dynamic community arts climate is to provide boundless opportunities for grass roots participation in the arts. It is not likely that park and recreation departments will be called upon to disseminate in-depth historical, interpretive, and philosophical aspects of the arts. But, setting up opportunities to participate is a natural.

Unique Civic Facility Serves as Cultural Crossroads of Iowa Community



Courtesy of Ray Forsberg

Recreation and Arts Center complex nestled in Civic Park.

High on the bank of the Cedar River in downtown Waterloo, IA, nestles this handsome recreation and arts center. A tax-supported facility operated by the local Recreation Commission, the center serves a population of some 77,000. Its 55,000 square feet (5,109.5 sm) of functional space provides headquarters for visual and performing arts organizations, hobby groups, civic groups, and leisure organizations. Further details are listed below as an example and incentive, indicating the range of cultural services local recreation departments might incorporate into their programs.

Serves Cross Section of Community

- Adult Hobby Community
- Business Community
- Children's Community
- Civic Community
- Cultural Community
- Handicapped Community
- Retired Community
- School Community
- Sports Community
- Teenage Community

Headquarters for the Arts

- Cedar Arts Forum
- Chamber Music Society
- Children's Theatre
- Community Playhouse
- Metro Dance Theatre
- Metropolitan Chorale
- Municipal Galleries
- Municipal Band
- "Pops" Orchestra
- Waterloo-Cedar Falls Symphony

Custom-Designed Facilities

- Arts and Crafts Workshops
- Arts Library
- Community Theatre (370 seats)
- Exhibition Hall
- Experimental Theatre (175 seats)
- Hobby Meeting Rooms
- Junior Art Gallery
- Municipal Art Galleries
- Rehearsal-Recital Hall
- Sales and Rental Shop

Recreation administrators usually are good organizers and capable of hiring qualified arts instructors. Also, park and recreation departments are in a position to reach broad segments of the community and usually are supplied with workshop equipment and facilities.

Participation in the arts can be the foundation for developing insight, appreciation, satisfaction, and inspiration to

seek greater skills and accomplishments. Poet and philosopher Antoine De Saint-Exupéry, in his book, *Wind, Sand, and Stars*, dramatically interprets man's need to become involved in the basic creative processes:

"Creation may be the missed step in a dance. It may be a false blow on the chisel. . . . The great sculptor rises from the ashes of poor sculptors. They provide him with a ladder on which to

mount to their heights. Beautiful dances are born of the desire to dance. And interest in dancing demands that everyone dance—even those who do so badly—otherwise there is no genuine interest but only academic petrification and insignificant show"

Raymond T. Forsberg, Superintendent of Recreation at Waterloo, Iowa, has been a pioneer in the movement to bring the arts into recreational programming.

Who Can You Turn To?

State Arts Agencies

Official arts agencies have been established in every state to develop, coordinate, and fund many arts activities within their jurisdictions. These agencies provide a variety of services, including technical, facilitative, and consultative assistance, aid to communities and cultural organizations, and grants to individual artists and non-profit arts organizations.

Alabama State Council on the Arts & Humanities, 449 S. McDonough, Montgomery, AL 36130. (205) 832-6758.

Alaska State Council on the Arts, 360 K Street, Suite 240, Anchorage, AK 99501. (907) 279-3824.

American Samoa Arts Council, Office of the Governor, Pago Pago, American Samoa 96799.

Arizona Commission on the Arts & Humanities, 6330 North Seventh Street, Phoenix, AZ 85014. (602) 271-5884.

The Office of Arkansas State Arts and Humanities, Old State Capitol, 300 West Markham, Little Rock, AR 72201. (501) 371-2539.

California Arts Council, 808 "O" Street, Sacramento, CA 95814. (916) 445-1530.

The Colorado Council on the Arts & Humanities, 1550 Lincoln Street, Room 205, Denver, CO 80203. (303) 892-2617 or 2618.

Connecticut Commission on the Arts, 340 Capitol Avenue, Hartford, CT 06106. (203) 566-4770.

Delaware State Arts Council, 1105 Market Street, Room 803, Wilmington, DE 19801. (302) 571-3540.

