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ABSTRACT

This document describes the activities and programs of several national agencies for the arts. It discusses the following branches of the arts: architecture, dance, education, literature, music, public media, theatre, and visual arts. It also discusses the financial status of these agencies and public and private contributions to their funds. In the field of literature, the program in support of poets who work in schools reinforcing the teaching of English was expanded. The Poets in Developing Colleges Program has placed black writers in residence on campuses, primarily in Southern states, and the program has helped to produce good student poets. The Coordinating Council of Literary Magazines has made 203 grants to 152 magazines and has organized 21 activities intended to improve the content, production, and distribution of non-commercial literary magazines. Discovery Awards were made to 41 young or relatively unknown writers who were regarded as having exceptional talent. In the field of education, the Visual Artists-in-Residence Project placed artists in six schools, and the Artists-in-the-Schools program utilized 300 dancers, musicians, poets, theatre artists, painters, and sculptors in bringing the arts directly to elementary and secondary school students in 31 states. (CK)

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Washington, D.C. 20250

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National Endowment for the Arts
National Council on the Arts
Washington, D.C. 20506



Dear Mr. President:

I have the honor to submit to you the
annual report of the National Endowment for the
Arts and the National Council on the Arts for
the fiscal year ended June 30, 1970.

Respectfully,

A handwritten signature in cursive script, which appears to read "Nancy Hanks".

Nancy Hanks
Chairman

The President
The White House
Washington, D.C.

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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 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.

In addition to the individuals listed here, a number of distinguished Americans were members of the Council for all or part of the period under review. Robert Berks, Paul Engle, R. Philip Hanes, Jr., Ruth Carter Johnson, Oliver Smith, Isaac Stern and George Stevens, Sr. served on the Council until their terms expired in September 1970. Albert Bush-Brown resigned from the Council in May 1970 and Sidney Poitier resigned in October.



The National Council On The Arts February 1971

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
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



Some members of the National Council on the Arts, taken at its 19th meeting held at Tarrytown, New York. Photographs by Mel Davis.

The National Endowment For The Arts

The National Endowment for the Arts, an agency of the Federal Government, carries out programs of grants-in-aid given to arts agencies of the states and territories, to non-profit, 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.

Grants by the Endowment to the states and territories are made in accordance with the terms set forth in Public Law 89-209, as amended, and are administered by the individual arts agencies. The Endowment's own 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.

National Endowment For The Arts Panel Members Fiscal Year 1970

ARCHITECTURE, PLANNING AND DESIGN

William Brubaker
Jay Doblin
Allan B. Jacobs
Norman Klein
James A. Labrenz
John A. Parker
Harry W. Porter, Jr.
Alan Y. Taniguchi
Gene Tepper

DANCE

Roger Englander, Co-Chairman
Deborah Jowitt, Co-Chairman
William Bales
George Beiswanger
Harry Bernstein
Anthony Bliss
Selma Jeanne Cohen
Martha Hill Davies
Agnes de Mille
Richard Englund
Allegra Fuller Snyder

LITERATURE

Discovery Awards
Ronald H. Bayes
Gus Blaisdell
Mari Evans
Roderick H. Jellema
Frank MacShane
Frederick Manfred
Howard McCord
Jarvis Thurston
Poetry-in-the-Schools
Carolyn Kizer
Maxine Kumin
Stanley Kunitz
Howard Nemerov
Anne Sexton
Louis Simpson
A. B. Spellman
Mark Strand
Galen Williams

MUSIC

Peter Mennin, Chairman
Willis Conover
Donald Engle
Roger Hall
David C. Sennema
William Severns
Robert Shaw
C. Michael Steinberg
Shirley Verrett
Opera/Orchestra
Donald Engle, Chairman
Maurice Abravanel
A. Beverly Barksdale
Peter Mennin
Max Rudolf
William Severns

Jazz

Willis Conover, Chairman
Bill Evans
John G. Gensel
Milton Hinton
Dan M. Morgenstern
Russell Sanjek
**STATE AND COMMUNITY
OPERATIONS**
Ralph Burgard
Paul Hume
George Irwin
Robert Wykes

THEATRE

Resident Professional
Robert Crawford, Chairman
Earle Gister
Oliver Rea
Sandra Schmidt
Alan Schneider
Experimental and Workshop
Harold Clurman, Chairman
John Lahr
Leo Lerman
Robert Pasolli

VISUAL ARTS

Museum Purchase Plan
James Demetron
James Haseitine
Henry Hopkins
Walter Hopps
Gerald Nordland
Daniel Robbins
Artists' Fellowships
William Seltz, Chairman
James Camp
F. Van Deren Coke
Sam Gilliam
James Melcher
James Speyer

National Endowment For The Arts Consultants Fiscal Year 1970

ARCHITECTURE, PLANNING AND DESIGN

Paul Spreiregen

EDUCATION

Gibson Danes
Harry Holtzman
Kenneth Koch
Peter Marin
Jack Morrison

LITERATURE

Carl D. Brandt
Carolyn Kizer

MUSIC

Douglas Richards

PUBLIC MEDIA

David Stewart

STATE AND COMMUNITY OPERATIONS

James Bravar
Agnes de Mille
Robert Marchand
Stephanie Mayer
Alwin Nikolais
Frances Poteet

Foreword

President Nixon, in his State of the Union Message of January 22, 1970, said: "The seventies will be a time of new beginnings. . . ."

One of these new beginnings, in 1970, was significant and increased public support for the arts.

The arts in 1970 reached out for new and larger audiences and were confronted by increased financial needs. Our government responded to these needs by making additional funds available to the National Endowment for the Arts in Fiscal 1970 and by authorizing a further expansion of the Endowment's programs in 1971, 1972 and 1973.

A sharp rise in funding for the Endowment in Fiscal 1970 was made possible by

a supplemental appropriation, by a transfer of \$900,000 from the United States Office of Education and by increased donations to the Endowment, which released equivalent sums from the Treasury Fund. Thanks to these funds, the Endowment was able to obligate \$12,982,667 in support of arts programs in Fiscal 1970, as against \$6,370,639 in 1969.

The public law under which the Endowment operates was due to expire on June 30, 1970. In proposing that the Congress re-authorize the Endowment, the President, in his Special Message of December 10, 1969, proposed a further expansion of the Endowment's programs. He asked the Congress to extend the legislation creating the National Foundation on the Arts and the Humanities, of which the Arts Endowment is one of two components, for three years beyond its termination date. He added, "I propose that the Congress approve \$40,000,000 in new funds for the National Foundation in fiscal 1971 to be available from public and private sources."

The President's message was greeted by a prompt and overwhelmingly favorable response. Over 5,000 letters and telegrams

were sent to the White House in support of the message. It was reprinted in full by many newspapers and carried as an advertisement, paid for by enthusiastic citizens, in others. It was praised in lead editorials in newspapers published in our largest cities and our smallest towns. Bills to extend the life of the National Foundation were introduced in the Senate and in the House of Representatives, and were sponsored by many members of both political parties. In testifying before the Joint Subcommittees of the Senate and House in January 1970, I was able to state that, ". . . we have today for the arts, and for the humanities, what we had in only small measure in the past—the leadership of the Congress and of the President, and the enthusiasm of the people."

In hearings held in January and February every aspect of the arts and the humanities programs was reviewed. These hearings were followed by the Committee reports. The House Committee on Education and Labor held that:

"In sum, Federal assistance for the arts has proved itself, and public arts funds, so new a concept in the 1960's, must play an even more significant role in the decades ahead."

The Committee, with only three dissenting votes, proposed that the National Foundation be re-authorized at the level recommended by the President.

The Senate Committee on Labor and Public Welfare, by a unanimous vote, recommended re-authorization for the National Foundation at three levels of funding: \$40 million for both Endowments in Fiscal 1971, \$60 million for Fiscal 1972 and \$80 million for Fiscal 1973. It recommended further that state arts councils be given \$75,000 per state in Fiscal 1971, \$100,000 per state in Fiscal 1972 and \$125,000 per state in Fiscal 1973.

A bill embodying these provisions passed the Senate by a voice vote on May 21, 1970. A similar but not identical bill passed the House on June 30 by the gratifying margin of 262 to 78. In a

separate action the House and Senate approved appropriations for the National Endowment for the Arts of \$8,465,000 for National Programs, \$4,125,000 for State Programs and \$2,500,000 for the Treasury Fund for Fiscal 1971. This level of funding was almost double the sum available to the Endowment in 1969.

With the support of the Congress, the Endowment and its advisory body, the National Council on the Arts, set three goals for the next three years:

To encourage broad dissemination of the best of American arts across the country; to work toward solutions of some of the core problems that plague arts institutions in their efforts to provide greater public services; and to provide support that encourages creativity among our most gifted artists and advances the quality of life in our nation. In two programs in particular, 1970 was notable for the progress that was made toward these goals.

Our leading symphony orchestras in the 1969-1970 season played 70 percent of their concerts for the general public or for educational purposes—a dramatic change from the performance schedules of only a few short years ago. The image of the orchestra's audience as an elite and affluent group is simply not valid. In reaching out for new and larger audiences, the orchestras needed and deserved public support. The Endowment had no program in support of our symphony orchestras in Fiscal 1969. By July 1970, a new program was in operation under which 73 orchestras in 38 states are receiving grants in the 1970-1971 season.

Our schools in 1970 came under continuing criticism as joyless places in which the natural curiosity and creativity of children are dampened by adherence to established and often outworn routines. In an effort to bring new vitality into our school system the Endowment, with the aid of funds transferred from the Office of Education, helped to place working artists in six secondary schools during the 1969-1970 school year. The program was highly successful and led in Fiscal 1970 to the transfer of an additional \$900,000 to the Endowment from the Office of Education. This transfer made it possible for over 300 dancers, musicians, writers, theatre artists, painters and sculptors to be

assigned to work in 260 school districts in 31 states during the 1970-1971 school year.

These programs, and many others, were made possible by the increased funds available to the Endowment. Substantial as they are, however, these funds are still small in relation to the needs of the arts.

An important purpose of the Endowment's grants is to generate increased income from many sources for the arts. This purpose was written into the National Foundation on the Arts and the Humanities Act of 1965 by the Congress in the provision creating the Treasury Fund. By matching, from federal sources the contributions made to the Endowment on behalf of the arts, the Fund serves to generate increased support for the arts by foundations, corporations and individuals. It is of the greatest importance to the Endowment and to the arts that it should succeed. For that reason, I was particularly grateful when in 1970, some 360 donations—over 150 more than the total number received during the prior four years—were accepted by the Endowment.

The financial needs of the arts are a primary concern of the Endowment. But, the provision of funds is by no means the only way in which government can

strengthen the arts. Recognition of artistic merit, and of the contributions made by the arts to our nation, is important. President Nixon, in 1970, once again demonstrated his understanding of this point by undertaking on many occasions to honor and to endorse the arts. The Endowment is indebted to the President and to Mrs. Nixon for their leadership. We are indebted also to the National Council on the Arts for its indispensable advice and support. The terms of seven Council members expired in 1970. They were Robert Berks, Paul Engle, R. Philip Hanes, Jr., Ruth Carter Johnson, Oliver Smith, Isaac Stern and George Stevens, Sr. Two Council members resigned during this period, Albert Bush-Brown and Sidney Poitier. These Council members contributed greatly to the Endowment, and we look to them for continuing advice and support.

Nancy Hanks





Architecture, Planning And Design

Los Angeles
Photograph by William A. Garnett.

Grants made by the National Endowment in Fiscal 1970 in Architecture, Planning and Design were largely in support of student research and of design projects which were closely related to our developing environmental needs.

Environmental Design

In November 1968, the Endowment announced its first annual program of grants in the field of Environmental Design. Individual, non-matching grants of up to \$5,000 and institutional, matching grants of up to \$10,000 were offered for "proposals which hold promise of advancing and broadening the nation's capabilities in environmental design."

Announcements of this program were carried in professional journals during the winter of 1968-1969. By March 1969, 249 proposals had been received. These were reviewed in May by an evaluation panel of experts drawn from all regions of the nation. On the basis of the panel's recommendations, in which the National Council on the Arts concurred, environmental design grants were awarded to 36 individuals and to 12 organizations. All of these are listed in the appendix to this Annual Report. Some, for purposes of illustration, are described below:

Furniture for Low-Cost Housing: Mrs. Erma B. Striner, a Lecturer in Interior Design at the University of Maryland, undertook her study in the belief that architects and city planners have neglected the interiors of low-cost, inner city housing projects. She held further that there has not been on the market a line of furniture meeting the needs of inner city residents. She felt that new materials should be used in the production of items such as cribs, bunk beds, trestle tables and storage cases, and that training courses should be developed in space planning and in the design, production and marketing of furniture suited to inner city needs. Mrs. Striner's study, *Low Cost and Livable*, was completed in 1970 and led, among other developments, to a national furniture design competition, sponsored by the Washington Center for Metropolitan Studies as part of a \$90,000 research grant from the Department of Housing and Urban Development.

Aerial Photography: Douglas Way, an Instructor and a Research Associate at Harvard's Graduate School of Design and co-author of *Visual Analysis of Landscape*

Development, was given a grant to expand the ideas contained in this work into a full-length manual for professional use by architects, landscape architects and civil engineers. Current techniques in gathering the basic data concerning soil and other elements that must be considered by planners have lagged behind the current rates of land development and suburban growth. The grant to Mr. Way will, it is hoped, provide designers and planners with a means of obtaining data with greater accuracy and speed.

Children in Cities: Michael Southworth, a graduate student in the Department of City Planning of the Massachusetts Institute of Technology, was awarded a grant to prepare an information system through which children may be aided in their discovery of the cities in which they live. He began with the assumption that: "Today's city has few places which have been designed for children's needs. It is an unfriendly place, unaware of their physical presence and



"Tot Lot": a model for a small playground designed for pre-school children. Dennis and Richmond Streets, New Brunswick, New Jersey. Photograph by Paul Ryan, courtesy of America the Beautiful Fund.

unresponsive to their attempts at modifying it." He suggested that cities could construct information systems for children including "exploration trails painted on sidewalks, five-minute film loops, sonic messages, child-oriented maps and signs, a children's caravan theater, viewing tubes and periscopes to provide visual access to inaccessible places, city observatories" and other devices to stimulate and to satisfy the curiosity of children and their needs for adventure and activity. Mr. Southworth's study, supported also by a grant from the National Science Foundation, was undertaken with the active participation of 28 boys in Cambridgeport, Massachusetts. Their attitudes and their

activities formed the basis of his full-length report: *An Urban Service for Children Based on Analysis of Cambridgeport Boys' Conception and Use of the City*. Mr. Southworth is now working on the application of his ideas with the Mayor's Office on Cultural Affairs of the City of Boston, the Boston Children's Museum, the Model Cities Programs of Boston and Lowell and the Massachusetts Institute of Technology.

Grants to institutions under the Environmental Design Program included a matching grant of \$10,000 in federal funds given to the America the Beautiful Fund of the Natural Area Council. This organization makes small "seed" grants to young professionals in architecture, landscape archi-

ecture, planning and design to advocate specific solutions for the improvement of our physical environment. Twenty "seed" grants were made by the Fund, with the assistance of the Endowment grant; in almost every case these grants led to further actions by local authorities. Among the 20 grants were the following:

Mill River, Massachusetts: A study of pollution in the River, with funding matched by Smith College, was followed by the creation of conservation commissions to help improve the environment;

Spanish Harlem, New York: A design project, also supported by a local cultural group, will, it is hoped, lead to the construction of a festive plaza for this community;

St. Bernard Parish, Louisiana: A grant to a University of Louisiana student, matched by Parish officials, led to the formulation of a master park and recreational plan for the Parish;

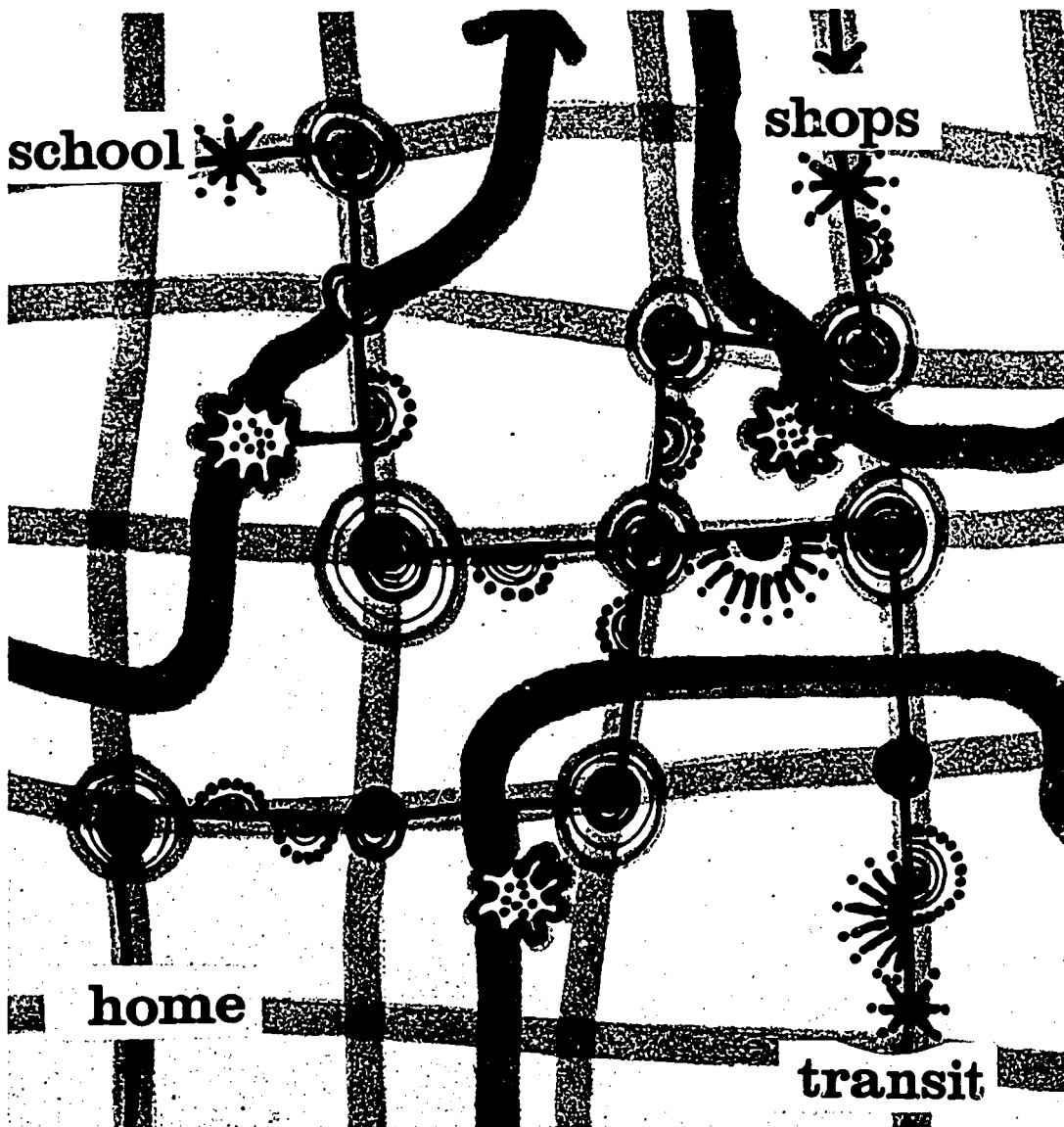
Traverse City, Michigan: A grant to a Michigan State University School of Urban Planning and Landscape Architecture student, supplemented by funds from the Peninsula Township, led to the formulation of a land use plan for the Old Mission Peninsula, an area of beautiful natural sites now under pressure for development;

Madera County, California: A grant supplemented local support for "Project Hellfire," an effort to find new solutions for solid waste disposal through the demonstration of underground combustion techniques; and

Tualatin Valley, Oregon: A study, also sponsored by Oregon State University, resulted in a comprehensive land use and preservation plan for the Tualatin Valley.

