

NATIONAL ENDOWMENT FOR THE ARTS

AND

NATIONAL COUNCIL ON THE ARTS

ANNUAL REPORT  
FISCAL YEAR 1971

TABLE OF CONTENTS

	<u>Page</u>
Foreword.....	1
The National Endowment for the Arts.....	5
The National Foundation on the Arts and the Humanities.....	5
The Federal Council on the Arts and the Humanities.....	6
The National Council on the Arts.....	6
Panel Members and Consultants, 1971.....	8
Architecture + Environmental Arts.....	13
Dance.....	18
Education.....	25
Expansion Arts.....	33
Literature.....	38
Museums.....	46
Music.....	52
National Exhibitions: Art Fleet.....	60
Public Media.....	61
Special Projects.....	66
Theatre.....	70
Visual Arts.....	76
Federal-State Partnership.....	79
The Treasury Fund.....	85

TABLE OF CONTENTS  
(continued)

	<u>Page</u>
Contributors to the Treasury Fund.....	87
Authorizations and Appropriations, 1966-1972.....	97
Financial Summary, 1971.....	99
Grants, 1971.....	100
Staff.....	127

## FOREWORD

In his State of the Union message on January 20, 1972, President Nixon said "...our quest in the 70's is not merely for more, but for better -- for a better quality of life for all Americans." In that search, he continued, "...we are providing broader support for the arts, and helping stimulate a deeper appreciation of what they can contribute to the Nation's activities and to our individual lives."

Four days after his State of the Union message the President sent his budget for Fiscal Year 1973 to the Congress. Included in it was a request for increased funds for the National Endowment for the Arts, carrying forward the pattern he set in fiscal 1971, the year covered by this report.

The rise in funding in 1971 -- \$15.090 million as compared to \$8.250 million the previous year -- enabled the Endowment to begin a program that worked significantly toward the realization of the three goals set by the National Council on the Arts:

1. Availability of the Arts: To encourage broad dissemination of the arts of the highest quality across the country.
2. Cultural Resources Development: To assist our major arts institutions to improve artistic and administrative standards and to provide greater public service.
3. Advancement of our Cultural Legacy: To provide support that encourages creativity among our most gifted artists and advances the quality of life of our Nation.

In addition to the further development of on-going programs, the fiscal 1971 Endowment budget made possible a number of major moves which included the launching of an orchestra assistance program; a pilot program for the Nation's museums; doubled funding for State arts agencies; the founding of a

program for "expansion arts" which are the professionally directed arts activities centered in communities and involving community residents; launching of a pilot public media program, and planning for the implementation of programs reflecting the Endowment's concern for architecture and environmental arts.

In August 1970, the Endowment announced its first full-scale effort to encourage the vital work of the Nation's orchestras with a program totalling \$3,761,031, including \$785,069 in private funds. Grants were made to 75 orchestras and arts organizations in 39 states for artistic and administrative development and programs offering greater services to broadened audiences, including public service, touring, and educational projects.

In January 1971, a \$1 million pilot program of assistance to museums was announced. The program, the first long-range effort to support national museum activity in the Endowment's history, had been recommended by the National Council on the Arts to assist museums' increasingly important role as preservers and presentors of the Nation's great cultural treasures. Thomas Leavitt, Director of the Cornell University Museum of Art was named Director of the Museum Program.

In April 1971, the Endowment named Vantile Whitfield, a teacher, performer, director, producer, and for the preceding seven years, artistic director of the Performing Arts Society of Los Angeles, as Program Director for the Expansion Arts Program. The remaining months of the fiscal year were spent in planning the fiscal 1972 \$1 million pilot program in this exciting new field.

In June 1971, Bill N. Lacy, Vice President of OMNIPLAN, Inc., of Dallas, Texas, and former Dean of Architecture, University of Tennessee, became Director of the Architecture + Environmental Arts Program. The appointment marked the Endowment's emphasis on the need to increase its activities in a field with critical implications for how Americans create and live in their environment.

A substantial development in the Dance Program during the current year has been initiation of a pilot program in Large Company Touring. Also, in December 1971, Don S. Anderson, formerly Associate Manager of the Repertory Dance Theatre in Utah, was brought on to the Endowment staff to fill the position formerly held by Mrs. June Batten Arey, who had developed and guided the Endowment's dance programs since 1966 with great skill and dedication.

In a major effort to be fully responsive to activities and needs within program areas, the Endowment now has nine fully operating Advisory Panels of which five were established in the past year to serve programs for Literature, Museums, Expansion Arts, Public Media, and Special Projects. In addition to these larger panels, small groups of experts serve the Endowment in specialized areas, including visual arts fellowships and photography. As specialized or "pilot" programs grow larger and develop more fully, permanent panels with larger memberships are often established, as was the case with the Endowment's Theatre Program.

The Endowment further broadened the membership of all of its Advisory Panels to include increased regional representation. In particular, during the past year, State arts council representatives were added to panels, enabling the Endowment to increase its knowledge of artistic developments in all areas of the country and to be more responsive to the needs and desires of citizens across the Nation.

Throughout the work of the Endowment, the guidance and program review of the National Council on the Arts and of the Advisory Panels have been of inestimable value. National Council on the Arts and Panel members: artists, writers, media experts, patrons, educators, musicians, singers, actors, directors, sculptors, administrators, industrialists, designers, and architects, outstanding men and women in their fields have contributed their time, their talents, and their efforts to advance the mandate of the Endowment to enrich and expand the cultural climate of the country.

"The important thing now," President Nixon said at the annual conference of the Associated Councils of the Arts in Washington, D.C. on May 26, 1971, "is that government has accepted support of the arts as one of its responsibilities -- not only on the Federal level, but on the State and local levels as well."

The President announced at the same conference that he had directed the heads of all executive departments and agencies to the exploration of two questions: "...how, as part of its various programs, your agency can most vigorously assist the arts and artists; second, and perhaps more important, how the arts and artists can be of help to your agency and to its programs." Thus, the President opened the way to another dimension of federal engagement in support of the arts.

It is clear now, in the seventh year of the Endowment's operations, that there is a substantive move toward a "broadly conceived national policy of support for...the arts," as directed in the Endowment's enabling legislation.

The design for the attainment of that mandate is now evident: a federal program of encouragement for the Nation's artists and arts organizations, focused on a growing number of communities throughout the country and involving State and local governments, foundations, business, schools and universities, and private citizens in a partnership of concern for continuing and advancing this Nation's heritage of artistic achievement. This rising sensibility of pride in the arts and recognition of the growing need to make them more available to people everywhere in the country reflects a significant change in the cultural landscape of the Nation.

How, within each of the Endowment's program areas, this change is taking place is described in the report that follows.

Nancy Hanks  
January, 1972

## THE NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts, an independent agency of the Federal Government, carries out programs of grants-in-aid to arts agencies of the States and U. S. jurisdictions, to nonprofit, tax-exempt organizations, and to individuals of exceptional talent.

The Endowment is headed by a Chairman, nominated by the President and confirmed by the Senate. Miss Nancy Hanks was sworn in as Chairman on October 6, 1969 for a four-year term.

Grants by the Endowment to the States and jurisdictional arts councils under the Federal-State Partnership Program are made in accordance with the terms set forth in The National Foundation on the Arts and the Humanities Act of 1965, as amended, and are administered by the individual arts agencies. The Endowment's other programs are developed by the Chairman and the staff, with the advice of the National Council on the Arts. As a general rule, applications for grants, which fall within the established programs of the Endowment, are referred to panels of experts chosen from all regions of the United States. The recommendations of the panels are brought before the National Council for review, and to the Chairman for final determination.

## THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

The National Foundation on the Arts and the Humanities was established as an independent agency of the Executive Branch of the Federal Government by the National Foundation on the Arts and the Humanities Act of 1965. The Act, Public Law 89-209, was last amended by Public Law 91-346 in 1970.



The National Foundation is composed of the National Endowment for the Arts and the National Endowment for the Humanities. The two Endowments, advised by their respective Councils, formulate their own programs, but share an administrative staff.

#### THE FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

The Federal Council on the Arts and the Humanities, also established within the National Foundation on the Arts and the Humanities by the Act of 1965, is composed of the Chairmen of the two Endowments, the United States Commissioner of Education, the Secretary of the Smithsonian Institution, the Director of the National Science Foundation, the Librarian of Congress, the Director of the National Gallery of Art, the Chairman of the Commission of Fine Arts, the Archivist of the United States, and a member designated by the Secretary of State. The Federal Council advises the Chairmen of the two Endowments on major problems, coordinates their policies and operations, promotes coordination between their programs and those of other Federal agencies, and plans and coordinates appropriate participation in major and historic national events.

#### THE NATIONAL COUNCIL ON THE ARTS

The National Council on the Arts is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 private citizens, appointed by the President, who are widely recognized for their broad knowledge of the arts, or for their experience or their profound interest in the arts.

The Council advises the Chairman on policies, programs, and procedures and reviews and makes recommendations on all applications for financial assistance made to the National Endowment.

THE NATIONAL COUNCIL ON THE ARTS

January 15, 1972

Nancy Hanks, Chairman  
Maurice Abravanel  
Marian Anderson  
Jean Dalrymple  
Kenneth N. Dayton  
Charles Eames  
Duke Ellington  
O'Neil Ford  
Virginia B. Gerity  
Lawrence Halprin  
Huntington Hartford  
Helen Hayes  
Charlton Heston  
Richard Hunt  
James Earl Jones  
Harper Lee  
Charles K. McWhorter  
Jimilu Mason  
Robert Merrill  
Gregory Peck  
Rudolf Serkin  
Beverly Sills  
Edward Villella  
E. Leland Webber  
Donald Weismann  
Nancy White  
Robert E. Wise

NATIONAL ENDOWMENT FOR THE ARTS  
PANEL MEMBERS  
FISCAL YEAR 1971

DANCE ADVISORY PANEL

Roger Englander, Co-Chairman  
Deborah Jowitt, Co-Chairman  
George Beiswanger  
Jerry Bywaters Cochran  
Merce Cunningham  
Martha Hill Davies  
Alexander Ewing  
Cora Cahan Gersten  
Kathleen Stanford Grant  
Thelma Hill  
C. Bernard Jackson  
Joe Layton  
Stella Moore  
Frances Poteet  
Judith Sagan  
Allegra Fuller Snyder  
Michael Steele

LITERATURE ADVISORY PANEL

Simon Michael Bessie, Chairman  
James Boatwright  
Robert Gottlieb  
Richard Howard  
Hugo Leckey  
N. Scott Momaday  
Thomas Parkinson  
Webster Schott

PANEL MEMBERS (Continued)

MUSEUM ADVISORY PANEL

Evan Turner, Chairman  
J. Carter Brown  
Richard F. Brown  
Bruce B. Dayton  
J. C. Dickinson, Jr.  
Barry Gaither  
James Haseltine  
Louis Jones  
Sherman Lee  
Gerald Nordland  
Daniel Robbins  
Harold Rosenberg  
John Spencer  
Joshua Taylor  
Jack Tworokov  
James Woods

MUSIC ADVISORY PANEL

Donald Engle, Co-Chairman  
Peter Mennin, Co-Chairman  
A. Beverly Barksdale  
Richard Cisek  
Willis Conover  
Roger Hall  
R. Philip Hanes, Jr.  
Robert Mann  
Gian-Carlo Menotti  
Benjamin Patterson  
Russell Patterson  
David Rockefeller, Jr.  
Max Rudolf  
William Severns  
Robert N. Sheets  
Rise Stevens  
Howard Taubman  
William Thomson  
Alfred Wallenstein

PANEL MEMBERS (Continued)

JAZZ ADVISORY PANEL

Willis Conover, Chairman  
John G. Gensel  
Milton Hinton  
Marian McPartland  
Dan M. Morgenstern  
Russell Sanjek

PUBLIC MEDIA ADVISORY COMMITTEE

Roger Englander, Chairman  
James Blue  
John Macy  
Dean Myhr  
Donn Pennebaker  
Sheldon Renan  
George Stoney  
Willard Van Dyke

STATE AND COMMUNITY OPERATIONS  
SPECIAL PROJECTS ADVISORY PANEL

Durward B. Varner, Chairman  
Ralph Burgard  
James Camp  
Norman L. Fagan  
Barnet Fain  
Cliff Frazier  
John H. MacFadyen  
Marjorie Phillips  
Mel Powell  
Robert A. Wykes

PANEL MEMBERS (Continued)

THEATRE ADVISORY PANEL

Robert Crawford, Chairman  
Kenyon Bolton  
Robert Brustein  
Gordon Davidson  
Zelda Fichandler  
Earle Gister  
John Lahr  
Edith Markson  
Joseph Papp  
Harold Prince  
Lloyd Richards  
Donald Seawell  
Louise Tate  
Jean-Claude Van Itallie  
Frank Wittow  
Peter Zeisler

VISUAL ARTS ADVISORY PANEL

Photography Fellowships

F. Van Deren Coke  
Alan Fern  
John Szarkowski

NATIONAL ENDOWMENT FOR THE ARTS  
CONSULTANTS  
FISCAL YEAR 1971

LITERATURE

Molly LaBerge  
Douglas Anderson  
Galen Williams

MUSEUMS

Ralph Burgard

MUSIC

Alan Watrous  
Carlos Wilson  
Harold Kendrick  
Peter Pastreich  
William Denton  
Nat Greenberg  
Richard Cisek

ARCHITECTURE + ENVIRONMENTAL ARTS

"Building means finding a shape  
for the processes of our life."

Walter Gropius

We Americans live in a country where old men can recall the first frame structures built in frontier towns, and where young men can witness the demolition of stone buildings erected during their lifetimes. We live in an age when the memory of our great names in contemporary architecture -- Sullivan, Wright, Le Corbusier, and Mies van der Rohe, to note but a few -- are evoked at the speaker's lectern while their works are jeopardized by the pressures of opportunism. We live in an urban environment whose core is crumbling while its perimeter inches outward in self-generating scatteration.

Yet we are learning. The level of environmental awareness is rising, and the American public is no longer self-conscious in matters of aesthetics and quality of life. We are learning that the environment we create for daily activities could be our greatest art form. The streets, churches, parks, downtowns, schools, housing, and all objects, if properly and harmoniously designed, could enrich our lives. Our society is increasingly receptive to the best our environmental design professionals can contribute toward a fine physical experience.

The Architecture and Environmental Arts Program is addressed toward encouraging and assisting a higher use of the design arts. With the appointment in mid-1971 of Bill N. Lacy as Program Director, a vigorous reappraisal of how the program might best serve the Nation's needs was begun. Mr. Lacy came to the Endowment from the University of Tennessee's School of Architecture, where he had been Dean.

"It is appropriate to describe our program's operational milieu," a planning paper written by Mr. Lacy said, "as encompassing all those arts and professions whose prime concern is in the shaping of the physical environment.



"Through its funding programs, the Endowment will further the cause of environmental quality and seek to create standards of excellence for the guidance of both the public and private elements of our country."

In fiscal 1971, funding efforts were concentrated in supporting environmental design projects, scholarly research and publication, and student travel fellowships for seniors in the departments of architecture, planning, and landscape architecture.

### Environment

During fiscal 1971, the program supported a range of projects dealing with different aspects of the environment.

In transportation, studies on a water-borne mass transit system for New York City, the utilization of a historic bridge in St. Louis as a link in urban rapid transit system, and the recreation uses of the Chesapeake and Ohio Canal along its picturesque route from Washington, D. C., deep into Maryland, were all initiated.

The emergence of behavioral science as an ingredient of the design process was acknowledged with a grant to Barrie B. Greenbie, Professor of Planning at the University of Massachusetts, to study the relation of territorial behavior to urban planning.

Community design centers, housing studies for Oklahoma Indians, and a project exploring urban lighting were among projects deemed relevant to the process whereby man-made surroundings are created, and were the recipients of grants.

In all, 18 environmental design grants were made, 13 to individuals and the remainder to organizations, including: The American Society of Landscape Architects Foundation; The Arts Council of Greater New Haven, for an arts-oriented Neighborhood Enclave in downtown New Haven; The Philadelphia Architects Charitable Trust for a community architecture and

planning workshop which was held by the Philadelphia Architects Workshop, and the Tuskegee Institute, for architectural student programs.

### Publications

Important publications of value to the professional architect, designer, and layman were funded.

The final two volumes in the eight-volume series based on the work of the late E. A. Gutkind, one of the world's eminent authorities on urban development, which promises to be the definitive work on the planning of European cities, was approved for completion. A grant was made for that purpose to the University of Pennsylvania, which is completing the work with the aid of Gabriele Gutkind, E. A. Gutkind's daughter.

A grant of \$2,000 was awarded to the Massachusetts Institute of Technology to assist the M.I.T. Press with publication of Learning from Las Vegas. The book, by Denise Scott Brown, Steven Izenour, and Robert Venturi, presents a comprehensive study of the commercial or popular roadside environment.

A grant permitted G.E. Kidder Smith, architect, author, and lecturer, to work toward the completion of a two-volume photographic opus surveying U. S. architecture from 1800 to the present.

William M.C. Lam, prominent consultant on the use of lighting, received a grant in support of a textbook on lighting design for architects and designers.

The American Society of Landscape Architects Foundation received a grant toward publication of the first handbook of landscape architecture practice.

### Student Travel Fellowships

The program was designed to benefit senior students in architecture, planning, and landscape architecture. The fellowships were for travel to visit and study outstanding works of design, an opportunity which many students would not otherwise have. At the completion of their projects the students, whose names were recommended by their schools, write reports and prepare visual and graphic materials for the use of their schools.

The program, which was funded in fiscal 1967, 1969, and 1970, was concluded in 1971, with three carry-over grants from 1970, and is being revised to provide graduate thesis fellowships in fiscal 1972.

### America the Beautiful Fund

A \$25,000 matching grant was given to the America the Beautiful Fund of the National Area Council, Inc., in continuing support of its Environmental Design Internship Grants for Civic Projects under which young designers are matched to small public agencies in communities where there is a need and receptivity for innovative design.

Among the projects financed through the Endowment grant were:

- A study exploring possible uses for the historic New Orleans Mint, the oldest public building in that city. Described in the Architectural Record (December 1971) as "One of the outstanding architectural monuments in New Orleans or any city...", the Mint stands abandoned and unused. A \$1,000 seed grant, matched by locally raised funds, financed a utilization study by advanced students at the Tulane University School of Architecture and Visiting Professor Jack Cosner. In commenting on the study, the Architectural Record notes that, "A series of bright sketches and possibilities for new use done by the Tulane students is one way to broaden public conceptions of what might be possible in an old building that now looks useless and crumbling."

- A \$1,000 grant to Clark Llewellyn, a landscape architecture student at Washington State University, was matched by the City of Pullman in a joint effort to revitalize the in-town shoreline of the Palouse River. The funds are being used to create models of urban parks and pedestrian walkways for the development of the two-mile shoreline in downtown Pullman.

Earlier efforts by Llewellyn helped to establish the first shoreline park and generated citizen interest in the project, resulting in the passage of a bond issue including funds for river development. Llewellyn's efforts grew out of a proposal for construction of a parking lot on the river shore and his opposition to such usage of a natural resource.

## DANCE

The development of dance in the United States is marked by two basic and paradoxical facts: it is one of the fastest growing and one of the most professional accomplished of the arts in America; and, it continues, despite its growth and recognition, to suffer from a financial insecurity which, in many instances, threatens its existence.

American dancers and dance companies have created a situation wherein New York is frequently referred to as the "Capital of the Dance World." At one point, in January 1971, five major troupes were performing simultaneously in New York, each to capacity or near-capacity audiences.

"What is true of New York," said an article in The Wall Street Journal of June 25, 1971, "is valid on a smaller scale for other sections of the country. The nation boasts 250 civic or regional dance companies, 10 times the number 15 years ago, according to the National Association for Regional Ballet. At schools and colleges, dance increasingly is becoming part of the course of study. Activity continues everywhere on a virtually year-round basis. And dance has become the U. S. government's leading cultural export, with 16 companies visiting 10 countries and presenting 160 original works last year."

And yet most American dancers and companies exist on a season-to-season, if not a day-to-day basis. Professional dancers are the lowest paid of performing artists earning less, on an average, than \$4,000 a year. The willingness of dancers to work for these salaries amounts to a continuing subsidy to the art. As late as September 1971, the notable dancer and choreographer Erick Hawkins, a figure of international reputation, could say: "My whole life has been a matching grant."

It generally takes at least ten years of demanding, disciplined work to become a professional dancer. Few other professions require that training begin at such an early age, and no other profession has so limited a life expectancy.

A typical professional dancer begins study at age 9, takes at least daily classes by age 12, is ready for the professional stage by age 19, and is probably past his performing peak by age 35. If the dancer wants to remain in his profession for even that period of time, he must take daily classes.

The situation for dance companies is analagous to that of individual dancers: the art is demanding, the financial return low, and the future frequently in doubt.

Despite financial difficulties, dance continues to develop as one of the Nation's most exciting performing arts. As The Wall Street Journal commented: "In short, dance is enjoying what generations to come are likely to call its Golden Age."

### The Design

The objective of the Dance Program is to encourage creative activity and help stabilize the dance profession on a national level with projects mainly supportive of: touring, commissioning, institutions, and workshops and services.

From the beginning of the program, in 1966, the Endowment proceeded to aid dancers and dance companies directly. The economic underpinning of choreographic endeavor and performing activity was given top priority at the first meeting of the Dance Advisory Panel in January 1966, and this pattern, ratified by the National Council on the Arts, continued to be pursued as the Endowment's program for dance developed.

Initial assistance was aimed at two immediately pressing emergencies: the lack of consistent financial support from the private sector for the country's leading modern dance choreographers and the ever-present threat of extinction facing even the best of dance companies that lacked the means to continue productions and to bring their repertoires to the country at large.

Grants commissioning new works were given to choreographers of international reputation and to developing talented artists. Rehearsal salaries for dancers necessary in the composition of new works were financed. Challenge grants were made for new productions. Aid to workshops and summer conferences brought apprentice and regional choreographers into the picture. A touring program was begun.

The supportive understructure of the Dance Program, in fiscal 1971, continued attempting to keep pace with the field as it became more and more widely recognized and accepted as an art form of vital and growing substance and importance in the country.

Examples of major programs are given below:

### Touring

The Coordinated Residency Touring Program. Initiated in fiscal 1968 to improve touring techniques for the benefit of both dance companies and audiences, the program during its fourth year was extended to seven circuits including 35 States with 22 dance companies appearing in successive residencies for a total of 105 weeks in the performing season. In fiscal 1971 grants totalling \$330,480 were made in support of the program.

Regional circuits of local sponsors were developed through the cooperation of State arts councils and the national coordinator. Each local sponsor engaged at least two companies for at least a half-week each, during which time the dance company provided a variety of services: master classes, lecture demonstrations, and workshops and teachers' classes, all in addition to scheduled full performances.

