

A N N U A L R E P O R T

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NATIONAL ENDOWMENT FOR THE ARTS

**NATIONAL ENDOWMENT
FOR THE ARTS**

and

NATIONAL COUNCIL ON THE ARTS

LIBRARY

U.S. GOVERNMENT
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Letter of Transmittal

Washington, D.C.
January 15, 1967

My Dear Mr. President:

I have the honor to submit herewith the annual report of the National Endowment for the Arts and the National Council on the Arts for the fiscal year ending June 30, 1966.

Respectfully,

Roger H. Stevens

Roger Stevens, Chairman
National Endowment for the Arts

The Honorable
The President of the United States

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THE CHAIRMAN'S STATEMENT

Our mandate is clear. The 89th Congress, by a large majority, directed the National Endowment for the Arts "to develop and promote a broadly conceived national policy of support for...the arts in the United States." President Johnson said: "Government can seek to create conditions under which the arts can flourish through recognition of achievements, through helping those who seek to enlarge creative understanding, through increasing the access of our people to the works of our artists, and through recognizing the arts as part of the pursuit of American greatness."

Initial programs developed by the National Council on the Arts have been designed to:

- Stimulate enjoyment and appreciation of the arts by creating the widest possible audience for arts activities of substantial artistic and cultural significance..
- Encourage and assist individual performing, creative and visual artists to achieve standards of professional excellence.

- Develop and expand the capacity of independent arts institutions and organizations for imaginative and substantive programs.
- Explore the problems of the arts in America in order to develop new programs and institutions to meet existing and future needs.
- Encourage imaginative arts programs in the field of education.
- Support international arts events which relate to the advancement of the arts in the United States.

In its first fiscal year, covering nine months from enactment of the enabling legislation, the National Endowment for the Arts has initiated experimental projects to determine the feasibility of innovative programs in the arts. It has encouraged individuals and organizations to assume the responsibility for cultural progress. It has developed a program in which Federal, State and local governments are cooperating to broaden opportunities for artists and audiences. It has sought to stimulate new sources of funds and services for the arts. It has attempted to meet the needs and to foster an appreciation of the individual creative artist in America today, and it has made comprehensive plans for the future.

It should also be pointed out that the Endowment is cooperating in every way possible with the National Endowment for the Humanities, the twin partner in the new Foundation. We are constantly exchanging information with each other. We participate in each other's Council meetings. The two Endowment staffs maintain a close liaison, so that progress in the arts and humanities can be mutually beneficial with respect to the important cultural areas set forth in our enabling legislation.

Roger L. Stevens

A BROAD CONGRESSIONAL MANDATE

Public Law 89-209 established the National Foundation on the Arts and the Humanities as an independent agency in the Executive Branch of Government. The Act passed the 89th Congress, was signed into law by President Johnson September 29, 1965, and was designed "to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States."

The Act created a National Endowment for the Arts to support the development and growth of the arts throughout the United States and to provide opportunities for wider appreciation of the arts and the encouragement of excellence.

The Act transferred the National Council on the Arts, established by the National Arts and Cultural Development Act of 1964 (Public Law 88-579), from the Executive Office of the President to the National Endowment for the Arts where it advises the Chairman on policies, programs, and procedures and makes recommendations on applications for financial assistance.

In the Act's Declaration of Purpose the Congress stated:

- that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;
- that a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of man's scholarly and cultural activity;
- that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant;
- that it is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and their organizations;
- that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent;
- that the world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon world-wide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit; and
- that, in order to implement these findings, it is desirable to establish a National Foundation on the Arts and the Humanities and to strengthen the responsibilities of the Office of Education with respect to education in the arts and the humanities.

Public Law 89-209 authorized the following appropriations:

- \$10 million annually to be divided equally between the National Endowment for the Arts and the National Endowment for the Humanities in fiscal 1966, 1967, and 1968.
- \$2.25 million annually to the National Endowment for the Arts and \$5 million annually to the National Endowment for the Humanities to match unrestricted donations made to the Endowments.
- \$2.75 million annually to the National Endowment for the Arts for state arts agency programs, subject to matching provisions, effective in fiscal 1967.

	<u>PL 89-209</u> <u>Authorization</u>	<u>Fiscal 1966*</u> <u>Appropriation</u>	<u>Fiscal 1967**</u> <u>Appropriation</u>
Grant programs and pilot projects in fiscal 1966-68	\$5 million	\$2.5 million	\$4 million
State assistance (beginning July 1, 1966)	\$2.75 million	Not authorized for this year	\$2 million
Federal funds to match unrestricted donations	Not to exceed \$2.25 million	Appropriation of not to exceed \$2 million determined by amount of unrestricted gifts received	\$2 million less any amounts appropriated in fiscal 1966

*Supplemental Appropriation Act of 1966 (October 31, 1965)

**Department of the Interior and Related Agencies Appropriation Act of 1967 (May 31, 1966)

NATIONAL ENDOWMENT FOR THE ARTS AUTHORIZATION AND APPROPRIATIONS

THE UNRESTRICTED GIFT FUND

The National Foundation on the Arts and the Humanities Act of 1965 authorizes \$2.25 million to match unrestricted donations to the National Endowment for the Arts in fiscal 1966-68. Congress appropriated an amount not to exceed \$2 million to the fund to be determined by the amount of unrestricted gifts received. Federal funds to match unrestricted gifts are maintained in a separate U.S. Treasury Department account and are appropriated independently of other Endowment funds.

The matching fund provision permits the National Endowment for the Arts to make four times the amount of an unrestricted donation available to artists or arts programming. One dollar in an unrestricted gift is matched by one federal dollar and these two dollars must be matched again if a grant is made to a group.

In fiscal 1966, the Endowment received unrestricted gifts totalling \$34,308 making \$68,616 available for program activities.

Major donors were:

The Martin Foundation (\$20,000). The Martin Foundation, Inc., 112 West 34th Street, New York City, pledged \$100,000 to the National Endowment for the Arts in \$20,000 annual contributions over a 5-year

period. The initial donation made in fiscal 1966 was the first unrestricted gift received by the Endowment.

Cue Magazine and the American Society of Composers, Authors and Publishers (\$12,500). The National Endowment for the Arts received all profits from "A Salute to ASCAP," a May 1, 1966 performance at Lincoln Center's Philharmonic Hall, sponsored by Cue Magazine in honor of America's top composers, and starring Harold Arlen, Hoagy Carmichael, Cy Coleman, Ray Henderson, Sammy Cahn, Burton Lane, Jimmy McHugh, Arthur Schwartz, Jule Styne, James Van Heusen, and Harry Warren.

Five ASCAP composers waived their fees for the evening. Abe Burrows acted as master of ceremonies and Dinah Shore, Tony Bennett, Leslie Uggams, Jack Cassidy, Johnny Desmond, Sheila MacRae, and Joan Diener appeared as guest artists.

The program stated: "This pioneering organization (National Endowment for the Arts) marks a gigantic step forward in federal aid to American artists, and Cue is proud to be the first member of the communications industry to give monies to the National Foundation. Roger L. Stevens, President Johnson's Advisor on the Arts, was onstage to thank everybody present that evening. Cue fervently hopes that others will follow its modest lead."

SCOPE AND EXPOSURE OF INITIAL NATIONAL ENDOWMENT FOR THE ARTS PROGRAMS

The National Endowment for the Arts is creating new opportunities for artists, designing innovative projects in the arts, expanding and developing audiences, and enabling existing organizations to broaden arts programs. During its first year of operation the Endowment has:

-- Assisted artists by enabling

50 novelists, poets, painters, sculptors and composers teaching in institutions of higher learning to take one-year leaves to pursue creative work in the arts.

77 promising young students in the arts who graduated from college in June 1966 to visit art centers, museums, institutions, cities or other areas of the United States in order to broaden their cultural experience.

Eight choreographers to create and produce important works.

Composers to defray the costs of copying scores and parts of orchestral presentation of their work.

Playwrights to secure public performances of high professional quality in resident professional and university theatres.

-- Provided the stimulus for 50 States, the District of Columbia, Puerto Rico, the Virgin Islands and Guam to survey their cultural resources and develop programs, facilities and services at the community level. Thirty-three States and three jurisdictions have created official State arts agencies since 1965 when the National Foundation on the Arts and the Humanities was established.

-- Initiated imaginative new programs which will create an annual Literary Anthology and low-rent studio living quarters for artists, and will extend metropolitan museum facilities to smaller communities.

- Strengthened existing arts organizations by planning for the Wisconsin Idea Theatre to explore methods of bringing arts activities to small rural communities, and developing technical assistance programs for the American Symphony Orchestra League, the American National Theatre and Academy, and the American Educational Theatre Association.
- Launched studies to explore the feasibility and techniques of establishing an American Film Institute, an Institute of Architecture, Planning and Design, and an Association of American Dance Companies.
- Opened new opportunities for arts programming on educational television by assigning priority to the use of funds from unrestricted gifts to the National Endowment for the Arts to projects enabling educational stations throughout the country to provide additional programming in arts fields.

Programs which the National Council on the Arts is planning will permit

- Creation of an American Lyric Theatre Workshop, a National Chamber Orchestra and regional opera in the southeast of the United States.
- Novelists, poets and journalists to conduct research or complete works in progress.
- Young musicians to participate as soloists in national tours, under conditions similar to those applying to established leading performers.
- Painters and sculptors to create new prints for distribution in portfolios of the highest quality to high schools, libraries and educational institutions.
- Awards to painters and sculptors in recognition of past contributions and to encourage future efforts.
- Resident professional theatre companies to enhance the artistic quality of their productions.
- Increased artistic exchange between Latin America and the United States, especially in the field of creative writing and its advancement in the United States.
- Development of a new system of music education for elementary and secondary schools throughout the country.

- Encouraged the expansion and development of audiences by enabling

The Martha Graham Dance Company to make its first national tour in 15 years in the fall of 1966. The tour will give people in 32 cities with a total population of 16.7 million the opportunity to see an internationally acclaimed leading exponent of the modern dance.

The American Ballet Theatre to embark upon nationwide tours in the fall of 1966 and the spring of 1967. The tours will give people in 50 cities with a total population of 13.7 million the opportunity to view one of the nation's two existing full-scale dance companies.

The New York Shakespeare Festival to broaden its educational programs, particularly directed toward the developing of young audiences in disadvantaged areas and their appreciation of excellence in the theatre.

- Stimulated young audiences by enabling

Laboratory Theatre Companies in Providence and New Orleans to give free performances to student audiences, play to the general public at reasonable rates, and develop techniques to improve the instruction of dramatic literature in secondary schools. More than 90,000 children in the two cities will have the opportunity to attend performances.

The Academy of American Poets to send young poets into hundreds of New York, Detroit and Pittsburgh public school classrooms to read and discuss their own poetry and to permit high school English teachers to attend lectures and readings by outstanding American poets.

The National Repertory Theatre to expand its audience subscription program and broaden its student educational programs. People in 19 cities with a total population of 12.7 million will have the opportunity to attend the leading repertory company's performances.

- Permitted continuing operation of the American Ballet Theatre by responding to a request for an emergency matching grant.

- Supported the first international conference held in the United States by American P.E.N. (Poets, Playwrights, Essayists, and Novelists) which was attended by more than 450 writers from foreign countries.

THE NATIONAL ENDOWMENT FOR THE ARTS

Purpose and Activities

The Endowment establishes and implements a program of grants-in-aid to state arts agencies, non-profit, tax-exempt groups, and individuals to promote progress in the arts, which are defined to include instrumental and vocal music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms.