D.C. Commission on the Arts, 1023 Munsey Building, 1329 E Street, N.W., Washington, DC 20004. (202) 347-5905.

Fine Arts Council of Florida, c/o Division of Cultural Affairs, Department of State, The Capitol Building, Tallahassee, FL 32304. (904) 487-2980.

Georgia Council for the Arts and Humanities, 225 Peachtree Street, N.E., Suite 1610, Atlanta, GA 30303. (404) 656-3990.

Insular Arts Council of Guam, P.O. Box EK, Agaña, Guam 96910.

Hawaii State Foundation on Culture and the Arts, 250 South King Street, Room 310, Honolulu, HI 96813. (808) 548-4145.

Idaho Commission on the Arts and Humanities, c/o State House, Boise, ID 83720. (208) 384-2119.

Illinois Arts Council, 111 North Wabash Avenue, Room 1610, Chicago, IL 60602. (312) 793-3520.

Indiana Arts Commission, 155 East Market, Suite 614, Indianapolis, IN 46204. (317) 633-5649.

Iowa State Arts Council, State Capitol Building, Des Moines, IA 50319. (515) 247-4451.

Kansas Arts Commission, 117 W. 10th Street, Suite 100, Topeka, KS 66612. (913) 296-3335.

Kentucky Arts Commission, 100 W. Main Street, Frankfort, KY 40601. (502) 564-3757.

Louisiana Council for Music and the Performing Arts, Inc., c/o Department of Education, State of Louisiana, P.O. Box 44064, Baton Rouge, LA 70804. (504) 389-6991.

Maine State Commission on the Arts & Humanities, State House Augusta, ME 04330. (207) 289-2724.

Maryland Arts Council, 15 West Mulberry, Baltimore, MD 21201. (301) 685-6740.



Delaware Water Gap potter at the wheel.

National Park Service Photo

Massachusetts Council on the Arts & Humanities, 1 Ashburton Place, Boston, MA 02108. (617) 727-3668.

Michigan Council for the Arts, 1200 6th Avenue, Detroit, MI 48226. (313) 256-3735.

Minnesota State Arts Board, 314 Clifton Street, Minneapolis, MN 55403. (612) 874-1335.

Mississippi Arts Commission, 301 North Lamar Street, P.O. Box 1341, Jackson, MS 39205. (601) 354-7336.

Missouri State Council on the Arts, 111 South Bemiston, Suite 410, St. Louis, MO 63105. (314) 721-1672.

Montana Arts Council, 235 East Pine, Missoula, MT 59801. (406) 543-8286.

Nebraska Arts Council, 8448 West Center Road, Omaha, NE 68124. (402) 554-2122.

Nevada State Council on the Arts, 560 Mill Street, Reno, NV 89502. (702) 784-6231.

New Hampshire Commission on the Arts, 40 North Main Street, Concord, NH 03301. (603) 271-2789.

New Jersey State Council on the Arts, 27 West State Street, Trenton, NJ 08625. (609) 292-6130.

New Mexico Arts Commission, Lew Wallace Building — State Capitol, Santa Fe, NM 87503. (505) 827-2061.

New York State Council on the Arts, 80 Centre Street, New York, NY 10013. (212) 488-5222.

North Carolina Arts Council, N.C. Department of Cultural Resources, Raleigh, NC 27611. (919) 829-7897.

North Dakota Council on the Arts & Humanities, c/o Department of English, North Dakota State University, Fargo, ND 58102. (701) 237-7143.

Ohio Arts Council, 50 West Broad Street, Suite 2840, Columbus, OH 43215. (614) 466-2613.

Oklahoma Arts & Humanities Council, 2101 North Lincoln Boulevard, Oklahoma City, OK 73105.

Oregon Arts Commission, 328 Oregon Building, 494 State Street, Salem, OR 97301. (503) 378-3625.



Woodcarver at Peters Valley, NJ.

National Park Service Photo



National Folklife Festival, Washington, DC.

National Park Service Photo

Commonwealth of Pennsylvania Council on the Arts, 3 Shore Drive Office Center, 2001 North Front Street, Harrisburg, PA 17102. (717) 787-6883.

Institute of Puerto Rican Culture, Apartado Postal 4184, San Juan, PR 00905. (809) 723-2115.