Student Research Grants

A program in support of fellowships for students of architecture, landscape architecture, planning and design was supported for the third year in Fiscal 1970. Awards of \$500 were given to 125 students in schools in which these disciplines are taught. Grants were given for travel, or for the study of a particular region and its indigenous architecture. Students were selected by faculty members and were required to prepare reports for the Endowment and for their schools. Grants were made under this program to 125 students in 79 colleges and universities in Fiscal 1970.



Exploring the City: a diagram illustrating Michael Southworth's proposal for making cities more hospitable for children.





Dance

Members of the Paul Taylor Dance Company in *Aureole*.

An article on ballet, in the Newark *Sunday Star-Ledger* of October 18, 1970, spoke of "the burgeoning realm of great dance-theatre."

For the American dance world, this is certainly a time of rapid expansion and of intense creativity. It is also a time of acute financial need.

The need is measured not only in terms of the costs of mounting new productions and of presenting them to the new and young audiences throughout the country which are clamoring to see them. It is reflected in the income received by dancers during professional careers which are long in preparation, and very brief in their span. There were 100 professional dance companies in the United States in 1970, according to the Association of American Dance Companies. In 11 leading companies, according to data gathered by the National Endowment, dancers received average incomes ranging from \$2,775 to \$8,528 a year.

The dance programs of the Endowment in Fiscal 1970 were shaped by these circumstances. They were intended to stimulate creativity; to build new audiences for the dance; to strengthen the financial and organizational structures of dance companies; to assist regional companies through professionally led workshops and to offer professional performances to regions and to communities which have not had the opportunity of seeing the dance at first hand.

Commissions for New Productions

From Fiscal 1966 through Fiscal 1969, the National Endowment awarded 22 grants to individual choreographers and an additional four to dance companies to create and to rehearse new works. Many of these works are now established in company repertoires.

In 1969, in response to the urgent needs of large companies, a new program was prepared. It was understood that the cost of mounting new productions had sharply risen, and might range from \$50,000 to over \$300,000. It was understood also that the dance has received inadequate support from private sources and that the large companies have rarely undertaken fund drives. For these reasons, the National Council in January 1969, recommended that the Endowment establish a program of Challenge Grants for new productions by major dance companies in which federal

funds would be matched by private contributions drawn from new sources.

It was hoped that grants of \$133,333 could be given under this program to three companies: the American Ballet Theatre, the City Center Joffrey Ballet and the New York City Ballet. In fact, due to a shortage of Endowment funds, two companies agreed to postpone the schedules set for two of the three commissions. An initial grant of \$20,000 in Fiscal 1970 made it possible for the City Center Joffrey Ballet to start on the choreography of a new production: *Beauty and the Beast*. A grant of \$133,300 to the American Ballet Theatre enabled this company to prepare four new productions: *Gaité Parisienne*, *Petrouchka*, *Traitor* and *The River*. Clive Barnes, writing in the *New York Times*, felt that the appeal of *Gaité Parisienne* as a dance work had faded. Of *Petrouchka*, he wrote: "I have never seen a better-looking *Petrouchka*. It is a joy from start to finish." *Traitor*, a work by Jose Limon, was well received when it was presented on tour by the company. A performance of the unfinished new ballet, *The River*, with a score by Duke Ellington and choreography by Alvin Ailey, was first presented by the American Ballet Theatre at Lincoln Center in June 1970. Mr. Barnes described the ballet-in-progress as a "major work" in which "almost surprisingly beautiful" dancing was accompanied by music that was "marvelous . . . contemporary, moving and yet totally un sentimental."

The Corbett Foundation of Cincinnati made a \$5,000 donation to the Endowment enabling the Endowment to award a \$10,000 Treasury Fund grant to the American Dance Foundation in support of the production of *Pagan Spring* by Eliot Feld's American Ballet Company.

Touring

The Coordinated Residency Touring Program, initiated as a pilot project in Illinois in 1967, was extended in Fiscal 1970 to six circuits covering 22 states. Under this program, Endowment funds are used to provide one third of a guaranteed fee paid by local sponsors to two or more dance companies for engagements which last for at least half a week each. During this period, the companies provide master classes, workshops and demonstrations as well as performances. Endowment grants are made to state arts councils for interstate circuits, and cooperation between

circuits as well as bookings are worked out by a national coordinator.

The Fine Arts Council of Florida acted as the grantee for the Florida circuit in 1970; the Maine State Commission on the Arts was the grantee for Connecticut, Massachusetts, Maine and Rhode Island. The Maryland Arts Council acted as grantee for Maryland, New Jersey, North Carolina, Pennsylvania, Virginia and the District of Columbia; the Oklahoma Arts and Humanities Council for Oklahoma and Missouri. The Utah State Institute of Fine Arts acted as grantee for California, Colorado, Montana and Utah; the Michigan State Council on the Arts for Illinois, Indiana, Michigan, Minnesota and Wisconsin.

Ten dance companies took part in the Residency Touring Program in Fiscal 1970. They were the Alvin Ailey American Dance Theater, Merce Cunningham and Dance Company, the First Chamber Dance Company of New York, the Lucas Hoving Dance Company, the Pearl Lang Dance Company, the Jose Limon Dance Company, the Murray Louis Dance Company, the Nikolais Dance Theatre, the Don Redlich Dance Company and the Paul Taylor Dance Company.

In Illinois—to take one example—the Murray Louis Dance Company appeared at

the Krannert Center for the Performing Arts in Urbana, at Lewis College in Lockport and at Rockford College. The Company made six appearances in schools and colleges in the Chicago area, including a day spent at the Highland Park High School. There, before a crowd of 1,500 students, the Company, in the words of the *Deerfield Review*, "beamed a ray of sunshine on the bare auditorium stage. . . ." The program began with warm-up exercises, accompanied by a narration dealing with Louis' concept of the nature and purpose of dance. Movements were shown, repeated and explained, and a portion of one work, *Proximities*, was performed three times, once without musical accompaniment. The *Deerfield Review* commented: "Far from being dull, it was a lovely visual experience, standing on its own as whimsical, lyrical . . . expression." Finally, the entire work was presented. By then, as the *Review* noted, "It was familiar and the students applauded warmly."

The usefulness of this kind of presentation was summed up by *The Boston Herald Traveller*, in describing the New England circuit of the Dance Residency Program: "One of the values in the Residency Program is that it urges participation, not just through master classes and the like but participation for non-dancers as well. . . . A spectator does not have to be someone who sits and stares straight ahead (the universal television phenomenon); he can be someone who knows and feels and is open to the experience of another's creativity; he can resist the great 20th-Century rush towards dehumanization; he can take part."

The *Pacific Northwest Ballet Association* was given grants of \$100,000 and \$95,000 for its summer programs in 1969 and 1970 as part of the Endowment's plan to bring large dance companies to audiences throughout the United States. The Association, a non-profit organization serving Idaho, Oregon and Washington, sponsored the City Center Joffrey Ballet in summer residencies in regional tours.

The *City Center Joffrey Ballet* is described by the *New York Times* as "the next to youngest of America's four important classic dance companies. . . ." The company is eclectic, performing works created by many choreographers and presented by many companies over the history of the dance. "More than any of the

other three," the *Times* adds, "the Joffrey has a feel for the present . . . a certain sensibility toward contemporary fashion . . . that is all the Company's own."

In 1970, as part of its fourth annual summer residency in the Northwest, the Joffrey company conducted an intensive six-week training program at Pacific Lutheran University in Tacoma. Fifty-six young dancers from the West Coast, selected as winners of scholarship competitions, worked with the company and were presented in a special performance. During the residency, the company also toured, presenting performances in Boise, Tacoma, Portland, Seattle, Walla-Walla and other communities in the Northwest.

In addition to this program, the donation of \$125,000 to the Endowment on behalf of the City Center Joffrey Ballet permitted a Treasury Fund grant of \$250,000 to be made to the company in Fiscal 1970. Following its residency in the Northwest, the company toured in residencies for several weeks in Los Angeles, Berkeley, Chicago and New York.

The *American Ballet Theatre* is characterized by the *Wall Street Journal* as "a superb and exciting company, one of the world's great dance organizations." It is known for its breadth of repertoire and for its determination in bringing the best of American dance to audiences in all regions of this country and throughout the world. Since its formation in 1940, the company has performed in 420 cities in 43 countries and in all of our states.

A grant of \$120,000 in Fiscal 1970 supported the American Ballet Theatre in its 1969-1970 touring season. The tour was a critical and a popular success, with sold-out performances in Arizona, in Texas, in California and in new institutions such as the Krannert Center in Urbana, Illinois. In cities such as Denver, Chicago and St. Louis, the company drew audiences substantially larger than in prior years. In Los Angeles, San Francisco, Chicago and Urbana, the company appeared in short residencies, adding demonstrations and exchanges with local dance companies to its schedule of performances. The purpose of these activities, as the Ballet Theatre Foundation explained, was to make local dance companies "feel that we are there not to demonstrate their shortcomings, but to help them achieve as high a level of excellence as they can."



Members of the American Ballet Theatre in *The River*.



Despite its enthusiastic reception, the American Ballet Theatre operated under mounting financial strain in its 1969-1970 season. Costs were rising more rapidly than box office income. The financial base of the company was narrow. Salaries paid by the American Ballet Theatre to its dancers were comparable to those paid by other leading companies. Yet, as an article in the *Wall Street Journal* of June 16, 1970 noted:

"At present American Ballet Theatre principal dancers . . . earn an annual income that averages below \$8,000; soloists average about \$5,500, and the corps de ballet below \$5,000. These are dedicated artists, many with families to support, and merely considering that they are committed to a discipline more demanding than that of any athlete, the pay levels are ludicrous." The management of the company shared this view and in 1970, undertook to raise the salaries of its dancers and to provide them with 36 weeks employment each year.

The National Council on the Arts, in its May 1970 meeting, recommended additional support for the American Ballet Theatre for its 1970-1971 season, in which the company will present short residencies or performances in 14 cities. A donation of \$250,000 to the Endowment on behalf of the company freed an equivalent sum from the Treasury Fund.

The *American Dance Foundation* is the sponsoring organization for the American Ballet Company, founded in 1969 by Eliot Feld. Mr. Feld, who first danced with the American Ballet Theatre, is described by the *New York Times* as "the first major American choreographer since Jerome Robbins." His company is characterized by Byron Belt of the *Newark Sunday Star-Ledger* as "one of the most exciting new dance organizations anywhere."

Donations and pledges given to the Endowment for the American Dance Foundation permitted the Endowment to make a grant of \$67,000 to the Foundation in Fiscal 1970 from the Treasury Fund. The grant enabled the company to present performances in seven states during the 1970-1971 season.

The *Martha Graham Center of Contemporary Dance* was awarded a Treasury

Fund grant of \$50,000 in Fiscal 1970. The grant enabled the Martha Graham Company, founded and led by the most renowned of modern dancers, to present its 1970-1971 season. The season opened on October 2, 1970 at the Brooklyn Academy of Music and continued in a cross-country tour which included university and college engagements in which classes and demonstrations were presented in addition to performances.

The repertory for the tour included four works which had not been seen for over 15 years. The demand for tickets by students was a notable feature of the tour. As the *New York Times* reported: "For an entire generation that has missed the revivals presented this season . . . the current engagement has served as a crash course in Graham choreography of 30 years ago."

Workshops

The Endowment, in Fiscal 1970, made grants to five organizations which provide summer training in the dance:

Ballet West, a classical ballet company resident in Salt Lake City, was given \$14,000 in support of two seasons of performances and training programs for area students; one in Albuquerque and one in Aspen.

Connecticut College was given \$25,000 for its American Dance Festival, a summer session in which performances and training are combined. The resident companies at the 1970 Festival included those led by James Cunningham, Martha Graham, Lucas Hoving and Meredith Monk.

Dance Theater Workshop held performance seasons in the Manhattan School of Music in November 1969 and April 1970 in which the works of 14 choreographers were presented. A grant of \$10,000 was given in support of these seasons, which were offered to the public without admission charge.

The *Kansas Dance Council* was given two grants of \$7,500 (for the summers of 1969 and 1970) in support of its American Dance Symposium. The 1969 Symposium was a six-day festival of classes, discussions and performances in Wichita in which leading choreographers, critics and dance companies took part. The 1969 Symposium included performances by Ballet West and the Paul Taylor Dance Company and received substantial local support.

The *National Association for Regional Ballet* received continuing support for the

Craft of Choreography Conferences held in the summers of 1969 and 1970. In recognition of the importance of the national growth of community-based civic and regional performing companies, the Endowment has supported the costs of a professional staff of choreographer, teacher, technical director, music director and national director to conduct week-long craft of choreography workshops in four regions of the country. These workshops are attended by artistic directors of community dance companies. The Endowment made grants of \$16,200 and \$17,050 in support of these workshops. The 1969 workshops were attended by 302 participants from 74 companies and schools; enrollment was increased in 1970.

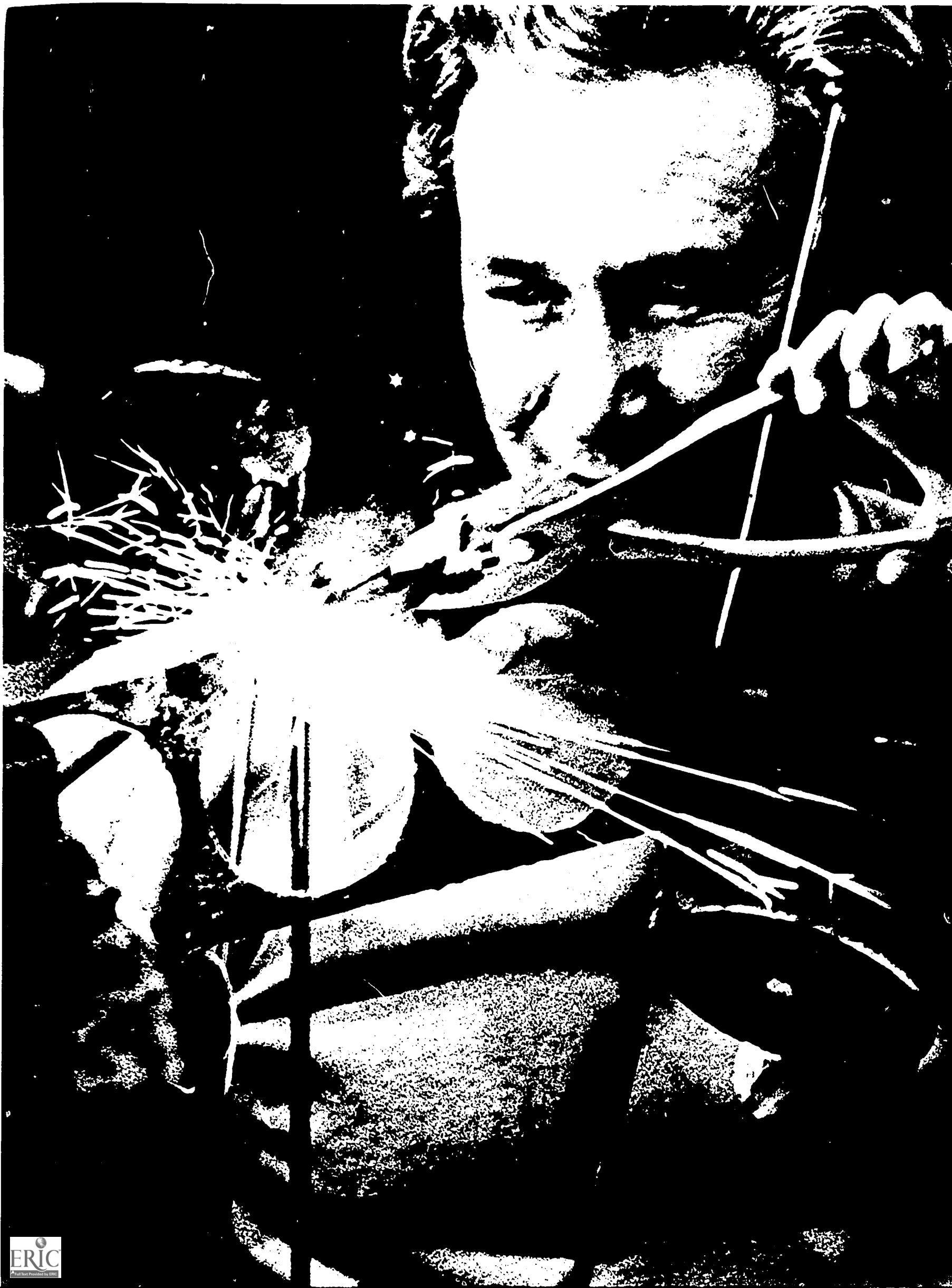
Services to the Profession

A review by the Endowment of the expenses and incomes of leading dance companies led to a belief that many of these companies have been unable thus far to develop their potential in funding from private donors. Grants were therefore made in Fiscal 1970 to two leading companies under a pilot program of support for Directors of Development. The grants, of \$16,700 apiece, were structured to pay two-thirds of the salary of the directors in the first year of their employment and one-half in the second year and to be phased out in the third year.

The Brooklyn Academy of Music has provided resident services for three dance companies led by Alvin Ailey, Merce Cunningham and Eliot Feld. The Academy offers storage and office space to these companies in addition to offering full performance seasons, and assists them in raising private funds. Donations amounting to \$25,000 were made to the Endowment on behalf of the Academy in Fiscal 1970, and released an equal amount from the Treasury Fund.

The Alvin Ailey American Dance Theater found itself unable to continue in operation after its spring 1970 season at the Brooklyn Academy. The company submitted an emergency appeal to the Endowment for a grant to cover operating expenses prior to touring this country and overseas. A non-matching grant of \$10,000 was made to the company. Its overseas tour, in which performances were given in six Soviet cities, under the sponsorship of the State Department, was a "triumph" according to the Moscow correspondent of *The Washington Post*.

Members of the Lucas Hoving Dance Company in *Icarus*.
Photograph by Jack Mitchell.





Education

Charles Huntington and helper at work: Visual Artists-in-Residence project, Minneapolis, 1970. Photograph courtesy of Arts Development Associates.

Distinguished educators, including James B. Conant, Jerome Bruner, Gerald B. Zacharias and others have been saying, increasingly in recent years, that the American system of education is inadequate, inapplicable to the needs of children and of society and so off-center as to be virtually irrelevant to the purpose and function of the educative process.

Charles Silberman, for example, in his study, *Crisis in the Classroom* (Random House, New York), says bluntly:

"It is not possible to spend any prolonged period visiting public school classrooms without being appalled by the mutilation visible everywhere—mutilation of spontaneity, of joy in learning, of pleasure in creating, of sense of self. . . . Because adults take the schools so much for granted, they fail to appreciate what grim, joyless places most American schools are, how oppressive and petty are the rules by which they are governed, how intellectually sterile and esthetically barren of atmosphere, what an appalling lack of civility obtains on the part of teachers and principals, what contempt they unconsciously display for children as children."