Grants are made to:

- provide or support in the United States productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence.
- encourage productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country.
- aid projects that will encourage and assist artists and enable them to achieve standards of professional excellence.
- stimulate workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens.
- initiate surveys, research, and planning in the arts.

THE NATIONAL COUNCIL ON THE ARTS

Purpose and Activities

The Council is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 private citizens, widely recognized for their training, experience and interest in the arts, appointed by the President. The Council, which is required to meet at least twice a year, met threetimes in fiscal 1966. Its responsibilities are to:

- advise the Chairman of the National Endowment for the Arts on policies, programs and procedures.
- review applications for financial assistance.
- recommend ways to maintain and increase cultural resources in the United States.
- propose methods of encouraging private initiative in the arts.
- advise and consult with local, state and federal departments and agencies on methods of coordinating existing resources and facilities and fostering artistic and cultural endeavors and the use of the arts, both nationally and internationally, in the best interests of our country.
- study and recommend ways to promote the arts in order to stimulate the nation's artistic and cultural progress.

Members

With terms expiring in
September, 1966

Agnes de Mille
Choreographer, Author, Lecturer

Ralph Ellison
Author, Lecturer, Teacher

Gilbert Hartke, O.P.
Head, Speech and Drama Department,
Catholic University of America

Eleanor Lambert
Honorary Member,
Council of Fashion Designers
of America

Gregory Peck
Motion Picture Actor and Producer

Elizabeth Ashley Peppard
Actress

Otto Wittmann
Director,
Toledo Museum of Art

Stanley Young
Author and Publisher

With terms expiring in 1968

Leonard Bernstein
Composer and Conductor;
Music Director, New York Philharmonic

Anthony A. Bliss
President,
Metropolitan Opera Association

Herman David Kenin
International President,
American Federation of Musicians

Warner Lawson
Dean of the College of Fine Arts,
Howard University

William L. Pereira, FAIA
William L. Pereira and Associates

Richard Rodgers
President and Producing Director,
The Music Theatre of Lincoln Center

John Steinbeck
Author

James Johnson Sweeney
Director,
Houston Museum of Fine Arts

With terms expiring in 1970

Albert Bush-Brown
President,
Rhode Island School of Design

Rene d'Harnoncourt
Director,
Museum of Modern Art

Paul Engle
Director, Program in Creative Writing,
University of Iowa

R. Philip Hanes, Jr.
Industrialist

Oliver Smith
Theatrical Producer and Designer;
Painter

Isaac Stern
Concert Violinist

George Stevens, Sr.
Motion Picture Director and Producer

Minoru Yamasaki, FAIA
Minoru Yamasaki and Associates

With terms expiring in 1972

Richard C. Diebenkorn, Jr.
Painter

Harper Lee
Author

June 16, 1965 President Johnson appointed Herman David Kenin to fill the vacancy created by the death of sculptor David Smith on May 23, 1965. April 27, 1966 John Steinbeck was appointed to fill the vacancy created by the resignation of NBC News Commentator David Brinkley. Richard C. Diebenkorn, Jr. and Harper Lee were appointed to the Council on January 27, 1966 to fill the two vacancies created when the National Foundation on the Arts and the Humanities Act of 1965 increased membership on the Council from twenty-four to twenty-six.

Committees

Nominating Committee

James Johnson Sweeney, Chairman
Ralph Ellison
Paul Engle

Executive Committee

Stanley Young, Chairman
Anthony Bliss
Rene d'Harnoncourt
Herman David Kenin
Gregory Peck
William Pereira
Isaac Stern

Film Committee

George Stevens, Sr., Chairman
Gregory Peck
Elizabeth Ashley Peppard
William Pereira

Liaison Committee

David Brinkley, Chairman
Albert Bush-Brown
R. Philip Hanes, Jr.

Planning Committee

Richard Rodgers, Chairman
Leonard Bernstein
Eleanor Lambert
Elizabeth Ashley Peppard
Oliver Smith
Minoru Yamasaki

Committee on Theatre

Gregory Peck
Elizabeth Ashley Peppard
George Stevens, Sr.
Stanley Young

Committee on Museums

Rene d'Harnoncourt
James Johnson Sweeney
Otto Wittmann

Committee on Creative Writing

Ralph Ellison
Harper Lee
Stanley Young

Committee on Architecture,
Planning and Design

Albert Bush-Brown
William Pereira
Minoru Yamasaki

Committee on Education

Agnes de Mille
Gilbert Hartke
Warner Lawson
George Stevens, Sr.
Otto Wittmann

Master Teachers Program
Committee

Albert Bush-Brown
William Pereira
Isaac Stern
Minoru Yamasaki

"This great Nation...is looking to this handful of extremely talented individuals, looking to you as the representatives of all fields of the arts, for ways in which the Government can maintain and can strengthen an atmosphere which will permit the arts to flourish and to become part of everyone's life." (President Johnson, at Swearing-In Ceremony of the National Council on the Arts, April 9, 1965)

Meetings

Fifth Meeting	May 13-15, 1966	Tarrytown, New York
Fourth Meeting	February 12-13, 1966	Washington, D.C.
Third Meeting	November 12-15, 1965	Tarrytown, New York
Second Meeting	June 24-27, 1965	Tarrytown, New York

The first meeting of the National Council on the Arts was held in Washington, D.C. on April 9 and 10, 1965. It was preceded by a 12:15 P.M. ceremony in the Cabinet Room of the White House, April 9, during which the members of the Council took the oath of office.

Observers

To enable the Council to draw upon the expertise of authorities and to give arts specialists the opportunity to participate in the Council's deliberations, the following observers are among those who attended Council meetings:

Nigel J. Abercrombie, Secretary General, British Arts Council

Kathryn Bloom, Director, Arts and Humanities Branch, U.S. Office
of Education

Lucas Foss, Musical Director, Buffalo Philharmonic Orchestra

August Heckscher, Director, Twentieth Century Fund

George Kennan, Director, National Institute of Arts and Letters

Francis Keppel, Commissioner, U.S. Office of Education (resigned 1/5/66)

Morris Ketchum, Jr., Fellow, American Institute of Architects

Fred Lazarus III, President, Shellitos Department Store, Cincinnati

McNeil Lowry, Vice President, Ford Foundation

Harry McPherson, Special Counsel to the President; formerly Assistant Secretary of State for Educational and Cultural Affairs

Yehudi Menuhin, Violinist

Dr. Henry Allen Moe, Chairman, National Endowment for the Humanities
(March 3, 1966 - June 30, 1966)

Robert Motherwell, Painter

Dr. S. Dillon Ripley, Secretary, Smithsonian Institution

Mark Schubart, Executive Director, Lincoln Center Fund and Lincoln Center Educational Programs

Dr. David Scott, Director, National Collection of Fine Arts

Theodore Taylor, Assistant to the Secretary, Smithsonian Institution

John F. White, President, National Educational Television

Karel Yasko, Assistant Commissioner for Design, Public Works Services,
General Services Administration

Deans of Schools of Fine Arts attending meetings were:

Fifth Meeting

Dean Jules Heller
College of Arts and Architecture
Penn State University

Dean Edwin Stein
School of Fine and Applied Arts
Boston University

Fourth Meeting

Dean Gibson Danes
School of Art and Architecture
Yale University

Dean Robert Hull
College of Fine Arts
University of Arizona

Third Meeting

Dean Clinton Adams
College of Fine Arts
University of New Mexico

Dean E.W. Doty
College of Fine Arts
The University of Texas

Dean Norman Rice
College of Fine Arts
Carnegie Institute of Technology

PROGRAM ACTIVITIES OF THE NATIONAL ENDOWMENT FOR THE ARTS

and

THE NATIONAL COUNCIL ON THE ARTS

ARCHITECTURE

National Institute of Architecture, Planning and Design

The National Council on the Arts is studying the organization, structure and functions of a proposed National Institute of Architecture, Planning and Design.

The Institute is envisioned as an independent facility which will serve citizens, cities and States in their search for higher quality in the physical environment. It is anticipated that the Institute will involve leading architects, planners and designers, as well as mayors, planning commissioners, governors, industrialists, educators, public officials, and private citizens, in programs to enhance all pertinent aspects of the arts of architecture, planning, landscape architecture, and design as they relate to the environment.

A study will determine the form and objectives of the Institute by investigating, classifying, and evaluating

the vast number of activities influencing environmental design which have been developed by individuals, federal, state and local governments, foundations and associations, corporations, labor unions and mass media.

The study, which has been designed to produce a feasible proposal for the Institute, will outline proposed operational objectives which can be implemented by specific programs, and the organization, structure and funding of related existing institutions in the United States and abroad.

In conjunction with the establishment of the Institute, the Council is developing a program of pilot projects which will support basic research in all phases of design improving the quality of physical America. The Council is planning a series of grants for research and demonstration projects which may influence the scope and activities of the Institute.

Such pilot projects might support:

- research on the improved design of urban street furnishings such as electric lighting fixtures, signs, or park benches.
- improved design of community facilities in new suburban centers.
- improved design in a newly developing recreation area.
- improved design in arts facilities for residential neighborhoods, outlying towns and rural areas.
- other prototype projects involving excellence in design and its application to the improvement of communities, large and small.

THE ARTS AND EDUCATION

Laboratory Theatre Project

"The biggest theatrical angel this season isn't on Broadway -- but in Washington. He is Uncle Sam, backing a multipurpose test of drama in education... Taking part, in a rare display of agency togetherness, are the National Endowment for the Arts, the United States Office of Education and state and local boards of education... It is the first time that two Federal units have meshed efforts and case in the cause of culture... As (Roger L.) Stevens describes the undertaking, the National Endowment, about a year ago, envisaged exposing teenagers to performances by first-class theatrical companies, thereby hopefully creating a future audience."
(Associated Press, September 18, 1966, William Glover)

In cooperation with the U. S. Office of Education and state and local school boards, the National Council on the Arts committed funds to initiate an experimental "laboratory theatre" project to provide two American cities with professional theatre companies which will present outstanding theatre performances at no charge to secondary school children during weekday afternoons and to adult audiences during

weekend performances. This program is designed to develop new audiences of all ages, and to improve the quality of secondary school instruction in dramatic literature by making live professional theatre productions of outstanding quality an integral part of high school curricula.

It is expected that more than 40,000 secondary school students from every part of Rhode Island will have the opportunity to attend free performances of Providence's Trinity Square Repertory Company under the direction of Adrian Hall and John McQuiggan. The 1,000-seat theatre will house productions of Chekov's "The Three Sisters," Shakespeare's "A Midsummer Night's Dream," Shaw's "Saint Joan" and O'Neill's "Ah, Wilderness!"

It is expected that more than 50,000 secondary school students from New Orleans and surrounding areas will be exposed at no cost to the productions of the newly created Repertory Theatre, New Orleans, under the artistic direction of Stuart Vaughan. The company will mount Thomas' "Charley's Aunt," Shakespeare's "Romeo and Juliet,"

Wilder's "Our Town" and Sheridan's "The Rivals" in New Orleans' 1,500-seat Civic Theatre.

Because of the high quality of the productions and the reasonable admission prices, it is anticipated that companies in both cities will enjoy large adult audiences at the weekend performances.

The reaction of theatre experts to the program:

"In a move that may alter and enrich the nation's theatrical landscape, the Federal Government will become the principal angel next fall for professional acting companies here (Providence) and in New Orleans...Its object will not be a share in the box-office take or movie and television rights, but to make living drama produced and played by experts an integral part of the high-school curriculum."

