

ANNUAL
REPORT
1969

the
arts

NATIONAL ENDOWMENT FOR THE ARTS
and
NATIONAL COUNCIL ON THE ARTS



Front Cover
The Phoenix Woodwind Quintet
and guest conductor; P.S. 158,
New York City, 1969.

ANNUAL
REPORT
FISCAL
YEAR
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arts

NATIONAL ENDOWMENT FOR THE ARTS
and
NATIONAL COUNCIL ON THE ARTS



Letter of Transmittal

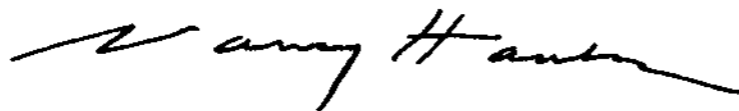
WASHINGTON, D.C.
February 27, 1970.

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, 1969.

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Respectfully,

A handwritten signature in cursive script that reads "Nancy Hanks". The signature is written in dark ink and is positioned above the typed name and title.

NANCY HANKS
Chairman, National Endowment for the Arts.

The PRESIDENT
The White House.



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Young musician; Adams-Morgan
District, Washington, D.C.

THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

The National Foundation on the Arts and the Humanities was established as an independent agency of the Executive Branch of the Federal Government by the National Foundation on the Arts and the Humanities Act of 1965. The Act, Public Law 89-209, was amended by Public Law 90-348 in 1968.

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

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THE FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

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

THE NATIONAL COUNCIL ON THE ARTS

January 1970

Nancy Hanks, Chairman
Marian Anderson
Robert Berks
Albert Bush-Brown
Jean Dalrymple
Duke Ellington
Paul Engle
O'Neil Ford
Lawrence Halprin
R. Philip Hanes, Jr.
Huntington Hartford
Charlton Heston
Richard Hunt
Ruth Carter Johnson
Harper Lee
Jimilu Mason
Robert Merrill
Gregory Peck
Sidney Poitier
Rudolf Serkin
Oliver Smith
Isaac Stern
George Stevens, Sr.
Edward Villella
Donald Weismann
Nancy White

THE NATIONAL COUNCIL ON THE ARTS

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

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

In addition to the individuals listed on page four, a number of distinguished Americans were members of the Council for all or a part of the period under review. Leonard Bernstein, Anthony Bliss, Herman Kenin, Warner Lawson, William Pereira, Richard Rodgers, John Steinbeck and James Johnson Sweeney served on the Council until their terms expired in September 1968; René d'Harnoncourt, a Council member and Director of the Museum of Modern Art in New York was killed on August 13, 1968; Minoru Yamasaki, a member of the Council since 1965, resigned in January 1969; Richard Diebenkorn resigned in March; Helen Hayes resigned in October. Roger L. Stevens, Chairman of the National Endowment for the Arts, was also Chairman of the Council from the beginning of the fiscal year until March 11, 1969. Douglas MacAgy, Deputy Chairman of the Endowment served as Acting Chairman of the Endowment and of the Council from March 11 until the close of the fiscal year.

THE NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts, an agency of the Federal Government, carries out programs of grants-in-aid given to arts agencies of the states and territories, to nonprofit, tax-exempt organizations, and to individuals of exceptional talent.

The Endowment is headed by a Chairman, nominated by the President and confirmed by the Senate. Roger L. Stevens served as Chairman of the Endowment from the time of its creation, in 1965, until the expiration of his term on March 11, 1969. Miss Nancy Hanks was sworn in as Chairman on October 6, 1969.

6 Grants by the Endowment to the states and territories are made in accordance with the terms set forth in Public Law 89-209, and are administered by the individual arts agencies. The Endowment's own programs are developed by the Chairman and the staff, with the advice of the National Council on the Arts. As a general rule, applications for grants, which fall within the established programs of the Endowment, are referred to panels of experts chosen from all regions of the United States. The recommendations of the panels are brought before the National Council for review, and to the Chairman for final determination.

In programs relating to theatre, to dance, to music, to visual arts, and to architecture and environment, advisory services were provided by panel members during the period under review. Consultants, acting individually, and in groups, also helped to develop, to administer and to evaluate these programs and others related to literature, to education, and to special projects carried out by the states and territories. The names of these panel members and consultants are listed on page 55 of this Report.

Audience at a Stevie Wonder
concert; Washington, D.C.



foreword

The programs of the National Endowment for the Arts, which are reviewed in this Report, were carried out under the guidance of the first Chairman of the Endowment, Roger L. Stevens. Many of the most innovative and successful projects are tributes to Mr. Stevens' own initiative, his good taste, and his awareness of the needs of the artist in our nation.

The Congress appropriated \$7,965,692 for the National Endowment for the Arts for the fiscal year 1967; \$7,174,291 for 1968; and \$7,756,875 for 1969. Thus, during the period covered by this Report, the Endowment continued to operate at the levels established in prior years. The nature of its programs also remained essentially unchanged.

They are sound programs, conceived and carried out in accordance with the objectives set forth by the Congress in the National Foundation on the Arts and the Humanities Act. They enabled symphony orchestras and smaller ensembles to bring great music into rural areas and city schools. They made it possible for dance companies to tour in states and communities which had never seen at first-hand this uniquely American art form. They brought poets into classrooms—and the poets as well as the students gained greatly from the exchange.

Thus, the Endowment's programs, in 1969, served the purposes set forth in the 1965 Act, which states that “. . . it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of this creative talent. . . .”

It should be noted, however, that while the material conditions of artists in general improved in 1969, the financial prospects of arts institutions did not. During this period, the services offered by arts institutions, and the costs which they incurred, continued to expand at a faster rate than earned income, and contributions. Therefore as the year continued, these institutions were confronted by mounting financial pressures.

This was true, above all, for museums and for symphony orchestras.

On June 20, 1967, President Johnson requested the Federal Council on the Arts and the Humanities to prepare a report on the status of our six thousand museums. “What is their present condition?” the President asked. “What are the unmet needs . . .?” He added, “I hope that the Council will recommend ways to support and strengthen our museums.”

The Report prepared in response to the President's request was sent to the White House on November 25, 1968. It was entitled, “The Condition and Needs of America's Museums,” and is known as The Belmont Report. In his letter to the President, accompanying the Report, Mr. Stevens, then Chairman of the Federal Council, summarized the Council's view:

“It is the view of this Council that the report documents the broad scope of museum services and makes it abundantly clear that the nation's museums play an authentic and major role in the nation's cultural and intellectual life. The report makes clear, too, that a pervasive and insistent financial crisis confronts these institutions.

“A strong case can be made for federal support. It is in the national interest to protect our cultural heritage as other countries have effectively done for many years. Collectively the nation's museums preserve, exhibit, and interpret the irreplaceable treasures of America, and of man. Together with schools and libraries they represent the communities'—and the nation's—resources for educating tomorrow's citizens. If the present financial dilemma were not a source of serious concern, these functions of museums alone would commend a sustained federal interest to a nation increasingly concerned with the quality of our national life.

