

National Endowment for the Arts

National Council on the Arts

A black silhouette of a row of trees with varying heights and leafy tops, positioned above a dark rectangular area.

Annual Report
fiscal 1968

NATIONAL ENDOWMENT FOR THE ARTS
AND
NATIONAL COUNCIL ON THE ARTS

Annual Report for the Fiscal Year Ended June 30, 1968

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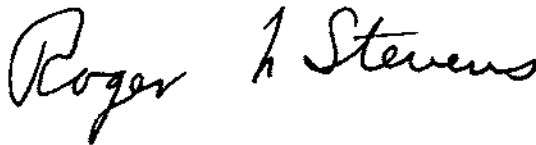
Letter of Transmittal

Washington, D.C.
January 15, 1969

MY DEAR MR. PRESIDENT:

I have the honor to submit herewith the annual report of the National Endowment for the Arts and the National Council on the Arts for the fiscal year ended June 30, 1968.

Respectfully,

A handwritten signature in cursive script that reads "Roger L. Stevens". The signature is written in dark ink and is positioned centrally below the word "Respectfully,".

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

The PRESIDENT
The White House.

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THE CHAIRMAN'S STATEMENT

SOON we shall have a new Administration, and while this report covers the period of July 1, 1967, through June 30, 1968, these remarks are being written in November of 1968. It is a time of change and a time of continuity, certainly a moment of historical significance.

For the arts in America, it is a time both of triumph and trouble, a time to celebrate the works of man's creation as well as lament the ever-increasing economic dilemma. The only true way to describe the artistic moment, if you will, is to say it is paradoxical.

For example, I have just read an interview with the distinguished British author, Anthony Burgess. He is leaving England to live on Malta because, he claims, his country neither appreciates the artist today, nor enables him to make or retain enough money to live a decent life. (He also notes in passing that in France writers are better off because the Government gives every author 50 percent of his earnings tax-free.)

These are Mr. Burgess' opinions, not mine, and I do not wish to be drawn into any internecine Europe-versus-America cultural debate. That critical field seems to be sufficiently staffed with eager experts. But I would like to be somewhat chauvinistic, momentarily, in praise of the arts in America. At one point in his interview, Mr. Burgess asserts:

"The new stuff [in the arts] is not coming out of England, the new novels are not coming out of England, the new poetry is not coming out of England, it's coming out of America. The English language has abdicated and gone over to America, for good."

Let me add that, in the opinion of many, myself included, the United States is today the visual arts center of the world, and New York is its capital (with a wary eye on the recent burst of activity on the West Coast).

The American theatre of 1968 is defying all those critics who have been proclaiming its death for years, circling about the fringes in a gleeful deathwatch. A play nursed along and fussed over for two years in Washington at Arena Stage is today one of Broadway's biggest hits. Another produced in the Massachusetts countryside last summer recently opened to some critical acclaim at Lincoln Center. A workshop experiment spawned in the Watts area of Los Angeles soon opens

off-Broadway, which these days draws as much attention as, if not more than, Broadway itself. And the Endowment has had a hand in the development of all of the above projects.

During the past three years, the National Endowment for the Arts has made individual and matching grants in every area of the United States, in every field of the creative, visual, and performing arts. I must say that we are especially proud of our grants to America's creative talents, which have resulted from the National Council on the Arts' deep commitment to providing assistance directly to the individual artist.

We are especially proud, also, of having been the moving force in creating The American Film Institute which, under the imaginative leadership of George Stevens, Jr., portends to be a major influence upon the future of filmmaking in America.

Let me point with some pride to just one other project of the Arts Endowment, the Laboratory Theatre for Education.

This program, undertaken with the cooperation of the U.S. Office of Education and the participation of local school boards, assists professional theatre companies on a pilot basis in three cities—New Orleans, Louisiana; Providence, Rhode Island; and Los Angeles, California. The purpose was to create highly professional theatre companies to provide free performances for school audiences, play before the general public at reasonable rates, and develop techniques to improve the instruction of dramatic literature in secondary schools.

The essential aim of the program was to provide quality theatre on a regular basis to young people who rarely, if ever, had had the opportunity to attend the theatre. This was aimed not only at enhancing their education, but also at helping to create future audiences for the theatre—which cannot survive without them.

The program also, not incidentally, provided jobs for actors, 80 per cent of whom are out of work at any given time, according to Actors' Equity.

Each of these projects, while encountering birth pangs and more than its share of problems, has been highly successful. So much so, in fact, that only this past summer, when increased rent and other costs made it appear for a time that the third season in New Orleans might have to be postponed, hundreds of boys and girls, who had been a part of the program, went out on their own and collected *three thousand dollars in nickels, dimes, and quarters* which they turned over to their Mayor, pleading with him to continue the theatre program.

That kind of support, especially coming from those young people who responded so enthusiastically to the experience of quality theatre, makes the Endowment's few years of existence eminently worthwhile. Even more, it proves to me, and I hope to many others, including some of those who may at first have had their doubts about Federal support for the arts, that the work of the National Endowment for

the Arts, and the men and women who serve as its advisory body, the 26 members of the National Council on the Arts, must be carried on and expanded if the arts are to survive and prosper, as we believe they must if we are to improve the quality of American society.

But let us face the brutal facts—the arts are in serious economic trouble. The plight of the performing arts especially has been well documented, and the “income gap” is an ever-increasing fact of life. But we seem to be doing very little about it, aside from dutifully lamenting the sad state of affairs, on an annual basis.

The cynics refuse to face these facts, and there are those few, of course, who never have had and never will have any use for the arts. Others cite one book sold to the films for \$500,000, or an actor who made about \$4 million last year, or a director who, through a percentage arrangement, stands to make possibly \$10 million from one film alone. How, they ask, can you expect us to provide public funds for the arts when this kind of thing goes on?

Well, I ask you to look a little deeper. The rich artist, as anyone who works professionally in the arts well knows, is the great exception to the rule. Most artists do not live well, and all too many of them live below subsistence level.

Over the next years, we must make a major national effort to increase public and private assistance for the arts. We must, as I continually have said, develop new sources of finance. But, at the same time, we must increase the amount of Federal assistance to stimulate other sources of support. We have already proved this will work, because we have estimated that the fiscal 1968 \$8.6 million Federal investment in support of the arts from the National Endowment for the Arts brought over \$27 million into Endowment-supported programs and projects from other sources.

I say this to again point up the desperate need to increase this support. We have made a good beginning, but enormous work is still ahead. I believe the American public is coming to realize the need for additional Federal assistance for the arts, because wherever I have traveled in these last three years, and that includes almost every part of the United States, our people keep asking me why there isn't greater assistance available for the arts.

The answer to this question is neither encouraging nor complicated. Due to our limited funds, there are many projects of great merit which we are unable to assist; for example, we have as a matter of policy been unable to make funds available for construction or rehabilitation of facilities. Also, in any long-range planning for the improvement of the arts, education clearly must play a most important role; unfortunately, once more because of limited funds, we are unable to participate in numerous desirable programs in art education.

Another problem imposed by our limited budget is the fact that we can rarely assist worthwhile arts organizations with their annual deficits. Thus, except for minimal aid provided under our composer assistance program, we have not made grants to symphony orchestras despite their desperate need for support. With the orchestras' total yearly deficit many times our total budget, one can easily see that it is impossible for us to be of any substantial assistance to the orchestras.

Even an attempt to comply with a request of the President at the signing of the Arts and Humanities bill to "support a National Opera Company," proved too expensive for the Arts Endowment, which attempted to replace the Metropolitan Opera's National Company when this was dropped due to its unmanageable deficit.

I should further like to point out to anyone reviewing our grants that many of the larger ones were made possible by private gifts to the Endowment, matched by the Endowment's "gift fund," and then made available to our grantees.

We often hear about the "cultural explosion" or the American Renaissance. I have used these phrases myself. But, in reflection, after this first experience with Federal assistance to the arts on a national basis, what I believe we need is neither an "explosion" nor a renaissance. An explosion implies quick and destructive revolution, and that I do not favor. A renaissance means "rebirth," and that rather misses the point. (Rebirth of what, the Hudson River School of painting, or silent motion pictures?)

Rather, I think we need, as a society, an artistic revolution and regeneration, but not so quietly nor so slowly as in the past. We must be able to give our talented young people the encouragement and the means to enter the artistic life. Slowly but inexorably, the arts must become part of our daily lives. The desire, even the demand, is there. I have seen it in children's eyes, in a man's work of massive sculpture and in a woman's company of dancers. I have heard it in bright questions posed by students to established writers, and I have read it in the many pleading letters that have crossed my desk these past several years.

And I remember hearing it in the voice of John F. Kennedy, five years ago, less than a month before his assassination, in an address he delivered at Amherst College.

"I look forward to a great future for America," he said, ". . . an America which will not be afraid of grace and beauty . . . (and) which will reward achievement in the arts as well as we reward achievement in business and statecraft."

Two years later, as he signed the bill establishing the National Foundation on the Arts and the Humanities (September 29, 1965), President Lyndon B. Johnson reminded us:

"In the long history of man, countless empires and nations have come and gone. Those which created no lasting works of art are reduced to short footnotes in history's catalogue. Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a nation."

And let me say once again that I believe President Johnson has done more for the arts than any other President in the history of the United States.

The list of programs which follows covers only one year of our activities. With great regret, we were forced to turn down many most worthy projects, to set aside many of the individual grants recommended to us by our several panels of advisory experts. Nevertheless, I submit the list of those activities we did support, on behalf of the distinguished members of the National Council on the Arts, with some pride of achievement. I believe they speak well for themselves.

Finally, let me say a word about the Arts Endowment staff. They work long, hard hours. Many of them travel around the country on exhausting schedules so that they may keep abreast of artistic events and developments in every part of the United States. They are few in number but highly professional, and too often they receive little public credit. Let me take this occasion to thank them for their dedicated efforts to make our programs imaginative, innovative, and intelligent. Our success is their success.

ROGER L. STEVENS.

HIGHLIGHTS OF FISCAL 1968

THE TWELVE MONTHS between June 30, 1967, and June 30, 1968, were extremely eventful ones for the National Endowment for the Arts and the National Council on the Arts. In its second full year of operation, the Endowment made grants to 187 individuals and 276 organizations for a total Federal investment of \$8.6 million; this \$8.6 million in Endowment moneys stimulated over \$27 million from other resources in fiscal 1968 alone, thus proving the thesis that the Endowment can be a powerful force in opening vast new areas of support for the arts in America.

It was not all smooth sailing for the Endowment that year: Fiscal 1968 was the last fiscal year for which the Congress had authorized program funds, and early in the year efforts began to obtain legislation which would authorize the continuance and expansion of the resources available to the Endowment for assistance to artists and arts organizations.

This new legislation, H.R. 11308 (after signature by the President, Public Law 90-348), initially passed the House of Representatives on February 27, 1968, with some amendments, and the Senate on May 7, with additional changes. The Conference Report, settling the differences between the House- and Senate-passed versions of H.R. 11308, was approved by the Senate on May 29 and the House on June 5, 1968.

Although the funds finally authorized for programs and for the States (for fiscal 1969 and 1970) under this new legislation were only one-fourth the amount recommended by the House Committee on Education and Labor, nonetheless the Endowment had received Congressional approval to continue its important work, including its programs of direct assistance to artists of exceptional talent.

Page 17 of this report gives the authorization and appropriation figures (the latter being the funds actually available to the Endowment) which resulted from the Congressional actions.

Meanwhile, the activities of the National Council on the Arts and the National Endowment for the Arts, as well as of the many panels of arts experts from all across the country drawn up to assist the Endowment, were continuing unabated despite the financial uncer-

tainties. Fiscal 1968 saw several outstanding undertakings brought to fruition, some of which will be mentioned here, and all of which are detailed in this report. The creation of The American Film Institute, dealt with in more detail on page 44 of this report, culminated over a year of difficult and concentrated work on the part of many people: Arts Council members, a special Advisory Council composed of distinguished members of the film world, the Stanford Research Institute team which had conducted a survey leading to the Institute's establishment, Endowment staff, and the Ford Foundation and the Motion Picture Association of America, both of which provided funds to assist the Endowment in setting up the Institute.

Fiscal 1968 also saw the launching of the first national artists' housing center in the United States, through an Endowment matching grant enabling The J. M. Kaplan Fund, Inc., to set up the nonprofit Westbeth Corporation which purchased the old Bell Telephone Laboratories on New York City's lower West Side for renovation into artists' studio-living quarters. In addition to the 384 units ranging from efficiency to three-bedroom apartments, other facilities will include a theatre, film studios, darkrooms, rehearsal rooms, sculpture gardens, exhibition galleries, soundproof studios, projection rooms, and various community facilities. This project, the result of many months of careful and complex negotiation, marked a high point in cooperation between private resources, the Federal Government, and municipal authorities, and is described further on page 25 of this report.

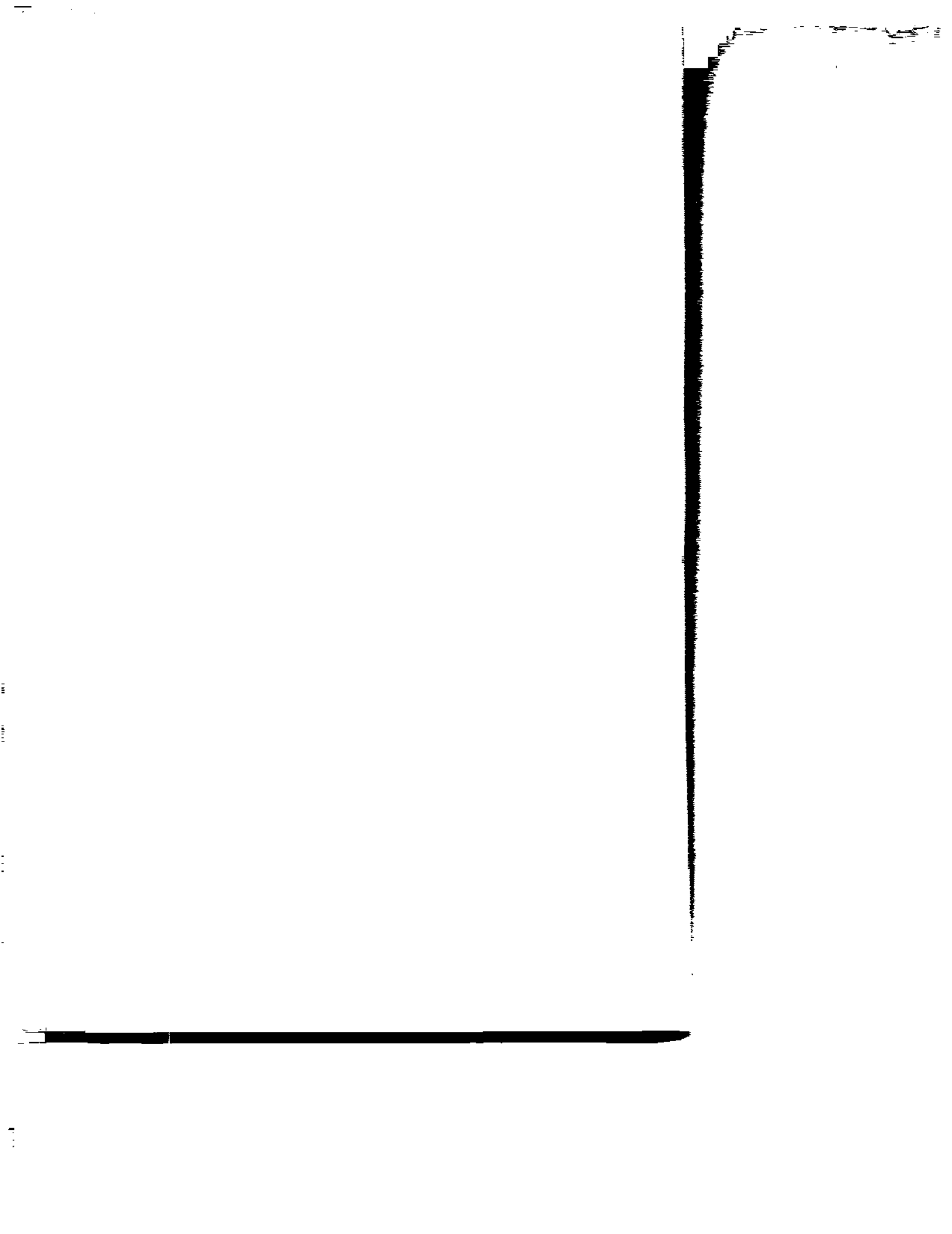
The American Literary Anthology/1, product of an early Council proposal to create an annual anthology of the best writing from America's small literary magazines, was published by Farrar, Straus & Giroux and released in June of 1968. This first volume was extremely well reviewed, and publication of the second volume, this time by Random House, is already underway. Page 33 of this report includes a more detailed description of this project.

Beginning a new partnership between labor unions, community arts organizations, and the Federal Government, the Endowment provided funds to the newly-formed AFL-CIO Council for Scientific, Professional, and Cultural Employees (SPACE) to develop arts demonstration projects in four major American cities. The Endowment hopes that this project will draw increasing numbers of Americans into enjoyment of and involvement in the arts.