Terry C. Schwarz, manager of the Fine Arts Council of the University of Massachusetts, after noting that students there had been able to see the work of such notable organizations as the Nikolais Dance Theater, Merce Cunningham and Dance Company, Tharp/Rudner/Wright, Paul Taylor Dance Company, and Alvin Ailey American Dance Theater, said: "In my opinion, this program in contemporary dance is the most

outstanding part of our series at the University and has generated the most enthusiasm from our students as well as the general public in this area."

Suzanne Weil, Coordinator of Performing Arts for the Walker Art Center in Minneapolis, wrote: "To the great sadness of all of us, Murray Louis and Company completed their residence with the Walker Art Center and the Minneapolis Public Schools last week. It was perfect and we wanted to keep them forever...the reviews tell it all." One review, in the Minneapolis Tribune of April 23, 1971, said: "I urge you, in fact implore you, to see it. This is a madcap, hilarious, highly disciplined, infinitely energetic group of dancers that almost subversively give you an awareness of movements you didn't know was possible." An article in the Minnesota Daily on April 30, 1971 said: "For the second year Murray Louis and his company have brought spring to Minneapolis. While he was here, dancers flowered, new ones were seeded, smiles grew."

Erick Hawkins, reporting after a four-week residency at Wolf Trap American University Academy for the Performing Arts, wrote:

"In my deepest heart, I know this is a golden age in American art for I feel it is really true that the dance is THE AMERICAN ART, and I am very privileged and proud to have been a part of this wonderful resurgence. I need to say also that the support we as a Dance Company have had all this past year thru the Residency Program has made the difference financially between just being pioneers because of loving our art and being able to really fulfill ourselves and use our talents more fruitfully and more widely for the general public."

A review in the Kalamazoo Gazette of May 13, 1971, of a program given during the Erick Hawkins Dance Company's two-week residency at Western Michigan University said it "demonstrated why Hawkins has been an important and unique force in American contemporary dance. His choreography, wonderfully subtle in its organization of space, time and dynamic levels, retains a purity and spontaneity of movement that can be as touching as it is beautiful."



Donations from a number of citizens and foundations to the Endowment's Treasury Fund made it possible to make significant grants to dance companies for the development, preparation, and presentation of performance seasons throughout the country.

Eliot Feld's American Ballet Company which received Treasury Fund grants of \$67,000 in fiscal 1970 and \$63,000 in fiscal 1971, performed in Chicago and Bloomington, Illinois; Cincinnati, Ohio; Detroit, Michigan; Stanford, California; Raleigh, North Carolina; Sarasota, Jacksonville, and Tallahassee, Florida, and Brooklyn, New York. Unfortunately, even with this assistance, the company's financial difficulties caused it to cease operations in 1971.

The Martha Graham Dance Company, which received Treasury Fund grants of \$50,000 in fiscal 1970 and \$50,000 in fiscal 1971, performed and frequently gave classes in Princeton, New Jersey; Storrs, Connecticut; Boston, Massachusetts; Geneva, New York; Athens and Columbus, Ohio; Ann Arbor, Michigan; Kansas City and St. Louis, Missouri; Urbana, Illinois; Milwaukee and Madison, Wisconsin; Lawrence, Kansas; Lawton, Oklahoma; Houston and Abilene, Texas, Torrance, Los Angeles, and Carmel, California, and Brooklyn, New York.

### Commissioning

Fellowships totalling \$146,250 enabled 16 individuals to create new works by providing a personal grant to the choreographer plus four weeks' rehearsal salaries for dancers.

Production Challenge Grants. The program was begun in 1969 to help larger dance companies extend and diversify their repertoires by enabling them to create, rehearse, and perform new works. The program includes the stipulation that matching funds should be raised from new sources whenever possible, thus assisting the creation of new dance works while stimulating a broadened base of support for major companies. In fiscal 1971 the New York City Ballet received a grant of \$133,300 and the City Center Joffrey Ballet received a grant of \$113,400 for the production of new works. The grant to the New York City Ballet was for the production of

six ballets, three choreographed by George Balanchine and others by Jerome Robbins, Jacques d'Amboise and John Clifford. The City Center grant was for the production of seven works by Todd Bolender, Rudolf Nureyev, Robert Joffrey, Gerald Arpino, and Stuart Hodes.

#### Support for Institutions

The Association of American Dance Companies, a national service organization which had received Endowment assistance to get started, entering its fourth year of operation in fiscal 1971, received a grant for \$25,000 in aid of its programs for dance companies throughout the country.

A \$12,500 grant to the City Center Joffrey Ballet provided half of the salary for its professional director of development under a program initiated in fiscal 1970 to strengthen the financial footing of the major dance companies.

A grant for \$35,000 assisted the Dance Notation Bureau, Inc. with a pilot project designed to bring works of professional choreographers to regional, civic, and university dance companies through notated works, teaching materials, and classroom exercises.

A letter from Alex Martin, director of The Ballet Guild of Cleveland, sums up that organization's experience with the Bureau's project: "It is regional ballet's first real exposure to professional ballet, its first real contact in a working situation with a professional choreographer of stature...While it (the ballet "Fandango" by Anthony Tudor) will of course not be danced as brilliantly as when performed by the original cast or by the dancers from the Metropolitan Ballet, one will see the whole ballet with every nuance, and five dancers dancing better than they have ever danced before. I don't think that Mr. Tudor would be ashamed."

The Jose Limon Dance Company received a \$15,000 grant for the development and preparation of the Company's 1970-71 performing season and to help it maintain a permanent group of eight dancers.

## Workshops

A critic's workshop, funded with a grant of \$9,000 in the summer of 1970 was so enthusiastically received that it was continued in the summer of 1971 with the aid of a second grant of \$10,000. Held at Connecticut College, New London, the workshops provided intensive three-week training programs for working journalists from newspapers and periodicals across the country. The courses were designed to cover the basic areas of dance writing, movement, composition, history of dance and dance criticism, as well as the function of the critic.

A \$19,240 grant provided continued support for the National Association for Regional Ballet's Craft of Choreography Conferences designed to offer the directors of regional companies an opportunity to work with dance professionals. The grant assisted summer 1971 conferences in North Carolina, Texas, California, and Ohio.

## EDUCATION

### Artists in the Schools

In a junior high school in St. Paul, Minnesota, there stands a work of welded sculpture so large that it cannot, without being destroyed, be removed from the room in which it was created.

The work of the sculptor Charles Huntington and a group of students is now a part of the school, just as an old clock tower or church steeple, created communally, are living parts of their communities today.

Huntington was one of hundreds of artists in the Artists in the Schools Program which, in the three years of its operation, has become the major thrust of the Endowment's Education Program.

The program was developed in close cooperation with the U. S. Office of Education which, in 1969, transferred \$100,000 to the Endowment for the initial pilot project which placed six visual artists in secondary schools in the 1969-70 school year.

In fiscal 1970, the Office of Education transferred \$900,000 to the Endowment to expand the program to 31 States and to include elementary and secondary schools as well as a wide variety of art disciplines. For fiscal 1971, the program was supported entirely with Endowment funds and cooperation and coordination between the Endowment and the Office of Education continued to be an integral part of the program.

In fiscal 1971, the Endowment allocated \$750,000 for the operation of the program in 61 school districts in 42 States. Involved were visual artists, poets, filmmakers, dancers, musical and theatrical artists, and an environmental design artist. The Poets in the Schools component of the program, although part of the Artists in the Schools Program, is administered by the Literature Program and is described separately in that section of this report.

(It should be noted that the Artists in the Schools Program is funded in advance of the school year in which it actually takes place to allow for local school planning. Fiscal 1971 grants, therefore, were for the 1971-72 school year. Since that school year was not completed at the time of this report, descriptions of projects in this report are of fiscal 1970 grants operating in the 1970-71 school year.)

At the core of the program is Goethe's contention that "a man does not learn to understand anything unless he loves it." Equally emphasized is the belief that the experience of art is basic to the human spirit and that it should be offered to all children as an essential part of their educative process. The idea is to expand the total personality of the child, develop his emotional attitudes and receptivity to the processes of learning, and instill in him an awareness of creativity as a living and personal process that will remain with him long after his formal education is completed.

The theory, transmuted through the sensitivity of a third-grade child under the guidance of a poet in the schools, was expressed this way:

...and I awoke and it was true  
I saw everything I saw  
sky of roses house of daisies a tree  
of orange a book of apple and  
I loved it all and I lived with it for  
the rest of my life...

Another aim of the program is to prepare the way for a basic change in the structure of school curricula so that a participatory awareness of the arts becomes part of the essential process of education, a pathway leading to better comprehension of other subjects.

The program has proven to be of benefit not only to students but to the artists who participate and to the teachers in the schools where it operates. As part of the secondary purpose, artists in the schools have: involved local artists and parents in related activities within the community, established tutorial and apprentice systems, maintained open-door

studios, conducted field trips, participated in career conferences and faculty and P.T.A. meetings, and conducted faculty workshops.

The program is administered largely through State arts councils in consultation with State boards of education and district school officials. The artists are generally chosen by panels made up of artists, arts council officers, educators, and consultants.

The dance component of the program, which in fiscal 1971 operated in Alabama, Ohio, Oregon, California and Pennsylvania, was coordinated with the U. S. Office of Education's experimental IMPACT project in these States. IMPACT is an attempt to develop ways of infusing the arts into all aspects of school curricula. After observing the program in operation in several schools in Troy, Alabama, reporter Oliver Roosevelt, of The Birmingham News, wrote: "What we saw that day last week... persuades us that lives and attitudes of not only students but teachers and administrators are being tuned in to a new way of looking at life."

A detailed evaluation of the dance component of the program by Lydia Joel, former editor of Dance Magazine, noted that "the teaching of Lucas Hoving, Murray Louis, Bella Lewitzky, and Virginia Tanner," all outstanding dancers of national and international reputation, "is exceptional not only because they are superb teachers but also because they understand and develop creativity through improvisation. This is one of the reasons that dance has been so extraordinarily effective as a stimulant in schools as they work to evolve an arts-core curriculum."

Audrey Welch, director of IMPACT in Glendale, California, wrote: "This was the most rewarding evidence to me that one of our key goals is being realized. We are achieving community interest in the arts for children...As for our young people, they were identifying and are beginning to think of themselves as dancers...Watching self-confidence grow before your very eyes is awe-inspiring and that is what this program is doing for our children."

At the Goshen, Alabama, Junior and Senior High School, where the school mascot is an eagle, sculptor Larry Godwin, the artist in the school, took a group of students to a junkyard where they selected 1,400 pounds of auto bumpers and hauled them back to the school where, in time, they were transformed into a gleaming 12-foot eagle of chrome, now mounted in front of the school.

"During the year," wrote Godwin, who taught in three schools in Alabama, "I have tried to stress my concerns over the state of the visual environment by devoting myself to projects so oriented. The students and I worked together on projects that actively engaged us in visually upgrading the school environment. Hopefully, our impact has been two-fold; first, that a new and significant awareness level has been instilled within the student; and second, that a distinct and desirable change in surroundings, wrought by art works, will have over-flow results."

Godwin and his students created a metal screen-sculpture; a mural in an elementary school lunchroom; a formally designed sculpture garden; a cast concrete totem pole sculpture for the front of a school; a life-size puppet show involving students, abstract shapes, fluorescent paint, and black-lite, and an illustrated book of poems conceived to involve students in the writing of poetry, the designing of illustrations, the transfer of the designs to linoleum blocks, and the final printing of the books on a hand press.

The film component of the program was an important innovative addition to fiscal 1971. It was developed in recognition of the encompassing presence in the lives of children of television and motion pictures and the need for an educative process which would help them to develop standards of discernment and selectivity through the processes of making films themselves. Schools in North Little Rock, Arkansas; Omaha, Nebraska, and Anchorage, Alaska were selected to initiate the project in which notable filmmakers and local teachers who had attended an intensive five-week workshop in film, worked closely together in the classrooms. Each site had a professional teacher, a budget for film rental and filmmaking, and the services of a live-action filmmaker for periods of 12 weeks.

The project was designed and coordinated under a grant to the Center for Understanding Media, Inc., New York City, an organization which engages in research and projects in communications, education, and the arts.

The project will be systematically evaluated by a specialist engaged for the study and a 28-minute documentary film is being made of it for distribution to educators and public television stations. Overall, State arts councils and local educational institutions joined in both the planning and the implementation of the project.

A story in the Arkansas Gazette, Little Rock, on November 11, 1971, began: "A movie production crew invited reporters Wednesday to view cinematography techniques at its headquarters, the Indian Hills Elementary School....

"The crew is a class of 13 fourth, fifth, and sixth-grade students."

The article quoted John Culkin, director of the Center for Understanding Media: "'The age of the moving image demands critical, intelligent, discriminating and selective viewers.'" It continued: "This can be accomplished through viewing, discussing, analyzing and making films...The class was doing just that Wednesday as reporters looked on. Some students were editing the films that they had shot at school and home. Others were preparing signs for movie titles and others were discussing sound effects.

"Aside from the mechanical benefits of learning to make films, there are numerous other social and academic benefits, the teachers say. Among them are helping students to develop 'media skills as complement to reading-based skills in the language arts.' The program also helps them develop socially and create confidence in themselves, and to expand their creative abilities...."

In Walla Walla, Washington, architect, Drexel Adkison taught basic concepts of environmental issues and concerns with emphasis on what planning could do to meet problems. Under his guidance, Armando Garza, a high school student of



exceptional promise, created an eight-foot square model of the city representing his view of what could be done to make it better. The youth later was awarded a full six-year American Institute of Architects/Ford Foundation architectural scholarship to the University of Washington.

Elsewhere, working with elementary school students, Mr. Adkison demonstrated clay modeling techniques to groups of 100 with follow-up classes to smaller groups, guided children in the construction of a 40-foot mural depicting the history of Walla Walla, helped fourth-graders construct an eight-foot plywood study cube which also served as a puppet theatre, and held special sessions in his studio.

With secondary school students, Mr. Adkison assisted in the design and assembly of a foyer mural, lectured on various aspects of architecture to humanities and foreign language classes, worked with students who designed several pieces of unique playground equipment, assisted a group of students who created a display area in the school district Central Services Building, and trained assistants in his studio under special arrangements whereby they earned school credit for their out-of-class studies.

An evaluation of the Artists in the Schools grant for \$25,000 to the Children's Theatre Company at the Minneapolis Institute of the Arts to provide theatrical training for students as part of their regular academic program said, "this is one of the best, one of the strongest, and one of the most valid of all children's theatre programs in the country..."

The evaluator, Arthur H. Ballet, Director of the University of Minnesota's Office for Advanced Drama Research, wrote: "...the program had a cohesion and a unity, a dedication and an enthusiasm which is rare and which is commendable. It also elicited a kind of loyalty which can be provincial but which here seemed genuinely motivated in the students by their admiration for the staff....In a general education system where apathy seems to dominate, I found this especially exciting."

In Rhode Island, at the end of the first year of a three-year pilot project designed to bring the arts to schools throughout the State, a detailed evaluation by the State Council on the Arts concluded that the program thus far had "produced results of the most encouraging kind...On the basis of information gathered...there is clear indication that the programs of the Arts in Education Project met the goals set for them. Teachers recorded over and over again their satisfaction with insights and learnings achieved as a result of the workshops. The art process is more broadly and profoundly understood, and its relation has been made clear...The learning models developed were seen by most teachers to have value in curriculum reform."

The project, governed by a Special Committee and operated by a full-time professional staff, was funded in fiscal 1970 with a grant of \$350,000 to cover a three-year period beginning September 1970.

College Entrance Examination Board/Advanced Placement Program in Art and Music

In conjunction with The JDR3rd Fund's Education Program, a \$125,000 Treasury Fund grant provided funds for the second phase of development of three innovative advanced placement courses: two in the visual arts and one in music. This was the first time that the arts had been included in C.E.E.B.'s planning of special curricula for high school seniors. The program provides college credit and advances outstanding students immediately over introductory courses offered college freshmen. In recommending previous funding, the National Council on the Arts expressed the view that this program might provide a breakthrough in American education by providing constructive examples of the effects on high schools and colleges of changing attitudes and approaches toward curricula and the arts.

### The Museum of Modern Art

A \$10,000 grant was given to New York's Museum of Modern Art to further extend planning, budgeted at \$228,000, of an Art Caravan. The total project funds are for the preparation of a program, furnishing of the caravans, development of courses of study according to age level and of research data on potential effect of the caravans in different teaching and economic situations. The Art Caravan concept embodies both creative work and art appreciation based on the concept of child involvement under expert guidance.

### University of Wisconsin Foundation

A Chairman's grant of \$10,000 was made to help further the work of the University's Arts Administration Program which seeks, through training and curatorial scholarships and fellowships, to help fill the need for trained personnel in a neglected field. The University's Master of Arts program in Arts Administration focuses on managerial and administrative functions, methods, and techniques as applied to the unique needs of arts institutions. The program emphasizes, along with a regular administrative curriculum, participation of students in the Harvard Summer Institute for Arts Administration, development of research in the field, contact with visiting administrators and artists in a seminar, and intern work for the students.

## EXPANSION ARTS

### Beginnings

The 1960's in the United States were characterized by rapid developments in all of the arts. Few of these developments held more promise for the future than those centered in the community-based arts movement.

For many years, the pioneer centers of this movement -- Hull House, Karamu House, the Henry Street Settlement -- had demonstrated that substantial artistic talent was present in low-income urban communities. In the 1960's, as Junius Eddy noted in an article in the July 1970 issue of the Public Administration Review, community art centers took on a new role.

"As the blacks, the Puerto Ricans, and the Mexican-Americans, particularly, began to seek out the roots of an ethnic or racial heritage which the dominant society had systematically ignored or denigrated, the nature of the community-based arts movement began to change. The arts became an obvious and powerful vehicle in this cultural renaissance, a vehicle through which minority-group artist-leaders could begin to voice the social and economic concerns of their communities, to assert a new-found historical identity, and to reflect the new sense of ethnic pride and awareness they believe is essential to their survival in white America."

Thus citizens who had never entered the established institutions of the arts were drawn toward new meeting places: community centers, street academies, storefront studios, and church coffee houses. These new centers began to offer exciting outlets for community expression; demonstrating that people in socially isolated communities, whether in inner cities or rural areas, have impressive artistic skills and, in expressing and developing these talents, contribute to the health and vitality of their communities and of the Nation.

This development called for a response from government very different from the traditional approach of "cultural enrichment" which Eddy characterized as "a kind of loosely organized exposure of poor youngsters (mainly nonwhite) to enriching experiences from the Western middle-class cultural tradition, intended to compensate for presumed deprivation in their own lives and backgrounds."

The New York State Council on the Arts, in 1967, applied \$300,000 of its \$1.5 million program to a Ghetto Arts Program, based, as the Director of the Council, John B. Hightower, noted, on "what the ghetto community wanted rather than what we, as an outside agency, decided it should have." In 1968, the National Endowment, acting in cooperation with the President's Council on Youth Opportunity, informed the mayors of 16 cities that matching grants of \$25,000 would be made available on a \$2 to \$1 matching basis for professionally led, community-based summer programs to train and to engage young people in the arts. Funds for this program were raised through donations from a number of corporate and private patrons and were matched by the Endowment's Treasury Fund.

Financial stringency made it impossible to renew the program in subsequent summers. The Endowment continued however, to support a small number of community-based, urban centers which offered professional training and direction in the arts. Those receiving grants in fiscal 1971 included:

The Harlem School of the Arts: \$50,700 for the training of children, primarily in music and theatre, under the supervision of Dorothy Maynor.

San Francisco Art Commission/Neighborhood Arts Program: A \$40,000 Treasury Fund grant supported workshops, performances, and other neighborhood arts activities.

The Capitol Ballet Guild: \$5,400 for the professional training of young dancers.

St. Louis Community Music School: \$7,000 for music lessons, given mainly to children in East St. Louis and Kinloch.

The Inner City Cultural Center, Los Angeles: \$50,000 to help the Center's Repertory Company to produce three plays, primarily for area students and residents.

New Thing Art and Architecture Center of Washington, D. C.: \$15,000 to support the First Annual Blues Festival, held at Howard University in November 1970.

National Guild of Community Music Schools: \$17,500 to assist the national office of the Guild to serve its 40-member community music schools, and to organize new schools.

The Dynamic Museum of East St. Louis, Illinois: \$10,000 to assist in utilizing fully the objects in the Museum's collection and to implement the educational efforts of the Museum, under the direction of Katherine Dunham.

These grants were approved by the National Council on the Arts prior to its October 1970 meeting, or at that meeting. In the same meeting, the Council was asked by the Chairman to consider a new approach to community-based arts activities. It was suggested that a new program be created which would assist professionally directed, community arts groups to develop their own programs and which would include activities among ethnic and rural minorities whose cultures had been inadequately supported in the past.

The Council enthusiastically supported the Chairman's recommendation. In a series of meetings, held during the five months that followed the Council's action, the Endowment sought the advice of experts and spokesmen for community-based arts organizations throughout the Nation, as to how its new program should be organized. In April 1971, Vantile Whitfield, founder and director of a number of performing arts groups, was named Director of the new program, entitled Expansion Arts. A newly appointed Advisory Panel met to develop guidelines for the program and to review applications submitted for fiscal 1972. In addition, 11 more projects were supported in fiscal 1971 with grants amounting to \$112,000. Some examples are:

A \$9,500 grant to El Nuevo Teatro Pobre de America, New York City, supported the preparation and touring of "Guarapos," an original script written by Pedro Santaliz, which aims at relaying the essence of the Puerto Rican experience in both the United States and Puerto Rico. Performances were given in New York streets and other community locations during the summer of 1971.

The Black Arts Cultural Center of Chapel Hill, North Carolina received a summer project grant of \$2,500 in support of its activities in two workshop locations aimed at stimulating creative development and motivation through the arts. The project consisted of workshops and cultural programs in painting and drawing, dance, drama, fabric design, and photography.

The Afro-American Total Theatre Arts Foundation of New York was granted \$7,500 for its training program in theatre. Hazel Bryant, Director of the Foundation, reported:

"We started by interviewing about ninety young people who had heard about the program.... From this number we hired 20. None of these youths had ever seen a live play but they wanted very much to write or to be in one. We found enormous potential talent and energy that had heretofore never been tapped. It was raw, undisciplined, untrained and terribly exciting talent...

"When we began to knuckle down to assignments and work, we received a multitude of excuses for non-achievement. We encountered children who had been told, they said, that they were victims of their environment, that as ghetto youths they were physically, psychologically, and socially disadvantaged. They supported this myth and were therefore full of self-doubt...Our program, we decided, would have to very quickly give our young people the security to write and compose in spite of language or language tool differences because we found that the speech of these children is alive and growing...we had to set deadlines that were unrealistic in any creative sense but mandatory for job completion and discipline...