“Faced, as are all of America's cultural institutions, with a demand for greater service to their community and nation and experiencing a relative decrease in traditional sources of funds, it is apparent on the basis of information presently available that additional resources will be required to meet these expanding demands, or in some cases, to prevent further reduction in existing services.

"But a reduction of museum services at the very time when millions of Americans are looking eagerly to them—and to other cultural institutions—to give added dimension and meaning to their lives must not come about through inaction or inadvertence. Steps can be taken now to meet specific serious needs. Further steps should be taken in the near future to insure continuing support which will provide federal resources while encouraging increased support from traditional sources."

The situation confronting our symphony orchestras was brought out toward the end of 1969, when in November, representatives of 77 orchestras met in New York. Amyas Ames, President of the New York Philharmonic and Chairman of the Conference, reported that the expenses of our principal orchestras had doubled in the past five years. Mr. Ames added that, although the 88 major and metropolitan orchestras had increased their earned income by twenty percent in the 1968-69 season, and had doubled the sums raised from private contributors over the past five years, they had ended the season with a net cash loss of \$5 million. He estimated that the aggregate net cash losses of the 88 orchestras would rise to \$8.5 million in the 1970-71 season. The Conference acknowledged the gravity of the situation, and, by a unanimous vote called upon the Federal Government for substantial support.

Thus, at the close of 1969, the question of the Government's role in support of the arts was raised in urgent terms. In his Special Message to the Congress, of December 10, 1969, President Nixon gave his response. "The attention and support we give the arts and the humanities," he told the Congress, "especially as they affect our young people—represent a vital part of our commitment to enhancing the quality of life for all Americans. The full richness of this nation's cultural life need not be the province of relatively few citizens centered in a few cities; on the contrary, the trend toward a wider appreciation of the arts and a greater interest in the humanities should be strongly encouraged, and the diverse culture of every region and community should be explored."

The President continued: ". . . there is a growing need for Federal stimulus and assistance—growing because of the acute financial crisis in which many of our privately-supported cultural institutions now find themselves, and growing also because of the expanding opportunity that derives from higher educational levels, increased leisure and greater awareness of the cultural life. We are able now to use the nation's cultural resources in new ways—ways that can enrich the lives of more people in more communities than has ever before been possible.

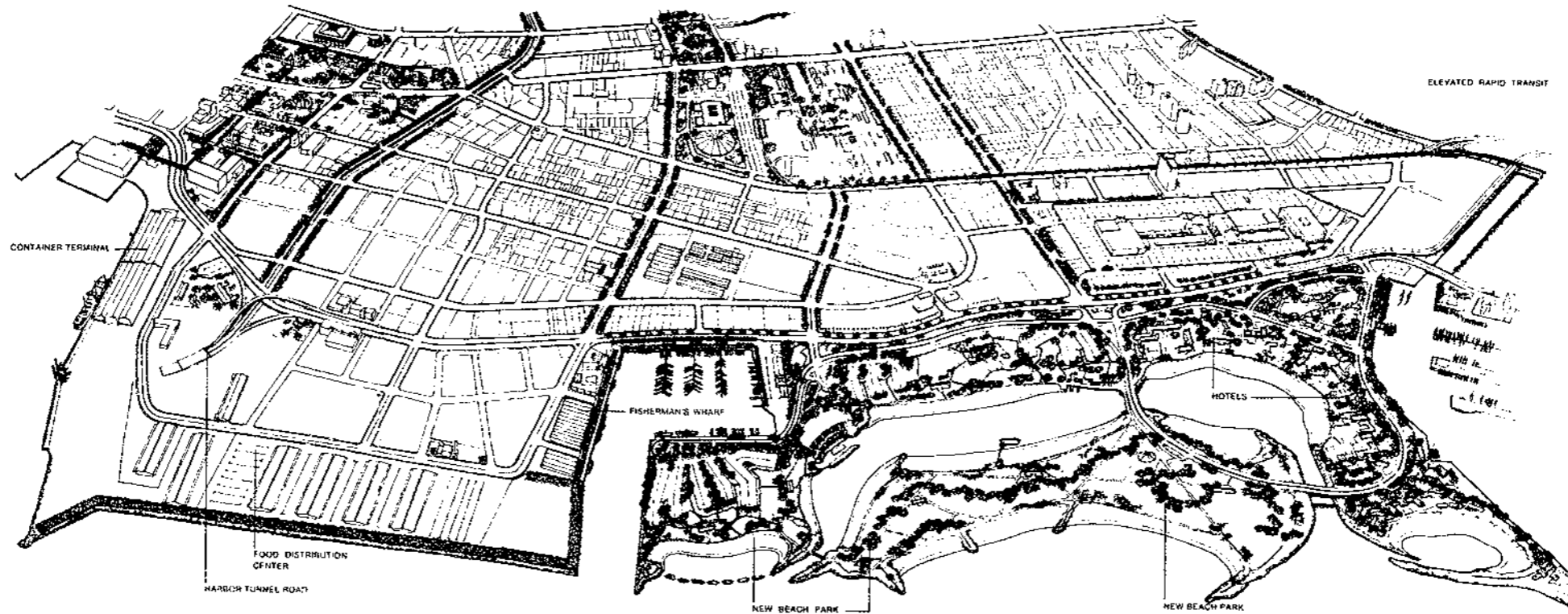
"Need and opportunity combine, therefore," the President declared, "to present the Federal government with an obligation to help broaden the base of our cultural legacy—not to make it fit some common denominator of official sanction, but rather to make its diversity and insight more readily accessible to millions of people everywhere.

"Therefore," the President continued, "I ask the Congress to extend the legislation creating the National Foundation on the Arts and Humanities beyond its termination date of June 30, 1970, for an additional three years.

"Further, I propose that the Congress approve \$40,000,000 in new funds for the National Foundation in fiscal 1971 to be available from public and private sources.

"Few investments we could make," the President concluded, "would give us so great a return in terms of human understanding, human satisfaction and the intangible but essential qualities of grace, beauty and spiritual fulfillment."

—NANCY HANKS.



CONTAINER TERMINAL

FOOD DISTRIBUTION CENTER
HARBOR TUNNEL ROAD

FISHERMAN'S WHARF

NEW BEACH PARK

NEW BEACH PARK

HOTELS

ELEVATED RAPID TRANSIT

WATERWAY
WATERFRONT

A Plan for Magic Island, an intensively used recreation area; from the Urban Design Study of the Honolulu Waterfront, prepared for the Hawaii State Foundation on Culture and the Arts.

The Endowment's Architecture programs in the fiscal year 1969 focused on research, on student travel, and on efforts to involve selected schools of design in local projects relating to their environments.