Finally, towards the end of fiscal 1968, as the result of a major fundraising effort, 16 of the Nation's largest cities matched on a two-for-one basis Arts Endowment funds enabling them to provide inner city arts programs during the summer of 1968. The Endowment, in cooperation with the President's Council on Youth Opportunity, was proud to play a part in drawing into active participation thousands

of America's inner city residents who were involved in numerous arts activities and workshops, many for the first time. This program, described more fully on page 54 of this report, further evidenced the Arts Council's and Endowment's belief that the arts must not be the possession of the wealthy alone, but must reach into and enrich the lives of all Americans.

Thus, another year of activity has ended, marked by exciting new accomplishments, and providing further evidence that Federal Government participation in the cultural life of the Nation is proving a creative and constructive contribution to America's artistic development.



THE NATIONAL COUNCIL OF 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 knowledge of, experience, and interest in the arts. The Council, which was originally established by law in 1964 as an advisory body to the President and the Congress of the United States, became the Advisory Council to the Chairman of the National Endowment for the Arts when the latter agency was established by the National Foundation on the Arts and the Humanities Act of 1965.

The Council, which met formally three times during fiscal 1968, makes recommendations on ways to maintain and increase America's cultural resources and reviews and makes recommendations on applications for financial assistance made to the Endowment. Working in close cooperation with the Chairman of the Endowment, the members of the National Council on the Arts have been extraordinarily dedicated and creative in stimulating, encouraging, and developing the programs which have been implemented by the National Endowment for the Arts.

The Council suffered a profound loss when member René d'Harnoncourt, Director of the Museum of Modern Art in New York, was struck and killed by an automobile on August 13, 1968.

Members of the National Council on the Arts as of November, 1968

With Terms Expiring in 1970

ALBERT BUSH-BROWN
*President,
Rhode Island School of Design*

ISAAC STERN
Concert Violinist

PAUL ENGLE
Poet

GEORGE STEVENS, Sr.
Motion Picture Director and Producer

R. PHILIP HANES, Jr.
Former President of A.C.A.

MINORU YAMASAKI
Architect

OLIVER SMITH
Theatrical Designer

With Terms Expiring in 1972

MARIAN ANDERSON
Concert Artist

HARPER LEE
Author

RICHARD C. DIEBENKORN, Jr.
Painter

JIMLU MASON
Sculptor

LAWRENCE HALPRIN
Landscape Architect

SIDNEY POITIER
Actor

HELEN HAYES
Actress

DONALD WEISMANN
University Professor and Painter

CHARLTON HESTON
*Actor and Producer
President, Screen Actors Guild*

NANCY WHITE
*Editor-in-Chief,
Harper's Bazaar*

With Terms Expiring in 1974

JEAN DALRYMPLE
*Director, City Center Light Opera and
Drama Companies*

ROBERT MERRILL
Metropolitan Opera Singer

DUKE ELLINGTON
Bandleader and Composer

GREGORY PECK
Actor and Producer

O'NEIL FORD
Architect

RUDOLF SERKIN
Concert Pianist

RICHARD HUNT
Sculptor

EDWARD VILLELLA
Dancer

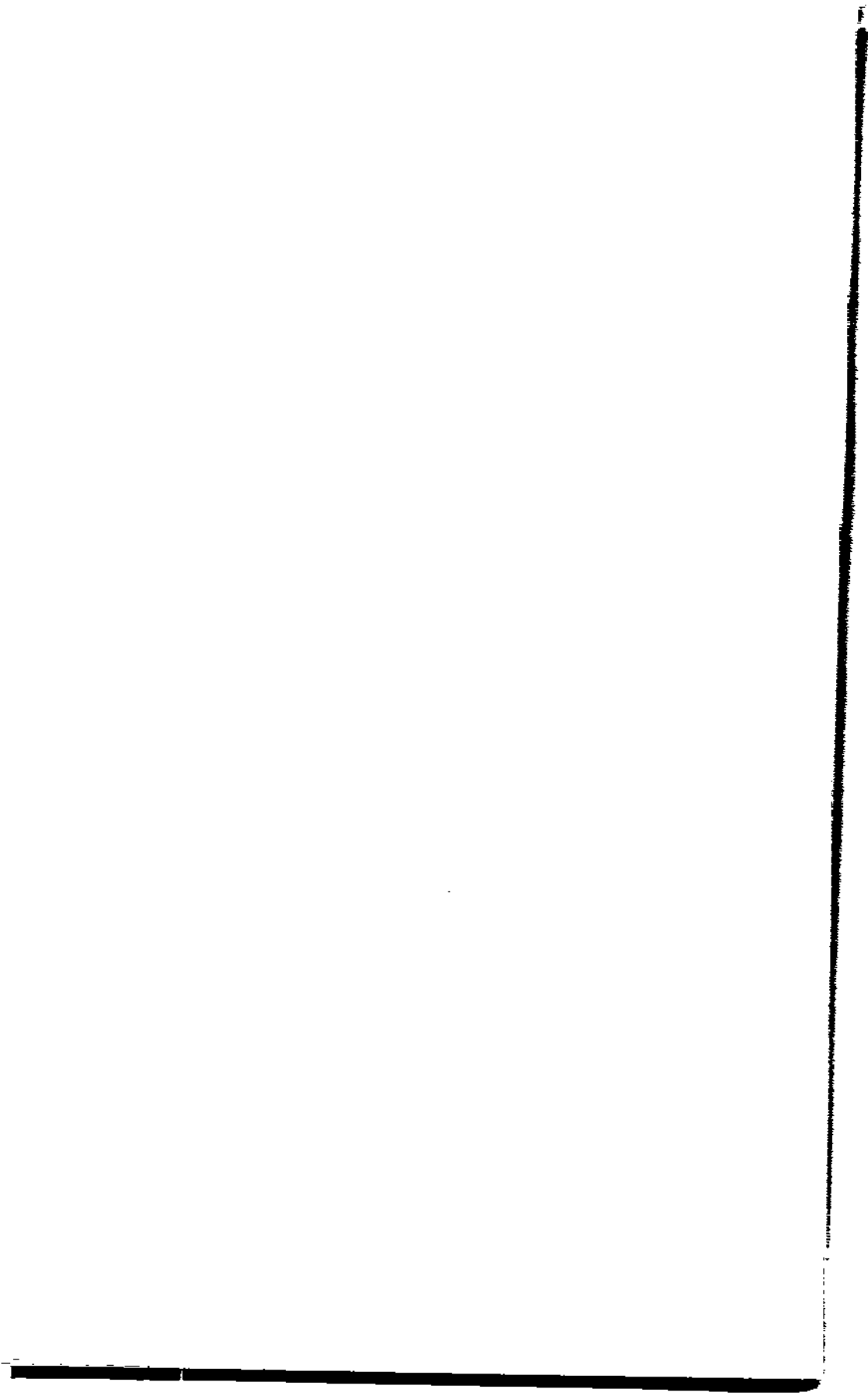
Former Members

LEONARD BERNSTEIN (1965-68)	WARNER LAWSON (1965-68)
ANTHONY BLISS (1965-68)	ELIZABETH ASHLEY PEPPARD (1965-66)
DAVID BRINKLEY (1965)	WILLIAM L. PEREIRA (1965-68)
AGNES DE MILLE (1965-66)	RICHARD RODGERS (1965-68)
RENÉ D'HARNOUCOURT (1965-68)	DAVID SMITH (1965)
RALPH ELLISON (1965-66)	JOHN STEINBECK (1966-68)
REVEREND GILBERT HARTKE, O.P. (1965-66)	JAMES JOHNSON SWEENEY (1965-68)
HERMAN DAVID KENIN (1965-68)	OTTO WITTMANN (1965-66)
ELEANOR LAMBERT (1965-66)	STANLEY YOUNG (1965-66)

Meetings of the National Council on the Arts Through Fiscal 1968

11th	Apr. 19-21, 1968	Tarrytown, N.Y.
10th	Nov. 3-4, 1967	Washington, D.C.
9th	July 17, 1967	Los Angeles, Calif.
8th	May 12-14, 1967	Tarrytown, N.Y.
7th	Dec. 14-15, 1966	Washington, D.C.
6th	Aug. 26-27, 1966	Washington, D.C.
5th	May 13-15, 1966	Tarrytown, N.Y.
4th	Feb. 11-12, 1966	Washington, D.C.
3d	Nov. 13-15, 1965	Tarrytown, N.Y.
2d	June 24-27, 1965	Tarrytown, N.Y.

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



THE NATIONAL ENDOWMENT FOR THE ARTS

THE NATIONAL ENDOWMENT FOR THE ARTS, established at the end of 1965 as one of the component organizations of the National Foundation on the Arts and the Humanities, is an agency of the Federal Government, advised by the National Council on the Arts, and created by Congress to promote the progress of the arts in the United States. Employing about 35 staff members, the National Endowment for the Arts carries out a program of grants-in-aid to individuals, non-profit, tax-exempt organizations, and official State arts agencies throughout the Nation in an attempt to nourish and strengthen America's cultural resources.

Aware of the scope and magnitude of the task before them, the National Endowment for the Arts and the National Council on the Arts call upon the additional knowledge and recommendations of outside panels of arts experts representative of divergent points of view and all geographic areas across the country. These panels have been extremely hard-working and conscientious and have provided invaluable advice and assistance to the Council and Endowment; in addition, use of these panels has strengthened the bonds between the private sector and the Federal Government, enabling them to work together for the first time in the Nation's history for the benefit of America's artists.

NATIONAL ENDOWMENT FOR THE ARTS AUTHORIZATION AND APPROPRIATIONS

	Public Law 89-209 authorization	Fiscal 1966: ¹ appropriation	Fiscal 1967: ² appropriation	Fiscal 1968: ³ appropriation
Grant programs and pilot projects in fiscal 1966-68.	\$5 million annually	\$2.5 million	\$4 million	\$4.5 million.
State assistance (beginning July 1, 1966).	\$2.75 million annually except for fiscal year 1966.	Not authorized for this year.	\$2 million	\$2 million.
Federal funds to match unrestricted donations.	Not to exceed \$2.25 million per year.	\$34,308.	\$1,965,692	\$674,291.

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

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

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

NATIONAL ENDOWMENT FOR THE ARTS AUTHORIZATION AND APPROPRIATIONS—Continued

	Public Law 90-348 authorization	Fiscal 1969 appropriation ⁴
Grant programs and pilot projects in Fiscal 1969-70.	Fiscal year 1969, \$6 million; fiscal year 1970, \$6.5 million.	\$3.7 million.
State assistance.....	Fiscal year 1969, \$2 million; fiscal year 1970, \$2.5 million.	\$1.7 million.
Federal funds to match restricted and unrestricted donations.	Funds to match donations to both Endowments ⁵ not to exceed a total for both Endowments of \$13.5 million for both years.	Appropriation for both Endowments ⁵ up to a total of \$1 million.

⁴ Department of the Interior and Related Agencies Appropriation Act of 1969 (July 26, 1968).

⁵ National Endowment for the Arts and National Endowment for the Humanities.



THE GIFT FUND

The National Foundation on the Arts and the Humanities Act of 1965 authorized \$2.25 million annually to match unrestricted donations to the National Endowment for the Arts in fiscal years 1966-68. For fiscal 1968, Congress appropriated up to a total of \$1 million for both the Arts and the Humanities Endowments* from this special Treasury fund, contingent upon receipt of unrestricted donations.

The Congress inserted this gift fund provision to stimulate private giving to the arts by enabling the Endowment to match each private dollar with a Federal dollar, and make these "doubled" moneys available to arts organizations to again be matched by non-Federal funds.

In fiscal 1968, and despite the reluctance of the private sector to give money to the Federal Government without any control over the ultimate use of the funds, the National Endowment for the Arts received 116 donations totaling \$674,291, freeing an equal amount from the special Treasury fund. A good example of the results made possible by this fund was the Endowment's inner city arts program. Two hundred thousand dollars was made available by private donations to the Endowment; the Treasury fund matched this with another \$200,000; and this \$400,000 was matched by 16 cities on a two-for-one basis, thus making \$1.2 million available for arts programs from a \$200,000 Federal investment.

The end of fiscal 1968 also saw a change in the legislative provisions for the gift fund. Public Law 90-348, signed by the President on June 18, 1968, now authorizes the Endowment to receive and match from the Treasury *restricted or unrestricted* donations, subject to a prior recommendation from the Council on acceptance of each donation. It is hoped that this will greatly increase the number and amount of the gifts to the Endowment from the private sector which will now be able to specify the use to which it wishes its donations applied.

*See organization chart, back page.

NATIONAL ENDOWMENT FOR THE ARTS STAFF*

Chairman.....Roger L. Stevens
Deputy Chairman**.....Douglas G. MacAgy
Special Assistant to the Chairman.....Frank Crowther
Director of Planning and Analysis.....Charles C. Mark
Director, Office of State and
Community Operations.....Clark Mitze
Assistant to the Director, Office of
State and Community Operations.....Leonard Randolph
Secretary to the National Council on the Arts.....Luna Diamond
Program Director for Architecture, Planning
and Design.....Paul Spreiregen
Program Director for Dance.....June Arey
Program Director for Education and Public Media.....David Stewart
Program Director for Literature.....Carolyn Kizer
Program Director for Music.....Walter F. Anderson
Program Director for Theatre.....Ruth Mayleas
Program Director for Visual Arts.....Henry Geldzahler
Assistant for Visual Arts.....Starke Meyer
Project Coordinator (Grants Office).....Aida Schoenfeld
Head, Special Research Projects.....Ana Steele

General Counsel, National Foundation on the
Arts and the Humanities.....Charles B. Ruttenberg

Director of Administration, National Foundation
on the Arts and the Humanities.....Paul P. Berman

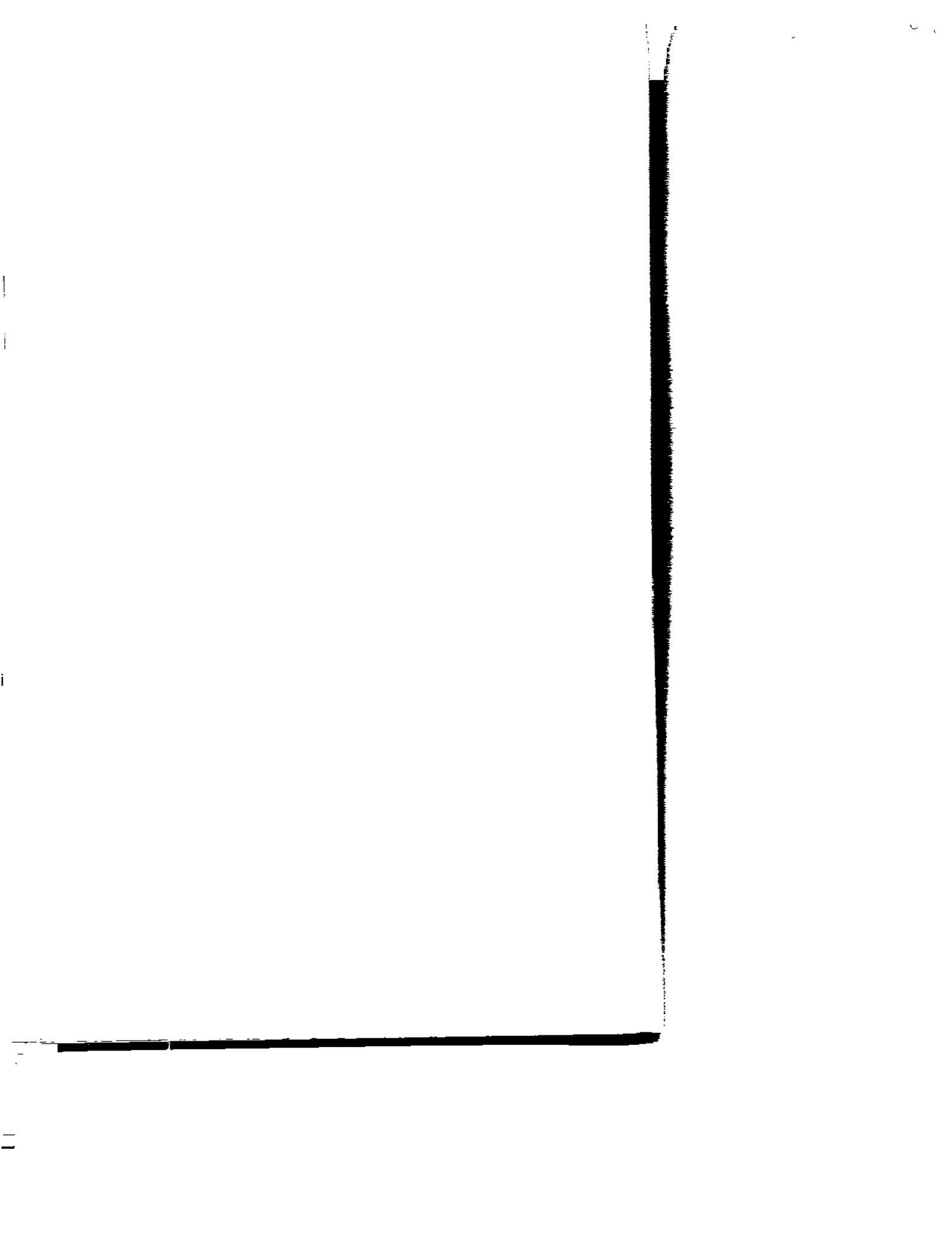
Personnel Officer, National Foundation on
the Arts and the Humanities.....Robert K. Johnson

Financial Manager, National Foundation on the
Arts and the Humanities.....Joyce Freeland

*As of November 1968 rather than fiscal year 1968.