"...by the end of the seventh week, we had 30 mini-plays, ten to thirty minutes in length. Four of these were complete mature pieces. Each child with the help of their instructors, a tape recorder, drums, tambourines, and other wooden instruments composed at least one song or musical accompaniment for his own play, and in some instances for a neighbor's play. Many of these songs are fine pieces of writing. Further, the young people audited and in some cases participated in the adult acting workshop...They made

their own slides and film for the multi-media facet of the project. They worked on the design and building of sets for fine professional plays and one musical that were produced at the Negro Ensemble Theatre, August 20, 21 and 22, as part of the New York Black Theatre Festival...The young people got so caught up in capturing the essence of their life-style that instead of excuses and failure, we got innovation and fresh new approaches."



## LITERATURE

Don't write notes  
When poets are  
here. They might think  
It's a poem.

Which it was. It was handed in by a junior high school student at Mill Creek School on the Wind River Indian Reservation, home of the Shoshone and Arapahoe tribes.

She was responding to a professional poet who had been working in her classroom throughout the day. The poet was there, where one had never been before, through the joint efforts of the National Endowment for the Arts, the U. S. Office of Education, and the Wyoming Council on the Arts, as part of the Endowment's Poetry in the Schools Program.

The program, a component of the Artists in the Schools Program described earlier, places poets and other writers in elementary and secondary school classrooms to read their own work and the work of other writers. It combines these informal readings with work with the students, encouraging their creativity through the writing of their own poetry and leading from that personal experience to the engagement of interest in reading, writing, and learning. Without exception the program has been endorsed by every State arts council and school system by which it has been undertaken.

### Poetry in the Schools

The first day Douglas Anderson, a poet from Denver, visited the three Reno, Nevada schools he was to work in, he wore a hat decorated with silver-work filigree. Both he, as a live poet, and the hat, as a decorative object, were the subject of a good deal of interest. Later, in a report to the Endowment, he described his initial experience at Reno High School:

"We got all the chairs in a circle. Somebody had already asked about the hat. So we passed it around. About a third of the way, a guy said, 'It's deeper than just how it

looks -- right? It's a symbol.' (This particular class, by the way, is composed of alleged 'delinquents' and 'kids having trouble.')

Four people further around, a girl offered 'It looks like the sun with earrings.' So I lost my heart to that girl, and to every human being person in that circle." In short order, the students were writing poetry.

At the William Ferron Elementary School, Las Vegas, Julie Bynum, a third-grader, wrote:

Certainly somebody must have  
been out with a bucket of  
dandelions last night. Somebody  
must have tossed them about  
In meadows, on roadsides, left  
and right - just look at them  
scattered and spattered  
around, like big yellow  
pennies all over the ground.

Not all poems written in the Poetry in the Schools Program were that remarkable, but a good many were, which was all to the good since the main purpose of the program is not to develop poets -- although it is certain that poets were and are being developed through it -- but rather to inspire interest in language as a means of self-expression and so, to self-knowledge and discovery.

"Again and again," wrote Frances Forrister, project director in Wyoming, "teachers indicated that a shy, retiring, non-verbal youngster who 'had never done well at anything before' produced poetry of merit. Often teachers commented that those with 'learning disabilities' had been captivated by the program. There were reports of those who had difficulty with mechanics of writing who practiced penmanship to enable use of that skill for self-expression through poetry."

One school selected for the program in Wyoming was at Arminto, where the school draws its student body of 13, grades one through eight, from a surrounding ranch area in a 50-mile radius. The playground, Mrs. Forrister wrote, "might be said to stretch for a hundred miles, and it serves not

only as play area, but also as an occasional pasture for an itinerant shetland pony, a stray sheep or two, sometimes a heifer, several dogs belonging to students, and a multitude of hopping, skipping rabbits darting in the sage brush." A professional poet came to outlying Arminto and found that children there were the same as children everywhere, they had a great appetite for poetry.

"Taking that which went brilliantly," wrote Mrs. Forrister, and "that which went awry, the joys, sorrows, woes, the rewards and pleasures, and placing all on balance, the scales tip overwhelmingly to indicate that the 1971 poetry in schools in Wyoming was a great success, providing so many with artistic inspiration, creative experience, and a glimpse at the magnificence of human spirit and language in poetry."

In Colorado, Dr. Judith Wray, project director, reported that the feelings of the majority of teachers at the 35 schools included in the State-wide project, "might well be summed up in the words of one teacher, Robert Barnes, chairman of the English Department at Baker Junior High School, when he wrote about Baker's poet-in-residence, Sam Gadd:

'It would be very hard for me to properly thank you for your efforts on behalf of Baker Junior High. I've been wondering how I would justify the whole business to the "accountability" folk. Probably I'd list the 64 students who met with Sam (in small group sessions) and came away from the encounter with beautiful smiles, a heightened sense of their importance, and many other feelings, all positive.

'Then we would mention the seven teachers who to a greater or lesser degree, were rejuvenated and given a small insight into the potential of their students. Also we would include the other adults who heard him and responded.

'Suffice it to say that Sam accomplished more good at Baker in three days than any other month of programs, projects, etc. has this year. Thank you for sending him to us.'

Robert E. King, Superintendent of Schools in Meeker, Colorado, describing the work of poet Jim Ciletti, wrote:

"The impact of Mr. Ciletti's visit was tremendous. This is born out by opinions of both students and teachers as well as myself. The Colorado Council deserves an accolade for conceiving, organizing, and funding such a program and for choosing someone as competent as Jim Ciletti for selling students on both life and poetry and the strong bond existing between the two. He was able to get all the students that he saw in our high school, junior high school, and rural grade school involved in writing poetry and enjoying it. He saw some students only one class period but most others two or three times. The best results were realized from those he was able to see three times. The general conclusion of everyone involved was that more time would have been valuable."

The poet, Jonathan Holden, describing an experience at Palmer High School, in Colorado Springs, wrote:

"During the third-period reading, a parade went by outside. The parade was connected with a local H.S. sports event, and the kids were permitted to go outside and watch it. The teachers were astonished when, of the perhaps 80 kids in the lecture hall, only about half a dozen decided to go to the parade...."

It was as poet Jim Ciletti had said, "...I think the most important evaluation of the project comes from the students, for only then can tell us if their horizon of poetry has been widened and if they have begun to enjoy writing poems."

In fiscal 1971 the Literature Program sent some 300 young professional poets to classrooms in 31 States across the Nation to work with an estimated half-million young people and teachers in a program which continued to create a new atmosphere of constructive self-expression and a greater desire to learn to read and write among children. In this effort, the Endowment's grant contribution was \$269,700.

## Other Programs

The support of small literary magazines, grants to service organizations for American authors, to small presses, and a modest program to develop creative writing programs on small campuses with predominantly black enrollment all continued, in the year under review, to further the goals of the Literature Program. There was one new project, a grant to help explore new methods of wider and more economical distribution for small, independent presses of quality.

## Coordinating Council of Literary Magazines

With the aid of a matching grant from the Endowment of \$50,000, the Coordinating Council of Literary Magazines (C.C.L.M.) was established in 1966 to help the cause and condition of noncommercial literary publishing through grants to literary magazines and through projects directed to the shared problems of the literary magazine community.

Endowment assistance to small literary magazines through C.C.L.M. helps to insure continuation of some of America's most vital and stimulating publishing enterprises. These magazines, with limited circulation and small budgets, are nonetheless responsible for the initial publication of most young American writers. They carry on a tradition of publishing unique in this country.

Among famous writers whose work was first seen in small literary magazines in the United States have been Hemingway, William Carlos Williams, Wallace Stevens, T. S. Eliot, Ezra Pound, and many other whose reputations are now international. With the increasing curtailment of fiction and poetry publication by the major monthly magazines, support for the small quarterlies becomes a necessity.

Between the time of its inception and the fiscal 1970 grant (which continued through December 15, 1970), the C.C.L.M. made 167 grants-in-aid to 138 small literary magazines in 37 States. It also conducted a number of special projects including a series of college contests and several regional conferences.

In the period under review, C.C.L.M. made matching grants to magazines for general support of continued publication; for authors payments, which enable magazines to pay contributors; support of writing contests; payments of translators fees; special issues, and special sections of regular issues.

C.C.L.M. has greatly expanded its services and, at the present time, is in contact with almost 700 magazines published in all 50 States. The organization concentrated as well on its role as a liaison agent with State arts councils, and during the grant period, the New York State Council on the Arts awarded a \$130,000 grant to it in support of an expanded program in the State.

"It is encouraging," the C.C.L.M. grant report to the Endowment stated, "that, following the lead of the Endowment, State arts councils, as in the case of the New York State Council on the Arts, are beginning to also participate in support of literature."

The Endowment grant to C.C.L.M. for fiscal 1971 was for \$50,000.

#### P.E.N. American Center

The American Center of P.E.N. (Poets, Playwrights, Essayists, Editors, and Novelists), with the aid of a grant for \$39,000, was able, the Center reported, to expand its programs of various services to authors.

"One indication of the growth of P.E.N.," wrote Kirsten Michalski, Executive Secretary, "is the increase in membership, which is now over 1,100, and the fact that P.E.N. members are becoming more active in the various aspects of the work of the organization. At the same time we feel that many of our programs are reaching well beyond our membership. In a practical way: through P.E.N. in the City program, the advisory service to translators and other endeavors of the Translation Committee, through our panel discussions, the listings of grants to writers, and through our other publications. We are now increasingly established in the mind of the public as both a professional and a service organization."

### Promotion and Distribution

A \$45,000 grant was given to the Jargon Society and Michael Hoffman of New York, to help develop a program for providing a central promotion, distribution, and billing organization for small publishers and literary magazines. Plans called for the inclusion of a sales force aimed at university and college book stores.

The project was initiated in the belief that the proprietors of small literary magazines and presses are so absorbed by the problems of editing and publishing that they are unable to undertake the tasks of promotion, distribution, and marketing. Because of lack of skill and organization in these areas, much of the good work being done never reaches its potential audience.

### Poets in Developing Colleges

The columnist Milton Viorst, writing of black colleges in The Evening Star (Washington, D.C.) on June 14, 1971, said that "on their survival depends much of the hope for closing the gap between black and white in America. For, to compete effectively against whites in business, government, and the professions, it is indispensable that the black community have a cadre of well-educated leaders."

In fiscal 1971 grants totalling \$20,750 were given to five small colleges with predominantly black registration to help place black writers in residence on the campuses.

The program was begun in 1967, in recognition of the fact that nearly all small black colleges lack sufficient funds to provide strong courses in creative writing and literature.

Grantees in fiscal 1971 were Albany State College, Georgia; LeMoyne-Owen College, Tennessee; Lincoln University, Missouri; Miles College, Alabama, and St. Augustine's College, North Carolina.

---

The Albany, Georgia, Herald, on May 20, 1971, carried an article by John A. Holley which described the activity of one of the poets. "Ronda Davis," it said, "is a seemingly quiet unassuming young woman with a ready smile. It's hard to tell from looking at her just where she's coming from, but when she speaks, it becomes apparent and the steady stream of words that slips effortlessly through her lips, makes it even more vivid. But, then, that's to be expected for Miss Davis is a poet, one of the new breed of poets based in Chicago. She's at Albany State College as its first writer-in-residence...."

"It is the appearance of writers and artists like her that the college seeks to attract for the purpose of assisting its students in developing an understanding of and an appreciation for literature pertinent to their heritage...."

"That she chose poetry as her instrument came as no random choice; it is the fulfillment of a lifetime dream. Her theme, the life-style of black people, is aimed toward the redefinition of black people, and the ensuing changes that must occur."



## MUSEUMS

### Background

A number of events in the past several years, and particularly in the program year under review, combined to focus attention on the museums of the Nation.

Record attendances, coupled with sharply increased expenses, caused cut-backs in exhibitions and services as pressures mounted for a wider availability of what museums have to offer. Attendance records -- an estimated 600 million in 1970 -- added to the expenses of museums, while supportive funds were unable to keep pace with the demand.

There is a profound irony then, affecting museums today. They find themselves in the position of being more popular than ever before, as they fall farther and farther behind financially in trying to keep up with the rush of public demand.

The predicament has caused some museums to close down portions of their exhibition galleries. Others have closed their doors on certain days of the week and many are curtailing various activities as pressure mounts for more public services. Many of the Nation's larger museums are charging admission fees for the first time and, in a few cases, museums are dipping into endowment funds, thereby jeopardizing future income.

As fundamental a consideration in the operation of museums as the financial problems are, other matters are equally pressing. Museums are making substantive appraisals of their functions and directions. Traditionally, museums have existed to accumulate valuable objects and to preserve them, to present exhibitions in a scholarly and attractive manner, and to educate the public through programs of various kinds. Today, it is apparent that the museum's role is expanding.

Museums, increasingly sensitive to the needs of their communities, are trying to initiate programs that reach out into those segments of the population which rarely visit museums. There is a great need for further study of total museum programs and the proper role for museums in the life of communities.

It was within the context of this situation that the Endowment, in January 1971, launched a Museum Pilot Program totalling nearly \$1,000,000. Thomas Leavitt, Director of the Andrew Dickson White Museum of Art, Cornell University, had been appointed director of the program in December 1970, and an Advisory Panel of museum directors, directors of community art centers, artists, and critics had been formed. The Endowment's Museum Program, viewing all museums as part of the great cultural resources of the Nation, was designed in close cooperation with these professionals.

A limited amount of support, to art museums only, had been previously given by the Endowment through the Visual Arts Program, notably through the Museum Purchase Plan and via several grants to encourage the wider availability of museums to the public. These programs were incorporated into the newly formed Museum Program.

### The Programs

Seven sub-programs comprise the Endowment's Museum Program: Aid to Special Exhibitions, Conservation, Museum Purchase Plan, Museum Training, Visiting Specialists, Wider Availability of Museums, and Special Projects, all of them developed in support of essential museum activities and designed to encourage excellence and a sensitivity to the public interest. A total of \$926,957 in grants was awarded in the following categories.

#### Aid to Special Exhibitions

Grants totalling \$347,650, including \$5,525 in private funds, were made to 59 museums in 25 states for the preparation and mounting of special exhibitions on a wide variety of themes ranging from major presentations of works by old masters and surveys of the vital arts of our own time, to explorations of man's awakened concern for ecology, and investigations of new directions in the world of science.

For its exhibition of Aboriginal Art from Arnhem Land, Australia, the Field Museum of Natural History in Chicago received a grant in the amount of \$8,000; The Minneapolis Society of Fine Arts was awarded \$15,000 to assist them in their

definitive exhibition, Art Deco, the international style which dominated the design sensibilities of the 20's and 30's. The Phillips Collection, Washington, D. C. received a grant of \$10,000 for the preparation of the catalogue accompanying a major Cezanne exhibition, organized in conjunction with the 50th Anniversary of that institution. \$5,000 was awarded to the Worcester Art Museum, Worcester, Massachusetts for an exhibition of sculpture by Marisol, an innovative contemporary American artist.

Grants ranged in size from \$1,000 to \$15,000.

### Conservation

In recognition of the growing crisis surrounding museum efforts to preserve and care for their collections, the Endowment initiated a pilot program in conservation. The Endowment contacted a group of museums to help develop priorities in the formulation of an expanded program for fiscal 1972.

Three grants totalling \$100,300 were awarded to:

American Association of Museums: An \$18,800 grant supported a pilot two-week regional conservation workshop during the fall of 1971.

New York State Historical Association: A \$41,500 grant helped support five first-year and five second-year fellows enrolled in the Conservation of Historic and Artistic Works Program, a year-old graduate program of the State University of New York at Oneonta administered in cooperation with the New York State Historical Association.

New York University Conservation Center: A \$40,000 grant was made for publication of the Center's Art and Archaeology Technical Abstracts and for training fellowships and operating funds for the Center for which New York University supplies space, utilities, and maintenance.

### Museum Purchase Plan

Under this continuing program, initiated in fiscal 1968 as part of the Visual Arts Program, grants totalling \$90,000 enabled nine museums to purchase works by living American art-

ists. Grants, carrying the provision that matching funds be raised from new sources, act as an impetus for community involvement in the acquisition process.

The Carnegie Institute was able to purchase a sculpture by George Segal and a painting by Jack Youngerman. In addition to a Portrait of Reginald Marsh by Alexander Brook, and a painting by new realist Richard Estes, the Indianapolis Museum of Art acquired prints by nine contemporary artists.

Among the 45 items (mostly prints) purchased by the Utah Museum of Fine Arts in Salt Lake City, were works by Frank Stella, Alexander Calder, Stanton MacDonald-Wright, Raphael Soyer, Wayne Thiebaud, Lucas Samaras, Isamu Noguchi, and Philip Pearlstein.

Grants of \$10,000 each were made to:

The Baltimore Museum of Art  
The Brooklyn Museum  
University of California Art Museum (Berkeley)  
Carnegie Institute Museum of Art (Pittsburgh)  
Honolulu Academy of Arts  
Indianapolis Museum of Art  
Oklahoma Art Center (Oklahoma City)  
Santa Barbara Museum of Art  
Utah Museum of Fine Arts (Salt Lake City)

#### Museum Training

Because of the urgent need for training of professional museum personnel, the Endowment began a program to support graduate level university fellowship programs in museum training, conducted in conjunction with museums, as well as workshops or training courses of shorter duration for more technical museum positions.

Three grants totalling \$98,000 were made to:

Minneapolis Institute of Arts: An \$11,000 grant helped initiate two one-week summer 1971 workshops during which approximately 40 participants from small and medium-sized museums in five states in the upper Midwest region met in Minneapolis to learn about current techniques, materials, and information available to museum personnel.

New York State Historical Association: A \$27,000 grant provided five training fellowships at \$5,400 each.

University of Michigan (Ann Arbor): A \$60,000 grant provided fellowships, over a two-year period, for students enrolled in the University's Museum Training and Internship Program. Participants are to spend two-and-a-half semesters at the University and approximately ten months interning in museums in Flint, Grand Rapids, Kalamazoo, and Cranbrook.

#### Visiting Specialists Program

Grants totalling \$98,250 enabled 21 museums in 15 states to bring in outside specialists and consultants to help them fulfill their essential functions. Assistance was provided for the following types of projects:

The Florida State Museum, University of Florida, Gainesville, was awarded \$4,200 enabling the museum to employ a specialist in North American Indian culture to identify ethnographic specimens in the museum's collections for scholarly cataloguing. The Butler Institute of American Art, Youngstown, Ohio, received a grant of \$4,000 to assist it with a survey of conservation needs and for subsequent implementation of emergency restoration treatment. The International Museum of Photography at George Eastman House, Rochester, New York, was awarded \$4,000 to cover the costs of cataloguing the largest collection of daguerreotypes in America.

#### Wider Availability of Museums

This program was designed to encourage full community participation in museum activities. Grants were awarded to institutions for innovative projects which both broadened and deepened the museum experience.

Amon Carter Museum of Western Art (Fort Worth, Texas): A \$10,757 grant provided funds for the third phase of a three-year pilot program which established the North Texas Museums Resources Council. The Council has involved the public educational system in ten Texas counties in making better use of the area's museum facilities.

The Brooklyn Museum: An \$18,000 grant supported the first year of a project, planned for a three-year period, aimed at making the Museum's resources more responsive and appealing to the surrounding community. The program includes: an audiovisual "rail" running through the galleries and offering information at the touch of a button; information attendants made up of college students and local residents to supplement the guards; area volunteer guides and participating artists who talk about the collections and train volunteer guides and information attendants.

The Detroit Institute of Arts: A \$45,000 grant supported the third phase of "Project Outreach" launched in fiscal 1967 with Endowment funding. The project aims at stimulating new local interest and participation in the arts through a series of activities extending the museum's resources to communities throughout the State. An additional grant of \$18,000 was made to the Michigan State Council on the Arts for the costs of continuing and extending the goals of "Project Outreach."

Illinois Arts Council/Chicago Ticket Plan: A \$50,000 grant supported a pilot project making entrance tickets to a group of Chicago museums available free of charge to inner city residents, the aged, the handicapped, and other groups.

Studio Watts Workshop (Los Angeles): A \$40,000 grant enabled the Workshop, in cooperation with several West Coast museums, to formulate a pilot program that identified and created exhibitions of contemporary folk art. Multi-media presentations were developed, documentation was assembled, and mini-exhibits sponsored by the participating museums were sent on tour to schools in the museums' communities.

Guided by the experience gained under its modest pilot program in fiscal 1971, the Endowment moved to expand its fiscal 1972 program by more than tripling the funds available and by introducing additional categories of assistance.

## MUSIC

Considering the contemporary scene in music, in his recent book, American Music Since 1910, the composer-critic Virgil Thomson, wrote: "What has occurred is a maturity whereby America is now a music-producing country as well as a music-composing one. We have rich folk sources and in jazz a major folk art. We have first-class libraries, historians, pedagogues, and performers. We have a population quite expert at listening and terrifyingly addicted to it. And we enjoy the rare advantage of possessing excellent composers of all ages and all schools. No other country in the world, save France, has that."

And, in the introduction to Thomson's book the composer Nicholas Nabokov, writes of an important event that took place in this century: "The rise to full maturity of American music.

"Like the rise of Russian music in the nineteenth century, it has been preceded by a period of gestation and followed, in an equally analogical way, by the discovery of its own, national 'self'...this event may be of great importance to the future of musical composition. America is gradually becoming the homing ground for all kinds of musical activities and a guest-house for some of the world's best and most advanced minds in the field of the arts and especially music."

Music in America, at the outset of the 70's, is characterized by great activity. Experimentalists are developing their art in more personalized ways within highly informal settings that point toward new experiences for the composer as performer, and for audiences. Symphony orchestras seek to widen their repertoires and to break up into smaller groups for ensemble and solo presentations under conditions vastly different from the formality of the traditional proscenium presentation.

Professional and amateur participation in music across the country is on the upswing. Excluding college and university organizations, the orchestras of America have grown in number from some 800 in the past decade to over 1,200, many of them amateur, community ensembles.

Nevertheless, it is a figure which says something pertinent about the interest in the art in the country today. And, similarly, there is evidence that a grass-roots expansion in opera is taking place as some 1,100 organizations engage in presentations ranging from grand opera among an extremely limited group, to chamber opera, contemporary opera, and lighter styles of musical theatre.

Alongside the wide expansion in musical activity is the growing need of performing organizations, including the great organizations of the country, for a stable financial structure. The development of effective business procedures and systems for performing arts groups and the generation of adequate private and public funding occupy the orchestra and opera company manager in the same manner that the problems of developing artistic quality dominate the task of the artistic director.