Mr. Silberman is not without hope. He goes on to say:

"Schools can be humane and still educate well. They can be genuinely concerned with gaiety and joy and individual growth and fulfillment without sacrificing concern for intellectual discipline and development. They can be simultaneously child-centered and subject-or-knowledge-centered. They can stress esthetic and moral education without weakening the three R's. They can do all these things if—but only if—their structure, content and objectives are transformed."

A new approach is needed. More and more of the authorities in the field are calling for a fresh and full use of the arts, as part of the basic structure of curricula, as a way of expanding and enlivening and making more valid the process of American education.

The arts, says Professor Lewis B. Mayhew of Stanford University, must no longer be shunted off to the outlying borders of the main content of education.

"It is time to consider the full and systematic development of the so-called 'fads and frills' as an essential part of an educational program for the preservation

of a free and democratic society," said Harry D. Gideonse.

The Artists-in-the-Schools program of the National Endowment for the Arts and the United States Office of Education was designed, at the very least, to provide the beginnings of such development. The Endowment's concern with making the arts central to the curricula of our schools is demonstrated not only by the placement of artists in the schools, but also by innovative projects which will make possible advanced placement in the arts for higher education and assist in the development of a program for comprehensive secondary school curricula.

The concept underlying the program is that art, by itself, is as important within the totality of education as are mathematics, science, history and geography. Moreover, that properly engaged in, art becomes a way of seeing, feeling and thinking that is absorptive for other disciplines of thought and knowledge. The program can have, and is having, a decided effect on the basic process of teaching and education. Of all the areas of learning, the arts fit extraordinarily well into the central concept of innovative and practical curricula. The program can provide, at the very least, the space, air and illumination—the atmosphere—required for the beginnings of the transformation those most knowledgeably involved in education are calling for.

The Visual Artists-in-Residence Project

A transfer of \$100,000 in Fiscal 1969, from the Office of Education to the National Endowment for the Arts, enabled the Endowment to place visual artists in residence in six secondary schools during the 1969-1970 school year. This program, organized as a pilot project, was directed by the Central Midwestern Regional Educational Laboratory, Inc. (CEMREL), and carried out with the full cooperation of the six school boards which provided the studio space in which the artists worked. At that time, it was hoped that these artists would primarily relate to students, while also working with teachers and in teacher training, and that students and teachers would be stimulated by watching them and helping them work. That hope was realized.

School systems in six cities (in California, Colorado, Florida, Minnesota, Missouri and Pennsylvania) were selected by the Endowment, CEMREL and the National Art Education Association (NAEA). Local



Students at work, Overbrook High School, Philadelphia, 1970. Photograph by Charles Fuchs, courtesy of CEMREL, Inc.

selection committees, working with the Endowment and with consultants, then chose the six artists. A full report on the project is published in CEMREL's study, *The Artist in the School*. In his commentary, published as part of the study, Charles Dorn, then Executive Secretary of the NAEA, notes that the six artists felt at first that the schools presented "an inhospitable environment for aesthetic learning." But, he added, by the year's end, all six had demonstrated that practicing artists could work freely and constructively within the schools.

At the end of the academic year, students in the Overbrook High School in Philadelphia, one of the six schools, obtained 200 signatures on a petition to keep their artist, Mac Fisher, for another year. The petition stated:

"The artist provides a source of advice for the art and non-art student. He serves as a source of inspiration for the non-art students. His room serves as a showplace for any art work done by students. His room provides a good atmosphere in which the students can take pride. His value to the faculty and the betterment of the school has been proven by his overwhelming popularity. . . ."

A further grant of \$45,000 in Endowment funds in Fiscal 1970 enabled CEMREL to produce a film on the project. The film, *See, Touch, Feel: A Report on the Artist in the School*, made on location in three of the schools, under the direction of Donald Wrye, has been released by CEMREL for national distribution. The film examines and documents the impact of the artist on the students and on the schools.

Artists-in-the-Schools

The success of the Visual Artists-in-Residence project in the 1969-1970 school year led, in June 1970, to the further transfer of \$900,000 in Fiscal 1970 funds from the Office of Education to the National Endowment for the Arts. The additional transfer funds made possible the development of a broader, more comprehensive program. The Artists-in-the-Schools program in the 1970-1971 school year, through over 300 dancers, musicians, poets, theatre artists, painters and sculptors, is bringing the stimulus and insight of the arts directly to elementary and secondary school students in 31 states. The program is being administered primarily



by state arts councils. In addition to the artist residencies, part of the transfer funds are being used by CEMREL to train teachers in techniques of evaluating such programs. A grant of \$100,000 was made to KQED in San Francisco for the production of three documentary films on the artists' residencies. In addition, one state, Rhode Island, is instituting a major three-year pilot program which will attempt to bring all the arts to schools across the state.

The Minnesota State Arts Council has received a grant of \$25,000 to enable the Children's Theatre Company of the Minneapolis Institute of Art to provide training in the performing arts as part of the students' regular program for academic credit.

The state arts councils of Colorado, Montana, Nevada, Oregon, Utah, Washington and Wyoming have been given \$11,000 each for Poetry-in-the-Schools projects coordinated by the Poetry Center of San Francisco through the Frederic Burk Foundation for Education. The arts council in Idaho received a \$2,500 grant for a special pilot project in poetry. Additional Poetry-in-the-Schools projects are being administered under the Endowment's Literature Program and are described in that section of this report.

The state arts councils of Alabama, Ohio, Oregon and Pennsylvania are participating in a program which, under grants totalling \$100,000, will bring professional dance companies led by Lucas Hoving, Murray Louis and Bella Lewitzky into the school systems of these states and also into Glendale, California. Virginia Tanner, a noted dance movement teacher, is working with teachers and students in conjunction with in-school performances of dance companies.

In Alabama, Connecticut, Hawaii, Indiana, Iowa, Kansas, Missouri, New Mexico, Ohio, Oregon, South Carolina, Tennessee, Washington, West Virginia and the District of Columbia, councils with grants of \$12,200 each are administering Visual Artists-in-Residence programs similar to those carried out in the 1969-1970 program.

The enthusiasm which has met the expanding Artists-in-the-Schools program can be sensed in excerpts from an article by Rolf Stromberg which appeared in the *Seattle Post-Intelligencer* on May 4, 1970. Stromberg calls the program that will put a poet in residence in western Washington and a visual artist in residence in eastern Washington a "worthwhile move." He continues:

"There is an artistic barrier between the stage and the audience that can hardly be breached. But, daily, personal contact with a significant artist can help a youngster

understand the significance and vitality of the arts, even if he doesn't plan a career in them. He can learn first-hand what they can do to enrich his own life, and that element of fear that is usually present can be eliminated at an early age. . . . It's a most hopeful program."

Advanced Placement in the Arts

A study, completed in 1952, on *General Education in School and College*, led to the establishment of an Advanced Placement Program through which students of exceptional talent were given recognition for advanced work accomplished in secondary schools either through placement in higher level college courses or through granting of college credit or both. The program, administered by the College Entrance Examination Board, proved to be highly successful for students engaged in the academic disciplines to which it was applied.

Extensive studies led the Board, in 1968, to propose that the program be extended to art and music.

A grant of \$100,000, matched by The JDR 3rd Fund, to help carry out this proposal was recommended by the National Council on the Arts in January 1969 and funded in Fiscal 1970. It is hoped that the first examinations under the program will be given in the spring of 1972.

The Arts in Secondary Education

In 1967, with the support of the Office of Education, a voluntary network of 17 school systems was formed to devise and execute a program for the development of a new comprehensive secondary school curriculum and organization—an Educational System for the Seventies (ES '70).

In Fiscal 1970, the Endowment, with a grant of \$25,000, joined the Office of Education and The JDR 3rd Fund in supporting the development and demonstration of a new Arts Curriculum for the ES '70 network. "Through publications, demonstrations and conferences," it was stated, "this project should exert a significant influence upon high school practice over the United States."

The project initially studied the existing arts offerings of the high schools in the ES '70. This study and further documents, consisting of reports and transcripts of discussions held by the Curriculum Team of the project, the members of its Advisory Committee and other consultants are contained in the final report of the project, *The Arts in Secondary Education*, submitted by the Director of the project, Dr. George D. Stoddard, and published by the United States Department of Health, Education, and Welfare.





Literature

Kenneth Koch and young poet: P.S. 61, New York City, 1970. Koch is the subject of a 30 minute Endowment film. Photograph by Helen Weaver.

The National Endowment in 1970, continued its grants in support of writers and of the literary magazines and the independent presses which publish their works. It greatly expanded the program in support of poets who are now at work in our schools reinforcing the teaching of English, and bringing out the creative power that is present within each child.

Poetry-in-the-Schools

President Nixon, in his Special Message to the Congress of December 10, 1969, pointed to the Poetry-in-the-Schools Program as a successful project that deserved increased support. The program, begun in 1966, was undertaken first in Detroit, Long Island, New York City, Pittsburgh and San Francisco. It gained a prompt response and was extended in 1967 to Chicago, Minneapolis, California and the Southwestern states. A grant of \$62,000 in October 1969 brought the program into Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, New Jersey, Ohio, Rhode Island and the city of Saint Paul. In May 1970, the use of \$100,000 in transfer funds from the United States Office of Education made it possible to extend the program further to Colorado, Idaho, Montana, Nevada, Northern California, Oregon, Utah, Washington and Wyoming.

The Poetry-in-the-Schools Program has, in the course of five years, brought 300 poets into classroom encounters with over 500,000 students. The sense of excitement generated by the program is found in reports such as the one prepared by the Project Director for the Minneapolis Public Schools, Mrs. David LaBerge. In her study, *The Art of Poetry in the Minneapolis Public Schools: 1967-1969*, Mrs. LaBerge summarizes the value of the program for teachers, for students, for administrators and for the poets themselves:

For Teachers:

"Teachers have been directly affected by the program. . . . For many it provided the only time in their entire teaching career that they were able to meet and talk with the artist who practices the art they teach.

". . . most of these English teachers were delighted and grateful for the program. They had never been offered a chance to take part in anything special before. They felt out of touch with the contemporary scene, as indeed they were. . . .

"Many teachers remarked that, as a result

of the poetry program, they had revised their courses and felt much more in touch with their students."

For Students:

"Students who were involved with the classroom poets have responded with a staggering enthusiasm. . . . For many, it was the first time that they had been reached and touched by a school experience. For the poets spoke and wrote of things and experiences the students knew firsthand."

For Administrators:

"The administration has seen its teachers respond enthusiastically to a new and unusual program. . . . As a result . . . the administration has committed itself to a greatly expanded program in the arts. . . ."

For Poets:

"We have discovered many fine writers in this community as a result of the poetry project. . . . They all enjoyed their classroom work and felt great rapport with the young people. . . . They especially appreciated the chance to get some feedback from a young audience for their poetry, and several said that the students had become their best critics."

In *Wishes, Lies, and Dreams*, (Chelsea House Publishers, New York) a poet, Kenneth Koch, summarizes his conclusions after three years of work with elementary school children in Manhattan's P. S. 61. He notes that many of the children with whom he worked had experienced difficulties in reading and writing and were thought to be "deprived." He adds:

"The tragedy—and for a teacher, the hope and the opportunity—is not that these children lack imagination, but that it has been repressed and depressed, among other places at school, where their difficulties with writing and reading are sometimes a complete bar to their doing anything creative or interesting. They needn't be. . . . The power to see the world in a strong, fresh and beautiful way is a possession of all children. And the desire to express that vision is a strong creative and educational force."

Koch notes that the capacity to write creatively is not limited to a small minority: ". . . of the children I taught, every one had the capacity to write poetry well enough to enjoy it himself and usually well enough to give pleasure to others. . . ."

He concludes:

"Writing poetry makes children feel happy, capable, and creative. It makes them feel more open to understanding and appreciating what others have written (literature). It even makes them want to know how to spell and say things correctly (grammar). Once Mrs. Magnani's students were excited about words, they were dying to know how to spell them. Learning becomes part of an activity they enjoy. . . ."

A film showing Koch and his students was made with the assistance of an Endowment grant in 1970. The film, *Wishes, Lies, and Dreams*, is available for national distribution.

Poets in Developing Colleges

Nearly all of the small colleges established to educate black students have lacked sufficient funds to provide strong courses in literature or in creative writing. The

Poets in Developing Colleges Program, initiated in 1967, has placed black writers in residence on the campuses of ten colleges, primarily in the Southern states. Dr. Stephen Henderson, Chairman of the English Department of Morehouse College in Atlanta has written that this program helped to produce good student poets.

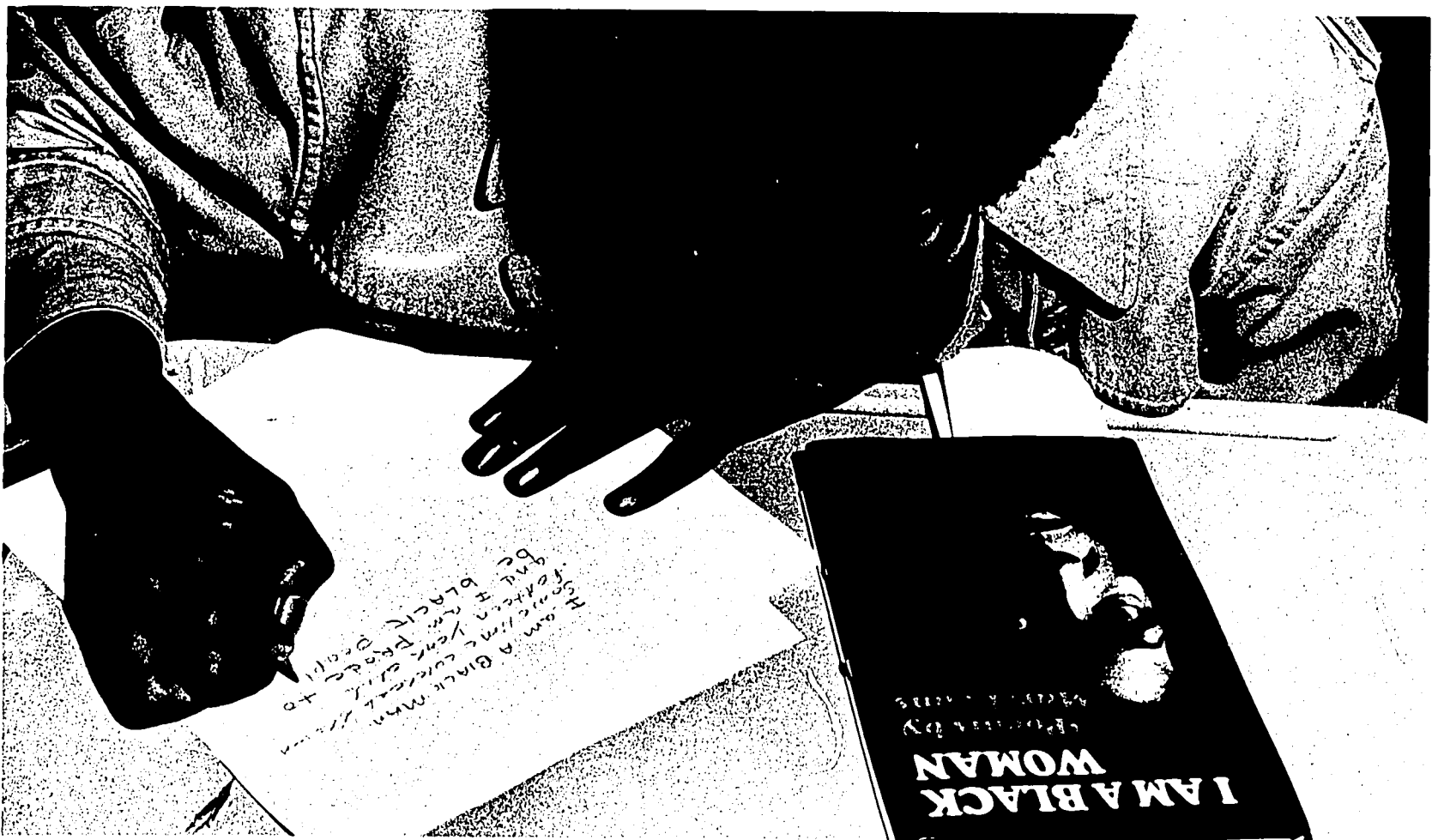
"They were good not only because of their own talents, but because the older poets had talked to them and encouraged them, made them trust themselves." In addition, many secondary benefits have been found to flow from the use of poets in college classrooms: reading skills improve; the use of the college library is increased; classroom teachers find themselves able to make use of contemporary works which bear a particular significance to young students. And, in terms of poetry itself, progress is made towards the state envisaged

by Walt Whitman, in which great audiences give rise to great poets.

In Fiscal 1970, grants totalling \$30,000 were made to eight colleges, primarily in Southern states, under the Poets in Developing Colleges Program.

Coordinating Council of Literary Magazines

Nearly 1,000 non-commercial literary magazines are published in the United States. Some, sponsored by universities, are printed on expensive formats; others are mimeographed in basements. Some, well-endowed, continue to appear long after they have lost vitality; others vanish at the height of their creativity because they cannot pay their printers' bills. It is in these magazines that the writing of many Americans whom we come to regard as masters first appears.



Martin Luther King, Jr. School, Roxbury, Massachusetts, 1971. "I am a black man . . . and I am proud to be black people" Photograph courtesy of Massachusetts Council on the Arts and Humanities.

Gray is like the thick mist
coming from the sea,
Gray is the dark clouds before and
when it rains.
Gray is when it's just becoming dark
Gray is the blackboard before it is
written on
Gray is when people are hurt, sad,
and in trouble
Gray is the fog coming from the air
Gray is the dust when gray elephants
walk on the ground
Gray is the porpoises coming in from the
dark gray bottom of the ocean
Gray is the color of people's hair
when they are old.
Gray is the smog chocking everyone
Gray, Gray, Gray
Gray is everything that comes to an end
like this poem.

Thomas Mould
Grade 5
Kearny N J

I used to be a dinosaur,
But now I'm eyelash hair.

Mike Leach Grade 4
Colleen Elementary School
Sheridan Wyoming

White Room

In a white room with black curtains
Near the station, black roof country
No gold pavements, tired starlings
Silver horses burn down moon beams
In your dark eyes.
Dawn light smiles upon you
Leaving my contentment...

David Kie
11th Grade
St. John's Indian School
Laveen Arizona

A Rag Sweater

The sweater is holy
like churches.
It's a big, beautiful place
That keeps you warm
Like God is always
There.

Collaborative poem 4th Grade
Rogers Elementary School
Tacoma Washington

The Funeral

An hour to go
for the old man's funeral
everything is sad
the wind blows.
The baby is small.
The old man is lying in his
coffin. The world grows.

Ivan Posay Grade 5
Wind River Reservation
Fort Washakie Wyoming

The Coordinating Council of Literary Magazines was established in 1966 to provide financial support and cooperative services to small literary magazines. Grants made to the C.C.L.M., from Fiscal 1966 through Fiscal 1970, were in large part distributed to these magazines through C.C.L.M.'s own Grants Committee. In applying to this Committee, magazines were required to show some evidence of continuity. Beyond this the criteria employed by the Committee were largely literary. "In essence," William Phillips, President of the C.C.L.M., wrote in the organization's 1970 Annual Report, "C.C.L.M.'s policy has been to make grants to magazines which are serious, energetic, exploratory and show a minimal professional level of competence."

