

**National Endowment For The Arts
National Council On The Arts**

**Annual Report
Fiscal 1967**

NATIONAL ENDOWMENT FOR THE ARTS
AND
NATIONAL COUNCIL ON THE ARTS

Annual Report for the Fiscal Year Ended June 30, 1967

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402 - Price 30 cents

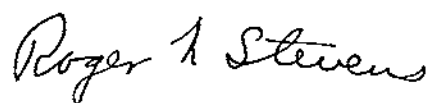
Letter of Transmittal

Washington, D.C.
January 15, 1968

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 ended June 30, 1967.

Respectfully,



ROGER L. STEVENS, *Chairman,*
National Endowment for the Arts.

The Honorable
The President of the United States.

TABLE OF CONTENTS

The Chairman's Statement.....	1
A Record of Accomplishment.....	5
The National Council on the Arts.....	11
The National Endowment for the Arts.....	15
Authorization and Appropriations.....	16
The Unrestricted Gift Fund.....	17
Staff.....	18
National Endowment for the Arts Program Activities.....	19
Federal-State Partnership Program.....	21
Architecture, Planning and Design.....	21
Costume Design.....	26
Dance.....	26
Education.....	29
Folk Art.....	32
Literature.....	32
Music.....	37
Public Media.....	41
Theatre.....	43
Variety of Art Forms.....	46
Visual Arts.....	48
Financial Report for Fiscal Year 1967.....	51
Appendix:	
Grants and Contracts Awarded, by Art Form, in Fiscal 1967.....	55
Individual Grantees.....	59

THE CHAIRMAN'S STATEMENT

FISCAL YEAR 1967 was the first full year of operation by the National Endowment for the Arts as an agency of the Federal Government. As we look back, we believe it was a year of considerable accomplishment for the arts, a time of great hope and renewed promise, but also a year which further emphasized the ever expanding needs in the arts.

As is well known from the many reports written on the subject, there is at the present time, in the performing arts alone, an income gap (the difference between expenditures and receipts) of about \$20-23 million per year. This figure will reach at least \$60 million by 1975. If the arts are to flourish in the United States, we must develop vast new sources of financial assistance. With the enactment of the National Foundation on the Arts and the Humanities Act of 1965, by which the National Endowment for the Arts was created, the Federal Government was, at long last, able to assume a significant role in providing assistance to the arts, although funds available to the Endowment were extremely limited. But, as I have emphasized on many occasions, the Federal Government cannot, and should not, be expected to carry the total burden. This must be a cooperative effort, to include private enterprise, foundations, State and municipal support, regional organizations, and individual contributions. That this is already happening is illustrated by the fact that Federal grants totaling \$10.5 million were made by the end of fiscal year 1967; and total non-Federal will reach \$16 million (60% greater than the fifty-fifty matching requirement in the Law).

During the next few years, we especially hope to stimulate greatly increased assistance to the arts from the business community and from the Nation's private foundations.

C. Douglas Dillon, the new chairman of the Business Committee for the Arts, a national organization formed to encourage increased support for the arts from private industry, said recently that "the time has arrived for businessmen to organize an effective means of substantially increased corporate support for both the visual and performing arts . . . the arts, like education, are not and cannot be a paying proposition. They need constant help."

One of the reasons this committee of businessmen was formed is that, as yet, the arts have not received the broad support from the business community that they urgently need. For example, it is esti-

ated that this year corporations will contribute approximately \$800 million to educational, charitable, literary, or other tax-exempt organizations. Of that sum, as far as we can determine, less than \$20 million will go to the arts.

Private foundations have a record in support of the arts that is equally discouraging. Out of a total of 23,000 foundations in the United States, we have been able to determine that only about 1,000 have shown any real interest in the arts.

Among the 300 largest foundations, only about a dozen have made significant grants in support of the arts. Of approximately \$1.3 billion distributed annually by private foundations (whose total resources have been estimated at \$20 billion), artists and art groups are receiving about \$65 million, which is only 5 percent of their total giving.

We believe that the time has come for our society to give not merely ceremonial honor to the arts, but genuine attention and substantive support. It must encourage the quality and professionalism necessary to the arts, and make them a desirable as well as practicable career possibility for our young people. We should provide equal opportunity for the actor as well as the physicist, for the poet as well as the biochemist, for the sculptor as well as the mathematician.

We do not deny science and technology its current position of national eminence and concern. But I must emphasize that, in the national interest, the arts and the humanities should be given equal consideration. There is abroad in our land a deep desire for the experience of the arts, for the facilities to house the arts, and for increased means to finance the arts on every level.

We are at a moment in American life when choices must be made. We must now decide what kind of society we wish to pass on to our children. The decisions we make today, difficult as they may be, are going to form the basis of the new society that is to follow.

What is it we wish to pass on? Are we again to exalt affluence as the sole essence of the good life? Let us offer our young people more than well-intentioned promises and vague assurances of a better tomorrow. These young men and women want to know what we are about and what we are made of. If we fail them, history will not be kind, nor will they.

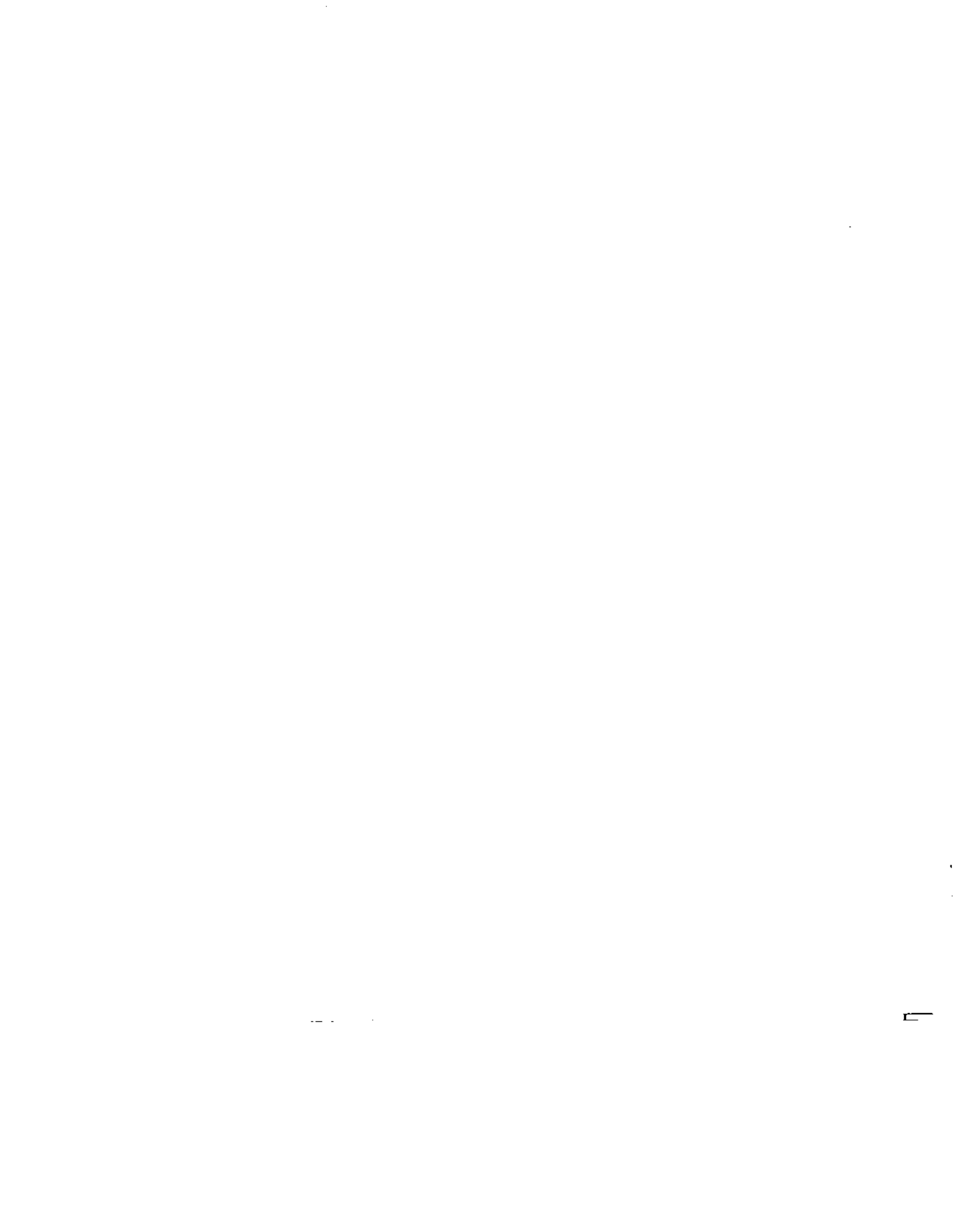
We need to make our open spaces beautiful again. We must create an environment in which our youth will be encouraged to pursue the discipline and craft of the arts. We must not only support our artistic institutions, both national and local, but we must also make the arts part of our daily life so that they become an essential aspect of our existence.

Andre Malraux wrote at one point in *The Voices of Silence* that all art "is a revolt against man's fate." One may wonder what he meant by that statement.

Possibly he meant that the creation of a work of art is a revolt against time, that province over which none of us has domain. The artist, in the works of his creation, is one of the few among men who achieves a partial triumph over the limitations of time, for his art gives permanence to the present, and, as has been stated, becomes "the crystallization of a moment, a link between past and future, a bridge between individual and universal experience."

The arts are all of these things, as well as a celebration of man's being in the world and a voice of hope along history's endless path, demanding to be heard. Their essence, I believe, is that any artistic creation is a gift of the artist to his time, and to his audience, present and future. There is joy and sadness in this gift, and always an aspect of the mysterious. If we are able to perceive this element in any given work of art, perhaps we have achieved a certain wisdom. We, as the artist's living audience, are both his witness and his beneficiary.

ROGER L. STEVENS.



A RECORD OF ACCOMPLISHMENT

SINCE PRESIDENT JOHNSON signed the National Foundation on the Arts and the Humanities Act into law September 29, 1965, the National Endowment for the Arts has created new opportunities for artists, launched innovative projects in the arts, expanded and developed audiences, and assisted existing organizations to broaden arts programs through a great variety of pilot projects.

Panels of private-citizen experts have assisted in making recommendations and in broadening the base of partnership between the Government and the private community; the National Council on the Arts, appointed by the President and composed of 26 private citizens distinguished for their knowledge and experience in the arts, has recommended that the projects be carried out.

As a result of these efforts, Arts Endowment programs have:

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. With Federal grants matched by State and private funds, State arts agencies in 50 States and four special jurisdictions initiated 295 new or expanded arts projects during fiscal 1967, the first year of the program.

Created new arts organizations to meet existing needs for:

- an *American Theatre Laboratory* for professional actors, musicians, writers, and dancers under the direction of Jerome Robbins;
- an *Association of American Dance Companies* to promote and encourage the knowledge, appreciation, practice, and performance of dance;
- a small, flexible opera ensemble—the *Western Opera Theatre*—which performs condensed and full-length operas for schools, neighborhoods, community organizations, and labor groups in areas where opera on a large scale is not feasible.

Assisted artists by enabling:

- 50 novelists, poets, painters, sculptors, and composers teaching in institutions of higher learning to take 1-year leaves to pursue creative work in the arts;
- 60 painters and sculptors to receive awards in recognition of past contributions and to encourage their future careers;
- 8 choreographers to create and produce important works;
- 22 writers, including novelists and poets, to conduct research or complete works in progress;
- Playwrights to secure public performances of high professional quality in resident professional and university theatres;
- Composers to receive commissions for orchestral presentation of their work, and to defray the costs of copying the scores and parts of this work.

Enabled arts organizations to expand programs of assistance to individual artists by providing:

- Funds to the *Radcliffe Institute for Independent Study* for grants to women creative writers;
- An expanded program of fellowships for deserving composers supported by the *Thorne Music Fund*;
- An emergency fund to assist creative writers through the *Authors' League Fund*;
- Expanded technical assistance programs for the *American National Theatre and Academy*, and the *American Symphony Orchestra League*.