Thirty schools of architecture, planning, or landscape architecture were invited to submit proposals for projects in which \$30,000 of Endowment funds would be made available to match local grants. The schools were asked to construct programs in which students and faculty would jointly undertake design projects of vital community interest, and in which the local communities would participate.

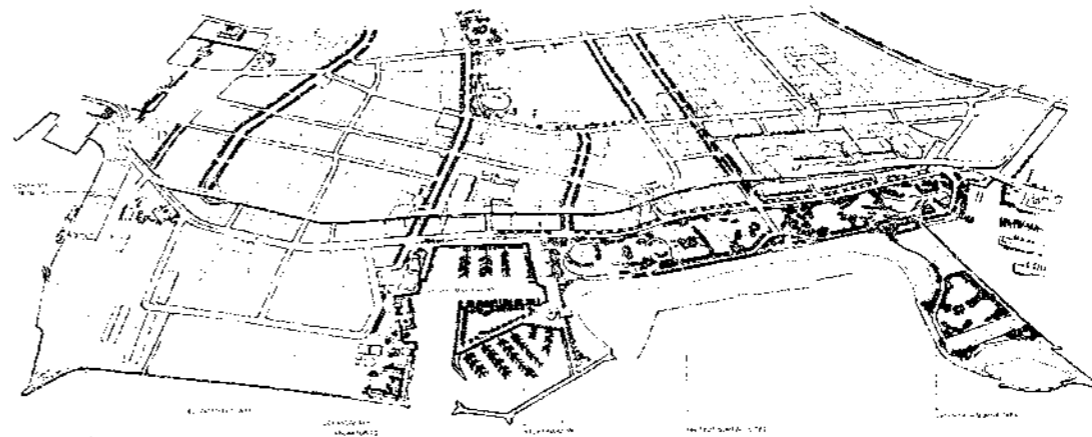
Twenty-five schools submitted proposals to the Endowment. Nine were awarded grants.

The Institute for Architecture and Urban Studies in New York City undertook a study of the patterns, characteristics, and uses of the streets in New York City, with particular emphasis on the pedestrian usage of the streets. The objective was to find ways of improving the quality of the streets. The results are to be a published report and an exhibit in New York City.

The School of Architecture of the University of Kentucky project was to study strip mining techniques and to develop new methods of operation that would leave mined areas in forms suitable to subsequent land use. The final results of this effort will be reported in a publication.

The School of Architecture of the Massachusetts Institute of Technology project was to involve students in a number of actual building projects for open-space recreation in the city's ghetto area. A number of neighborhood "parks" and social places were actually built on empty lots. These are all located in the Boston inner city area.

Architecture, Planning and Design



An alternate plan for Magic Island, from the study prepared for the Hawaii State Foundation on Culture and the Arts.

The School of Architecture of Tulane University project was to study the critical design issues of the historic Vieux Carré waterfront area of New Orleans and to portray these issues to the citizens of New Orleans. The outcome of this work was a publication called "The Vieux Carré Riverfront" and a film which received wide showing. In the publication and the film, a series of possible "futures" for the Riverfront was graphically portrayed.

The New School of Architecture of the University of Tennessee project was to study the eastern region of Tennessee—its towns and its transportation system. The objective was to see if a new regional transportation system could serve as a major agent of revitalization for all of the small towns of the region. One aspect of this proposed network would be one or more major transport terminals which would serve all the towns. Thus they would all enjoy a new economic impulse, but would avoid the possibly destructive imposition of individual transport facilities in the towns themselves.

The School of Architecture of the University of Southern California undertook a study of the Owens Valley area of California as a site for a new town. It utilized advanced concepts in site analysis, computer evaluation of data, and the creation of a design based on a broad range of factors. The resulting study stands as one of the most advanced pieces of work in the field. It was documented in a publication entitled "The Owens Valley Study: A Natural Ecological Framework for Settlement."

The School of Architecture of the University of Minnesota undertook to involve the residents of the Minneapolis-St. Paul metropolitan region in the studies of the relationship between land use and transportation systems. The studies will be documented in a publication.

The School of Architecture of the University of Notre Dame project was to experiment with new techniques of land design based on new information from the sciences of ecology, climate, and human health. The studies will be documented.

The Department of Regional Planning and Landscape Architecture of the University of Pennsylvania project was to apply techniques of ecological analysis to large scale landscape design in which this university has been a leader. The Endowment grant enabled the Department to engage an entire class of students in the project.

In addition to the nine university grants, two research projects were supported by the Endowment in 1969.

The first grant, to John Eberhard, Dean of the School of Architecture at the State University of New York at Buffalo, enabled Mr. Eberhard to complete a manuscript for a book on industrialized and rationalized design. The author is an acknowledged expert in this field, having held the position of Director of the Institute of Applied Technology at the United States Bureau of Standards. Mr. Eberhard's book is to be published by the Massachusetts Institute of Technology Press.

The second grant was a matching grant to the Institute for Urban Studies at the University of Pennsylvania. There, Dr. Erwin A. Gutkind had undertaken the preparation of a ten-volume series on the history of urban development. Dr. Gutkind died before the books were completed, but not before collecting all of the essential material. The project is being completed under the direction of his daughter, a life-long assistant. At this writing the fifth of the eight-volume series is about to be published.

In 1969 the Endowment supported for the second time, a series of student travel awards. One hundred and seven awards of \$250 each (\$26,750 total) were made to advanced students of architecture, landscape architecture, and city planning in accredited schools throughout the nation. The awards enabled the students to study at first-hand outstanding examples of environmental design in America. The students were selected by their faculties, and submitted reports on their studies to their schools and to the Endowment.

Architecture students of the University of Tennessee review with residents, their model for an urban development.





Dance

The City Center Joffrey Ballet
Company dances "Viva Vivaldi!"

The Dance programs of the Endowment, in the fiscal year 1969, undertook through grants to aid in the creation of new works, to give general support to outstanding companies, and to bring these companies to a larger segment of the American public.

In aiding in the creation of new works, the Endowment gave fifteen choreography grants. These grants included provision for four weeks rehearsal salaries for dancers and awards of \$2,500 to \$5,000 to the choreographers themselves. Young, and relatively unknown choreographers, as well as acknowledged masters, were included in the program. The commissioned works were performed in festivals, and in tours throughout the nation, and were highly praised by critics. Frances Herridge, reviewing the world premiere of Alwin Nikolais' *Echo* in the *New York Post* described it as "strange and stunning. He has gone beyond anything he has done yet," Herridge wrote, ". . . it never ceases to fascinate."

A grant for four new commissions was also awarded to the San Francisco Ballet to add four new works to the company's repertoire.