**Mr. William B. Cannon served as Deputy Chairman until August 1968.

NATIONAL ENDOWMENT FOR THE ARTS
PROGRAM ACTIVITIES



FEDERAL-STATE PARTNERSHIP PROGRAM

One exciting development in the few years of existence of the National Endowment for the Arts has been the birth and growth of the State arts councils movement. In 1967, a \$2 million appropriation from the National Endowment for the Arts to the States was responsible for the creation of most of these State arts agencies, and provided an impetus for State legislatures to appropriate over \$3.7 million to their respective new agencies. The Federal appropriation in fiscal 1968 of \$2 million allocated a maximum of \$39,383 to each of the applying State councils; State legislatures more than matched these fiscal 1968 funds by appropriating \$5.3 million—an increase of 43 percent from the 1967 \$3.7 million State legislatures' appropriations. In addition to the funds made available from the States' legislatures, many of the State agencies have also stimulated and utilized substantial funds from private sources as well. Thus, the resultant public and private support generated by this program reveals its grassroots popularity, and the tremendous potential that can be realized from greater Federal appropriations.

The projects under this Federal-State partnership involve all art forms with particular stress on the performing arts. A major emphasis is placed upon performances and exhibitions in smaller communities of the States, thereby giving people who have not had the opportunity a chance to participate in the arts.

Fifty-three of the fifty-five States and special political jurisdictions* now have active arts councils. In fiscal year 1968, 46 of these agencies received State appropriations, and in fiscal year 1969 the number will be 49. These increased figures emphasize not only an awareness and interest in the arts but also a growing understanding of the necessity for financial support of the arts by the State governments.

The following is a breakdown of the Endowment's grants to State arts agencies in fiscal 1968:

Alabama	\$39,383	Connecticut	\$39,383
Alaska	39,383	District of Columbia.....	39,383
Arizona	39,383	Florida	39,383
Arkansas	39,383	Georgia	8,800
California	39,383	Guam	39,383
Colorado	39,383	Hawaii	39,383

*The five special political jurisdictions are American Samoa, District of Columbia, Guam, Puerto Rico, and the Virgin Islands.

Illinois	\$39,383	North Dakota	\$13,175
Iowa	39,383	Ohio	39,383
Kansas	39,383	Oklahoma	39,383
Kentucky	39,383	Oregon	39,383
Louisiana	39,383	Pennsylvania	39,383
Maine	39,383	Puerto Rico	39,383
Maryland	39,383	Rhode Island	39,383
Massachusetts	39,383	South Carolina	24,500
Michigan	39,383	South Dakota	10,000
Minnesota	39,383	Tennessee	39,383
Mississippi	39,383	Texas	39,383
Missouri	39,383	Utah	39,383
Montana	39,383	Vermont	39,383
Nebraska	35,000	Virgin Islands	39,383
Nevada	\$19,453	Virginia	39,383
New Hampshire	39,383	Washington	39,383
New Jersey	39,383	West Virginia	39,383
New Mexico	39,383	Wisconsin	39,278
New York	39,383	Wyoming	39,383
North Carolina	39,383		

ARCHITECTURE, PLANNING, AND DESIGN

America the Beautiful Fund—Design Internships..... \$12,000

This sum was recommended by the National Council on the Arts as a supplement to the fiscal 1967 \$30,000 grant utilized by this organization to enable young professional designers to work on various design projects throughout the United States. Approximately 38 projects were financed through the initial grant, with great success, and this additional amount supported 10 more projects. They ranged from the restoration of a hurricane-devastated coastal town in Louisiana to a regional landscape design to preserve a valley which is being impacted by urban growth in Marin County, California.

The Common Ground of the Arts..... \$13,800

The Detroit Common Ground is a multi-studio art center where architecture, urban design, painting, sculpture, photography, print-making, and other arts and crafts are brought together in a common focus, the purpose of which is to work for the enhancement of the visual environment in the American city. The Endowment's funds cover operating expenses over a three-year period.

Hawaii State Foundation on Culture and the Arts..... *\$38,250

The State of Hawaii, one of the world's most beautiful natural environments, is suffering mounting destructive pressures due to its enormous economic growth. This growth, in all its forms, is a threat

*This was the balance of grants totaling \$50,850 awarded to Hawaii for the purposes described.

to the natural beauty of the land, much of which is without counterpart anywhere in the world. The National Council on the Arts, desirous of preventing needless despoliation of natural assets, and concerned with the quality of design in new developments, provided funds to the Hawaii State Foundation on Culture and the Arts for a series of prototype design studies to address the most critical design problems. These studies involve local people of diverse talents, designers, officials, developers, and citizens.

The design studies include the Honolulu waterfront on the Island of Oahu; the Poipu beach area on Kauai; the Kihei-Makena tourist area on Maui; the old whaling town of Lahaina on Maui; a farm town called Wailuku on Maui; the design of a scenic road on the Kona coast of the Island of Hawaii; and the design of a critical portion of the town of Hilo. The projects have met with some success, but Hawaii's design problems will nevertheless continue and will require continuous attention.

The J. M. Kaplan Fund, Inc.—Artists' Housing Center----- \$750,000

A project originally recommended at the first meeting of the National Council on the Arts (April 1965) was finally launched with a \$750,000 matching grant enabling The J. M. Kaplan Fund to set up the nonprofit Westbeth Corporation, which purchased the old Bell Telephone Laboratories on New York City's lower West Side. Endowment funds, joined with those of the Kaplan Fund, as well as Federal Housing Administration financing and other private funds, will permit the conversion of these properties into excellent studio-living quarters, which will be made available to artists at reasonable rents.

In addition to the 384 units which will house artists and their families, as well as provide working space, this artists' housing center will include an almost limitless supply of other facilities for these artists and the community: a theatre, film studios, exhibition galleries, rehearsal rooms, sculpture gardens, projection rooms, darkrooms, and adjoining park and playground areas as well.

Although the buildings are not nearly ready for occupancy, many hundreds of applications from artists have been received at the Westbeth Corporation. A board composed of distinguished artists and cultural leaders will review all applications and will also decide on the maximum number of years that a tenant may reside in this first major national artists' housing center in the country.

This project, complex as it has been, is notable not only because it is a "first" in this country, but also because it has marked an extraordinary degree of cooperation between representatives of the Federal and municipal governments and the private sector. This spirit of cooperation was illustrated by those present on June 21, 1968, at the ground-breaking ceremony for the center: The Honorable John V. Lindsay, Mayor of New York; Mr. Jacob M. Kaplan, President of The

J. M. Kaplan Fund, Inc.; Mr. Roger L. Stevens from the National Endowment for the Arts; and representatives from the Department of Housing and Urban Development.

Late in 1969 or early in 1970, when the center is open, some 380 artists and their families will take up residence, making the project the largest of its kind in the world. And, if this "experiment" is successful, it is hoped that many such centers will be established all over the United States. As the *New York Post's* Emily Genauer wrote on June 29, 1968:

"The most imaginative, unconventional, and in some respects controversial of the many projects instigated by the National Council on the Arts to assist creative artists in all fields, at this point looks as if it could turn out to be the most successful Artists will benefit from such a program, of course But there isn't a city in the country where the physical and spiritual life of the rest of its citizens cannot help but be improved through the salvaging of sturdy, unused buildings for artists housing"

Undergraduate Student Travel----- \$500

A final grant of \$500 was made under a previous program, chiefly implemented in fiscal 1967, enabling undergraduate students in various schools of architecture, planning, and landscape architecture, to travel and conduct special research during the summer preceding their final year of study. The program, in its entirety, enabled 75 students to travel through the United States, observing and studying old and new examples of architecture and planning.

DANCE

Alvin Ailey Dance Theatre----- \$10,000

The Alvin Ailey Dance Company is one of the outstanding Negro modern dance companies in the United States. From June to September of 1968, Mr. Ailey and his company made a tour of the Western and Middle European countries, beginning with the Holland Festival. The Endowment granted \$10,000 to Mr. Ailey in order that he might use the uninterrupted three-month period to create two new works, tentatively entitled *Quintet* and *Knowville*. The works should be completed in time for the fall and winter season in the United States.

American Ballet Theatre----- \$394,830

In July 1967 the National Council on the Arts recommended a \$294,830 grant to the American Ballet Theatre as general support to enable the company to continue to function. In June 1968 an additional grant of \$100,000 was made to cover a portion of the company's salaries and wages for the 1968-69 season at the Metropolitan Opera House in New York City. The first of these grants was in part made possible

by a \$97,415 private donation to the Endowment, which freed an equal amount of Endowment funds; the combined amount was in turn awarded to Ballet Theatre.

Association of American Dance Companies----- \$15,000

The Association of American Dance Companies is a service organization which was established as the result of a survey made by Mr. Ralph Black, with a grant from the Endowment. It was formed to serve and represent the entire field of dance, and to weld the dance world into an effective organizational force for the first time. The Association has a membership of over 200, and its board includes major choreographers, dancers, and heads of professional and regional companies. A grant of \$15,000 was made to support the Association's program of services and information, which includes seminars, personnel services, annual conferences, data exchange, and general administration consultation.

Center for Arts of Indian America----- \$3,000

The amount of \$3,000 was granted for the salary and travel expenses of an administrator for the projected Center for American Indian Dance during its developmental stages. The purposes of the Center are to (1) develop a performing company for authentic American Indian dance styles to be adapted and performed in theatres. New works related to American Indian sources will be created by professional and Indian choreographers; (2) develop choreographers equipped to create out of Indian tribal traditions contemporary forms paralleling the work that has been done in painting, music, and crafts; (3) develop an archive to preserve the rituals and ceremonial dances in their authentic forms through film, Labanotation, and research studies by faculty and students.

Martha Graham Foundation for Contemporary Dance----- \$25,000

A matching grant of \$25,000 was made to the Foundation for the creation of three new works: *A Time of Snow*, *The Plain of Prayer*, and *The Lady of the House of Sleep*. These works were performed during the 1968 season of the Martha Graham Company in New York City, and received excellent reviews.

National Association for Regional Ballet----- \$18,130

The amount of \$18,130 was granted to the National Association for Regional Ballet to hold four Craft of Choreography Clinics in the Northeast, Southeast, Southwest, and Pacific Western regions of the United States, in an effort to raise the level of understanding of dance structure and its component parts for directors of regional dance companies. This expansion of an original (and very successful) pro-

gram of the Northeast Regional Ballet Association was precipitated by requests from dance directors throughout the country and included work in music analysis, study of choreographic forms, development of movement themes, study of period style and production, and critical assessment. A professional staff consisting of a choreographer (Pauline Koner), dance teacher (Fernand Nault), music director (Juli Nunlist), and technical director (Jennifer Tipton), plus guest artists, staged one-week workshops in Pennsylvania, North Carolina, Texas, and California, with several hundred people attending. Enthusiastic responses, evaluations, and suggestions for future clinics were received from participants in several cities of 12 States, and press coverage was favorable and extensive.

Pacific Northwest Ballet Association----- \$75,000

A matching grant was made to the Association to finance the second summer residency of the City Center Joffrey Ballet in the Pacific Northwest. While in residence, the company conducted master classes, lecture demonstrations, a scholarship program for 40 promising students selected by audition, and gave approximately 15 full-scale performances.

Regional Dance Development Project----- \$44,730

Matching grants were awarded to enable regional dance companies, which have been in existence for a minimum of five years, to commission guest choreographers, engage professional performers for a season, acquire additional production or administrative personnel on a seasonal basis, and expand programming in their regions. The grants were as follows:

Atlanta Civic Ballet: \$3,770 to commission a work by Anna Sokolow.

Ballet Guild of Cleveland: \$5,000 to expand the season by 10 additional performances.

Ballet of San Diego: \$5,000 to commission four new works.

Dayton Civic Ballet: \$2,800 to engage a manager to be shared with the Miami Valley Arts Council.

Garden State Ballet Foundation: \$5,000 to engage the company for an extended period for the rehearsal and production of additional works.

Laguna Beach Civic Ballet: \$4,710 to provide ten additional performances in the area and to assist in the production of *Nutcracker* during the Christmas season.

National Ballet Society: \$5,000 to provide a work new to the repertory of the company.

Pennsylvania Ballet Company: \$5,000 to assist in the acquisition of new works for the company: Balanchine's *Symphony in C*,

a new work by John Butler, and a new work by Robert Rodham. (These three works were presented in the Company's recent New York season.)

Sacramento Ballet Guild: \$3,450 to engage a ballet master and to hire a small orchestra for two of the major performances of the season.

State Ballet of Rhode Island: \$5,000 to engage Oskar Harnos of Yugoslavia to mount *Stranger* for its American premiere.

DEVELOPMENT OF REGIONAL TOURING CIRCUITS

Illinois Arts Council----- \$25,000

A matching grant was awarded for a pilot project to provide deeper and broader exposure for dance audiences and improve touring conditions for companies. Four modern dance companies (Alwin Nikolais, Paul Taylor, Glen Tetley, and Merce Cunningham) appeared in regional residency programs in six cities in Illinois. In addition to concerts, each company conducted lecture demonstrations, seminars and master classes, and teacher institutes for several thousand people from a 50-mile radius of the host cities. Each local sponsor presented at least two companies in the residency program. Adults and students from the inner city and lower economic areas were bussed in to Chicago to see the lecture demonstrations. At the end of the program, participants were asked to evaluate it, and the Illinois Arts Council formulated point-by-point recommendations for future dance activities in the area.

Charles Reinhart----- \$5,000

As the Illinois Arts Council pilot project was considered successful, an individual grant was made to Mr. Reinhart to expand on that program to serve a larger area of the country. After contacting 50 States plus Puerto Rico, the Virgin Islands, and Guam to determine interest, Mr. Reinhart found that primary interest came from the Northeast, Southeast, and Middle West areas. Interstate circuits were developed to include Illinois, Indiana, Minnesota, Wisconsin, Ohio, Missouri, New Jersey, Rhode Island, Connecticut, Vermont, New Hampshire, and North Carolina. The dance companies of Alwin Nikolais, Paul Taylor, Donald McKayle, Jose Limon, Glen Tetley, Lucas Hoving, Merce Cunningham, Anna Sokolow, and Erick Hawkins are now playing engagements in these States. Mr. Reinhart reports that this Coordinated Residency Touring Program, subsequently funded by the Endowment, is not only helping the quality dance companies and building dance audiences, but it is also encouraging local sponsors to

become active in promoting the artistic life of their communities and to work together with adjoining communities and States to develop dance programs of mutual benefit.

Alexander Ewing----- \$5,000

An individual grant was made to Alexander Ewing, President of the Board of Directors of the Foundation for American Dance, to develop a college circuit for an experimental in-residence tour by the City Center Joffrey Ballet. The tour, subsequently funded by the Endowment, includes one-week stops at colleges in Vermont, Ohio, Michigan, Oklahoma, Arizona, and New Mexico, where the company conducts master classes for students and teachers, workshops in music and design for dance, lecture demonstrations, and a variety of similar services, and gives regular performances to serve the surrounding areas.

Allegra Fuller Snyder----- \$3,009

A consultant's fee was paid to Mrs. Snyder to research the field of dance films, collect all relevant material, and submit a plan to the Endowment for its consideration as an outline of procedure in developing a dance film program. A lengthy report was compiled, is being reviewed by the Dance Panel, and will be used as a guide in establishing an Endowment program in Dance Film.

EDUCATION

Colgate University Student Arts Festival----- \$5,300

A matching grant of \$5,300 was made to Colgate University to support a two-week festival, "Fortnight of Active Arts," held from March 2 to March 16, 1968. The activities were planned and operated entirely by students with highly respected artists representing the fields of music, film, theatre, and graphic arts.

At the end of the two-weeks, the festival culminated in an all-day creation/performance which involved the participation of the artists and students and a display of the results of their work during the festival. The interest and enthusiasm generated by the festival has led to the development of plans for future festivals to be held on the Colgate campus.

Community Service Association Summer Arts Program----- \$10,000

The \$10,000 matching grant to the Community Service Association of Jackson, Mississippi, supported a pilot summer arts program which

involved as many as 30,000 participants and another 10,000 in audiences. Workshops in art, music, drama, creative writing, and crafts were held in ten separate centers throughout Hinds County, involving disadvantaged community youth in creative arts activities, and making the entire community more aware of the influence and importance of the American Negro and Indian folk cultures in Mississippi.

Great Lakes Colleges Association Filmmaker-In-Residence----- \$5, 550

With the aid of a \$5,550 grant to the Great Lakes Colleges Association in Detroit, Richard Kaplan, a professional filmmaker, has visited and studied resources and interest in filmmaking, film criticism, and film history at ten colleges and universities included in the Association: *Albion College, Antioch College, Denison University, DePauw University, Hope College, Kalamazoo College, Oberlin College, Ohio Wesleyan University, Wabash College, and College of Wooster.*

Mr. Kaplan's report, "Film and the Liberal Arts College," was presented and discussed at the GLCA Film Conference held at Denison University, and the participant colleges are now making long-range plans for a cooperative film study/film production program.