Since its inception, C.C.L.M. has made 203 grants to 152 magazines in 38 states, amounting to a total of \$191,786. The grant funds have been distributed in the following manner:

Geographic Area	Percentage of Total
Northeast	23.6
Mid-Atlantic	9.9
South	14.3
Midwest	25.6
Southwest	4.9
West	21.7

In addition, C.C.L.M. has organized 21 conferences, workshops, college contests and other projects, all intended to improve the content, production and distribution of non-commercial literary magazines.

The American Literary Anthology

The American Literary Anthology was founded in 1966 with the aid of a grant from the National Endowment for the Arts. One of its purposes was to bring works of merit published in small magazines to a larger audience. It was seen also, in the words of its editors, George Plimpton and Peter Arden, as a "method of getting money to deserving writers and editors . . . compensating them for what they had done and been ill-paid for."

The editors were in charge of the general administration of the Anthology which was to be published annually. Its contents, in poetry, fiction and criticism were chosen by three panels, appointed for each volume. Endowment grants were made directly to the writers whose works were selected, and to the editors of the magazines in which their works first appeared. The publisher of each volume was chosen by lot from a group of publishing houses who volunteered to participate in the proj-

ect. The volumes were published on a non-profit basis.

Volume 1 of the Anthology was published in 1968, and Volume 2 in 1969. Both were well received by the press. In January 1970, the National Council on the Arts established a new policy on grants which basically committed the Endowment to the support of future creativity rather than to the provision of cash awards for past work. After reviewing the Anthology in the light of this policy, the Council recommended that it be given no further support.

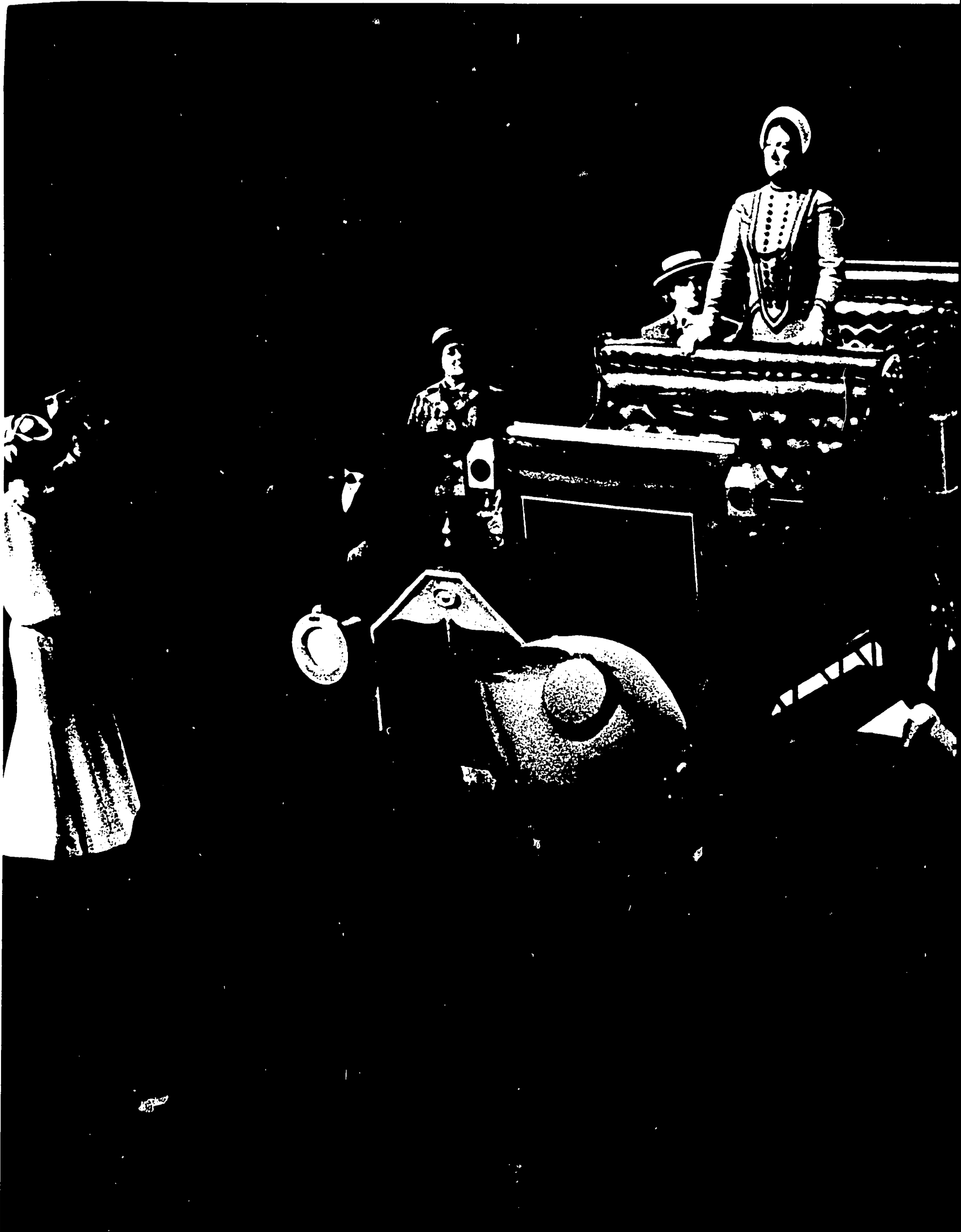
Discovery Awards

In recognition of the central importance of the individual creative writer, the Endowment, in Fiscal 1970 made "Discovery Awards" to 41 young or relatively unknown writers who were regarded as having exceptional talent. These writers were identified and recommended for awards by a team of eight experienced writers and teachers whose search covered every section of the United States. Although publication of a completed work is seldom possible within a year, it is noteworthy that the works of several writers who received awards in 1970 have since been published, or will be published in 1971. Among these writers are Besmirl Brigham of Arkansas, whose first volume of poems, *Heaved from the Earth*, will be published in March 1971 by Alfred A. Knopf; R. E. Sebenthall of Wisconsin, whose collection of poems, *Acquainted with a Chance of Bobcats*, was published by the Rutgers University Press, and about which a *Human Voice* reviewer said: "This book is an exciting first collection, full of verbal and emotional surprises"; Alice Walker of Mississippi, whose first novel, *The Third Life of Grange Copeland*, (Harcourt Brace, Jovanovich) was called by the *Chicago Daily News* "a most promising first novel, and an unusual book to come from a young black writer"; and Hugh Seidman of New York, whose first volume of poetry, *Collecting Evidence*, was published in 1970 by the Yale University Press.

Grants to other Projects

Grants in literature were also made by the Endowment in Fiscal 1970 to P.E.N. American Center for a conference on translation; to the Association of American University Presses, for the publication of a number of volumes of fiction and poetry, and to 11 small, non-profit presses, located in California, Iowa, Massachusetts, New Jersey, New York and North Carolina. Eighty volumes have since been published by the 11 presses given assistance under this program.

Putting a poet into a classroom often arouses creativity at an astonishing level, from students and teachers alike. Although the writers may not insist that the students must write on a specific subject, many times they do make suggestions — "Write about colors. Tell a lie in a poem. Make a wish." Gradually the child begins to search within himself, finding subjects of his own.





Music

Finale: the Center Opera Company production of Virgil Thomson's *The Mother of Us All*, Minneapolis. Photograph by Eric Sutherland, Walker Art Center.

Grants made by the National Endowment in support of music amounted to \$861,620 in Fiscal 1969 and \$2,525,195 in Fiscal 1970. A program involving grants of more than \$4,000,000 was projected for Fiscal 1971.

This rapid expansion of the program was undertaken in response to the urgent needs of our musical institutions. It reflected their commitment to reach out for new and wider audiences, an effort which the Endowment and the Council felt was necessary and deserved support.

Support for Symphony Orchestras

Until recently, the orchestras of the nation had not looked for support from the Endowment which, because of its limited funds, had undertaken no broad program of assistance in the field. A pilot program, however, was approved by the National Council at its June 1968 meeting. Under this program, four grants of \$50,000 for ancillary services were awarded in Fiscal 1970 to:

The *Atlanta Symphony Orchestra*, for chamber music performances in Atlanta, and tours of the Southeast by ensembles composed of orchestra members (\$15,300 was obligated in Fiscal Year 1970; the amount will increase to \$50,000);

The *Boston Symphony Orchestra*, for the development of experimental video taped programs of orchestral performances;

The *Detroit Symphony Orchestra*, for inner city performances involving black soloists and composers and a black conductor;

The *Minnesota Orchestra*, for tours throughout the upper Midwest (\$27,500 was obligated in Fiscal Year 1970; the amount will increase to \$50,000);

A fifth grant was approved but not expended in Fiscal 1970 to the *New York Philharmonic*, for a series of concerts for union members and their families jointly sponsored by the orchestra and the Central Labor Council of the AFL-CIO.

In preparing for an expanded Music Program, the Chairman in December 1969, appointed a new Music Panel and an Orchestra/Opera Panel. With the help of these advisors, guidelines for an assistance program for symphony orchestras were developed and were recommended by the Council at its January 1970 meeting. Across-the-board subsidies were ruled out by these guidelines, but orchestras were not required to limit their applications to

new projects. Instead, grants were offered for the extension of orchestral seasons beyond the traditional subscription series, and for the improvement of artistic and administrative standards. In addition, under the terms of a resolution adopted by the Council, the purpose of the new program was stated to be the encouragement of:

new performing groups within orchestras; performances of contemporary as well as traditional music; programs of appeal to new audiences; more vigorous fund-raising campaigns; and new contributions from private sources.

Grants under the new program were to be limited to organizations considered to be of national or regional importance and were directed to "major" or "metropolitan" orchestras or those of equivalent artistic and organizational status.

The Orchestra Program was announced on March 20, 1970, and applications were invited for grants to be made in Fiscal 1971. At the same time, since the needs of the orchestras were so urgent, all of the applications which had been received for grants under the pilot program were reconsidered, and, from the Treasury Fund, the following grants were made:

The *Buffalo Philharmonic Orchestra*: \$50,000 for junior and senior high school concerts;

The *Chamber Symphony Society of California*: \$40,000 for youth concerts and performances of new works;

The *Cincinnati Symphony Orchestra*: \$100,000 for student and community concerts by the orchestra or by the ensembles drawn from it;

The *Cleveland Orchestra*: \$64,400 for special performances in Alaska, Oregon and Washington;

The *Denver Symphony Orchestra*: \$59,000 for touring in Colorado, Nebraska and Wyoming;

The *National Symphony Orchestra Association of Washington, D.C.*: \$125,000 for 30 youth concerts in Maryland, Virginia and the District of Columbia;

The *St. Louis Symphony*: \$100,000 for a conductor training program including performances;

The *San Francisco Symphony*: \$100,000 for a summer workshop program and for concerts in schools; and

The *Utah Symphony*: \$30,400 for perform-

ces presenting 2,000 high school choral students with the orchestra in seven regions of the state.

These grants were made possible by donations to the Endowment which were matched from the Treasury Fund. In each case, one half of the grant as it is listed consisted of federal funds.

Support for Opera

The National Opera Institute, a non-profit corporation in Washington, D.C., was established in 1970 with the aid of a grant of \$600,000 from the National Endowment. The grant, made from the Treasury Fund, was made possible by pledges in an equal amount from private donors. In July 1970, the Institute announced that grants in the first year would be made in five program areas:

To supplement production costs of new or hitherto unproduced operas;

To conduct a study (by the New York City Opera) of the methods and costs of developing operatic films for television;

To commission new operas;

To bring introductory opera programs into sections of the nation where opera is not generally available; and

To assist exceptionally gifted young singers in their professional careers.

At the same time as it gave support to the Institute, the Endowment continued to make grants to companies providing current performances in opera. Matching grants, made up of federal funds and private donations in equal amounts, were given to the following companies:

The Center Opera Company of Minne-

apolis: \$40,000 for its 1969-1970 season which included two new commissioned works, two American premieres and a two-week tour of communities in Minnesota;

The Goldovsky Opera Institute: \$30,000 for a production of *La Traviata* which toured through 17 states in the East, Southeast and Midwest in February and March 1970;

The Opera Association of New Mexico: \$50,000 for its apprenticeship program and its production of *The Marriage of Figaro* in its 1970 season;

The Philadelphia Grand Opera Company: \$20,000 for the production of three operas in the Philadelphia Academy of Music and for in-school performances;

The St. Paul Opera Association: \$50,000 for the completion of its 1969-1970 season; and

The Seattle Opera Association: \$36,000 for a tour of seven cities in Montana and Washington in which productions of *Tosca* and *La Boheme* were presented as part of a program involving schools and communities.

Young Artists and New Audiences

Two nation-wide organizations, Affiliate Artists and Young Audiences, have done outstanding work in recent years in developing new audiences for music. These organizations were again supported with matching grants in Fiscal 1970.

Affiliate Artists, founded in Beloit, Wisconsin in 1966, brings young artists into communities for eight weeks of formal and informal concerts, demonstrations, lectures and discussions with community groups. It is, as W. F. McCurdy, President of The Sears-Roebuck Foundation, said, a means by which "... an artist can build larger audiences by going to the people, demonstrating and speaking about his art, and its meaning in our daily lives."

A donation of \$80,000 from The Sears-Roebuck Foundation made possible a matching grant of \$160,000 to Affiliate Artists in the fall of 1969. It helped Affiliate Artists to place young artists in communities in 21 states, under auspices which included universities, colleges, churches, state arts councils, symphony orchestras and a wide variety of civic organizations. The appointments included two pianists, two dancers, two harpsichordists, one instrumental ensemble, one violinist and 26 singers. Sheafs of press reports and letters testify to the response which these

young Americans evoked in nursing homes, in Rotary Clubs, in youth centers, in factories, in classrooms and in union halls. A new activity undertaken with the support of the Endowment grant was the organization of an annual training conference and festival in Beloit in which new methods of presenting the arts are worked out. An evening of opera, ballet and musical comedy, held in September 1970 as part of the festival, drew 8,500 people—one-fifth of the population of Beloit.

Young Audiences, a non-profit organization founded in 1949, brings chamber ensembles into school classrooms where they present their instruments, play to young children and exchange ideas. Forty chapters of Young Audiences, in 24 states, presented 10,000 classroom concerts in 1970. Like the Poetry-in-the-Schools Program, the classroom encounters of children and musicians evoke an immediate response as they open the world of the arts to the young through sight and touch and hearing.

Typically, in a classroom session with young children, a string quartet plays a movement from a work by Bartok, Hindemith, Mozart or Webern. A discussion follows in which the children describe the feelings that the music engenders within them. Then one of the children takes over as a guest conductor, and the work is played again, slower or faster, louder or softer. The audience is then asked which interpretation seems right to them and why. The children draw the bow across the strings of the cello and hold the violins. And they are left with a comprehension and a sense of excitement far beyond those which result from listening to recorded music.

A grant of \$60,000 in Fiscal 1969 enabled Young Audiences to enlarge its training staff and to test the appropriateness of its programs for children in kindergarten through the third grade. A second grant of \$150,000 in federal and private funds was made to Young Audiences in Fiscal 1970, primarily for the purpose of strengthening its national organization. A third grant from the Treasury Fund was made to Young Audiences for \$323,000 of which \$126,050 came from Fiscal 1970 funds and \$196,950 from Fiscal 1971 funds.

Jazz

Jazz has been one of the most important of our art forms, providing enrichment for



Participant in Young Audiences concert. Photograph courtesy of Young Audiences, Inc.



Americans and for all the peoples of the world. Despite its continuing vitality, jazz is not sharing in the prosperity of other forms of music. For this reason, the Endowment established, in Fiscal 1970, a pilot program in support of jazz. Thirty grants, amounting to a total of \$20,050 were awarded, on the advice of a Jazz Panel, under four categories of assistance: Individual grants of up to \$1,000, to American jazz composers and arrangers for commissioning new works and for completing works-in-progress. Ten grants amounting to a total of \$7,150 were made in this category.

Matching grants of up to \$1,000, to colleges, universities and schools of music, to establish short residencies and to present jazz workshops and clinics. Nine grants amounting to \$6,975 were made to schools, colleges and universities in seven states in this category.

Individual grants of up to \$500 to musicians and students for travel and study. Seven grants, amounting to \$2,700, were made to students and instructors in seven states in this category.

Matching grants of up to \$1,000 to public and private elementary and secondary schools and other institutions to present jazz concerts. A grant of \$975 made in this category enabled jazz sessions to be held in the public elementary schools of New Orleans. A second grant of \$1,000 to the New Thing Art and Architecture Center enabled the Center to present jazz concerts in the Washington, D.C. public schools.

In addition, the Jazz Institute of Chicago was given \$1,000 to record interviews with jazz artists, and a young musician, Stephen A. Reid, was awarded \$250 to assist him in providing a workshop in drumming for underprivileged youth in New York.

New Music

The Endowment's interest in developing audiences for works by contemporary American composers and creators of experimental forms of musical expression led, in Fiscal 1970, to support for the work of six groups:

Carnegie Hall Corporation: \$15,000 for "Evenings for New Music" performed in New York, in Buffalo and on the campus of Rutgers University by resident professional musicians of the State University of New York at Buffalo under the direction of Lukas Foss and Lejaren Hiller;

Contrasts in Contemporary Music/Composers' Showcase: \$6,000 for a series of four concerts given at the Whitney Museum in New York City;

Music in Our Time: \$5,000 for four concerts given in New York City;

The Philadelphia Composers' Forum: \$5,000 for support of its program of presenting concerts of contemporary works in colleges in seven states;

The University of Alabama Regional Composers' Forum: \$3,000 for support of its programs in which works by composers living in the Southeast are presented; and *The Washington Theater Club/Theater Chamber Players:* \$3,300 for support of the series of concerts presented by the Players in the Washington Theater Club building.

Special Grants

Grants which did not fall within the established categories of the Endowment's programs in music, but which were nonetheless substantial in size, were made to five organizations in Fiscal 1970:

The American Choral Foundation was given \$25,000 for a summer institute held in Pennsylvania in which choral and orchestral conductors were given advanced training and were coached in leading a professional orchestra in choral works by Corelli, Faure, Hindemith and Honneger; *The American Musical Digest*, a non-profit, monthly digest of music criticism, was given two grants amounting to \$115,000 for printing and distributing the magazine which commenced publication in the autumn of 1969;

The American Symphony Orchestra League was given a grant of \$10,000 in support of its summer institutes for conductors in California and Virginia and a second grant of \$40,000 to support a pilot project in which the St. Louis Symphony Orchestra and the Kansas City Philharmonic Orchestra cooperate with community orchestras in presenting concerts in smaller cities and towns;

The National Guild of Community Music Schools was given \$17,500 for its work in providing services to the community music schools of the nation and for organizing new schools. The Arts for All Fund, established by the National Guild in November 1970, will lead a nation-wide effort to provide the Guild with increased private support; and

The New York Chamber Soloists, through the Festival Orchestra Society, were given \$20,000 to extend their tours of colleges and universities in which they present performances which consist in part of commissioned works and also meet with students and faculty members in discussions and in rehearsals.







Public Media

Buster Keaton and Marceline Day in MGM's *The Cameraman* (1928), shown as part of the opening program of The American Film Institute Theatre in January, 1970. Photograph courtesy of the Museum of Modern Art.