Touring programs supported by the Endowment were designed to improve touring practices and to provide audiences with a broader exposure to the best of dance. The City Center Joffrey Ballet was assisted in an experimental in-residence tour during the 1968-69 season through a grant given The Foundation for American Dance. The company spent a week giving performances and also providing classes, seminars, and workshops on six campuses: Michigan State University, the University of Arizona, the University of Cincinnati, the University of New Mexico, the University of Oklahoma, and the University of Vermont.

Grants in support of tours made by the best of the small, contemporary dance companies were continued in an expansion of the Coordinated Residency



Touring Program. This program was initiated in a pilot project in Illinois for the 1967-68 season. Its purpose is to improve touring practices; its method is to develop regional circuits of local sponsors through the cooperation of state arts councils. Each local sponsor engages at least two companies for at least a half week each, during which time the dance company provides a variety of services such as master classes, lecture demonstrations, music and design workshops, and special sessions for teachers.

Three regional circuits were developed for the second year of the program. Companies led by Merce Cunningham, Erick Hawkins, Lucas Hoving, José Limon, Donald McKayle, Alwin Nikolais, Anna Sokolow, Paul Taylor and Glen Tetley participated in the program. The Illinois Arts Council acted as regional coordinator for the Great Lakes Circuit in which eight companies toured for a total of 21½ weeks in Illinois, Indiana, Minnesota, Missouri, Wisconsin and Ohio, performing and teaching in 20 cities. The Vermont Council on the Arts acted as regional coordinator for the New England Circuit for six companies touring for 11 weeks in New Hampshire, Rhode Island and New Jersey. The North Carolina Arts Council developed an in-state circuit for four companies touring for two and one-half weeks in four cities of the state.

A grant of \$100,000 was given to The Foundation for American Dance for support of the City Center Joffrey Ballet. A similar grant, to the Martha Graham Center, was made possible by a private contribution of \$50,000 to the Endowment, which was matched by \$50,000 in Treasury funds.

Lastly, three grants to Connecticut College, Jacob's Pillow, and Saratoga aided these centers, renowned throughout the Nation, to present their summer festivals of dance.





Richard Kuch, a choreographer, rehearses his work, "*Chaos*", with dancers of Ballet West, Salt Lake City.



KEEP IT PROJECT DISCOVERY

KEEP PROJECT

SAVE PROJECT

STOP PROV. GUANTANAMO

Education

High school students petition the Governor of Rhode Island to appropriate funds to continue Project Discovery, a program involving the Trinity Square Repertory Company and their schools.

All of the Endowment's programs are, in some degree, educational. In the fiscal year 1969, however, the Endowment continued its practice of maintaining in a separate category, projects which were directed predominantly to our schools.

A grant of \$100,000, utilizing United States Office of Education transfer funds, was made to the Central Midwestern Regional Educational Laboratory, Inc., (CEMREL) for support of its experimental visual-artist-in-residence program. The program makes it possible for a painter, sculptor or craftsman to work at his art for a full school year in one school-provided studio setting. Thus, the project emphasizes the artist and the arts as central to the learning process and as a humanizing force in education. The six sites selected for the project were: Philadelphia; San Diego; University City, Missouri; West Palm Beach; St. Paul; and Evergreen, Colorado. A special panel, made up of representatives from the six sites, and of nationally recognized authorities met on August 6, 1969, and from a list of applicants, selected six artists. The six, Don Doen, Ronald Ellert, Helen Evans, Mac Fisher, Charles Huntington, and Jackson Woolley are at work during the 1969-70 school year.

Continuing the Council's policy of enabling international arts conferences to be held in the United States, a matching grant of \$35,000 was made to the National Art Education Association in support of the 1969 World Congress of the International Society for Education Through Art (INSEA) held in New York City, August 7-13, 1969, on the theme, "Education Through Art—Humanism in a Technological Age."

A matching grant of \$32,700 was made to the Harlem School of the Arts in support of the School's Theatre and String programs. The String Program of the School emphasizes the Suzuki violin method of instruction in which children from three to five years old receive fundamental teaching and are thoroughly grounded in the techniques which lead to mastery of the instrument. The Theatre Program of the School offers training in speech and acting,



stagecraft, costume and design, and in the history of the theatre. The work of the regular faculty is supplemented by regular visits of distinguished artist-lecturers.

A matching grant of \$25,000 was made to the New Thing Art and Architecture Center on a pilot-project basis to assist this workshop school of the arts to continue and expand its activities for inner city residents in the nation's Capital. Workshops conducted at the Center include: graphic design, photography, fashion, dance, drumming, and history of the arts.

The Laboratory Theatre Project, which the National Council on the Arts initiated as a demonstration arts-education project, was conceived and funded in cooperation with the United States Office of Education and local school boards. Professional theatre companies in three cities (Providence, New Orleans, and Los Angeles) perform classic and modern works in productions of high quality for secondary school students at the same time that these plays are being studied in the classrooms. One hundred and ninety thousand students have attended the productions; their enthusiasm is evidence that they have gained a sense of the richness of great drama as theatre, as well as new perception of great drama as literature. In addition, regular evening performances for adults have been well attended in each of the three cities.

Providence and New Orleans, two of the three cities involved in the project, have completed the three year program. Both theatres are continuing to present plays to student audiences with the cooperation of local school boards. The Trinity Square Repertory Company in Providence has extended its program to its neighboring states.

In the fall of 1969, the Educational Laboratory Theatre in Los Angeles at the Inner City Cultural Center began its third season. Almost 50% of the high school population in the Unified School District represents racial minorities including Negroes, Mexican-Americans, Chinese, Japanese, Korean-Americans and American Indians. As one of the Office of Education's professional consultants has said: "I believe this to be the only inter-racial company in this country, reaching toward a goal of homegenization rather than polarization . . . high school students of greater Los Angeles have been coming to that theatre on the edge of the Watts area—responding to artists of every race—involved in a sociological 'mix' which would not otherwise happen—teachers and students alike—living out in microcosm an attempt to understand and react to a new view of the so-called minority person."

Participants in the Photography Workshop; New Thing Art and Architecture Center, Washington, D.C.





Literature

A student follows a poem, read by Raymond Patterson to a high school class in Minneapolis.

Literature as an art form has been overlooked by our philanthropists. As Allen Tate has suggested,

"We live in an audio-visual culture and Americans are willing to support the gallery and the orchestra because they provide public occasions for the extroverted participation, in hearing and seeing, of large numbers of people. One reads a magazine alone, and usually one thinks he has done enough for the magazine if he subscribes to it, or buys a single copy . . . But we cannot go on thinking that it will survive on subscriptions and bookshop sales. This is like asking the university to live on tuition fees." (Carleton Miscellany, Volume 4, Number 2)

In response to this situation, the Endowment in its Literature program, has developed projects involving writers, students, literary magazines, and fine presses.

Two approaches to the problem of support for the writer have been considered. One is exemplified by the Scandinavian arts programs, which provide regular stipends to writers of some reputation. Even if adequate funds were available, we would have reservations about this kind of support for our writers.