(New York Times, July 21, 1966; Howard Taubman)

"This is a historic week in which New Orleans will experience U. S. intervention in culture. The friendly invasion will be by way of the stage, a unique, federally-instigated project getting under way as Repertory Theatre, New Orleans... We welcome a bit of cultural history to the city...and we look forward with excitement to the start of an experiment with national and local potential." (New Orleans Times-Picayune, November 13, 1966, Frank Gagnard)

"If new theaters organized through a partnership of the Federal Government and state, city and school authorities and interested individuals, turn out to be an impressive wave of the future, what will be the impact on Broadway? Salutary in every way. A chain of soundly financed, locally integrated and expertly run theaters throughout the country can only be an asset for everybody. They can teach an entire new generation the wonder and stimulation of the living stage. They can be a center for the development of new creative and performing talent. As they raise their own sights, they are bound to improve the taste and independent judgement of their audiences."
(New York Times, July 22, 1966, Howard Taubman)

Endowment funds committed to these projects for the two cities during fiscal year 1966 total \$330,000 - or \$165,000 each.

National Repertory Theatre

Because the National Repertory Theatre is the only major professional theatre company which tours classical productions throughout the country and includes a special student program, the National Council on the Arts committed \$75,000 on a matching basis to expand the company's educational program.

The funds will enable the National Repertory Theatre to prepare special study guides to be sent in advance to student audiences, and to augment and increase the student program. (The fact that student attendance soared for the St. Louis engagement and doubled over 1965 in Greensboro, North Carolina, is indicative of the success of the program.)

New York Shakespeare Festival

The National Council on the Arts committed matching funds totaling \$100,000 to support the New York Shakespeare Festival's program enabling thousands of New Yorkers, especially young audiences, to attend free professional performances of the works of Shakespeare and other classical authors.

The funds will permit the Festival's mobile theatre units to bring plays in Spanish and English to a large number of communities throughout New York City. The convenience and freedom from financial burden provided by the mobile

units will expose a large number of people to theatre which they might otherwise never have the opportunity to experience.

"For Joseph Papp's (New York Shakespeare Festival) troupe, the situation is considerably different today -- thanks to its art, the generosity of public and private contributors and -- most recently -- to a new \$100,000 matching grant from the National Council on the Arts... The timely federal grants are a welcome beginning and a real encouragement.

(New York Post editorial, September 3, 1966)

American Conservatory Theatre

Toward the close of the fiscal year, and from funds currently unobligated at that time, the Endowment granted \$160,000 to the Carnegie Institute of Technology for the benefit of A.C.T. under the artistic direction of William Ball, and to support the organization's apprentice training program and its educational activities in the theatre. These funds, matching a Rockefeller grant, were administered by the Carnegie Institute. The grant enabled A.C.T. to continue its valuable program during a time of financial crisis. It can be reported that the American Conservatory

Theatre has subsequently received substantial commitments of support both in San Francisco and Chicago, thus demonstrating the Endowment's timely assistance. (Note: The funds, in this case, are applied to the Endowment's continuing educational program in both 1966 and 1967.)

Technical Assistance - American Educational Theatre Association

The National Council on the Arts has committed \$7,000 to the American Educational Theatre Association, Inc., to conduct an extensive survey of secondary school theatre throughout the country. The survey, under the auspices of AETA's Secondary School Theatre Conference, will meet the growing demand for information on secondary school theatre - the extent and caliber of productions, the type of plays produced, facilities, equipment and budgets, available classes in theatre and the training and experience of teachers and directors. Results of this survey will be made available by AETA to Secondary School Theatre Conference members and other interested individuals and groups.

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The National Council on the Arts is also developing plans for a Music Education project which will explore the feasibility of bringing the Kodaly method of teaching music by voice and relative pitch to students in elementary and secondary schools throughout the country. The method, originated by Zolton Kodaly in Hungary, has been internationally acclaimed for its benefits to music education.

COSTUME AND FASHION DESIGN

Historical Costume Exhibit

The National Endowment for the Arts approved a matching grant of \$25,000 to the Metropolitan Museum of Art in New York City to provide a special exhibition in its Costume Wing. The exhibit, which will be open to the public in April and May of 1967, will include 100 historical and 65 contemporary costumes reflecting the characteristics of our environment. The Museum will also publish an illustrated catalogue for the Costume Wing Library.

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The National Council on the Arts is also developing plans for a Costume Design Program which will produce a film on contemporary fashion design for teachers of textile and costume design to be distributed to costume-design-teaching schools and museums.

CREATIVE WRITING

Academy of American Poets

The National Endowment for the Arts provided matching funds totaling \$46,750, to support the Academy of American Poets' pilot projects in Detroit, Pittsburgh and New York. The first phase of the project, "Dialogues on the Art of Poetry," is intended to stimulate teacher interest and improve teaching methods by enabling high school instructors to hear poetry readings by outstanding established American poets. The second phase, "Poetry Readings in the Classrooms," brings younger, lesser known poets into high school classrooms to read and discuss their own poetry with the students, a unique and rewarding experience for the poets as well as the children.

In New York, where the program is underway, 400 teachers attended readings by such distinguished American poets as Denise Levertov, Robert Lowell, Howard Nemerov, Allen Tate and Robert Penn Warren, and 11,600 students responded

enthusiastically to hearing and talking with young poets, an unprecedented experience for most of them.

The program will be launched in Pittsburgh in the fall of 1966 and will begin in Detroit in the spring of 1967.

American P.E.N.

To support American participation in international arts events, the National Endowment for the Arts made a matching grant of \$40,000 to enable American P.E.N. (Poets, Playwrights, Essayists and Novelists) to assist them to host the 34th International P.E.N. Congress in New York City on June 13-18, 1966. Over 800 writers from all over the world discussed, debated and exchanged ideas on "The Writer as Independent Spirit," theme of the Congress.

It was the first time that the International P.E.N. Congress was held in the United States, and members from abroad were able to obtain blanket visas under a new policy developed by the State Department.

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Literary Anthology

To encourage and assist writers of merit and the editors who publish their works, the National Council on the Arts made plans to create a new annual Literary Anthology of the best American poetry, fiction, essays and criticism.

Editors of the leading literary magazines in the country will be invited to submit the works of three authors presented in their magazines the previous year. A distinguished Literary Panel will select the works to appear in the anthology from among those submitted. The authors represented will each receive \$1,000; the editors who originally printed their materials will each receive \$500. Major publishing firms in the United States will publish the anthology on a rotating basis, and it is anticipated that the first issue will appear in the summer of 1967.

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The National Council on the Arts is also developing a program of Assistance to Individual Writers, grants-in-aid of

up to \$10,000 each, which will enable outstanding poets, novelists and journalists to complete works in progress or undertake travel and research essential to their continuing work.

DANCE

The National Council on the Arts was guided in its deliberations on dance programs by a Special Advisory Panel on Dance composed of 12 members representing the full spectrum of dance expression across the nation. The Panel met in all-day sessions on January 12 and on June 29, 1966, to review all requests for assistance received by the National Endowment for the Arts from individual dancers and dance organizations, and to develop plans and programs to meet existing and future needs in the field of dance.

American Ballet Theatre

1965-1966

In its first action, the National Endowment for the Arts responded to an emergency grant request for \$100,000 from the American Ballet Theatre which was in critical need of immediate assistance. On December 20, 1965, Vice President Hubert Humphrey presented the first check issued by the Federal Government in direct support of the arts to the President of a ballet theatre foundation,

assuring the continued operation of one of the country's best existing full-scale dance companies.

The Council also committed additional funds, totaling \$250,000, to enable the company to make nationwide tours in the fall of 1966 and the spring of 1967.

Critical acclaim applauded the Council's action:

"The Treasury of the United States has saved a national treasure. Not directly, perhaps, but the taxpayers, through the government's recently established National Council on the Arts, saved the American Ballet Theatre from extinction."

(New York Herald Tribune, February 13, 1966, dance editor Walter Terry)

"The American Ballet Theatre sweetly, effortlessly and most splendidly made sweet, effortless and splendid history at the New York State Theatre Tuesday night. It opened its month's New York season before a star-studded, indeed star-spangled audience, headed by Vice President Humphrey, and with no pain at all became the first American performing arts enterprise to appear with the help of a Federal grant. For this relief much thanks. May it be the first of many enterprises so to benefit and may its future be at last made as secure as money can make it."

(New York Times, January 20, 1966, critic Clive Barnes)

"With a story ballet, a modern work and an exercise in technique, the American Ballet Theatre showed a versatility that is beyond the reach of all but the best companies. They almost didn't make it to Lincoln Center. Then came the \$100,000 from the Arts Council. President Johnson must be rated a strong contender for the balletomane's voice in '68."
(New York World Telegram and Sun, January 19, 1966, critic Leonard Harris)

"American Ballet Theatre's three programs in the Opera House spotlighted again the wealth of the company... Ballet Theatre has a corner on the creative output of scores of artists... As for dancers -- Ballet Theatre has a great assemblage -- from brilliant stars to promising neophytes, including the best collection of male dancers this side of the Bolshoi. They all dance with the warmth that is the company trademark."
(Chicago Tribune, March 28, 1966, critic Ann Barzel)

"The country's first major artistic program backed by Federal money has begun a four-week season at the New York State Theatre at Lincoln Center... This is a group of five-dozen dancers, and there doesn't seem to be one of them who isn't capable of doing just about everything and doing it well... The American Ballet Theatre company seems to have something for all tastes... the season promises to be a treat for balletomanes."

(Wall Street Journal, January 20, 1966, critic Richard P. Cooke)

Individual Grants to Choreographers

In keeping with its policy of making direct assistance available to outstanding artists, the National Endowment for the Arts made individual grants, totaling \$103,000, to eight leading American choreographers. The grants, which reflected the Council's recognition of the choreographers' contribution to the artistic life of the country and the financially precarious existence of their companies, were designed to enable the artists to create new works and prepare outstanding repertory works for performance. The funds were used to pay the salaries of dancers in the companies, the musicians involved, and to increase rehearsal time.

Recipients of the grants were:

Alvin Ailey
Merce Cunningham
Martha Graham
Jose Limon
Alwin Nikolais
Anna Sokolow
Paul Taylor
Antony Tudor

The artistic quality of the choreographers and their companies has been attested to by critics:

"Merce Cunningham's choreography is one with music and decoration. The surprising thing is how well it has emerged in its classical...form. It has always been obvious that Mr. Cunningham enjoyed some kind of suspicious blood brotherhood with classic ballet...(and) the effect of this classic ballet and its modern-dance predecessor is identical -- which ought to prove something -- if only that Mr. Cunningham is one of the most inspired and gifted choreographers of our day, whatever the denomination."

(New York Times, April 16, 1966, critic Clive Barnes)

"Jose Limon is a dancer a little above average in height and of quite remarkable creative stature. He shakes like trees the big, rebellious questions in his life, and finds choreography his best hope of answering them. Dance is for him, in fact, a means of survival."

(Christian Science Monitor, February 10, 1966, critic Louis Chapin)

"If you are not a modern dance fan, (the)... moving work of Anna Sokolow may spark your interest. If you are...your appreciation will be deepened by Miss Sokolow's beautiful choreography."

(Washington Star, April 25, 1966, critic Joyce Warren)

"Paul Taylor and his Dance Company...got the season off to its flying start... The program, as it was, clearly demonstrated why the Taylor company is among the best hereabouts. As a pure ensemble they have few equals in virtuosity anywhere, either classic or modern. Moreover, Mr. Taylor's fascinating convoluted choreography, and his equally convoluted sense of poetic metaphor, give his dances golden opportunities..."