Broadened opportunities for arts students by enabling:

- 77 promising young students in the arts who graduated from college in June 1966 to visit art centers, museums, institutions, cities, or areas of the United States;
- 74 undergraduate students selected by schools of architecture, planning, and landscape architecture to travel and conduct research during the summer of 1967;
- Students of architecture, planning, or landscape architecture to obtain practical experience through work in selected organizations on significant projects related to their field of learning 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. An estimated 130,000 people in 32 cities saw this internationally acclaimed dance organization;
- The American Ballet Theatre* to embark upon nationwide tours in the fall of 1966 and the spring of 1967. As a result, an estimated

167,000 people in 61 cities saw one of the Nation's best full-scale dance companies;

- The New York Shakespeare Festival* to conduct educational programs throughout the city;
- Resident professional theatre companies to enhance the artistic quality of their productions. People in 16 cities with a total population of 19 million have the opportunity to attend performances by resident professional and repertory theatres which are further developing the quality of their companies in many areas of the country.

Stimulated young audiences by enabling:

- Laboratory Theatre Companies in Providence, New Orleans, and Los Angeles to give free performances to student audiences, play to the general public at reasonable prices, and develop techniques to improve the instruction of dramatic literature in secondary schools. More than 77,000 children and 80,000 adults in Providence and New Orleans attended performances during the first year of this project; 35,000 Los Angeles students will raise the student total to 112,000;
- 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 senior poets. This project is currently being expanded to other parts of the country;
- The Metropolitan Opera National Touring Company* to give special performances for student and labor groups during the past season; 85,700 students attended 34 performances in 16 cities;
- The National Repertory Theatre* to expand its audience subscription program and broaden its student educational programs; 60,874 students attended performances in 12 cities.

Strengthened arts in education programs by enabling *Fordham University* to develop a demonstration program using films to stimulate effective communication among secondary school children; by supporting a project with the *Association of Higher Education* to improve and strengthen arts curricula at educational institutions; and by enabling the *American Educational Theatre Association* to conduct a survey of theatre at the secondary school level.

Created new audiences among the disadvantaged by assisting Chicago's *Hull House* to launch an outdoor theatre and basement theatres in public housing projects, and by supporting *American Theatre of Being* productions by Negro authors in schools and depressed areas of Los Angeles.

Initiated new programs to create an annual *American Literary Anthology* of selected poetry, fiction, essays, and criticism from literary magazines of limited circulation; low-rent, studio-living quarters for artists; and a *Coordinating Council of Literary Magazines* to assist individual writers and literary magazines, especially the small and financially hard pressed, in which many young writers have their first work published.

Opened new opportunities for arts programing on educational television by using unrestricted gifts to the National Endowment for the Arts for projects which have promoted nationwide dissemination of educational programs, encouraged the development of educational programs on theatre, music, dance and the fine arts, and enabled local educational television stations to produce arts programs, utilizing the talents of local arts groups in many parts of the country.

Supported the first international conferences held in the United States by *American P.E.N.* (Poets, Playwrights, Essayists, and Novelists), the *National Music Camp* at Interlochen, Mich., and the *International Theatre Institute*. More than 800 writers, 800 musicians, and 125 directors, professors, playwrights, and actors from abroad participated in these international arts events, which were hosted for the first time by American organizations.

Additionally strengthened existing arts organizations by assisting:
—*The American Playwrights Theatre* to make new plays available to member university, community, and resident professional theatres;

—*The Metropolitan Museum of Art* to produce a special exhibition in historical and contemporary costume design;

—*The Baird Puppet Theatre* to design, build, stage and rehearse new productions for a permanent theatre;

—*The City Center Joffrey Ballet* to conduct a 6-week rehearsal period and to produce several new works for the 1967-68 season in the Pacific Northwest and at the New York City Center;

—Special productions by the *Boston Opera Company* and the *Minnesota Theatre Company*, and by aiding the new play programs with university theatre groups;

—Expanded activity at Budd Schulberg's *Writers' Workshop at Douglass House* in the Watts area of Los Angeles.

Provided artistic outlets for underprivileged youth by supporting Dorothy Maynor's music and training programs at the *St. James Community House School of the Arts* in New York City and by assisting programs which provide basic instruction in music, dance, and drama at the *Elma Lewis School of Fine Arts* in Boston.

Supported new methods of expanding public exposure and receptivity to arts activities through pilot projects in which:

- The University of Wisconsin College of Agriculture's *Wisconsin Idea Theatre* is developing cultural programs in five small rural communities—a project which is demonstrating how the arts can benefit rural communities throughout the United States;
- Philadelphia, Grand Rapids, and Houston will enhance urban design by placing outstanding pieces of sculpture in specially designed outdoor areas;
- The *Detroit Institute of Arts*, the *Boston Institute of Contemporary Art*, and the *Amon Carter Museum of Western Art* are making the facilities and resources of their museums available to wider audiences in their communities.

Stimulated regional arts programs by supporting projects to enable the *Denver Symphony Orchestra* to make plans for converting from a local to a regional group; and the *Robert Joffrey Ballet* to establish a summer residence and tour in the Northwest.

Initiated a series of pilot projects in architecture and allied fields which can produce prototypes for improved highway signs and graphics; an American guide series on significant architecture, landscape architecture and planning; and is supporting current projects in the field of design, including one undertaken by community groups and professional designers to develop effective techniques for preserving Hawaii's natural beauty.

Launched studies determining the feasibility of establishing a regional opera in the Southeast and bringing the Kodaly method of music education to elementary and secondary schools in the United States; examining laws applying to the arts and the legal rights of artists; exploring the uses of new materials and techniques in the visual arts; surveying community arts resources in order to develop a program to meet existing needs.

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 three times in fiscal 1967. 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 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, College of Fine Arts,
Howard University

WILLIAM L. PEREIRA, FAIA
William L. Pereira & Associates

RICHARD RODGERS
President and Producing Director,
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, International Writing
Program
University of Iowa

R. PHILIP HANES, Jr.
Industrialist

OLIVER SMITH
Theatrical Producer and Designer;
Painter

ISAAC STERN
Concert Violinist

GEORGE STEVENS, Sr.
Motion Picture Producer, Director

MINORU YAMASAKI, FAIA
Minoru Yamasaki & Associates

With Terms Expiring in 1972

MARIAN ANDERSON
Concert Artist

RICHARD C. DIEBENKORN, Jr.*
Painter

LAWRENCE HALPRIN, ASLA
Lawrence Halprin & Associates

HELEN HAYES
Actress

CHARLTON HESTON
Actor and Producer
President, Screen Actors Guild

HARPER LEE*
Author

JIMELU MASON
Sculptor

SIDNEY POITIER
Actor

DONALD WEISMANN
Professor in the Arts
University of Texas

NANCY WHITE
Editor-in-Chief
Harper's Bazaar

*On 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. On Apr. 27, 1966, John Steinbeck was appointed to fill the vacancy created by the resignation of NBC news commentator David Briakley. Richard C. Diebenkorn, Jr., and Harper Lee were appointed to the Council on Jan. 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 24 to 26.

Former Members

DAVID BRINKLEY (1964-65)
NBC News Commentator

AGNES DE MILLE (1964-66)
Choreographer, Author, Lecturer

RALPH ELLISON (1964-66)
Author, Lecturer, Teacher

GILBERT HARTKE, O.P. (1964-66)
*Head, Speech and Drama Department,
Catholic University of America*

ELEANOR LAMBERT (1964-66)
*Honorary Member,
Council of Fashion Designers of
America*

GREGORY PECK (1964-66)
Motion Picture Actor, Producer

ELIZABETH ASHLEY PEPPARD (1964-66)
Actress

DAVID SMITH (1964-65)
Sculptor

OTTO WITTMANN (1964-66)
*Director,
Toledo Museum of Art*

STANLEY YOUNG (1964-66)
Author and Publisher

Meetings:

8th.....	May 12-14, 1967.....	Tarrytown, N. Y.
7th.....	Dec. 14-15, 1966.....	Washington, D.C.
6th.....	Aug. 26-27, 1966.....	Washington, D.C.
5th.....	May 13-15, 1966.....	Tarrytown, N. Y.
4th.....	Feb. 12-13, 1966.....	Washington, D.C.
3d.....	Nov. 12-15, 1965.....	Tarrytown, N. Y.
2d.....	June 24-27, 1965.....	Tarrytown, N. Y.

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 ceremony in the Cabinet Room of the White House on April 9, during which the members of the Council took the oath of office.

THE NATIONAL ENDOWMENT FOR THE ARTS

Purpose and Activities

The Endowment establishes and implements a program of grants-in-aid to State arts agencies, nonprofit, 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.

NATIONAL ENDOWMENT FOR THE ARTS AUTHORIZATION AND APPROPRIATIONS

	Public Law 89-209 authorization	Fiscal 1966 ¹ appropriation	Fiscal 1967 ² appropriation	Fiscal 1968 ³ appropriation
Grant programs and pilot projects in fiscal 1966-68.	\$5 million	\$2.5 million	\$4 million	\$4.5 million.
State assistance (beginning July 1, 1966).	\$2.75 million	Not authorized for this year.	\$2 million	\$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.	Appropriation to maximum of \$500,000 determined by amount of unrestricted gifts received.

¹ Supplemental Appropriation Act of 1966 (Oct. 31, 1965).

² Department of the Interior and Related Agencies Appropriation Act of 1967 (May 31, 1966).

³ Department of the Interior and Related Agencies Appropriation Act of 1968 (June 24, 1967).

THE UNRESTRICTED GIFT FUND

The National Foundation on the Arts and the Humanities Act of 1965 authorized \$2.25 million to match unrestricted donations to the National Endowment for the Arts in fiscal 1966-68. For fiscal 1967, Congress appropriated an amount not to exceed \$2 million, less any amounts appropriated in fiscal 1966 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.

NATIONAL ENDOWMENT FOR THE ARTS STAFF*

Chairman ----- Roger L. Stevens
Deputy Chairman** ----- William Cannon
Special Assistant to the Chairman ----- Frank Crowther
Special Assistant to the Deputy Chairman ----- Leonard Randolph
Director, Office of State and Community Operations -- Charles C. Mark
Secretary to the National Council on the Arts ----- Luna Diamond
Program Director for Architecture, Planning
and Design ----- Paul Spreiregen
Program Director for Literature ----- Carolyn Kizer
Program Director for Education and Public Media ---- David Stewart
Program Director for Music ----- Vacant
Assistant ----- Lucy Bremner
Program Director for Theatre ----- Ruth Mayleas
Program Director for Visual Arts ----- Henry Goldzahler
Assistant ----- Starke Meyer
Associate Program Director for Dance and Director,
Office of Program Evaluation ----- June Arey
Head, Special Research Projects ----- Ana Steele

General Counsel, National Foundation on the
Arts and the Humanities ----- Charles B. Ruttenberg
Administrative Officer, National Foundation on the
Arts and the Humanities ----- Paul P. Berman

*As of the date of this report rather than fiscal year 1967.

**Mr. Livingston L. Biddle served as Deputy Chairman until November 1967.

NATIONAL ENDOWMENT FOR THE ARTS

PROGRAM ACTIVITIES

FEDERAL-STATE PARTNERSHIP PROGRAM

\$2,000,000

When the State program was announced in November 1965 to the Governors of all the States and special political jurisdictions, every Governor sent at least one representative, except Guam and American Samoa, to a national meeting called for the purpose of explaining the program. Guam later received instruction and participated.

During the first year of funding, States were eligible for a special nonmatching Federal study grant to examine the cultural needs of the State and establish an official State arts agency. Forty-one States took advantage of this provision. Twenty-eight of these States also applied for \$25,000 each on a matching basis to begin programs and projects. Thirteen States decided to enter programming immediately and applied for \$50,000 each on a matching basis. Available appropriations were sufficient for grants of \$12,053 each, but the study grants remained at \$25,000 and full program grants at \$50,000. Despite the newness of the program and the limited funds available the first year, 295 projects in all the arts and education were included in the applications. However, the majority of the States spent their energies establishing administrative machinery and approaching legislatures for enabling legislation and appropriations.

By the end of the first year (fiscal year 1967) all of the States, except one, had established official State arts agencies by legislative act and all but three or four were under the direction of full-time administrators under State civil service. On the program side, the majority of the effort went toward bringing the cultural resources within each State to areas previously without such opportunities.

In the second year, every State and jurisdiction except American Samoa applied for some portion of the maximum matching funds of \$50,000 each. Seven States did not apply for the full \$50,000, though one of these later was appropriated the full amount by its State legislature.