The second approach places the primary emphasis on seeing that the writer is adequately remunerated—that, indeed, it is possible for him to make a living by what he does best, during the most productive years in his life, a period which generally coincides with his obscurity and his greatest psychological and material needs.

In some of its elements this approach benefits the reader as well as the writer, as illustrated by Endowment aid to literary magazines.

The Coordinating Council of Literary Magazines was established in December 1966, to aid small American literary magazines, the means through which our writers have traditionally begun their careers. With Endowment support, CCLM has to date made 132 grants, 61 of them in fiscal 1969, and has generated \$153,000 in private support.

The American Literary Anthology, edited by George Plimpton and Peter Ardery, contains works of poetry, fiction and criticism selected by panels of judges from small American literary magazines. Awards are given to the writers, and to the editors of the magazines from which their works are taken. Volume II of the Anthology which is published on a non-profit basis, was put out by Random House in February 1969, and was described by the *Chicago Sun Times* as "an impressive collection." The judges for Volume II were Vance Bourjaily, Robert Duncan, Albert Guerard, Mark Harris, Philip Roth, Anne Sexton, Roger Shattuck, John Simon and Louis Simpson.

A third project, intended to be of assistance to writers, has provided grants to the small independent publishers who, operating their own presses, have launched the careers of many unknown but promising writers. These publishers have also maintained high standards of typography and book design. A program of \$5,000 to \$10,000 grants begun in fiscal 1968 was continued in fiscal 1969 with grants totalling \$75,000 to eight small presses. In reviewing a volume of poems by Richard Brautigan, published by The Four Seasons Foundation with the aid of an Endowment grant, *Time Magazine* wrote: "Brautigan is Harlequin on a tightwire poised between Earth and Heaven . . . Occasionally he fails, tumbling from his poetic perch, but the dare is worth every one of the falls."

A fourth program designed to encourage the publishing of fine literature is the National Council on the Arts Selection, begun by the Association of American University Presses with a grant of \$28,000 in fiscal 1968. Publishers of nearly 40 presses have indicated their desire to participate in this program. Poetry and short fiction manuscripts are submitted to each of two three-member juries. Two awards are made, to the authors of the works which are selected, and to the presses which published these works.

The Endowment has attempted to give new vitality to the teaching of English and literature through its Poetry in the Schools and Poets in Developing College Programs. The Poets in Developing Colleges Program, begun in fiscal 1968, helped to place writers in residence in small black Southern colleges, many of which are so poor they have no English department but only a Humanities division. The program has reached 15 colleges to date and has produced unexpected dividends.

Tuskegee Institute had a Chair of Fine Arts unoccupied for years. The Endowment sent Samuel Allen there for a five-week residence in the spring of 1968; he was then asked to fill the Chair for the 1968-69 academic year at no cost to the Endowment.

Atlanta's Morehouse College, more prosperous, like Tuskegee, than others in the program, gave a four-semester appointment to A. B. Spellman, who reported; "Students were responsive and inquisitive and seemed hungry for direct communication with poets."

Margaret Danner arrived at Richmond's Virginia Union University amid student unrest. Before long, her class had standing room only. She is now in her fifth semester there. Her students produce a poetry magazine and give readings both at the college and in the community.

On the elementary and secondary level, the Poetry in the Schools program, begun in fiscal 1966, sent poets into classrooms to read and discuss their work with students, while senior poets discussed with teachers how to transmit the vitality of the language. Pilot programs in New York City, Long Island, Detroit, San Francisco and Pittsburgh have continued without Endowment support. This year the program included Chicago, Los Angeles, Minneapolis, and a large area of Arizona and New Mexico.

A consultant in high school English, Seymour Yesner, wrote to the Endowment: "It is really difficult for me to find adequate words to express the tremendous impact the Poetry Program is having in Minneapolis. It's a kind of awakening. Teachers are talking about poets and poetry, and are using, in classrooms, the poems of the poets they are hearing . . . the poets, who are reading to students in the schools, are provoking discussion and great interest in poetry."

One of the Detroit poets, Donald Hall, wrote in *Life* (9/6/68): "Poets are used to reading to college students. We have never seen anything like the response of high school kids . . . in the hallways between classes . . . in the din I heard a shout, repeated: 'Say us a poem!' I shouted them a poem. By the time I had finished, my crowd had doubled, so I had to shout it over again . . . The poets came to the schools to turn the students on—and left turned on themselves. In many cases they returned for more talk on their own initiative. The young are ready; they lack only the teachers and poets and boards of education to bring it to them."

The program, plainly, is of benefit to poets as well as to students. Its worth was recognized by President Nixon. In calling upon the Congress to double the appropriations for the Arts and the Humanities Endowments, the President noted that, given this increased funding, "We would be able to bring many more young writers and poets into our school system, to help teachers motivate youngsters to master the mechanics of self-expression."

Another pilot project added seminars in literature and creative writing to "Operation SEEK," the prebaccalaureate cultural enrichment program of the City College of New York. Mina Shaughnessy, assistant director, remarked on the "genetic toughness that kept some 150 students (more and often less)—most of whom had worked all day and then rushed up to City College in thick, muggy New York heat or, several times, in spectacular rainstorms—that kept them coming to classes where, with matching toughness, seven teachers kept doggedly showing up with their books and notes and corrected themes, ready to take on new students, old students, or almost anyone who happened to wander into the classroom that night."

Toni Cade, who taught three sections, reported: "What was most noticeable about this group . . . was their personal involvement and investment in the course . . . These were students painfully aware of the gaps in their education, frantically alert to their need to establish a viable position, a stance in what is for them a daily toe-to-toe battle."