Laboratory Theatre Project----- \$134, 750

The Laboratory Theatre Project, which the National Council on the Arts hopes might prove a model for the entire country, was conceived in cooperation with the U.S. Office of Education and local school boards, and is being implemented in Providence, New Orleans, and Los Angeles. Professional theatre companies in these cities are now performing the classics of dramatic literature in productions of the highest quality for secondary school students at the same time these plays are being studied in the classrooms. The students are brought to the theatres—for many students a first in their lifetimes—and the impact of the stage productions is bringing to life the plays which, without the excitement provided by live theatre, might have remained nothing more than words on a page. In addition, regular evening performances for adults are being well attended in each of the three cities; in some cases, students are coming back in the evenings for a "second look," and bringing their parents with them.

Over 190,000 high school students in Providence, Los Angeles, and New Orleans have been brought to the theatres (more than 90 percent of the students in one of these cities had never before seen live theatre). Both the teenagers and their teachers, as well as the evening adult audiences, have responded with great enthusiasm to these productions; the teaching and viewing of plays has become a stimulating and meaningful experience for all concerned; and knowledgeable audiences are being developed for the future.

Now in the fall of 1968, the New Orleans and Providence companies are beginning their third seasons, and the Los Angeles company its second. It is the hope of the National Council on the Arts that the successes of these pilot projects, and the lessons learned in initiating them, will encourage cities all over the country to launch similar projects for their own people.

Christopher Murphy

Study of Student Arts Festivals----- \$1,500

The study of student-run arts festivals by Christopher Murphy, a student at Notre Dame University, has concentrated on an identification of the people instrumental in the initiation and implementation of a festival—students, administration, faculty, and community. It is also concerned with financing and organizational details. The study will report on methods used to establish effective arts festivals at colleges and universities throughout the United States, as well as on ways in which philanthropic organizations might assist constructively in the development of campus arts festivals and related cultural events.

Ralph Steiner—Pilot Films in Visual Arts----- \$15,000

A \$15,000 grant was made to Ralph Steiner, a well-known documentary filmmaker, to produce a series of films entitled "The Joy of Seeing." It is intended that the film will provide new experiences in visual perception. The films will be distributed by the Museum of Modern Art to museums, colleges, schools, and art schools throughout the country.

Douglas Blair Turnbaugh

Study of Dance Recording Methods----- \$9,120

The need for a consistent, effective, and widely accepted means for recording dance has long been recognized. Entire choreographies, including recent works, have been lost as a result of having no better system of recording than word of mouth. This survey of dance notation in the United States and abroad, being undertaken by Douglas Blair Turnbaugh, is designed to help clarify the nature and potential of movement notation for those responsible for the artistic and administrative leadership of dance companies and schools.

Mr. Turnbaugh has interviewed key personnel (choreographers, dancers, ballet masters, and company and university dance directors and managers) in the areas of ballet, modern dance, university dance departments, and commercial theatre. He will collect and report their evaluation of dance notation and its effectiveness in making a permanent record of their own work as well as reconstructing works by other historic and contemporary choreographers.

LITERATURE

Academy of American Poets----- \$4,600

In 1966, the Academy of American Poets, with Endowment assistance, launched a new pilot series aimed at radically altering and improving the teaching of literature in American secondary schools. This program has a two-pronged approach, with well-known senior poets discussing with English teachers how to transmit the vitality of language to their students, and with younger poets reading and discussing poetry directly with students in their classrooms. Initiated in New York, Detroit, and Pittsburgh, the program met with what *Saturday Review* writer David Dempsey called "staggering success," both with the teachers and with their students, as well as with the poets themselves.

As the program, "Poetry in the Schools," began to expand beyond its original scope, and as other cities expressed lively interest in implementing the project for their students, the Academy of American Poets agreed to act as a consultant for projects in Minneapolis, Arizona, and Illinois. Administrative and travel expenses in the amount of \$4,600 were approved by the National Council on the Arts to aid the Academy in assisting these other cities' programs.

Academy of American Poets Program:

Universities of Arizona and Minnesota----- \$27,000

The National Council on the Arts recommended \$12,000 in support of the Poetry in the Schools program to be administered by the University of Minnesota in Minneapolis, with consultative services provided by the Academy of American Poets. The Minneapolis program has been operating since October 1967, and is being extended through June 1969 at the insistence of the participating school systems, whose enthusiasm for the program has been overwhelming; according to the Educational Consultant to the program, "It is really difficult for me to find adequate words to express the tremendous impact the Poetry Program is having in Minneapolis, both in our schools and in the community."

The project to be carried out by the University of Arizona, designed to work with American Indian children and Spanish-American migrant children in the Arizona and New Mexico areas, has had severe problems in raising matching funds, but is finally beginning to get the necessary assistance and commitments from local school systems and the communities; the National Endowment will assist with a \$15,000 grant.

The American Literary Anthology—
Volumes 1 and 2----- \$16,649

The American Literary Anthology/1, published by Farrar, Straus & Giroux, was released in June 1968, bringing to fruition an Endowment plan to create an annual anthology of the best writing from America's small literary magazines. In praise of this first volume, *The New York Times* said:

"This first volume of 'best' fiction, poetry, and essays culled from the 1966 issue of nearly 300 magazines of limited circulation marks the first official recognition of the important role played by noncommercial magazines in the discovery and development of authentic literary talent."

In fiscal 1967, Endowment funds were provided to make awards to the authors whose works were selected for inclusion in the first Anthology, as well as the editors who had published these works in their own "small" magazines.

The American Literary Anthology/2 is being published by Random House, and will be available early in 1969. An advance review, in the Forecast section of *Publishers' Weekly*, describes *Anthology/2* as, "A really fine and varied survey, sophisticated, sensitive, wide-ranging."

The Endowment was fortunate to have the services of Mr. George Plimpton, editor of *The Paris Review*, who worked without personal compensation in administering the project.

American P.E.N. (Poets, Playwrights,
Essayists, and Novelists) Center----- \$20,000

As part of its continuing effort to strengthen America's bonds with countries around the world through assisting national arts organizations with international ties, the National Council on the Arts recommended funds enabling the American chapter of the international writers' organization, P.E.N., to establish a permanent headquarters. With a large membership truly representative of the best of the American literary community, and with its new Center opened on June 10, 1968, American P.E.N. is now setting up regional chapters across the country to better serve the American literary world and to provide equally effective services for visitors from other lands.

The Association of American University Presses, Inc.----- \$28,500

This program will make possible the publication of manuscripts of poetry, short fiction, and literary criticism which will supplement the AAUP member presses' usual catalogs with works of outstanding merit which are not of interest to commercial publishers. Mr. Howard Webber, Director of The Press of Case Western Reserve University in Cleveland, Ohio, is chairing the special committee designated to direct

the program, to become fully operative in January 1969. Nominations for a selection jury to approve the manuscripts submitted have been made, and member presses will soon solicit manuscripts for publication under this program.

College and University Literary Festivals ----- \$16,007

Matching grants ranging from \$270 to \$4,000 were made to nine colleges and universities, many of them in underpopulated and/or remote areas, enabling them to enlarge the scope of their activities and draw important writers to their campuses. All of these festivals were held during the spring 1968 semester.

At the *University of Arkansas*, extra sessions with the guest authors were demanded and cheerfully granted. Student work was critically discussed and the guests have been invited to appear again for visits this year. The Festival of Words and Music at *Beloit College* in Wisconsin drew audiences from as far away as Green Bay and Chicago, and supplementary sessions were again the rule. The *University of Maryland* festival, "Poetry and the American Conscience," was so well received that the University is funding a repeat festival this year on its own. The festival at *Eastern Oregon College* was a multimedia affair, with concerts, films, and poetry readings interwoven; an all-day conference at which student writing was discussed was the focal point of the six-day program. *Pitzer College* in Claremont, California, sponsored an Irish Literature Festival and featured their writer-in-residence, W. R. Rodgers, the noted Yeats scholar. The sponsor there is quoted as saying that the "highly significant (relevant) shot in the arm" has facilitated progress toward effective programs in "black art and history." The joint efforts of *Providence College and the Rhode Island School of Design* produced a "thumping, no-kidding success," where SRO was the case in two of the three speakers' readings. *Sauk Valley College* in Dixon, Illinois, included teachers and students of English at a high school level in the festival whose emphasis was on literature and creative writing. The director there felt that the program was a resounding success, and commented that, "It is from this type of effort that real growth in the arts will occur." The *University of California* at Irvine held a Manuscript Day at which prizes for outstanding student work were awarded, and about 55 off-campus participants attended. From all reports a real feeling of accomplishment was generated, with hopes for a continuation of the event. The *State University of New York at Stony Brook* held its World Poetry Conference in conjunction with the International Poetry Festival of the YM-YWHA, and drew participants from all over the United States and at least seven foreign countries. Praise for the Conference was heard on all sides, and two of the poets were invited for the future as writer-in-residence for a year.

Coordinating Council of Literary Magazines----- \$50,000

This organization, established with a fiscal 1967 Endowment grant to the National Institute of Public Affairs, and now independent of that group, is beginning to feel the full force of the demand which the "little magazine" world generates as a growing element in the literary world of the United States. CCLM, now in its second year of operation, has made a total of 100 grants to selected small magazines, has continued a series of contests and conferences begun in its first year, and has initiated a series of special projects, among them a fund aimed at assisting the black literary community. CCLM's offices are now in New York City.

Distinguished Service Awards----- \$50,000

This program was recommended by the National Council on the Arts to provide national recognition due certain distinguished writers for their lifelong contributions to American letters. All of those selected, whose ages ranged between their fifties and their seventies, had been strongly recommended by a broad spectrum of professionals in the literary world: authors, agents, editors, publishers, and audiences. Although all were acclaimed as "giants," the Council felt that none had received the full recognition, either financially or publicly, due him.

Awards of \$10,000 each went to *Louise Bogan*, one of the finest American lyric poets alive, a Guggenheim fellow, winner of the Bollingen Prize and numerous other awards; to *Malcolm Cowley*, best known for his accounts of literary life in Paris in the twenties; to *John Crowe Ransom*, first editor of the internationally renowned *Kenyon Review*, poet, critic, and Kenyon College Carnegie Professor of Poetry Emeritus; to *Yvor Winters*, winner of the 1960 Bollingen Award, acclaimed for his influential poetry and even more for his dazzling, incisive, irascible, and original criticism; and to *John Berryman*, 1965 Pulitzer Prize-winning poet, former Rockefeller and Guggenheim fellow, currently chancellor of the Academy of American Poets, who despite a prolific publishing career since the 1930's, has only recently begun to elicit some of the major recognition due him. The Endowment's award was of substantial help in assisting him to complete his major work, widely acclaimed, a compilation of over 300 poems entitled, "His Toy, His Dream, His Rest."

Douglass House Foundation, Inc.----- \$25,000

In fiscal 1967, the National Council on the Arts recommended a \$25,000 grant, which assisted Budd Schulberg's Watts Writers' Workshop to establish a permanent home, Douglass House, on Beach Street in the Watts section of Los Angeles. In fiscal 1968, the Council recommended an additional \$25,000 grant for further development of the

Douglass House activities, which by then had expanded into other art forms and other locations, including Altadena and San Bernardino. This later Endowment grant was for general support of some of these new endeavors, among which were performances of original plays, the showing of feature films, mounting of television plays, and readings.

The original Douglass House is now an independent, all-black "Watts Writers House of Respect," as was the hope of its founders, and the original group has moved on to similar projects in other areas. The name "Douglass House Foundation, Inc." has been retained for the nonprofit corporation which now has branches in six California locations and plans to open branches in several other parts of the United States by 1969.

Independent Literary and Art Presses..... \$60,000

The National Council on the Arts recommended a program of awards to distinguished publishers and printers of fine books, who have their own small literary presses. These publishers have launched the careers of many unknown, developing or difficult writers, and have as well developed extraordinary standards of typography, book design, art, and printing, in all cases at great personal cost, with devotion to American letters.

Awards were made to the following:

Carroll Coleman, <i>Prairie Press</i> , Iowa City.....	\$10,000
Diane di Prima, <i>Poets Press</i> , New York.....	5,000
Harry Duncan, <i>Cumington Press</i> , Iowa City.....	10,000
Robert Greenwood, <i>Talisman Press</i> , Georgetown, California.....	5,000
George Hitchcock, <i>Kayak Books</i> , San Francisco.....	10,000
Kimber Merker, <i>Stone Wall Press</i> , Iowa City.....	10,000
James Weil, <i>Elizabeth Press</i> , New Rochelle.....	5,000
Jonathan Williams, <i>Jargon Books</i> , Highland, North Carolina.....	5,000

Individual Grants to Creative Writers..... \$143,500

In line with the strong feeling of the members of the National Council on the Arts that encouragement of individual creativity is one of its most important functions, grants totaling \$143,500 were given to 21 talented writers. The grantees names are listed in the appendix.

Literary Study Group..... \$18,000

Six grants of \$3,000 each were recommended to enable prominent writer-teachers to act as "talent scouts" in locating young and unknown but promising writers, and in investigating ways of assisting them. The group spent several months traveling from coffeehouses to universities, from agents to little magazine editors, exploring any avenue which might harbor undiscovered talent.

The grants were made to *Max Steele* of Chapel Hill, North Carolina; to *William Hairston* of Washington, D.C.; to *Ann Stanford* of San

Fernando, California; to *Robert Hayden* of Nashville, Tennessee, and Terre Haute, Indiana; to *Thomas Fitzsimmons* of Rochester, Michigan; and to *John Hawkes* of Providence, Rhode Island, and Stanford University, California.

Young Writers' Awards----- \$37, 500

The National Council on the Arts recommended individual grants of up to \$2,000 each (the amount determined by the number of dependents a writer had) to assist 29 gifted but unrecognized writers suggested by the six members of the above mentioned Literary Study Group. The awardees, whose names are listed in the Appendix, included 16 poets and 13 novelists, 20 men and nine women, and their backgrounds varied as much as their styles.

One of the grantees is a young black poet who helps her husband support their family by running a general store in Alabama, and another is a young Southern writer, blind since birth and seriously crippled in infancy, who managed to struggle through a teacher's certificate and is now teaching in Tennessee, writing in the evenings.

This entire program of awards, reaching writers in 16 States, prompted a December 13, 1967, *Hartford Times* (Connecticut) editorial which read, in part:

"The Council has announced . . . allotments of federal funds to 29 writers to enable them to get on with the important work of writing . . . It is proper for a government to underwrite the creative efforts of young writers. The government does what the people would (or at least should) do if they had the chance. Literary creation decorates a nation and enriches posterity. The total of the . . . grants of the National Council on the Arts . . . may well produce cultural treasures far out of proportion to the cost in money."

Modern Language Association/American P.E.N. Conference----- \$5, 000

The Council recommended a grant to support an M.L.A./P.E.N. conference, subsequently held in February 1968, to explore the implementation of an effective and equitable referral system between non-academic writers who wish to teach, and colleges and universities which have need of writers as instructors. A smaller follow-up meeting was held in June 1968 to attempt some further development of the points made at the earlier conference.

The M.L.A. Faculty Exchange lists and the lists of vacancies published by the Associated Departments of English are now being developed in cooperation with P.E.N. and the Authors Guild, as well as with *Publishers' Weekly*, to make known to writers and those who want writers what and whom is available.

National Book Committee----- \$39,000

The National Council on the Arts recommended this grant in support of an experimental program to extend and expand "Book and Author" community-wide events, to broaden public appreciation of the literary arts and to stimulate readership and the wider and wiser use of books.

The first three such projects were held in Wichita, Kansas, Binghamton, New York, and Grand Rapids, Michigan, and featured distinguished authors Marcia Davenport, Thomas J. Fleming, Robert Jastrow, William Jay Lederer, Elizabeth Spencer, William G. Rogers, Marc Connelly, Donald Hall, Vera Caspary, and Stephen Birmingham. These events have included lively participation by high school and college students as well as adults, and have also involved municipal and educational officials in an effort to stimulate a deepened literary awareness in entire communities.

Poets in Developing Colleges----- \$33,659

The National Council on the Arts recommended a series of grants for a program administered by the Woodrow Wilson Fellowship Foundation in cooperation with The Poetry Center of the 92d Street YM-YWHA, New York. Under the program, in the fall semester of 1967, seven poets, both black and white, made planned tours of a circuit of five developing Southern colleges, primarily black in enrollment. For the spring semester, five poets spent five-week terms as writers-in-residence at five colleges. In mid-May, a Festival was held at Morehouse College in Atlanta which brought together all the poets involved in the program throughout the year, in concert with their students, reading and discussing their work. An additional small grant was made to Dr. Stephen Henderson, Chairman of the English Department at Morehouse and coordinator of the Festival, to compile an anthology of the work written in the first year of the program.

The second year of this program is now underway, and one of the involved colleges received funds to sponsor a writer-in-residence for the entire academic year, a practice which several other of the colleges are also following. Hopefully, the further development of the program will bring the program out of the South into other areas of the country.