The American Film Institute, one of the Endowment's major undertakings, was established in the summer of 1967 through joint funding from the Endowment, The Ford Foundation and the member companies of the Motion Picture Association of America. Fiscal 1970 was the final year of the Endowment's initial three-year \$1.3 million commitment to the Institute.

The Institute, under the direction of George Stevens, Jr., has headquarters in Washington, D.C. and offices in Los Angeles. Its general purpose, "to stimulate and encourage progress in the film art," is pursued through programs in film preservation, filmmaker training and assistance, film exhibition and education. In addition, several publications are regularly produced and distributed by the Institute.

At the time The American Film Institute was founded, it was estimated that over half of the feature films produced in the United States had been lost. The country that had nurtured and contributed significantly to the development of a new art form, the film, was fast losing all records of its development. AFI, following the pioneering lead of groups such as George Eastman House and the Museum of Modern Art, established an archives program dedicated to preserving the American film heritage.

AFI directed its first efforts toward locating and securing some of the thousands of films produced from 1912 to 1942, when motion pictures were printed on perishable nitrate stock. The chemical base of nitrate stock is an unstable compound which is highly flammable and explosive. It is inevitably and unpredictably subject to chemical decomposition which destroys the film, leaving nothing but a powdery residue. The danger of loss increases as the film grows older.

Cast against this picture of a decaying national film heritage, AFI began an intensive program to locate and to acquire for preservation as many American films from the nitrate era as still remained intact.

The libraries of major producing companies, including RKO, Columbia, Warner Brothers and Paramount are now being secured through the Institute's archives program. Hundreds of private film collectors have been persuaded to add their rare holdings to the nation's repository. Museums and archives throughout the world are cooperating to bring the best

preservation copies of America's films together for safekeeping and study.

To date, AFI has secured for preservation more than 4,500 American films, including many long believed lost. These films are stored at the Library of Congress in The American Film Institute Collection.

A natural outgrowth of AFI's archival activities was the inauguration of a film repertory series in Washington, D.C. at the National Gallery of Art in January 1970. The American Film Institute Theatre was established to serve as a showcase for classic films as well as the works of contemporary filmmakers. Outstanding film professionals are invited to introduce their works and to participate in an informal audience discussion following the film showing.

The response to the film series was enormous—4,000 members enrolled within five weeks of its public announcement, and membership had to be suspended until the Institute could provide larger facilities. As a result of the tremendous demand, the AFI Theatre established a full-time operation in the fall of 1970 in a new 800-seat, fully equipped theatre in Washington's L'Enfant Plaza.

In order to document America's film heritage, the Institute has undertaken an exhaustive search for information on all films produced in this country since 1893. The results will be published in *The American Film Institute Catalog* which will constitute the first definitive record of American films. Feature films, short films and newsreels will be treated in 19 separate volumes. The first volume, *Feature Films, 1921-30*, will be published in 1971 as a two-book set.

In addition to its archival activities, AFI also concerns itself with the present needs of film. The Stanford Report, a study commissioned by the Endowment in 1966 to help define the function and programs of the proposed Film Institute, recognized the need for a bridge to span the gap between academic training and the professional realm. Consequently, when AFI was founded, one of its goals was to establish a center where young filmmakers could work closely with leading professionals in tutorial relationships.

The American Film Institute's Center for Advanced Film Studies opened at Greystone in Beverly Hills in September 1969 after two years of intensive planning and



preparation. Nineteen fellows were chosen from 200 applicants screened for admission the first year.

During the two-year course of study and training, each fellow is given a budget that allows him to take a film from the initial idea stage through final editing, working closely with leading professionals in the field. Fellows also study films of importance in a screening program designed to fill in the canvas of film history and to survey the work of new filmmakers. The Center's program gives fellows the opportunity to actively engage in all aspects of production, as well as research and criticism, under the guidance of experts. The original 19 fellows completed their first year at the Center in July 1970.

AFI's concerns in education extend from the filmmaker to his audience and are addressed to the need for information and assistance in universities, colleges and schools, wherever film is taught and utilized. A 1968 conference in Santa Barbara, co-sponsored by the United States Office of Education and AFI, clarified these needs and pointed to the value of a national membership of film educators. AFI's Education Membership was launched and enrolled more than 2,200 members from 49 states in less than two years. Through a newsletter, publications and advisory services, the Education Department disseminates a wide variety of film information.

Teacher training is also a prime concern. A seminar for film teachers, held at the Center for Advanced Film Studies in July 1970, brought together 35 film teachers from 14 states; a summer institute was conducted at the Kent School in Connecticut in August 1970 for another 35 teachers of all grade levels who were beginning their work in film study.

AFI has assisted in establishing 35 model projects across the country in which innovative procedures for teaching film can be observed and shared with other film teachers. The Institute has also encouraged the formation and growth of regional film associations that can respond to needs in particular locales. In 1969-1970, the Institute worked with regional groups in presenting "regional preview screenings" in Boston, Philadelphia, Denver and Dallas to acquaint film users with newly available films they would not normally see.

Two Education Department surveys have been published: *The American Film Insti-*

American Film Institute Fellows shooting on location in Kentucky.



tute's Guide to College Film Courses, for students seeking information about film study, and *The Membership Directory* which includes descriptions of film programs across the country by region.

Filmmaking is an expensive art. The cost of equipment and material makes it extremely difficult for new filmmakers to produce quality films without assistance.

To help ease this burden, AFI has provided grants to nearly 100 filmmakers over the past three years for film production, script development and internships on feature films. These awards, given to help filmmakers advance their careers, go to men and women of promise who have demonstrated some command of the craft of filmmaking and have a developed sense of discipline toward their art. These grants have ranged from \$400 to an upper limit of \$15,000.

The Endowment's continuing interest in arts programming for television is evident in two Fiscal 1970 Public Media Program grants. A \$60,000 grant was given to the National Center for Experiments in Television, associated with the Bay Area Educational Television Association (KQED), to provide two year-long fellowships for individuals who have demonstrated special talents which may be applied to researching television as an art form itself.

The second grant in the field of television served as a follow-up to a program the Endowment funded in Fiscal 1967 and 1968. In 1967 the Endowment made a matching grant of \$64,991 to the Educational Television Stations Program Service so it could launch an incentive grants program which would enable educational television stations to begin production of arts programs. That grant resulted in the selection of 20 original programs for production by local educational stations. A second grant in 1968 made possible the production of an additional 41 half-hour arts programs developed during the initial phase of the project by local educational television stations for national distribution by ETS. As a follow-up in Fiscal 1970, the Endowment made a \$110,000 matching grant for a project entitled "Artist in America Public Television Awards." That project led to the production of 20 half-hour television programs which feature the work of local artists and explore the effects of these artists on their communities. These programs were produced locally for national distribution in 1971.

Decaying nitrate film: frames showing the Young Men's Blaine Club of Cincinnati. Copyrighted by Thomas A. Edison in 1897. Photograph courtesy of the Library of Congress.





Theatre

Members of Milwaukee Repertory Theater Company in Frank Gagliano's *The Prince of Peasantmania*. Photograph by Jack Hamilton.

The Theatre Program of the National Endowment in Fiscal 1970 followed the general pattern established in prior years. Grants given to sustain and stimulate creative activity and to raise artistic standards were directed, in two major programs, to Resident Professional Theatre Companies and to Experimental Theatre and Workshop Groups.

Resident Professional Theatre Companies

Over 40 resident professional companies are now in operation presenting seasons of 20 weeks and more. Their emergence over the past 15 years has been one of the most hopeful aspects of the theatre in America.

Grants have been made by the National Endowment to some of these companies since Fiscal 1967. In 1970, 24 grants were made under this program to theatre companies in 16 states. Nine companies received grants to present new works. Other grants were made for staff development, for community and education projects, for local touring and for company training.

In addition to these grants, three companies, the Arena Stage of Washington, D.C., the American Shakespeare Festival Theatre of Stratford, Connecticut and the New York Shakespeare Festival were given substantial matching grants from the Treasury Fund to meet operating costs at a time of special need.

Experimental Theatre and Workshop Groups

These groups are devoted to the development of new playwrights and to the exploration of new forms and techniques. The best of them are responsible for some of the most adventurous and promising work in the American theatre, and creative development is importantly fostered through the opportunities offered by these groups to playwrights, directors and performers.

Twenty-five companies in eight cities were supported with grants made under this program in Fiscal 1970. Grants were made principally for support of production of new works by such groups as the Chelsea Theatre Center (Brooklyn), LaMama Experimental Theatre Club (New York City), The Julian Theatre (San Francisco) and the Company Theatre (Los

Angeles). The American Place Theatre was given a grant to broaden its audience and to extend its community services. Grants in support of evolving works-in-progress were made to The Open Theater and The Performance Group in New York City and Theatre Workshop, Boston.

A.N.T.A.

Under the terms of a contract signed in 1969, the National Endowment for the Arts accepted the donation from the American National Theatre and Academy of its equity in the A.N.T.A. Theatre, located on West 52nd Street in New York City. In return for this gift, which was subject to the retirement of first and second mortgages, the Endowment undertook to provide A.N.T.A. with funds for operation of the Theatre.

The Theatre was seen as a national resource and it was agreed that, in the 1969-1970 season, regional repertory companies would be brought to New York with the aid of Endowment funds. The season opened in September 1969 with the American Conservatory Theatre of San Francisco presenting three plays: *Tiny Alice*, *The Three Sisters* and *A Flea in Her Ear*. These were followed by *Henry V*, produced by the American Shakespeare Festival Theatre of Stratford, Connecticut. Later in the season, plays were presented by the National Theatre for the Deaf, the Meadow Brook Theatre of Rochester, Michigan and the Trinity Square Repertory Company of Providence, Rhode Island. Productions at A.N.T.A. by three New York groups, the Theatre '70 Playwrights Unit, the LaMama Experimental Theatre Club and the New York Shakespeare Festival's Public Theatre were also supported by the Endowment. In addition, plays produced by the Plumstead Playhouse and the Phoenix Theatre were presented in the Theatre without Endowment support.

In general, the season was well received, and one of the plays presented at the Theatre, *No Place to be Somebody* by Charles Gordone, was subsequently awarded the Pulitzer Prize.

On balance, however, the Council concluded and the A.N.T.A. board agreed that, although the benefits gained were substantial, the costs of bringing out-of-town companies into New York did not justify the continuance of the program for a sec-



Helena Carroll and Marie Carroll in the Washington Theater Club's production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* by Paul Zindel. Photograph by Alex Minor.

ond season, particularly when considered within the context of the present needs of noncommercial professional theatre companies.

Educational and Special Projects

The Endowment has also made a limited number of grants for training projects and to organizations engaged in educational programs.

The largest of these enterprises, the Educational Laboratory Theatre Project, was undertaken jointly with the United States Office of Education in 1966. The objectives of this pilot project, which concluded in 1970, were to observe and evaluate the impact of live professional theatre upon secondary school students; to investigate the possibilities of cooperation between a professional theatre and a public education system and to provide adult theatre as well for the communities involved.

Three theatre companies, in Los Angeles, New Orleans and Providence were supported under this project which received a total of \$1,351,000 in Endowment funds and more than \$4,500,000 in other monies. The project was fully evaluated in a four-volume report prepared by the Central Midwestern Regional Educational Laboratory. "The Project," the report held, "accomplished its two primary goals; it brought live theatre to hundreds of thousands of students who otherwise would never have seen a play, and it gave three theatre companies an opportunity for growth and development they would not otherwise have had." The report concluded:

"The total cost of the project over a span of four years was slightly over six million dollars. This may at first seem like a staggering figure, but when one considers that students received copies of the plays for study in class, were bussed to and from the theatres, had many opportunities to talk with and learn from actors in small group situations, that their teachers were given supportive curriculum materials and in many cases in-service training, that a considerable amount of valuable research was conducted in relation to the project and that the communities were given professional theatres, the cost per student attendance of about \$6.70 is really quite a bargain."



A second special project of the Theatre Program involved the creation, in Fiscal 1967, of the Theatre Development Fund. A \$200,000 grant, half of which was provided by private donations, enabled the Fund to establish a pilot program for the support of plays of special merit produced for the commercial theatre. From 1968 to July 1970, the Fund assisted 22 Broadway and off-Broadway productions principally through the purchase and re-sale at reduced prices of 54,150 tickets to students, teachers, union members and agencies working with the disadvantaged.

A third grant, of \$50,000, made in Fiscal 1970 is providing professional training for students in technical theatre crafts. Under this program, also supported by the Rockefeller Foundation, and administered by Brooklyn College, students, principally from disadvantaged backgrounds, are trained to become scenic artists, costumers and lighting technicians, and are given externships with cooperating regional theatres as well as intensive classroom and laboratory work. It is hoped that the program will serve as a model for others throughout the country.

Services to the Field

A national program of support for the theatre must recognize those particular organizations which provide vitally needed services for the field as a whole. These organizations serve as centers of information, they undertake research, they host international meetings in the United States and organize American participation in such meetings abroad, they facilitate exchange of information and personnel, they aid communication between theatre professionals both nationally and internationally. Thus, their value to the theatre is far in excess of the small cost of sustaining them. Grants made in Fiscal 1970 in this area include support for the programs of the International Theatre Institute of the United States and the Foundation for the Extension and Development of the Professional Theatre (an Actors' Equity sponsored organization), as well as a grant to the American Society for Theatre Research for the first international congress to be held in the United States.

Vincent Gardenia and Laura Esterman
in the American Place Theatre's
production of *The Carpenters* by
Steve Tesich.





Visual Arts

Eugene Eda painting the Wall of Meditation, Olivet Presbyterian Church, Chicago, 1970. Photograph by John P. Weber.

The MacDowell Colony, in 1969, completed a survey of the professional artists who had lived and worked at the Colony as residents. Only 12 percent of the painters and sculptors included in this survey stated that they were able to support themselves through their work as artists. The great majority were engaged in part time occupations ranging from ice-skating instruction to genealogical research.

In continuing its programs in support of visual artists, the National Endowment provides fellowships for individual painters and sculptors and makes grants to the institutions which serve artists and which present their works.

Fellowships for Individual Artists

Grants of \$5,000 were given to 60 individuals in Fiscal 1967, to 29 individuals in Fiscal 1968 and to 30 individuals in Fiscal 1969. In Fiscal 1970, the National Council agreed to stress fellowships for future work, rather than awards for past achievement. Twenty fellowships in the visual arts were offered by the Endowment in Fiscal 1970 and obligated early in Fiscal 1971; they were for \$7,500, an amount comparable to the average sabbatical leave for associate professors engaged in academic work. Nominations for these fellowships were solicited from 73 critics, artists, teachers, museum directors and editors of art journals. In addition to the 356 nominations which were received, the 278 applications for individual grants which were on file in the Endowment were reviewed. Selections were made by a special committee, made up of experts from all regions of the nation.

A total of 119 artists were given grants of \$5,000 apiece under the Endowment's Visual Arts Program from Fiscal 1966 through Fiscal 1969. In an effort to appraise the value of these awards, the Endowment, in August 1970 wrote to the artists who received them and asked how the funds were used, whether they were of significant aid, whether the grantees were still engaged in professional careers as artists and whether they felt that individual awards were an effective means of supporting the arts.

All of the artists who replied stated that they were still following their professional careers in the arts; all felt that individual grants were effective. One, formerly resident in the Midwest, noted that:

"An award direct from Washington has more impact. . . . grants to Midwestern

artists are particularly gratifying since recognition is difficult to obtain in this area. . . ."

The general tenor of the responses may be sensed from a few excerpts from the replies made to two questions:

How did you use the funds which you received?

" . . . the grant enabled me to cast a number of very delicate pieces in bronze which otherwise would have been lost. . . . Casting has become a luxury unless one can count on some sales. . . ."

—Mary Frank, Cape Cod, Massachusetts

" . . . until I received the grant, I had been working outdoors with few tools and poor materials. After the grant, I made a down payment on a studio and bought an adequate set of tools. . . ."

—J. Geoffrey Naylor, Gainesville, Florida

"I bought a crane. It cost me \$4,200 and then another \$1,500 to get her running. With the crane as my paintbrush, I was able to do what every normal modern sculptor has dreamed of: to use industrial scale and size in sculpture."

—Mark di Suvero, New York City

Did the grant aid you significantly in your career?

"Yes. It is important for the artist in the early years of his career to experiment . . . and not to feel compelled to establish a particular image and style. The grant enables the young artist to keep many doors open. . . ."

—Christopher Wilmarth, New York City

" . . . I was able to enlarge the body of my work for exhibitions. I was thus prepared to accept the invitation of the Arts Council of Great Britain to hold a retrospective show of my work in London. . . ."

—Charles Biederman, Red Wing, Minnesota

Artists' Housing

In 1967, when the Bell Telephone Company's Laboratories building on New York's lower West Side was put up for sale, the Endowment was able to join with The J. M. Kaplan Fund to act on one of the earliest recommendations made by the National Council on the Arts. Recognizing the critical need of all artists, particularly painters and sculptors, for reasonably-priced working and living space, the Council hoped to launch a pilot effort which might provide a partial solution to the problem and, more importantly, might offer a model for similar projects all over the

country. The Bell Laboratories seemed a perfect opportunity.

The J. M. Kaplan Fund and the Endowment each provided grants of \$750,000, and with the aid of these funds, the property was purchased by the Westbeth Corporation, a non-profit organization created for the purpose of converting the laboratories into working and living quarters for artists.

Three hundred and eighty-three studio/living units were constructed within the main building at Westbeth. Remodeling costs averaged \$12,000 a unit, in contrast to the \$30,000 which would have been required for new construction. Rising costs, and the necessity of expending an additional \$900,000 for the purchase of a lease-

hold on the site, led to a request for further financing. This was provided in part when, in Fiscal 1970, the Endowment made a \$500,000 Treasury Fund grant, half of which was private money. Federal Housing Administration financing was, at the same time, raised to a total sum in excess of \$10,800,000.