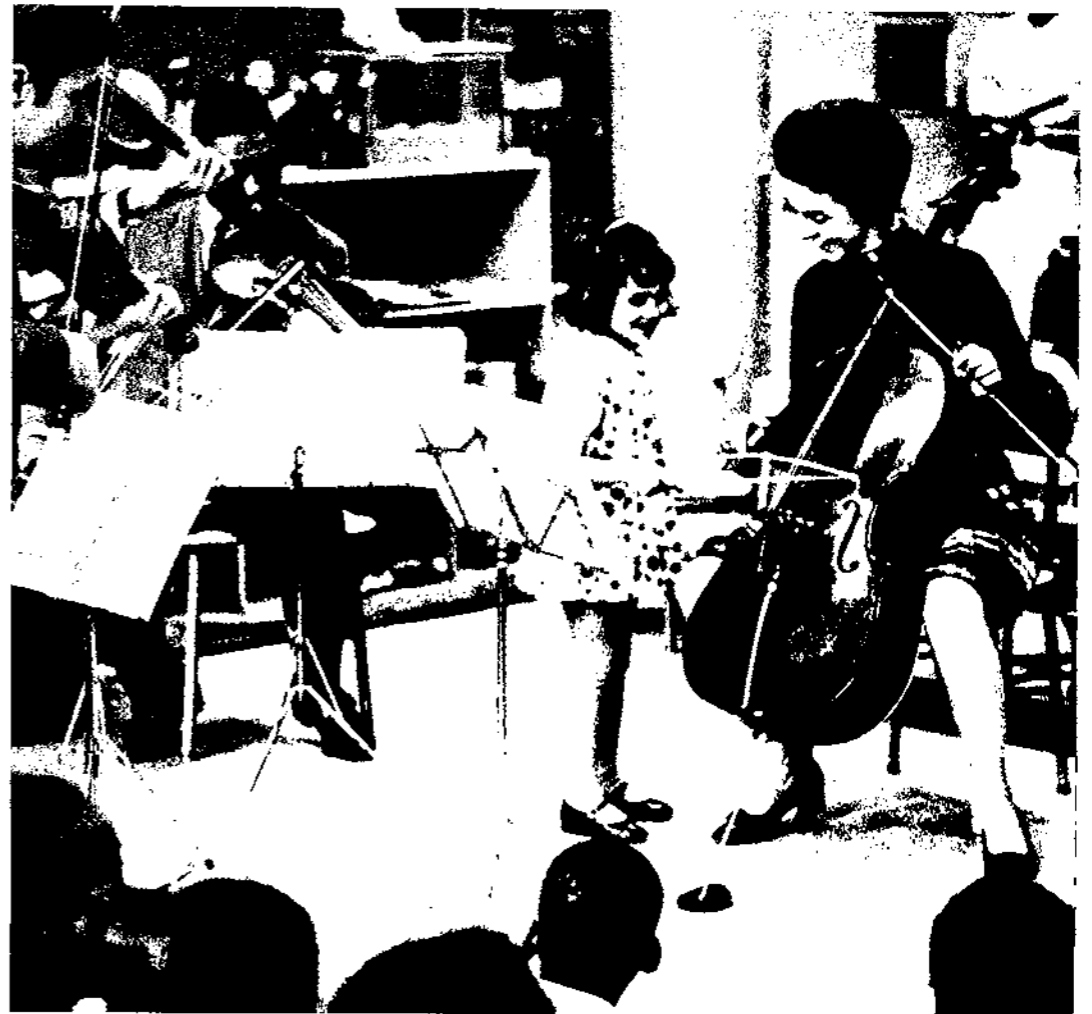
Music

The Music program of the Endowment in the fiscal year 1969 gave support to many performing organizations and, at the same time, attempted to create new audiences for fine music. Particular attention was given to locating audiences where young artists may find exposure as they begin their professional careers.

Audience Development

Audience development programs, in such diverse locations as Montevallo, Alabama; Pasadena, California; Poultney, Vermont; St. Peter, Minnesota; Tougaloo, Mississippi; and Paia, Maui, Hawaii, were sponsored by fifty-eight colleges and universities, twelve museums, twelve chamber music societies, and a variety of civic and educational institutions. Through the special cooperation of the Association of College and University Concert Managers and the American Association of Museums, thousands of American citizens enjoyed concerts supported by matching grants from the Endowment, most of which were limited to one thousand dollars or less.

These grants freed local producers to try out new programming ideas and to present young and relatively unknown artists. Unorthodox settings such as dormitories and patios, with students informally assembled in close proximity to the artist provided a performing atmosphere which seemed to generate more personal involvement of the audience. At the California Institute of Technology, a "confrontation concert" of a string quartet and a jazz quartet, billed as the "Grand Encounter," proved to be the greatest concert success in five years.



Ruth Alsop, of the Carnegie String Quartet, at P. S. 166, New York City, in a program organized by Young Audiences, Inc.

An altogether different approach to audience development was adopted, with Endowment support, in the programs of Affiliate Artists and Young Audiences.

Twenty-four young artists affiliated with universities and cultural institutions in 15 states were sponsored by Affiliate Artists in performances at the host institution for a total of eight weeks. During the remainder of the year these artists were booked throughout the country by their managers to round out a year of stable employment.

Young Audiences, a national organization with twenty years' experience in bringing professional performances of chamber music to schools, has 39 active chapters in 25 states. The Endowment's grant enabled Young Audiences to experiment with concert presentations from kindergarten through the third grade level and to engage additional music directors to assist in the training of ensembles. In 1968-69, Young Audiences presented 10,000 concerts.

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Support for Performing Groups

The organizational and artistic problems inherent in programming symphony orchestras and opera companies present an order of magnitude hardly comparable with that of any other art form. These basic problems are complicated by the need to assemble trained artists, to develop them further, to mount productions for presentations in far-off communities and to provide compensation on an adequate, and a salaried basis.

The Endowment has been interested in assisting groups with proven artistic standards and organizational stability. And, while it recognizes the need for innovation, the Endowment is aware that assistance may be required for existing programs for which there may not be sufficient support. Accordingly, Endowment support has been given to regional opera companies to enable them to move toward annual contracts on a salaried basis, thus making it possible for gifted young American singers to pursue their careers without emigrating to a foreign country.

At the same time, opera has reached more audiences. The Seattle Opera Association, a regional company in existence for only six years, was able to employ a contingent of singers with additional coaches and accompanists in a season that included 45 local performances before a total audience of 130,000 in addition to 30 performances on tour. Highly successful production and promotional techniques have brought national acclaim to the Seattle Opera, which proudly put itself on record as supporting traditional and new

works in a season which included the world premiere of Carlisle Floyd's *"Of Mice and Men"* alongside Verdi, Puccini, and Strauss (Johann and Richard). Multimedia presentations have witnessed the substitution of slides for sets. The Metropolitan Opera Guild devoted an issue of its magazine, *Opera News*, to a Seattle Salute.

The Center Opera Company of Minneapolis was enabled to devote its repertory largely to the presentation of contemporary opera.

A grant to the Western Opera Theater, created in 1967 with the aid of a grant from the Endowment, enabled this group, a subsidiary of the San Francisco Opera Company, to reach thousands of persons who had never attended a professional operatic production. The Company was seen and heard in schools and in public performances in nearly three dozen communities located throughout California, Arizona and Oregon. One audience before whom the Western Opera Theater played was the Navajo Reservation at Many Farms, Arizona. In the words of *Newsweek*, February 24, 1969:

"A surprisingly good audience of 650 showed up for the performance in the high school gym and they saw a good one, especially . . . soprano Claudia Lindsey, whose full, rich, warm voice promises a fine future. 'This has reached them more than any other program they've ever seen' said school principal Frank Hall. Henry Mighty Mouth was there with his wife and children. 'I didn't like it much,' he said. 'But the wife, she did, and it's good for the kids.' 'Plenty good, plenty good,' said Alfred Whitney."