It is toward these two areas, sound financial structure and artistic excellence, as well as to the diffusion of music of quality to audiences traditionally outside the range of professional performing organizations, that the Endowment's Music Program is primarily directed. In all, the fiscal 1971 Music Program gave 169 grants, totalling \$5,188,383 to 126 organizations and 31 individuals in 40 States.

### Orchestras

Of the 75 orchestras and arts organizations given grants in fiscal 1971, 57 orchestras chose to extend their services to a wider public, while 15 concentrated on projects conceived to improve their quality of performance and administration.

In public service activities, 30 orchestras established special projects to build larger audiences outside their subscription series, while 18 developed in-school programs which included firm educational plans prepared jointly with teachers in the schools. Four projects served a large, new regional audience through sponsorship provided by State and regional arts councils and five involved collaboration with other art forms.



Throughout all the orchestral activity, there appeared to be an evolution toward more effective service to the total community within broader artistic functions. The St. Paul Civic Philharmonic, for example, performed a wide variety of professional and educational programs within a pattern in which the orchestra was able to accommodate the performers into smaller ensembles at every level, from the entire orchestra down to a soloist.

The San Francisco Symphony organized 750 students in a summer orchestra workshop which was expanded into a seven-week autumn session for 7,000 students and 500 parents and adults.

The Utah Symphony provided concerts for audiences in many isolated communities, including a number of Indian reservations, often through joint performances with local choral organizations, in a tour which ranged 9,500 miles.

The Jackson Symphony, Mississippi, established a string training program in elementary and junior high schools and sought to develop new audiences through performances in neighborhood schools and churches while making use of a professional string quartet for special educational and concert presentations.

The Anchorage Symphony travelled to isolated communities in Alaska.

The West Virginia Arts and Humanities Council organized an extensive series of performances by the Charleston and Wheeling Orchestras in the heart of Appalachia.

Overall, the Endowment's Orchestra Program gave grants totalling \$3,761,031, including \$785,069 in private funds, to 25 major orchestras, 39 metropolitan orchestras, and 11 other orchestras and arts organizations. Funds assisted orchestras in 39 States.

## Opera

The Endowment's pilot program of assistance to opera companies, in fiscal 1971, made grants totalling \$589,250, including \$286,625 in private funds, to seven opera companies in six states. The grants emphasized artistic and administrative development and means by which the companies could develop and serve broader audiences. Grantees were the Baltimore Opera Company for O.P.E.R.A. America, to help the newly formed national service association of professional opera companies to establish an office; Center Opera Company, Minneapolis; Goldovsky Opera Institute, Brookline, Massachusetts; St. Paul Opera Association, Minnesota; Seattle Opera Association, Washington; Western Opera Theater, San Francisco, and Santa Fe Opera, New Mexico.

In a lengthy article on the work of the Santa Fe Opera, Winthrop Sargeant, music critic of the New Yorker magazine, began: "I have just returned from a week at the Santa Fe Opera, and I can only say that I have had a brand-new musical experience, having heard and seen opera as I have often dreamed it might be."

The Company, Mr. Sargeant reported, "is organized on a unique plan. At the bottom is a group of apprentice performers -- about fifty of them -- who are chosen... every year, not as students in the ordinary sense but as singers who have the potential to achieve outstanding artistry as soloists. They are paid eighty or ninety dollars a week, and receive instruction in voice, music, diction, body movement, and makeup. Meanwhile, they do minor roles in the public productions and sing in the chorus. As you can imagine, this gives the Santa Fe Opera what is probably the finest chorus to be found in the world today."

The house, Mr. Sargeant reported, is sold out for practically every performance -- four nights a week during the peak of the seven-week season. "About thirty percent of those who attend come from nearby Albuquerque (pop. 350,000) and suburbs, about ten percent from small communities scattered around New Mexico, about twenty percent from the East and West Coasts (including a number of fellow-impresarios and other professionals), and, surprisingly, about

thirty percent from the little town of Santa Fe itself (pop. 40,000). That leaves only ten percent unaccounted for. Mr. Crosby (the Company's impresario) has calculated that if interest in opera were as high in New York as it is in Santa Fe, New York would require an opera house every twelve blocks." He had seldom seen, Mr. Sargent wrote, "government and foundation grants...utilized so well."

"All that glitters is a beautiful performance of Rossini's Cinderella," wrote critic Robert Commanday in the San Francisco Chronicle, December 7, 1970. The opera was part of a touring program by the Western Opera Theater, an offshoot of the San Francisco Opera Association funded by the Endowment to enable it to embark on a 39-week season (10 weeks of rehearsals, 10 in residence, 19 on tour through western States). The grant was for \$175,000 from the Treasury Fund.

"The San Francisco Opera," Mr. Commanday wrote, "that last year had such good fortune with La Cenerentola in Italian with an international cast, now through its touring small company, Western Opera Theater brings off another kind of success with it in English...Even on WOT's achievement record, one hardly expected to find from such a young cast, such a consistently high level of vocal and stage technique."

"The Western Opera Theater," wrote William C. Glackin in the Sacramento Bee on March 6, 1970, "which has been proving itself to the students of the area for some time now, clinched its reputation for lively, convincing musical and theatrical excellence for their parents last night in the Hiram Johnson High School auditorium with a performance of Mozart's Così fan tutte that was a delight from start to finish."

And, Daniel Cariaga, critic for the Long Beach, California Press Telegram wrote on May 20, 1970: "Western Opera Theatre, the San Francisco Opera's educational and touring wing, returned to the Southland Sunday to open a week's engagement at the Inner City Cultural Center. From the evidence of a very pleasing Bohème at the opening day's matinee, I should say this is going to be a good week for opera-going."

In other assistance to opera, The National Opera Institute, established in fiscal 1970 with the aid of a \$600,000 Treasury Fund grant, continued providing assistance to outstanding young singers, in addition to offering grants in aid for the commissioning and production of new operas and new productions of rarely performed operas.

### Jazz

The success of the introductory jazz program, begun in fiscal 1970, led to an increased program of support in fiscal 1971. Grants totalling \$50,325 were awarded to 26 individuals and 25 organizations and helped to assist a variety of projects. New works and new arrangements were undertaken. Workshops, seminars, open-house jam sessions, and performances in schools and churches encouraged jazz musicians and their audiences. Examples:

A young composer from Greenbelt, Maryland studied in the Arrangers Lab Institute at the Eastman School of Music and reported that in addition to what he learned formally, he benefitted greatly through the criticism of other jazz students, and had the honor of being selected to write the finale of the Arrangers Holiday Concert at the school.

A young jazz musician who taught drums at no salary in a free clinic to 35 teenagers in a disadvantaged New York community reported an average attendance of 92 percent. He added an additional group of 17 students, assuming the extra expense himself and called the experience a "Divine Blessing."

Another jazz musician who studied with the eminent Quincy Jones reported that "Mr. Jones opened up his home to me and not only gave helpful information regarding scoring but helped me to develop a concept of writing movie and television scores. I was introduced to some of the best music writers in Hollywood. I don't think I could put a price tag on what was accomplished just by being with Mr. Jones as I was so elated that I stayed on an extra week."

## Composer-Performer Commissioning Program

Three individuals and five organizations received grants totalling \$48,568, including \$10,000 in private funds, to enable composers to defray the costs of completing and copying scores and parts for orchestral presentation, and to help performing groups to commission new works and prepare them for performance.

## General Programs

Affiliate Artists, Inc.: This national organization places young performing artists of proven ability with colleges, universities, arts councils, and other sponsoring organizations and institutions in a creative partnership which offers professional experience to the artists and both workshop encounters and concert presentations for the audiences.

Under the program the artist spends up to 56 days per year during three or four visits, performing formally and informally and using the audience-building resources of the presenting institution and the community. For the remainder of the year the artist is free to accept professional engagements in furtherance of his career.

In fiscal 1971, the third successive year in which the Endowment helped to assist the program, two grants totalling \$254,000, including \$115,000 donated to the Endowment by The Sears-Roebuck Foundation, went to aid the work of young artists and to help with administrative costs of the operation.

Young Audiences, Inc.: A national organization founded over 20 years ago, Young Audiences provides in-school concerts by professional instrumental and vocal ensembles in a program designed to expand the musical education of children. While the original aim of the organization was simply to expose children to music, the program in the past several years has developed a technique wherein artists, through demonstrations and informal conversations, draw children into an intimate dialogue leading to active participation in the musical experience.

In fiscal 1971, some 250 ensembles under the program presented approximately 10,000 concerts before an audience of more than two million children in 40 chapter areas throughout the country. The Endowment provided a \$196,950 Treasury Fund grant to assist these activities.

Contemporary Performing Ensembles: The Endowment encouraged a number of experimental groups with grants enabling composers and performers to perform new works and conduct workshops.

Some examples of these grants follow:

. The Bennington Composers' Conference and Chamber Music Center, Inc., Vermont: in support of a summer 1970 conference at which young composers' works were read, recorded and discussed, and special seminars on electronic and multi-media composition were held. Works were performed in public concerts and taped for distribution to national educational radio stations. The grant was for \$5,000.

. Contrasts in Contemporary Music, Inc., New York City: in support of the Composers' Showcase concert series, during which four contemporary concerts, employing visual as well as musical elements, were presented at the Whitney Museum between January and June 1971. The grant was for \$8,000 from the Treasury Fund.

. New Dimensions in Music, Seattle: in aid of programs aimed at introducing the works of contemporary composers to people in the Seattle area through presentations to school children and college audiences. In addition, the group mounted a small concert season and made an electronic music studio available to composers. The grant was for \$12,700.

NATIONAL EXHIBITIONS: ART FLEET

A number of factors combined to engage the Endowment's interest in this project: loan sources of works of quality were drying up -- even for established museums -- because of the high rate of risk and damage; the cost of insurance had risen sharply; there was a widening interest in making the arts available to people everywhere; museums themselves were becoming increasingly interested in reaching people in new ways, and the Endowment had received a mounting number of requests from State arts councils for travelling exhibits of high quality.

The Endowment awarded two contracts, from Program Development funds, to research and construct two prototype exhibit containers, the engineering and scientific design for which were the result of extensive research.

What emerged from these contracts in fiscal 1971 were plans for a container affording all the safety required for the transportation and exhibition of valuable works of art and an entire modular system for transporting containerized exhibits and displaying them anywhere there were roads in the country. The project was entitled "Art Fleet."

The container was demonstrated in a prototype exhibition, "Wilderness," mounted by the Endowment and displayed at the Corcoran Gallery, Washington, D. C. from October 9 through November 14, 1971.

The Endowment is continuing to explore further refinements and funding sources for this program.

## PUBLIC MEDIA

The multiple nature of the public media -- film, radio, and television -- as arts in themselves and also as vehicles for the transmission to vast audiences of other art forms, forms a fertile and challenging field for the work of the Endowment. In fiscal 1971, the Public Media Program sought to:

1. Preserve and promote the American film heritage on a national basis, and
2. Develop innovative approaches to presenting the arts on film, television, and radio.

In fiscal 1971 grants totalling \$1,264,455 were given for projects furthering the realization of these objectives. Included in this program, Endowment funds totalling \$103,500 were joined by funds from the Corporation for Public Broadcasting for projects that serve the objectives of both organizations by fostering the arts on Public Broadcasting.

Representative projects are described below:

### Preservation and Promotion of the American Film Heritage

The American Film Institute, created in 1967, through funding from the National Endowment for the Arts, the member companies of the Motion Picture Association of America, and The Ford Foundation, received a \$1,086,875 Treasury Fund grant in support of its continued activities to advance the art of film in America. The Institute carries out programs in film preservation, film exhibition, filmmaker training and assistance, education and research, and publications.

Film used before the early 1950's was made of nitrate, a highly flammable, chemically unstable substance, which is subject to eventual decomposition. Thousands of feet of silent, documentary, and newsreel film have already been



lost forever, and millions more are in imminent danger. It is authoritatively estimated that within the next ten to fifteen years, transfers from nitrate stock to the more durable acetate stock must be completed or the approximately 80,000 reels of film contained in the Library of Congress' film archive will suffer irreparable damage. Similar situations exist at other major film repositories, including The Museum of Modern Art's film library and the George Eastman House, each of which contain millions of feet of film, comprising the bulk of the Nation's heritage in the art of film. The American Film Institute is coordinating a major national effort to save this heritage. Through AFI's Archives program, more than 8,000 motion pictures have been placed in the AFI Collection at the Library of Congress for permanent preservation. In 1971 alone, more than 30,000,000 feet of nitrate film were deposited through the efforts of AFI -- more than was contained in the Library's entire collection prior to 1954.

In 1971, the first volume of The American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films, 1921-1930, was published following three years of work. This first of nineteen projected volumes covering American feature films, short films, and newsreels, dating from 1893, contains information on more than 6,600 feature films produced in the United States in the 1920's.

AFI's Center for Advanced Film Studies in Los Angeles, which opened in 1969, provides a national conservatory for filmmakers and scholars. The Center completed its second full year of operation in 1971, with more than 40 young professionals participating in a unique learning program designed to span the gap between academic training and the professional realm. Several films completed by Center fellows have won prizes at student film festivals and have been exhibited internationally. A new series, DISCUSSION, based on seminars at the Center with a broad range of creative people in world cinema who serve as visiting faculty, commenced publication in 1970.

Through AFI's program of assistance to new filmmakers, 25 grants and internships were awarded in fiscal 1971, providing funds for independent film projects, television films, and learning opportunities with professional directors. More than 50 films were completed by June 1971 through the Independent and Television Filmmaker Awards programs.

The American Film Institute Theatre, started as a pilot project in January 1970 at the National Gallery of Art, moved to full-time operation in an 800-seat theater in Washington, D. C. in the autumn of 1970. More than 500

feature films and 300 short films were shown through June 1971, to a Theatre membership of some 6,500 individuals. The Theatre is designed as a model for the rest of the country of how a repertory film program can be run, offering creative programming with high standards of projection and presentation.

In activities directed toward film educators, the Institute conducted a four-week seminar for educators at the Center for Advanced Film Studies, co-sponsored a two-week summer institute for beginning film teachers at the Kent School in Connecticut, and designed two more education seminars for the summer of 1971. In March 1971, AFI brought together leaders of 16 regional film teachers groups across the country to consider the organization of a new national confederation of regional film teachers groups. As a result of this meeting, the National Association of Media Educators was established in the fall of 1971. AFI also conducted and published its third annual survey of American colleges and universities offering film courses; 427 schools across the country supplied information on film courses, majors, and degrees.

The Institute continued to support research projects through a grant for the Louis B. Mayer Foundation. Eleven historians were commissioned to conduct oral histories with distinguished individuals who made significant contributions to the art, industry, and craft of the American motion picture, and four scholars named Research Associates, were provided grants and facilities to pursue extended research.

The Institute's publications include FILMFACTS, a continuing record of contemporary film, the AFI Report and Education Newsletter, the AFI Theatre program brochures, and the DISCUSSION series emanating from the Center for Advanced Film Studies.

Corporation for Public Broadcasting, Washington, D. C.:  
A \$25,000 grant, with C.P.B. providing an additional \$41,432 was made for a survey of the patterns of distribution of 16mm American films. This study is scheduled for publication in 1972.

## Encouragement of Innovative Arts Programming on the Media

WGBH Education Foundation, Boston: A \$45,500 grant, with C.P.B. providing an additional \$29,500, was made for a television dance workshop in which three choreographers were invited over the course of the 1971-72 year to work with selected WGBH staff members on a program of individually tailored television experimentation. Following this orientation, each choreographer will produce an original dance designed expressly for television.

WNET - Channel 13, New York City: A \$3,750 grant enabled WNET to produce for educational programming on Channel 13 and for public television stations nationally, a series of television spots of elementary school children reading their own poetry. Participants were selected with the cooperation of poet Kenneth Koch and other writers involved in the Poetry in the Schools Program in the New York area. The Corporation for Public Broadcasting also provided \$3,750 for this project.

Judith Pearlman, New York City: A \$12,500 grant enabled Miss Pearlman to research and develop a one hour television special on music that would demonstrate, rather than explain through a narrator, the basic ideas of music -- pitch, duration, melody, harmony, rhythm -- as well as form, style, and interpretation.

Erik Bauersfeld, Berkeley, California: A \$6,250 grant, matched by C.P.B. enabled Mr. Bauersfeld to begin production of a series of ten radio shows on poetry, theatre, and music utilizing San Francisco area talent. The series will be made available for national distribution through the public radio network.

Chimera Foundation for Dance, New York City: A \$24,900 grant enabled choreographer Murray Louis to continue work on a series of five half-hour, 16mm, color films on dance. The films will be distributed to colleges and universities to help prepare new audiences for contemporary dance.

Allan D. Miller: An \$8,000 fellowship (C.P.B. provided an additional \$8,000 for another fellowship), aimed at the development of innovative techniques for presenting the arts on television, enabled Mr. Miller to study at the British Broadcasting Corporation for two months and then to take up a two-month residence with the Los Angeles Philharmonic, during which time he developed the script for a half-hour television special on "the symphony orchestra." The special is being produced for public television in 1972.

Douglas Davis, Washington, D. C.: In accordance with its goal of exploring the potentialities of the media itself as an art, a grant of \$4,000 was made to Mr. Davis for a project in which television was used as a medium of participative expression. With the cooperation of the Corcoran Gallery of Art and WTOP/TV, viewers were invited to telephone the station and transmit sounds of their own choosing such as singing, reading, music. These sounds were "mixed" through video synthesizers and projected back into the living room through the television sets. Additionally, viewers were invited to come to the Corcoran where video synthesizers were installed, enabling artists and the public to create abstract electronic images in full color which were transmitted to WTOP by telephone wire and played back over the home set. This was Washington's first exposure to experimental videotape and the first attempt anywhere at two-way television.

Corporation for Public Broadcasting, Washington, D. C.: A \$15,000 grant, matched by C.P.B. enabled the Corporation, in collaboration with the Endowment, to sponsor a seminar emphasizing the possibilities for arts programming for public television. The seven-day conference in October 1971 offered a comprehensive screening of films suitable for broadcast on television as well as workshops that brought together leading filmmakers and public television program directors from all regions of the country.

## SPECIAL PROJECTS

Early in the history of the Endowment, it became obvious that there were a number of proposals for funding that would not fit into the regular program areas. The Coordinated Program Office, initially known as the Variety of Art Forms Program, was established to consider these requests and, in fiscal 1971, an advisory panel was created. In fiscal 1972, the program title was changed to Special Projects upon the recommendation of the Endowment and with the approval of the Advisory Panel and the National Council.

Special Projects is a national program which exists as a separate and distinct program of the Endowment, although it is administered by the State and Community Operations staff.

The program provides a means of reviewing applications which straddle two or more program areas or those which fit no other program guidelines but which are thought worthy of consideration. It has been the means of funding regional and national programs that are not within specific program areas -- The Federation of Rocky Mountain States, Associated Councils of the Arts, the National Folk Festival, for example. It provides a shelter for newly developed programs until they are ready to assume regular program status, as in the case of a crafts program.

It is also the primary vehicle for awarding grants to State arts councils which fall outside the standard Federal-State Partnership Program. Funds unclaimed, or unused, by State arts councils (the annual appropriation mandated by Congress for equal distribution to the State councils) revert to become part of the overall budget of Special Projects and are earmarked for projects applied for by State councils. All other funds in Special Projects may be applied for by State arts councils or other organizations.

The criteria for Special Projects grants are in two categories, General Programs and Special State Grants. Under the first, projects must meet at least two of the following stipulations. They must:

- be of potential national significance.
- be of potential regional significance.
- be justifiable on the basis of isolation of the project from other arts activity of quality.
- include components of two or more arts disciplines.

Special State Grants are awarded on the basis of need, imagination, and the ability of the State arts council to implement the project.

The fiscal 1971 budget for Special Projects was \$538,529. Following are some representative examples of projects funded under the General Programs category in that program year.

A grant of \$25,000 was given to the Associated Councils of the Arts by the Endowment, which acted as the granting agency for the Federal Council on the Arts and the Humanities. The grant included funds from the National Endowment for the Humanities, the National Science Foundation, the Smithsonian Institution, and the U. S. Office of Education, and enabled A.C.A. to research, compile, and publish the handbook, Washington and the Arts: A Guide and Directory to Federal Programs and Dollars for the Arts, a study of the participation and programming of federal agencies in the arts. The book is not only a basic work of research in its descriptions of activities, but is also a valuable and concise listing, making available in one place the various programs to which individual artists and arts organizations may apply for funds and other services.

The Associated Councils of the Arts also received a Treasury Fund grant of \$100,000 which it applied to research, communications, publications, and other programs,

including seminars and workshops, enabling it to increase the range of its activities as the largest service organization which embraces all the arts on a national level.

A \$75,000 grant to the Federation of Rocky Mountain States (Colorado, Idaho, Montana, New Mexico, Utah, and Wyoming) enabled it to assist various companies to tour throughout the area and to provide apprenticeships within the major organizations. These companies included the Utah and Denver Symphonies, Montana Repertory Theatre, Young Audiences, Ballet West, the University of Utah Repertory Dance Theatre, and the Norwood Puppet Theatre.

A Treasury Fund grant for \$100,000, the outgrowth of fiscal 1969 and fiscal 1970 Special State grants to the Michigan State Council on the Arts, served to further the progress of the Michigan Artrain. Made up of three redesigned Pullman coaches, a baggage car, and a caboose, the Artrain, which went into service on May 21, 1971, was designed as a portable art experience.

The Artrain exhibition includes slides, films, photography, sculpture, light-sculpture, paintings, graphics, prints, pottery, and jewelry. A sculptor, a potter, and a silversmith travel with the Artrain and give demonstrations of their crafts in the baggage car. In many towns, local artists and craftsmen come to the site of the Artrain to demonstrate their crafts and exhibit their work.

An editorial in the Marinette Eagle Star, Marinette, Wisconsin on July 6, 1971 commented on the Artrain as follows:

"This is not just a cold and impersonal exhibit which bored visitors can wander through to while away 40 minutes. It is, rather, a total experience in art which relates its origins and practice to experiences most of us encounter daily in one form or another. Part of it is related to nature with which all of us are familiar....Part of it is related to the functional design of everyday appliances and these as well as other applications of it are shown visually and by audio presentations of the basic steps in art utilization in everyday living."

---

The Artrain toured in 20 Michigan cities and towns between May and December and was seen by 110,114 people.

Three fellowships totalling \$9,000 were awarded to graduate students in arts administration at the University of California at Los Angeles.

Grants totalling \$50,379 were awarded to 13 State arts councils under the Special State Grants category. Among the projects funded were the following.

The Connecticut Commission on the Arts received a grant of \$1,700 to further its Rural Music Program, a joint effort by Connecticut towns and the State government to discover a means by which small communities with limited financial resources might increase their exposure to live music. Five towns with populations of less than 5,000 were involved in the project.