(New York Times, November, 1966, critic Clive Barnes)

"Antony Tudor...long a major figure on the American ballet landscape, received a standing ovation Sunday night at the Metropolitan Opera House... The unmistakable hit of the evening was (Mr. Taylor's) "Echoing of Trumpets," for this was the work which had the audience, filling the old house to capacity, hushed and intent during its course and cheering at its conclusion. This represented more than the success of a new ballet. It signaled the return of Tudor...to a position of distinction once again."

(New York Herald Tribune, March 29, 1966, critic Walter Terry)

Technical Assistance - Conference of American Dance Companies

The National Endowment for the Arts made a technical assistance grant of \$5,000 for the development of a national dance association and planned future support in this area. The funds were used for a National Dance Conference at which 172 delegates from 24 States, the District of Columbia and

Canada worked out the structure and function of a national dance service organization. The Association of American Dance Companies, created at the Conference, will act as "a coordinating educational and service organization to promote and encourage the knowledge, appreciation and practice of dance, exclusively through performing and educational activities."

The Conference, held June 1, 2, and 3, 1966 in New York City, was co-sponsored by the Endowment, the North American Ballet Association, the American Guild for Musical Artists and the National Regional Ballet Association, and was addressed by Martha Graham and Sol Hurok.

The following officers were elected to the Association:

President: William Habich, President, National Regional Ballet Association; Director, Louisville Civic Ballet Company.

Vice-Presidents: Alvin Reiss, Editor and Publisher, Arts Management; Charles L. Reinhart, Manager, Paul Taylor Company; Byron R. Kelley, Rebekah Harkness Foundation.

Secretary: Isabelle Fisher, Consultant on
Dance Promotion and Management.

Treasurer: Ben Sommers, President, Capezio, Inc.

In addition to the officers, the Executive Committee of the
Association includes:

Dorothy Alexander, Founder and Advisor,
Atlanta Civic Ballet.

Isadora Bennett, Publicist.

Alexander Ewing, President, Foundation
for American Dance.

Doris Hering, Associate Editor, Dance
Magazine.

P. W. Manchester, Associate Editor, Dance
News.

Alwin Nikolais, Director-Choreographer,
Alwin Nikolais Dance Company

A grant of \$5,000 was also approved to support the
Capitol Ballet Guild of Washington, D. C., during
its 1966 season.

Martha Graham National Tour

The National Endowment for the Arts made \$142,250 available on a matching basis to enable the Martha Graham Dance Company to make its first national tour in 15 years. Although Miss Graham has been internationally acclaimed as the founder and leading exponent of modern dance, millions of Americans had never had the opportunity to experience performances by her outstanding company which has been financially unable to tour the United States.

During the eight-week tour in the fall of 1966, audiences and critics in 32 cities applauded the company's excellence:

"Footnotes to dance history were being written this afternoon at the Bushnell Memorial Hall here (Hartford, Connecticut). Martha Graham and her dance company gave the opening performance of their national tour... The tour could hardly have got under way better... The company looked in peak performing condition."
(New York Times, October 3, 1966, critic Clive Barnes)

"Martha Graham and her magnificent dance company won a standing ovation at their first performance in this area last night at Tawes Auditorium at the University of Maryland... Miss Graham's theatre is rich, strange, sensual and thoroughly compelling. Her themes can be light or witty, but her effect is always penetrating."

(Washington Post, October 7, 1966, critic Jean Battey)

"Something remarkable has happened in dance across the country. It is called the Martha Graham Dance Company, now on its first national tour in many, many years... During this tour, now past its midway point, the Graham troupe has been playing to full, enthusiastic houses. Almost everywhere people have been turned away at the box office."

(New York Times, November 24, 1966, critic Clive Barnes)

DRAMA

Technical Assistance - American National Theatre and Academy

The National Endowment for the Arts made a matching grant of \$30,000 to The American National Theatre and Academy to augment its program of special services for new and established non-profit theatres throughout the United States. The grant enabled ANTA to open regional offices at the University of Arizona in Tucson under the direction of Robert Keyworth and at Florida Atlantic University in Boca Raton under the direction of Harold Burris-Myer. These offices will offer information, employment services and the advice of staff specialists to theatre groups in the western and southern regions of the country.

Playwright's Experimental Theatre

To give outstanding new American plays a forum for exposure and appreciation, the National Council on the Arts committed \$175,000 to a program to secure public presentation of

these works by university and resident professional theatres.

It is expected that grants under this program will be announced after recommendation by advisory panels.

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The National Council on the Arts is also developing plans which will provide an extensive program of support for resident professional theatres which will enable the groups to further develop their artistic quality by providing attractive salaries for their permanent members and hiring outstanding guest directors and performers.

FOLK ART

The National Council on the Arts is developing plans to preserve and promulgate arts indigenous to the United States. The Council is discussing programs which will support an annual national folk festival, encourage regional festivals, and provide a central clearinghouse for information on folk arts which can study, collect and publish data on the origin of various forms of American folklore.

MUSIC

Technical Assistance - American Symphony Orchestra League

In recognition of the problem of the great shortage of trained administrative personnel for music organizations, the National Endowment for the Arts made a matching grant of \$33,575 to the American Symphony Orchestra League to enable it to conduct two training seminars in orchestra management.

The first of the seminars for orchestra managers and other orchestra operational personnel was held during the first week of July in Pacific Grove, California, and the second will take place in the summer of 1967.

Composers Assistance Program

In keeping with its overall concern with the problems of creative artists, the National Council on the Arts has committed funds totaling \$150,000 to a program of assistance to composers. It is anticipated that up to 100

composers and orchestras will benefit from the program which provides two types of assistance:

1. Assistance to Orchestras for Commissioning of New Works (Up to 25 grants-in-aid averaging \$2,000 each)

To encourage commissioning of orchestral compositions, the Endowment will supply up to fifty percent of the commissioning fee to be paid to a composer by an orchestra.

2. Individual Copying Grants (Up to 50 grants-in-aid averaging \$2,000 each)

The program further assists the composer with its provision for individual copying grants. Under this program a composer who is guaranteed a performance of his work by an orchestra may apply for financial assistance in copying the score and parts of his work prior to its presentation, a process which involves considerable personal expense for a composer. Financial help for a composer in this respect is among his most urgent needs.

The American Symphony Orchestra League will certify the eligibility of orchestras which apply for assistance, and will handle promotional aspects of the program.

The American Music Center will verify the estimated costs involved in the copying of each work.

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The National Council on the Arts is also developing plans which will:

- create a National Chamber Orchestra to give musicians the opportunity to devote full time to the study and performance of a wide range of chamber literature, and serve as a training institution as well as a performing group.
- give young musicians every opportunity to develop their skills as recitalists by enabling them to perform in extended tours in the United States.
- develop a regional opera program to include studio activities, full-scale presentations, and well-presented local opera. Opera, combining a variety of art forms, is the most costly of the arts to produce. The Council plans to support prototype projects which will bring opera to much wider audiences than has heretofore been possible.

PUBLIC MEDIA

American Film Institute

The National Council on the Arts is developing a plan to establish an American Film Institute similar to the organizations benefitting many other nations. This plan involves the creation of an entirely new national arts institution capable of enhancing the art of film-making throughout the United States. President Johnson endorsed the proposal at the signing ceremonies of the National Foundation on the Arts and the Humanities Act of 1965 when he said: "We will create an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue the Twentieth Century art form as their life's work."

To develop a plan for the creation of the American Film Institute, the National Endowment for the Arts has made a grant of \$91,000 to Stanford Research Institute, South

Pasadena, California, to study:

- the organization, functions and financing of foreign film institutions.
- characteristics of film schools and the use of film in general education in the United States.
- professional training and opportunities available to film-makers in the United States.
- characteristics and needs of the American film industry.
- how best to establish a film institute in the United States.

The study has been closely supervised by the Council's Committee on Film and the Endowment staff, which have been in constant consultation with leaders of the film industry.

The Stanford Research Institute will present a complete report on the organization and location of the American Film Institute to the Council in February, 1967.

The report will include suggestions for the Institute's

- organization and structure
- objectives and functions
- location
- financial requirements

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The National Council on the Arts is also developing a program of Support for Educational Television. Contingent upon the availability of funds from unrestricted gifts, the Council outlined a program which would:

- promote national dissemination of educational programs.
- encourage the development of educational programs on theatre, music, dance and the fine arts.
- enable local educational television stations to produce arts programs.
- produce a pilot program for an entire series of arts programs on educational television.

VARIETY OF ART FORMS

Artists' Housing Project

The National Council on the Arts initiated a program to provide studio-living quarters at reasonable rates for artists. A \$100,000 matching grant was approved to the J. M. Kaplan Fund, Inc., New York City, to develop the program. The project is being designed to provide artists with adequate lighting, acoustics and space, and long-term leases which are frequently difficult to secure, enabling them to work and live in both practical and comfortable surroundings. The Kaplan Fund was chosen because of its pioneer work in this field. The Council believes that adequate and reasonably priced studio-living quarters are among the most urgent needs for artists, especially in the field of painting and sculpture.

Graduation Awards

The National Endowment for the Arts made \$1,000 awards to

77 outstanding students in the fields of art, literature, music and architecture who graduated from institutions of higher learning in June 1966. The awards enabled the young artists, nominated by colleges and universities throughout the United States, to broaden their cultural experience by meeting with experts in their fields, and visiting institutions and areas of the United States of special interest to them in their pursuit of artistic excellence.

Correspondence from some of the graduates indicates that they are using award funds to visit major art schools and museums, to attend music festivals throughout the country, to consult with leading composers and creative writers, to examine the American Institute of Architect's archives and records, and to travel to regional theatres in an effort to determine the taste and range of the American theater-goer and investigate experimentation with style and material in playwrighting.

Institute of American Indian Arts

To focus national attention on the significant cultural history of the American Indian, the National Endowment for the Arts made a matching grant of \$29,000 to the Institute of American Indian Arts to support the Festival of the Performing Arts of the American Indian. Seventy-five young Indian performers representing 31 tribes throughout the nation participated in the production which was co-sponsored by the Center for Arts of Indian America, the Institute of Contemporary Arts, and the Department of Interior's Bureau of Indian Affairs, and held at the Carter Barron Amphitheatre in Washington, D. C., June 1, 3, 4, and 5, 1966.

Teaching Artists Program

To free artists from their teaching responsibilities for periods of up to one year so that they might pursue creative work in the arts, the National Endowment for the Arts provided grants of up to \$7,500 to 50 artists

teaching in 45 institutions of higher education in 20 states. Grants nominations were made through the established panels of the National Institute of Arts and Letters, which was chartered by the Congress sixty years ago and whose membership includes leading artists throughout the United States. Many of the educational institutions at which the musicians, writers and visual artists are employed provided funds to make up the difference between the Endowment's grant amounts and the instructors' annual salaries.

The artists are utilizing the time and funds to produce new music compositions, fiction, critical essays and poetry, dramatic literature, paintings and prints, etchings, sculpture, and for travel and research directly related to works-in-progress.

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Rural Arts Program

The National Council on the Arts made plans to launch an

experimental pilot program, which will attempt to develop artists and audiences in five small rural communities, through support of the University of Wisconsin College of Agriculture's Wisconsin Idea Theatre.

Under the supervision of Professor Robert E. Gard, The Wisconsin Idea Theatre plans to explore methods of increasing public receptivity to cultural programs in towns with inadequate or non-existent arts facilities and among people who have not had the opportunity to participate in arts events. The Wisconsin communities involved are:

Rhineland, population 8,800, a northwoods center for recreation and site of a large papermill.

Portage, population 7,800, an historically important recreation area.

Waupun, population 6,000, a natural wildlife refuge area with a population of people of Dutch descent.