But the value of such companies as Western Opera Theater is not confined to its effect on audiences. Again, in the words of *Newsweek*:

"To the young American singers, with so few places to develop in the United States, the opportunities of WOT are a godsend."

In the 1968-1969 season, the symphony orchestras of the United States were confronted with mounting financial pressures. According to statistics compiled by the American Symphony Orchestra League, our 28 major orchestras (those with annual budgets of over \$500,000) and our 60 metropolitan orchestras (those with annual budgets of between \$100,000 and \$500,000), taken all together, earned a total of \$33,842,000 in 1968-69 and raised an additional \$27,736,700 in contributions, grants, and dividends. The total income of these 88 orchestras was \$61,578,700, and their total costs were \$66,794,500, leaving \$5,215,800 in uncovered deficits.

The National Council on the Arts regarded these orchestras as important national resources. It felt, at the same time, that meaningful support could not be granted to all of them, given the limited resources available to the Endowment. Accordingly, in June 1968, the Council recommended that grants of \$50,000 apiece be given to five orchestras for projects of outstanding, national significance. The program was adopted and applications were received from 24 of the major orchestras. Five of these were selected by the Music Panel, in the belief that the projects they envisioned would be of benefit to all orchestras in their efforts to provide new and better services.

Meanwhile, as the 1969-1970 season approached, it became evident that the orchestras of the nation would be in need of more substantial and widespread support.

Aid to the Individual Artist

A few examples may serve to indicate the many ways in which Endowment grants have benefited individual artists.

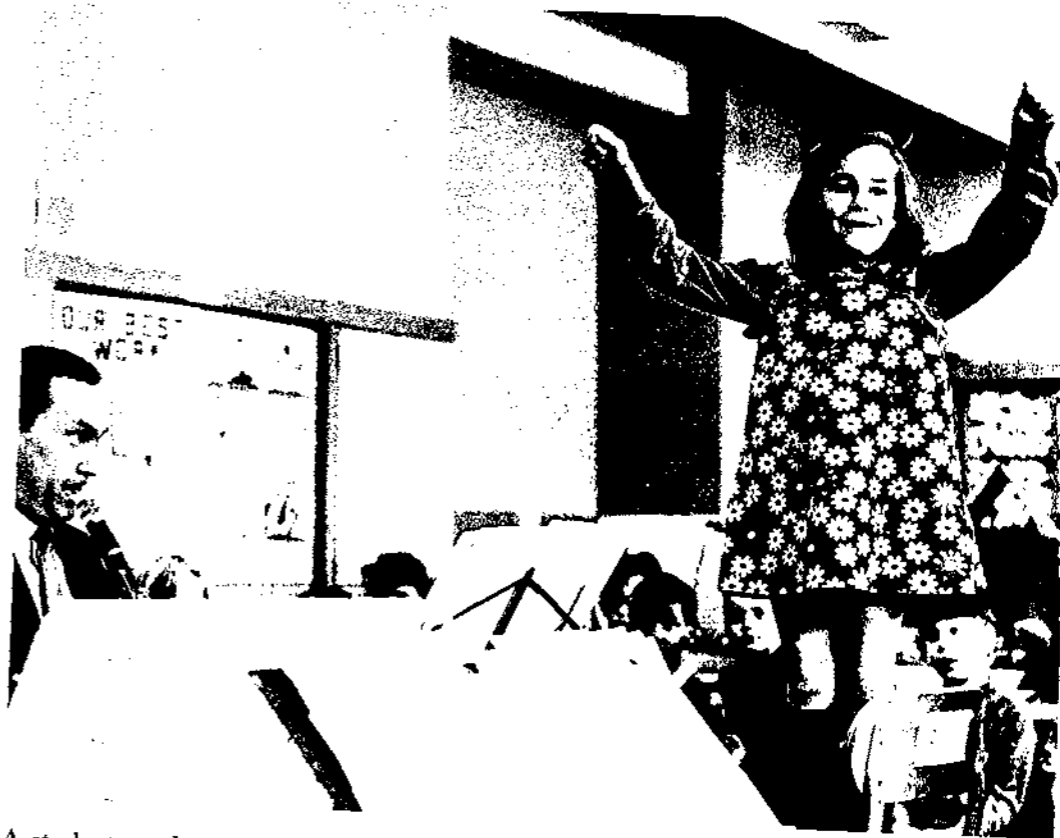
Endowment fellowships in 1968-69 enabled ten young American scholars to have a year of intensive training in Hungary in solfege (the teaching of sight reading in music through the use of syllables) and the Kodaly approach to music education. In the current year these musicians are applying their expertise to the training of pupils in public schools of selected cities in the United States.

Grants to performing groups have made it possible for young experimental artists to have their works performed before audiences. In the southeastern region alone, under the direction of the Music Department of the University of Alabama, over 400 works by 100 composers have been performed and discussed.

The final series of orchestra performances of works commissioned by the Endowment in 1968 is now scheduled for performance. Through special workshops, composers, conductors, and performers were able to have the laboratory needed to test new ideas.

Education and Dissemination of Information

The National Guild of Community Music Schools continued, with Endowment support, to organize community schools in which the children of low income families are given musical training, and to use professional performers as teacher aids in the public schools. Initial steps, leading to the publication of the *American Musical Digest*, were undertaken with an Endowment grant, under the sponsorship of the Music Critics Association. The *Digest* is now available as a monthly publication devoted to reporting on the works and careers of American composers and performers to a worldwide market of subscribers.



A student conducts the Phoenix Woodwind Quintet at P. S. 158, New York City, in the Young Audiences Program.



Left: Richard Brown of the Clinton Midtown Association Film Workshop in New York works with a student film maker in a program supported by The American Film Institute.



Right: In these frames, taken from "The Blue Eagle," William Russell can be seen as Big Tim Ryan. The film, made by John Ford in 1926, was printed on nitrate stock. On this copy, the only one known to exist, the frames have almost decomposed. The film was acquired by The American Film Institute; all of it that could be saved was transferred onto acetate stock. It is now stored in The American Film Institute Collection in the Library of Congress.

Public Media

The American Film Institute, one of the largest of the Endowment's projects, entered its second year of operation in 1969. During this period, several new Film Institute services were established, and programs initiated in the first year were improved and expanded. All activities were directed toward the Institute's chief aim of "preserving and developing the nation's artistic and cultural resources in film."

During 1969, the Institute's newly-created Center for Advanced Film Studies in Beverly Hills, California was staffed and equipped; assistance to filmmakers was increased through a total of 62 awards for internships, production, and screenwriting projects; and 3,200 American feature films which had been made on unstable, short-lived nitrate stock were tracked down, transferred onto a permanent, acetate stock, and thus saved, for permanent preservation in the Library of Congress. A retrospective program of classic films was organized for the Seventh New York Film Festival; data was completed (more than 5,000 entries) for the first volume of the Film Institute's American Film Catalogue; the Community Film Workshop Council was established to encourage and coordinate film and television activities in low income areas; and a nation-wide education membership campaign was undertaken, which had enrolled 1,500 individuals and associations by the year's end.