Rhode Island State Council on the Arts, 4365 Post Road, East Greenwich, RI 02818. (401) 884-6410.

South Carolina Arts Commission, 829 Richland Street, Columbia, SC 29201. (803) 758-3442.

South Dakota State Fine Arts Council, 108 West 11th Street, Sioux Falls, SD 57102. (605) 339-6646.

Tennessee Arts Commission, 222 Capitol Hill Building, Nashville, TN 37219. (615) 741-1701.

Texas Commission on the Arts & Humanities, P.O. Box 13406, Capitol Station, Austin, TX 78711. (512) 475-6593.

Utah State Division of Fine Arts, 609 East South Temple Street, Salt Lake City, UT 84102. (808) 533-5895.

Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602. (802) 828-3291.

Virginia Commission of the Arts & Humanities, 400 E. Grace Street (First Floor), Richmond, VA 23219. (804) 786-4492.

Virgin Islands Council on the Arts, Caravelle Arcade, Christiansted, St. Croix, VI 00820. (809) 773-3075.

Washington State Arts Commission, 1151 Black Lake Boulevard, Olympia, WA 98504. (206) 753-3860.

West Virginia Arts & Humanities Council, Science and Culture Center, Capitol Complex, Charleston, WV 25305. (304) 348-3711.

Wisconsin Arts Board, 123 W. Washington Avenue, Madison, WI 53702. (608) 266-0190.

Wyoming Council on the Arts, 200 West 25th Street, Cheyenne, WY 82002. (307) 777-7742.

Regional Organizations

Further assistance may be sought from:

Mid-America Arts Alliance, G-50, Crown Center 3, 2440 Pershing, Kansas City, MO 64108. (816) 421-1388.

Western States Arts Foundation, 1517 Market Street, Denver, CO 80202. (303) 571-1561.

Affiliated State Arts Agencies of the Upper Midwest, Butler Square #349, 100 North Sixth Street, Minneapolis, MN 55403. (612) 338-1158.

The Arts Exchange, Wilson Hall, Hanover, NH 03755. (603) 646-2653.

Southern Federation of State Arts Agencies, 138 North Hawthorne Road, Winston-Salem, NC 27104. (919) 723-2523.

National Endowment for the Arts

An independent agency of the federal government, created in 1965 to encourage and assist the nation's cultural resources, the Endowment receives annual appropriations from the United States Congress as well as private donations. It disperses funds in twelve major program areas. The Endowment's

Architecture/Environmental Arts, Dance, Literature, Museums, Music, Public Media, Theatre, and Visual Arts programs provide assistance for projects involved in their respective art fields. The other programs—Education, Expansion Arts, Federal-State Partnership, Special Projects—are interdisciplinary.

An informative, 83-page booklet, *National Endowment for the Arts: Guide to Programs*, presents a detailed explanation

of each program area and helps individuals and organizations determine whether their projects are eligible for assistance. *Goals and Grants*, a 30-page pamphlet, gives a more concise description of the Endowment's organization and method of funding. Both are available upon request from: National Endowment for the Arts, Program Information Office, Mail Stop 550, Washington, DC 20506.

A summary of the Grant/Application process followed by the National Endowment for the Arts appears on the following page.

