

emerging technology on the arts. Students will be required to have a strong foundation in at least one specific discipline of the arts and relevant practical experience. Internship with one or more arts organizations in the New York area is a requirement.

E.B.

## Honors

**Gurit Kadman** was honored with the highest Israeli recognition to its citizens at the Israeli Independence Day celebration, May 7, 1981. She was presented with the Israel Prize in recognition of her work in promoting and fostering Israeli dance. Only two other Israeli dancers have been awarded the Israel Prize, Gertrud Kraus and Sara Levi-Tanai (director of Inbal). Kadman will be 84 as of Spring 1981. She came in 1920 and helped found a Kibbutz in the Jordan Valley, then worked throughout the country; she brought her love of dance and music from her native Germany. She has initiated interest in Israeli dance by continually filming the waves of new immigrants dancing; by researching, by holding dance festivals, teaching, creating a dance vocabulary and writing about dance. She published two books, *A People Dances* (1969) and *The New Folkdances of Israel* (1974).

J.B.I.

## Obituary

### **Koyappa (Painkulam) Raman Cakyar (1904–1980)**

A distinguished master actor and teacher of Kūṭiyāṭṭam Sanskrit drama, Koyappa (Painkulam) Raman Cakyar, died on July 31, 1980, at his home in Painkulam, Kerala State, India. He was seventy-six years of age. Raman Cakyar had recently returned from a highly successful tour of Europe, in which he was assisted by his students and by K. Narayanan Nambyar, leading musician of the Kūṭiyāṭṭam tradition. Both Raman Cakyar and Narayanan Nambyar have been teaching since 1966 at the Kerala Kalamandalam as members of the Kūṭiyāṭṭam Sanskrit drama faculty of that well known institution of traditional theatre arts. Raman Cakyar is mourned by all those who cherish the fast disappearing traditional arts of Asia, as a man of great kindness, generosity, and gentle humor, as an exceptionally fine artist, and as one whose encyclopedic knowledge of the endless complexities of this ninth-century traditional form for the presentation of Sanskrit drama in the temples of Kerala is equalled by very few Cakyar actors surviving today.

*Betty True Jones*

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for the professional. Nonprofessionals have an innocence, spontaneity, excitement, and unique movement patterns that trained dancers often lack. Thus professionals working with the community gain a sensitivity to various ways of moving.

The forum addressed the question of whether a dance discipline funding source should consider supporting projects which draw upon community members in the process and production of a performance. This raised the issues of standards, and it highlighted the fact that broadly shared standards of artistic quality do not exist. The NEA dance discipline panel (and similar panels at the local level) uses a peer review system for evaluation. Some NEA staff members and review panelists regarded the criteria for funding "high quality" works within a category (e.g., choreography) as vague. Some community arts participants considered the value "high quality" to be "politically heavy," supporting a minority "high culture." There may be dance genres and processes without categories and peers. Consequently, in addition to funding categories such as choreography, concerts, or education, there is a need for other categories for unique kinds of performance, e.g. artist-amateur collaborations, two-way education, and audience development.

Although, compared to other government agencies, the NEA budget and its contribution to any art activity are small, NEA has had a significant impact. Furthermore, its policy has come to provide models for other funding sources, and its grants now offer the kind of legitimacy to recipients that major newspaper and magazine dance critics offer to performers.

### REFERENCE CITED

Kenyon, Gerald S. "Becoming Involved in 'Unpopular' Culture: A Cross-National Analysis." In *Social Research and Cultural Policy*, Jiri Zuzanek, ed. Waterloo, Ontario: Otium Publications, 1979.

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