ARCHITECTURE, PLANNING, AND DESIGN

The architecture program was started with 11 grant programs totaling \$281,100. Some of these were individual grants, some were matching. The money spent was matched by approximately \$95,100. The purpose and results of the grants are as follows:

America the Beautiful Fund—Design Internships----- \$30,000

Approximately 38 projects were financed for the summer of 1967 to enable young professional designers to work in various municipal offices on municipal design projects throughout the United States. The intention was to give the designers practical experience in realistic situations as well as to give the public agencies the opportunity to benefit from design ideas. The program was administered by the America the Beautiful Fund of Washington, D.C. The projects included the design of a historical canal in New Jersey as a recreational walking trail, the redesign of an old town courthouse square in Texas, designing a hike and bike trail for a small town near New York City, redesigning a blighted stretch of highway in Connecticut, and redesigning portions of a seaside town on the California coast. This project turned out quite well and a supplementary grant for fiscal 1968 was planned to enlarge the work.

Ronald Beckman—Highway Signs----- \$10,000

The problem of signs on public roads needs little explanation, but it does need considerable rethinking. The problems involve placement, appearance, responsibility, juxtaposition, manufacture, and upkeep, as well as the difference between nighttime and daytime appearances. Mr. Ronald Beckman heads a unique design research office in Providence, R.I., called the Research and Design Institute, and is undertaking a wholly new design approach to these problems. It is too early to report results.

Carl Feiss—Guide Series----- \$25,000

Carl Feiss is a noted architect and planner, largely known for his contributions to planning, urban design, and the preservation of historic buildings. Mr. Feiss has also been a student of guidebooks on design which serve as vital means of public information on good design. He is conducting a study, the purpose of which is to recommend methods for producing various kinds of environmental design guides, books, and maps for the United States. He is concerned with guides on a city, State, and regional basis, the incorporation of environmental guide information in other kinds of guidebooks, the problem of keeping guidebooks up to date, and the possibility of private support and publication of the guide series. Mr. Feiss is delving into the experience of past guide series, both here and abroad. He points out that the last national effort to produce a guide to design was in the 1930's through the WPA.

Buckminster Fuller—Spoleto Dome----- \$12,500

Buckminster Fuller's fame and reputation are growing now at a considerable rate, due partly to the construction of his largest dome

at EXPO, and to the increasing circulation of his writing. Mr. Fuller's dome has come to be appreciated as far more than a structural novelty, but rather a materialization of his philosophy and theory regarding the uses of technology. At the same time his domes have considerable aesthetic appeal. For that reason the erection of a Fuller dome at the Spoleto Festival was felt to be highly appropriate. The Spoleto dome will be used during the 1968 festival, and when the acoustical properties of the dome are developed, as a theatre. Gian Carlo Menotti, artistic director for the festival foundation, is already planning a series of plays as well as some chamber ballets to be presented in the "Spoleto-sphere" during the next season.

Hawaii Design projects----- \$12,600

There are a number of places in the United States which possess remarkable beauty but which are threatened by the impact of increased tourism. The Hawaiian Islands are particularly prone to this problem, but they are also quite sensitive to it. Hawaii has the advantage of having a number of highly capable design professionals as well as a number of citizens' groups very much concerned with the beauty of the islands. A grant was given to the Oahu Development Conference, one such citizens' group, to attempt to apply new design techniques to protect Hawaii's natural assets while guiding large-scale development. This grant was the first of several that were given to groups on the Hawaiian Islands. At this writing the work is in progress and it is too early to report on results.

G. E. Kidder Smith

Exhibition and Book on American Architecture----- \$25,000

G. E. Kidder Smith is one of the foremost architectural photographers and writers. He has produced very important books on the architecture of Italy, Switzerland, and Sweden, and has written many articles on various aspects of architecture here and abroad. His architectural photographs are of particular value because he himself is an architect and has a deep grasp of the significance of new architecture. Mr. Kidder Smith is preparing a series of photographs of very recent American architecture which will be used as the basic material for a photographic exhibition as well as a book on recent American architecture. He points out that the existing American photographic exhibitions of American architecture which travel overseas are rather out of date and do a very poor job of representing the country's output. His material will be readily translatable for a traveling exhibition abroad, as well as, of course, domestic use.

Ralph Knowles—Design Manual----- \$25,000

Professor Ralph Knowles, of the University of Southern California at Los Angeles, is a foremost researcher in architecture and planning. His work can truly be considered basic research which is vitally needed but too seldom undertaken. Specifically, he is concerned with the relationship of the fundamental shape of a building and the strength of the structural elements, the relationship between sunlight and building form, the relationship between rainfall and building form, and the relationship between wind and building form. He operates a laboratory of models for testing and exploring these areas of research. So far, his work has produced a number of highly unique and highly promising new building forms. Professor Knowles' work promises to make a great contribution to American architecture by providing a whole new conceptual approach.

*Lake Michigan Region Planning Council
Little Calumet River Basin*----- \$10,000

The problems of American rivers and river basins have begun to be met with considerable attention. The problems center around pollution, recreation, water supply, and waste disposal. However, the more one explores the problem of a particular river basin the more one finds that the whole spectrum of planning concerns must be considered. Usually it is an engineering approach that is taken. There is much reason to support efforts that take a design approach which still involve engineering work. Such an effort was made in 1967 for the Little Calumet River Basin, south of metropolitan Chicago. This river basin has all of the classic problems. A study was done through a grant to the Lake Michigan Region Planning Council, the same group that was responsible for the creation of the Indiana Dunes National Park. The planning council employed a small multidisciplined group of graduate students to study the river basin and produce an imaginative design for the entire river basin. This plan, although it is still only a concept, has already begun to influence many groups. The river basin could not have more problems of land use and design than it has now. Potentially, however, there is every reason to believe that through design the area could be transformed into a model for the entire country.

National Design Institute Study----- \$84,000

In order to coordinate the increasing number of programs and activities in the design field, the Council investigated the possibility of institutionalizing its own design efforts as well as the efforts of others. Recognizing the enormous complexity of the field of environmental design as a whole, and recognizing, too, the great number of existing programs, both governmental and private, it was felt necessary to do

a careful study to avoid duplication and assure program effectiveness. The study was done by Robert Nathan Associates over the period of a year and involved the advice and recommendations of leading design experts across the country. The Nathan study found that a design institute under Federal auspices was needed, but that it would have to evolve step by step. The institute's aims would be to increase professional capabilities and public awareness of good environmental design. Its main methods would be a grants program, support of regional design centers, and operation of a center for advanced design studies.

Tocks Island—Citizens' Action Conference----- \$10,000

The Corps of Engineers is going to build a dam on the Delaware River near the Delaware Water Gap. The dam will create a reservoir nearly 30 miles long and about 1/2-mile wide. Around this reservoir will be created a new national recreational area or park. This park has been described as the central park of this country since it will help serve the recreational needs of the major portion of the population of the eastern seaboard. It has been estimated that more people will use this park than any other park in the United States or its territories. Land acquisition for the reservoir and the park has already begun. Meanwhile, rampant speculation on land in the counties surrounding the park has begun. In many cases, dense summer house development has begun, often without proper sewerage disposal systems. The plain fact is that the counties and towns around the national park are not prepared to properly guide the rapid development which has already begun.

However, numerous officers and citizens' leaders recognized that quick action is needed and formed the Tocks Island Regional Advisory Council (TIRAC) as an intergovernmental conference mechanism. The Endowment grant enabled TIRAC to hold a conference in the fall of 1967 whose principal speakers were leading experts in the field of large scale regional design. The purpose of this conference was to acquaint local citizens with various design techniques which they could employ in their areas. The conference itself was quite successful, well attended, and well covered in the press. Be this as it may, there is still a great deal of work to be done for this area if it is to fully serve the many needs of the vacationing population that is expected.

Undergraduate Student Travel----- \$37,000

The list of students to whom grants were given is included in the appendix. The purpose of this program was to enable 74 advanced undergraduate students of architecture, landscape architecture, and city planning to travel in various parts of the United States to see first-hand outstanding examples of American environmental design.

Too seldom do students have the opportunity to see good design with their own eyes. Too frequently do students see good examples in magazines or books, which is quite limiting. At present, there is a small number of grants available to design students after they finish school. To enable them to travel before they complete their studies is extremely valuable, not only to individual students but to their fellow classmates. The students selected for the \$500 travel grants were recommended by their schools. The schools in turn were selected by the three professional design societies (American Institute of Architects, American Institute of Planners, American Society of Landscape Architects) in a way that insured both geographic distribution and proportioned representation of the professions. The students were required to submit written reports on their travel both to the schools and to the Endowment. The results have been outstanding and the students seem filled with enthusiasm and gratitude for the opportunity they had. The Endowment hopes to continue the program.

COSTUME DESIGN

Costume Design Program..... \$12,500

A matching grant of \$12,500 was made to National Educational Television to produce two ½-hour educational television programs on American fashion designers. The first program, included in NET's Creative Person series, was on Pauline Trigere, and the second, while encompassing the national fashion scene, focused on the work of Norman Norell in New York. The programs will be distributed free of cost to all educational television stations in the United States.

"The Creative Person: Pauline Trigere" won a CHRIS award, one of the oldest and most prestigious film awards in this country, in the graphic and cultural arts category at the Columbus, Ohio Film Festival. The festival is sponsored by the Film Council of Greater Columbus in association with the Columbus area Chamber of Commerce.

DANCE

Association of American Dance Companies..... \$25,000

The Association of American Dance Companies is a service organization which was established as a result of a survey made by Mr. Ralph Black (with a grant from the Endowment). The organization was formed to serve and represent the entire field of dance. It has a membership of over 200, and its board includes major choreographers, dancers, and heads of professional and regional companies. It

provides a program of services and information which includes seminars, personnel services, annual conferences, data exchange, and general administration consultation. The grant of \$25,000 was for: (1) A pilot project in the training of board members, (2) management seminars, (3) the 1967 annual conference of the Association, and (4) a contract for a survey of services provided by existing arts organizations and development of a guide for improvement of rehearsal and performing facilities for the dance.

This organization could help to weld the dance world into an effective organizational force for the first time.

Ralph Black----- \$600

Ralph Black, general manager of the National Ballet and founding member of the American Symphony Orchestra League, received an individual study grant in fiscal year 1966 to conduct a survey and to call a meeting of dance companies to organize a national service association for dance. The cost of the survey and conference exceeded the original grant of \$5,000, and a supplemental grant of \$600 was approved in 1967 to cover the actual costs. As a result of this meeting and Mr. Black's survey the Association of American Dance Companies was formed.

American Dance Festival/Connecticut College----- \$15,000

The American Dance Festival, sponsored by Connecticut College, has presented for the last 20 years the finest modern dance companies in the country. Over 300 works created by 44 different choreographers have been performed; 95 works have had world premieres and 16 of them have been commissioned by the college. The grant for \$15,000 from the National Endowment was given to the Festival specifically to present new works by four outstanding modern dance choreographers—Jose Limon, Paul Taylor, Merce Cunningham, and Alwin Nikolais—each of whose works had been commissioned by the National Council on the Arts.

City Center Joffrey Ballet----- \$100,000

A grant of \$100,000 was given to the City Center Joffrey Ballet to enable the company to conduct a 6-week creative rehearsal period in the late spring of 1967 and to help to produce several new works. This grant was the first that the Endowment has given directly to the Joffrey Company which was reorganized in 1965, and in 2 years has created 11 ballets by seven different choreographers in addition to reviving six ballets from its previous repertory. The ballet is the permanent resident company of the New York City Center, and the permanent summer resident company in the Pacific Northwest.

The Joffrey Ballet has received an exceptional reception from critics and the public. The reviews of its recent New York season were overwhelmingly enthusiastic. Clive Barnes, the renowned dance critic of the *New York Times* has said of the Joffrey Ballet, "There are few dance groups in the world capable of giving such unalloyed pleasure."

Northeast Regional Choreography Workshop----- \$1,725

The annual choreography workshop, for which this grant (\$1,725) provided fees for professionals and travel expenses for delegates from the other four regional associations, was held in August, 1967. As a result of this grant, the Southeast, Southwest, and Pacific Western Festival Associations have collaborated with the Northeast to undertake to coordinate a fully professional workshop for each of the regions.

Washington State Arts Commission

Robert Joffrey Ballet----- \$25,000

A grant of \$25,000 was made to the Washington State Arts Commission to support a 7-week residency (July 9-Aug. 26, 1967) of the New York City Center Joffrey Ballet in the Pacific Northwest in the States of Washington and Idaho. In addition to the Endowment's grant, a regional campaign received major contributions from PONCHO (Patrons of Northwest Cultural Organizations, Seattle), Washington State Arts Commission, the city of Tacoma, and from business firms and individuals in all the Northwest cities where the ballet appeared.