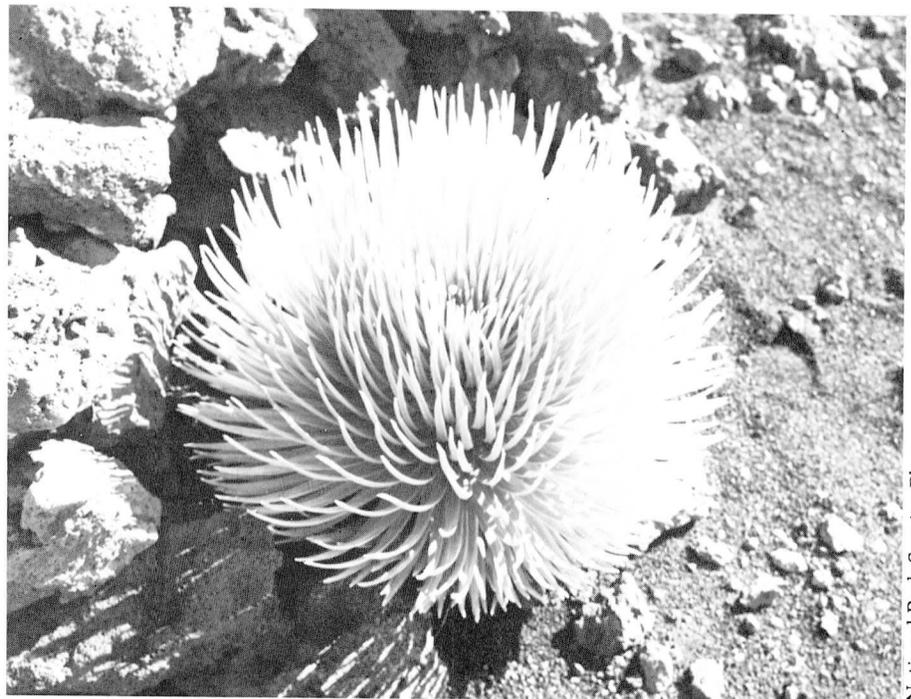
Funding Artists-In-Residence in National Parks

When a national park administrator contemplates hiring a summer "artist-in-residence," for an interpretive program, many questions arise, such as: How do I begin looking for an artist? Where do I look? Is an artist of established reputation willing to work for three months as a GS-5 or GS-6? Do I hire him/her as a ranger? Where can I find someone who is sensitive to the special values of a national park?

Thanks to the efforts of Ed Pilley, a public affairs specialist in the National Park Service Western Regional Office, and John Palmer of Sequoia-Kings Canyon National Parks, some of these questions have been answered and the path cleared of potential stumbling blocks to a program's success. Their pioneering approach involves the use of an existing Civil Service series description . . .

GS-1056 Art Specialist Series

"This series covers positions that require a knowledge of the theories and techniques of one or more art forms. Art Specialists (1) plan, supervise, administer, or carry out educational, recreational, cultural, and other programs in art, (2) demonstrate the techniques and instruct in one or more of the arts, or (3) perform other functions requiring knowledge and skill in one or more art forms."



Haleakala National Park's famed silversword.

National Park Service Photo

The series description combines several unique features that help a park interpreter ensure quality applicants and at the same time relieve the park of the responsibility of judging art and its accompanying vulnerability to criticism from art circles.

The fact that the series description requires that the applicant must be a teacher usually demonstrates a willingness on the part of the applicant to want to share information with others. This is most important. After all, you could have the best artist in the world, but if he/she is unwilling to talk with

people it will not be of much benefit to your interpretive program.

With the help of an artist, a park becomes an experience, not a place; a private collection of reflections, not another sticker on a bumper or checkmark on a list of places to see.

A word of caution though . . . if you decide to hire an artist-in-residence, you will find yourself inundated with applications. It would be a good idea to contact your Regional Public Affairs Specialist before advertising.

This tip comes from Jim Mack, Interpretive Specialist at Haleakala National Park, HI.