YM-YWHA Poetry Center Festival of Foreign Poets----- \$4,500

The Endowment provided a matching grant to The Poetry Center of the 92d Street YM-YWHA, New York City, to sponsor a Festival of readings by six illustrious foreign poets not yet familiar to American audiences, and translations of their works, in June 1968.

The Festival was an extraordinary success, eliciting comments from the participating poets like this from George Awoonor-Williams, the Ghanaian poet: "Your readings did more to tell those few of us who

came, and who will write about that aspect of your country, than a million diplomats . . . because the investment is ideals, in visions that will blossom and bear fruit." In addition to these strongly favorable personal reactions, the Festival also resulted in three of these poets being asked to return in the future as writers-in-residence at American universities.

MUSIC

A broad theme running through the music programs of the National Council on the Arts is audience development. Many of the programs have involved bringing concerts and productions of high caliber to people who otherwise might have neither the opportunity nor the incentive for such an experience.

San Francisco Opera Association----- \$100,000

The national Endowment for the Arts in fiscal year 1968 continued its assistance in support of the San Francisco Opera's Western Opera Theater, formed in 1967 with Endowment assistance as a small, flexible opera ensemble to perform condensed and full-length versions of operas for schools, neighborhood and community organizations where opera on a full scale was not feasible.

The Western Opera Theater met with immediate success, and the Endowment's fiscal 1968 grant assisted expanded touring activities for the group, which in its second year gave 80 student performances and 32 full performances for adults, for a total performance increase of 87 over the previous season. The group toured these productions to Arizona, Oregon, and Nevada, as well as California, and was met with such reviews as that of *The Sacramento Bee's* William C. Glackin:

"Anybody worried about the future of opera can take encouragement from the tremendous success of the Western Opera Theater's presentation of Rossini's 'The Barber of Seville' before a Sacramento High School auditorium filled to overflowing with students. Yesterday afternoon's performance . . . was in the first place well attended . . . Vastly more significant, however, was the way the students responded . . . they listened, and they responded delightedly to what was going on . . . And when it was all over the students did not merely clap, they stood, and they did not merely stand, they yelled."

Symphony of the New World----- \$25,000

Another organization which was able to expand its touring activities with assistance from the Endowment was the Symphony of the New World, the country's first fully integrated orchestra.

Goldovsky Opera Institute----- \$30,000

In a related area of audience development, the Council recommended a grant to the Goldovsky Opera Theatre, which has long been touring the United States, bringing opera to communities where opera is rarely offered. Assistance from the Endowment enabled the company to improve the quality of its touring productions, while keeping ticket prices and fees moderate.

American National Opera Company----- \$449,740

Private donations to the Endowment in the amount of \$49,870 assisted the Endowment to make possible the formation and subsequent national tour of the American National Opera Company. This Company, set up in response to President Johnson's request at the signing of the Arts and Humanities bill, "to support a National Opera Company," was formed under the artistic direction of Sarah Caldwell to replace the Metropolitan Opera's National Company, abandoned after two years due to insurmountable financial difficulties.

The American National Opera Company tour, judged to be extremely successful as an artistic undertaking, strengthened the Arts Council's desire to bring professional opera to all areas of the country, but demonstrated again that the Arts Endowment does not have sufficient funds to finance tours of this type.

Oakland University----- \$45,500

In the area of community audience development, the Council recommended assistance to Oakland University in Rochester, Michigan, for a four-year experimental audience development program.

This project involves the United Automobile Workers and the Amalgamated Clothing Workers of America, as well as the University, and local arts and business organizations, and reflects the Council's desire to work with all parts of the private sector in bringing the arts to all Americans.

Audience Development Program----- \$84,814

A broad program in audience development which the Endowment has supported involves assistance to concert presenting organizations, to enable them to present concerts which, because the artists concerned are not well known, do not draw large audiences. Through the Endowment's Audience Development Program, college and university concert series throughout the country have been able to apply for matching grants; to be used for fees for additional programs by young and lesser known American artists of quality. In this way, the schools are able to broaden the taste of the students attending the concerts, as well as to assist deserving American artists.

Syracuse Friends of Chamber Music----- \$1,000

Expansion of the Audience Development Program would involve similar assistance to other types of concert presenting organizations. In view of such expansion in the future, the Council recommended a pilot grant to the Syracuse Friends of Chamber Music, a society which presents concerts by chamber music groups. Eventually, should the Audience Development Program be expanded, assistance to additional chamber music societies might be a possibility.

Hunter College Concert Bureau----- \$5,780

A program of audience development in the field of contemporary music involved a grant to the Hunter College Concert Bureau in New York City, to enable it to inaugurate a new concert series, "The New Image of Sound." The series, designed to encourage intermedia cooperation, as well as to expand the audience for contemporary music, involved the presentation of groups from all over the country which specialize in the performance of contemporary music, frequently so technically difficult to execute.

The Council has continued to encourage the support of new and creative productions in music. Music programs which particularly reflect this Council policy involve grants to two opera companies:

Center Opera Company of the Walker Art Center----- \$20,000

An opera company which has pioneered in presenting contemporary, as well as lesser-known older works, is the Center Opera Company of the Walker Art Center in Minneapolis. This small resident ensemble company strives to present opera as a "living art" through artistically vital productions which incorporate new concepts in visual design and stage direction. In recognition of the work the company has been doing in this area, the Council recommended assistance for its 1967-68 season.

Opera Society of Washington, D.C.----- \$100,000

Although it is not one of the major opera companies in the United States, the Opera Society of Washington, D.C., recently commissioned and premiered, to considerable critical acclaim, the opera *Bommarzo* by Alberto Ginastera, considered by many to be one of the most significant operas of the 20th Century. In support of this type of activity, and aided by private donations to the Endowment amounting to \$50,000, the Council recommended assistance to the Society for its 1968-69 season.

Composer Assistance Program----- \$58,485

Essential to the encouragement of new productions is assistance to composers. In fiscal year 1968, the Council recommended grants totaling \$58,485 under the Composer Assistance Program. This program, administered by the American Symphony Orchestra League and the American Music Center, was established in 1966, in recognition of the fact that American composers have had a particularly difficult time in getting hearings for their work. It involves the commissioning of composers whose work has been accepted for performance by an orchestra, and is extended in its usefulness to the composer by a provision of copying grants. When the composer has a bona fide orchestral performance guaranteed for a work already completed, he may apply for copying aid, which can be a very substantial personal financial assistance, as extraction and copying of parts is a costly operation. To date, a total of 95 composers and orchestras have benefited from the program.

University of Alabama----- \$3,000

A program involving a different type of assistance to composers enabled the University of Alabama to present its 1968 Southeastern Regional Composers' Forum. An important factor in a composer's development is the opportunity to hear his works performed. The 1968 Forum enabled southeastern composers to hear their works read and performed as well as criticized.

Kodaly Fellowship Program----- \$79,340

In the area of music education, the Council has recommended programs of assistance on various levels. In fiscal 1967, the Council awarded a study grant to Alexander L. Ringer, professor of musicology at the University of Illinois, to explore the feasibility of a project which would ultimately result in the development of a program of music education in the United States which would prove as successful as the Kodaly system has been in Hungary. Upon the completion of Dr. Ringer's study, the Council recommended that he be engaged as project director of the Kodaly Fellowship Program. In this capacity, Dr. Ringer has overseen the selection of ten young musicians, each of whom has at least a bachelor's degree in music, to spend a year living in Hungary, after a summer of language training and orientation in the United States. In Hungary since September, the young people are observing the method of music education in that country's elementary and secondary schools, as well as receiving musical training themselves. After they return to the United States, it is anticipated that they will teach in cooperating American school systems for a year, where they will employ the knowledge gained from their experience in Hungary.

National Guild of Community Music Schools----- \$32, 200

In a more general area of music education, the Endowment has assisted the National Guild of Community Music Schools in establishing a permanent national office, for the purpose of stimulating the creation of new community music schools throughout the country, as well as offering counseling services to existing schools.

National Music Council----- \$32, 000

A consistent policy of the National Council on the Arts has been the encouragement of international meetings in the arts, a responsibility met by the American Government only since the establishment of the Endowment. Foreign nations had understandably been bewildered by the seeming inability of the richest nation in the world to finance international conferences in the arts, a regular practice for most of them, and the Arts Council felt it most important for the image of this country as well as for the value of such conferences to make modest sums available for this purpose.

Thus, a matching Endowment grant enabled the National Music Council to host the Sixth Congress of the International Music Council in September of 1968. Six hundred delegates from 50 countries around the world attended this Conference, held in New York City and Washington, D.C., the first time in its history that this Conference took place in the Western Hemisphere.

In fiscal 1968, the Council recommended assistance for two studies in the music area:

Music Critics Association----- \$64, 000

To determine the feasibility of developing a monthly digest of music criticism, a study grant was made to enable the Music Critics Association to produce a prototype for the *American Musical Digest*, a monthly journal which would reprint, abstract, and translate music reviews and articles.

It is hoped that this publication will enhance the scope and quality of music criticism throughout the country, and serve as a model for criticism in other fields of the arts.

Allen Sapp Study----- \$24, 110

In recognition of the vast complexities of the music field, the Council, at the suggestion of the Endowment's Music Panel, recommended assistance to Allen Sapp, of the State University of New York at Buffalo, to enable him to conduct a detailed and comprehensive study of the existing programs and resources, as well as the needs, of the

music field across the country. This major investigation of the American music world will also include recommendations on programs for future assistance in this area of the arts.

PUBLIC MEDIA

The American Film Institute----- \$2,600,000

On June 5, 1967, announcement was made of the establishment of The American Film Institute, a nonprofit, private corporation located in Washington, D.C., with George Stevens, Jr., as Director and Chief Executive Officer and Gregory Peck as Chairman of the Board of Trustees.

This date marked the culmination of many months of effort on the part of many people; the National Council on the Arts, convinced of the growing need for such an organization, had recommended at its first meeting in April 1965 that a study be undertaken to determine existing problems and facilities, investigate the activities of other countries in the field, and outline the structure and functions of the proposed Institute. In February 1966, following intensive preliminary work by individual Council members and members of the film world, the National Endowment for the Arts contracted with Stanford Research Institute to conduct a major study.

In October 1966, a Film Advisory Council was established, composed of Arts Council members and film resource people from all over the country; this Advisory Council worked with the Stanford Research team in the fact-gathering, the interpretation of research material, the presentation of final recommendations, and, in essence, the development of the Institute from a concept to a reality.

The National Endowment for the Arts is particularly grateful to the Ford Foundation for having provided an unrestricted gift of \$1.3 million, thus freeing an equal amount of Endowment funds and enabling the creation of The American Film Institute. In addition, the member companies of the Motion Picture Association of America are contributing \$1.3 million as one-fourth of the Institute's initial three-year budget.

The Endowment is proud to have been the moving force in establishing The American Film Institute, proposed by President Johnson when he signed the Arts and Humanities bill, especially since this country was, until creation of AFI, the only "civilized" nation without such an organization. It is interesting to note that the major film companies, which had in the past been unwilling to make funds available for such an Institute, as a result of the funding provided by the Ford Foundation and the Endowment, have now been willing to contribute \$1.3 million to the project. The remaining quarter of the

matching funds is coming from distributors and other corporations allied with the film industry.

Subsequent to the establishment and initial activity of the Institute, 13 major corporations, impressed with the AFI operation and planning, each agreed to make available an additional \$400,000 per film for the production of new films under the Institute's management, thereby assisting in the development of new talent, with script approval being their only condition of funding.

The American Film Institute, guided by a 22-member Board of Trustees representative of all sectors of the film community, is concentrating its efforts in the following areas:

(1) *Preserving the American Film.*—The AFI Board of Trustees approved the allocation of \$1,210,000, nearly one-fourth of the Institute's initial budget, for the conservation of America's film heritage. This will include a National Film Collection, a Repertory Film Program, a Film Information System, and a National Film Catalog.

(2) *The Film Audience.*—To meet the growth of interest in film among students, AFI studied the work going on in film audience education, designed a program of leadership and recruited a staff to work in the field of audience development. At a summer seminar for teachers of film held this year, and at subsequent conferences, AFI has sought to stimulate the development of curricula and teaching methods and to assure that the most advanced study techniques are incorporated into American film education. AFI has also established an advisory service and newsletter, to assist film educators in overcoming practical problems in film education.

(3) *The Filmmakers.*—AFI seeks to improve the quality of professional training opportunities for filmmakers in the United States. Central to the AFI program is the creation of a tutorial tradition for cinema, joining together in creative association accomplished artists and novices. In its first Center for Advanced Film Study, to be established in California, AFI will invite the participation of film professionals. Providing day-to-day interchange between outstanding students and leading artists, the Center will function as a model facility for postgraduate film study.

(4) *Production at AFI.*—To initiate and stimulate the revival of the short film and to encourage film artists to find in short films an outlet for experimentation and change, AFI has allocated \$500,000 of its initial budget as a Short Film Fund. Grants are given each quarter to student and independent filmmakers of artistic promise, to support projects which demonstrate originality and imagination in theme, approach and style. Upon com-

pletion of the films, AFI will encourage their distribution, to the end that the short film may once again become a vital part of the filmmaking and theatre-going experience.

AFI has also announced a plan for the production of feature motion pictures for theatrical distribution. The plan was designed to allow new filmmakers to create motion pictures that might not ordinarily be made, to develop a climate hospitable to innovation, and to assure that the films produced are exhibited so that the filmmakers and their work may have the benefit of public response.

(5) *Publications.*—The publications division of AFI seeks to stimulate research and writing about all aspects of film, by writers and scholars the world over. The Institute intends to contribute to the literature of film in several ways: by establishing a periodical; by cooperating in the publication of books on the history and esthetics of film and on the achievements of individual artists; by producing films about film; by developing a program of oral history, to record past and present accomplishments of film artists; by identifying research needs in all areas of the American film, in cooperation with universities, film societies, museums, and other agencies devoted to film research; by reproducing film scripts of use in training courses, to permit analysis of the problems of written style and visual form in the film.

Educational Television Stations/Indiana

University Foundation----- \$101,805

Supplementing a fiscal 1967 \$68,300 grant, the Endowment in fiscal 1968 provided \$101,805 to the ETS Program Service, a division of the National Association of Educational Broadcasters, to continue its arts program incentive project. During the first phase of this project, all educational television stations throughout the country were asked to submit programs using local cultural resources. Of the 60 programs submitted, 20 were selected for production and national distribution. The second and third phase of this project has included the selection of ETV stations which are to receive additional incentive grants for the production and national distribution of half-hour programs in series.

KQED-TV Experimental Television Project----- \$70,000

The Council recommended a \$70,000 matching grant to KQED-TV in San Francisco (called by *Variety* ". . . the most creative local station in the city, possibly in the nation.") for an experimental project to explore in depth the nature of television as an art, rather than as a derivative expression of other arts. A group of five distinguished artists (a painter-sculptor, a novelist, a composer, a poet, and a film-

maker) were employed for one year at KQED to work together with a full-time producer and director to assist them in the most effective use of the technology of television.

The resultant programming "exercises" have stimulated a detailed, illustrated report, a series of half-hour television programs on KQED, and a projected NET full-hour "special" on the project and its implications for future television programming.

National Educational Television

American Regional Theatre Project----- \$75,000

An amount of \$37,500 in private donations to the Endowment freed an equal amount from the Endowment's gift fund resulting in a \$75,000 matching grant to NET. NET is using the funds to produce and distribute nationally four full-length plays which are in the current repertory of four outstanding regional theatres. Through these productions, NET will initiate a continuing series of first-rate drama productions which highlight the work of young, contemporary American playwrights as well as leading American regional theatres. In addition to the four plays filmed in this series, NET will produce and distribute two documentary films for television which examine the work of regional theatres—their artists, their public, their problems and successes as increasingly important features of American cultural life.

WGBH Radio Drama Development Project----- \$57,000

The \$57,000 matching grant to WGBH (Boston) has helped to reestablish radio drama in the United States as a distinctive and important form of artistic expression. Aided by Endowment and private foundation funds, WGBH created a repertory workshop of directors, actors, writers, and technicians which produced 17 plays during the year-long project; ten of these will be distributed nationally through an especially prepared record album which is being made available to nonprofit organizations, including radio stations, colleges, critics, and leading repertory groups throughout the United States. Six of the dramas in the album were the finalists in a \$10,000 national script contest conducted during the year as part of the project.

THEATRE

American Conservatory Theatre----- \$350,000

The American Conservatory Theatre (San Francisco) received a matching grant of \$350,000 during fiscal 1968 for general support of its activities and development of its professional training program. Despite ACT's solid backing by the Bay Area public, maintaining its existence has become increasingly difficult.

ACT, a distinctive company in American theatre, was assembled in Pittsburgh in July of 1965 and spent the following months seeking a permanent base of operation. In the fall of 1967 San Francisco undertook to keep ACT on a 12-month basis. During the next two seasons, ACT played in two San Francisco theatres to 750,000 persons in 753 performances of 28 productions in revolving repertory. The company has continually met with overwhelmingly favorable critical and audience response.

During the summer of 1968 ACT instituted a 10-week Advanced Training Congress for senior as well as junior members of the company, young professionals, graduate and undergraduate students, and representatives from colleges and acting schools. The curriculum of this unique program is taught by resident as well as distinguished guest instructors, and includes training in voice, speech, movement, mime, and new techniques pioneered by ACT.