The company had three main goals to achieve in its trip to the Northwest — "a creative period, a training program, and a performance schedule." During the creative period at Pacific Lutheran University in Tacoma, several ballets were choreographed, the ballets in the current repertoire were polished, revivals added, and the public was invited to observe classes, attend lecture-demonstrations, and discuss aspects of dance.

Concurrently with the creative period a training period was conducted for 40 young Northwest dancers who had been chosen in audition. These students were able to attend master classes given by one of the finest teachers in the United States. In this 7-week residence the Joffrey Ballet gave 13 performances in the two States.

Anthony Tudor----- \$10,000

Anthony Tudor received a \$10,000 grant under a program, chiefly implemented in fiscal 1966, of individual grants to enable choreographers to create, rehearse, and produce important works in the field of dance.

EDUCATION

American Educational Theatre Association
William Cleveland----- \$7,000

A grant of \$7,000 was given to the Secondary School Theatre Conference, a division of the American Educational Theatre Association, under our technical assistance program. In a proposal given by the Association, Mr. William Cleveland, a nationally recognized figure in secondary school theatre, would explore the status of the theatre arts in the secondary schools of the United States. The grant was given for this purpose and the study was to be taken under the supervision of the American Educational Theatre Association. This organization, on its part, budgeted enough money to disseminate the results of the survey to interested individuals and groups.

Association for Higher Education----- \$33,000

A matching grant of \$33,000 was given to the Association for Higher Education for a comprehensive study of the impact of college entrance examinations and admissions requirements on school arts curricula. The Association for Higher Education (of the National Education Association) appointed a special high-level commission to explore the needs of the arts in education, to construct case studies of successful educational programs in the arts at all levels, and to prepare a report which will include specific recommendations for the guidance of school and college administrators. In addition, it is anticipated that the study will serve to alert the academic community and the general public to the need for a greater curricular emphasis upon the arts.

Fordham University Film Project----- \$71,780

A matching grant of \$71,780 was given to Fordham University for a 1-year research and demonstration program to develop models of film and television courses to be taught in elementary and secondary schools. The aim is to design curricular programs (including guidelines for teacher training) which will eventually become a regular part of every student's education. The educational emphasis is upon developing habits of critical and selective film and television viewing through an exposure to and analysis of the best within the "image media." Demonstration courses include those which integrate film study with established curricula in literature, social studies, and the arts. The purpose of the project is to stimulate effective communication among the students, particularly those from culturally and economically disadvantaged backgrounds.

Graduation Awards----- \$5,000

Five grants of \$1,000 each were made under a program, chiefly implemented in fiscal 1966, enabling arts students who graduated from college in June 1966 to visit art centers, museums, institutions, or areas of the United States which would enrich their cultural experience.

Hull House----- \$30,000

The Hull House has operated classes in theatre, dance, and music for a number of years, and 3 years prior to 1967 had operated three theatres. In order to enable Hull House to expand its projects to include another theatre and a number of basement theatres in public housing projects in southside Chicago, a matching grant of \$30,000 was given by the Endowment.

Teaching Artists Program----- \$7,500

One grant of \$7,500 was made under a program, chiefly implemented in fiscal 1966, enabling artists teaching in institutions of higher education to take 1-year leaves to pursue creative work in the arts.

Laboratory Theatre Project----- \$681,000

The Laboratory Theatre Project is a landmark, involving cooperation between the National Endowment for the Arts, the United States Office of Education, and local school boards in the respective areas served.

This plan—evolved during the summer of 1965—envisions a laboratory theatre of the highest professional standards, established in a few leading American cities, which would provide secondary school students with the direct impact of living theatre, and of the classic literature which is its foundation.

This project was planned to extend over a 3-year period, with the hope that annual appropriations would be renewed, contingent on the effectiveness of the program and the degree of community enthusiasm, cooperation, and support.

Although a number of cities were regarded as good potential sites, only Providence and New Orleans were finally able to qualify for the first year; Los Angeles was added in the second year. Factors involved included interest expressed by local school officials, community leaders and school districts, and the availability of a theatre. Funds from the National Endowment for the Arts were available promptly enough to enable the recruitment of professional companies, and to commence production in time for an October 1966 opening in New Orleans. Each theatre presents a four-play season for students. Attendance figures tell the story: Providence (seating capacity, 1,000): approximately 50,000 students per production. In addition, the paying audience ran into thousands for each play. Productions were generally of high

quality, well reviewed by the press and favorably received by local audiences. Cooperation between school authorities and theatre professionals has been exemplary. Study guides of high quality, for both students and teachers, were prepared jointly by the teachers and the theatre people. Members of the companies have participated enthusiastically in supplementary projects: lectures, technical demonstrations, classroom projects, and other forms of face-to-face confrontation with students.

Furthermore, the pilot aspects of this program should not be overlooked, both as regards the decentralization of professional theatre throughout the United States, and the increasing use of living theatre as a tool in student and adult education.

Elma Lewis School of Fine Arts..... \$3,500

An individual grant of \$3,500 was made to support costs of continuing the program of the Elma Lewis School of Fine Arts (Boston, Mass.) and of developmental work toward possible relationships with the Boston public schools. The emergency grant provided funds during a critical period of the school's financing, permitting this outstanding school to continue operation until funds were forthcoming from other sources.

Legal Rights of Artists..... \$25,000

An individual grant of \$25,000 was made to Melville Nimmer, professor of law at the University of California at Los Angeles, to make a study of major aspects of legal rights of artists and to prepare a report on his findings. The study will emphasize graphic and plastic works of art but will also concern music and literature. Professor Nimmer has undertaken an investigation of the relevance of certain European protections for artists. His study will include a legal interpretation of "published arts," the meaning of "writings" as applied to works of artistic craftsmanship, and the copyright consequences of technological developments. It is anticipated that the study will serve as the foundation for a continuing study and surveillance of artists' legal rights.

North Carolina School of the Arts..... \$4,500

A matching grant of \$4,500 was made to the North Carolina School of the Arts for ten scholarships for college music majors to attend the school's 1967 summer session at the Accademia Musicale Chigiana in Siena, Italy. One-hundred and seventeen students participated in the program. Forty-one students came from the North Carolina School of the Arts and the remaining 76 represented 36 other institutions of higher education throughout the country.

Several Italian newspapers carried excellent reviews of the program. It was reported that the summer session at Siena attracted capacity

crowds at three-times-a-week student concerts. The school received requests for taped broadcasts for Rome radio. In addition, there were invitations to return to Italy and France for performances next year.

St. James Community House School of the Arts..... \$24, 500

Dorothy Maynor, who has operated this Harlem school for several years, has concentrated the program primarily in her own field of music. According to testimony by music authorities, the work in stringed instrument instruction accomplished by her faculty is outstanding.

She is now prepared to launch a program in theatre training as a means of enhancing the lives of teenagers growing up in the Manhattan area. The attempt here is not to train students for careers in the theatre, but rather to teach certain skills, such as effective use of the body and voice, increased vocabulary, and the meaning of abstract values.

The New York State Council on the Arts granted \$15,000 to the school for the theatre project and \$9,500 for the expansion of the string instruction program. The Endowment grant matched the New York Council grant.

FOLK ART

National Folk Festival Association..... \$39, 500

A matching grant of \$39,500 was given to help the Association make plans for an annual national folk art festival, encourage regional festivals, and study, collect and publish data on the origin of various forms of American folklore.

LITERATURE

Academy of American Poets..... \$33, 000

At its August meeting, the Council on the Arts recommended a supplemental grant of \$33,000 to the Academy of American Poets, to extend and complete its New York City pilot project of poetry in the high schools. Because of the success of the pilot program (involving 113 high schools), a two-pronged affair which involved having senior American poets address high school English teachers in assembly, followed by the appearance of younger, but still eminent, poets in the high school class rooms, the New York City schools requested that this program be extended to cover 200 additional high schools. On October 6, 1966, the Academy asked for, and was granted an amendment to their grant contract, releasing \$5,000 to finance a poetry series in the Nassau County School District in New York.

This has continued to be one of our most successful programs, not only in terms of student and teacher response, but in the enthusiasm of the participating poets—and as a source of income for a number of impoverished poets. Also, the coverage and response in the press have been outstandingly favorable.

American Literary Anthology----- \$54,010

The first volume of the literary anthology will be published in March 1968, by Farrar, Straus & Giroux, Inc.; \$44,500 has been spent in awards to the winning authors included in the first volume. All winning prose selections received an award of \$1,000; all poems chosen for inclusion received \$500. In addition, the literary magazines making the selections initially, received awards, most of these being small magazines of limited circulation. The magazines selecting the winning prose entries received \$500; \$250 was given to each magazine which selected a prize-winning poem. (\$500 was the largest possible amount each magazine could receive.) These awards to magazines were intended not only to encourage the good taste and enterprise of the respective editors, but to serve as a form of indirect subsidy to small, hard-pressed magazines.

The amount of \$9,510 of the grant was paid to George Plimpton, administrator of the project, which was paid out in administrative expenses, including mailings to magazines announcing the program, fees to jurors (in four categories: fiction, poetry, criticism, and essay), costs of xeroxing literary works selected by preliminary readers for submission to the juries, etc.

American Playwrights Theatre----- \$30,000

The American Playwrights Theatre, which is sponsored by ANTA, AETA, and Ohio State University, makes new plays by established playwrights available for production in educational, community, and regional professional theatre—offering the playwright an alternative to Broadway, freedom from commercial restrictions, and a direct line to a national audience. Through this program any college, university, community, or resident nonprofit theatre may become eligible to produce plays offered in the APT program. In 1966 there were 150 subscribing theatres with 40 States represented. A grant of \$30,000 was made to support the production of two plays.

Authors' League Fund----- \$30,000

This matching grant to the Authors' League Emergency Fund became operative on January 1, 1967. To date, the Fund has made assistance grants to 18 authors. Most of these grants covered medical emergencies, although in a few cases, grants were made to tide a writer over

a period of extreme financial hardship. In all cases, the Board was concerned not only with the need of the recipient but with the quality of his past literary work, and the help that the assistance grant would render in enabling him to further or to resume his literary activity.

Individual Grants to 22 Creative Writers..... \$205,000

The list of writers to whom grants were given is included in the appendix. Although several books have already been completed under this program (Faubion Bowers' biography of Scriabine; Allan Seager's authorized biography of Theodore Roethke; Maxine Kumin's novel; Robert Peterson's new book of poems; I. L. Salomon's volume of translations of the Italian poet, Dino Campana; Isaac Singer's novel, *The Manor*—the latter having been widely reviewed and given the highest praise), it is too early for a complete report on these first series of individual grants.

Of the poets given grants under this program, all but one (Hayden Carruth, for reasons of health) were presented in a joint reading at the Library of Congress, and introduced by the Librarian, Dr. L. Quincy Mumford.

Note that three of the grants (those in biography and/or criticism) were made jointly with the National Endowment for the Humanities.

*Inter-American Foundation for the Arts
Center for Inter-American Relations*..... \$150,000

A matching grant was made to stimulate Inter-American artistic activities in the United States and to assist American artists to translate and adapt important Latin-American writings. The program was launched by the Inter-American Foundation for the Arts which was absorbed by the Center for Inter-American Relations.

*National Institute of Public Affairs
Coordinating Council of Literary Magazines*..... \$50,000

The initial grant for this project was made to the National Institute of Public Affairs, administering this project for the newly established Coordinating Council of Literary Magazines until such time as they should receive their nonprofit, tax-exempt status. (Now granted.)

The basic purpose in establishing CCLM was to support the activities of the principal literary magazines of the United States; and to extend support to small, struggling magazines through the medium of advice, awards, and scholarships; to conduct experiments in direct subsidization as well as bestowing funds for special projects and special issues of these magazines. Matching funds were raised from the following foundations: The Old Dominion Foundation, \$25,000; the Babcock Foundation, \$5,000; and United States Steel, \$5,000. The

balance was matched in money and services from the Institute of Public Affairs; in addition, donors who had previously given money directly to magazines were persuaded to make donations directly to CCLM, in order to double the amount which an individual magazine might receive.