A grant of \$5,000 assisted a contemporary theatre festival sponsored jointly by the Rhode Island State Council on the Arts, Brown University, Rhode Island School of Design, Rhode Island College, University of Rhode Island, Roger Williams College, and Trinity Square Repertory Company. Eighteen performances were held throughout the State by The Open Theatre; Bread & Puppet Theatre; the mime, Michael Grando; Burning City Theatre; The Performance Group; the Manhattan Project; National Black Theatre Workshop, and the Little National Theatre of the Deaf. There were 7,500 admissions to the performances and another 3,500 persons attended, without charge, 11 workshops and three symposiums.



## THEATRE

The Wall Street Journal, in an article published on December 1, 1970 noted: "In the past several years, few theatrical developments have been more encouraging than the growing importance of regional theatres...."

For the fifth consecutive year, in fiscal 1971, the Endowment continued to support these noncommercial, professional theatres, reinforcing the efforts of local companies and their patrons in cities and towns throughout the United States.

### Resident Professional Theatres

Under this program in fiscal 1971, \$1,444,400 was committed for support of nonprofit companies which had operated under Equity contracts for two years or more and for performing seasons of at least five months in one location. Categories of support included new play production, services to schools, regional touring, and the training and development of staff. Thirty-eight companies were notified of the program; 32 submitted applications, 31 companies in 26 cities were awarded grants.

Reports from four of the companies indicated how the Endowment's grants were used:

The Long Wharf Theatre: A \$50,000 grant to this New Haven, Connecticut company, helped it to add to its staff, to commission new productions and to bring its Touring Theatre and its Children's Theatre to communities throughout New England, by means of a network of 300 teacher representatives. "...few regional theaters have managed to be more impressive than New Haven's Long Wharf Theater," John J. O'Connor wrote in The Wall Street Journal; "...if its repertory can continue to offer an imaginative mix of the old and the unfamiliar, New Haven and the theater in general will be very much the richer."

---

The Dallas Theater Center: An Endowment grant of \$24,250 together with grants from The Ford Foundation, the Moody Foundation of Galveston, and the Zale Foundation of Dallas, enabled the Center to organize the Janus Players, a professional company of Black and Mexican-American artists. The Janus Players comprise a total theatrical group under the direction and guidance of an outstanding professional theatrical organization. In addition to the production of five plays, it mounted a professional training program for actors, directors, and designers.

The Janus Players appeared in elementary and high schools, in parks, and before a variety of other groups in Dallas, in suburban areas, and in Galveston during the season.

"Surely all of you must know that you were loved and appreciated last night," a recreation therapy specialist wrote to the company, "For the patients and staff of Timberlawn Psychiatric Hospital Inc., I want to thank you...."

Springfield Theatre Arts Association: A grant of \$15,000 to Stage/West of Springfield, Massachusetts helped to continue and expand the theatre's Heritage Series. The Series brings classics of the traditional and contemporary theatre to high schools in the region.

In reporting on the grant, Stephen E. Hays, producing director for the Series, wrote: "We were able to double our student attendance this year, reaching 9,680 students for 30 matinees." He added: "The Series is working well for a number of reasons. Firstly, it is highly popular with local educators. Secondly, it is a highly attractive program to point out to local businesses and individuals who are potential donors to Stage/West. Thirdly, and we think most significantly, with the doubling of attendance to the Series was a doubling of student walk-in sales to the other productions of Stage/West... We feel that the Heritage Series, after three years, is developing an interest in theatre-going among our area students." The top price for admission was \$2.00.

The Negro Ensemble Company Inc.: A grant of \$25,000 to this New York group helped it to produce five plays: Perry's Mission, by Clarence Young III of Dayton; Rosalee Pritchett by Carlton and Barbara Molette of Atlanta; Ride a Black Horse by John Scott, a member of the theatre faculty at Bowling Green State University, Ohio; The Dream on Monkey Mountain by Derek Walcott of Trinidad; and Ododo by Joseph A. Walker, a playwright recently in residence at the Yale University School of Drama.

All five playwrights were Black, three of whom had never before seen professional production of their work. In addition, six workshop evenings of presentations of new material were held.

#### Professional Experimental Theatres and Workshops

In recent years, a number of experimental theatres and workshops have gained recognition for their work in presenting new plays and in exploring new forms and techniques. The groups vary greatly in size and in outlook, but they are all wholly committed to the theatre. Some have produced works that have moved into the mainstream of the commercial theatre; others have avoided the mainstream in pursuing their separate objectives.

In fiscal 1971, the fourth year of its operation, \$312,000 was allocated to the Professional Experimental Theatres and Workshops Program. Eligibility requirements for groups were: nonprofit status, two years of continuous operation, and professional orientation and standards. Sixty-eight groups were notified of the program; 48 submitted applications, and, on the recommendation of the Theatre Advisory Panel and the National Council on the Arts, 26 were given grants. Grant amounts ranged generally from \$2,500 to \$30,000. Reports from three of the companies indicated how the Endowment's grants were used.

The American Place Theatre, to which a grant of \$15,000 was made gives special emphasis to its Writer's Development Program. It offers financial aid to authors so that they can concentrate on their work; professional consultation and early

collaboration between writer and director; exploratory productions ranging from casual readings to work-in-progress productions; and, finally, full professional productions with runs of six-weeks before membership audiences.

"There is no establishment producing company in the country more courageous, more putting-its-money-where-its-mouth-is, more important to the cause of new plays and more interested in today's violently changing attitudes than The American Place Theatre," Martin Gottfried wrote in Women's Wear Daily.

The Firehouse Theater Company of San Francisco, which received a grant of \$10,000, frequently involves its audiences as participants in its productions. In the 1970-71 season, the Firehouse Theater Company presented two major productions, a free adaption of the 19th century tragedy by Georg Buchner, Woyzeck, and Still Falling, an original play by Nancy Walter. Of the Woyzeck production, Paine Knickerbocker, of the San Francisco Chronicle, wrote: "Novelty, challenge and invitations take precedence over content in the Firehouse Theatre production 'Woyzeck'... this is an audience participation event. Masks are used for various characters...these are worn by both members of the company and members of the audience who assume the identity of a character by wearing his or her mask...."

The critic of the San Francisco Journal Good Times, in reviewing Still Falling, ended "the Firehouse has the toughest shows in town to review. I should have added that they have some of the best."

An Endowment grant of \$15,000 to Theatre Workshop, Boston helped it to become established in a new theatre in the Boston Center for The Arts. Its inaugural production was widely praised.

"There are many reasons," wrote Samuel Hirsch in the Boston Herald Traveler, "to cheer about a theatrical event that occurred last night. First, it was the world premiere of 'Headplay', a new environmental theatre play by Richard Reichman, a remarkably well-written and produced statement

about the drug culture; second, it marked the debut of Boston's newest playhouse; and finally, it formally opened the Boston Center For the Arts, the eventual home for the many local theatre and dance companies presently searching for rehearsal and performance space."

#### Other Performing Institutions

The American National Theatre and Academy: Under the terms of a contract concluded in 1969, the Endowment acquired an equitable interest in the A.N.T.A. Theatre, located on West 52nd Street in New York City. Under a contract between the Endowment and A.N.T.A., A.N.T.A. is responsible for the management of the theatre including the booking of performances given there.

In fiscal 1971, the Endowment continued to underwrite the operating costs of the theatre, including mortgage payments. An Endowment grant of \$10,000 helped the New York Theatre of Opera and Dance to present a Christmas season at the theatre, in which two works by Gian Carlo Menotti were performed before audiences made up predominantly of children.

In addition to these works, the A.N.T.A. Theatre, in the 1970-71 season, presented the American Shakespeare Festival Theatre's production of Othello, and a special dance series in which nine companies performed during January, February, and March 1971.

American Puppet Arts Council: \$20,000 assisted this outstanding group, led by Bil Baird, to prepare, rehearse, and produce new works.

Children's Theatre Company of Minneapolis: \$25,000 enabled the company to expand its repertory, in cooperation with the Guthrie Theatre, the Minnesota Dance Theatre, the Center Opera Company, and the St. Paul Civic Philharmonic Society.

The Paper Bag Players: A grant of \$20,000 helped this highly imaginative group to train young professionals in workshops, and to appear before 60,000 children in New Orleans,

---

Seattle, St. Louis, Pittsburgh, and other cities. Typically, Wayne Johnson, in the Seattle Tribune, reported: "I can't recall when I've seen a young audience that was as obviously fascinated and delighted by a theatrical event."

### Services to the Field

International Theatre Institute of the United States: The Institute, founded and sponsored by UNESCO, has centers in 50 nations. Its activities include conferences, publications, exchanges of experts, and assistance in international touring.

The United States Center in New York maintains a reference library, publishes a yearbook and a newsletter, arranges tours for foreign representatives of the theatre, and provides liaison with the I.T.I. The Endowment supported its work for the fourth consecutive year in fiscal 1971, with a grant of \$35,000.

### Educational and Special Projects

Brooklyn College Theatre Artisan Training Program: In the second year of its operation, this program, with the aid of a \$70,000 grant from the Endowment, continued to provide training for talented, disadvantaged students. Twenty-nine scholarship students were enrolled in the program which involved two years of study, including a period of externship in one of a group of cooperating theatre companies. The students were drawn from ten states, the District of Columbia, and Jamaica.

## VISUAL ARTS

In fiscal 1971, the Endowment, in its Visual Arts Program, instituted a pilot program in photography, diversified the Works of Art in Public Places program, and developed a new program for artists, critics, and photographers in residence. Programs in support of artists' fellowships and service organizations, which had been established in prior years, were continued.

### Artists' Fellowships

The Endowment allocated \$150,000 for artists' fellowships in fiscal 1971.

Nominations were invited from 73 artists, critics, teachers, and other experts, and in response, 356 names were submitted to the Endowment. In addition, 278 artists made direct application to the Endowment, enclosing photographs of their works. A six-member special panel -- William Seitz of Brandeis University; F. Van Deren Coke of the University of New Mexico and George Eastman House; James Melchert of Oakland, California; James Speyer of the Art Institute of Chicago; Sam Gilliam of the District of Columbia, and James Camp of the University of South Florida, with the aid of the staff and of Richard Hunt of the National Council on the Arts, reviewed all of the applications and recommended 20 painters and sculptors. The average age of those receiving fellowships was 36 ; they resided in nine states. An earlier fellowship recipient, Mark di Suvero, was described in Time magazine (August 2, 1971) as "perhaps the least visible major talent in American sculpture; a tough, idealistic, exuberantly gifted man whose work may well contain more lessons about epic scale than any other living American's."

### Photography Fellowships

The Endowment, in a newly created program, allocated \$47,000 for photography fellowships in fiscal 1971. An advisory panel of three members, Alan Fern of the Library of Congress, F. Van Deren Coke, and John Szarkowski of the Museum of Modern Art reviewed the projects and examples of work submitted by over 400 photographers. Most of the

---

applicants were young, free lance photographers; most of the projects centered in documentary studies of specific groups or communities: gypsies, Chinese-Americans, mobile home owners, rodeo circuit riders, in their special environments. The initial response to the program, and the high level of the work submitted by most of the applicants led to the establishment of the program on a continuing basis, one in which fellowships in photography and those in painting and sculpture will be funded in alternate years.

#### Artists, Critics, and Photographers in Residence

Under this program, to which \$27,000 was allotted in fiscal 1971, matching grants in modest amounts, generally for \$1,500, were made to museums, universities, colleges, art schools, community centers, and other institutions, for the purpose of bringing outstanding professionals into communities for lectures, seminars, and short courses.

Institutions applying for the matching grants were left wholly free to select the critics, artists, or photographers of their choosing. Grants were made to 17 institutions in 14 States. Hilton Kramer and Harold Rosenberg were among the critics who participated in the program; the artists included John Chamberlain, H. C. Westermann, Sam Gilliam, and Wayne Thiebaud.

#### Works of Art in Public Places

The Endowment, under this program, makes matching grants to cities for the commissioning and the placing of original works of art. Large works by three sculptors, Alexander Calder, Isamu Noguchi, and James Rosati have been placed in Grand Rapids, Seattle, and Wichita under the program. In fiscal 1971, 12 projects in ten states were funded. They include new commissions for works by Peter Voulkos, Tony Smith, and George Rickey, and the transfer of a mural by William Gropper from a public building due for demolition to the campus of Wayne State University in Detroit.



Murals, painted on walls, continue to be an important means of artistic expression in cities including Boston, New York, and Chicago. An editorial in the Chicago Sun Times, in praising the work of four Chicago mural painters, notes: "These artists, transforming blighted neighborhoods by the magic touch of art, offer Chicago a way to redeem itself."

### Intermediate Programs

Grants under these programs are made for projects which are frequently small in scale and short in duration. They include support for organizations less formal in structure than universities and museums.

Sixteen projects in eight states were supported in fiscal 1971, with grants amounting to \$63,100. They were grouped in three main areas: workshops, artists' services, and short-term activities. Workshops funded included the Printmaking Workshop in New York, The Common Ground of the Arts in Detroit, and the Corcoran Gallery Workshop in the District of Columbia. Service organizations included The American Federation of Arts and the Art Information Center. Short-term activities supported with grants included a series of taped interviews by Karl Fortess, to be used in teaching; a number of cooperative performances by artists and musicians, sponsored by the Intermedia Institute, and a work of technological art, produced for the San Francisco Palace of Arts and Science.

### General Programs

The American Federation of Arts received a \$50,000 Treasury Fund grant to support its program of travelling exhibitions, and The MacDowell Colony of Peterborough, New Hampshire received Treasury Fund grants totalling \$71,791. The MacDowell Colony is a major resource center where professional artists reside and concentrate on their work for limited periods of time.

## FEDERAL-STATE PARTNERSHIP

### The Arts Across the Nation

Minnesota established the first official State arts agency in 1902. Fifty-eight years later, in 1960, the country could claim only six more official State arts councils; but the movement, so slow to advance, was picking up. Between 1960 and 1964 ten more were established. In 1965, the passage of the National Foundation on the Arts and the Humanities Act provided for the first time in the Nation's history, federal encouragement and funding of State arts councils. Twenty other councils were born in that year. Fifteen more followed in 1966. Two more were created in 1967.

Today there are official State arts councils in all 50 States, the District of Columbia, American Samoa, Guam, the Virgin Islands, and Puerto Rico.

The degree of State support of the arts ranged widely in fiscal 1971. It varied from no legislative appropriations whatever in seven States to an appropriation in New York of more than \$20 million.

In fiscal 1966, the first year in which the Associated Councils of the Arts compiled records of State funding, State legislatures appropriated a total of \$2.66 million. By fiscal 1971, the year under review here, the figure had risen to \$6.79 million, plus the New York State appropriation of \$20 million. In fiscal 1972 State legislatures' appropriations increased again, reaching a level of \$7.64 million, excluding New York State's appropriation of \$14.42 million.

This continued growth was the intent of the Congress when it stipulated, in the legislation setting up the Endowment, that a mandated portion of the Endowment's budget was to be allocated each year to the official arts council of each of the individual States and special jurisdictions.

In fiscal 1971, of a total appropriation to the Endowment of \$15,090,000, the sum of \$4,125,000 was designated for distribution to the official State arts councils, or \$75,377 each, with American Samoa and Guam eligible to receive a maximum \$65,000 each.

The examples which follow provide only a few illustrations of the many and diverse programs carried out by State arts councils. They are taken from reports by the State arts councils which were submitted to the Endowment in the fall of 1971.

### In The States

In West Virginia, seven actors, a musician, a director, a production manager, lighting and sound equipment, and a unit set were packed aboard two small West Virginia University vans that set out on the backroads of the Mountain State. In 20 days, the troupe gave 35 performances in 24 communities spread across the extreme boundaries of the State. Performing shows based on material drawn from the folk-tales of the State, the troupe played on courthouse steps, in streets, in State and city parks, on lawns in front of municipal buildings, in gymnasiums, concert halls, forest clearings in 4-H camps, and even, on occasion, in theatres.

"The program will continue," wrote Ewel Cornett, executive director of the West Virginia Arts and Humanities Council. "It has become an integral part of the curriculum of the largest educational institution in the State. It will become a training ground for actors and technicians. The repertoire is to expand in order to adjust to audience level. General American folktales are to be included in the repertoire as well as stories of the mountains. It will grow and continue to travel West Virginia roads."

In Wyoming, one of the most unusual projects funded by a State arts council is attracting the attention and the cooperation of cowboys, ranchers, sheepherders, and scientists.

The discovery in Wyoming of primitive rock drawings similar to the petroglyphs found in Altamira, Spain; Lescaut, France, and in the caves of Malabar, India prompted Dr. George Frisson of the University of Wyoming's Department of Anthropology to initiate a major project. Conducted with the assistance of Helen Schuster, an anthropologist, and Mary Helen Hendry, a member of the Wyoming Council on the Arts, the project involves locating the petroglyphs, cataloguing and preserving them, finding methods of taking rubbings or otherwise reproducing the pictorial images for public viewing and scientific study.

The Bureau of Land Management, Forest and Park Services, State Highway Department, Wyoming Archaeology Society, the United States Geological Survey, ranchers, and interested citizens all helped with the project, providing expert personnel, guides, maps, and cliff-scaling expertise. A traveling exhibit available to schools, libraries, and other institutions and organizations is being prepared, and the State Archeology Society is planning production of a film to be circulated to service clubs and other outlets to acquaint the public with the rock art of the State and the need for its preservation.

In South Carolina, in an effort to present live theatre to people who might otherwise never have seen such productions, the State Arts Commission organized a tour of the Henderson-Davis Players of South Carolina State College in Orangeburg. The group, which has won over two dozen national and international awards since 1967, gave 25 free performances. More than 85 percent of the audiences had never seen a live theatrical performance before. Traveling by bus, the company of 20 actors, three technicians, and the director, staged plays before 17,316 persons, of whom the majority lived in isolated rural communities.

In South Dakota, a group of instructors skilled in drawing, painting, sculpture, and collage toured the State under the sponsorship of the State Fine Arts Council. Under the local sponsorship of organizations such as recreation boards, community art groups, and service clubs, the four instructors and their supervisor remained for a full week in each community visited.

Work produced in the State-wide program formed an exhibit shown at the White House Conference on Children in Washington, D. C. in December 1970. The collection of paintings and drawings by children under the age of 14 from rural areas of the State was later sent on tour by the arts council.

In Oregon, with the aid of a special grant from the Endowment, the State Arts Commission, in 1970, neared completion of the development of a "Transpostructure" a portable, collapsible open-air arts pavilion providing about 2,000 square feet of roofed, wall-less area for outdoor exhibitions, demonstrations, puppet theatres, and other activities.

A grant from the New Jersey State Council on the Arts helped to establish a community-based, permanent crafts center in Peters Valley, part of the Delaware Water Gap Park Area. Plans for the center include three major courses for 120 students and shorter courses for 200 others, permanent housing for three resident craftsmen, room and board for about 20 students, and the establishment of a crafts shop for work of high quality.

The Peters Valley Crafts Village, a crossroads hamlet in the mountains of northwestern New Jersey is expected to be the site of a thriving professional crafts community and school center, a model which might serve as an example for communities in other regions.

In Nebraska, Omaha's Joslyn Art Museum, with the aid of a grant from the Nebraska Arts Council, mounted an exhibition, "Looking West: 1970," which caused the art critic of the San Francisco Sunday Examiner and Chronicle to write, on November 29, 1970, "You have to come to Nebraska to see the most impressive survey of contemporary California art yet assembled under a single roof. 'Looking West: 1970' fills five spacious galleries...with 75 works by as many painters and sculptors whose names form a visual Who's Who of the California scene."

Formed just six months before the end of fiscal 1971, the American Samoa Arts Council mounted two initial projects. The first made a series of tapes of Samoan music, songs which tell of local history, legend, myths, and contemporary events. With translations in English added, the tapes comprise a live archival record of the customs and history of the islands.

A second grant made possible the first art festival held in American Samoa, an event held in conjunction with Samoa's biggest holiday, Flag Day, which celebrates the first raising of the American Flag there, on April 17, 1900.

An exhibition of the work of inmates of the New Mexico State Penitentiary held in the offices of the State Arts Commission caused two professional artists to volunteer to donate a day a week to teach art classes at the Penitentiary. The Arts Commission gave a grant of \$403 to Project Newgate, a federally funded high school program at the Penitentiary, and a professional art class was begun. Since then two artist-inmates have been paroled. One earned an art scholarship to the University of New Mexico and other is working part-time and going to college. Inmates of the Penitentiary are now creating, and marketing, works of art.

The grant was one of 46 projects funded by the New Mexico Arts Commission in fiscal 1971, in drama, architecture, literature, music, arts and crafts, graphics, and cultural education, ranging from \$16,500 to the Santa Fe Opera downward to the \$403 for Project Newgate.

The activities inspired and supported by the Maine State Commission on the Arts and Humanities serve to illustrate the design and the utility of the idea of State arts councils as envisioned by Congress. In fiscal 1971 the Commission:

- gave grants to the Portland Symphony Orchestra for general development, for its Family Series, for special low-price concerts, for its string quartet tours;

- helped the Portland Society of Art to establish a program to further art education in the area public schools and to hire a curator of education and an assistant in a program which developed a summer art school for children;

- aided the Haystack Mountain School of Crafts, an internationally known Maine institution which offered, for the first time, a summer crafts program for high school students;

- supported the production for television of the official sesquicentennial play, "Birth of a Nation," the first original drama ever produced in Maine for television, a film of which was made available to educational and commercial television stations and to the State Department of Education for distribution to schools;

- made grants to various museums, historical societies, libraries, and other public organizations to help in the care of objects of value to the State;

- supported the Artists on Tour program which made possible the services of painters, writers, musicians, filmmakers, craftsmen, and lecturers to groups or communities;

- brought to the State, Tony Montanaro, the pantomimist who spent three-day residencies in a number of communities and of whose work the Ellsworth American wrote: "If Mount Desert Island High School in cooperation with the State Commission of the Arts and Humanities can come up with more cultural entertainment of the high caliber and broad appeal of Tony Montanaro's presentation of the mime October 14, we say more power to them. Give us this sort of thing again and again throughout the winter."

- aided a dance program which brought the Boston Ballet Company and the University of Utah Repertory Dance Theatre for performances in the central area of the State, and, finally,

- gave a grant to the Theatre at Monmouth, a new group working toward the establishment of a summer repertory theatre devoted primarily to presenting the works of Shakespeare. After seeing a performance of Dekker's "Shoemaker's Holiday" there, an elderly lady wrote: "Talk about 'People to People.' I was absolutely bewitched. I went downstairs finally, in the intermission, on air, and I saw a little boy, perhaps nine, just ahead of me in the same state. He was making gestures in some imagined situation. If they could do this with Dekker what must they do with Shakespeare!"