The grant was made possible by \$175,000 in private fund donations to the Endowment, which freed an equal amount of Endowment funds; the combined amount was in turn awarded to ACT.

American Playwrights Theatre----- \$10,000

The American Playwrights Theatre, which is sponsored by ANTA, AETA, and Ohio State University, makes new plays by established playwrights available for production in educational, community, and regional professional theatre—offering the playwright an alternative to Broadway, freedom from commercial restrictions, and a direct line to a national audience. Through this program any college, university, community, or resident nonprofit theatre may become eligible to produce plays offered in the APT program.

During fiscal 1968, playwrights Jerome Weidman and James Yaffe each received grants of \$5,000 for their joint effort in writing a new play, "The Ivory Tower," presented in a number of APT member theatres throughout the country.

American Shakespeare Festival Theatre and Academy----- \$23,000

A grant of \$23,000 was awarded to the American Shakespeare Festival at Stratford, Connecticut, which has for the past several years conducted an intensive training program for its company. The Endowment's grant enabled the Festival to carry out a particular phase of this program. The training program is a good one; it has been particularly valuable for the middle echelon actor and has helped to maintain a superior level of technical proficiency.

Berkshire Theatre Festival----- \$50,000

The Berkshire Theatre Festival (Stockbridge, Massachusetts) was founded in 1966 by several leading theatre professionals in an attempt

to provide, within a noncommercial atmosphere, a working ground for the performance of scripts by established artists. All of the people directly associated with the Festival are professionals highly regarded for their continuing contributions to the American theatre.

A matching grant of \$50,000 was awarded for the 1968 Festival to help provide a setting where four gifted, established playwrights could each present a new work under the best professional circumstances, free from the pressures of pre-Broadway tryouts—conditions frequently denied even established playwrights. This grant, aimed at encouraging the gifted artist in the creative process, was particularly responsive to the expressed wishes of the National Council on the Arts; one of the plays premiered and developed this past summer is currently enjoying a successful production by the nonprofit Repertory Theater of Lincoln Center.

Boston University Symposium for Playwrights----- \$17,070

A group of young professional playwrights is brought together with five experienced theatre artists (three directors, a playwright, and a critic) and a company of professional actors for a period of four weeks to develop scripts through rehearsal and workshop performances followed by critical evaluations and discussions.

The participating playwrights, nominated by professional organizations and individuals, are then selected by the artistic director and professional staff of the Symposium on the basis of script materials presented. The project is intended for the writer who has already written promisingly for the theatre and who has shown exceptional talent, and as a consequence, can be thought to best use this special, concentrated experience.

Free Southern Theatre----- \$7,000

The Free Southern Theatre was organized in 1964 to bring live theatre to primarily black communities throughout the South. Since that time the Theatre has toured in Mississippi, Georgia, Alabama, and Louisiana, performing in churches, union halls, and open fields, and acquainting these audiences with live theatre as well as with the rich history of Negro America.

The Free Southern Theatre developed a year-round program of workshops and professional tours, providing a forum for the black playwright while assisting in the development of new audiences. The matching grant of \$7,000 awarded to the Theatre's New Orleans headquarters, in support of its acting and writing workshops during the 1967-68 season, provided one of the few opportunities afforded black youth in the South to learn and practice theatre arts. The workshops involved the participation of 15 young people for a 48-week period.

New York Shakespeare Festival----- \$250,000

The New York Shakespeare Festival received a matching grant of \$250,000 in partial support of the 1967-68 season at the Festival's new Public Theatre, which presents new works by both American and foreign playwrights as well as new conceptions of established plays. The Theatre has a low-price ticket policy, charging a maximum of \$4.75 a ticket on weekends.

The first season of the Public Theatre, in the newly-acquired Astor Library Landmark Building, was acclaimed an exciting and adventurous one. The Theatre presented one highly experimental production, two translated works, and a modern revival of a Shakespearean play.

The grant was made possible by \$125,000 in private funds donated to the Endowment, which freed an equal amount of Endowment funds; the combined amount was in turn awarded to the Festival.

Professional Experimental Theatre Development----- \$84,750

A total of \$84,750 in matching grants was awarded to nine experimental theatres and workshop groups devoted to the production of new plays and to the exploration of new forms and techniques. They are all committed to the development of the theatre artist, and account for some of the most adventurous and promising work now being done in this country.

This was the first such major assistance program to be initiated by any foundation, and was widely hailed by the theatre community as a courageous and constructive step toward recognition of the vital contributions being made by these groups. Following the Endowment's program of support, private foundation aid in this field increased noticeably.

The following groups received grants:

Albarwild Theatre Arts, Inc., The Playwrights' Unit (New York City)	\$10,000
American Place Theatre (New York City)	25,000
Cafe La Mama (New York City)	5,000
Chelsea Theatre Center (New York City)	15,000
Firehouse Theatre (Minneapolis)	10,000
Judson Poets' Theatre (New York City)	2,500
New Theatre Workshop (New York City)	2,250
The Open Theatre (New York City)	5,000
Office for Advanced Drama Research of the University of Minnesota (Minneapolis)	10,000

The Repertory Theater of Lincoln Center----- \$100,000

A matching grant of \$100,000 was awarded to The Repertory Theater of Lincoln Center in support of The Forum theatre's new play program and its free student tickets program during the 1968-69 season. The Forum theatre was established to encourage new American writing talent, build an acting company, and develop innovative

and experimental forms of theatre. In addition to assisting the production of new scripts, the grant will help The Forum to continue its policy of distributing 10 percent of its tickets for each paid public performance to disadvantaged young people. The grant was made possible by \$30,000 in private fund donations to the Endowment, supplemented by \$70,000 from Endowment funds; the combined amount was in turn awarded to The Repertory Theater of Lincoln Center.

Resident Professional Theatre Program----- \$300,000

Matching grants to resident professional theatre companies totaling \$300,000 were made for general support as well as for the production of new plays, extension of seasons through local tours, and audience development projects.

The objectives of the program are to assist in the growth and development of a decentralized American professional theatre through the strengthening of existing companies. There has been increasing recognition on the part of national foundations, State arts agencies, municipal governments, as well as local private sources of support, that the professional resident theatre, like symphony, opera, and ballet, cannot operate without a deficit and therefore must be permanently supported.

The 18 theatres which received grants were evaluated on the basis of artistic quality, organizational stability, amount and quality of community support, and need. Those theatres receiving grants were:

\$22,500 (7):

Alley Theatre (Houston).
Arena Stage (Washington, D.C.),
Tyrone Guthrie Theatre (Minneapolis).
Long Wharf Theatre (New Haven).
Playhouse-in-the-Park (Cincinnati).
Milwaukee Repertory Theatre.
Seattle Repertory Theatre.

\$15,000 (8):

Actors Theatre of Louisville.
Center Stage (Baltimore).
Charles Playhouse (Boston).
Dallas Theatre Center.
Hartford Stage Company.
Theatre Company of Boston.
Theatre of the Living Arts (Philadelphia).
Washington Theatre Club (Washington, D.C.).

\$7,500 (3) :

Asolo Theatre Festival (Sarasota).
Olney Theatre (Olney, Maryland).
Theatre Atlanta.

Theatre Development Fund, Inc.----- \$200,000

In order to stimulate creativity and experimentation in the commercial theatre, a \$200,000 matching grant was made to help establish the Theatre Development Fund, Inc., a private nonprofit organization located in New York City.

The Fund was set up to aid and encourage the production of plays of literary merit that might otherwise be limited to undeservedly short runs, or might not be produced at all because of the harsh economic realities of the Broadway, off-Broadway, and other commercial theatres in the United States. Another primary purpose is to help build new audiences for serious theatre by the purchase of tickets and their distribution to interested students.

The Fund's founders are convinced that a healthy professional theatre is essential to the health and creativity of all theatre in the United States. In recent years, because of increasing financial pressures, the types of plays considered worth the financial risk of production have been severely restricted. Plays of quality have gone begging for producers, and new playwrights have not been given the opportunity to develop or display their works.

Various methods of assistance to these new plays will be used; for example, one method might involve plans to supplement regular ticket sales during the early weeks of a play's run by giving needy students an opportunity to attend. Loans and advances might also be used. In no instance, however, would the Fund provide a significant share of the initial production funds.

Scripts to be so aided are submitted to the Fund prior to a projected Broadway, off-Broadway, or other commercial theatre production, and are read and judged by a panel of distinguished theatre experts; the ultimate choice of scripts is made by theatre director, critic, author, and lecturer Harold Clurman, guided by the panel's recommendations.

This grant, and, indeed, creation of the Theatre Development Fund, Inc., was made possible by \$100,000 in private fund donations to the Endowment from three major foundations, which freed an equal amount of Endowment funding; the combined amount was in turn awarded to the Fund.

VARIETY OF ART FORMS

AFL-CIO Council for Scientific, Professional and Cultural Employees (SPACE)/Harlowe Dean----- \$20,000

Achieving a "first" in its history and that of the country, the National Council on the Arts recommended a grant for a project coordinator to work with representatives of the new AFL-CIO SPACE Council in New York City, Buffalo, Minneapolis, and Louisville on the development of arts demonstration projects. This new partnership between labor unions, community arts organizations, and the Federal Government established a precedent destined to benefit American artists as well as large segments of the population.

Center for Inter-American Relations----- \$75,444

A matching grant was made to stimulate Inter-American artistic activities in the United States, to conduct arts conferences mutually beneficial to American and Latin American artists, and to assist American artists to translate and adapt important Latin American writings.

Federation of Rocky Mountain States—Audience Development... \$30,000

The Federation of Rocky Mountain States (Denver) presented a unique opportunity to test an audience development program in an area that is handicapped in presenting touring programs. The enormous distances and mountainous terrain combine to raise the cost of touring to a prohibitive level unless regional cooperation can be effectively organized. This Endowment project has aided touring into 15 communities of six States (Arizona, Colorado, Nevada, New Mexico, Texas, and Utah) by such organizations as the Utah Symphony, Denver Symphony, Phoenix Symphony, and the Utah Civic Ballet. Hopefully, exposure to these professional performing groups will motivate community business and civic leaders to assume responsibility for continuing support of the projects.

Federation of Rocky Mountain States—Conference----- \$3,000

In addition to the audience development program detailed above, the Federation of Rocky Mountain States hosted a conference to assist State arts agencies that had not been able to obtain sufficient funds to develop effective programs. This workshop, attended by these States' agencies' directors as well as by Endowment staff and members of well-established State councils, was directed toward methods of developing new approaches toward arts programming.

Inner City Summer Arts Program----- \$403,497

In cooperation with the President's Council on Youth Opportunity, and interested individuals and corporations, the Endowment launched a pilot project in 16 major cities (Atlanta, Baltimore, Bos-

ton, Buffalo, Chicago, Cleveland, Detroit, Los Angeles, Milwaukee, Minneapolis, Newark, New York, Philadelphia, St. Louis, San Francisco, and Washington, D.C.). A grant of \$25,000 was offered to the Mayor of each city with the understanding that the city would provide \$2 for every \$1 of Federal funds making a total project of \$75,000. The guidelines for the grants specified that the summer projects should be viewed wherever possible as year-round programs merely beginning operation in the summer of 1968; that the grant was to sponsor workshops in the arts under professional direction; that the workshops were to be aimed at young participants between the ages of 13 and 23; and that beyond these requirements the shape and content of the workshops were entirely a local matter.

Two conferences were held: one before the project began included experts in inner city arts projects and city representatives; the other, an evaluation conference, included only the persons who administered the projects in each city.

Endowment funds for the project were one-half from Federal sources and one-half from private corporate, foundation, and individual gifts, including receipts of approximately \$60,000 from a benefit held in New York, which may be the first time that any government agency has raised money in such a manner.

Totally, more than 100 workshops were held during the summer and judged successful by local administrators. However, the greatest success from the Endowment's point of view is the strengthened commitment on the part of these cities to include the arts as an integral part of their overall inner city programs.

Rural Arts Program—Wisconsin Idea Theatre----- \$69, 324

The Wisconsin Idea Theatre of the University of Wisconsin developed this three-year pilot project in five rural communities of Wisconsin with populations ranging from 1,500 to 10,000 persons, to explore methods of increasing public receptivity to cultural programs and to give people who have not had the opportunity a chance to participate in the arts. Launched with a fiscal 1966 Endowment grant, this experiment, in its second year of bringing the arts to the people, is being conducted as a pilot program which, if successful, may serve as a model for all areas of the State, and, indeed, rural areas throughout the country. The final report of this program, when released, will be made available to interested communities through the State arts councils.

VISUAL ARTS

American Federation of Arts----- \$10, 500

From the time the Endowment was established, its staff has been advised that a great need exists in the art and journalistic worlds for

competent and qualified art critics. As a beginning step to alleviate this problem, a matching grant was made to the American Federation of Arts for support of a unique limited-enrollment Workshop in Art Criticism conducted in unison with the New School for Social Research in the spring of 1968. Led by the well-known critic, Max Kozloff, this workshop was a working situation with selected writers from all parts of the country actively engaged in the production of art criticism. Leading critics were invited to visit the classes and discuss both practical and philosophical matters. Workshop participants were taken to galleries and asked to write reviews of current exhibitions, which reviews were then debated on their merit as evaluative prose, thus establishing critical standards and methodology.

Andreas S. Andersen—Study of Contemporary British and European Programs of Instruction in Design..... \$3,500

Certain of the English and European schools of art and design have developed highly successful contemporary programs in the design arts as applied to the fine arts fields. Andreas S. Andersen, Director of the Otis Art Institute in Los Angeles, proposed making a concentrated study of these developments and the possibilities of their application to higher education in art schools in this country. The Endowment, recognizing the potential value of such an undertaking, provided a grant enabling Mr. Andersen to travel and investigate schools which have outstanding courses of instruction in design, with particular reference to imaginative uses of new materials and advanced technologies. Both governmentally operated and private schools were involved, and a photographic record in the form of 35mm. color slides made, which will be available to professional art schools and college and university art departments in this country.

Appalachian Region Exhibit..... \$5,000

A \$5,000 matching grant was made to the Charleston, West Virginia, chapter, National Council of Jewish Women, to assist in the overall production of a juried exhibition of work by visual artists and craftsmen from the 13-State Appalachian Region. Judges for the show, entitled "Appalachian Corridors," were Mr. Lloyd Goodrich of the Whitney Museum of American Art and Mr. Paul Smith of the Museum of Contemporary Crafts in New York. Entries in the show totaled 813 pieces from 456 artists. Final selection by the jurors included 193 works by 172 artists and craftsmen. Each of the 13 States was represented. The exhibition went on an extended tour in late summer 1968.

Awards to Artists..... \$145,000

Continuing the program of assistance to individual visual artists of exceptional talent initiated in fiscal 1967, awards of \$5,000 each

were made this year to 29 painters and sculptors, bringing the total to date to 89 from all sections of the country. The artists, whose names are listed in the Appendix, were recommended for awards by panels of experts set up on a regional basis.

The National Council at its 11th meeting in April 1968 passed a resolution affirming its belief that the making of individual grants by the Endowment is fundamental to Federal support of the arts in the United States. This program of awards to individual artists is considered to be the most successful in the visual arts field, from every point of view. Its aim is to lend support to the artist during times in his working life when it is most essential, either because he has not as yet found his audience, or because he is experimenting with new forms or new media. This program has been extremely well received by the art world, as has the choice of artists to be so honored. It is expected that this program will be continued and expanded as funds become available in the future.

***Contemporary Art Workshop*----- \$12,000**

The Contemporary Art Workshop was founded in Chicago 17 years ago by two professional artists, former Fulbright and Ford Foundation grantees, who wished to build a center where artists of the highest integrity could study and work. These two artists subsidized the Workshop with their time and effort as teachers and managers and succeeded in surviving years of precarious economic struggle. As a result of their efforts, the Workshop has achieved an important place in the art world of Chicago.

Recently, the directors decided to broaden the base of associates at the Workshop to include all types of artists and craftsmen and to encourage experimentation. Under the Endowment grant, scholarships were provided to allow young artists of top potential quality, selected by a panel of experts, to work at their own pace under the expert guidance and direction of established professional artists.

***Bruce Davidson—Special Photographic Studies*----- \$12,000**

Bruce Davidson, a distinguished photographer, was given a grant enabling him to concentrate his efforts on interpreting the life of the New York Puerto Ricans through the art of photography. Mr. Davidson worked with the people living in 20 tenement houses on 100th Street between First and Second Avenues in the area known as Spanish Harlem. Through becoming a familiar sight day by day over a period of several months, and through using an interpreter to facilitate communication, he won the confidence of the proud and shy community. Mr. Davidson photographed the people mainly in their homes and produced some of the most sympathetic and moving, yet objective, photographs of poverty and dignity in our times. By giving

handsomely mounted prints to each person photographed, he also helped to create a community of interest with them. This grant was therefore doubly valuable, both because of the esthetic quality of the photographs produced, and because of the self-awareness and self-appreciation engendered by him in the people of this community.

Museum Program----- \$60,000

In an effort to develop new ways of attracting broader audiences to make use of the facilities and services available through museums, a pilot program was initiated by the Endowment in fiscal 1967.