The first group of awards by the grantee to magazines was made in June 1967 (the delay being due to slowness in receiving matching funds). To date matching grants of \$3,000 have been made to *Poetry Magazine*, *The Hudson Review*, *The Kenyon Review*, *Tri-Quarterly*, and *The Southern Review*. Three matching grants, in the amount of \$2,000, \$1,500, and \$1,500, were made to the magazines *Choice*, *Coyote*, and *Burning Deck*, with the proviso that if these magazines were unable to raise matching funds, the grants from CCLM would be converted to direct grants. In response to specific requests, direct grants for special issues went to *The Chelsea Review* (\$1,500) and *December* (\$1,500). Requests for general support (with specific projects in mind) were granted to *The Virginia Quarterly* (\$1,000), *The Outsider* (\$1,000), *Audit* (\$1,500), and *The Wormwood Review* (\$415).

Award to Kenneth Patchen..... \$10,000

Mr. Patchen—whose career is outlined in detail in all the standard works of literary reference: *Who's Who*, *Twentieth Century Authors*, and *Contemporary Authors*—is a brilliant, intuitive, largely self-educated artist and poet, who has managed to publish better than one book a year, despite agonizing illnesses and financial reverses. Complications from an early spinal injury have kept him a semi-invalid. Despite his wide literary reputation, his most recent award was the Shelly Memorial Award in 1954. He is completing his work on the manuscript of his *Collected Poems*. The award is making it possible for Mr. Patchen to remove from his present home (in Northern California) to a climate which his doctors consider more suitable for him, and which they hope will somewhat ameliorate his continuous pain.

This award was based on a striking number of recommendations from the field, from poets, novelists, editors, and publishers. Letters pleading for help for Mr. Patchen were received from the two major poetry organizations of the country, The Academy of American Poets and The Poetry Center of the YM-YWHA, and from the head of the Poetry Center of San Francisco State College, as well as from the previous head. The editor of *Poetry Magazine* (Chicago), our best-known poetry publication, was active in urging support for Mr. Patchen. The award received a good deal of favorable publicity, particularly in news articles and from newspaper columnists in California.

Playwrights Experimental Theatre----- \$125,000

The Playwrights Experimental Theatre program was conceived to assist in the production of new plays of merit by both known and unknown playwrights which cannot be produced under the economic conditions facing the commercial theatre today. In order to help the playwright secure a public performance of high professional quality, up to \$25,000 per play had been allocated for the production of new plays in resident professional, university, and off-Broadway theatres. In each case, the grant was made to the producing organization with a certain specified amount to the playwright as royalty and for his expenses during the production period. The funds were used to increase the effectiveness of the production by allowing for added rehearsal time and to meet special casting and directorial needs.

A special advisory panel and a jury, both composed of distinguished theatre professionals, were set up to assist the Endowment in determining the method of selecting scripts and the operating procedures for the program, and to read and recommend the plays to be presented.

Five groups each received a \$25,000 grant. The groups selected and the plays produced are:

Yale University-----	"Prometheus Bound" by Robert Lowell.
Arena Stage-----	"The Great White Hope" by Howard Sackler.
Barter Theatre-----	"Five in the Afternoon" by Elizabeth Blake.
Brandeis University-----	"Does a Tiger Wear a Necktie?" by Don Peterson.
University of Michigan-----	"Amazing Grace" by Studs Terkel.

Radcliffe Institute for Independent Study----- \$25,000

The number of applications which the Radcliffe Institute had received from able, qualified, and needy women writers, for fellowships to enable them to continue their writing careers was such that Radcliffe had been forced to cut its stipends to as little as \$2,000, in order to be able to accommodate more women writers in the program. The program—designed to assist women with domestic and familial responsibilities, giving them the benefit of time, research facilities, library resources, and studio space, in addition to helping them with their family problems—was able, through the grant from the Endowment, to increase the stipends (to eight women writers) to amounts more realistically geared to contemporary costs of living.

Partly as a result of this assistance to the Radcliffe Institute—according to Dr. Mary Bunting, president of Radcliffe—from the National Endowment, private grants from other sources were forthcoming, to support other aspects of the program (for women's work in visual arts, science, music, historical research, etc.). Furthermore, the Merrill Trust of Ithaca, N.Y., in May, 1967, made a grant of \$300,000

to the Radcliffe Institute, thus making it possible for the Arts Endowment to discontinue its support of this program. This stimulation of support from private foundations in the area of the arts is an important function of the Arts Endowment.

Westminster Neighborhood Association, Inc.----- \$25,000

This grant, to support Budd Schulberg's Watts Writers' Workshop, established in the wake of the Watts riots of 1965, was matched from private sources, mostly from what Mr. Schulberg has called "a writers-to-writers program." The grant enabled Mr. Schulberg and his associates in Watts to set up Douglass House in Watts, supervised by a college trained housemaster, and supplied with a library, typewriters, writing supplies, and—most important of all—classes in writing and writing advice provided by writers and teachers in the Los Angeles area. Douglass House has also served as a home for a number of young men—among them some of the most talented of the writers to be encouraged by Mr. Schulberg—who literally had no place to call their own until that time.

In August, 1966, NBC-TV presented a dramatic documentary hour called, "The Angry Voices of Watts," during which several members of the Writers' Workshop read from their works, and a story by Harry Dolan was dramatized, with the author narrating and acting. This program—according to NBC—received more mail and press attention than any other program since the last national election. One of the results of the program was that a contract was signed with the New American Library to publish a volume of work from the Writers' Workshop entitled, *From the Ashes—Voices of Watts*. Many members of the workshop are actively working in the community undertaking various tasks of reconstruction and creative activity in the Watts area. Six poets have received a measure of national recognition and five or six other writers are completing novels.

MUSIC

Metropolitan Opera National Company----- \$150,000

A broad theme running through many of the music programs of the National Council on the Arts is audience development. This is particularly true in the field of opera. For the 1966-67 season a matching grant was made to the Metropolitan Opera National Company for a program of audience development which enabled the company to give additional performances for labor groups and students in many States throughout the country. Through such a grant, these groups had the opportunity to enjoy opera of the highest caliber, often for the first time.

San Francisco Opera----- \$115,000

Another program in opera, also concerned with audience development, but within a specific region, involved a grant to the San Francisco Opera Company for the formation of a small, flexible opera ensemble. The Western Opera Theatre, as the ensemble is called, has performed condensed and full-length versions of operas for schools and neighborhood and community organizations. In the spring of 1967, the company performed in the Watts area of Los Angeles. The company included southern Oregon, Nevada, and Arizona in addition to California in its highly successful 1967 season.

Metropolitan Opera National Company----- \$63,000

In exploration of the possibility of developing a regional opera company in the southeastern part of the United States, with an eye to eventual formation of regional opera companies throughout the country, a second grant was made to the Metropolitan Opera National Company, to increase its number of performances in the Southeast, and thus develop an audience for opera on a local scale.

Douglas Beaton----- \$35,000

In addition, the Endowment commissioned Mr. Douglas Beaton to make a study of existing opera facilities in the Southeast. His very comprehensive report was to be completed in September of 1967 and submitted to the Council for evaluation and recommendations.

Denver Symphony----- \$2,500

In another area of regional audience development, the Council recommended a matching grant of \$2,500 to the Denver Symphony Orchestra, for a study of the possibility of converting their organization from a local to a regional (Rocky Mountain-High Plains area) performing group.

The encouragement of new and creative productions has been another of the Council's aims in establishing music programs. Two programs which reflect this in particular are:

Boston Symphony Orchestra----- \$7,500

A matching grant to the Boston Symphony Orchestra, to enable them to record the Elliott Carter *Piano Concerto*, which will be distributed to music schools in the United States and abroad, as well as to USIA and USIS centers; and:

Boston Opera Company----- \$50,000

In fiscal year 1966, at a critical time in the artistic life of the Boston Opera Company, under the direction of Sarah Caldwell, the Council

recommended an emergency matching grant to assist the company in producing the difficult, but artistically extremely important work, "Moses and Aaron," by Arnold Schoenberg. This grant was made in fiscal 1966, as noted, but not reflected in the Endowment's previous annual report.

Composer Assistance Program

Continued from Fiscal Year 1966..... \$18,458

Essential to the encouragement of new productions is assistance to composers. In fiscal year 1967 the Council recommended grants totaling \$18,458 under the Composer Assistance Program. This program administered by the American Symphony Orchestra League and the American Music Center, was established in 1966 in recognition of the fact that American composers have had a particularly difficult time in getting hearings for their work, and involves the commissioning of composers whose work has been accepted for performance by an orchestra. This project is extended in its usefulness to the composer by a provision for copying grants. When the composer has a bonafide orchestral performance guaranteed for a work already completed, he may apply for such copying aid, which can be a very substantial personal financial assistance, as extraction and copying of parts is a costly operation. It is estimated that by the time the program is completed, up to 100 composers and orchestras will have benefited from the program, which in turn, will have opened new listening opportunity to perhaps half a million audience members.

Thorne Music Fund..... \$50,000

A second program involves assistance of a more general nature to composers, through the Thorne Music Fund. The Fund, which has a very distinguished advisory council, received a matching grant for the expansion of its program of fellowships for deserving composers in any area of music.

Bennington (Vermont) Composers' Conference..... \$13,000

An important factor in a composer's development is the opportunity to hear his works performed. The Bennington Composers' Conference and Chamber Music Center is an organization which annually holds a national 2-week summer conference for young composers, to enable them to hear their own works, and to have them heard by people influential in the music world. The Council recommended a matching grant to the organization, to assist with the expansion of the Conference's scholarship program, especially to include young composers from distant parts of the United States.

Carnegie Hall-Jeunesses Musicales, Inc.----- \$31, 500

In recognition of the great need for training for young concert artists (those who have completed their formal training, yet lack experience on the concert stage), the Council recommended a grant for the development of a program in this area. Under such a program, gifted young soloists would be recommended by a panel of musicians to have the opportunity to tour the United States, appearing both as soloists and with orchestras or other musical associations. Assistance to these young artists can be of critical importance in developing their careers. A grant was made to Carnegie Hall-Jeunesses Musicales, for the purpose of making a feasibility study for such a program.

New York City Opera----- \$40, 000

Another program designed specifically to assist young artists involves a matching grant to the New York City Opera, under the direction of Julius Rudel, for the purpose of expanding their program for training and on-the-job experience for young singers and aspiring conductors.

Alexander L. Ringer----- \$12, 150

In the area of music education, perhaps one of the most important in the music field, the Council has recommended programs of assistance on many levels. One of its programs deals with music education in elementary and secondary schools. In an effort to improve music education in our country, a study grant has been awarded to Alexander Ringer, professor of musicology at the University of Illinois, to explore the possible development of a program of music education in the United States which would prove as successful as the Kodaly system has been in Hungary.

Alexander Schneider----- \$32, 400

Last year, the Council, in recognition of the need for outstanding instrumentalists, announced the formation of a master chamber orchestra, under the direction of Alexander Schneider. It was hoped that this program would offer instrumentalists the opportunity of expanded study of music as it is rehearsed and performed. Unfortunately, it was learned that the program, as it was set up, did not provide the most effective method of dealing with the problem. A different and more successful solution is presently being sought.

National Music Camp—Interlochen, Mich.----- \$25, 000

In another area of music education, a matching grant was awarded to the National Music Camp in Interlochen, Mich., to enable it to host a conference of the International Society for Music Education. It

was the first meeting of the Society to be held in the Western Hemisphere. It was felt in making this grant that encouragement of this kind of international communication in the arts was particularly appropriate to the purposes of the Arts Endowment.

American Choral Foundation----- \$50,000

In recognition of the fact that to date there has never been a professional workshop in which choral conductors could gain practical experience by working with choruses and orchestras together, the Council recommended a matching grant to the American Choral Foundation, to enable it to hold an 8-week Institute for Choral Conductors in the summer of 1968.

The workshop, planned by the American Choral Foundation, would stress study and performance practice in particular historic periods of music literature. Emphasis will also be placed on the total musical approach to choral orchestra works, which is often lacking in choral conductors' education. Miss Margaret Hillis, a professionally employed choral director with a major symphony orchestra (Chicago) who ranks among the top choral conductors of the Nation, will direct the workshop. She plans to organize the course into four 2-week periods: Renaissance, Baroque, Classical-Romantic, and Contemporary. Conductors may attend any or all of the 2-week sessions during the summer.