Adams-Friendship, population 1,800, an economically depressed area in which there is a lack of cultural facilities.

Spring Green, population 1,150, a natural center for a large rural area in beautiful uplands country near the home of the late Frank Lloyd Wright.

(Subsequently funded in fiscal year 1967, the Rural Arts Program is exposing these towns to a variety of creative, performing and visual arts programs which involve locating and supporting local artists and craftsmen, and inviting professional artists to participate in activities, performances and exhibits. The Portage Register greeted the program with a September 1, 1966, editorial declaring: "For our money (and it is our tax money) the slow, sure way is the best way for big government to move. And it is exactly this approach which is being taken by the National Foundation on the Arts experimental program initiated Tuesday in Portage."

(Community reaction is constantly being evaluated by the University and the towns compared to two similar communities which are not participating in the program. The results of the study could have an impact on future federal, state and local arts programming in rural areas throughout the country.)

The National Council on the Arts is also developing plans to support:

An American Lyric Theatre Workshop: An experimental pilot program to develop the nation's first Lyric Theatre Workshop which will enable artists to collaborate in the production of original works under the supervision of Jerome Robbins, outstanding director, choreographer, producer and dancer.

"The ultimate aim of the workshop," Mr. Robbins has stated, "is to provide a place for performing and creative artists to join together, work on ideas, create new works, extend and develop the musical theatre into an art capable of poetically expressing the events, deep hopes and needs of our lives." Mr. Robbins has offered to devote his full time and energy to the project for two years without compensation.

Mr. Robbins envisions and describes the project as follows:

"The American Lyric Theatre Workshop would be a theatre laboratory in which projects involving music, speech, song and dance would be worked upon and developed. It would also develop a company capable of performing works which do not fit into the present theatre forms, be it our commercial theatre or the separated realms of pure opera, ballet or concert.

"Having worked in all of these fields, I find myself (along with others) with a body of ideas and projects which cannot be realized within the forms or pressures of our existing theatre. Even our contemporary musicals, which are internationally recognized as a unique American accomplishment, are narrowly confined to their commercial aspects.

"I want to create a new kind of lyric theatre. It would use all the forms and potentials of our lyric theatres to produce new and original kinds of works capable of expressing ideas in large forms with poetic vision and free imagination. With my many years of experience in all fields of theatre, I believe that with proper assistance I will be able to bring such a theatre into existence.

"Like a scientist or a painter, I need a laboratory in which to study, do research, develop material, experiment and try projects. To do this I need time, space and equipment (people). From this exploration, I hope to achieve a theatre which would be a unique development in our American culture, and an indigenous outgrowth of the American scene.

"The Workshop would consist of a professional group of actors, dancers and singers who have talents in all three arts. There is such strong, rich talent available. A carefully selected group of apprentices would be added in the training and work. Composers, authors, poets, painters and others would be asked to instigate and collaborate on ideas. Projects would be started; some would be gathered from already existing material, some must be written. A great deal of the material must be developed within the workshop itself through continuing experimentation. When enough progress is made, audiences will be invited to observe 'work-in-progress' rehearsals...

"Finally, I hope a repertory of works could be assembled and developed, and that a company and school would arise, established on the grounds of our native indigenous materials and talents which we already know are rich, available and productive."

The Council further developed plans during the fiscal year to support:

The Inter-American Foundation for the Arts: A program of superior cultural exchange services for artists of the United States and Latin America aimed at helping to dissolve existing barriers and exposing the artists and their

countrymen to the rich and widening cultures of the two Americas.

The project, which involves assistance to the American creative writer, is expected to include such activities as: the translation and adaptation of Latin American poetry, fiction and plays for publication or presentation in the United States by American artists, and symposia to bring together outstanding North and Latin American artists.

VISUAL ARTS

American Exhibit at the Venice Biennale

To support American participation in international arts events, the National Endowment for the Arts provided matching funds totaling \$38,000 to assist in the preparation of the American exhibition at the 1966 Venice Biennale in September, 1966. The Venice Biennale is widely recognized as the most important international art exhibition of 1966. The American exhibition was developed by the National Collection of Fine Arts of the Smithsonian Institution.

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Museum Project

The National Council on the Arts planned during fiscal year 1966 to initiate a pilot program designed to stimulate public awareness of the visual arts by making facilities of large metropolitan museums available to wider audiences

in their communities and in outlying areas. It is anticipated that several museums within the country will be able to develop strong educational programs for students and initiate training programs for teachers as well as provide traveling exhibitions, films and lecturers to tour regions within their States.

The Council is also developing plans which will:

- provide grant awards of \$5,000 each to individual painters and sculptors in recognition of past contributions and to encourage further efforts in the field of visual arts in the United States.
- implement the development of original art work in print workshops for exhibition by educational institutions and other non-profit organizations.
- initiate a survey of community visual arts resources in the United States which will not only determine the present geographic distribution of visual arts facilities but will indicate gaps in this distribution and include suggestions for improving and extending current facilities.
- make fine reproductions of drawings by contemporary artists, as well as historical drawings, available to wider audiences, particularly in educational fields.
- provide funds for commissioning painters to create new prints for distribution in portfolios of the highest quality to high schools, libraries and educational institutions.

THE PROGRAM OF ASSISTANCE TO STATE ARTS AGENCIES

Official State arts agencies in 50 States, the District of Columbia, Puerto Rico, Guam and the Virgin Islands filed applications for grants-in-aid which permit States to take a comprehensive new look at their cultural needs and develop strong local and regional programs to fill them. Applications, for which funding did not begin until July 1, 1966, revealed a remarkable variety of imaginative programs in the visual, performing and creative arts and innovative technical assistance projects.

The National Foundation on the Arts and the Humanities Act of 1965, Section 5h, was specifically designed to encourage States to furnish "adequate programs, facilities, and services in the arts to all the people and communities in each of the several States." Active, functioning State arts agencies were eligible to apply for up to \$50,000 on a matching basis to develop and implement projects providing programs, facilities and resources throughout the state.

From the potential \$50,000 annual allotment each state could elect, in fiscal 1967 only, to receive a one-time, non-matching \$25,000 grant to conduct a study to plan the development of a State agency and to establish an arts agency or council. The enabling legislation authorized \$2.75 million annually for this program of direct assistance to the States, requiring that the funds be equally allotted among them, and Congress appropriated \$2 million for the program in fiscal 1967.

Applications filed before the May 1, 1966 deadline and the appropriation curtailment, indicated the States were developing 295 new projects in the arts in fiscal 1967. It is anticipated that 700 projects will be implemented in fiscal 1968, many of them for performances and exhibitions in communities which have never before had the opportunity to participate in such activities.

Among the programs being developed by State arts agencies are projects designed to provide:

Special educational services which will develop the arts at the community level, through such programs as arts exhibits in local schools, new systems and equipment for art education, children's theatre performances, and poetry readings in the schools.

Community programs which will stimulate art appreciation through such programs as tours by musical and theatrical groups, traveling art exhibits, master classes and special workshops, and adult education programs.

Technical assistance and advisory services in any field of the arts for public and private organizations, institutions and groups including performing groups, institutions of higher education, art museums, community cultural centers, and local arts councils.

An estimated 200 representatives from all the States, the District of Columbia, Puerto Rico, and the Virgin Islands attended the National Conference of Governors' Representatives of State Arts Agencies, in Chicago, January 27-29, 1966, at which tentative guidelines for the Federal program of assistance to State arts agencies were outlined. Extensive and enthusiastic participation in sessions on

organization, programming and financing of State arts agencies led one critic to observe: "The meeting reflected a new respectability for the arts on a grass-roots level and the beginning of a massive, locally supported effort to exploit this responsibility on an official basis."

Only 17 States and Puerto Rico had created official State arts agencies or councils before 1965 when the National Foundation on the Arts and the Humanities Bill was passed, most of them without funds. Nineteen States and the District of Columbia created agencies in 1965, and 14 States and the Virgin Islands and Guam created agencies in 1966. In 29 States the agency was created by the State Legislature. Almost all of the 21 States in which the agency was created by Executive Order will seek legislative endorsement in 1967.

It is estimated that more than 30 States appropriated \$3,563,094 for State arts agency programming in 1966-67, and that in fiscal 1967 legislatures will receive requests exceeding \$4.6 million from State arts agencies in all States and special jurisdictions.

Eleven states, the District of Columbia, and Puerto Rico applied for up to \$50,000 on a matching basis for programming: California, Connecticut, Kentucky, Michigan, Missouri, New Jersey, New York, Rhode Island, Virginia, Washington, and West Virginia.

Eleven states, Guam, and the Virgin Islands applied for study grants only of up to \$25,000: Indiana, Iowa, Maine, Mississippi, Montana, Nevada, North Dakota, Oregon, South Carolina, South Dakota, and Tennessee.

Twenty-eight states applied for combined study and program grants: Alabama, Alaska, Arizona, Arkansas, Colorado, Delaware, Florida, Georgia, Hawaii, Idaho, Illinois, Kansas, Louisiana, Maryland, Massachusetts, Minnesota, Nebraska, New Hampshire, New Mexico, North Carolina, Ohio, Oklahoma, Pennsylvania, Texas, Utah, Vermont, Wisconsin and Wyoming.

<u>Art Form</u>	<u>Number of Projects</u>	<u>Federal Funds Requested</u>	<u>Matching Funds Available</u>	<u>Possible Program Funds Generated</u>
Music	82	\$ 307,469.38	\$ 409,698.63	\$ 717,168.01
Various Combinations of Art Forms	29	241,406.25	286,706.00	528,112.25
Theatre	50	175,621.00	302,995.28	478,616.28
Visual Arts	45	155,775.50	171,300.75	327,076.25
Art Festivals	10	92,900.00	149,300.00	242,200.00
Dance	27	92,430.00	126,530.00	218,960.00
Opera	14	42,302.87	58,285.87	100,588.75
Technical Assistance *	9	44,600.00	52,158.50	96,758.50
Film	5	41,000.00	41,000.00	82,000.00
Literature	12	21,000.00	24,000.00	45,000.00
Education	6	17,500.00	21,500.00	39,000.00
Architecture	6	13,850.00	13,850.00	27,700.00
Uncommitted Funds **	-	28,159.00	28,159.00	56,318.00
TOTALS	295	\$1,274,014.00	\$1,685,484.03	\$2,959,498.03

* This category includes only those Technical Assistance projects relating to more than one art form. Those Technical Assistance projects relating to a specific art form were included in the totals for that art form.

** Three States (Arizona, Massachusetts, and New Hampshire) were still in the process of formulating parts of their programs at the time this data was prepared.

This table does not include requests for non-matching study grants.