## THE TREASURY FUND

At the close of Fiscal Year 1971, the National Endowment for the Arts had received a total of nearly ten million dollars in private and other non-Federal donations during the six years of its existence. This impressive record of non-Federal giving reinforces the validity of the concept of Federal-private partnership written into the Endowment's legislation at its inception.

The legislation establishing the Endowment includes a unique provision which enables the Endowment, a Federal agency, to work in partnership with private and other non-Federal sources of funding for the arts. Designed to encourage and stimulate private funding for the arts, the Treasury Fund method of granting encourages non-Federal contributors to join the Endowment in the grant-making process.

The Endowment's Treasury Fund consists of funds appropriated by the Congress which are earmarked for use when gifts are made to the Endowment by sources outside the Federal Government. When a donation is received, this frees an equal amount from the Treasury Fund, and the doubled amount is then made available to the grantee.

The Endowment encourages use of the Treasury Fund method as a means of producing larger awards; as an especially effective way of combining Federal and private support, and as an encouragement to any potential donor, particularly new sources of funds, for the donor will reap \$4.00 in benefits for his \$1.00 donation (his \$1.00 plus the Endowment's \$1.00, plus the grantee's matching \$2.00, since almost all Endowment grants apply to only half the total budget of a project).

Gifts may be made to the Endowment for unrestricted purposes or for the specific support of a particular arts organization -- such as a symphony orchestra, a museum, a dance, opera, or theatre company. Gifts may also be made to the Endowment for support of a particular program within the Endowment such as fellowships, conferences, and workshops.



During Fiscal Year 1971, the Endowment accepted a total of \$2.5 million in gifts to the Treasury Fund. Donations ranged from amounts as small as one dollar to over one hundred thousand dollars. In all, the Endowment accepted a total of 519 donations from 473 donors. Fifty-seven percent of the total number of donations came from individual citizens and 24 percent were foundation gifts. Businesses and corporations, ranging from small, local businesses to the country's major corporate enterprises, accounted for 12 percent of the total donations. Professional associations and educational associations also gave generously to help continue this unique partnership effort to aid and encourage the arts.

The Endowment is gratified by the continued non-Federal support for the arts as manifested in the increasing number of gifts made to the Treasury Fund for the benefit of arts activities and organizations in all regions of our country. It is with appreciation and pride that the Endowment acknowledges the generosity of the Fiscal Year 1971 Treasury Fund contributors listed on the following pages.

CONTRIBUTORS TO THE TREASURY FUND

The Adolph's Foundation  
Akron Community Trusts  
Henry Albrecht Foundation  
The Alvord Foundation  
American Federation of Musicians  
American Security & Trust Company  
American Society of Composers, Authors  
and Publishers  
AMREP Corporation  
Albert Appel  
The Armand Hammer Foundation  
ARTS Rhode Island  
Alma Stewart Ballinger  
Mrs. Zlatko Balokovic  
W. N. Banks Foundation  
Mrs. J. Breckinridge Bayne  
The Louis D. Beaumont Foundation  
Bechtel Corporation  
Mrs. Roland H. Becker  
Beckwith Motors, Inc.  
Peter Belin  
Mrs. G. R. Bell  
Judson Bemis  
The Benjamin Family Foundation, Inc.  
Mr. and Mrs. Warner Bentley  
The Bernhard Foundation  
Mr. and Mrs. James Biddle  
Billirene Fund  
Blinken Foundation, Inc.  
Eleanor A. Bliss  
Mr. and Mrs. Richard J. Blum  
Mr. and Mrs. Herman Blumenthal  
The Blythswood Charitable Trust  
Eva H. Bothwell  
Mrs. Fredson Bowers  
Mrs. Frank Bowdle  
Mrs. Marie Graves Bullock  
The Bush Foundation  
Lee D. Butler  
Elliot Cades  
The Morris and Gwendolyn Cafritz Foundation  
William N. Cafritz  
The Calderwood Charitable Foundation  
California Theatre Foundation

CAMELOT

Sylvia Carewe  
Meyer L. Casman  
Catron, Catron & Donnelly  
Selah Chamberlain, Jr.  
Champlain Oil Company, Inc.  
Paul G. Chancellor  
Mrs. David Hyde Chick  
Mrs. Cyrus S. Ching  
T. T. Church  
Cincinnati Institute of Fine Arts  
Mrs. John F. J. Clark  
W. A. Clarke  
Mrs. Wayne Collins  
Columbia Funds  
Benjamin Cone, Jr.  
Edward T. Cone  
Elizabeth W. Cone  
The Corbett Foundation  
Women's Committee of the Corcoran Gallery  
H. E. Corrigan, Jr.  
Cortese, McGuire & Co.  
George A. Cowan  
Mrs. Gardner Cox  
Mrs. Raymond E. Cox  
Mr. and Mrs. Arthur U. Crosby  
Philip F. Crosland  
C. Lawrence Cushmore  
Lloyd N. Cutler  
Georges L. Dapples  
Ralph K. Davies  
Dayton Hudson Foundation  
W. Cornell Dechert  
Mrs. John M. Dimick  
Joseph L. Dowling, Jr.  
Mrs. Murray Draper  
Margaret W. Driscoll Trust  
Joseph N. DuCanto  
Mrs. Thomas M. Duthie  
Eastern Music Festival Auxiliary  
Knight Edwards  
Mrs. Richard M. Ehret  
Robert M. Eichler  
Eldorado at Santa Fe, Inc.

Elva Fund Inc.  
Roselyn Payne Epps  
Everett Opera Guild  
Mrs. Philip B. Fahey  
Peter Farago  
Mr. and Mrs. Charles D. Field  
Martin D. Fife  
Firestone Foundation  
Carl T. Fischer  
Carl T. Fischer, Jr.  
Terry H. Fischer  
The O. D. Fisher Charitable Foundation  
Mrs. Eugene W. Fiske  
Mrs. Horace Fleisher  
Susan Fleisher  
Mr. and Mrs. E. E. Fogelson  
Eugenia Folliard  
The Ford Foundation  
Fortin Foundation of Montana  
Foundation for Economic Aid to Strings, Inc.  
Mr. and Mrs. Stanley Frank  
Arthur L. Friedman  
Hy Garfinkel  
The Honorable and Mrs. George A. Garrett  
Mr. and Mrs. Cassius Gates  
General Electric Company, Louisville, Kentucky  
General Motors Company  
Georgia Power Company  
Virginia B. Gerity  
Don H. Giles  
The Giles Foundation  
Peter L. Gilsey  
David Ginsburg  
Mrs. C. Leslie Glenn  
Glens Falls National Bank and Trust Company  
Herman Gold  
Golden Grain Macaroni Company  
C. Gerald and Barbara Goldsmith Foundation  
Mrs. Dean Gorden  
Mrs. Robert O. Gorson  
Mrs. E. Carleton Granbery  
Crawford H. Greenewalt  
S. T. Griswold & Company, Inc.  
George Gund

Dr. and Mrs. Sven M. Gundersen  
Walter and Elise Haas Fund  
Halcyon Book Club  
John Hudson Hall, Jr.  
J. V. Hallett  
The Luke B. Hancock Foundation  
Mrs. Edward T. Harrison  
Henry C. Hart, Jr.  
The Hechinger Company  
The Sidney L. Hechinger Foundation,  
Richard England and John W. Hechinger, Trustees  
Mrs. Richard H. Hellmann  
Estate of Blanche S. Henry  
Herald Press, Inc.  
Hess Foundation, Inc.  
The W. R. Hewlett Foundation  
Ruth Hoffman  
Robert L. Hoguet  
Mrs. Edward Hohfeld  
Mr. and Mrs. Sherman R. Huffine  
Mrs. F. C. Hutchens  
Thomas H. Ingle  
International Business Machines Corporation  
P. M. Isaacs  
Mr. and Mrs. Jay Jacobs  
The JDR3rd Fund, Inc.  
Jefferson Lines, Inc.  
Ruth Elizabeth Jenkins  
The Jimsomare Foundation  
Donald W. Judkins  
Kaiser Services  
The J. M. Kaplan Fund, Inc.  
Jacob Epstein Katz  
Ulysses Kay  
Mrs. Shaun Kelly, Jr.  
Kerry Investment Company  
Mrs. John R. Kiely  
Robert D. Kilmarx  
Milton W. King  
The Kiplinger Foundation, Inc.  
Mr. and Mrs. Hans A. Klagsbrunn  
Mrs. Elizabeth L. Klee  
Mr. and Mrs. Harold E. Kohn  
Jerome W. Komes

David Lloyd Kreeger  
Samuel H. Kress Foundation  
H. H. Kynett  
Lado, Inc.  
Felicia Lamport  
Lan-Nor-Greene Foundation, Inc.  
James Lawrence  
E. Joseph LeBauer  
Christel Merz Lee  
Mrs. Benjamin H. Lehman  
J. H. Lehmann  
Elwood Leonard, Jr.  
The Lepercq Foundation  
Mrs. William Lescaze  
F. A. LeSourd  
Robert A. Levin  
Elizabeth Licht  
Mrs. William E. Lingelbach, Jr.  
Mr. and Mrs. Edmund W. Littlefield  
John E. Littleton  
Mrs. Demarest Lloyd  
Mrs. H. Gates Lloyd  
Mrs. John A. Logan  
Los Alamos Choral Society  
The MacDowell Colony Benefit  
John W. Mackay  
Mrs. Paul Magnuson  
Mrs. Alan Mandell  
Dr. and Mrs. A. Kelly Maness, Jr.  
Mrs. Guy Martin  
Dr. and Mrs. Bernard Mausner  
Maya Corporation  
John A. McCarthy Foundation  
Marshall L. McCune  
A. B. and Flavia McEachern Charitable Trust  
Louise Trigg McKinney  
Richard J. McManus, Jr.  
Faith B. Meem and John G. Meem  
Merola Memorial Fund  
Merrill Lynch, Pierce, Fenner and  
Smith Foundation, Inc.  
Eugene and Agnes E. Meyer Foundation  
Michigan Foundation for the Arts  
Michigan State University

Dale Miller  
Mrs. Robert Watt Miller  
Minneapolis Star and Tribune Company  
William H. Moennig, Jr.  
Robert E. Montgomery  
Ellen H. Moore  
Henry and Lucy Moses Fund, Inc.  
Moss Key-Rec Systems, Inc.  
Motion Picture Association of America, Inc.  
Stewart Rawlings Mott  
Mountain Bell  
Mount Snow Development Corporation  
Mr. and Mrs. Charles H. Muhlenberg, Jr.  
Mrs. Pat Munroe  
Murden and Company, Inc.  
James M. Murray, Jr.  
The National Bank of Washington  
National Savings and Trust Company  
John U. or Evelyn Nef Foundation  
Janet Neff Charitable Trust  
Roy R. and Marie S. Neuberger Foundation, Inc.  
New Court Securities Foundation, Inc.  
The New Hope Foundation, Inc.  
The New Mexico Opera Guild, Inc.  
Nirvana Restaurant  
The Noble Fund  
Gerson Nordlinger, Jr.  
Harold Norman Fund  
Northwestern Foundation  
Gary Noss  
Roscoe and Margaret Oakes Foundation  
Ogden Charitable Trust Fund  
Gaylord W. Ojers  
Olin Corporation Charitable Trust  
Lucien E. Oliver  
Mae Z. Orvis  
I. A. O'Shaughnessy Foundation, Inc.  
Mr. and Mrs. Larry M. O'Shaughnessy  
Anderson A. Owen  
Maxwell Oxman  
Pace Editions Inc.  
Pacific Gas and Electric Company  
Palisades Foundation, Inc.  
Panwy Foundation  
Henry D. Paxson

Gabriele P. Pendleton  
Mr. and Mrs. John Pennink  
Pepsico Foundation, Inc.  
Mr. and Mrs. Karl Peters  
Mr. Sheffield Phelps  
Celia C. and David V. Picker Foundation  
Piper, Jaffray & Hopwood Foundation  
Annabelle S. Piper  
Lachlan Pitcairn  
Mr. and Mrs. Michael Pitcairn  
Bernard R. Pollock  
PONCHO  
Julian Price, II  
Peter P. Prichett  
John M. Priel  
Eleanora Purdy  
Putnam Foundation  
Quincy Foundation  
Judith S. Randal  
John Rao, Jr.  
Gertrude Redheffer  
Reed Union School District  
Mrs. Charles Lee Reese, Jr.  
Retail Dry Goods Association of San Francisco  
Rosalie Reviglio  
Mrs. Walter E. Rex, Jr.  
Mrs. William E. Richardson  
The Frederick W. Richmond Foundation, Inc.  
Stuart W. Rider, Jr.  
Ralph L. Riehle  
The Renah Blair Rietzke Family Foundation  
Rio Rancho Estates, Inc.  
Jean E. Roberts  
Rockefeller Brothers Fund, Inc.  
The Rockefeller Foundation  
The Martha Baird Rockefeller Fund for Music, Inc.  
Dr. Esther Katz Rosen  
E. John Rosenwald, Jr.  
Mr. and Mrs. Lessing J. Rosenwald  
The Rouse Company  
O. C. Rowntree  
Samuel Rubin Foundation, Inc.  
Sachs, New York  
Nell G. Sacks



Safeway Stores, Inc.  
Mrs. Charles M. Sailor  
Arthur K. Salomon  
Board of Education, Salt Lake City  
Naomi A. Sande  
San Francisco Opera Guild  
San Francisco Symphony Foundation  
San Jose Unified School District  
Lila M. Sapinsley  
Gwen W. Sargent  
B. F. Saul Company  
George S. Schairer  
James F. Scherer  
S. H. and Helen R. Scheuer Family Foundation, Inc.  
Jos. Schlitz Brewing Company  
Mr. and Mrs. Peter G. Schmidt, Jr.  
Roslyn Schnaper  
Helen M. Scholz  
Mrs. Hannes Schroll  
Ruth H. Schumacher  
Mr. and Mrs. S. Donald Schwabacher  
Mrs. Winfield T. Scott  
Mrs. Robbie M. Screen  
Sears, Roebuck and Company  
The Sears-Roebuck Foundation  
Seattle Opera Guild  
Women of the Seattle Opera Board and Guild  
Martin E. Segal & Company, Inc.  
Seiden & De Cuevas Foundation, Inc.  
James R. Seitz, Jr.  
Shawnee Mission Unified School District Number 512  
Mr. and Mrs. Robert E. Sher  
Dennis Sherwin  
Carl L. Shipley  
Mrs. Daniel O. Shoup  
Julia F. Siebel  
Mrs. Adrian Siegel  
Robert M. Silver  
Mr. and Mrs. Leonard Silverstein  
Ernest J. Simmons  
Sisler-McFawn Foundation  
Arthur W. Sloan  
- J. Seymour and Gertrude H. Sloan  
Smith Cycles, Inc.

Mr. and Mrs. Carleton D. Smith  
Mr. and Mrs. Justin V. Smith  
Patricia S. Smith  
Mr. and Mrs. Paul Roland Smith  
Mr. and Mrs. W. Prescott Smith  
Mr. and Mrs. Young M. Smith, Jr.  
Mrs. John L. Soelling  
Southern Union Gas Company  
Ann R. Spencer  
Arthur H. Spiegel  
Springate Corporation  
Squibb Beech-Nut, Inc.  
J. I. Staley  
Mrs. Claud Stanley  
Loretta H. Stermer  
Herbert M. Stern  
Richard J. Stern  
John P. Stevens, III  
Roger L. Stevens  
Bruce Stewart  
The Florence Louchheim Stol Foundation  
John Straus  
Levi Strauss Foundation  
Henry Strong  
Mrs. Charles E. Stuart  
Mr. and Mrs. Lloyd Symington  
Taft, Warren & Taft, Inc.  
Robert B. Taylor  
Teledyne Charitable Trust Foundation  
The Honorable Robert H. Thayer  
Eileen W. Tibbitts  
Mrs. John Tinker  
Calvin K. and Doreen Townsend Foundation  
Transamerica Corporation  
Elspeth M. Udvarhelyi  
Union Free School District Number 1  
Union Pacific Railroad Foundation  
United States Steel Foundation, Inc.  
United States Trust Company  
Tomas S. Vanasek  
Vancouver Funeral Chapel, Inc.  
Vancouver Rotary Club  
Mrs. Wynant D. Vanderpool, Jr.  
Vermillion Music Club  
Mr. and Mrs. C. Woods Vest, Jr.

Vinmont Foundation Inc.  
Mrs. Charles P. Vogel  
Chauncey L. Waddell  
Mr. and Mrs. Thomas E. Wagg, III  
Archie D. and Bertha H. Walker Foundation  
Mr. and Mrs. Robert M. Walker  
Mrs. Samuel J. Walker  
F. D. Warden  
Mrs. Hempstead Washburne  
Washington Gas Light Company  
The Paul L. and Phyllis Wattis Foundation  
Alec Waugh  
Mr. and Mrs. Charles B. Webster  
Marjorie Strong Wehle  
Mrs. Herman Weigell  
William L. Weinrod  
Mr. and Mrs. Osby L. Weir  
Richard E. Welch  
Mrs. C. Davis Weyerhaeuser  
Sally W. Whiteley  
Whitfield Company  
E. B. & A. C. Whiting Company  
David E. Williams  
Williamsville Music Boosters  
Audrey Wilson  
Winfield Baird Foundation  
First National Bank of Winona  
Winona Junior High School  
The Winona Knitting Mills  
Winona National and Savings Bank  
Gladys W. Winter  
Sheila R. Witte  
Mr. and Mrs. Walter L. Wolf  
Herman Wouk  
Lucy B. Wright  
Thomas G. Wyman  
The Wyomissing Foundation, Inc.  
Sidney A. and Helen S. Yasgur  
Yellow Freight System, Inc.  
Maury Young  
The Zellerbach Family Fund  
Harold and Doris Zellerbach Fund  
Mrs. J. D. Zellerbach  
Dr. and Mrs. Samuel Ziegler  
Mrs. F. J. Zimmermann  
Mr. Sidney Zlotnick

HISTORY OF AUTHORIZATIONS AND APPROPRIATIONS THROUGH FISCAL 1972

NATIONAL ENDOWMENT FOR THE ARTS

	<u>Authorization<sup>1</sup></u>	<u>Appropriation<sup>2</sup></u>
<u>FISCAL 1966</u>		
National Program Funds	\$ 5,000,000	\$ 2,500,000
Federal Funds to match private donations	2,250,000	34,308
(Subtotals)	(\$ 7,250,000)	(\$ 2,534,308)
<u>FISCAL 1967</u>		
National Program Funds	\$ 5,000,000	\$ 4,000,000
Federal-State Partnership Funds	2,750,000	2,000,000
Federal Funds to match private donations	2,250,000	1,965,692
(Subtotals)	(\$10,000,000)	(\$ 7,965,692)
<u>FISCAL 1968</u>		
National Program Funds	\$ 5,000,000	\$ 4,500,000
Federal-State Partnership Funds	2,750,000	2,000,000
Federal Funds to match private donations	2,250,000	674,291
(Subtotals)	(\$10,000,000)	(\$ 7,174,291)
<u>FISCAL 1969</u>		
National Program Funds	\$ 6,000,000	\$ 3,700,000
Federal-State Partnership Funds	2,000,000	1,700,000
Federal Funds to match private donations	3,375,000	2,356,875
(Subtotals)	(\$11,375,000)	(\$ 7,756,875)
<u>FISCAL 1970</u>		
National Program Funds	\$ 6,500,000	\$ 4,250,000
Federal-State Partnership Funds	2,500,000	2,000,000
Federal Funds to match private donations	3,375,000	2,000,000
(Subtotals)	(\$12,375,000)	(\$ 8,250,000)

1 Budget ceiling originally set by Congress.

2 Funds actually made available by Congress.

	<u>Authorization<sup>1</sup></u>	<u>Appropriation<sup>2</sup></u>
<u>FISCAL 1971</u>		
National Program Funds	\$12,875,000	\$ 8,465,000
Federal-State Partnership Funds	4,125,000	4,125,000
Federal Funds to match private donations	3,000,000	2,500,000
(Subtotals)	(\$20,000,000)	(\$15,090,000)
<u>FISCAL 1972</u>		
National Program Funds	\$21,000,000	\$20,750,000
Federal-State Partnership Funds	5,500,000	5,500,000
Federal Funds to match private donations	3,500,000	3,500,000 <sup>3</sup>
(Subtotals)	(\$30,000,000)	(\$29,750,000) <sup>3</sup>
Total Federal Funds Authorized . . . . .		\$101,000,000
<u>TOTAL FEDERAL FUNDS APPROPRIATED TO THE ENDOWMENT.</u> . .		\$ 78,521,166 <sup>3</sup>
Total Private Donations. . . . .		\$ 13,048,548 <sup>3</sup>
Total U. S. Office of Education Transfers as of January 15, 1972 . . . . .		\$ 1,000,000
Total Available for Obligation . . . . .		\$ 92,569,714 <sup>3</sup>

---

1 Budget ceiling originally set by Congress.

2 Funds actually made available by Congress.

3 Final total depends on amount of donations received and accepted.

FINANCIAL SUMMARY: Fiscal Year 1971

Available for Obligation

Unobligated Balance Prior Year 5(c)	\$117,363
Unobligated Balance Prior Year 10(a)(2)	2,618,447
Prior Year Refunds and Deobligations	126,642
Transferred from Other Agencies	30,090
Appropriation 5(c)	8,465,000
Appropriation 5(h)	4,125,000
Appropriation 10(a)(2)	2,500,000
Gifts	<u>2,500,000</u>
	\$20,482,542

Funds Obligated

Architecture + Environmental Arts	\$178,681
Dance	1,251,170
Education	571,831
Expansion Arts	307,600
Literature	470,450
Museums	926,957
Music	5,188,383
Public Media	1,264,455
Special Projects	538,529
Theatre	2,021,482
Visual Arts	552,141
Federal-State Partnership Program	4,062,981
Program Development and Evaluation	305,475
Transferred to National Endowment for the Humanities	<u>4,800</u>
	\$17,644,935

Gifts amounting to \$2,500,000 were committed to the Endowment in Fiscal 1971; they caused an equal amount to be committed in Treasury funds under Section 10(a)(2) of the governing law. Both items are therefore listed under funds Available for Obligation.