Application/Grant Process

National Endowment
for the Arts



Applicant/ Grantee	Endowment Offices	Advisory Panels	National Council on the Arts	Procedure
	●			Program Director, in consultation with advisory panel members/experts in the field, National Council on the Arts, and the Chairman of the National Endowment for the Arts, prepares Guidelines announcing grant programs, eligibility for application, application deadlines.
●				Grant program announcements and Guidelines are published, provided to all organizations of known capability, and distributed to a wide mailing list, which includes libraries and press outlets. The Arts Endowment also publishes and distributes an annual one-volume summary of all Guidelines, <i>Guide to Programs</i> . Brief descriptions of all Programs are published in the annual <i>Catalog of Federal Domestic Assistance</i> sold by the Government Printing Office. Complete Guidelines are printed in the <i>Federal Register</i> as they are released.
	●			Potential applicants respond to program announcements and request Guidelines with application forms if they do not already have them.
●				Program Offices or Program Information Office responds to requests and provides Application Guidelines to potential applicants. Applicants review Guidelines and prepare the formal applications.
	●			Applicants submit formal applications. Copy of IRS letter, attesting to an organization's tax-exempt status, must accompany application.
	○			Applications are reviewed by Grants Office and Program Offices to make sure materials are complete. Reviewed applications are presented to advisory panels for review and recommendation.
		○		Advisory panels, whose members are professionals from the field, review all applications that fall within the Program Guidelines and comply with the required eligibility and IRS status. Panels recommend those applications to be funded and those to be rejected.
	●			Panel suggestions can be incorporated into the proposed grant. Sometimes, for example, an applicant's budget must be revised; and in these cases, the panel comments are reviewed with the applicant by the Program staff.
			○	Applications, with all panel recommendations for funding and rejection, are presented to the 26 member National Council on the Arts, which reviews the applications again and makes further recommendations.
	○			The Chairman, on the basis of recommendations from the National Council on the Arts, approves the applications for assistance. Program Offices, in consultation with the Grants Office, prepare grant letters for the Chairman's signature. The Chairman signs grant award letters signifying approval of the grants. (Program Directors send letters to rejected applicants.)
●				A signed grant letter is forwarded to potential grantee, who must also sign a copy of the letter signifying acceptance of the grant and its conditions.
●				Grantee submits initial request to Grants Office for cash payment— and requests subsequent payments in accordance with terms of the grant.
	○			Grants Office staff reviews request for each cash payment.
●				Cash payments are authorized and forwarded to grantee.
●				Grantee completes project and submits Final Descriptive and Expenditure Reports to the Grants Office.
	○			Staff reviews and approves final reports and closes out grant.
○				Audit of grantee is conducted, if appropriate.

Explanation of symbols used:



● = Operation: To prepare or refer to a document. To complete an application, for example.



○ = Review: To check an application or report for quality, accuracy, and compliance.

Assistance in Building or Renovating Arts Facilities

New Places for the Arts and *The Arts in Found Places*, prepared by Educational Facilities Laboratories with funds from the National Endowment for the Arts, contain a wealth of suggestions, do's and don'ts, and examples of new and restored arts facilities. Both are available — for \$5.50 and \$7.00 respectively — from Educational Facilities Laboratories, Inc., 850 Third Avenue, New York, NY 10022.

“Technical Assistance for Arts Facilities: A Sourcebook.” This 30-page pamphlet, available upon request from Educational Facilities Laboratories (see address above), lists sources of technical and financial assistance among national organizations, arts organizations, government sources, foundations, professional organizations, colleges and universities, local organizations, and community design centers.

Funding Sources for Cultural Facilities, available from the Architecture/Environmental Arts Program of the National Endowment for the Arts, contains two annotated listings: “Private Foundation Sources for Cultural Facilities (Capital Expenditures)” and “Federal Funding Sources for Cultural Facilities.”

Arts Planning Assistance

City Spirit was established in 1974 by the National Endowment for the Arts as a special bicentennial initiative. The extended program presently seeks to assist local citizens in planning arts programs relevant to the needs of their particular community. Under the *City Spirit* program, trained “facilitators” visit a community upon request, to guide community discussions, assist the community in focusing on its general cultural environment, and serve as a “catalyst” in helping the community to determine *for itself* whether or not to develop a formal and organized program of broad-based community involvement.

For more information about the program's services, write: CITY SPIRIT PROGRAM, Mail Stop 609. National Endowment for the Arts, Washington, DC 20506.



National Folklife Festival, Washington, DC.

Additional Resources

“We're pleased that you are interested in making the arts accessible to everyone . . .” a pamphlet published by Educational Facilities Laboratories and the National Endowment for the Arts, describes arts programs and facilities that have been designed to overcome barriers to children, the elderly, and the handicapped; and lists organizations and resources that can help people interested in children's arts, senior citizen arts, arts and the handicapped, architectural barriers, architectural programs, and arts therapy. The pamphlet contains a removable order form for several of the reports men-

tioned and an enrollment card for a free information service. Request the pamphlet from: ARTS, Box 2040, Grand Central Station, New York, NY 10017.

“Keeping You Current: Resources to Improve the Accessibility of the Arts to Everyone,” contains an annotated listing of additional organizations, projects, and publications. Copies are available from: American Park & Recreation Society, c/o National Recreation and Park Association, 1601 North Kent Street, Arlington, VA 22209.