SUMMARY OF PROPOSED STATE PROJECTS FOR 1966-67

APPENDICES

EDITORIAL COMMENT ON THE NATIONAL ENDOWMENT FOR THE ARTS

"Now, through the agency of the National Council on the Arts, grants and pledges totaling \$2.3 million have been designated for an impressive variety of artists, institutions and programs. There has been no suggestion of political interference -- always a danger when government enters the field of the arts. The money has been distributed with an uncommon understanding of where and by whom it is most needed. The range of grants is wide.... A painstaking effort has clearly been made to support what is truly serious...the National Council on the Arts has discharged its responsibilities with admirable intelligence and taste." (Editorial, New York Times, December 26, 1966)

"The Endowment has accomplished infinitely more than anyone dreamed it could accomplish a year ago...the Endowment has instituted no less than 45 projects that were not contemplated a year ago.... The breadth of this program is staggering, and its implications for future development are quite incredible.... One hopes that the National Endowment for the Arts can demonstrate as much receptivity as capacity for growth. Its growth during the past year is beyond belief, and all of it has been to the good." (Alfred Frankenstein, Art Editor, San Francisco Chronicle, October 23, 1966)

"...In the arts and in the field of education, President Johnson has made far reaching, idealistic federal commitments without precedent. The arts in particular have received a series of shots in the arm which...are among the most creative fiscal allotments ever made. Taken in sum, they suggest a distinctively American plan for government aid to the arts which may overturn a good many notions and bromides.... The remarkable fact is that the National Council on the Arts so far has been a muscular, fast-moving, and unorthodox arm of the government which plants its punches where they likely will count most and wastes neither energy nor money...the council has created more excitement and less controversy than anyone had a right to expect." (Thomas Willis, Music Editor, Chicago Tribune, September 18, 1966)

"The United States government has traditionally taken a perfunctory interest in the nation's artistic life.... But now the picture has been brightened somewhat. The National Arts Endowment, which is supported by the National Arts Council, has made grants to a number of projects which will encourage new ideas and fresh approaches in the creative fields. The experimenters are being given a chance to satisfy the ever increasing appetite of the American public for culture in general, and for new ideas in particular." (Editorial, White Plains, New York Reporter Dispatch, September 6, 1966)

"The National Council on the Arts continues its thoughtful assistance to American cultural life. The latest series of grants, like its predecessors, shows creative imagination in the administration of funds to match the creative imagination the council hopes to nurture in the arts." (Editorial, Washington Evening Star, September 5, 1966)

"...It is not a bit too soon to commend...Roger L. Stevens and his advisers, the members of the National Arts Council, for their energy and breadth of vision. The endowment is confounding the Cassandras who glumly prophesied that public funds would be spent on cautious principles and unadventurous programs. The reverse has been true.... Seldom has a new government program, especially one so beset with possible booby traps, been implemented with so much imagination and dispatch." (Howard Taubman, Critic-at-Large, New York Times, September 1, 1966)

"The first year's program, announced last November by chairman Roger L. Stevens, showed courage, imagination and much expert thought. There is no reason to believe those qualities will diminish. There is no reason to believe the need for financial help will diminish. The existence of the National Foundation and its Endowments and Councils in the arts and the humanities has been one of the most encouraging signs of these times. It has meant national concern for the higher reaches and the higher rewards of the human spirit, a concern very long overdue." (Editorial, Washington Evening Star, April 4, 1966)

"The government's National Foundation on the Arts and the Humanities promises to be one particularly adventurous agency and may even reverse traditional roles. Arts council chairman, Roger Stevens, has authority to finance pilot projects and then ask private foundations to put up matching funds or take over the projects. While foundations claim that they are the venture capital in a pluralistic economy, examples like this have prompted critics to say that government has captured the lead in innovation as well." (Newsweek Coverstory, "The American Way of Giving," March 14, 1966)

"The Federal Government's new presence in the arts makes it almost a certainty that the mid-1960's will be a great watershed in their history in America. Sparked by the money and energies released by the establishment of a National Arts Endowment, a host of projects are being developed.... All this planning reflects a salutary change in the nation's cultural climate.... In the mid-1960's the Federal Government...is investing directly and openly in artists and artistic institutions." (Howard Taubman, Critic-at-Large, New York Times, January 18, 1966)

"...The arts council's think sessions have come up with a seven-point program of imagination, moderation and awareness that the U.S. eddies beyond the Hudson and Potomac."
(Richard L. Coe, Drama Critic, Washington Post, as it appears in The Providence Journal, November 21, 1965)

"The National Council on the Arts...set a pattern for thoughtful discrimination as to need and prospect in the arts. In its first major action the council demonstrated brilliantly that it will be an imaginative force for intelligent change in the arts structure of this country, as well as a quick and generous support for the truly national institutions in their moments dire...the council is not only doing things, it is setting an example of how these things ought to be done...with a paltry \$3 million, the council has made an utterly brilliant beginning. There isn't a false move. The return will be many, many times the investment. And almost every item is so beautifully constructed that it will teach the trustees, patrons, directors and customers of the American art establishment things they should have known before.... President Johnson, Senator Pell (D-R.I.) who was chairman of the Senate Special Sub-Committee on the Arts and Humanities and introduced the Administration's legislation, Mr. Stevens and a cast of thousands over the years have brought in a winner." (Frank Getlein, Art Critic, Washington Evening Star, November 21, 1965)

"...The National Council on the Arts has made a good beginning.... Before they make recommendations to Congress or even grandiose statements to the press, they propose to spend more time thinking about the prospects and possibilities. They are taking their responsibilities sensibly and are more concerned with making sense than with making news. That's admirable.... They are notable pioneers in a great and good cause." (Elliot Norton, Drama Critic, Boston Record American, April 15, 1965)

PUBLICATIONS AVAILABLE FROM THE NATIONAL ENDOWMENT FOR THE ARTS

A Review of Statements by President Lyndon B. Johnson on the Arts: Excerpts from statements by the President on the meaning and purpose of the arts, the arts in the "Great Society," the role of government in support of the arts, and on arts and humanities legislation.

A Review of Statements by Roger L. Stevens on the Arts: Excerpts from statements by the Chairman of the National Council on the Arts on the role of government in support of the arts, the meaning and purpose of the arts, the status of the arts in the United States, the need to stimulate and encourage the arts, the problems confronting the arts, the role of educational institutions in support of the arts, and the relationship between art and science.

Federal Funds and Services for the Arts: A guide to programs of direct assistance to individual artists, programs for which colleges and universities, public or private agencies and institutions, state and local education agencies may apply for funds and services to strengthen arts programming, and arts activities which Federal agencies and commissions have developed to promote a richer cultural environment. (The book will be published by the Office of Education and available from the Superintendent of Documents in the spring of 1967.)

Hiring an Executive in the Arts: A guide to hiring a full-time administrative head of an arts agency or organization, detailing the duties of the administrator, the qualities which are desirable in such an individual, and the actual steps of organizing an interview for prospective candidates.

A Review of Arts Activities in the States: A compilation of State-by-State factsheets providing background material on programs and planning of State arts agencies, performing arts activities in each State, and the kinds of grant requests which have been received by the National Endowment for the Arts.

Summary of State Arts Activities: A summary of the status and funding of State arts agencies which surveys the background of State arts agency board members, reviews applications for Federal funds and grant requests received by the National Endowment for the Arts, and analyzes performing arts activities in the United States.

STUDIES INITIATED BY THE NATIONAL ENDOWMENT FOR THE ARTS IN 1966

The Arts and Access to Higher Education, undertaken by Lewis B. Mayhew: A study of the effect of university and college entrance requirements and policies on the curricula of secondary schools in the United States indicating that the emphasis on science and technology in higher education has forced secondary schools to emphasize the same subjects at the expense of the arts and humanities.

Organization and Location of an American Film Institute, undertaken by Stanford Research Institute: A study to determine the most essential and appropriate features of an American film institute by reviewing film education in the U. S. and abroad, the needs and means of making archival materials available for study and use, organizational possibilities and locational requirements, and criteria for equitable financial participation.

Program Index: Institutional Activity in Design and Development of the Physical Environment, undertaken by Robert R. Nathan Associates, Inc.: A guide to the nature, organization and functions of institutions--federal, state and local governments, foundations and associations, corporations, labor unions and mass media--whose activities influence the shape and character of environment in the United States. (Project approved 1966; funded 1967.)

The Role of the Arts in the Education of the Poor, undertaken by Julian Euell: An investigation of the use of the arts as a positive influence in alleviating the oppressions of poverty based on extensive interviews with key personnel in anti-poverty agencies and community organizations.

NATIONAL ENDOWMENT FOR THE ARTS

Staff

Roger L. Stevens, Chairman, National Council on the Arts and National Endowment for the Arts; Chairman, Board of Trustees, John F. Kennedy Center for the Performing Arts; Special Assistant to the President on the Arts.

Livingston L. Biddle, Jr., Deputy Chairman, National Endowment for the Arts; B.A. Princeton University, 1940; former newspaper reporter and author of four novels published between 1946 and 1962; author of articles for national magazines; Special Assistant to Senator Claiborne Pell from 1962-1965, with primary work on Arts and Humanities legislation.

Frank H. Crowther, Special Assistant to the Chairman, National Endowment for the Arts; B.S. in philosophy, University of North Carolina; Writer-Editor, Democratic National Committee; Assistant to the Chairman and Sales Promotion Officer, U. S. Travel Service, Department of Commerce; Special Assistant to the Governor of the Virgin Islands; Associate Producer, News and Public Affairs, WNBC and WNBC-TV; Production Assistant, NBC Monitor; Associate Writer, RCA-NBC International Color TV Presentation, Brussels Worlds Fair, 1958.

Charles B. Ruttenberg, General Counsel, National Foundation on the Arts and the Humanities; B.A., University of Virginia; LL.B., University of Pennsylvania; associated with firm of Covington and Burling, Washington, D.C.; Special Legal Consultant to Director and later Deputy General Counsel, National Science Foundation; member D.C. Bar Association, Federal Bar Association; Vice-President, University of Pennsylvania Law Alumni of Washington, D.C.

Robert W. Cox, Administrative Director, National Foundation on the Arts and the Humanities; A.B. and B.S., Syracuse University; Director of Operations Analysis, Office of the Secretary, Department of Health, Education and Welfare; Deputy Executive Director, Federal Communications Commission; Budget Examiner, Bureau of the Budget; Adjunct Professor in Government, American University.

Office of State and Community Operations develops and maintains a program of grants-in-aid to official state arts agencies in conjunction with state officials.

CHARLES C. MARK, Director, State and Community Operations; B.S. and M.S.S.W., University of Wisconsin; author, Run Away Home; Associate Executive Director, Wisconsin Welfare Council;

Executive Director, Beloit, Wisconsin United Givers' Fund;
Executive Director, The Greater St. Louis Arts and Education
Council; Executive Director, Winston-Salem Arts Council;
founding member and trustee, Associated Councils of the Arts.

Program Directors help initiate and review proposals in their fields of
expertise--carrying out programs approved by the National Council on the
Arts, recommending future programs, coordinating panels of experts which
help develop programs approved by the Council.

HENRY GELDZAHLER, Consultant, Visual Arts: B.A., Yale University;
graduate teaching fellow, Harvard University; Associate Curator,
American Art and Sculpture, Metropolitan Museum of Art.

CAROLINE KIZER, Creative Writing: Author, Knock Upon Silence and
The Ungrateful Garden; founder and Editor, Poetry Northwest;
Director, Association of Literary Magazines of America; poet-
lecturer on American literature in East and West Pakistan under
the auspices of the U. S. Department of State.

RUTH MAYLEAS, Theatre and Dance: B.A., Cornell University;
Hanya Holm School of Dance, New York; Editor, ANTA News Bulletin
and Regional Theatre Section of The Best Plays of 1964-1965;
Director, National Theatre Service Department, The American
National Theatre and Academy; Assistant Director, U. S. Centre,
International Theatre Institute; Member, Board of Directors,
U. S. Institute of Theatre Technology; Vice President, Drama Desk.

PAUL SPREIREGEN, Architecture and Design: B.Arch., Massachusetts
Institute of Technology; Fulbright Scholar in Italy; author,
Urban Design: the Architecture of Towns and Cities; Director,
Urban Design Programs, American Institute of Architects; edited
The Modern Metropolis: Its Origins, Growth, Characteristics, and
Planning by Hans Blumenfeld; recipient, Arnold W. Brunner grant-
in-aid to edit the papers of Elbert Peets, landscape architect;
member, Committee of Architects and Planners for Federal Commis-
sion for the Reconstruction of Alaska.