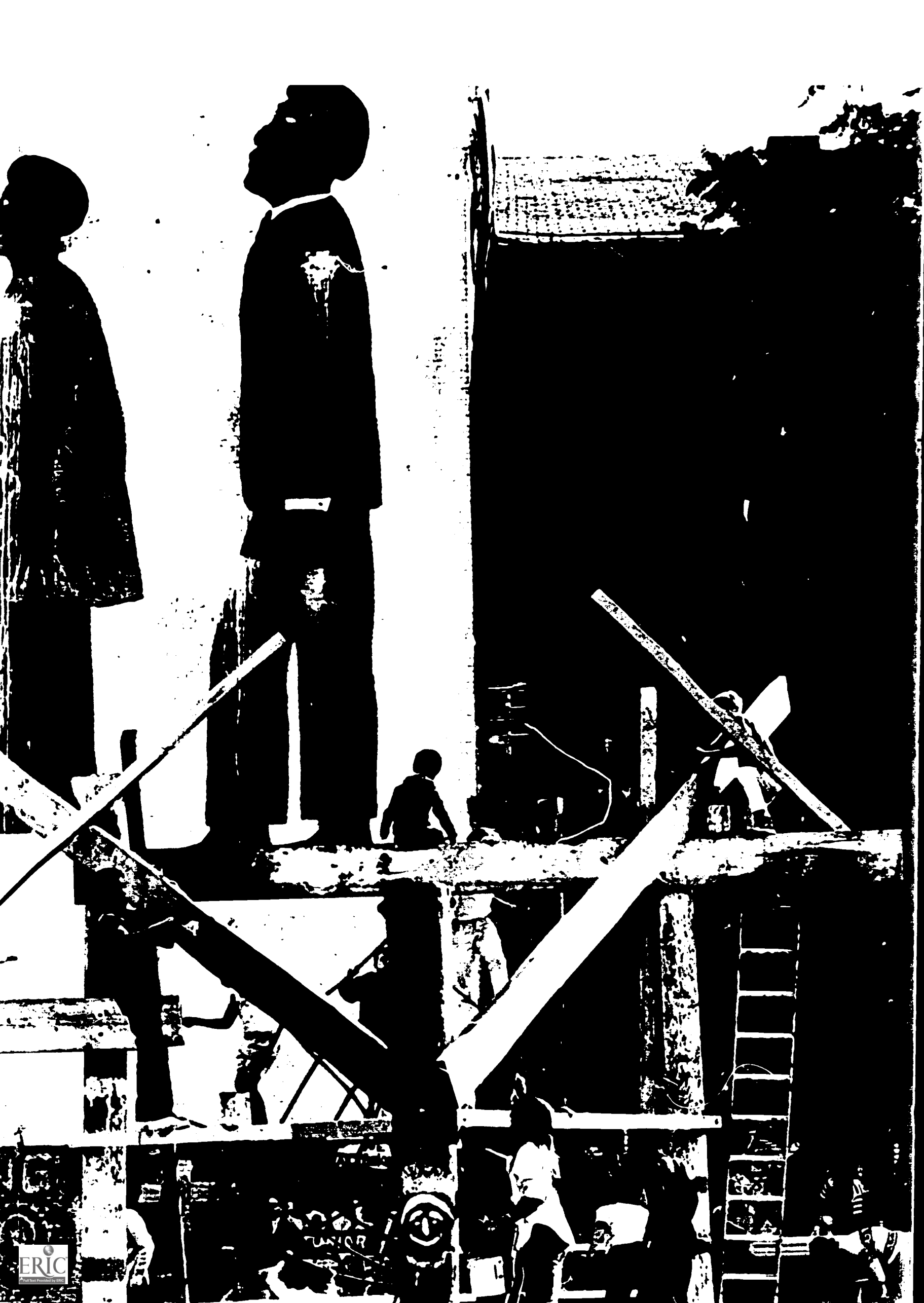
The design and construction of the studio/living units in Westbeth were completed within the very short span of two years. The issuance of a Certificate of Completion in December 1969 permitted the units to be occupied by artists and their families at rentals ranging from \$110 to \$190 a month. Applicants were selected by a committee on the basis of merit and need, and were limited to those who were

professional artists with incomes of no more than \$11,750 a year. The 383 units were quickly occupied, and the waiting list had grown to over 1,000 by the time the first tenants moved in. The project was dedicated in a special ceremony on May 19, 1970. A reporter for the *New York Times* examined the tenants' roster at that time and concluded that there were in residence:

"... 150 painters, 49 sculptors, 27 photographers, 29 writers, 26 musicians, 38 actors, 18 dancers, 14 filmmakers, 11 playwrights, 7 poets, 9 composers, 7 architects, 7 stage directors, 7 printmakers, 3 designers, 4 graphic artists, 5 craftsmen, 4 theatre producers, hundreds of children and a lot of pets."



Escalator, a painting by Richard Estes, one of the 20 artists chosen to receive Endowment fellowships. Photograph courtesy of the artist.



In November 1970, Westbeth received the only award given by the American Institute of Architects to non-profit enterprises in the field of rehabilitation of low or moderate income housing. It was selected, the jury declared, ". . . because it proves that a viable environment can be created out of old buildings."

Works of Art in Public Places

Under this program, matching grants are made to cities to enable them to place commissioned works of art in public places. Artists are generally selected by panels made up of local representatives and nationally-known experts chosen by the Endowment. Two works commissioned under this program were installed in Grand Rapids and Seattle in 1969. A third grant, given to Wichita in 1970, led to the commissioning of a large work by James Rosati, an artist who was born in Pennsylvania and who is currently Professor of Sculpture at Yale University. Additional grants were made to Minneapolis and to Scottsdale, Arizona for sculpture and to Boston for inner city mural work. A similar grant to the Community Arts Foundation assisted a black artist, William Walker, to paint a mural, the "Peace and Salvation Wall of Understanding," on the side of an old four-story building in Chicago. The mural, according to the *Chicago Sun-Times*, reflects Walker's concern about "hate, and the dangers we face" and his conviction that "out of hate, out of confrontation, only Death wins." The artist's work is intended to show, in his own words, "the dignity and pride and unity of all mankind. . . ."

Museums

The Belmont Report, prepared in 1968 for the Federal Council on the Arts and the Humanities, noted that "a pervasive and insistent financial crisis confronts" our 6,000 museums. It added: "A strong case can be made for Federal support."

Museums were among the institutions listed by the Congress in the Act of 1965 as legitimate concerns of the National Endowment for the Arts. At the time it was felt that, given the small budget of the Endowment, a broad program of support for museums was impracticable. A pilot pro-

gram was undertaken "to help museums stimulate awareness of the visual arts, and to make their collections more readily available to a wider public." Three grants were made under this program to museums in Boston, Detroit and Fort Worth. In addition, programs which related to museums in specific areas were undertaken and were continued in Fiscal 1970.

The Museum Purchase Plan, established in Fiscal 1968, offers federal grants which museums match from new sources of funds for the purchase of works by living American artists. Museums are notified of the program through correspondence and through announcements in the professional journals. Applications are reviewed by a panel. The \$10,000 grants, in general, are directed toward small and medium-sized museums.

Eighty-two museums applied for matching grants under this program in Fiscal 1970. Ten were selected:

The *Dayton Art Institute* purchased five paintings, five drawings, 18 prints and one construction;

The *Huntington Galleries* of West Virginia, with funds matched by the Booth Coal Company, purchased five works by Humbert Albrizio, Leonard Baskin, Harry Bertola, Seymour Lipton and Daniel Rhodes;

The *Isaac Delgado Museum of Art* in New Orleans bought works by Alexander Lieberman, Earl Reiback and Wayne Thiebaud;

The *New Jersey State Museum* bought two works of contemporary American sculpture; and

The *San Francisco Museum of Art* bought a carving by Raoul Hague, and a painting by Jules Olitski.

Purchases have not yet been completed by the five other museums selected under the program: *The Arkansas Art Center*; *The Rose Art Museum of Brandeis University* in Waltham, Massachusetts; *The Museum of Art at the University of Iowa*; the *Tacoma Art Museum* and the *Wadsworth Atheneum* of Hartford, Connecticut.

Aid to Museum Exhibitions: Under this pilot program, special exhibitions were supported through matching grants made in Fiscal 1970 to five museums:

The *Corcoran Gallery of Art* of Washington, D.C., \$8,500 for its exhibition: *Two Hundred Years of American Genre*;

The *University Art Museum* of Berkeley, California, \$8,500 for its exhibition: *Religious Art in America from the 18th Cen-*

tury to the Present;

The *Fort Worth Art Center*, \$2,000 for its retrospective show of the works of Milton Resnick;

The *Sheldon Memorial Art Gallery* of Lincoln, Nebraska, \$8,500 for its exhibition: *American Sculpture from its Beginnings to the Present*, which marked the opening of the Gallery's Sculpture Garden; and

The *Walker Art Center* of Minneapolis, \$8,500 for a show of commissioned works by eight artists commemorating the re-opening of the museum in its new building.

Liaison between Museums and Universities: This one-year program, established in Fiscal 1970, undertook to bring university art history departments into closer relationships with art museums. Chairmen of art history departments were offered grants of \$1,500 to engage scholars attached to museums to teach in their departments for one semester. In 1970, 16 grants were made under this program. Courses already completed include a seminar in Expressionism given by the Director of the Des Moines Art Center at Drake University and one on the Art of Africa and the South Pacific given by a Dallas Museum of Fine Arts staff member at Southern Methodist University.

Workshops: Support for workshop programs in Fiscal 1970 included grants made to two museums:

The *Corcoran Gallery of Art* in Washington, D.C., \$10,000 for a model workshop program in which artists are provided with fellowship grants, studios, materials and exhibition space in the museum; and

The *Whitney Museum of American Art*, \$10,000 for a program which brings students from all regions of the country to the Museum for one semester of study in New York City.

In looking beyond these programs, the Endowment prepared, in 1970, to undertake a more active role in support of the nation's museums. An advisory group, reviewing the needs of our museums, concluded that the troubles encountered in financing exhibitions, the chronic understaffing of museums, the urgent need for funds for conservation and restoration of works of art and the neglect of training were all problems of high priority which the Federal Government should work with professionals in the field, private donors and state and local authorities to help overcome.

West Canton Street, Boston, 1970:
Neighborhood participants in
Summerthing at work on a playground
beneath a mural painted by
Roy Cato, Jr.

Coordinated Programs

From its inception, the National Endowment has undertaken to distribute arts programs of high quality to the greatest possible number of people.

For this reason, the Coordinated Programs were created. The programs are designed to make available, through touring, exhibitions and experimental projects, arts presentations which would not otherwise be available to residents of smaller communities and rural areas.

Many times the amount of money made available by the Endowment is small. In Fiscal Year 1970, for example, the following small grants produced notable results:

One of the most novel ideas came from the Michigan State Council on the Arts with its development of a touring "Artrain" for visual arts exhibitions. A \$10,000 special grant from the Endowment aided the state Council and helped to generate more than half a million dollars from the railroad industry and other private interests. The Council hopes to have the "Artrain" in operation during 1971.

A \$5,000 grant to the Charleston, West Virginia section of the National Council of Jewish Women, made possible the continuation of the 13-state Appalachian Corridors Exhibition of arts and crafts. Endowment support helped to produce nearly \$50,000 in privately-contributed funds and services for the exhibition.

In Alaska, a \$10,000 grant to the state arts agency brought about the first state-wide conference of arts and community leaders in the area's history.

With a \$6,570 grant from the Endowment, the American Association of University Women of Des Moines created the first state-wide exhibit of artists as a highlight of the annual Iowa State Fair.

The Arizona Commission on the Arts and Humanities applied for and received a \$10,000 grant to found a bilingual theatre serving both English- and Spanish-speaking residents of the state.

The Vermont Council on the Arts appealed to residents of the state to search their attics and storehouses for works of

art from the past. Using a \$3,600 grant from the Endowment, the Council put together a unique and highly successful "Art Out of the Attic" exhibit. It has been both a critical and popular success.

An experimental project making the visual arts available for the first time to unsighted individuals was undertaken by the Washington State Arts Commission with the assistance of a \$5,000 grant from the Endowment.

Through the West Virginia Arts and Humanities Council and private interests, a new form of outdoor drama, termed a "significant breakthrough" in this field, was based on the legendary exploits of "The Hatfields and McCoys." A \$7,500 grant from the Endowment provided seed money for the project.

Each of these projects, and many others like them, had a direct bearing on the efforts of the Endowment and the state arts councils to reach a wider audience for the arts.

Major programs were also undertaken through funding from the Coordinated Programs. Chief among these were the touring projects of the Federation of Rocky

Mountain States. Aided by a \$75,000 grant from the Endowment, the Federation was able to tour professional arts organizations such as the Utah Symphony, the Denver Symphony, Ballet West and Repertory Dance Theatre to communities throughout the Rockies.

In 1970 the Endowment also continued its support of the Western Opera Theater, a touring organization created by the San Francisco Opera Company, in states throughout the far West, the Southwest, the Rocky Mountains and in Alaska. It was the first time a professional opera company had appeared in the nation's northernmost state.

During Fiscal Year 1970, Coordinated Programs reached audiences and assisted artists in two dozen states, many of which lack major professional arts organizations capable of touring in all fields.

Federal-State Partnership

A central purpose of the federal arts program has been to stimulate support for the arts by the states. This aim has been carried out through Congressionally-mandated funds set aside specifically for the state arts councils and through close and continuing cooperation between the state councils and the National Endowment for the Arts.

In the states, as in the nation, the question of public support for the arts was raised many years prior to the passage of the National Foundation on the Arts and the Humanities Act of 1965. At that time, according to a study made by the United States Office of Education, arts councils existed in 24 states. In only four of these, however, had funds been appropriated for an arts council in excess of \$10,000 a year.

On the initiative of Senator Jacob K. Javits of New York, federal aid for state arts programs was made an integral part of the 1965 Act. Matching funds were offered to those states where councils were already providing programs. An initial non-matching grant of \$25,000 was offered to the remaining states to enable them to survey existing facilities, needed program areas and establish liaison with community arts organizations so that an official state arts agency could be created.

The response of the states was prompt and decisive. By the summer of 1970, each of the 50 states and four of the five territorial jurisdictions authorized to receive aid under the Endowment's legislation had established arts councils. In the one exception, American Samoa, the creation of an arts council was reported under way.

Not only did the number of state arts councils increase dramatically in this time; the quality and effectiveness of a majority of their programs were so notable that in Fiscal 1970, 32 state legislatures appropriated funds for their arts councils in excess of the federal contribution (\$36,363) in that year.

To obtain its regular, annual federal grant through the Endowment, each state council is required to submit an application outlining its program for the year ahead. As might be expected, these programs are noted for their variety and for the inclusion of art forms indigenous to each area.

The councils are encouraged to develop broad, imaginative programs and projects

which will serve directly the special needs of their citizens. For example, in New Mexico, with its high concentration of Spanish-speaking residents, the state Arts Commission has given its support to a dual-language theatre. In Maine, the State Commission worked closely with Canadian provincial officials to develop a mutually beneficial exchange of arts programs. In Connecticut, where members of the State Commission felt that a major thrust should be made toward changing concepts in arts education, a program enabling more than a hundred artists to work with students in 40 towns and cities was undertaken. In many states, the administrative weaknesses of community-based arts organizations have made the development of far-reaching arts programs more difficult. The South Carolina Arts Commission met this problem by sharing the costs of salaries for professionals in both administrative and artistic fields.

Although the relationship between the various state councils and the National Endowment was cordial and effective from the beginning, the exchange of information and coordination of programming was enormously enhanced in Fiscal 1969 and 1970 through a series of regional conferences. These meetings, held in every area of the nation, brought state council directors and chairmen together with Endowment program directors for the first time to discuss ways in which quality programs could be broadened for greater regional impact.

Out of these meetings—and the first annual Federal-State Conference on the Arts held in Washington, D.C., in September 1969—there has grown a far more extensive effort to make the Endowment's national programs of greater interest and benefit to the state arts councils. Typical of this cooperation has been the Coordi-

nated Residency Touring Program in which leading dance companies tour towns and smaller cities giving performances, holding master classes and meeting with students, teachers and community leaders. In Fiscal 1970, state councils in Florida, Maine, Maryland, Michigan, Oklahoma and Utah administered programs in which ten dance companies toured through 22 states for a total of 67 weeks.

The pattern of regional cooperation established in these programs seems certain to be extended in the future. It is further aided by a national citizens organization, the Associated Councils of the Arts, and by the North American Assembly of State and Provincial Arts Agencies, which bring together representatives of arts councils throughout this country and Canada.

The impact of the Federal-State Partnership continues to grow. By working together, by planning carefully to use every available dollar in the most judicious way possible and by constantly striving to meet the increasing demands of greater audiences, the Endowment and the state arts agencies are meeting the challenge of the Congress to make the arts available to all American citizens who want to enjoy and take part in them.

The Treasury Fund

The importance of pluralism in support of the arts, a philosophy clearly articulated by the Congress when it established the Arts Endowment, is one to which the Endowment is deeply committed. When assistance is provided by widely diverse sectors of society—individuals, foundations, corporations, unions, state and local governments, as well as by the Federal Government—the arts can only benefit. Domination from one source of funding does not exist; the arts are free to develop according to their own needs and goals. A full partnership effort helps insure a healthy cultural environment.

A particularly useful mechanism of assuring this partnership was provided by the Congress in the form of a legislative provision making a portion of the Endowment's funds available for arts support *only* when private donations (funds, bequests or "other property") are received by the Endowment. Subject to a recommendation from the National Council on the Arts, each donation is then accepted, matched with an equal amount drawn from this special "Treasury Fund" and made available to an arts organization. The grant recipient then matches these "doubled monies" with additional non-federal funds. Thus, four times the amount of the initial donation becomes available to the grantee.¹

Gifts to the Endowment may be made for unrestricted purposes; or for the specific support of a non-profit, tax-exempt arts organization; or for a particular program within the Endowment. The Endowment encourages use of the Treasury Fund method as a means of producing larger grants; as an especially effective way of combining federal and private support and as an encouragement to the search for new sources of funds.

For Fiscal 1970, \$1 million was set aside by Congressional appropriations in the Treasury Fund. Gifts totalling \$1 million were quickly received by the Endowment. A further \$1 million was added to the Fiscal 1970 Treasury Fund by a supplemental appropriation near the end of the fiscal year.

In four weeks the Endowment received more than \$1,400,000 in checks and

pledges from private sources. Nancy Hanks, Chairman of the Endowment, commented afterwards, "We were 'oversubscribed' . . . by almost 50 percent. Perhaps this will give fundraisers for the arts encouragement in this period of tight money."

Donations came from 109 communities in 32 states. Contributions ranged from \$2.50 to \$250,000 and came from a wide range of sources including large and small foundations; small businesses and major corporations; school systems and universities; a union; a school district; world-famous composers and artists; outstanding civic leaders; wealthy patrons and many individuals of modest means.

Perhaps the most dramatic example of this successful partnership between the Federal Government and private sources is Young Audiences, Inc. \$161,000 had to be raised by Young Audiences in order to qualify for the Treasury Fund grant recommended by the National Council on the Arts at its May 1970 meeting. When an anticipated single large donation failed to materialize, Young Audiences appealed to its 40 chapters. In less than a month, checks and pledges totalling \$221,000 ranging from \$2.50 to \$20,000 were received at the Endowment's office in Washington.

Representatives of Young Audiences observed that,

"We are particularly gratified that so many new sources of monies cooperated with us. . . . While there are several sizable contributions, for the most part the support has come from many interested local individuals or organizations which are dedicated to enlarging the work of Young Audiences throughout the country. With the grant we will be able to concentrate on school programs for inner city or rural disadvantaged areas which have heretofore had no or at least very infrequent Young Audiences exposures. We are

delighted—and slightly staggered—that the combined efforts of our national organization and its chapters have been able to obtain donations which represent a surplus."

In Fiscal 1970, the Endowment accepted some 360 donations totalling \$2 million from 201 individuals, 76 foundations, 51 corporations and 34 other public and private sources. These gifts made an equal amount available from the Treasury Fund. A listing of contributors to the 1970 Treasury Fund appears in this report on pages 57 and 58.

The Endowment continues to be most grateful for these donations which make possible this unique federal-private partnership in support of the arts.



Nancy Hanks and basketful of donations given to the Endowment's Treasury Fund.

¹ When the donor contributes \$1.00, that releases \$1.00 from the United States Treasury. The resulting \$2.00 is then made available to the grantee who must ordinarily match it with an additional \$2.00, resulting in a final total of \$4.00 for the grantee from the original investment of \$1.00.