Three museums in widely separated geographic locations were selected to participate: The Detroit Institute of Arts, the Amon Carter Museum of Western Art (Fort Worth, Texas), and the Institute of Contemporary Art (Boston, Massachusetts).

The Detroit Institute spent considerable time and efforts to locate an appropriate director, and thus there was some delay in getting its program underway. It was therefore unnecessary to provide any funds to The Institute in fiscal 1968. Dr. Irwin Gross has now been appointed director of "Project Outreach," which is designed to develop an active interchange between the museum staff and community leaders from all segments throughout Michigan and in some neighboring States. Work to date is going well. Programs which have been initiated include a schedule of seminars, a series of exhibitions, an evaluation panel, a project film, and a volunteer docent program.

The Amon Carter Museum of Western Art was allocated \$30,000 in fiscal 1968, to carry out the second phase of its project. Under this program The North Texas Museums Resources Council was established for the purpose of developing new and broader uses of existing museum resources in a North Texas area comprising ten counties. The project seeks to make museum resources a working component in the public educational system; to increase the awareness of teachers, students, and the general public so that they may make better use of the area's excellent museum facilities.

A new director, Dr. John Diffily, has been appointed; and a board has been set up, composed of the ten participating county superintendents of schools and the directors of the San Antonio museums, to develop programs. Plans include selecting one school in each county to participate in a controlled experiment to make museum resources a part of the school curriculum; a docent training course at the Amon Carter Museum; and a museum-oriented workshop to be held with the University of Texas for 90 art teachers from rural schools.

The Institute of Contemporary Art received a second grant of \$30,000 in fiscal 1968 from the Endowment to continue the program aimed at expanding community involvement in today's art scene. Seven major exhibitions were mounted, and gallery talks and films were presented as an extension of each exhibition.

Museum Purchase Plan----- \$150,000

In June 1968, the Endowment announced matching grants of \$10,000 each to 15 museums in 14 States for the purchase of two or more works by living American artists. These museums were recommended by a panel of museum experts.

The Museum Purchase Plan not only provides direct assistance to living American artists, but also encourages museums to enlarge their collections of contemporary American art, and creates and expands audiences for living artists by public display of their works. Art museums throughout the country were encouraged to apply for participation, and applications were reviewed by a panel of museum experts. Two additional grant stipulations which it was felt would enhance the program were that the museums' matching funds must come from newly-developed sources excluding already existing endowments or income, and that the total funds involved must be spent for the purchase of art works and could not be used to defray administrative costs.

This is considered to be one of the most important Endowment programs in the visual arts. At a January 1968 meeting of museum directors from 25 leading institutions throughout the country, it was emphatically and unanimously recommended that this program be implemented and, if at all possible, made into a continuing and expanded project, as the museum directors maintained that it is more difficult to secure private funds for this purpose than for any other museum function.

The Endowment plans to publish a catalog of works purchased through this program and is considering the organization of a national tour of these works.

The following museums received grants:

Andrew Dickson White Museum of Art, Cornell University	Ithaca, N.Y.
Brooks Memorial Art Gallery	Memphis, Tenn.
Des Moines Art Center	Des Moines, Iowa
Flint Institute of Arts	Flint, Mich.
The High Museum of Art	Atlanta, Ga.
Milwaukee Art Center	Milwaukee, Wis.
Newark Museum Association	Newark, N.J.
North Carolina Museum of Art	Raleigh, N.C.
Oakland Art Museum	Oakland, Calif.
Oberlin College, Allen Memorial Art Museum	Oberlin, Ohio
Pasadena Art Museum	Pasadena, Calif.
Portland Art Association, Portland Art Museum	Portland, Oreg.
Rhode Island School of Design, Museum of Art	Providence, R.I.
Walker Art Center	Minneapolis, Minn.
Wichita Art Museum	Wichita, Kans.

Francis O'Connor—Study of WPA Art Projects----- \$43,000

Dr. Francis O'Connor of the University of Maryland faculty received funds for a major study of the cultural and economic effectiveness of some of the most significant Government art projects in the United States during the New Deal era. It was felt that evaluation of these past programs would be of vital interest to the Endowment in developing plans for the future. Dr. O'Connor placed his main emphasis on the activities of the WPA Federal Art Project, looked into the more limited activities of the Treasury Section, and focused on the effectiveness of Federal art patronage in New York State between 1934 and 1943. This latter part of the study was undertaken as Dr. O'Connor felt the great concentration of artists, dealers, and cultural institutions in New York City and the State's contrasting rural areas offer an excellent field in which to study the operation and ultimate effectiveness of all aspects of Federal support for the arts. Dr. O'Connor plans to apply his findings to current Federal arts programs.

Penland School of Crafts----- \$50,000

The Penland School of Crafts in North Carolina requested assistance from the Endowment to set up a fellowship program enabling professional craftsmen to reside and work at the School. The program was approved and is scheduled to begin in January of 1969.

Penland, the oldest craft school in the United States, has steadily improved the quality of the faculty and instructional program, as well as the physical property of the school. The purpose of the Endowment-funded program is to allow craftsmen to break free from restrictive schedules in order to experiment with new ideas and to work with other craftsmen in an atmosphere conducive to creative experimental work. It is expected that the program will begin with ten craftsmen in residence for periods of from four to eight months each.

Sculpture Project—Seattle----- \$45,000

The National Council on the Arts in May 1966 approved a program enabling American cities to commission and place massive modern sculpture in prominent public places, to accustom the public, particularly those who might never visit a museum or gallery, to the sight and impact of the works of contemporary sculptors. Matching grants of \$45,000 each were approved in fiscal 1967 for Grand Rapids and Houston.

As a continuation of this project, a similar grant was made to the City of Seattle in fiscal 1968. The city has commissioned a major work of sculpture, "Black Sun," by Isamu Noguchi, to be placed in Volunteer Park. It is expected to be completed and installed shortly after the first of January 1969.

Kenneth Tyler—Gemini Limited----- \$20,000

Gemini Limited in Los Angeles has gained the reputation of being one of the most adventurous print workshops in the United States. It is directed by Kenneth Tyler, who as a result of his enthusiasm and expertise, has persuaded major American artists with little or no printmaking experience to work at Gemini and explore the possibilities of new media and techniques in the field of graphics. These artists work with master print technicians, and the main concern is to guarantee that each artist maintains a high standard and enjoys freedom to explore any avenue he desires in his project. Under the Endowment grant, Gemini has undertaken experimental projects related to development of new printing papers, metal plate research, three-dimensional graphics, embossing, ink research, and light exposure for prints. Important technological innovations have already come out of these experiments, and printmaking is emerging as a major art form for the first time in this country.

Artists who have worked at Gemini during this year and participated in these projects are: Jasper Johns, Claes Oldenburg, Josef Albers, Robert Rauschenberg, Kenneth Price, and Frank Stella. A comprehensive report describing the experiments and results achieved will be submitted to the Endowment at the end of the grant period.

Vermont International Sculpture Symposium----- \$10,000

Ten internationally-known stone sculptors from five foreign countries and the United States participated in America's first International Sculptors Symposium, held during the summer of 1968 in Proctor, Vermont, under the auspices of the Vermont Council on the Arts, the Endowment, and the Vermont Marble Company. During the two-month symposium, the sculptors worked outdoors in natural surroundings carving monumental sculptures from the raw Vermont marble. Over 100,000 visitors were able to watch the progress of the artists, and an exhibition of the works, ranging in size from nine to 38 tons of marble, was held in September at the close of the symposium. The participants subsequently elected to leave the collection intact as the nucleus of a growing Sculpture Park in Proctor.

Washington Gallery of Modern Art----- \$3,200

The Washington Gallery of Modern Art received this matching grant to assist in the showing of "66 Signs of Neon," an exhibition of assemblages and sculpture constructed from the debris of the Los Angeles Watts riots. The materials used for the art were collected following the August 1965 riots by two artist-teachers from the area, Noah Purifoy and Judson Powell, who are the graphic arts directors of the Watts Art Festival. Together with seven other artists, Mr. Purifoy and Mr. Powell developed unique art objects from the residue

of the wreckage, and presented this collection a year later at the Watts Art Festival. The response from this initial showing indicated great interest on the part of several museums around the country to show this exhibit.

In Washington (D.C.) this exhibition attracted new audiences to the Gallery, particularly from the black community. The artists were available to speak with the public, and visitors were invited to participate by writing their opinions out for review by the artists. In addition, the exhibit was very well received by the press.

FINANCIAL REPORT FOR FISCAL YEAR 1968

Available for Obligation

Refunds and deobligations, prior year-----	\$135,365
Unobligated balance, prior year (5c)-----	66,848
Unobligated balance, prior year (10a2)-----	3,045,156
Appropriation (5c)-----	4,496,500
Appropriation (5h)-----	2,000,000
Appropriation (10a2)-----	674,291
Gifts-----	674,291

11,092,451

Funds Obligated

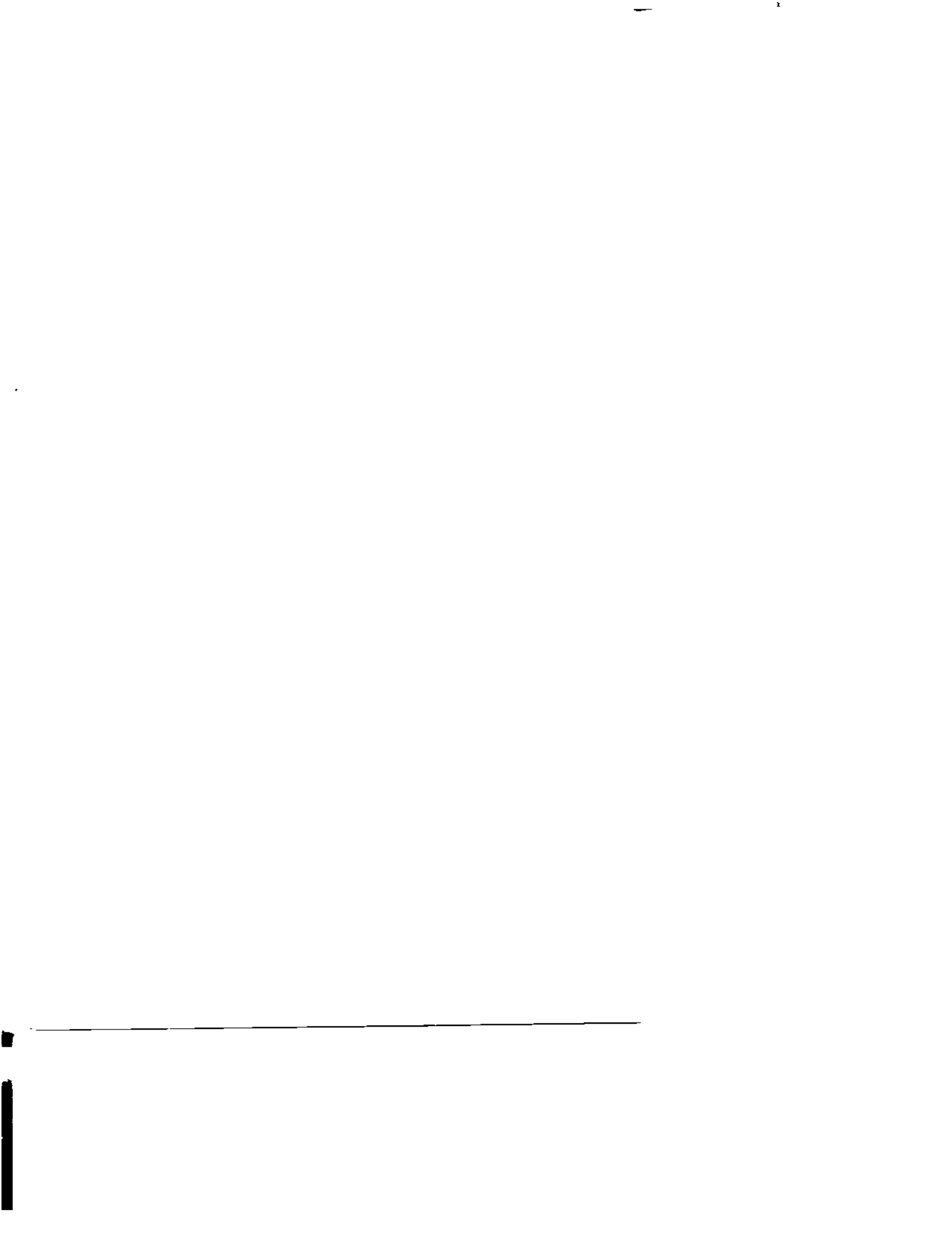
In architecture-----	\$814,550
In dance-----	623,699
In education-----	181,595
In literature-----	578,915
In music-----	1,154,969
In public media-----	*2,903,805
In theatre-----	1,393,719
In a variety of art forms-----	601,265
In visual arts-----	569,200
To the State program-----	**1,846,946
Miscellaneous contracts-----	1,341

10,670,004

*Includes a one-time grant of \$2,600,000 to The American Film Institute made possible by Ford Foundation funds of \$1,300,000; \$303,805 is the total program expenditure for public media without this grant.

**This figure reflects fiscal 1967 refunds from the States which were received by the Endowment in fiscal 1968.

APPENDIX



GRANTS AND CONTRACTS AWARDED, BY ART FORM,
IN FISCAL YEAR 1968

Architecture \$814, 550

America the Beautiful Fund—Design Internships---	12, 000
The Common Ground of the Arts-----	13, 800
Hawaii State Foundation on Culture and the Arts----	38, 250
The J. M. Kaplan Fund, Inc.—Artists' Housing---	750, 000
Undergraduate Student Travel—one grant-----	500

Dance \$623, 699

Alvin Ailey Dance Theatre-----	10, 000
American Ballet Theatre (partially from gift funds)-	394, 830
Association of American Dance Companies-----	15, 000
Center for Arts of Indian America-----	3, 000
Alexander Ewing—College Circuit Tour-----	5, 000
Martha Graham Foundation for Contemporary Dance -----	25, 000
Illinois Arts Council—Coordinated Residency Tour- ing -----	25, 000
National Association for Regional Ballet-----	18, 130
Pacific Northwest Ballet Association-----	75, 000
Regional Dance Development Project (10 companies)-	44, 730
Charles Reinhart—Residency Touring Circuit-----	5, 000
Allegra Fuller Snyder-----	3, 009

Education \$181, 595

Colgate University Student Arts Festival-----	5, 300
Community Service Association, Jackson, Mississippi-	10, 000
Great Lakes Colleges Association-----	5, 550
Laboratory Theatre Project for Education-----	134, 750
Inner City Cultural Center (Los Angeles)-----	66, 000
Repertory Theatre, New Orleans-----	45, 000
Trinity Square Repertory Company (Providence, R.I.) -----	23, 750
Christopher Murphy—Study of Student Arts Fes- tivals -----	1, 500

Ralph Steiner—Pilot Films in Visual Arts.....	15,000
Douglas Blair Turnbaugh—Study of Dance Recording.....	9,120
Miscellaneous Contractual.....	375
Literature	\$578,915
Academy of American Poets.....	4,600
Academy of American Poets Program: Universities of Arizona and Minnesota.....	27,000
The American Literary Anthology—Volumes 1 and 2.....	16,649
American P.E.N. Center.....	20,000
The Association of American University Presses, Inc. College and University Literary Festivals (nine Festivals).....	28,500
Coordinating Council of Literary Magazines.....	16,007
Distinguished Service Awards.....	50,000
Douglass House Foundation, Inc.....	50,000
Independent Literary and Art Presses (eight awards).....	25,000
Individual Grants to Creative Writers (21 grants)*.....	60,000
Literary Study Group (six at \$3,000 each).....	143,500
Modern Language Association/American P.E.N.....	18,000
National Book Committee.....	5,000
Poets in Developing Colleges.....	39,000
YM/YWHA Poetry Center.....	33,659
Young Writers' Awards (29 awards)*.....	4,500
	37,500
Music	\$1,154,969
American National Opera Company (partially from gift funds).....	449,740
Audience Development Program.....	84,814
Composer Assistance Program.....	58,485
Goldovsky Opera Institute.....	30,000
Hunter College Concert Bureau.....	5,780
Kodaly Fellowship Program—Dr. Alexander Ringer.....	79,340
Music Critics Association— <i>American Musical Digest</i>	64,000
National Guild of Community Music Schools.....	32,200
National Music Council Congress.....	32,000
Oakland University—Audience Development Project.....	45,500
Opera Society of Washington, D.C. (from gift funds).....	100,000
San Francisco Opera Association—Western Opera Theater.....	100,000
Allen Sapp—Study of Music Programs.....	24,110
Symphony of the New World.....	25,000

*See lists of individual grantees on following pages.