DAVID C. STEWART, Educational Programs and Public Media: M.A.
degrees from Columbia University and Western Reserve University;
instructor of dramatic literature and theatre production, Robert
College in Istanbul, Vassar College, Western Reserve University;
Director, National Educational Television Washington Office;
Executive Director, Joint Council on Educational Broadcasting;
Consultant on the Arts, American Council on Education; Project
Director, Dartmouth College motion picture study.

FANNIE TAYLOR, Music: B.A., University of Wisconsin; Associate
Professor and Theatre Director, Wisconsin Union Theatre, Univer-
sity of Wisconsin; founding member and Secretary, Association of

College and University Concert Managers; Editor, Association of College and University Concert Managers Bulletin; Secretary, Governor's Council on the Arts (Wisconsin); Governor's appointee, Wisconsin Arts Foundation and Council; Executive Committee, Madison Arts Council.

Office of Government Liaison coordinates the activities of the National Council on the Arts with other Federal agencies, Diplomatic Missions in Washington, and other public and private organizations and institutions concerned with assisting artists or arts programming.

DIANA PRIOR-PALMER, Director, Office of Government Liaison: Educated in England, France and Italy; assistant at NATO Council of Ministers, and the United Nations; National Coordinator of the Nationwide American Landmarks Celebration.

Office of Program Evaluation analyzes proposed projects, studies all grant applications, and reviews eligibility of individuals or groups for the appropriate Program Director.

JUNE AREY, Director, Office of Program Evaluation: Salem College; writer, Winston-Salem Journal and Sentinel; Public Information Consultant to North Carolina Foundation of Church-Related Colleges; Winston-Salem Arts Council fund campaign Director; Special Consultant, North Carolina School of the Arts; President, Winston-Salem Symphony Association; founding member and Board of Directors, Winston-Salem Civic Ballet; Board member, Winston-Salem Gallery of Fine Arts; Board of Directors, Children's Theatre Board.

Office of Public Affairs distributes information and materials describing programs and planning of the National Council on the Arts to the press and public.

ELEANOR POLLOCK, Director, Office of Public Affairs: Women's Editor, The Evening and Sunday Bulletin in Philadelphia and The Philadelphia Record; Editor-in-Chief, Cue; Managing Editor, Charm; assistant to the Director, Women's Division, Look; Consultant, Office of Economic Opportunity; by-line article writer, national magazines.

Office of Research maintains a library, executes studies and compiles materials and reports for staff use and public distribution.

SUREVA SELIGSON, Director, Office of Research: B.A., New York University; assistant to columnist Charles L. Bartlett; Director, Research Division, Democratic National Committee.

Office of Grants insures that applications comply with grant policies and requirements.

RICHARD H. HEDRICH, Director, Office of Grants: B.S., Northwestern University; Ph.D., University of Maryland; administrative positions, U. S. Department of Health, Education and Welfare, Office of Education; lecturer, Government and Politics, University of Maryland.

Other Activities of Council and Endowment

The Chairman of the Endowment and its staff are available to consult with arts organizations throughout the country whenever requested.

Members of the National Council on the Arts have contributed hundreds of hours and traveled tens of thousands of miles, often at their own expense, to discuss Endowment programs and to explore new programs which will meet existing and anticipated needs in every field of the arts.

Program Directors and other staff members have visited or held conferences with representatives from every State and Territory.

The Chairman, during his tenure in office, has traveled over 300,000 miles and visited almost every State and Territory. Following is a list of organizations which Roger Stevens has addressed in fiscal 1966:

Theatre Atlanta Organizational Meeting, Atlanta, Georgia. (7/11/65)

Sigma Alpha Iota Convention, Minneapolis, Minnesota. (7/13/65)

National Education Association Center, Washington, D.C. (7/24/65)

American Educational Theatre Association, Miami, Florida. (7/25/65)

Ground Breaking Ceremony, De Cordova Museum, Boston, Massachusetts.
(9/19/65)

Kent State University, Kent, Ohio. (9/20/65)

Dedication of New Jersey Cultural Center, Trenton, New Jersey.
(9/26/65)

St. Louis Council on the Arts, St. Louis, Missouri. (10/22/65)

Dedication of the Arts Center Building, University of Oklahoma, Tulsa, Oklahoma. (10/24/65)

Music Critics Association, Flint, Michigan. (11/11/65)

Arts Councils of America Conference, New York City. (11/22/65)

National Theatre Conference, New York City. (11/26/65)

National Association of Schools of Music, Chicago, Illinois. (11/27/65)
State University, Geneseo, New York. (11/29/65)
Art Society, Raleigh, North Carolina. (12/1/65)
Harvard Graduate School of Design, Cambridge, Massachusetts. (12/14/65)
New School for Social Research, New York City. (12/18/65)
Community Arts Fund Drive, Fort Worth, Texas. (1/6/66)
Fourth Annual Concert Managers Conference, Iowa City, Iowa. (1/7/66)
National Music Council, New York City. (1/11/66)
Representatives of Art and Historical Museums of the Commonwealth
of Pennsylvania. (1/16/66)
National Conference of Governors' Representatives of State Arts
Agencies, Chicago, Illinois. (1/21/66)
Independent Film Importers and Distributors of America, New York City.
(1/21/66)
University of Connecticut Fine Arts Convocation, Storrs, Connecticut.
(1/26/66)
Arizona State University, Tucson, Arizona. (1/31/66)
Diplomatic Corps of Washington, D.C. (2/21/66)
University of Alabama, University, Alabama. (2/22/66)
National Electric Sign Association, Miami, Florida. (3/15/66)
Eastern Arts Association Conference, Boston, Massachusetts. (3/18/66)
Juilliard School of Music, New York City. (3/27/66)
Brooks Memorial Art Gallery, Memphis, Tennessee. (4/13/66)
Louisiana Council for Music and Performing Arts, New Orleans, Louisiana.
(4/14/66)
Fine Arts Society, San Diego, California. (4/21/66)

Temple University Alumnae Conference, Philadelphia, Pennsylvania.
(4/23/66)

Choate School, Wallingford, Connecticut. (4/30/66)

Cue Magazine benefit for the National Endowment for the Arts. (5/20/66)

National Institute and American Academy of Arts and Letters, New York
City. (5/26/66)

Oregon Festival Association, Ashland, Oregon. (6/5/66)

M.H. de Young Memorial Museum, San Francisco, California. (6/11/66)

University of Utah, Salt Lake City, Utah. (6/23/66)

The American National Theatre and Academy, UCLA, Los Angeles, California.
(6/25/66)

Program and Grant Evaluation Procedure

The National Council on the Arts, in addition to its scheduled meetings, works constantly through its committees and extensive travels, often without government compensation, to assess and help initiate programs and policies deemed beneficial to the development of the arts in the United States. The Chairman has emphasized repeatedly the dedication of these public-spirited men and women, and the broad experience they bring to their tasks. Their experience and recommendations are fundamental to the operation of the Endowment. Moreover, panels of other private citizen experts are widely used to assist in developing the Endowment's programs and its specific projects. Thus there is a broad, cooperative participation by the private community in the Endowment's work, in keeping with the spirit of the enabling legislation.

Great numbers of requests for assistance are received by the Endowment from arts organizations and individuals throughout the United States.

These requests are:

- I. Reviewed in the Program Evaluation Office where they are:
 - Summarized and categorized on 8x5 file cards for triple indexing by arts category, geography and name of applicant.
 - Transmitted to the Chairman and then to Program Directors if they are complete and eligible under programs authorized by the Council or if they contain new programs worthy of Council consideration.

- II. Analyzed and acknowledged by a Program Director who:
 - Determines whether the applications fall within authorized programs or should be treated as special out-of-phase programs.
 - Notifies applicants of the status of their requests.
 - Solicits and compiles background material on every legitimate application, frequently in conjunction with appropriate Panel or Council members.

- Reviews all programs with the Chairman.
 - Presents applications and pertinent data on them to the Panel.
 - Compiles brief reports on Panel recommendations on each application for Council action which are reviewed by the Chairman before their inclusion in the Council agenda. (Programs are also written up by Program Directors for presentation to the Council at the request of individual Council members.)
- III. Acted on by the National Council on the Arts which reviews and advises on all panel recommendations and grant applications.
- IV. Approved or disapproved by the Chairman of the Council and the Endowment.
- V. Implemented by the Program Director who notifies the applicant of final action and the Grants Office which (1) sends an award letter for the grantee's signature and (2) mails a check upon its receipt.

INDIVIDUAL GRANTEES

TEACHING ARTISTS: Fifty sabbatical leave grants of up to \$7,500 each to enable novelists, poets, painters, sculptors, and composers teaching in institutions of higher learning to take one-year leaves to pursue creative work in the arts. (\$372,500)

IN ART -

<u>Recipient</u>	<u>School Affiliation</u>
Sigmund Abeles Wellesley, Massachusetts	Wellesley College Wellesley, Massachusetts
Humbert Albrizio Iowa City, Iowa	University of Iowa Iowa City, Iowa
Leland Bell Iowa City, Iowa	New York Studio School of Painting and Drawing New York, New York
Nicolas Carone New York, New York	Cooper Union New York, New York
Bernard Chaet New Haven, Connecticut	Yale University New Haven, Connecticut
Thomas Cornell Brunswick, Maine	Bowdoin College Brunswick, Maine
Leon Goldin New York, New York	Columbia University New York, New York
Herbert Katzman New York, New York	School for Visual Arts New York, New York
Jacob Landau Brooklyn, New York	Pratt Institute Brooklyn, New York
John Laurent Durham, New Hampshire	University of New Hampshire Durham, New Hampshire
James McGarrell Bloomington, Indiana	Indiana University Bloomington, Indiana
Elliott Offner Northampton, Massachusetts	Smith College Northampton, Massachusetts