**Contributors To
The Treasury Fund
Fiscal Year 1970**

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**History Of Authorizations And
Appropriations Through Fiscal 1971
National Endowment For The Arts**

	<i>Authorization</i>	<i>Appropriation</i>
<i>Fiscal 1966</i>		
Program -----	\$ 5,000,000	\$ 2,500,000
Funds to match private donations -----	2,250,000	34,308
(Subtotals) -----	(\$ 7,250,000)	(\$ 2,534,308)
<i>Fiscal 1967</i>		
Program -----	\$ 5,000,000	\$ 4,000,000
States -----	2,750,000	2,000,000
Funds to match private donations -----	2,250,000	1,965,692
(Subtotals) -----	(\$10,000,000)	(\$ 7,965,692)
<i>Fiscal 1968</i>		
Program -----	\$ 5,000,000	\$ 4,500,000
States -----	2,750,000	2,000,000
Funds to match private donations -----	2,250,000	674,291
(Subtotals) -----	(\$10,000,000)	(\$ 7,174,291)
<i>Fiscal 1969</i>		
Program -----	\$ 6,000,000	\$ 3,700,000
States -----	2,000,000	1,700,000
Funds to match private donations -----	3,375,000	2,356,875
(Subtotals) -----	(\$11,375,000)	(\$ 7,756,875)
<i>Fiscal 1970</i>		
Program -----	\$ 6,500,000	\$ 4,250,000
States -----	2,500,000	2,000,000
Funds to match private donations -----	3,375,000	2,000,000
(Subtotals) -----	(\$12,375,000)	(\$ 8,250,000)
<i>Fiscal 1971</i>		
Program -----	\$12,875,000	\$ 8,465,000
States -----	4,125,000	4,125,000
Funds to match private donations -----	3,000,000	2,500,000 *
(Subtotals) -----	(\$20,000,000)	(\$15,090,000) *
TOTALS	\$71,000,000	\$48,771,166 *
Private donations -----		\$ 9,548,549 *
Total Office of Education Transfers to date -----		\$ 1,000,000
Total Available for Obligation -----		\$59,319,715 *

* Final total will be determined by amount of donations received and matched.

Financial Summary: Fiscal Year 1970

Available for Obligation

Unobligated Balance Prior Year 5(c) -----	\$134,156
Unobligated Balance Prior Year 10(a) (2) -----	4,246,222
Prior Year Refunds and Deobligations -----	188,099
Transferred from Department of Health, Education, and Welfare -----	900,000
Appropriation 5(c) -----	4,250,000
Appropriation 5(h) -----	2,000,000
Appropriation 10(a) (2) -----	2,000,000
Gifts -----	2,000,000
	<u>\$15,718,477</u>

Funds Obligated

Architecture, Planning and Design -----	\$347,750
Dance -----	1,751,350
Education -----	1,240,000
Literature -----	513,121
Music -----	2,525,195
Public Media -----	195,000
Theatre -----	2,891,000
Visual Arts -----	970,244
Coordinated Programs -----	505,711
Federal-State Partnership Program -----	1,963,602
Program Development and Evaluation -----	74,644
Transferred to National Endowment for the Humanities -----	5,000
	<u>\$12,982,667</u>

Gifts amounting to \$2,000,000 were committed to the Endowment in Fiscal 1970; 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. However, \$1,000,000 of the Treasury funds were

appropriated under the Second Supplemental Appropriations Act of 1970, which became law on July 6, 1970, after the close of the fiscal year. This sum, and the equivalent sum in gifts were therefore not actually obligated during the fiscal year, and do not appear in the second table.

Architecture, Planning And Design ----- \$347,750

Carl Feiss, Washington, D.C. -----	1,000★
National Trust for Historic Preservation, Washington, D.C. -----	4,500
Environmental Design Program -----	278,500
America the Beautiful Fund, Washington, D.C. -----	10,000
American Institute of Architects Foundation, Washington, D.C. -----	10,000
Boston Architectural Center -----	10,000
Kent State University, Kent, Ohio -----	10,000
Massachusetts Institute of Technology, Cambridge, Mass. -----	10,000
Metropolitan Museum of Art, New York, N.Y. -----	5,000
Philadelphia Museum of Art -----	10,000
School of Art Institute of Chicago -----	10,000
Tocks Island Regional Advisory Council, Stroudsburg, Pa. -----	10,000
University of Florida, Gainesville, Fla. -----	8,700
University of Washington, Seattle, Wash. -----	10,000
University of Wisconsin, Madison, Wisc. -----	9,600
Sidney Cohn, Chapel Hill, N.C. -----	5,000
William K. Cooper, Washington, D.C. -----	4,900
James R. Cothran, Atlanta, Ga. -----	2,000
Laurence S. Cutler, Cambridge, Mass. -----	5,000
Alton J. DeLong, University Park, Pa. -----	5,000
Frederick C. Eichenberger, Raleigh, N.C. -----	3,000
Franklin L. Elmer, Jr., Columbus, Ohio -----	5,000
Francis Ferguson, New York, N.Y. -----	5,000
John F. Furlong, Brookline, Mass. -----	4,600
Myron A. Guran, Eugene, Oreg. -----	5,000
Eugene Kremer, St. Louis, Mo. -----	5,000
R. Randolph Langenbach, Cambridge, Mass. -----	4,000
John B. Mackinlay, Jr., Orinda, Calif. -----	5,000
Hal M. Moseley, Jr., Birmingham, Mich. -----	3,000
Louise H. Odiome, Yellow Springs, Ohio -----	5,000
Goldie Rivkin, Chevy Chase, Md. -----	4,400
Gary O. Robinette, Washington, D.C. -----	4,800
Donald C. Royse, St. Louis, Mo. -----	5,000
Robert M. Sarly, Boston, Mass. -----	5,000
John W. Seddon, Jr., Irvington, N.Y. -----	5,000
Roger D. Sherwood, Ithaca, N.Y. -----	5,000
Nathan Silver, New York, N.Y. -----	5,000
Leonard D. Singer, Chicago, Ill. -----	5,000
Michael Southworth, Boston, Mass. -----	5,000
Carl F. Steinitz, Cambridge, Mass. -----	5,000
Erma B. Striner, Washington, D.C. -----	5,000
Erik A. Svenson, Bethesda, Md. -----	5,000
Richard Tatlock, Boston, Mass. -----	5,000
Philip Thiel, Seattle, Wash. -----	4,900
Robert L. Vickery, University City, Mo. -----	4,200
Donald R. Watson, Guilford, Conn. -----	5,000
Joseph B. Watterson, Washington, D.C. -----	1,500
Douglas S. Way, Cambridge, Mass. -----	5,000
Harry J. Wexler, New Haven, Conn. -----	5,000
Myer R. Wolfe, Seattle, Wash. -----	4,000
David L. Young, Baton Rouge, La. -----	4,900

★ Treasury Fund

Student Travel Awards (1969) -----	1,250
Frank Armentano, Syracuse, N.Y. -----	250
Virginia Buchanan, Stillwater, Okla. -----	250
Courtney Francis Hashimoto, Seattle, Wash. -----	250
Jan Keane, New York, N.Y. -----	250
Peter Pike, Berkeley, Calif. -----	250
Student Travel Awards (1970) -----	62,500
William Abney, Denver, Col. -----	500
Michael D. Alcorn, Lexington, Ky. -----	500
Jim Arrowsmith, Westerville, Ohio -----	500
Douglas D. Baker, Bloomfield Hills, Mich. -----	500
Michael D. Bamberger, Frankfort, N.Y. -----	500
Kenneth A. Barnhart, Madison, Wisc. -----	500
Gregory K. Barriere, Gainesville, Fla. -----	500
Bruce Basemann, Columbus, Ohio -----	500
Katherine Bason, New York, N.Y. -----	500
Mark Joseph Battista, Kailua, Oahu, Hawaii -----	500
Roland F. Bedford, New Haven, Conn. -----	500
Larry Lee Berry, Houston, Tex. -----	500
Eugene Karl Blauth, Norman, Okla. -----	500
Peter W. Boland, Los Angeles, Calif. -----	500
Daria Bolton, Philadelphia, Pa. -----	500
Robert Brandon, Rocky Hill, N.J. -----	500
Mary K. Breuer, Cambridge, Mass. -----	500
Lawrence Brown, Santa Monica, Calif. -----	500
Tarlee Brown, Seattle, Wash. -----	500
Paul Busse, Cincinnati, Ohio -----	500
Robert D. Butler, Piscataway, N.J. -----	500
Karen Calhoun, Trenton, Mich. -----	500
Dennis A. Call, Tempe, Ariz. -----	500
Darryl F. Caputo, Upton, Mass. -----	500
John Marvin Chilton, Austin, Tex. -----	500
Bruce Arnott Clark, Urbana, Ill. -----	500
Thomas C. Clarke, Yale, Mich. -----	500
Sharon Collins, Washington, D.C. -----	500
Thomas Cunningham, Winthrop, Mass. -----	500
Robert DiAiso, Pittsburgh, Pa. -----	500
Stephen William Domreis, Tigard, Oreg. -----	500
Stephen M. Drake, Amherst, Mass. -----	500
Thomas Drerup, Columbus, Ohio -----	500
Charles Steven Dwyer, Alhambra, Calif. -----	500
Gary Wayne Emmett, Springdale, Ark. -----	500
Kenneth Ethridge, Tucson, Ariz. -----	500
Robert L. Farley, Baton Rouge, La. -----	500
Robert F. Flack, New Orleans, La. -----	500
William C. Fronick, Manhattan, Kan. -----	500
Philip B. Gallegos, South Bend, Ind. -----	500
Leon Goldenberg, Lincolnwood, Ill. -----	500
John J. Graham, New Britain, Conn. -----	500
Robert L. Graham, Washington, D.C. -----	500
Thomas P. Graveno, South Euclid, Ohio -----	500
Cecilia Guiu, Providence, R.I. -----	500
Everett A. Gustafson, Davenport, Iowa -----	500
James M. Haggans, Nevada, Mo. -----	500
Gordon Hall, Albuquerque, N. Mex. -----	500
Robert Harthorne, Seattle, Wash. -----	500
Robert L. Hewatt, Tucker, Ga. -----	500
Nicholas Hillman, Cincinnati, Ohio -----	500

William John Hisker, Norman, Okla. -----	500
Bobbie Sue Hood, Berkeley, Calif. -----	500
Warrick G. Hoopes, Jr., Fort Washington, Pa. -----	500
Robert D. Hosler, Eugene, Oreg. -----	500
James Murray Howard, Talladega, Ala. -----	500
Sharon Howell, New York, N.Y. -----	500
Lloyd Brian Huehls, Indianapolis, Ind. -----	500
William H. Hunse, Tempe, Ariz. -----	500
Paul W. Jensen, Pocatello, Idaho -----	500
Taffia Kennedy, Pasadena, Calif. -----	500
Sandra Kiger, Salt Lake City, Utah -----	500
Philip Klinkert, Pomona, Calif -----	500
Kathleen C. Knight, Chapel Hill, N.C. -----	500
Mark Craig Kopchell, Rockford, Ill. -----	500
Allen Krathen, Princeton, N.J. -----	500
Dean Labadie, San Mateo, Calif. -----	500
Gary Martin Lampman, Minneapolis, Minn. -----	500
Bruce Gordon Lanphear, Moscow, Idaho -----	500
Hervey Lavoie, Pontiac, Mich. -----	500
William Leon, West Covina, Calif. -----	500
Joseph C. LeVert, Decatur, Ga. -----	500
Joshua D. Lichterman, Berkeley, Calif -----	500
Tonis Linnamaa, Ithaca, N.Y. -----	500
Gary W. MacIntyre, Coral Gables, Fla. -----	500
Stephen R. Markowitz, New Rochelle, N.Y. -----	500
Enrico Marziali, Arlington, Va. -----	500
Kathy Mathewson, Berkeley, Calif. -----	500
Jeremy P. Mayberg, St. Louis Park, Minn. -----	500
John K. McCauley, University Park, Pa. -----	500
David A. Meeson, Cedar Grove, N.J. -----	500
George Metzger, Cambridge, Mass. -----	500
Bradley H. Miller, Madison, Wisc. -----	500
Philip Miller, Lawrenceburg, Ind. -----	500
Dennis K. Morris, Knoxville, Tenn. -----	500
James Muggenburg, Chicago, Ill. -----	500
Victor R. Nelhiebel, Lansing, Mich. -----	500
Robert J. Newcomer, Los Angeles, Calif. -----	500
Roger Blake Norred, Austin, Tex. -----	500
Nancy B. Oleksa, Okemos, Mich. -----	500
T. Jacob Pearce, Ruston, La. -----	500
Daniel Price, Waukesha, Wisc. -----	500
Glen G. Rains, San Luis Obispo, Calif. -----	500
Jay W. Randle, Raleigh, N.C. -----	500
Charles E. Reeder, Lexington, Ky. -----	500
Robert Regni, Brooklyn, N.Y. -----	500
Nicolas Retsinas, Somerville, Mass. -----	500
John Rock, Dearborn, Mich. -----	500
Mondel W. Rogers, Jr., Sweetwater, Tex. -----	500
David Bruce Rottman, Chicago, Ill. -----	500
Sandra Ruffin, Washington, D.C. -----	500
Barbara Jean Rzeszewski, South Bend, Ind. -----	500
Peter J. Sartorius, Madison, Wisc. -----	500
Timothy Lee Shuck, Blairstown, Iowa -----	500
Robert John Silvestri, New York, N.Y. -----	500
Armistead Burwell Smith, III, Charlottesville, Va. -----	500
Barry F. Smith, Muncie, Ind. -----	500
Ron Stephenson, Madison, Wisc. -----	500
Eastern W. Tin, Tallahassee, Fla. -----	500
Bruce Torao Tsuchida, Cambridge, Mass. -----	500

Ronald F. Turner, Raytown, Mo. -----	500
Richard C. Van-os-keuls, Jr., Cleveland, Ohio -----	500
Forrest D. Varnell, Chattanooga, Tenn. -----	500
Lloyd J. Vogt, Baton Rouge, La. -----	500
John Wakefield, Philadelphia, Pa. -----	500
Carl F. Watson, Lafayette, La. -----	500
Bryce Weigand, Alva, Okla. -----	500
Frank Michael Wester, Borger, Tex. -----	500
Andrew J. Wick, Northport, N.Y. -----	500
Michael Eugene Wiemers, Lincoln, Neb. -----	500
David Winitt, Brooklyn, N.Y. -----	500
William Wischmeyer, St. Louis, Mo. -----	500
Larry Philip Witzling, Ithaca, N.Y. -----	500
Alan T. Yokota, Honolulu, Hawaii -----	500
Richard L. Zumbrunnen, Fargo, N. Dak. -----	500

Dance -----	\$1,751,350
Commissions -----	163,300
American Ballet Company/Feld/American Dance Foundation, Inc., New York, N.Y. -----	10,000★
<i>Production Challenge Grants</i> -----	153,300
American Ballet Theatre/Ballet Theatre Foundation, Inc., New York, N.Y. -----	133,300
City Center Joffrey Ballet/Foundation for American Dance, Inc., New York, N.Y. -----	20,000
Services to the Profession -----	93,400
Alvin Ailey American Dance Theater/Dance Theater Foundation, Inc., New York, N.Y. -----	10,000
Brooklyn Academy of Music -----	50,000★
<i>Directors of Development</i> -----	33,400
American Ballet Theatre/Ballet Theatre Foundation, Inc., New York, N.Y. -----	16,700
City Center Joffrey Ballet/Foundation for American Dance, Inc., New York, N.Y. -----	16,700
Touring -----	1,397,400
American Ballet Theatre/Ballet Theatre Foundation, Inc. (1969-1970 season) -----	120,000
Pacific Northwest Ballet Association (summer of 1969) -----	100,000
Pacific Northwest Ballet Association (summer of 1970) -----	95,000
<i>Coordinated Residency Touring Program</i> -----	215,400
Fine Arts Council of Florida -----	11,600
Maine State Commission on the Arts -----	23,900
Maryland Arts Council -----	31,500
Michigan State Council on the Arts -----	79,000
Oklahoma Arts and Humanities Council -----	26,800
Utah State Institute of Fine Arts -----	42,600

★ Treasury Fund

<i>National Tours/1970-71 season</i>	867,000
American Ballet Company/Feld/American Dance Foundation, Inc.	67,000★
American Ballet Theatre/Ballet Theatre Foundation, Inc.	500,000★
City Center Joffrey Ballet/Foundation for American Dance, Inc.	250,000★
Martha Graham Center of Contemporary Dance	50,000★
Workshops	97,250
Ballet West (summer of 1970)	14,000
Connecticut College/American Dance Festival (summer of 1970)	25,000
Dance Theater Workshop, Inc. (summer of 1970)	10,000
Kansas Dance Council (summer of 1969)	7,500
Kansas Dance Council (summer of 1970)	7,500
National Association for Regional Ballet (summer of 1969)	16,200
National Association for Regional Ballet (summer of 1970)	17,050

Education

\$1,240,000

Central Midwestern Regional Educational Laboratory, Inc. (Film), St. Ann, Mo.	45,000
College Entrance Examination Board/Advanced Placement, New York, N.Y.	100,000
Educational Systems for the 70's, San Mateo, Calif.	25,000
George Washington University/Workshops for Careers in the Arts (summer of 1969), Washington, D.C.	5,000
Inner City Cultural Center/Los Angeles Laboratory Theatre	165,000
Artists-in-the-Schools Program/Office of Education Transfer Funds	900,000
<i>Dance</i>	100,000
Alabama State Council on the Arts and Humanities	16,000
Ohio Arts Council	52,500
Oregon Arts Commission	12,000
Commonwealth of Pennsylvania Council on the Arts	19,500
<i>Music</i>	25,000
Affiliate Artists, Inc. (Performing Artists Residency Project)	25,000
<i>Poetry</i>	100,000
Colorado Council on the Arts and Humanities	11,000
The Frederic Burk Foundation for Education/ San Francisco State College	20,500
Idaho State Commission on the Arts and Humanities	2,500
Montana Arts Council	11,000
Nevada State Council on the Arts	11,000
Oregon Arts Commission	11,000
Utah State Institute of Fine Arts	11,000
Washington State Arts Commission	11,000
Wyoming Council on the Arts	11,000
<i>Theatre</i>	25,000
Minnesota State Arts Council (for Children's Theatre Company of the Minneapolis Institute of Arts)	25,000

★ Treasury Fund

Visual Arts -----	183,000
Alabama State Council on the Arts and Humanities -----	12,200
Connecticut Commission on the Arts -----	12,200
D. C. 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
Missouri State Council on the Arts -----	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
Central Midwestern Regional Educational Laboratory, Inc. (for training in evaluation techniques), St. Ann, Mo. -----	17,000
Bay Area Educational Television Association/KQED (for film documentation), San Francisco, Calif. -----	100,000
Rhode Island State Council on the Arts (for statewide three-year pilot project) -----	350,000