ARCHITECTURE + ENVIRONMENTAL ARTS

\$178,681

---

Environmental Design Program . . . . . 110,700

The American Society of Landscape Architects Foundation, Washington, D. C.	10,000
Architectural Foundation of Northern California, San Francisco	4,500
The Arts Council of Greater New Haven, Inc., Connecticut	9,400
James Bock, Cambridge, Massachusetts	5,000
Richard P. Dober, Cambridge, Massachusetts	1,000
Paul S. Dulaney, Greenwood, Virginia	5,000
Donald W. Evans, Washington, D. C.	4,900
Jack S. Freeman, Brooklyn, New York	4,200
Barrie B. Greenbie, Amherst, Massachusetts	4,000
Arnold G. Henderson, Norman, Oklahoma	5,000
Carl Inoway, Salt Lake City, Utah	5,000
William M. C. Lam, Cambridge, Massachusetts	5,000
The Philadelphia Architects Charitable Trust, Pennsylvania	10,000
Sherwood B. Stockwell, San Francisco, California	4,500
Tuskegee Institute, Alabama	18,900
James H. Tyner, New York, New York	7,100
Myles Weintraub, New York, New York	5,000
Chi K. Wong, Philadelphia, Pennsylvania	2,200

General Programs . . . . . 66,481

America the Beautiful Fund of the Natural Area Council, Inc., Washington, D. C.	25,000
Massachusetts Institute of Technology, Cambridge	2,000
Robert R. Nathan Associates, Inc., Washington, D. C.	1,281
G. E. Kidder Smith, New York, New York	12,500
University of Pennsylvania, Philadelphia	25,700

Student Travel Awards (carry-over from 1970) . . . . . 1,500

William Harvey Bolding, Jr., Norman, Oklahoma	500
David Friedman, Pittsburgh, Pennsylvania	500
Gordon W. Whirry, Bozeman, Montana	500

DANCE \$1,251,170

---

Commissions . . . . . 392,950

Choreography Fellowships . . . . . 146,250

Merce Cunningham, Brooklyn, New York	11,496
Eliot Feld, New York, New York	12,800
Kazuko Hirabayashi, New York, New York	8,740
Hanya Holm, New York, New York	8,640
Richard Kuch, New York, New York	6,660
Michael Lopuszanski, Upper Darby, Pennsylvania	8,740
Murray Louis, New York, New York	10,200
Meredith Monk, New York, New York	10,300
Alwin Nikolais, New York, New York	12,800
Carl Ratcliff, Liburn, Georgia	4,900
Rod Rogers, New York, New York	9,700
Anna Sokolow, New York, New York	10,400
Paul Taylor, New York, New York	10,720
Twyla Tharp, New York, New York	7,700
Antony Tudor, New York, New York	8,914
Martha B. Wittman, Bennington, Vermont	3,540

Production Challenge Grants . . . . . 246,700

Foundation for American Dance, Inc./City	
Center Joffrey Ballet, New York, New York	113,400
City Center of Music and Drama, Inc./New York	
City Ballet, New York, New York	133,300

Support For Institutions . . . . . 126,500

Association of American Dance Companies, New York, New York	25,000	
Brooklyn Academy of Music, Brooklyn, New York	39,000	Treasury Fund
Dance Notation Bureau, Inc., New York, New York	35,000	
Hampton Center of Contemporary Arts, Inc./Jose		
Limon Dance Company, New York, New York	15,000	

Directors of Development . . . . . 12,500

Foundation for American Dance, Inc./City	
Center Joffrey Ballet, New York, New York	12,500



DANCE

---

Touring . . . . .	693,480	
American Dance Foundation, Inc./American Ballet Company, New York, New York	63,000	Treasury Fund
Foundation for American Dance, Inc./City Center Joffrey Ballet, New York, New York	250,000	Treasury Fund
Martha Graham Center of Contemporary Dance, Inc., New York, New York	50,000	Treasury Fund
<u>Coordinated Residency Touring Program . . . . .</u>	330,480	
Maine State Commission on the Arts and Humanities	45,500	
Maryland Arts Council	48,200	
Minnesota State Arts Council	20,960	
North Carolina Arts Council	34,820	
Ohio Arts Council	94,500	
Oklahoma Arts and Humanities Council	15,400	
Utah State Institute of Fine Arts	71,100	
Workshops . . . . .	38,240	
Connecticut College (Summer 1970), New London	9,000	
Connecticut College (Summer 1971), New London	10,000	
National Association for Regional Ballet, New York, New York	19,240	

EDUCATION \$571,831

---

Artists in the Schools Program . . . . .	426,831
<u>Dance</u> . . . . .	93,333
Alabama State Council on the Arts and Humanities	18,000
Ohio Arts Council	42,333
Oregon Arts Commission	13,500
Commonwealth of Pennsylvania Council on the Arts	19,500
<u>Film</u> . . . . .	92,508
Alaska State Council on the Arts	10,000
Arkansas State Arts and Humanities	10,000
Center for Understanding Media, Inc., New York, New York	62,508
Nebraska Arts Council	10,000
<u>Music</u> . . . . .	26,300
Affiliate Artists, Inc., New York, New York	26,000
Affiliate Artists, Inc., New York, New York	300
<u>Poetry</u> (listed under Literature)	
<u>Theatre</u> . . . . .	25,000
Minnesota State Arts Council	25,000
<u>Visual Arts</u> . . . . .	183,000
Alabama State Council on the Arts and Humanities	12,200
Connecticut Commission on the Arts	12,200
District of Columbia Commission on the Arts	12,200
Hawaii State Foundation on Culture and the Arts	12,200
Indiana State Arts Commission	12,200
Iowa State Arts Council	12,200
Kansas Cultural Arts Commission	12,200
Louisiana Council for Music and the Performing Arts, Inc.	12,200
New Mexico Arts Commission	12,200
Ohio Arts Council	12,200
Oregon Arts Commission	12,200
South Carolina Arts Commission	12,200
Tennessee Arts Commission	12,200
Washington State Arts Commission	12,200
West Virginia Arts and Humanities Council	12,200

EDUCATION

---

<u>Fellowships for Summer Workshops . . . . .</u>	\$ 6,690	
Rhode Island State Council on the Arts	3,640	
University of Utah, Salt Lake City	3,050	
 General Programs . . . . .	145,000	
College Entrance Examination Board, New York, New York	125,000	Treasury Fund
The Museum of Modern Art, New York, New York	10,000	
University of Wisconsin Foundation, Madison	10,000	

## EXPANSION ARTS

\$307,600

Afro-American Total Theatre Arts Foundation, Inc., New York, New York	7,500	
Appalachian Research and Defense Fund, Inc., Charleston, West Virginia	5,000	
Association for the Suburban School for Cultural Development, Malden, Massachusetts	2,500	
The Black Arts Cultural Center, Inc., Chapel Hill, North Carolina	2,500	
The Capitol Ballet Guild, Inc., Washington, D. C.	5,400	
Community Music School, Inc., St. Louis, Missouri	7,000	
Community Radio Workshop, Inc./Your Own Thing Theatre Productions, Durham, North Carolina	5,000	
Concept East, Incorporated, Detroit, Michigan	15,000	
El Nuevo Teatro Pobre de America, Inc., New York, New York	9,500	
Foundation for Development and Preservation of Cultural Arts, Inc. for Dynamic Museum, East St. Louis, Illinois	10,000	
The Harlem School of the Arts, Inc., New York, New York	50,700	
The Inner City Cultural Center, Los Angeles, California	50,000	
National Guild of Community Music Schools, Evanston, Illinois	17,500	
New Thing Art and Architecture Center, Inc., Washington, D. C.	15,000	
Performing Arts Society of Los Angeles, California	40,000	
Puerto Rican Traveling Theater Company, Inc., New York, New York	10,000	
San Francisco Art Commission, California	40,000	Treasury Fund
City of Williamsport, Pennsylvania	8,000	
Young Saints Scholarship Foundation, Los Angeles, California	7,000	

## LITERATURE

\$470,450

Discovery Awards . . . . .	6,000
Gary Gildner, Des Moines, Iowa	3,000
Craig Nova, New York, New York	3,000
Independent Literary and Art Presses . . . . .	25,000
Banyan Press, Inc., Pawlet, Vermont	5,000
Book Design Foundation, Inc., San Francisco, California	5,000
C. R. Hammer Books, Inc., Lexington, Kentucky	5,000
Trask House Books, Inc., Portland, Oregon	5,000
Unicorn Foundation for the Advancement of Modern Poetry, Inc., Santa Barbara, California	5,000
Poets in Developing Colleges. . . . .	20,750
Albany State College, Georgia	2,250
LeMoyne-Owen College, Memphis, Tennessee	4,000
Lincoln University, Jefferson City, Missouri	4,500
Miles College, Fairfield, Alabama	4,100
St. Augustine's College, Raleigh, North Carolina	5,900
Poetry in the Schools . . . . .	269,700
Alabama State Council on the Arts and Humanities	5,000
Alaska State Council on the Arts	2,500
University of Arizona, Tucson	11,000
The Colorado Council on the Arts and Humanities	10,000
Connecticut Commission on the Arts	15,000
Delaware State Arts Council	4,000
Georgia Commission on the Arts	7,500
Indiana State Arts Commission	8,000
Kansas Cultural Arts Commission	6,000
Kentucky Arts Commission	10,000
Maine State Commission on the Arts and Humanities	2,500
Maryland Arts Council	20,000
Massachusetts Council on the Arts and Humanities	6,700
Michigan State Council on the Arts	10,000
Minnesota State Arts Council	10,000
Missouri State Council on the Arts	10,000
Montana Arts Council	10,000

LITERATURE

---

New Hampshire Commission on the Arts	5,000
New Jersey State Council on the Arts	5,000
North Carolina Arts Council	15,000
North Dakota Council on the Arts and Humanities	2,000
Ohio Arts Council	10,000
Oklahoma Arts and Humanities Council	10,000
Oregon Arts Commission	10,000
St. Paul Council of Arts and Sciences, Minnesota	10,000
South Dakota State Fine Arts Council	3,000
Tennessee Arts Commission	17,500
Utah State Institute of Fine Arts	10,000
Vermont Council on the Arts, Inc.	2,000
Washington State Arts Commission	12,000
Wisconsin Arts Council	5,000
Wyoming Council on the Arts	5,000
Services to the Field . . . . .	149,000
The American Federation of Arts, Provincetown, Massachusetts	5,000
Coordinating Council of Literary Magazines, New York, New York	50,000
Cultural Council Foundation/Teachers and Writers Collaborative, New York, New York	10,000
The Jargon Society, Inc., New York, New York	45,000
P.E.N. American Center, New York, New York	39,000

## MUSEUMS

\$ 926,957

Improvement of Collections . . . . .	537,950	
<u>Aid to Special Exhibitions Program . . . . .</u>	<u>347,650</u>	
Akron Art Institute, Ohio	5,000	
The American Museum of Natural History, New York, New York	3,000	
Ames Society of the Arts/Octagon Art Center, Ames, Iowa	3,000	
Amon Carter Museum of Western Art, Fort Worth, Texas	3,000	
Art Institute of Chicago, Illinois	10,000	
The Asia Society, Inc./Asia House Gallery, New York	10,000	
Atlanta Arts Alliance/High Museum of Art, Georgia	6,000	
Baltimore Museum of Art, Maryland	10,000	
Buffalo Fine Arts Academy for Albright-Knox Gallery, Buffalo, New York	5,000	
University of California Art Museum, Berkeley	5,000	
California Academy of Sciences, San Francisco	3,000	
China Institute in America, Inc./China House Gallery, New York, New York	2,500	
The Cleveland Museum of Art, Ohio	15,000	
Colorado Springs Fine Arts Center, Colorado	2,100	
The Columbus Gallery of Fine Arts, Ohio	10,000	
Corcoran Gallery of Art, Washington, D. C.	11,050	Treasury Fund
Dallas Art Association/Dallas Museum of Fine Arts, Texas	5,000	
Dayton Art Institute, Ohio	8,000	
Isaac Delgado Museum of Art Association, New Orleans, Louisiana	5,000	
The Denver Art Museum, Colorado	6,000	
Founders Society Detroit Institute of Arts, Michigan	5,000	
Edmundson Art Foundation, Inc./Des Moines Art Center, Iowa	5,000	
Field Museum of Natural History, Chicago, Illinois	8,000	
Fine Arts Society of San Diego, California	8,000	
Franklin Institute of the State of Pennsylvania, Philadelphia	5,000	
Solomon R. Guggenheim Museum, New York, New York	10,000	
Harvard University/Fogg Art Museum, Cambridge, Massachusetts	3,000	
Historical Museum and Institute of Western Colorado, Grand Junction	3,000	
The Historical Society of York County, Pennsylvania	2,000	
Indianapolis Museum of Art, Indiana	4,000	

MUSEUMS

---

Institute of Contemporary Art, Boston, Massachusetts	5,000
University of Kansas Museum of Art, Lawrence	3,500
Los Angeles County Museum of Art, California	5,000
University of Michigan Museum of Art, Ann Arbor	3,500
The Minneapolis Society of Fine Arts/ Minneapolis Institute of Arts, Minnesota	15,000
The Museum of the American Indian, Heye Foundation, New York, New York	10,000
Museum of Fine Arts, Boston, Massachusetts	5,000
Museum of Fine Arts/Museum of the National Center of Afro-American Art, Massachusetts	2,500
The Museum of Modern Art, New York, New York	5,000
New York Historical Society, New York	3,000
Research Foundation of State University of New York, Binghamton	2,500
The Newark Museum Association, New Jersey	3,000
City of Pacific Grove/Pacific Grove Museum of Natural History, California	1,000
University of Pennsylvania Museum, Philadelphia	3,000
The Phillips Collection, Washington, D. C.	10,000
Phoenix Fine Arts Association/Phoenix Museum of Art, Arizona	10,000
Princeton University, New Jersey	6,500
John and Mable Ringling Museum of Art, Sarasota, Florida	6,000
City Museum of St. Louis, Missouri	5,000
San Francisco Museum of Art, California	10,000
Seattle Art Museum, Washington	15,000
Sheldon Jackson College, Sitka, Alaska	1,000
The J.B. Speed Art Museum, Louisville, Kentucky	10,000
State Capitol Historical Association/State Capitol Museum, Olympia, Washington	2,500
Wadsworth Atheneum, Hartford, Connecticut	3,000
Walker Art Center, Minneapolis, Minnesota	7,500
Whitney Museum of American Art, New York, New York	5,000
Worcester Art Museum, Massachusetts	5,000
M. H. de Young Memorial Museum, San Francisco, California	3,500



MUSEUMS

<u>Conservation Program</u> . . . . .	100,300
American Association of Museums, Washington D. C.	18,800
New York State Historical Association, Cooperstown	41,500
New York University/Conservation Center, New York	40,000
 <u>Museum Purchase Plan</u> . . . . .	 90,000
Baltimore Museum of Art, Maryland	10,000
The Brooklyn Museum, New York	10,000
University of California Art Museum, Berkeley	10,000
Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania	10,000
Honolulu Academy of Arts, Hawaii	10,000
Indianapolis Museum of Art, Indiana	10,000
Oklahoma Art Center, Oklahoma City	10,000
Santa Barbara Museum of Art, California	10,000
Utah Museum of Fine Arts, Salt Lake City	10,000
 Professional Training and Staff . . . . .	 196,250
<u>Museum Training Program</u> . . . . .	98,000
University of Michigan, Ann Arbor	60,000
Minneapolis Society of Fine Arts/Minneapolis Institute of Arts, Minnesota	11,000
New York State Historical Association, New York	27,000
 <u>Visiting Specialists Program</u> . . . . .	 98,250
The American Museum of Natural History, New York, New York	5,000
The Butler Institute of American Art, Youngstown, Ohio	4,000
Isaac Delgado Museum of Art, New Orleans, Louisiana	1,900
Founders Society Detroit Institute of Arts, Michigan	3,500

MUSEUMS

George Eastman House, Inc./International Museum of Photography, Rochester, New York	4,000
Eastern Washington State Historical Society/ Cheney Cowles Memorial Museum of History and Art, Spokane	3,500
Field Museum of Natural History, Chicago, Illinois	4,000
University of Florida/Florida State Museum, Gainesville	4,200
University of Illinois/Krannert Art Museum, Champaign	8,000
Indianapolis Museum of Art, Indiana	4,500
The Jewish Museum, New York, New York	5,000
Maine State Museum Commission, Augusta	6,000
Museum of Fine Arts, Boston, Massachusetts	5,000
The Museum of Modern Art, New York, New York	8,000
Museum of Primitive Art, New York, New York	2,500
The Newark Museum Association, New Jersey	1,500
The North Carolina Museum of Art, Raleigh	5,000
Rhode Island School of Design/Museum of Art, Providence	8,000
San Joaquin Pioneer and Historical Society, Stockton, California	5,000
State Capitol Historical Association, Olympia, Washington	1,400
The Walters Art Gallery, Baltimore, Maryland	8,250
Wider Availability of Museums . . . . .	181,757
Amon Carter Museum of Western Art, Fort Worth, Texas	10,757 757
Brooklyn Institute of Arts and Sciences/Brooklyn Museum, New York	18,000
Detroit Institute of Arts, Michigan	45,000
Illinois Arts Council	50,000
Michigan State Council on the Arts	18,000
Studio Watts Workshop, Los Angeles, California	40,000
Special Projects . . . . .	11,000
The National Portrait Gallery, Washington, D.C.	10,000
William A. Palmer, Los Angeles, California	1,000

## MUSIC

\$5,188,383

Composer-Performer Commissioning Program . . . . .	48,568	
American Music Center, Inc., New York, New York	1,650	
Louis W. Ballard, Santa Fe, New Mexico	900	
Midland Center for the Performing Arts, Inc./Midland Symphony Orchestra Society, Michigan	2,880	
Pan American Development Foundation, Inc./Inter- American Music Festival, Washington, D. C.	20,000	Treasury Fund
Peabody Institute of the City of Baltimore, Maryland	2,150	
University of Rochester, New York	15,000	
Virgil Thomson, New York, New York	4,000	
Stanley Wolfe, New York, New York	1,988	
 General Programs . . . . .	 730,209	
Affiliate Artists, Inc., New York, New York	230,000	Treasury Fund
Affiliate Artists, Inc., New York, New York	24,000	
American Musical Digest, Inc., New York, New York	8,750	
Association of College and University Concert Managers, Inc., Madison, Wisconsin	4,000	
Association of College and University Concert Managers, Inc., Madison, Wisconsin	11,200	
Bennington Composers' Conference and Chamber Music Center, Inc., Middlebury, Vermont	5,000	
The Choral Arts Society of Washington, D. C.	5,000	
Contrasts in Contemporary Music, Inc., New York, New York	8,000	Treasury Fund
Eastern Music Festival, Inc., Greensboro, North Carolina	20,000	Treasury Fund
The Festival Orchestra Society, Inc./New York Chamber Soloists, New York	20,000	
University of Illinois, Urbana (Kodaly Program)	12,000	
New Dimensions in Music, Seattle, Washington	12,700	
The New School of Music, Philadelphia, Pennsylvania	50,000	Treasury Fund
Karl Hampton Porter, New York, New York	1,000	
Alexander L. Ringer, Urbana, Illinois (Kodaly Program)	8,000	
Washington Performing Arts Society, D. C.	95,609	Treasury Fund
Washington Theater Club/Theater Chamber Players, Washington, D. C.	3,000	
Young Audiences, Inc., New York, New York	196,950	Treasury Fund
Young Concert Artists, Inc., New York, New York	15,000	

MUSIC

Jazz Program . . . . .	50,325
<u>Assistance To Organizations</u> . . . . .	31,855
American Association of Junior Colleges, Washington, D. C.	2,480
Carnegie-Mellon University, Pittsburgh, Pennsylvania	1,000
East Texas State University, Commerce	250
Huntington Performing Arts Foundation, Inc., Huntington, New York	1,000
University of Illinois, Urbana	1,000
Indiana University Foundation, Bloomington	1,430
City of Jackson, Mississippi	780
The Jazz Composer's Orchestra Association Inc., New York, New York	2,500
Lawrence University, Appleton, Wisconsin	1,500
University of Maryland, College Park	1,500
University of Massachusetts, Amherst	1,000
Memphis State University, Tennessee	1,000
Morgan State College, Baltimore, Maryland	750
Mountain View College of Dallas County Junior College District, Texas	400
New Orleans Public Schools, Louisiana	975
New York Hot Jazz Society, Inc., New York	1,140
New York University, New York	1,600
Rhythm Associates, Inc., New York, New York	1,000
Richmond College of The City University of New York, Staten Island	1,250
Richmond College of The City University of New York, Staten Island (carry-over from 1970)	350
St. Peter's Lutheran Church (Jazz Interactions, Inc.) New York, New York	2,000
St. Peter's Lutheran Church (Soul Rock From The Rock, Inc.), New York, New York	2,000
University of South Alabama, Mobile	500
Southern University in New Orleans, Louisiana	450
Tougaloo College, Mississippi	2,000
Wesleyan University, Middleton, Connecticut	2,000
<u>Fellowships</u> . . . . .	1\$,470
Newman T. Baker, Salisbury, North Carolina	500
Karl H. Feigler, Weehawken, New Jersey	500
Mark E. Blumberg, Greenbelt, Maryland	500
Edward V. Bonnemere, Teaneck, New Jersey	500

MUSIC

Leon Breeden, Denton, Texas	500	
Ruth M. Brisbane, New York, New York	1,350	
John M. Burnau, Mobile, Alabama	480	
Herman D. Burrell, Bronx, New York	500	
Henry C. Butler, New Orleans, Louisiana	500	
Alvin G. Cohn, New York, New York	2,000	
Julius L. Farmer, Baton Rouge, Louisiana	500	
Charles B. Fowlkes, St. Albans, New York	1,000	
Andrew L. Goodrich, Washington, D. C.	500	
Ralph E. Hampton, Houston, Texas	500	
William Andrew Hille, New York, New York	1,000	
Chuck F. Mangione, Rochester, New York	500	
Calvin Massey, Brooklyn, New York	1,000	
Gary B. Nyberg, Lincoln, Nebraska	415	
Stephen A. Reid, St. Albans, New York	750	
Roswell H. Rudd, Jr., New York, New York	2,000	
Herbert C. Sanford, New York, New York	500	
William Saxton, Boston, Massachusetts	500	
John R. Sox, Greencastle, Indiana	500	
Robert L. Steele, Houston, Texas	500	
Marcus Williams, Gary, Indiana	475	
William T. Wynn, Petersburg, Virginia	500	
Opera Program . . . . .	598,250	
The Baltimore Opera Company, Inc./O.P.E.R.A. America, Inc., Maryland	15,000	
Center Opera Company, Minneapolis, Minnesota	40,000	Treasury Fund
Goldovsky Opera Institute, Inc., Brookline, Massachusetts	30,000	Treasury Fund
Opera Association of New Mexico/Santa Fe Opera	10,000	
Opera Association of New Mexico/Santa Fe Opera	178,250	Treasury Fund
St. Paul Opera Association, Minnesota	50,000	Treasury Fund
San Francisco Opera/Western Opera Theater, California	175,000	Treasury Fund
Seattle Opera Association, Inc., Washington	100,000	Treasury Fund
Orchestra Program . . . . .	3,761,031	
<u>Major Orchestras</u> . . . . .	2,255,310	
American Symphony Orchestra, Inc., New York, New York	50,000	Treasury Fund
Atlanta Symphony Orchestra, Georgia	21,050	