Arthur Osver
St. Louis, Missouri

James Rosati
New Haven, Connecticut

Maltby Sykes
Auburn, Alabama

Washington University
St. Louis, Missouri

Yale University
New Haven, Connecticut

Auburn University
Auburn, Alabama

IN CREATIVE WRITING -

Recipient

Leonie Adams
New York, New York

Ben Belitt
Bennington, Vermont

Vance Bourjailly
Iowa City, Iowa

James V. Cunningham
Waltham, Massachusetts

Edward Dahlberg
New York, New York

Reuel Denney
Honolulu, Hawaii

George Garrett
Charlottesville, Virginia

Albert J. Guerard
Stanford, California

Mark Harris
San Francisco, California

Donald Justice
Iowa City, Iowa

X.J. Kennedy
Medford, Massachusetts

School Affiliation

Columbia University
New York, New York

Bennington College
Bennington, Vermont

University of Iowa
Iowa City, Iowa

Brandeis University
Waltham, Massachusetts

University of Missouri at Kansas City
Kansas City, Missouri

University of Hawaii
Honolulu, Hawaii

University of Virginia
Charlottesville, Virginia

Stanford University
Stanford, California

San Francisco State College
San Francisco, California

Syracuse University
Syracuse, New York

Tufts University
Medford, Massachusetts

Joseph Langland
Amherst, Massachusetts

University of Massachusetts
Amherst, Massachusetts

Andrew Lytle
Sewanee, Tennessee

University of the South
Sewanee, Tennessee

Josephine Miles
Berkeley, California

University of California
Berkeley, California

Julian Moynahan
New Brunswick, New Jersey

Rutgers University
New Brunswick, New Jersey

John Frederick Nims
Chicago, Illinois

University of Illinois
Chicago, Illinois

Reynolds Price
Durham, North Carolina

Duke University
Durham, North Carolina

Muriel Rukeyser
New York, New York

Sarah Lawrence College
Bronxville, New York

Julia Randall Sawyer
Hollins College, Virginia

Hollins College
Hollins College, Virginia

L. Seymour Simckes
Poughkeepsie, New York

Vassar College
Poughkeepsie, New York

Louis Simpson
Berkeley, California

University of California
Berkeley, California

W.D. Snodgrass
Detroit, Michigan

Wayne State University
Detroit, Michigan

Richard G. Stern
Chicago, Illinois

University of Chicago
Chicago, Illinois

Harvey Swados
New York, New York

Sarah Lawrence College
Bronxville, New York

Theodore Weiss
Annandale-on-Hudson, New York

Bard College
Annandale-on-Hudson, New York

IN MUSIC -

Recipient

Leslie Bassett
Ann Arbor, Michigan

Arthur Berger
Waltham, Massachusetts

Ingolf Dahl
Los Angeles, California

Donald Erb
Cleveland Heights, Ohio

Ben B. Johnston
Urbana, Illinois

Nikolai Lopatnikoff
Pittsburgh, Pennsylvania

Andrew Imbric
Berkeley, California

Vincent Persichetti
Philadelphia, Pennsylvania

Louise Talma
New York, New York

Vladimir Ussachevsky
New York, New York

School Affiliation

University of Michigan
Ann Arbor, Michigan

Brandeis University
Waltham, Massachusetts

University of Southern California
Los Angeles, California

Cleveland Institute of Music
Cleveland, Ohio

University of Illinois
Urbana, Illinois

Carnegie Institute of Technology
Pittsburgh, Pennsylvania

University of California
Berkeley, California

Juilliard School of Music
New York, New York

Hunter College
New York, New York

Columbia University
New York, New York

INDIVIDUAL GRANTS TO CHOREOGRAPHERS: Grants to eight choreographers to enable them to create and produce outstanding works. (\$103,000)

Alvin Ailey	. . . . .	\$ 5,000
Merce Cunningham	. . . . .	5,000
Martha Graham	. . . . .	40,000
Jose Limon	. . . . .	23,000
Alwin Nikolais	. . . . .	5,000
Anna Sokolow	. . . . .	10,000
Paul Taylor	. . . . .	5,000
Antony Tudor	. . . . .	10,000

GRADUATION AWARDS: Seventy-seven graduation awards of \$1,000 each to enable promising young artists, musicians and creative writers who graduated from college in June 1966 to visit art centers, museums, institutions, cities or areas of the United States which will enrich their cultural experience. (\$77,000)

IN ART -

<u>Recipient</u>	<u>School Affiliation</u>
Fuad Bahou Los Angeles, California	University of California, Los Angeles Los Angeles, California
James Bolton Albuquerque, New Mexico	University of New Mexico Albuquerque, New Mexico
Patricia Brown Austin, Texas	Cleveland Institute of Art Cleveland, Ohio
Ronald Eugene Buff Lexington, South Carolina	University of South Carolina Columbia, South Carolina
Gail A. Chamberlin Syracuse, New York	Indiana University Bloomington, Indiana
Karen Lee Cooke Charleston, South Carolina	Syracuse University Syracuse, New York
Barbara Decker Buffalo, New York	Carnegie Institute of Technology Pittsburgh, Pennsylvania
Franklin Ettenberg Bayside, New York	University of Michigan Ann Arbor, Michigan
David R. Flaharty Rocky Hill, Connecticut	Cranbrook Academy of Art Bloomfield Hills, Michigan
Jack Frost San Francisco, California	San Francisco Art Institute San Francisco, California
June Golde Great Neck, New York	Cooper Union School of Art New York, New York
Vicki J. Gotcher McAlester, Oklahoma	University of Oklahoma Norman, Oklahoma
Peter Gutkin Stamford, Connecticut	Temple University Philadelphia, Pennsylvania

Michael Iampieri
Baltimore, Maryland

The Catholic University of America
Washington, D.C.

James Jackson
Arlington, Texas

University of Texas
Austin, Texas

Michael Kovach, Jr.
Milwaukee, Wisconsin

Layton School of Art
Milwaukee, Wisconsin

Donald B. McAdams, Jr.
Minneapolis, Minnesota

Minneapolis School of Fine Arts
Minneapolis, Minnesota

Jack F. McCarthy
Joliet, Illinois

Art Institute of Chicago
Chicago, Illinois

Meredith Elaine Meyer
Gardner, North Dakota

University of North Dakota
Grand Forks, North Dakota

John Joseph Moore
St. Louis, Missouri

Washington University
St. Louis, Missouri

Barbara Nadel
New York, New York

Boston University
Boston, Massachusetts

Stephen L. Rhodes
Des Moines, Iowa

Carleton College
Northfield, Minnesota

Garry Rich
Arkansas City, Kansas

Kansas City Art Institute and
School of Design
Kansas City, Missouri

George Rowan
Jacksonville, Alabama

Tulane University
New Orleans, Louisiana

John Reid Scudder
Scottsdale, Arizona

Arizona State University
Tempe, Arizona

Thomas L. Shooter
North Grosvenordale,
Connecticut

School of the Boston Museum
of Fine Arts
Boston, Massachusetts

Elizabeth C. Walker
Hockessin, Delaware

University of Delaware
Newark, Delaware

John Williams
Baltimore, Maryland

Maryland Institute of Art
Baltimore, Maryland

William Williams
Jamaica, New York

Pratt Institute
Brooklyn, New York

Daniel C. Wills
Pawcatuck, Connecticut

Rhode Island School of Design .
Providence, Rhode Island

IN CREATIVE WRITING -

Recipient

School Affiliation

Laurel Ellen Bird
Knoxville, Tennessee

University of Arkansas
Fayetteville, Arkansas

Samuel Patton Brasfield
Demopolis, Alabama

University of Nevada
Reno, Nevada

William Brown, Jr.
Graham, North Carolina

University of Kentucky
Lexington, Kentucky

R. Michael Bundgaard
Colorado Springs, Colorado

Kenyon College
Gambier, Ohio

Oreste D'Arconte
Allentown, Pennsylvania

University of Pennsylvania
Philadelphia, Pennsylvania

Barbara Drake
Eugene, Oregon

University of Oregon
Eugene, Oregon

Margaret Leigh Ferguson
Richmond, Virginia

Hollins College
Hollins College, Virginia

John M. Finlay
Tuscaloosa, Alabama

University of Alabama
University, Alabama

Myra Glazer
Cambridge, Massachusetts

Antioch College
Yellow Springs, Ohio

Grace Harriman
Cambridge, Massachusetts

Bennington College
Bennington, Vermont

John Williams Hay
Sewanee, Tennessee

University of the South
Sewanee, Tennessee

David LeCount
College, Alaska

University of Alaska
College, Alaska

David McElroy
Missoula, Montana

University of Montana
Missoula, Montana

David C.C. Matthew
New York, New York

Columbia University
New York, New York

Anne Hamilton Merkle
Pocatello, Idaho

Idaho State University
Pocatello, Idaho

John B. Omwake
Chambersburg, Pennsylvania

University of Virginia
Charlottesville, Virginia

Melinda Popham
Shawnee Mission, Kansas

University of Chicago
Chicago, Illinois

Stanley Rice
San Francisco, California

San Francisco State College
San Francisco, California

Anders Shafer
St. Paul, Minnesota

State University of Iowa
Iowa City, Iowa

Michael Taylor
Hanover, New Hampshire

Dartmouth College
Hanover, New Hampshire

George Teter
Milwaukee, Wisconsin

Harvard University
Cambridge, Massachusetts

Martin Worman
Paterson, New Jersey

Rutgers, The State University
New Brunswick, New Jersey

IN MUSIC -

Recipient

School Affiliation

Maria I. Arroyo
Santurce, Puerto Rico

University of Puerto Rico
San Juan, Puerto Rico

James P. Atherton
Montgomery, Alabama

Peabody Conservatory
Baltimore, Maryland

Sam Bailey
Marks, Mississippi

University of Mississippi
University, Mississippi

Alan Balter
Roslyn Heights, New York

Oberlin Conservatory of Music
Oberlin, Ohio

Wilhelmine Bennett
Chicago, Illinois

Northwestern University
Evanston, Illinois

Jerry Max Call
Salt Lake City, Utah

Nancy Gay Coles
Gainesville, Florida

Langston Fitzgerald
Washington, D.C.

Remi Ghilespi
Fort Worth, Texas

Dennis Helmrich
Califon, New Jersey

Sheila Hittle
Seattle, Washington

Alan Hoffman
Granby, Connecticut

Rudolph W. Kompanek
Cumberland, Maryland

Catharina Meints
Hinsdale, Illinois

Elizabeth S. Moschetti
Boulder, Colorado

William P. Mullen
Champaign, Illinois

Ruth Elaine Neugebauer
Parkston, South Dakota

Michael Riley
Columbus, Kansas

H. Kenneth Smith
Chapel Hill, North Carolina

Frank Wasko
Lincoln, Nebraska

Donald Weilerstein
Berkeley, California

Philip Werren
Madison, Wisconsin

University of Utah
Salt Lake City, Utah

Louisiana State University
Baton Rouge, Louisiana

Howard University
Washington, D.C.

North Texas State University
Denton, Texas

Yale University
New Haven, Connecticut

University of Washington
Seattle, Washington

University of Hartford
West Hartford, Connecticut

West Virginia University
Morgantown, West Virginia

Eastman School of Music
Rochester, New York

University of Colorado
Boulder, Colorado

University of Illinois
Urbana, Illinois

University of South Dakota
Vermillion, South Dakota

University of Kansas
Lawrence, Kansas

University of North Carolina
Chapel Hill, North Carolina

University of Nebraska
Lincoln, Nebraska

Juilliard School of Music
New York, New York

Princeton University
Princeton, New Jersey

Jack Langston Williams
Lancaster, South Carolina

University of Georgia
Athens, Georgia

Lynette C. Yanagi
Honolulu, Hawaii

University of Hawaii
Honolulu, Hawaii

Emmett Gene Yoshioka
Gardena, California

University of Southern California
Los Angeles, California

FINANCIAL REPORT FOR FISCAL YEAR 1966

Receipts

Appropriated for Fiscal 1966	\$ 2,500,000.00
Unrestricted Gifts to the Endowment	34,308.23
	<u>\$ 2,534,308.23</u>

Grants Approved

✓ Academy of American Poets	\$ 46,747.00 ✓
✓ American Ballet Theatre	100,000.00 ✓
American Conservatory Theatre	160,000.00
American National Theatre and Academy	30,000.00
American P.E.N.	40,000.00 ✓
American Symphony Orchestra League	33,575.00 ✓
Artists Housing Project	100,000.00
Capitol Ballet Guild	5,000.00 ✓
Individual Grants to Choreographers	103,000.00
Conference of American Dance Companies	5,000.00
Graduation Awards	77,000.00
✓ Institute of American Indian Arts	29,000.00
✓ Martha Graham National Tour	142,250.00
Metropolitan Museum of Art	25,000.00
Stanford Research Institute	91,000.00
Teaching Artists Program	372,500.00
Venice Biennale	38,000.00
	<u>\$ 1,398,072.00</u>

Funds Committed

✓ American Ballet Theatre	\$ 250,000.00
American Educational Theatre Association	7,000.00
Composers Assistance Program	150,000.00
→ Laboratory Theatre Project	330,000.00
✓ National Repertory Theatre	75,000.00
✓ New York Shakespeare Festival	100,000.00
Playwrights Experimental Theatre	175,000.00
	<u>\$ 1,087,000.00</u>

\$ 2,485,072.00

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