Literature -----	\$513,121
Discovery Awards -----	82,000
Besmir Brigham, Horatio, Ark. -----	3,000
Bill Butler, Missoula, Mont. -----	1,000
Henry Carlile, Portland, Oreg. -----	3,000
Raymond Carver, San Jose, Calif. -----	3,000
Leslie Chapman, Laguna Pueblo Reservation, Ariz. -----	1,000
Lucille Clifton, Baltimore, Md. -----	2,000
Leo Connellan, Clinton, Conn. -----	1,000
David Deck, San Francisco, Calif. -----	2,000
Peter Dexter, Ft. Lauderdale, Fla. -----	1,000
Monica di Emidio, San Francisco, Calif. -----	2,000
Roland W. Flint, Washington, D.C. -----	2,000
Gene Fowler, Berkeley, Calif. -----	3,000
Kathleen Fraser, Iowa City, Iowa -----	1,000
Nikki Giovanni, New York, N.Y. -----	2,000
Louise Glück, Provincetown, Mass. -----	2,000
Sidney Goldfarb, New York, N.Y. -----	2,000
Walter Hall, Tigard, Oreg. -----	3,000
Arlene Heyman, Syracuse, N.Y. -----	1,000
Ben L. Hiatt, Sacramento, Calif. -----	3,000
Fanny Howe, Marblehead, Mass. -----	1,000
Ronald Johnson, San Francisco, Calif. -----	2,000
David M. Kelly, Geneseo, N.Y. -----	2,000
Keorapetse Kgositsile, New York, N.Y. -----	2,000
Don L. Lee, Chicago, Ill. -----	2,000
F. S. Manalli, Santa Rosa, Calif. -----	2,000
Lawrence Naumoff, Carrboro, N.C. -----	3,000
Simon Ortiz, Chinle, Ariz. -----	3,000
Raymond R. Patterson, Merrick, N.Y. -----	2,000
Arthur Pfister, New Orleans, La. -----	2,000
Carolyn M. Rodgers, Chicago, Ill. -----	2,000
Rick Rubin, Portland, Oreg. -----	2,000

Eugene Ruggles, Bodega Bay, Calif. -----	3,000
Primus St. John, Portland, Oreg. -----	2,000
Roger Sauls, Chapel Hill, N.C. -----	3,000
Roberta E. Sebenthal, Mount Horeb, Wisc. -----	2,000
Hugh Seidman, New York, N.Y. -----	1,000
Robert Ullian, Merrick, N.Y. -----	1,000
Alice Walker (Leventhal), Jackson, Miss. -----	1,000
James Welch, Missoula, Mont. -----	2,000
Geoffrey M. Young, Albuquerque, N. Mex. -----	2,000
John F. Zeugner, Tallahassee, Fla. -----	2,000
 Independent Literary and Art Presses -----	 90,000
The Auerhahn Society, Calif. -----	10,000
Cummington Press, Iowa -----	10,000
Four Seasons Foundation, Calif. -----	5,000
The Jargon Society, N.C. -----	15,000
Journeyman Press, N.Y. -----	5,000
Kayak Books, Calif. -----	10,000
Poets Press, Calif. -----	5,000
Prairie Press, Iowa -----	10,000
Pym-Randall Poetry and Arts Foundation, Mass. -----	5,000
Stone Wall Press, Iowa -----	10,000
James L. Weil Foundation, Inc./Elizabeth Press, N.Y. -----	5,000
 Poetry-in-the-Schools -----	 64,815
Academy of American Poets, New York, N.Y. -----	4,815
Illinois Arts Council (for 8 Midwestern states) -----	50,000
New Jersey State Council on the Arts -----	2,500
Rhode Island State Council on the Arts -----	2,500
St. Paul Council of Arts and Sciences -----	5,000
 Poets in Developing Colleges -----	 30,000
Bishop College, Dallas, Tex. -----	4,000
Hampton Institute, Hampton, Va. -----	4,000
Johnson C. Smith University, Charlotte, N.C. -----	3,000
LeMoyne-Owen College, Memphis, Tenn. -----	3,000
Lincoln University, Lincoln University, Pa. -----	4,000
Miles College, Birmingham, Ala. -----	3,000
Texas Southern University, Houston -----	4,000
Virginia Union University, Richmond -----	5,000
 Support to Institutions -----	 178,685
Coordinating Council of Literary Magazines, New York, N.Y. -----	150,000
Corcoran Gallery of Art (Kenneth Patchen Exhibit), Washington, D.C. -----	1,185
Hollins College (Conference), Hollins College, Va. -----	1,000
P.E.N. American Center, New York, N.Y. -----	20,000
P.E.N. American Center (Translators' Conference), New York, N.Y. -----	7,500
 <i>American Literary Anthology/3</i> -----	 66,621
George A. Plimpton (Administration) (2 grants) -----	11,621
45 poetry awards, \$250 each -----	22,500
9 essay awards, \$1,000 each -----	9,000
8 fiction awards, \$1,000 each -----	8,000
2 fiction awards, \$500 each -----	1,000
32 poetry editors' awards, \$250 each -----	8,000
6 essay editors' awards, \$500 each -----	3,000
7 fiction editors' awards, \$500 each -----	3,500

Music	\$2,525,195
Composer Assistance Program (carry-over from previous year)	4,870
Thomas Beversdorf, Bloomington, Ill.	1,100
Orchestra Da Camera, Hempstead, N.Y.	750
Gunther Schuller, Boston, Mass.	1,700
David Sheinfeld, San Francisco, Calif.	1,320
Contemporary Music Performing Groups Program	37,300
Carnegie Hall Corporation, New York, N.Y.	15,000
Contrasts in Contemporary Music, Inc./Composers' Showcase, New York, N.Y.	6,000
Music In Our Time, New York, N.Y.	5,000
Philadelphia Composers' Forum	5,000
University of Alabama, University, Ala.	3,000
Washington Theater Club for Theater Chamber Players, D.C.	3,300
Jazz Program	20,050
Bowling Green State University, Bowling Green, Ohio	1,000
Friends of the D.C. Youth Orchestra, Washington, D.C.	1,000
The Jazz Composer's Orchestra Association, Inc., New York, N.Y.	1,000
Jazz Institute of Chicago, Inc.	1,000
Langley High School, McLean, Va.	600
Louisburg College, Louisburg, N.C.	1,000
New England Conservatory of Music, Boston, Mass.	975
New Orleans Public Schools	1,000
New Thing Art and Architecture Center, Washington, D.C.	500
Richmond College, Staten Island, N.Y.	750
State University College at Fredonia, New York	750
University of Cincinnati	375
University of Wisconsin, Marathon County Campus	1,000
Wartburg College, Waverly, Iowa	300
Richard S. Ambler, Wichita, Kan.	250
Edmund A. Bemis, Jr., Essex Junction, Vt.	1,000
William R. Berry, New York, N.Y.	500
Ronald B. Dewar, Champaign, Ill.	600
McKinley H. Dorham, Jr., New York, N.Y.	500
Robert H. Garren, Landover Hills, Md.	325
Allan B. Gumbs, St. Albans, N.Y.	500
Billy R. Harper, New York, N.Y.	600
Lee Konitz, New York, N.Y.	325
John E. Leubke, North East, Pa.	1,000
Henry J. Levy, Baltimore, Md.	250
James R. Mitchell, Boston, Mass.	700
Grachan Moncur, III, New York, N.Y.	250
Stephen A. Reid, St. Albans, N.Y.	500
Joseph C. Scianni, New York, N.Y.	500
John R. Sox, Greencastle, Ind.	836,000
Opera Program	836,000
The Center Opera Company, Minneapolis, Minn.	40,000★
Goldovsky Opera Institute, Brookline, Mass.	30,000★
The National Opera Institute, Washington, D.C.	600,000★
Opera Festival Association, Inc./Lake George Opera Festival, Glens Falls, N.Y.	10,000
Philadelphia Grand Opera Company	20,000★
St. Paul Opera Association	50,000★
Santa Fe Opera/Opera Association of New Mexico	50,000★
Seattle Opera Association (Touring Northwest Region)	36,000★

★ Treasury Fund

Orchestra Program	931,600
Atlanta Symphony Orchestra	15,300
Boston Symphony Orchestra	50,000
Buffalo Philharmonic Orchestra	50,000★
Chamber Symphony Society of California, Los Angeles	40,000★
Cincinnati Symphony Orchestra	100,000★
Denver Symphony Society	59,000★
Detroit Symphony Orchestra	50,000
D. C. Youth Symphony	20,000★
Minnesota Orchestra	27,500
Musical Arts Association/Cleveland Orchestra	64,400★
National Symphony Orchestra Association of Washington, D.C.	125,000★
Pittsburgh Symphony Society	100,000★
St. Louis Symphony Society	100,000★
San Francisco Symphony Association	100,000★
Utah Symphony, Salt Lake City	30,400★
General Programs	695,375
Affiliate Artists, Inc., New York, N.Y.	160,000★
American Choral Foundation, New York, N.Y.	25,000
<i>American Musical Digest</i> , New York, N.Y. (2 grants)	115,000
American Symphony Orchestra League, Vienna, Va. (2 grants)	50,000
Eastern Connecticut Symphony Orchestra	6,700
Festival Orchestra Society/New York Chamber Soloists, New York, N.Y.	20,000
National Guild of Community Music Schools, Evanston, Ill.	17,500
Philadelphia Composers' Forum	20,000★
Phoenix Chamber Music Society, Ariz.	125
Seattle Opera Association (Conference)	5,000
Young Audiences, Inc., New York, N.Y.	150,000★
Young Audiences, Inc., New York, N.Y.	126,050★
Public Media	\$195,000
Bay Area Educational Television Association/KQED/National Center for Experiments in Television, San Francisco, Calif.	60,000
Educational Television Stations/Indiana University Foundation, Bloomington, Ind.	110,000
Lincoln Center for the Performing Arts, Inc. (New York Film Festival), New York, N.Y.	25,000
Theatre	\$2,891,000
Educational and Special Projects	744,000
American National Theatre and Academy, New York, N.Y.	694,000★
Brooklyn College Theatre Artisan Training Program	50,000
Performing Institutions	2,099,500
<i>Resident Professional Theatres</i>	<i>1,065,500</i>
Actors Theatre of Louisville, Ky.	13,500
Alley Theatre, Houston, Tex.	20,000
American Conservatory Theatre, San Francisco, Calif.	25,000
Arena Stage, Washington, D.C.	25,000
Art Institute of Chicago for Goodman Theatre	12,500
Asolo Theatre Company, Sarasota, Fla.	10,000
Center Stage, Baltimore, Md.	20,000

★ Treasury Fund

Center Theatre Group, Los Angeles, Calif. -----	25,000
Cleveland Play House -----	15,000
A Contemporary Theatre, Seattle, Wash. -----	7,500
Dallas Theater Center -----	15,000
Guthrie Theatre Foundation, Minneapolis, Minn. -----	25,000
Hartford Stage Company, Conn. -----	15,000
Milwaukee Repertory Theater Company -----	25,000
Negro Ensemble Company, New York, N.Y. -----	25,000
Playhouse-in-the-Park, Cincinnati, Ohio -----	25,000
Repertory Theatre, New Orleans, La. -----	25,000
Seattle Repertory Theatre -----	20,000
Stage/West, Springfield, Mass. -----	5,000
Theatre Company of Boston, Inc. -----	20,000
Theatre of the Living Arts, Philadelphia, Pa. -----	22,000
Trinity Square Repertory Company, Providence, R.I. -----	25,000
Washington Theater Club, Washington, D.C. -----	25,000
Yale Repertory Theatre, New Haven, Conn. -----	20,000
American Shakespeare Festival Theatre and Academy, Stratford, Conn. -----	250,000★
Arena Stage, Washington, D.C. -----	300,000★
Trinity Square Repertory Company, Providence, R.I. -----	50,000★
<i>Professional Experimental Theatres and Workshops</i> -----	179,000
American Place Theatre, New York, N.Y. -----	10,000
The Barbwire Theater, Inc., San Francisco, Calif. -----	2,500
Caravan Theatre, Boston, Mass. -----	1,500
Chelsea Theatre Center, Brooklyn, N.Y. -----	15,000
Chicago City Players -----	5,000
Company Theatre, Los Angeles, Calif. -----	10,000
The Cubiculo Experimental Arts Center, New York, N.Y. -----	2,500
Dancers Studio Foundation, New York, N.Y. -----	2,500
Free Southern Theatre, New Orleans, La. -----	10,000
Free Theatre Fund, Inc., Chicago, Ill. -----	5,000
Group Concept, New York, N.Y. -----	2,500
The Interplayers, San Francisco, Calif. -----	2,500
The Julian Theatre, San Francisco, Calif. -----	2,500
LaMama Experimental Theatre Club, Inc., New York, N.Y. -----	15,000
Loft Theatre Workshop, New York, N.Y. -----	5,000
New Dramatists Committee, New York, N.Y. -----	5,000
New Lafayette Theatre, New York, N.Y. -----	5,000
New York Free Theatre, N.Y. -----	5,000
The Open Theater, New York, N.Y. -----	30,000
The Performance Group, New York, N.Y. -----	15,000
Society Hill Playhouse, Philadelphia, Pa. -----	5,000
Studio Watts Workshop, Los Angeles, Calif. -----	5,000
Theatre Workshop, Boston, Inc. -----	7,500
Thresholds, New York, N.Y. -----	5,000
Two Arts Playhouse, Inc., New York, N.Y. -----	5,000
<i>Other Performing Institutions</i> -----	855,000
Atlanta Arts Alliance, Inc. -----	435,000★
Berkshire Theatre Festival, Stockbridge, Mass. -----	30,000
City Street Theatre Ensemble, Brooklyn, N.Y. -----	15,000
New York Shakespeare Festival, New York, N.Y. -----	200,000★
The Paper Bag Players, New York, N.Y. -----	20,000
Phoenix Theatre, New York, N.Y. -----	100,000★
University Players/Olney Theatre, Olney, Md. -----	55,000★

★ Treasury Fund

Services to the Field -----	47,500
American Society for Theatre Research, New York, N.Y. -----	15,000
Foundation for the Extension and Development of the American Professional Theatre, Inc., New York, N.Y. -----	7,500
International Theatre Institute of the United States, Inc., New York, N.Y. -----	25,000
Visual Arts -----	\$970,294
Exhibition Aid Program -----	36,000
Corcoran Gallery of Art, Washington, D.C. -----	8,500
Fort Worth Art Association, Tex. -----	2,000
University of California, Berkeley/University Art Museum -----	8,500
University of Nebraska/Sheldon Memorial Art Gallery, Lincoln -----	8,500
Walker Art Center, Minneapolis, Minn. -----	8,500
Museum Purchase Plan -----	100,000
Arkansas Art Center, Little Rock -----	10,000
Dayton Art Institute, Ohio -----	10,000
Huntington Galleries, Inc., W.Va. -----	10,000
Isaac Delgado Museum of Art, New Orleans, La. -----	10,000
New Jersey State Museum, Newark -----	10,000
Rose Art Museum/Brandeis University, Waltham, Mass. -----	10,000
San Francisco Museum of Art -----	10,000
Tacoma Art Museum, Wash. -----	10,000
University of Iowa/The Museum of Art, Iowa City -----	10,000
Wadsworth Atheneum, Hartford, Conn. -----	10,000
Promoting Increased Liaison between Universities and Museums -----	24,000
Brown University, Providence, R.I. -----	1,500
Buffalo Society of Natural Sciences -----	1,500
Drake University, Des Moines, Iowa -----	1,500
Drew University, Madison, N.J. -----	1,500
Fisk University, Nashville, Tenn. -----	1,500
Johns Hopkins University, Baltimore, Md. -----	1,500
Marshall University, Huntington, W.Va. -----	1,500
Philander Smith College, Little Rock, Ark. -----	1,500
Sacramento State College Foundation, Calif. -----	1,500
Southern Methodist University, Dallas, Tex. -----	1,500
State University of New York at Buffalo -----	1,500
University of Arkansas, Little Rock -----	1,500
University of Cincinnati -----	1,000
University of Minnesota, Minneapolis -----	1,500
University of South Florida, Tampa -----	2,000
Washington University, St. Louis, Mo. -----	1,500
Wider Availability of Museums -----	120,000
Amon Carter Museum of Western Art, Fort Worth, Tex. -----	30,000
Detroit Institute of the Arts -----	90,000
Works of Art In Public Places -----	94,000
Boston Foundation, Inc. -----	5,000
Community Arts Foundation, Chicago, Ill. -----	4,000
Minnesota State Arts Council, Minneapolis-St. Paul -----	20,000
City of Scottsdale, Ariz. -----	20,000
City of Wichita, Kan. -----	45,000
General Programs -----	596,294
American Association of Museums, Washington, D.C. -----	5,000

★ Treasury Fund

Corcoran Gallery of Art/Washington Gallery of Modern Art, D.C. -----	10,000
Experiments in Art and Technology, New York, N.Y. -----	25,000
The J. M. Kaplan Fund, Inc. Westbeth, New York, N.Y. -----	500,000★
The MacDowell Colony (fellowships), Peterborough, N.H. -----	25,000★
New Means Foundation/Something Else Press, New York, N.Y. -----	10,000
Smithsonian Institution, Washington, D.C. -----	10,000
Whitney Museum of American Art, New York, N.Y. -----	10,000
Miscellaneous Contracts -----	1,294

Coordinated Programs ----- \$505,711

National Touring Program -----	251,960
Alaska State Council on the Arts (Harkness Ballet) -----	4,800
Federation of Rocky Mountain States, Inc. -----	75,000
Maryland Arts Council for Center Stage -----	15,000
Montana Repertory Theatre -----	10,000
New Orleans Philharmonic Symphony Orchestra -----	9,500
Phoenix Symphony Association -----	10,260
Princeton Chamber Orchestra -----	8,300
St. Louis Symphony -----	9,100
San Francisco Opera Association/Western Opera Theater -----	110,000

Special State Projects ----- 124,450

Alaska State Council on the Arts (State-wide Conference) -----	10,000
Arizona Commission on the Arts and Humanities (Bilingual Theatre) -----	10,000
Fine Arts Council of Florida (Education Program) -----	6,000
Hawaii State Foundation on Culture and the Arts (Survey) -----	5,000
Idaho State Commission on the Arts and Humanities (Touring Theatre) -----	9,800
Illinois Arts Council (Theatre) -----	4,750
Indiana State Arts Commission (Audience Development) -----	7,500
Kentucky Arts Commission (Poetry Program) -----	5,000
Maine State Commission on the Arts and Humanities (Art Exhibit) -----	3,400
Michigan State Council on the Arts (Develop Artrain) -----	10,000
Missouri State Council on the Arts (Bi-State Crafts Exhibition) -----	4,000
Montana Arts Council (Arts Festival) -----	3,600
New Jersey State Council on the Arts (Inner city Program) -----	5,000
New Mexico Arts Commission (Orchestra Tour) -----	3,500
North Carolina Arts Council (Theatre Tour) -----	7,500
Rhode Island State Council on the Arts (Art-Teachers' Workshop) -----	2,500
South Dakota State Fine Arts Council (Summer Music Workshop) -----	7,000
Utah State Institute of Fine Arts (Art Restoration) -----	2,500
Vermont Council on the Arts, Inc. (Art Exhibition) -----	3,600
Virginia Commission of the Arts and Humanities (Arts Administration) -----	1,300
Washington State Arts Commission (Art for the Unseen) -----	5,000
West Virginia Arts and Humanities Council (Experimental Outdoor Drama) -----	7,500

General Programs ----- 129,301

Agnes de Mille -----	10,000
American Association of University Women, Des Moines, Iowa -----	6,570
George Washington University/Workshops for Careers in the Arts, Washington, D.C. -----	20,000★
Lubbock Cultural Affairs Council, Tex. -----	5,000
National Council of Jewish Women for "Appalachian Corridors/Exhibition 2" -----	4,500
National Folk Festival -----	39,000
Oakland University, Rochester, Mich. -----	21,611
Performing Arts Council of the Music Center, Los Angeles, Calif. -----	15,120
University of California, Los Angeles (Arts Administration Program) -----	7,500

★ Treasury Fund