MUSIC

Baltimore Symphony Orchestra Association, Inc., Maryland	100,000	
Boston Symphony Orchestra, Inc., Massachusetts	75,000	
The Orchestral Association/Chicago Symphony Orchestra, Illinois	100,000	
Cincinnati Symphony Orchestra, Inc., Ohio	72,250	
Musical Arts Association/The Cleveland Orchestra, Ohio	50,000	Treasury Fund
Denver Symphony Society, Colorado	43,510	
Denver Symphony Society, Colorado (carry-over from 1970)	1,000	Treasury Fund
Detroit Symphony Orchestra, Inc., Michigan	100,000	
Houston Symphony Society, Texas	50,000	
Indiana State Symphony Society, Inc./ Indianapolis Symphony Orchestra	39,000	
Kansas City Philharmonic Association, Missouri	200,000	Treasury Fund
Milwaukee Symphony Orchestra, Inc., Wisconsin	36,500	
The Minnesota Orchestral Association/Minnesota Orchestra, Minneapolis	6,000	
The Minnesota Orchestral Association/Minnesota Orchestra, Minneapolis	200,000	Treasury Fund
National Symphony Orchestra Association of Washington, D. C.	70,000	Treasury Fund
National Symphony Orchestra Association of Washington, D. C. (carry-over from 1970)	25,000	Treasury Fund
New Orleans Philharmonic Symphony Orchestra, Louisiana	66,000	
Philadelphia Orchestra Association, Pennsylvania	15,500	
The Philharmonic-Symphony Society of New York, Inc., New York	50,000	
The Philharmonic-Symphony Society of New York, Inc., New York	75,000	
Rochester Civic Music Association, Inc./ Rochester Philharmonic Orchestra, New York	35,000	
St. Louis Symphony Society, Missouri	200,000	Treasury Fund
San Francisco Symphony Association, California	200,000	Treasury Fund
Seattle Symphony Orchestra, Inc., Washington	100,000	
Southern California Symphony-Hollywood Bowl Association/Los Angeles Philharmonic Orchestra	100,000	
Symphony Society of San Antonio, Texas	99,500	
Utah Symphony Society, Salt Lake City	100,000	

MUSIC

<u>Metropolitan Orchestras</u> . . . . .	797,282	
Greater Akron Musical Association, Inc./ Akron Symphony, Ohio	16,000	Treasury Fund
Birmingham Symphony Association, Alabama	5,000	
Brooklyn Philharmonic, Inc., New York	15,000	
Columbus Symphony Orchestra, Ohio	15,200	
Duluth Civic Symphony Association, Minnesota	4,282	
El Paso Symphony Orchestra Association, Texas	10,000	
Erie Philharmonic Society, Pennsylvania	8,700	
Evansville Philharmonic Orchestra, Indiana	15,000	
Florida Gulf Coast Symphony, Inc., St. Petersburg	22,500	
The Florida Symphony Orchestra, Inc., Orlando	15,000	
Fresno Philharmonic Association, California	17,700	
Symphony Society of Greater Hartford, Inc., Connecticut	15,000	
Jackson Symphony Orchestra Association, Mississippi	30,000	
Knoxville Symphony Society, Inc., Tennessee	10,300	
Louisville Philharmonic Orchestra Society, Inc., Kentucky	40,000	Treasury Fund
Memphis Orchestral Society, Inc., Tennessee	19,900	
Greater Miami Philharmonic Society, Inc., Florida	60,900	
Nashville Symphony Association, Tennessee	17,400	
New Haven Symphony Orchestra, Inc., Connecticut	17,800	
New Jersey Symphony Orchestra, Newark	72,300	
Norfolk Symphony Association, Virginia	16,200	
The North Carolina Symphony Society, Inc., Chapel Hill	25,000	
Oklahoma City Symphony Society, Oklahoma	26,000	
The Omaha Civic Music Association, Nebraska	25,000	
Oregon Symphony Society, Portland	16,500	
Phoenix Symphony Association, Arizona	25,000	
Portland Symphony Orchestra, Maine	12,700	
Richmond Symphony, Inc., Virginia	20,000	
Rhode Island Philharmonic Orchestra, Providence	35,000	
Sacramento Symphony Association, California	9,000	
San Diego Symphony Orchestra Association, California	19,700	
Shreveport Symphony Orchestra, Louisiana	6,400	
Spokane Symphony Orchestra, Washington	25,000	
The Springfield Orchestra Association, Inc., Massachusetts	13,800	

MUSIC

Symphony of the New World, Inc., New York, New York	25,000	
Syracuse Symphony Orchestra, Inc., New York	30,000	Treasury Fund
Tucson Symphony Society, Arizona	9,000	
Wichita Symphony Society, Kansas	10,000	
Youngstown Symphony Society, Ohio	20,000	

Other . . . . . 708,439

American Symphony Orchestra, Inc., New York, New York	6,000	
American Symphony Orchestra League, Vienna, Virginia	50,000	
American Symphony Orchestra League, Vienna, Virginia	20,000	Treasury Fund
American Symphony Orchestra League, Vienna, Virginia	9,000	
Anchorage Symphony Orchestra, Alaska	10,000	
Boston Philharmonic Society, Inc., Massachusetts	7,300	
The Carnegie Hall Corporation, New York, New York	27,500	
Colorado Philharmonic Orchestra, Inc., Evergreen	5,000	
National Symphony Orchestra Association of Washington, D. C.	447,139	Treasury Fund
St. Paul Civic Philharmonic Society, Inc., Minnesota	25,000	
The Sioux Falls Symphony, South Dakota	5,000	
Texas Fine Arts Commission/The Austin Symphony Orchestra	1,500	
The Vermont Symphony Orchestra Association, Inc., Middlebury	20,000	Treasury Fund
West Virginia Arts and Humanities Council/ Charleston Symphony and Wheeling Symphony	50,000	



PUBLIC MEDIA

\$1,264,455

Corporation for Public Broadcasting/National Endowment for the Arts-Joint Programming . . . . .	103,500	
Erik Bauersfeld, Berkeley, California	6,250	
Corporation for Public Broadcasting, Washington, D. C.	15,000	
Corporation for Public Broadcasting, Washington, D. C.	25,000	
Allan D. Miller, Denver, Colorado	8,000	
WGBH Educational Foundation, Boston, Massachusetts	45,500	
WNET-TV Educational Broadcasting Corporation, New York, New York	3,750	
 General Programs . . . . .	 1,160,955	
The American Film Institute, Washington, D.C.	1,086,875	Treasury Fund
Chimera Foundation for Dance, Inc., New York, New York	24,900	
Douglas M. Davis, Washington, D.C.	4,000	
Film Culture Non-Profit Corporation, New York, New York	9,800	
William J. L. Holloway, Yellow Springs, Ohio	2,880	
Judith Pearlman, New York, New York	12,500	
Southern Methodist University, Dallas, Texas	20,000	

SPECIAL PROJECTS \$538,529

General Programs . . . . .	479,150	
Arizona Commission on the Arts and Humanities	10,000	
Associated Councils of the Arts, New York, New York	100,000	Treasury Fund
Associated Councils of the Arts, New York, New York	25,000	
Federation of Rocky Mountain States, Inc., Denver, Colorado	75,000	
Michigan State Council on the Arts	100,000	Treasury Fund
Montana Arts Council	80,000	Treasury Fund
National Folk Festival Association, Inc., Washington, D. C.	25,000	
Oakland University, Rochester, Michigan	35,910	
Pennsylvania State University, College Park	4,500	
Pioneer Playhouse of Drama, Inc., Danville, Kentucky	10,000	
Texas Tech University, Lubbock	5,000	
Theatre Center of Mississippi, Jackson	7,500	
Miscellaneous Contracts	1,240	
 Special State Projects . . . . .	 50,379	
Alabama State Council on the Arts and Humanities	3,300	
Arizona Commission on the Arts and Humanities	3,000	
Connecticut Commission on the Arts	1,700	
Iowa State Arts Council	4,860	
Iowa State Arts Council	1,356	
Kansas Cultural Arts Commission	3,000	
Louisiana Council for Music and the Performing Arts, Inc.	10,000	
Minnesota State Arts Council	1,763	
New Hampshire Commission on the Arts	3,500	
New Mexico Arts Commission	5,000	
Rhode Island State Council on the Arts	5,000	
South Dakota State Fine Arts Council	5,000	
Tennessee Arts Commission	1,200	
Virginia Commission of the Arts and Humanities	1,700	
 Arts Administration Fellowships . . . . .	 9,000	
Sid L. Conrad, Los Angeles, California	3,250	
Randall L. Holden, Seattle, Washington	2,500	
Jere W. Tognazzini, Los Angeles, California	3,250	

THEATRE \$2,021,482

---

Educational and Special Projects . . . . .	70,000	
Brooklyn College of City University of New York, New York	70,000	
Performing Institutions . . . . .	1,891,482	
<u>Resident Professional Theatres</u> . . . . .	1,444,400	
Actors Theatre of Louisville, Inc., Kentucky	15,000	
Alley Theater, Houston, Texas	20,000	
The American Conservatory Theatre Foundation, San Francisco, California	100,000	Treasury Fund
American Shakespeare Festival Theatre and Academy of Connecticut, Stratford	29,150	
The Art Institute of Chicago/Goodman Theatre, Illinois	15,000	
Asolo Theatre Festival Association, Inc., Sarasota, Florida	12,500	
Atlanta Arts Alliance, Inc., Georgia (carry-over from 1970)	65,000	Treasury Fund
Atlanta Arts Alliance, Inc./Atlanta Alliance Theatre, Georgia	20,000	Treasury Fund
The Barter Foundation, Inc./Barter Theatre, Abingdon, Virginia	7,500	
Center Stage Associates, Inc., Baltimore, Maryland	20,000	
Center Theatre Group of Los Angeles, California	50,000	
Connecticut Players Foundation, Inc./Long Wharf Theatre, New Haven	50,000	
A Contemporary Theatre, Inc., Seattle, Washington	7,500	
Dallas Theater Center, Texas	24,250	
Foundation for Repertory Theatre of Rhode Island/ Trinity Square Repertory Company, Providence	100,000	Treasury Fund
Guthrie Theatre Foundation, Minneapolis, Minnesota	48,500	
Hartford Stage Company, Inc., Connecticut	17,500	
Milwaukee Repertory Theater, Inc., Wisconsin	25,000	
The Mummers Theatre, Inc., Oklahoma City, Oklahoma	7,500	
The Negro Ensemble Company, Inc., New York, New York	25,000	
New York Shakespeare Festival, New York	200,000	Treasury Fund

THEATRE

---

Old Globe Theatre, San Diego, California	5,000	
Playhouse in the Park, Cincinnati, Ohio	15,000	
Repertory Theatre, New Orleans, Louisiana	7,500	
Repertory Theatre of Lincoln Center, Inc., New York, New York	100,000	Treasury Fund
Seattle Repertory Theatre, Washington	50,000	
Springfield Theatre Arts Association, Inc. for Stage/West, Massachusetts	15,000	
Studio Arena Theatre, Buffalo, New York	15,000	
Theatre Company of Boston, Inc., Massachusetts	7,500	
The Washington Drama Society, Inc./Arena Stage, Washington, D. C.	300,000	Treasury Fund
The Washington Drama Society, Inc./Arena Stage for Living Stage, Washington, D. C.	25,000	
Washington Theater Club, Inc., Washington, D. C.	25,000	
Yale University/Yale Repertory Theatre, New Haven, Connecticut	20,000	
<u>Professional Experimental Theatres and Workshops . .</u>	<u>312,000</u>	
The American Place Theatre, Inc., New York, New York	15,000	
Berkshire Theatre Festival, Inc., Stockbridge, Massachusetts	30,000	
Boston University/Symposium Workshop for Play- wrights, Massachusetts	15,950	
Bread & Puppet Theatre, Inc., New York, New York	5,000	
Central Area Citizens' Committee/Black Arts West, Seattle, Washington	2,500	
The Changing Scene, Inc., Denver, Colorado	2,500	
Chelsea Theater Center, Inc., Brooklyn, New York	20,000	
Firehouse Theater Company, San Francisco, California	10,000	
First Repertory Company of San Antonio, Texas	5,000	
Group Concept, Inc., New York, New York	5,000	
Illinois Arts Council Foundation/Free Street Theatre, Chicago	7,500	
The Julian Company Theatre, San Francisco, California	2,500	
Kingston Mines Theatre Company, Chicago, Illinois	5,000	

THEATRE

---

LaMama Experimental Theatre Club, Inc., New York, New York	30,000
Magic Theatre, Berkeley, California	5,000
The National Shakespeare Company, Inc. for Cubiculo Experimental Arts Center, New York, New York	5,000
New African Company, Brookline, Massachusetts	5,000
New York University/The Manhattan Project	15,000
Eugene O'Neill Memorial Theatre Foundation, Inc./O'Neill Theatre Center, Waterford, Connecticut	43,550
The Open Theatre, Inc., New York, New York	20,000
St. Peter's Episcopal Church/The Dove Company, New York, New York	2,500
Studio Watts Workshop, Los Angeles, California	2,500
Theatre For The Forgotten, Inc., New York, New York	7,500
Theatre Genesis, Inc., New York, New York	15,000
Theatre Workshop, Boston, Inc., Massachusetts	15,000
The Wooster Group, Inc./The Performance Group, New York, New York	20,000

Other Performing Institutions . . . . . 135,082

American National Theatre and Academy, New York, New York	56,082
American National Theatre and Academy, New York, New York	10,000
American Puppet Arts Council, Inc., New York New York	20,000
Grand Rapids Civic Theatre, Inc., Michigan	4,000
Minneapolis Society of Fine Arts/Children's Theatre Company of Minneapolis	25,000
The Paper Bag Players, Inc., New York, New York	20,000

Services To The Field . . . . . 60,000

American Educational Theatre Association, Inc., for University Resident Theatre Association, Washington, D. C.	25,000
International Theatre Institute of the United States, Inc., New York, New York	35,000

## VISUAL ARTS

\$552,141

Artists and Critics in Residence Program . . . . .	27,000
Atlanta Art Association, Georgia	1,500
Cranbrook Academy of Art, Bloomfield Hills, Michigan	2,000
Foundation for Development and Preservation of Cultural Arts, Inc., for Dynamic Museum, East St. Louis, Illinois	2,000
Finch College Museum of Art, New York, New York	2,000
The Gallery of Contemporary Art, Winston-Salem, North Carolina	1,500
Institute of American Indian Arts, Santa Fe, New Mexico	1,500
Maryland Institute, College of Art, Baltimore	1,500
Mobile Art Gallery Endowment Trust, Alabama	1,500
New Mexico Highlands University, Las Vegas	1,500
New York Studio School of Drawing, Painting, and Sculpture, Inc., New York	1,500
City of Racine for Wustum Museum of Fine Arts, Wisconsin	1,500
Sacramento State College Foundation, California	1,500
San Francisco Art Institute, California	1,500
Skowhegan School of Painting and Sculpture, Maine	1,500
University of South Dakota, Vermillion	1,500
The Studio Museum in Harlem, Inc., New York	1,500
University of Wyoming, Laramie	1,500
Artists Fellowships (1970) . . . . .	150,000
Leon Berkowitz, Washington, D. C.	7,500
Ron Cooper, Venice, California	7,500
Emilio Cruz, Chicago, Illinois	7,500
Jordan A. Davies, New York, New York	7,500
Melvin E. Edwards, New York, New York	7,500
Richard Estes, New York, New York	7,500
Vija Celmins Givler, Venice, California	7,500
Rockne Krebs, Washington, D. C.	7,500
Sol LeWitt, New York, New York	7,500
Alvin D. Loving, Jr., San Diego, California	7,500
Fred Martin, Oakland, California	7,500
Katherine P. Porter, Cambridge, Massachusetts	7,500
Don E. Potts, Berkeley, California	7,500
Roland M. Reiss, Boulder, Colorado	7,500
Gary A. Rickson, Roxbury, Massachusetts	7,500
Richard B. Shaw, Stinson Beach, California	7,500
Daniel J. Solomon, Richmond, Virginia	7,500

VISUAL ARTS

Marvin Torfffield, Branford, Connecticut	7,500	
William T. Williams, New York, New York	7,500	
Karl Wirsum, Roselawn, Indiana	7,500	
General Programs . . . . .	140,541	
The American Federation of Arts, New York, New York	50,000	Treasury Fund
The American Federation of Arts/Provincetown Fine Arts Work Center, Massachusetts	5,000	
The Artists Technical Research Institute, Inc., New York, New York	10,000	
The MacDowell Colony, Inc., Peterborough, New Hampshire	46,791	Treasury Fund
The MacDowell Colony, Inc., Peterborough, New Hampshire	25,000	Treasury Fund
National Park Service (Transfer)	2,500	
Penland School of Crafts, North Carolina	1,250	
Intermediate Programs . . . . .	63,100	
Acts of Art, Inc., New York, New York	3,000	
The American Federation of Arts, New York, New York	1,500	
American Foundation on Automation and Employment, New York, New York	3,000	
Art Information Center, Inc., New York, New York	2,000	
The Common Ground of the Arts, Detroit, Michigan	2,300	
Corcoran Gallery of Art, Washington, D. C.	4,000	
Karl E. Fortess, Boston, Massachusetts	1,000	
Tatyana Grosman, West Islip, New York	8,300	
Historic Pensacola, Inc., Florida	2,000	
University of Kansas, Lawrence	3,000	
University of Missouri, Columbia	1,000	
Museum of Black History and Culture, New York New York	20,000	Treasury Fund
Palace of Arts and Science Foundation, San Francisco, California	3,000	
Palace of Arts and Science Foundation, San Francisco, California	1,000	
Printmaking Workshop, New York, New York	5,000	
Sculpture in the Environment, Inc., (SITE), New York, New York	3,000	

VISUAL ARTS

Photography Fellowships . . . . .	47,000
William I. Adler and John S. Margolies, Santa Monica, California	2,000
Jeffrey Blankfort, Studio City, California	750
Paul J. Caponigro, Redding, Connecticut	4,000
William R. Current, Pasadena, California	2,000
Joseph Dankowski, New York, New York	3,000
George B. Fry, Atherton, California	2,000
Paul B. Herzoff, North Hollywood, California	2,500
Leslie R. Krims, Buffalo, New York	2,000
R. Randolph Langenbach, Cambridge, Massachusetts	2,000
William G. Larson, Elkins Park, Pennsylvania	1,500
Al Lieberman, Montello, Wisconsin	2,000
Benjamin M. Lifson, Los Angeles, California	2,000
Daniel J. Lyon, Bernalillo, New Mexico	3,000
Grayson L. Mathews, Klamath Falls, Oregon	1,000
Elaine Mayes, San Francisco, California	1,000
Joe B. Ramos, Salinas, California	1,250
Naomi S. Savage, Princeton, New Jersey	2,000
B. Roy Shigley, San Francisco, California	2,000
Eve P. Sonneman, New York, New York	2,000
William B. Suttle, New York, New York	2,000
Alwyn Scott Turner, New Orleans, Louisiana	4,000
Harold T. Walker, Gainesville, Florida	2,000
Harold Zegart, San Francisco, California	1,000
 Photography Program . . . . .	 3,000
Bureau of Reclamation, Department of the Interior	2,400
Metro North Association, Inc., New York, New York	600
 Promoting Increased Liaison between Universities and Museums . . . . .	 3,000
Long Beach California State College Foundation, Inc.	1,500
Ohio Northern University, Ada	1,500



VISUAL ARTS

---

Works of Art In Public Places . . . . .	\$118,500
City of Bellingham, Washington	6,000
The Boston Foundation, Inc., Massachusetts	20,000
City Walls, Inc., New York, New York	10,000
City of Highland Park, Illinois	20,000
Illinois Arts Council	5,000
City of Indianapolis, Indiana	20,000
City of Jackson, Mississippi	10,000
Minnesota State Arts Council	4,000
City of New York, New York, Department of Cultural Affairs, Parks, Recreation, and Cultural Affairs Administration	6,000
University Circle, Inc for The Kent Smith Quadrangle Committee, Cleveland, Ohio	4,000
Vermont Council on the Arts, Inc.	7,500
Wayne State University, Detroit, Michigan	6,000

NATIONAL ENDOWMENT FOR THE ARTS STAFF  
JANUARY 1972

Chairman	Nancy Hanks Marjorielaine Menke William Ables
Staff Assistant Staff Assistant	Diane Lansing Kirsten Beck
Deputy Chairman	Michael Straight Beth Alexiou
Director of Performing Arts and Public Media	Douglas Richards Carole George
Architecture + Environmental Arts Program Director Assistant Director	Bill N. Lacy Robert McNulty Alece Morgan
Dance, Program Director	Don S. Anderson Terita Savoy
Education, Program Director	John Kerr Stephanie Singer
Expansion Arts, Program Director	Vantile Whitfield Henrietta Sanford
Literature, Program Director	Leonard Randolph Lois Moriarty
Museums, Program Director	Thomas Leavitt Diane Kartalia Patricia Pickles
Music, Program Director Assistant Director	Walter Anderson Ralph Rizzolo Marjory Hanson Claire Loftus Sandra Schreiber Betty Jean Atkins

Public Media, Program Director	Chloe Aaron Gertrude J. Saleh
State and Community Operations and Special Projects Director Assistant Director	Clark Mitze David Sennema Joanne Pearlstein Constance Lally
Theatre, Program Director	Ruth Mayleas Lindy Zesch
Visual Arts, Program Director	Brian O'Doherty Starke Meyer Julia Moore
Director of Planning and Management	Lawrence Reger Loretta Oliver
Associate General Counsel	Robert Wade
Secretary to the National Council on the Arts	Luna Diamond
Secretary to the Federal Council on the Arts and the Humanities	Lani Lattin
Director of Evaluation	Charles Kirk
Administrative Officer	Edward Wolfe Betty-Jean Bailey
Consultant to the Chairman	Bennett Schiff Ann J. Guthrie
Assistant to the Chairman	Florence Lowe Karen Lukinson
Budget and Research, Director	Ana Steele Madelyn Mailman Anne Clark Ronn Brackin Chris Morrison
Librarian	

Correspondence Supervisor

Bettiann Dickerman  
Effie Morton  
Joan Campbell  
Carol Clayton  
Marion Dockery

Receptionist

Katherine Noonan

NATIONAL FOUNDATION ON THE  
ARTS AND THE HUMANITIES STAFF

Director of Administration

Paul P. Berman

Financial Manager

Joyce E. Freeland

Personnel Officer

David Johnstone

Grants Officer

James Thomas

Project Coordinator

Aida Schoenfeld