

Marcia

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On the need for Research Facilities for New Music
and Related Arts

Pauline Oliveros
5/24/79

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Later, in 1961 Ramon and Morton Subotnick pooled their personal equipment and founded the San Francisco Tape Music Center. They were given access to an old Victorian mansion soon to be condemned on Jones St. The place provided studio space, a salon for concerts and living quarters for some associated and needy artists. During their

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I was designated the first director of the Tape Center at Mills since Most was leaving for a position at NYU and Ramon was moving into different territory.

My contribution to the negotiations between the Tape Center and Mills College was to insist that in order to preserve the character of the Tape Center, it must always be accessible to the public. In other words, it should be open to composers whether they were formally

attached to Mills ^{College} or not. The Center has continued through the present as a lively force in new music serving many composers performers and associated artists. The current directors are Bob Ashley and David Behrman.

From 1961-67 the San Francisco Tape Music Center was my home in the music world. Without it I had no real connection to a musical community. Within it I was able to experiment with electronic instruments otherwise out of my reach, take part in a regular concert series, both as composer and performer, meet with other people of similar interests and devotions. I was very poor at the time, never earning more than \$200 a month, but the center gave me direction

and purpose. Accepting the directorship then, with a salary had an enormous effect on me. Under the auspices of the Mills College PR dept. my career escalated.

The following year I was offered the position of Lecturer at UC San Diego on the basis of my career so far as a composer.

My degrees stopped at ^{the} B.A. so my professional experience was important in gaining this

position. I accepted the position and moved to the San Diego area. The new music department

at UC San Diego was founded by my old friend and mentor Robert Erickson and Will Ogdon ^{Succeeding Erickson,} Ogdon

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In 1973 I received three months release time from the Music Department to do a research project in the Center. For 9 weeks I worked 2 hours a day with 20 people exploring meditation techniques in relation to music.* That opportunity

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During that time I worked to establish a pilot program to fund Resource Centers for new music. The program is now established and guidelines will appear shortly.

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Without a doubt the Alternative Space has been and continues to be of major importance to my development as a composer and as a person. I am grateful to ^{the University of California,} the ~~the~~ individual and Foundations who have made this possible.

The Rockefeller Foundation has been extremely effective in its support and the Ford Foundation. However neither foundation can offer continuing support for an old project. The National Endowment for the Arts is beginning tentative steps in this direction but will need considerable encouragement. Continuing support is a major problem for most Alternative Spaces.

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VOL. 4, NO. 4 MARCH - APRIL 1979

PARALLELOGRAMME

THIRD NETWORK NEWS



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PARALLELOGRAMME

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Parallelogramme is funded by the
Canada Council Visual Arts Section.
ISSN 0703-8712.

The Association of National Non-Profit
Artists' Centres is a national organization
representing 21 artist-initiated and
majority controlled art centres or
"Parallel Galleries" whose aim is to en-
courage new art work in all directions.
Application for membership can be ob-
tained from the Secretariat or from
regional representatives. Design: Trevor
Goring and Randy Gledhill. Layout:
Randy Gledhill.

Enregistrement 2e classe: 4399.
Second class mailing registration: 4399.

PARALLELOGRAMME is the bi-monthly compilation of information on activities presented by the member galleries of the Association of National Non-Profit Artist Centres. ANNPAC sees the periodical as an effective means of circulating information on artists, exhibitions, events and tours, of interest to not only the parallel galleries but also the art community as a whole.

PARALLELOGRAMME also reports on activities of ANNPAC itself. Reports on regional meetings, policy proposals and essays and articles dealing with issues relevant to the 'third network' of artists and artist-run centres will be featured.

Further, all Canadian artist centres, even though they may not be members of ANNPAC, are invited to submit programme information for publication.

PARALLELOGRAMME is distributed throughout Canada, the U.S. and Europe.

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the Tape Center and invested \$15,000 that same year. In 1966, the Rockefeller Foundation was ready to give \$400,000 for four years provided that the Tape Center be moved to Mills College where Mort was teaching. The foundation did not consider the Tape Center capable of administering the funds, so the move was deemed necessary in order to utilize the Mills College administration and to insure continuity when the grant period was over.

I was designated the first director of the Tape Center at Mills since Mort was leaving for a position at NYU and Ramon was moving into different territory. My contribution to the negotiations between the Tape Center and Mills College was to insist that in order to preserve the character of the Tape Center, it must always be accessible to the public. In other words, it should be open to composers whether they were formally attached to Mills College or not. The Center has continued through the present as a lively force in new music serving many composers, performers and associated artists. The current directors are Bob Ashley and David Behrman.

From 1961-67, the San Francisco Tape Music Center was my home in the music world. Without it I had no real connection to a musical community. Within it I was able to experiment with electronic instruments otherwise out of my reach, take part in a regular concert series, both as composer and performer, meet with other people of similar interests and devotions. I was very poor at the time, never earning more than \$200 a month, but the Center gave me direction and purpose. Accepting the directorship then with a salary, had an enormous effect on me. Under the auspices of the Mills College P.R. Department, my career escalated.