Hofstra University----- \$4,850

In recognition of the extreme shortage of craftsmen trained in the careful and expert maintenance of stringed instruments, particularly at the school levels, the Council recommended a matching grant to assist Hofstra University in sponsoring a workshop on the repair of stringed instruments during the summer of 1967. Instructors for the workshop, attended by 52 men and women, were luthiers Simone Fernando Sacconi, Erwin Hertel, and Dario D'Attili.

Mellon Institute----- \$3,500

In the same general area, a matching grant was made to the Mellon Institute, for assistance with a project to complete experimental analysis of violin varnish, believed to have enriched violin quality and resonance more than 400 years ago. The project could have considerable application to the improvement of violins in our own century.

PUBLIC MEDIA

Educational Broadcasting Corporation----- \$625,000

A matching grant of \$625,000 from the Endowment's unrestricted gift fund was made to the Educational Broadcasting Corp. (WNET,

New York) for the production of 19 programs in the "Sunday Showcase" series and the national distribution of these programs, free of cost, to all educational television stations.

Ninety-four ETV stations have scheduled the series, the majority playing each program twice. On the whole, press reaction was favorable, if not dramatically enthusiastic. The series received five nominations for Emmy Awards and won three in November 1967.

Educational Television Stations

Indiana University Foundation..... \$68,300

A matching grant of \$68,300 (\$34,300 from the Endowment's unrestricted gift fund and \$34,000 from general program money) was made to Educational Television Stations Program Service, a division of the National Association of Educational Broadcasters, for the initial phase of an arts program incentive project. All educational television stations were invited to submit proposals for incentive grants to produce arts programs locally for national distribution, providing the opportunity for local ETV stations to use local cultural resources. The major emphasis in the final choice of programs for production was upon innovation in television production as an art. Announcement of this project stimulated a spirited response and approximately 60 proposals were submitted by ETV stations across the Nation. The Endowment granted additional funds for fiscal year 1968 to enable ETS to complete the project.

National Educational Television..... \$75,000

A matching grant of \$75,000 from the Endowment's unrestricted gift fund was made to National Educational Television for partial support of two major dramatic productions in NET Playhouse: "An Enemy of the People" by Ibsen, adapted by Arthur Miller, and "Misalliance" by Shaw, both to be distributed nationally, free of cost, to all educational television stations throughout the country.

WTTW—Chicago Educational Television Association..... \$20,000

A matching grant of \$20,000 was made to WTTW, Chicago's educational television station, to permit the distribution, free of cost, of 20 programs of WTTW's "Chicago Festival" arts series to all non-commercial educational television stations in the country by Educational Television Stations Program Service, a division of the National Association of Educational Broadcasters. The series featured the participation of local artists and cultural institutions.

THEATRE

American Puppets Arts Council—Baird Puppet Theatre..... \$20,000

Bil and Cora Baird are the outstanding American exponents of the art of puppetry, an art which has been neglected in the United States. Their project involved the expansion and development of a group which has been in operation for more than 25 years, and which was finally to have its own performing center. The matching grant of \$20,000 was given specifically for the production of new works.

Since that time the Baird Puppet Theatre has received enthusiastic critical approval both for its children's and adult presentations. In a *Oue* magazine review of its production, "People Is the Thing That the World Is Fullest Of," the theatre was called, ". . . an unusual, imaginative theatre that provides . . . the best show in town."

American Theatre of Being..... \$24,000

In 1964 the American Theatre of Being was founded in Los Angeles with a primary aim of helping to ". . . fill the void in American Theatre caused by the prominent absence of the Negro as a full and equal participant." An additional aim was to develop ". . . the Negro as a potential supporter of live dramas."

A \$9,000 grant was given to the theatre by the School Board of Los Angeles to tour "For My People Now" to the less privileged high schools in the area. That grant was matched by the Endowment and an additional \$15,000 was given to the theatre for general support for new productions and the remounting of artistically successful older productions.

American National Theatre and Academy

International Theatre Institute, U.S. Centre—Conference..... \$35,000

One hundred and sixty delegates from 44 countries including Eastern Europe and the U.S.S.R. and several hundred Americans participated in the 12th Congress of the International Theatre Institute, an international theatre organization founded and sponsored by UNESCO and currently approaching its 20th birthday. The biennial Congress was held in the United States for the first time and hosted by ITI's U.S. Centre, the American National Theatre and Academy.

This international meeting affords the opportunity for theatre leaders from all over the world to exchange ideas and to discuss mutual problems and solutions. In demonstrating the American theatre in action to theatre people from abroad, it also gave to the American theatre itself a sense of its own international value, importance, and responsibility. All facets of the United States theatre participated both

in the planning and the realization of the Congress. A grant of \$35,000 was awarded by the Endowment for this conference.

American National Theatre and Academy----- \$30,000

The National Endowment for the Arts made a matching grant of \$30,000 to ANTA to augment its program of special services for new and established nonprofit theatres throughout the United States. The grant enabled ANTA to open regional offices at the University of Arizona in Tucson and at Florida Atlantic University in Boca Raton; 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.

Minnesota Theatre Company (Tyronne Guthrie Theatre)----- \$45,000

The Minnesota Theatre Co. received a matching grant of \$45,000 toward its new production of the "Oresteia," (retitled "The House of Atreus") to be directed by Tyronne Guthrie, in a new adaptation by playwright-in-residence John Lewin. Special funds were needed for this production because of its physical complexity and because its demands on the actors make it impossible to perform more than biweekly. It opened to a brilliant press and public reception in July, 1967. Dan Sullivan wrote in the *New York Times*, "The ensemble style so long sought by the Guthrie Theatre is becoming an actuality, and this massive 'House of Atreus' is one of its finest accomplishments."

This production has added to the prestige of the Guthrie Theatre and it confirms the already widely held opinion that the Guthrie is one of the outstanding theatre companies in the country.

National Repertory Theatre----- \$105,000

The National Repertory Theatre is a professional company which tours throughout the United States performing in large cities and on university campuses. Its repertoire is comprised of the central plays of the world's dramatic literature.

The company has an extensive educational program which offers half-price tickets for any public performance to students and teachers in groups of 10 or more; written material is provided for the teacher-student groups, and seminars are held after performances to discuss the plays.

New York Shakespeare Festival----- \$100,000

The New York Shakespeare Festival, which provides free Shakespearean and other classical productions in Central Park and in mobile tours of the city, reaching hundreds of thousands of residents and tourists, was given a grant of \$100,000 for the continuation of its pro-

gram. In a city filled with all types of theatre, the festival offers outstanding professional theatre to all for no admission fee.

In September 1967 the festival expanded into a year-round operation in the newly restored Astor Library (a New York landmark) where it will produce new and experimental plays as well as classics.

Resident Professional Theatre Program----- \$383, 500

Grants were given to assist in the growth of the resident professional theatre in the United States, enabling the theatres to develop artistically through the engaging of better and larger acting companies and guest directors to direct one or more productions during the course of a season. The funds were used both to increase salaries of certain actors the company could not otherwise keep and to attract additional actors. In each case the grant provided by the Endowment was a supplemental sum, enabling the theatre to pay the difference between what it normally pays the actor and what it must pay to get and to keep a higher caliber of actor. In the case of the guest director, the grant covered the full salary. The first two larger grants listed were for general artistic support as well as the specific purposes outlined above. Those theatres receiving grants were:

Theatre of the Living Arts (Philadelphia)-----	\$100, 000
Long Wharf Theatre (New Haven)-----	50, 000
Pittsburgh Playhouse-----	25, 000
Hartford Stage Co.-----	22, 500
Center Stage (Baltimore)-----	22, 500
Charles Playhouse (Boston)-----	22, 500
Theatre Co. of Boston-----	22, 500
Cleveland Play House-----	22, 500
Front Street Theatre (Memphis)-----	22, 500
Seattle Repertory Theatre-----	22, 500
Olney Theatre (Olney, Md.)-----	22, 500
Actors Theatre of Louisville-----	11, 250
Arizona Repertory Theatre-----	11, 250
Dallas Theatre Center-----	6, 000

Survey of Residual Professional Theatres

Sandra Schmidt----- \$15, 000

An individual grant of \$15,000 was made to enable Sandra Schmidt to visit all of the resident professional theatres in the United States. The purpose of the grant was to make a careful evaluation of each theatre in terms of its artistic quality and organizational stability—as well as an evaluation of each theatre's potential for development and for receiving local financial support. A report on all of the resident professional theatres in the United States will be available for consultation by Council members and the Endowment staff when future plans are being developed.

Theatre Inc.—Association of Producing Artists----- \$250,000

The Association of Producing Artists (APA-Phoenix) was given a matching grant of \$250,000 (from unrestricted funds) in general support of its 1967-68 season. APA is one of the two or three leading theatre companies in the United States, with a repertory of major classics and modern works. Besides having a 6-month season in New York at the Lyceum Theatre, APA each year performs outside New York for approximately 23 weeks with a summer season in Los Angeles, a 10-week fall season at the University of Michigan, and appearances in Canada.

In fiscal 1966 APA received a matching grant of \$125,000 from the Endowment for development of its company; this grant was not reflected in the Endowment's previous annual report.

VARIETY OF ART FORMS

Alaska Centennial Professional Theatre----- \$5,000

A special one-time grant was given to the Alaska Centennial Commission to assist in increasing the quality of productions planned for the celebration. An additional \$130,000 was available for the 10-week theatre project, but upon study, the National Council felt an additional \$5,000 would favorably affect the caliber of talent and technicians involved. Since this theatre project was the first professional season ever attempted in the State, the National Council wished to see it launched with the highest possible quality assured.

American Theatre Laboratory----- \$300,000

In a project that one Council member described as the most imaginative, exciting, and innovative passed since formation of the Arts Endowment, a grant of \$300,000 was made to Jerome Robbins for an experimental pilot program to develop the Nation's first theatre laboratory enabling artists from a variety of disciplines to collaborate in the creation and production of new and original works encompassing several art forms.

"The ultimate aim of the workshop," said Mr. Robbins, "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 freed himself of all outside commitments, and is devoting 2 years to this experimental project.

After a full season's work, Mr. Robbins reported to the Council that he was excited and hopeful that his company's work would contribute to the creation of a new form of lyric theatre in America. He said in part:

"We worked with the company 5½ days each week, from ten to six. Each day began with dance training, followed by a class of speech, diction, or singing. The dance training was taught by Anna Sokolow, and augmented by classes with Noboku Uenishi, James Mitchell, James Moore, and myself. The speech and diction were taught by Marian Rich, augmented by Julia Migenes and Joseph Raposo. The rest of the morning session (until 2 p.m.) was used for experiments and exercises essentially involving movement. The afternoons (3 to 6 p.m.) were devoted to pursuing the specific ideas and problems along lines of endeavor as outlined in my original statement for the grant to the National Foundation on the Arts.

"During the season, through our work, we spaded up over 15 projects. The work also included studies and experiments on the Greek dramatists, Shakespeare, Noh Theatre, Synge, Brecht, and contemporary writers, always searching for the lyric, ritual, and poetic aspects of theatre. We explored acting techniques and did very extensive and intensive experiments with voice, masks, movement, props, music, lights, and even stages. Three ideas on contemporary subjects sparked plays that are in writing progress; a one-acter was put into rehearsal; a ballet was composed on the entire company, etc.

"But above all, the group, staff and myself embarked upon and were exposed to an approach in theatre that differed radically with our contemporary theatrical scene. A true and thrilling company engagement was made in the pursuit and re-examination of our theatre, ourselves as performers and the duties and relationships of our audiences, material and art. After completing the first season (and I've never experienced a more demanding, exhausting and exciting time) we found that our work had produced such concrete results to provide enough material to continue for a number of years. Indeed it was so fruitful that it is my wish to devote another season to the American Theatre Laboratory"

Study Of Private Foundation Giving to The Arts

J. Richard Taft----- \$13, 300

The study involved the development of detailed data concerning the grants made by private foundations for arts activities. Twenty-three thousand foundations were examined in order to determine that 1,028 foundations granted \$500 or more to cultural projects. The Endowment will have information on each of these foundations, the amounts of gifts, and the art form which was supported.

The second phase of the study involves an exploration of means to increase communication between private foundations and the Federal Government, and recommendations for beginning programs of cooperation.