Syracuse Friends of Chamber Music—Audience Development Program.....	1,000
University of Alabama Regional Composers' Forum...	3,000
Walker Art Center—Center Opera Company.....	20,000

Public Media **\$2,903,805**

The American Film Institute (from gift funds)....	2,600,000
Educational Television Stations—Indiana University Foundation	101,805
KQED—TV Experimental Television Project.....	70,000
National Educational Television (NET) American Regional Theatre Project.....	75,000
WGBH Radio Drama Development Project.....	57,000

101,805
70,000
75,000
57,000

A
68
100
70
75
57
202

Theatre **\$1,393,719**

American Conservatory Theatre (from gift funds)...	350,000
American Playwrights Theatre.....	10,000
American Shakespeare Festival Theatre and Academy	23,000
Berkshire Theatre Festival.....	50,000
Boston University Symposium for Playwrights.....	17,070
Free Southern Theatre.....	7,000
New York Shakespeare Festival—Public Theatre (from gift funds).....	250,000
Professional Experimental Theatre Development (nine grants).....	84,750
The Repertory Theater of Lincoln Center (partially from gift funds).....	100,000
Resident Professional Theatre Program (18 grants)...	300,000
Theatre Development Fund, Inc. (from gift funds)...	200,000
Miscellaneous Contractual.....	1,899

Variety of Art Forms **\$601,265**

AFL/CIO Council for Scientific, Professional and Cultural Employees—Harlowe Dean.....	20,000
Center for Inter-American Relations.....	75,444
Federation of Rocky Mountain States—Audience Development	30,000
Federation of Rocky Mountain States—Conference...	3,000
Inner City Summer Arts Program (16 cities) (from gift funds).....	403,497
Rural Arts Program—University of Wisconsin.....	69,324

Visual Arts \$569, 200

American Federation of Arts.....	10, 500
Andreas S. Andersen—Survey.....	3, 500
Appalachian Region Exhibit.....	5, 000
Awards to Artists (29 at \$5,000 each)*.....	145, 000
Contemporary Art Workshop.....	12, 000
Bruce Davidson—Special Photographic Studies.....	12, 000
Museum Program.....	60, 000
<hr/>	
Amon Carter Museum of Western Art (Fort Worth)	30, 000
Institute of Contemporary Art (Boston).....	30, 000
<hr/>	
Museum Purchase Plan (15 museums).....	150, 000
Francis O'Connor—Study of WPA Art Projects.....	43, 000
Penland School of Crafts.....	50, 000
Sculpture Project—Seattle.....	45, 000
Kenneth Tyler—Gemini Limited.....	20, 000
Vermont Council on the Arts—International Sculp- ture Symposium.....	10, 000
Washington Gallery of Modern Art.....	3, 200

*See lists of individual grantees on following pages.

INDIVIDUAL GRANTEES



INDIVIDUAL GRANTEES

Individual Grants to Creative Writers: Grants-in-aid of \$7,000 to 21 writers to complete works-in-progress or to conduct special research essential to their continuing work (\$143,500).

Jonathan Baumbach
Brooklyn, N.Y.

Heather Ross Miller
Elizabethtown, N.C.

Barry Boys
New York, N.Y.

Cynthia Ozick
New Rochelle, N.Y.

Hortense Callisher
New York, N.Y.

Carlene Hatcher Polite
Detroit, Mich.

Frank Conroy
Brooklyn, N.Y.

Ettore Rella
New York, N.Y.

John M. Haines, Jr.
Fairbanks, Alaska

Lore Segal
New York, N.Y.

James T. Harrison
Stony Brook, Long Island, N.Y.

Mina Lewiton Simon
Stanfordville, N.Y.

William Hunt
Chicago, Ill.

David Stacton*
Walnut Creek, Calif.

Lewis Lipsitz
Chapel Hill, N.C.

Robert A. Stone
New York, N.Y.

Adrienne Marcus
San Rafael, Calif.

Mark Strand
New York, N.Y.

Paule B. Marshall
New York, N.Y.

Eve Triem
Seattle, Wash.

Barton Midwood
Coral Gables, Fla.

Young Writers' Awards: Individual grants of up of \$2,000 each to assist 29 gifted but unrecognized writers recommended by the six members of the Literary Study Group (\$37,500).

Louise Hardiman Abbott
Louisville, Ga.

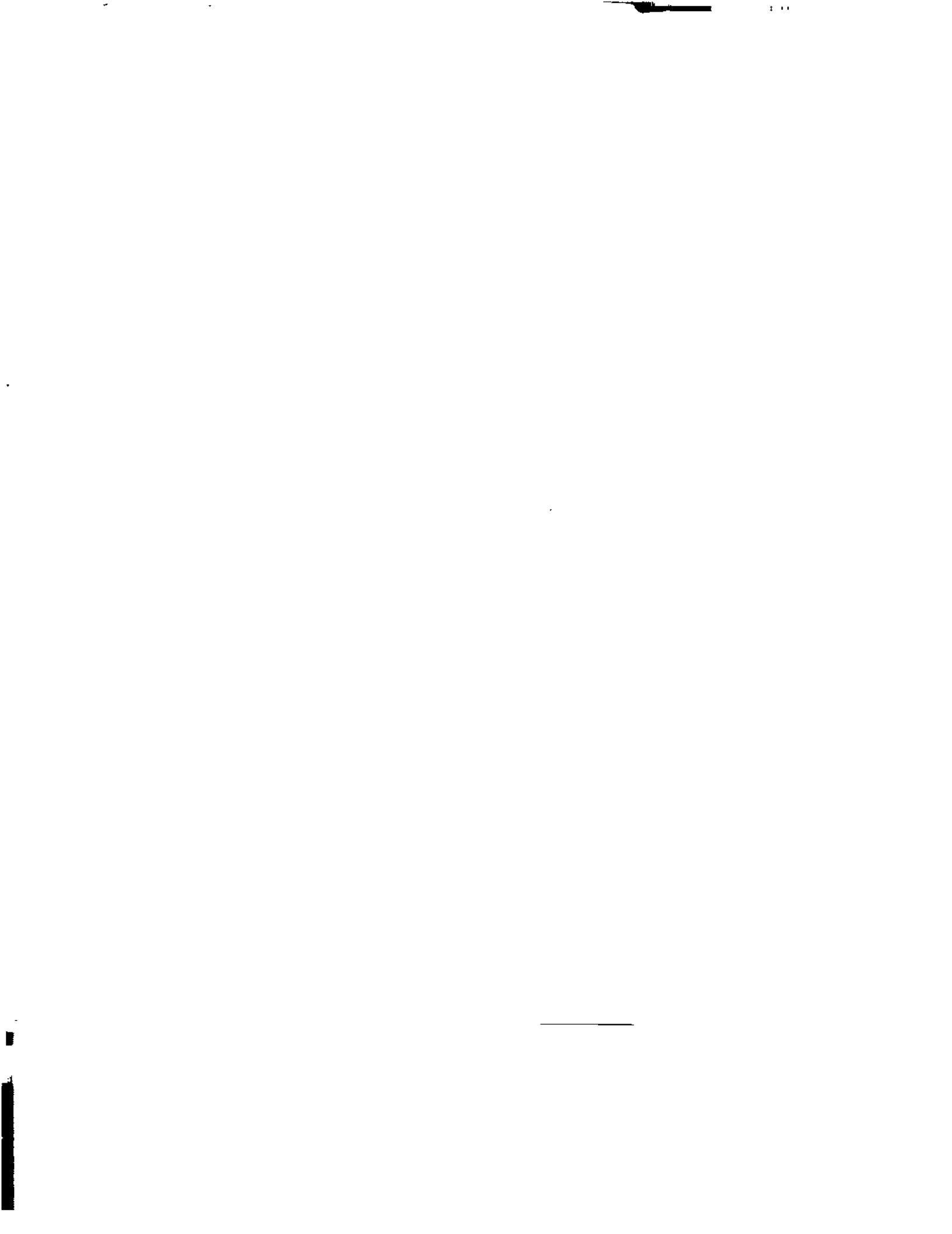
Doek Adams
Charleston, Mo.

*\$3,500 of this grant was deobligated upon his death in January 1968.

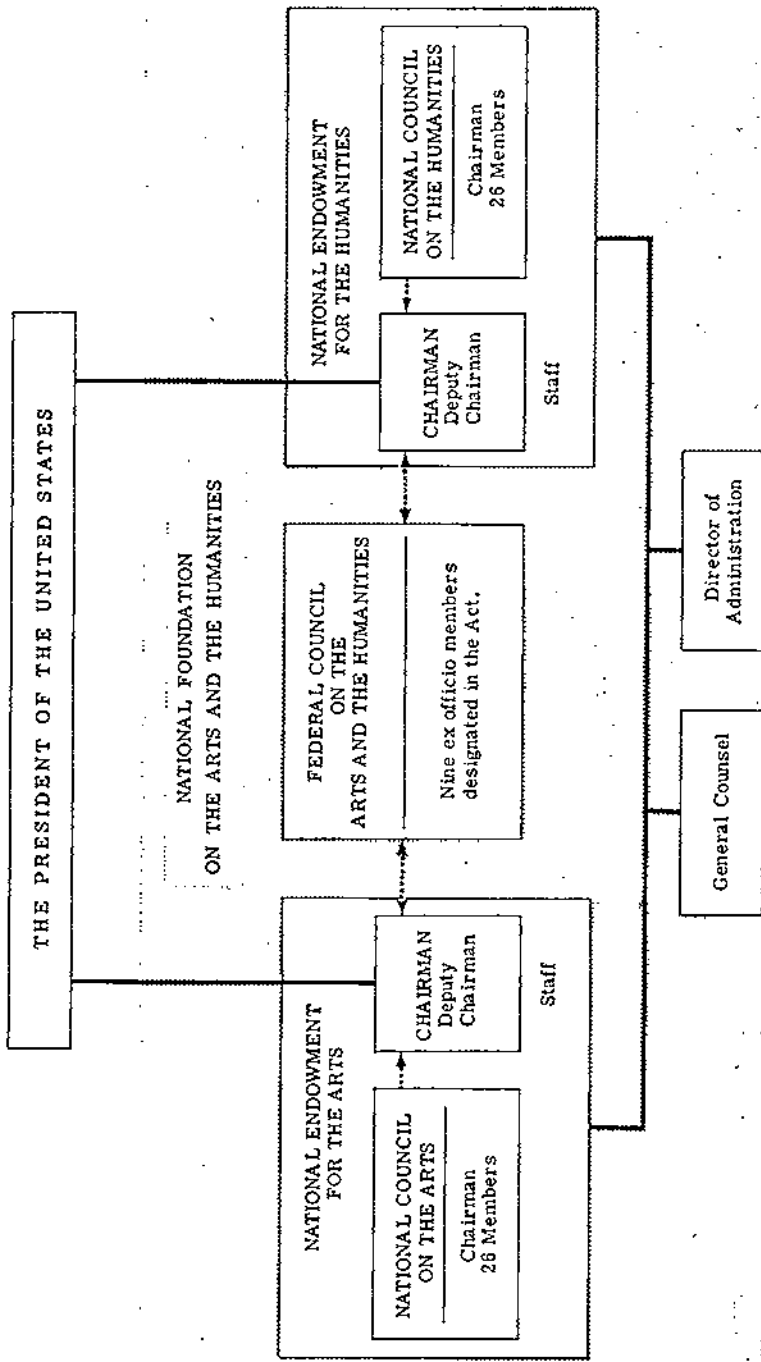
Daphne Athas Carrboro, N.C.	Douglas Lawder Richmond, Ind.
Trim Bissell Detroit, Mich.	George Maiko New York, N.Y.
Jack Brenner Seattle, Wash.	Henry Malone Detroit, Mich.
Joann Cattonar Kalamazoo, Mich.	Lucas Meyers Sewanee, Tenn.
Sam Cornish Cambridge, Mass.	Pamela Millward San Francisco, Calif.
Janet Cutler Roanoke, Ala.	Robert Morgan Greensboro, N.C.
Bill Deemer Eugene, Oreg.	Lindsay Patterson New York, N.Y.
Joel Dressler Detroit, Mich.	Jessie Rosenberg New Orleans, La.
William Edyvean Fort Collins, Colo.	David Southern Chapel Hill, N.C.
Julia Fields Scotland Neck, N.C.	Alexander Theroux Charlottesville, Va.
Ernest J. Gaines San Francisco, Calif.	Laura Ulewicz San Francisco, Calif.
Leonard Gardner San Francisco, Calif.	Pete Winslow San Francisco, Calif.
Gayle Gray Los Angeles, Calif.	Jay Wright New York, N.Y.
Hillery Knight Chicago, Ill.	

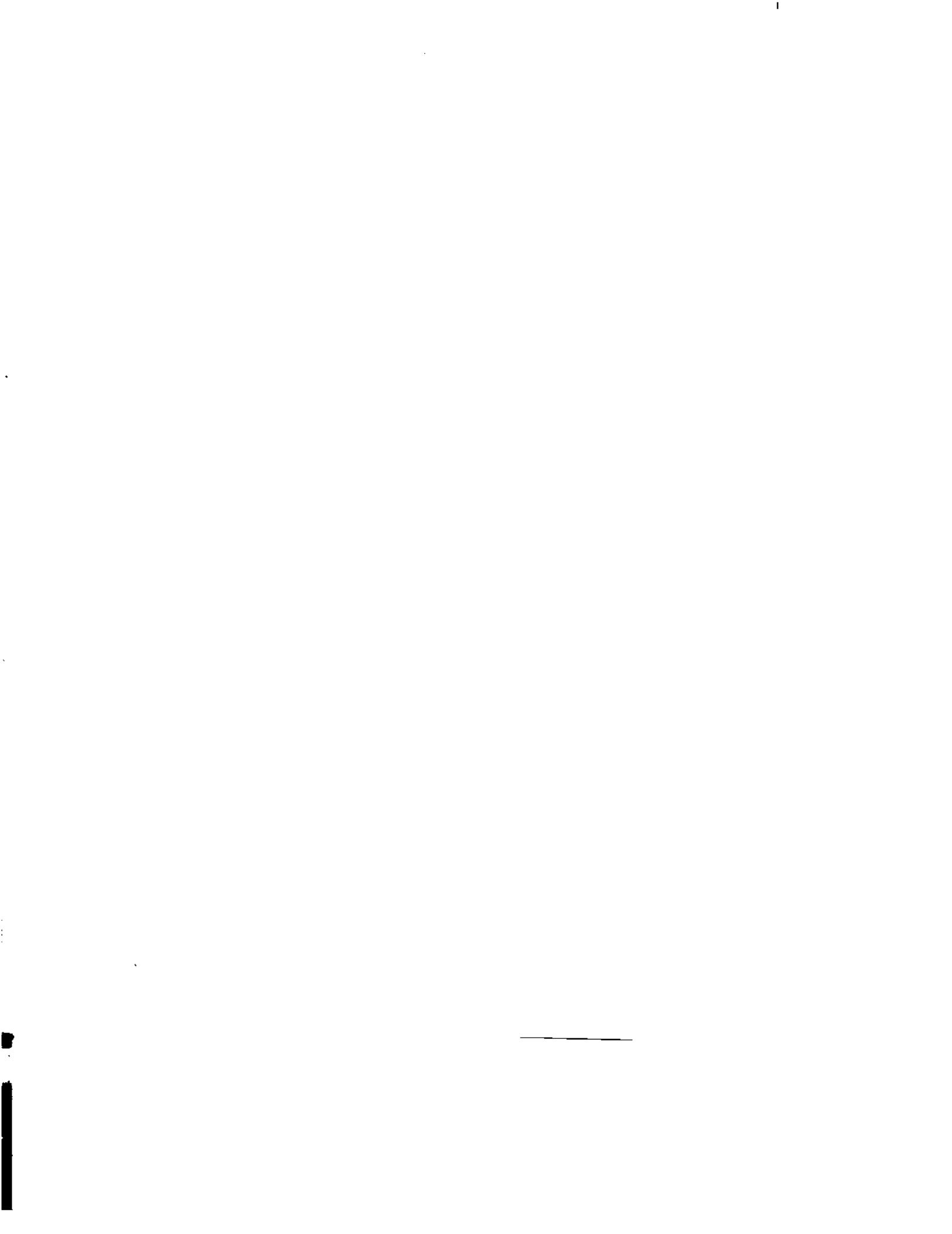
Awards to Artists: Individual awards of \$5,000 each to 20 painters and sculptors in recognition of past accomplishment and to encourage future efforts in the field of visual arts in the United States (\$145,000).

George Bireline Raleigh, N.C.	J. Geoffrey Naylor Gainesville, Fla.
Jean Charlot Honolulu, Hawaii	John Opie Baton Rouge, La.
Andrew Dasburg Taos, N. Mex.	Gene Owens Fort Worth, Tex.
Ron Davis Los Angeles, Calif.	Victor Pickett Norfolk, Va.
Joe Goode Los Angeles, Calif.	Oli Sihvonen Taos, N. Mex.
Robert Gordy New Orleans, La.	Hassel Smith Sebastopol, Calif.
Colin Greenly McLean, Va.	Peter Teneau McMinnville, Oreg.
Wally Hedrick San Francisco, Calif.	Robert Tiemann San Antonio, Tex.
George Herms Los Angeles, Calif.	James Turrell Santa Monica, Calif.
Craig Kauffman Venice, Calif.	John Tweddle Atlanta, Ga.
Roger Mack Little Rock, Ark.	Douglas Wheeler Los Angeles, Calif.
Robert Maki Seattle, Wash.	Franklin Williams San Francisco, Calif.
John McCracken Venice, Calif.	Wes Wilson San Anselmo, Calif.
Ed McGowin Hattiesburg, Miss.	George Woodman Boulder, Colo.
Bruce Nauman Mill Valley, Calif.	



NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES





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