The following year I was offered the position of Lecturer at U.C. San Diego on the basis of my career so far as a composer. My degrees stopped at the B.A. so my professional experience was important in gaining this position. I accepted the position and moved to the San Diego area. The new Music Department at U.C. San Diego, was founded by my old friend and mentor, Robert Erickson and Will Ogdon. Succeeding Erickson, Ogdon had been the Music Director at KPFA, when KPFA joined the collective on Divisadero St. with the Tape Center. The new Music Department at U.C. San Diego was to be devoted to composition and performance of contemporary music. Ogdon was the first chairman and right away began plans for a Research Center which would operate separately from the Music Department. It would be free of academic goals, a center for music experiment and related research with technical studios, performance space, documentary capability and resident experts. It embodied many of the old Tape Center ideals.

After five years of planning, the Center became a reality in 1972, under the direction of Roger Reynolds, with a \$400,000 grant from the Rockefeller Foundation. The Ford Foundation contributed \$100,000 for visiting fellows to come to CME to do their own research.

In 1973, I received three months release time from the Music Department to do a research project in the Center. For nine weeks I worked

two hours a day with 20 people exploring meditation techniques in relation to music.* That opportunity had a far reaching effect on my work. All of my work since then has been an elaboration of the experiences that took place during that project.** The Center provided me with space, administration, expert consultants, technical assistance and equipment which were beyond my reach as an individual.

I was affected by a relatively new agency in 1974 in combination indirectly with my old friend the Rockefeller Foundation. I received a commission from the Creative Associates at SUNY Buffalo. The Center for the Creative and Performing Arts at SUNY was established by a Rockefeller Grant. The commission offered to me was funded by the National Endowment for the Arts. Later, I received another NEA funded commission from the Experimental Intermedia Foundation in New York, where I was guest artist in residence for two weeks, completed and presented a new work with Dancer, Al Huang. Shortly after that, I was appointed to the Composer Panel of the NEA and served for five years. During that time, I worked to establish a pilot program to fund Resource Centers for new music. The program is now established and guidelines will appear shortly.

In 1977, I became the Director of the Center for Music Experiment. We have currently renewed our friendship with the Rockefeller Foundation and are receiving \$150,000 toward a new and uniquely designed computer music facility at CME. It is the first system specifically designed for music. We have also received support from the NEA pilot program and the University of California.

Without a doubt, the Alternative Space has been and continued to be of major importance to my development as a composer and as a person. I am grateful to the University of California, the individuals and Foundations who have made this possible. The Rockefeller Foundation has been extremely effective in its support and the Ford Foundation. However, neither foundation can offer continuing support for an old project. The National Endowment for the Arts is beginning tentative steps in this direction but will need considerable encouragement. Continuing support is a major problem for most Alternative Spaces.

Many colleagues and other individuals have benefited as much or more than I have from the existence of the Alternative Spaces I have described. In the last few years others have appeared such as And/Or in Seattle, Washington, Real Art Ways in Hartford, Connecticut, 80 Langton St. in San Francisco, California, The Kitchen in New York, The Western Front in Vancouver, B.C., and many more. Some are within College and University Campuses. All of these Alternative Spaces are involved with presentation, but most have some kind of research component. For musicians and artists in a technological age the research component is all important and perhaps unprecedented.

(*) See Meditation Project: A Report
and On Sonic Meditation, available from the CME archives

(**) Sonic Meditations - Smith Publications, 2617 Gywindale,
Baltimore, MD

There must be places where consultation with technical experts and experimentation with new materials can occur. Also many new art forms can only grow during performance with an audience. Such performances need an atmosphere of interest, unconditional support, and constructive critical feedback. Similar conditions are needed for research.

Speaking from my 20 years of experience with Alternative Spaces, I strongly believe that the future of Contemporary Music and Art in America will be well served by continued and escalated support, by individuals and foundations of Alternative Spaces both inside and outside of Colleges and Universities. In summary, the characteristics of such spaces are as follows:

1. The Alternative Space begins as a collective out of mutual needs and interests.
2. Policies are established democratically by the participants.
3. It exists for at least two years without outside funding.
4. It is open to community artists whose needs and interests can be well served by the facilities.
5. It provides and maintains space and technical facilities with resident experts and technical assistance for research and performance, too extensive for an individual to support.
6. It provides an atmosphere for sympathetic interdisciplinary meeting and exchange.
7. Research can occur without performance pressure.
8. It maintains an archive with written and media documents of research and performance.
9. Its goals are flexible reflecting the changes in the artistic community.
10. It reaches out to the community at large and disseminates information about its activities.

In the future, as more Alternative Spaces are established, a net work for exchange is possible. It exists informally already. This conference at The Kitchen could be the focal point for the beginning of a more formal net work. A newsletter similar to Canada's "Parallelogramme", which connects all of their Alternative Spaces with schedules and news of activities, could be very beneficial. Concerts, resident experts, media and etc., could be exchanged. It would be wise for Colleges and Universities to participate in such a plan thus forming a link within local artists.