Rural and Small Community Arts Program----- \$58,000

In fiscal 1966, the Council recommended favorably on a proposal of the University of Wisconsin's Wisconsin Idea Theatre for an experimental project in five communities with populations ranging from 1,500 to 10,000 persons. This pilot project is exploring methods of increasing public receptivity to cultural programs and offering new opportunities to these isolated and neglected communities. Case studies and detailed evaluations will be written on the various developments. This grant was made in fiscal 1966, as noted; the project was detailed, but the financing not reflected in the Endowment's previous annual report.

VISUAL ARTS

Archie Bray Foundation----- \$5,000

A matching grant of \$5,000 was made to the Archie Bray Foundation in Helena, Mont., one of the leading professional ceramic centers in the United States, for support of a summer program for creative development in the field of ceramics.

Artists' Technical Research Institute----- \$15,000

A matching grant of \$15,000 was made to the Artists' Technical Research Institute, a nonprofit organization located in New York City, for scientific laboratory research in the materials and methods of creative painting and sculpture, in order to supply the practicing artist with a rational and scientifically reliable knowledge of the materials which he uses and their proper methods of use. The findings and evaluations of the Institute's study will be published and disseminated to artists, schools and museums.

Artists Awards----- \$300,000

A program of assistance to individual visual artists has been initiated by the National Council. \$300,000 was allocated for awards of \$5,000 each to be given to 60 painters and sculptors throughout the country to be recommended by panels of experts set up on a regional basis. The list of artists to whom awards were made is included in the appendix.

Tatyana Grosman, Universal Limited Art Editions----- \$15,000

A grant of \$15,000 was awarded Mrs. Tatyana Grosman, director of Universal Limited Art Editions, an internationally known graphic workshop at West Islip, Long Island, N.Y. This grant enabled Mrs. Grosman to continue the experimental work being done at the workshop in the field of etching in conjunction with recognized American artists.

The J. M. Kaplan Fund, Inc.—Artists' Housing----- \$100,000

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, designed to provide artists with quarters having 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 fields of painting and sculpture.

Philadelphia City Planning Commission----- \$30,000

A matching grant of \$30,000 was made to the Philadelphia City Planning Commission for the purpose of acquiring up to three pieces of sculpture to be chosen by a panel mutually acceptable to the Commission and the National Council for the central Philadelphia area to enhance urban design.

Sculpture Project----- \$90,000

In order to honor achievements in the visual arts and in line with the President's announced program of beautification of the United States, the National Council approved a program of acquisition of contemporary American sculpture for placement in public areas in cities throughout the country at its May 1966 meeting. Matching grants of \$45,000 each have been approved for Grand Rapids, Mich., and Houston, Tex. The artists to be commissioned for these works are recommended by panels of experts mutually agreeable to the participating cities and the National Council.

Study on Circulating Visual Arts to Broader Audiences

MacFadyen and Knowles----- \$30,995

A maximum of \$30,995 has been designated to MacFadyen and Knowles, architects, in New York City to conduct a Study on Circulating Visual Arts to Broader Audiences. The basic question involved is how to bring museum resources to larger audiences. The main objective of the study is to help develop an integrated program, with the assistance of parallel studies and surveys being conducted by various Federal agencies and other institutions, to make more effective use of the Nation's museum resources.

Museum Program

The Museum Program for fiscal 1967 concentrated on three projects which involved a widening audience approach to museum problems.

This approach appeared to be the best first step in dealing with the multiple and complex difficulties facing the majority of American art museums. By trying to attract a wider audience, the museum increases and initiates various services for the benefit of the community while making the community more aware of the materials, facilities and services available through the museum.

It was decided that as pilot projects, three museums in widely separated geographic locations should be considered. Also some consideration should be given to the size of the museums. From the various applicants, three museums were selected: The Detroit Institute of Arts, the Amon Carter Museum of Western Art (Fort Worth, Tex.), and the Institute of Contemporary Art (Boston, Mass.).

The Detroit Institute of Arts----- \$90,000

The Detroit Institute of Arts received a grant for a cooperative program involving community leaders and officers of various business, philanthropic, religious, educational and social organizations. These leaders were offered seminars involving education in aesthetics as well as exposure to the facilities of the Institute, and, in turn, became the liaison agents between the organizations they represent and the museum, thus creating a wider interest and a broadened audience for the museum and its services.

Amon Carter Museum of Western Art----- \$30,000

The Amon Carter Museum received a grant for the establishment of the North Texas Museum Resources Council, to work primarily with elementary and secondary school teachers in 10 counties of northern Texas, exposing teachers to the facilities of the 14 museum-type institutions in the stated area and indicating how to incorporate these resources in their daily teaching curricula. The overall purpose of the program was to stimulate student interest in and exposure to the arts, and to teach the students how best to use the museums and their facilities for maximum benefits.

Institute of Contemporary Art----- \$30,000

The Institute of Contemporary Art received a grant for a program to educate and involve the public in the art of today. The program included special exhibitions both in and out of the museum, lectures, films, and slides on the background of contemporary art, and the creation of special information materials concerning artists, collections, and collectors in the Greater Boston area.

FINANCIAL REPORT FOR FISCAL YEAR 1967

Appropriated (5c)-----	\$4,000,000
Appropriated (5h)-----	2,000,000
Appropriated (10a2)-----	1,965,692
Unrestricted gifts-----	1,983,075
	9,948,767

Funds Obligated

In architecture-----	\$ 281,100
In costume design-----	12,500
In dance-----	177,325
In education-----	892,780
In folk art-----	39,500
In literature-----	737,010
In music-----	653,858
In public media-----	788,300
In theatre-----	1,007,500
In a variety of art forms-----	318,300
In visual arts-----	735,995
To the State program-----	1,987,853
	7,632,021

APPENDIX

GRANTS AND CONTRACTS AWARDED, BY ART FORM,
IN FISCAL YEAR 1967

Architecture \$281, 100

America the Beautiful Fund—Design Internships.....	30, 000
Ronald Beckman—Highway Signs and Graphics.....	10, 000
Carl Feiss—American Guide Series.....	25, 000
Festival Foundation, Inc.—Buckminster Fuller, Festival of Two Worlds in Spoleto, Italy.....	12, 500
Hawaii State Foundation on Culture and the Arts—Oahu Development Conference.....	12, 600
G. E. Kidder Smith—Exhibition and Book on American Architecture	25, 000
Ralph Knowles—Design Manual.....	25, 000
Lake Michigan Region Planning Council.....	10, 000
Robert R. Nathan Associates, Inc.—National Design Institute Study.....	84, 000
Tocks Island Regional Advisory Council.....	10, 000
Undergraduate Student Travel (74 at \$500 each*).....	37, 000

Costume Design \$12, 500

National Educational Television—Design Films.....	12, 500
---	---------

Dance \$177, 325

Association of American Dance Companies.....	25, 000
Ralph Black—Supplemental to Complete Dance Survey	600
Connecticut College—American Dance Festival.....	15, 000
Foundation for American Dance—City Center Joffrey Ballet	100, 000
Northeast Regional Ballet Festival Association.....	1, 725
Antony Tudor—Choreographer Grant.....	10, 000
Washington State Arts Commission—Summer Residency for Joffrey Ballet in Pacific Northwest.....	25, 000

*See lists of individual grantees on following pages.

Education

\$892,780

American Educational Theatre Association—William H. Cleveland Survey of Theatre in Secondary Education	7,000
Association for Higher Education—Program to Strengthen Arts Curricula.....	33,000
Fordham University Film Project.....	71,780
Graduation Awards (5 at \$1,000 each).....	5,000
Hull House Association—Theatre Projects.....	30,000
Laboratory Theatre Project for Education.....	681,000
*Repertory Theatre, New Orleans.....	251,000
*Repertory Theatre, Rhode Island.....	265,000
Inner City Cultural Center (Los Angeles).....	165,000
(*Two-Year Program)	
Elma Lewis—School of Fine Arts.....	3,500
Melville M. Nimmer—Study of Legal Rights of Artists	25,000
North Carolina School of the Arts—Scholarships.....	4,500
St. James Community House School of the Arts.....	24,500
Teaching Artists—one grant.....	7,500

Folk Art

\$39,500

National Folk Festival Association.....	39,500
---	--------

Literature

\$737,010

Academy of American Poets.....	33,000
American Literary Anthology.....	54,010
American Playwrights Theatre.....	30,000
Authors' League Fund.....	30,000
Individual Grants to Creative Writers (22)*.....	205,000
Inter-American Foundation for the Arts/Center for Inter-American Relations	150,000
National Institute of Public Affairs—Coordinating Council of Literary Magazines.....	50,000
Kenneth Patchen Award.....	10,000
Playwrights Experimental Theatre.....	125,000
Radcliffe Institute for Independent Study.....	25,000
Westminster Neighborhood Association, Inc.—Watts Writers' Workshop, Douglass House.....	25,000

*See lists of individual grantees on following pages.

Music

\$653, 858

American Choral Foundation—Workshop.....	50, 000
Bennington Composers Conference.....	13, 000
Boston Symphony—Elliott Carter Concerto.....	7, 500
Carnegie Hall—Jeunesses Musicales.....	31, 500
Composer Assistance Program.....	18, 458
Denver Symphony.....	2, 500
Hofstra University—Workshop.....	4, 850
Mellon Institute—Violin Varnish.....	3, 500
Metropolitan Opera National Company Tour.....	150, 000
National Music Camp, Interlochen—International Conference.....	25, 000
New York City Opera.....	40, 000
Regional Opera Program.....	98, 000
Douglas Beaton Study.....	35, 000
Metropolitan Opera.....	63, 000
Alexander Ringer—Music Education Project— Kodaly.....	12, 150
San Francisco Opera—Western Opera Theatre.....	115, 000
Alexander Schneider—Feasibility Study, National Chamber Music Institute.....	32, 400
Thorne Music Fund.....	50, 000

Public Media

\$788, 300

Educational Broadcasting Corporation (from un- restricted gift fund).....	625, 000
Educational Television Stations/Indiana University (\$34,300 from unrestricted gift fund, \$34,000 from program money).....	68, 300
National Educational Television (from unrestricted gift fund).....	75, 000
WTTW/Chicago Educational Television Association.....	20, 000

Theatre

\$1, 007, 500

American Puppet Arts Council—Baird Puppet Theatre.....	20, 000
American Theatre of Being.....	24, 000

American National Theatre and Academy—International Theatre Institute Congress-----	35,000
American National Theatre and Academy Regional Offices-----	30,000
Minnesota Theatre Company—Tyrone Guthrie Theatre-----	45,000
National Repertory Theatre-----	105,000
New York Shakespeare Festival-----	100,000
Resident Professional Theatre Program (14 grants)---	383,500
Sandra Schmidt—Survey of Resident Professional Theatres-----	15,000
Theatre, Inc.—Association of Producing Artists—APA-Phoenix (from unrestricted gift fund)-----	250,000
<i>Variety of Art Forms</i>	\$318,300
Alaska Centennial Commission-----	5,000
Jerome Robbins—American Theatre Laboratory-----	300,000
J. Richard Taft—Study of Private Foundation Support, for the Arts-----	13,300
<i>Visual Arts</i>	\$735,995
Archie Bray Foundation—Summer Workshop for Ceramicists-----	5,000
Artists' Technical Research Institute-----	15,000
Awards to Artists (60 at \$5,000 each)*-----	300,000
Tatyana Grosman—Universal Limited Art Editions---	15,000
The J. M. Kaplan Fund, Inc.—Artists' Housing Program-----	100,000
MacFadyen and Knowles—Survey of Community Arts Resources-----	30,995
Museums Project-----	150,000
Boston Institute of Contemporary Art-----	30,000
Amon Carter Museum of Western Art-----	30,000
Detroit Institute of Arts-----	90,000
Philadelphia City Planning Commission—Sculpture--	30,000
Sculpture Project-----	90,000
Grand Rapids-----	45,000
Houston-----	45,000

*See lists of individual grantees on following pages.

INDIVIDUAL GRANTEES

INDIVIDUAL GRANTEES

Awards to Painters and Sculptors: Sixty awards of \$5,000 each to painters and sculptors in recognition of outstanding work and to encourage continued efforts in the field of visual arts (\$300,000).

IN PAINTING

Lennart Anderson Brooklyn, N.Y.	George McNeil Brooklyn, N.Y.
Robert Beauchamp Provincetown, Mass.	Neil Meitzler Seattle, Wash.
Billy Al Bengston Venice, Calif.	Clark Murray Los Angeles, Calif.
George Cohen Evanston, Ill.	Ray Parker New York, N.Y.
Rollin Crampton Woodstock, N.Y.	Charles Pollock East Lansing, Mich.
Gene Davis, Washington, D.C.	Richard Pousette-Dart Suffern, N.Y.
William Geis Stinson Beach, Calif.	Ralph Rosenberg New York, N.Y.
Sam Gilliam Washington, D.C.	Edward J. Ruscha Los Angeles, Calif.
Robert Goodnough New York, N.Y.	Ludwig Sander New York, N.Y.
Stephen Greene Valley Cottage, N.Y.	Leon Polk Smith New York, N.Y.
Julius Hatofski San Francisco, Calif.	Theodoros Stamos New York, N.Y.
Robert Huot New York, N.Y.	Myron Stout Provincetown, Mass.
Will Insley Oberlin, Ohio	Tony Vevers Lafayette, Ind.
Bill Ivey Seattle, Wash.	Bruce West Mount Angel, Oreg.
Al Leslie New York, N.Y.	Phil Wilbern Detroit, Mich.
Agnes Martin New York, N.Y.	Neil Williams New York, N.Y.
John McLaughlin Los Angeles, Calif.	Jack Youngerman New York, N.Y.

IN PAINTING AND SCULPTURE

Charles Biederman
Redwing, Minn.

Jean Follett
St. Paul, Minn.

Robert Mangold
New York, N.Y.

Richard Randell
Sacramento, Calif.

IN SCULPTURE

Wallace Berman
Topanga, Calif.

David Black
Columbus, Ohio

Ronald Bladen
New York, N.Y.

Nassos Daphnis
New York, N.Y.

Mark Di Suvero
New York, N.Y.

Dale Eldred
Kansas City, Mo.

Dan Flavin
Cold Spring, N.Y.

Joe Goto
Providence, R.I.

Donald Judd
New York, N.Y.

Gary Kuehn
Somerville, N.J.

Alvin Light
San Francisco, Calif.

Edwin Mieczkowski
Cleveland, Ohio

Gary Molitor
San Francisco, Calif.

Robert Morris
New York, N.Y.

Manuel Neri
Benicia, Calif.

Kenneth Price
Los Angeles, Calif.

Tony Smith
South Orange, N.J.

Richard Stankiewicz
Huntington, Mass.

George Sugarman
New York, N.Y.

Steven Urry
Chicago, Ill.

David Weinrib
New York, N.Y.

H. C. Westermann
Brookfield Center, Conn.

Individual Grants to Writers: Grants-in-aid of up to \$10,000 each to 22 biographers, journalists, novelists, and poets to complete works in progress or conduct research essential to their continuing work (\$205,000).

JOINT GRANTS TO BIOGRAPHERS

(with National Endowment for the Humanities)

<i>Faubion Bowers</i>	\$5,000	To complete a biography of Scriabine.
<i>Sister M. Bernetta Quinn</i> ...	\$5,000	To complete <i>Symbolic Landscape in Modern Poetry</i> (Pound, Yeats, Stevens, Williams, and Roethke).
<i>Allan Seager</i>	\$5,000	To complete the authorized biography of Theodore Roethke.

TRAVEL GRANTS

<i>Jeremy Larner</i>	To travel to the west coast, and do research on a projected novel about life in Hollywood.
\$10,000 (novelist)	
<i>Harry H. Pearson, Jr.</i>	To travel the Buffalo River in Arkansas, to write about the river, and the Ozark hill people.
\$10,000 (journalist)	
<i>Mona Van Dugn</i>	To travel in the South and the Southwest, particularly New Orleans and New Mexico.
\$10,000 (poet)	

WORK-IN-PROGRESS (POETRY)

<i>Hayden Carruth</i>	To complete a long poem.
\$10,000	
<i>Robert Duncan</i>	To complete a new book of poetry.
\$10,000	
<i>Maxine Kumin</i>	To complete a new book of poetry and a novel.
\$10,000	
<i>Robert Peterson</i>	To complete a new book of poems and a sonnet sequence.
\$10,000	
<i>I. L. Salomon</i>	To complete the translations from the Italian of the works of Dino Campana, Cardarelli, and others.
\$10,000	

WORK-IN-PROGRESS (THE NOVEL)

<i>William Gaddis</i>	To complete a novel.
\$10,000	
<i>Ivan Gold</i>	To complete an autobiographical novel.
\$10,000	
<i>Caroline Gordon</i>	To complete <i>A Narrow Heart</i> , an autobiographical novel.
\$10,000	
<i>Wallace Markfield</i>	To complete a picaresque novel about contemporary American life and culture.
\$10,000	
<i>Tillie L. Olsen</i>	To complete a novel, as yet untitled.
\$10,000	
<i>Grace Paley</i>	To complete a novel.
\$10,000	
<i>May Sarton</i>	To complete a series of linked novels which will examine the ethos of a New England village.
\$10,000	
<i>Michael Seide</i>	To complete a 1,000-page novel called, <i>The Common Wilderness</i> .
\$10,000	
<i>Isaac Singer</i>	To complete a novel, entitled, <i>The Manor</i> .
\$10,000	
<i>Richard Yates</i>	To complete a novel about World War II, as yet untitled.
\$10,000	
<i>Isabel Bolton</i>	To complete a novel entitled, <i>A Procession of Ghosts</i> .
\$10,000	

Undergraduate Student Travel: Seventy-four grants-in-aid of \$500 each for undergraduate students recommended by schools of architecture, planning and landscape architecture, for research and travel during the summer of 1967, before their final year of study (\$37,000).

IN ARCHITECTURE

Harold B. Anderson Tucson, Ariz.	University of Arizona Tucson, Ariz.
Katherine Asbury Morgantown, Ind.	University of Kentucky Lexington, Ky.
Alan T. Baldwin Blacksburg, Va.	Virginia Polytechnic Institute Blacksburg, Va.
James Barnes Old Saybrook, Conn.	Rhode Island School of Design Providence, R.I.
Richard James Barrette Gainesville, Fla.	University of Florida Gainesville, Fla.
Philip D. Belanger Wood River, Ill.	Rice University Houston, Tex.
Mitchell A. Brown Lawrence, Kans.	University of Kansas Lawrence, Kans.
Theodore Wayne Brown Longmont, Colo.	University of Colorado Boulder, Colo.
Joshua A. Burns St. Louis, Mo.	Washington University St. Louis, Mo.
Ronald R. Copeland College Station, Tex.	Texas A&M University College Station, Tex.
James A. Di Luigi Washington, D.C.	Catholic University of America Washington, D.C.
Michael Dolinski San Gabriel, Calif.	Cooper Union New York, N.Y.
William Duke Faught Searcy, Ark.	University of Arkansas Fayetteville, Ark.
Eugene H. Fisher, Jr. New Orleans, La.	Tulane University New Orleans, La.
Richard H. Fitzhugh Yonkers, N.Y.	Howard University Washington, D.C.
Jimmy E. Furr Baton Rouge, La.	Louisiana State University Baton Rouge, La.
Frank Genzer, Jr. South Houston, Tex.	University of Texas Austin, Tex.
Joseph Kenneth Greenberg South Orange, N.J.	Columbia University New York, N.Y.
Carl J. Greene, Jr. Houston, Tex.	University of Houston Houston, Tex.

Frederick Jules Provincetown, Masa.	Carnegie Institute of Technology Pittsburgh, Pa.
Kenneth S. Karpel Bronx, N.Y.	Rensselaer Polytechnic Institute Troy, N.Y.
Thomas A. Kirk Memphis, Tenn.	Georgia Institute of Technology Atlanta, Ga.
Dennis Korchak Hammond, Ind.	Illinois Institute of Technology Chicago, Ill.
James P. Leese Tempe, Ariz.	Arizona State University Tempe, Ariz.
Philip G. Lehn Seattle, Wash.	University of Washington Seattle, Wash.
Arthur J. Lidsky Flushing, N.Y.	Clemson University Clemson, S.C.
Daniel MacGilyray Urbana, Ill.	University of Illinois Urbana, Ill.
Michael A. Marshburn Oxford, Ohio	Miami University Oxford, Ohio
Wendy McGarry Manti, Utah	University of Utah Salt Lake City, Utah
Lloyd A. Meyer York, Nebr.	University of Nebraska Lincoln, Nebr.
Robert Dean Myrick Butte, Mont.	Montana State University Bozeman, Mont.
Jon R. Oace North St. Paul, Minn.	University of Minnesota Minneapolis, Minn.
Peter C. Papademetriou New Vernon, N.J.	Yale University New Haven, Conn.
Edward Popko Cambridge, Mass.	University of Detroit Detroit, Mich.
James H. Praprotnik St. Louis, Mo.	Oklahoma State University Oklahoma City, Okla.
Howard E. Rivers, Jr. Monroe, La.	University of Oklahoma Norman, Okla.
Gary Rogowski North Hollywood, Calif.	California State Polytechnic College San Luis Obispo, Calif.
Glen Alan Schultz Kent, Ohio	Kent State University Kent, Ohio
Larry D. Self Lubbock, Tex.	Texas Technological College Lubbock, Tex.
Ralph L. Steinhauser Louisville, Ky.	University of Notre Dame Notre Dame, Ind.
James E. Swan New York, N.Y.	Princeton University Princeton, N.J.
Paul Angelo Vogt Columbus, Ga.	Auburn University Auburn, Ala.

IN LANDSCAPE ARCHITECTURE

Ronnie E. Benoit Easton, Pa.	Pennsylvania State University University Park, Pa.
Gregory A. Boyer Farmington, Mich.	Michigan State University East Lansing, Mich.
Everett D. Chism Athens, Ga.	University of Georgia Athens, Ga.
Donald Lynn Collins Raleigh, N.C.	North Carolina State University at Raleigh Raleigh, N.C.
Terrence J. DeWan Westfield, N.J.	State University of New York: College of Forestry at Syracuse University Syracuse, N.Y.
Marc O. Frazer Aurora, Ill.	University of Illinois Urbana, Ill.
Geoffrey T. Freeman Dover, Mass.	Harvard University Cambridge, Mass.
Robert S. Nettleship, Jr. Columbus, Ohio	Ohio State University Columbus, Ohio
Allen Pudil Swisher, Iowa	Iowa State University Ames, Iowa
William F. Rock, Jr. Philadelphia, Pa.	University of Pennsylvania Philadelphia, Pa.
Walter E. Rogers Amherst, Mass.	University of Massachusetts Amherst, Mass.
Nancy Eades Stutsman St. Louis, Mo.	University of Michigan Ann Arbor, Mich.
Lawrence Wright Edmonds, Wash.	University of Oregon Eugene, Ore.

IN PLANNING

David E. Bess Berkeley, Calif.	University of California Berkeley, Calif.
Raymond J. Burby Carrboro, N.C.	University of North Carolina Chapel Hill, N.C.
Gaylord I. Burke Ludlow, Mass.	University of Rhode Island Kingston, R.I.
John J. Donohue, Jr. Jersey City, N.J.	Syracuse University Syracuse, N.Y.
William R. Futhey Wheeling, W. Va.	University of Pittsburgh Pittsburgh, Pa.
Willard R. Grace, III Great River, N.Y.	University of Virginia Charlottesville, Va.
James Thomas Haddox Knoxville, Tenn.	University of Tennessee Knoxville, Tenn.

S. Kenneth Johnson, III
Los Angeles, Calif.

Hope Marindin
Washington, D.C.

Janet O'Hare
Long Island City, N.Y.

Roger Pool
Cambridge, Mass.

Charles Reiss
Brooklyn, N.Y.

Lowell Dean Richards
De Smet, S. Dak.

Michael R. O. Rosen
Madison, Wis.

Louis F. Schneider
Tallahassee, Fla.

James G. Stockard, Jr.
Cambridge, Mass.

Douglas E. Warns
Cincinnati, Ohio

Constance Werner
Annapolis, Md.

Ronald G. Wortman
Detroit, Mich.

University of Southern California
Los Angeles, Calif.

George Washington University
Washington, D.C.

Pratt Institute
Brooklyn, N.Y.

Massachusetts Institute of Technology
Cambridge, Mass.

New York University
New York, N.Y.

Kansas State University
Manhattan, Kans.

University of Wisconsin
Madison, Wis.

Florida State University
Tallahassee, Fla.

Harvard University
Cambridge, Mass.

University of Cincinnati
Cincinnati, Ohio

Cornell University
Ithaca, N.Y.

Wayne State University
Detroit, Mich.