In addition to the Film Institute, four new projects were initiated in fiscal year 1969.

A matching grant of \$30,000 was made to the Film Culture Non-Profit Film Makers' Corporation to enhance the activities of that organization's Film Makers' Cinematheque.

A matching grant of \$50,000 was made to public television station KQED in San Francisco for the production of an hour-long, color film for television featuring a new dance work, created for this project by Merce Cunningham and John Cage and performed in San Francisco's Ghirardelli Square.

A matching grant of \$25,000 was made to Lincoln Center for the Performing Arts for the Center's Seventh Annual Film Festival held in New York City in September 1969.

An individual grant of \$25,000 was made to Tony Schwartz, for a "sound biography" of the area in New York between 85th and 86th Streets, and from the East River to the Hudson River.

A second grant, of \$85,000, matched by the Rockefeller Foundation, was given to the National Educational Television network to complete the filming and presentation of four plays which had been produced by four resident professional theatre companies.

The four plays: *A Celebration for William Jennings Bryan* (Theatre Company of Boston), *New Theatre for Now* (Center Theatre Group of Los Angeles), *Glory! Hallelujah!* (American Conservatory Theatre in San Francisco), and *Story Theatre* (The Yale School of Drama and The Yale Repertory Company) were all seen by nation-wide audiences, and were highly praised in newspaper reviews. Robert Brustein, Dean of the School of Drama of Yale University, wrote: "The Yale Repertory Theatre, and our student activities remain essentially local adventure . . . But National Educational Television made our work truly national." The *Los Angeles Times* commented: "The most heavenly conceived of marriages is that of the educational television network and the regional repertory theatre. Each desperately needs the other. Such marriages are rarely consummated, but when they are (with the help of the National Endowment for the Arts and the Rockefeller Foundation) they can be something quite special."



Theatre

Left: Pallas Athena (Douglas Campbell) appears from a cloud in the Minnesota Theatre Company's production of "*The House of Atreus*," adapted by John Lewin from "*The Oresteia*" by Aeschylus.

In 1969, the Endowment continued its Theatre programs, supporting resident professional companies, experimental companies, new productions of merit, and services to the profession.

Resident Professional Theatre Program

Grants ranging from \$5,000 to \$20,000 were made to 16 resident professional theatres in 1969 as part of a continuing program to assist the growth and development of a decentralized American professional theatre. Implicit in this program is the concept that the individual theatre is best able to determine its own artistic needs. The Endowment therefore suggests certain broad areas of support but does not impose rigid guidelines. The 1969 program continued to emphasize the production of new works by resident theatres and also encouraged the importation of fresh directing talent.

A grant of \$20,000 enabled the Milwaukee Repertory Theatre to expand its new play policy to include a full-scale production of an original work by Douglas Taylor. The interest created by the production (which ran to 92% capacity for 14 performances) has made possible the inclusion of at least one new play in the Theatre's regular subscription season.

A \$15,000 grant helped the Seattle Repertory Theatre to operate its Off-Centre Theatre which provides an experimental workshop for the company and permits the production of works of limited appeal. Its world premiere of three one-act plays by Jon Swan lead to their subsequent production in New York. Two other plays by the same author were produced on the main stage and later taken to the Bergen International Festival in Norway. The Seattle Repertory Theatre was the first American company to be invited there.



Alexandra Berlin as Joan of Arc, and William Hardy as Dunois, in the Alley Theatre's production of Bernard Shaw's "*Saint Joan*."

Cincinnati's Playhouse in the Park, which in 1968-69 expanded from a 26 to a 52 week season, operating two theatres, used its grant of \$20,000 for the support of year-round contracts for key members of the company and for the additional directing and designing talent necessitated by the year-round operation.

The Actors Theatre of Louisville with a grant of \$10,000 established a permanent technical staff and facility, adding greatly to the quality of its productions.

34 A \$75,000 grant to the Minnesota Theatre Company (Tyrone Guthrie Theatre) helped to finance its first tour. The Company performed its adaptation of the *Oresteia*, *The House of Atreus* and Brecht's *Resistible Rise of Arturo Ui* for five weeks in New York City and for six weeks at the Mark Taper Forum in Los Angeles. The tour, a controversial venture, was summed up by the Guthrie's Managing Director as "vital to the Company for many reasons. After six years in its own midwest community, it was time to meet the challenge of performing in this country's two largest theatre centers. The Company was able to measure itself against the standards of the best commercial and repertory theatres . . . The Minnesota Theatre Company's national publicity coverage on the tour was much more extensive than it had received since 1963 when the theatre opened. Although the reviews were not unanimously favorable, they helped isolate ideas and issues that other theatres and communities will have to take into consideration before a similar national tour is undertaken. . . ."

A \$20,000 grant to Arena Stage in Washington, D.C. made possible the continuation of its Living Stage, an integrated, improvisational company of young actors who tour the inner city and surrounding suburban areas, playing mainly to children and involving them as participants in extemporaneous scenes, on themes which the children themselves select and which relate directly to their own experiences and feelings.

Experimental Theatre and Workshop Program

In the second year of this program, grants ranging from \$2,500 to \$15,000 were made to fourteen groups. The aim of the program is to encourage new playwriting talent as well as the exploration of new theatre forms and techniques through support of theatres and workshop groups committed

to these goals. The groups vary greatly in size, in scope, and in intent; some have a specific social orientation; some are ethnic theatres devoted to the development of a minority's cultural heritage. The best of their efforts has already been fed into the mainstream of established professional theatre, and they continue to have a healthy if sometimes abrasive influence on the general theatre scene.

The Open Theatre continues its exploration of the collaborative process between writer and theatre ensemble and, with the aid of a \$7,500 grant produced *The Serpent* by Jean-Claude Van Itallie, which was performed in New York City and in 14 universities. The group continued its regular training workshops as well as its writer/director/ensemble collaborations with new works, and added a series of lecture-demonstrations and student participation workshops which provides direct communication between the theatre and the academic community.

The Free Southern Theatre with the aid of a grant of \$10,000, presented plays by black authors in 40 rural and urban communities. At its home base in New Orleans, it continued its community workshops in creative writing and drama.

The La Mama Experimental Theatre Club, aided by a grant of \$15,000, presented 29 new plays and two modern dance programs in the first six months of 1969.

The Thresholds Theatre with a grant of \$2,500 was able to complete a new adaptation of Joyce's *Finnegan's Wake* which in the words of one reviewer "rings out with delicious, intelligible joy."

American National Theatre and Academy (ANTA)

A contract between the National Endowment and the American National Theatre and Academy concluded in 1969, enabled the Endowment to accept as a donation, the ANTA Theatre located on West 52nd Street in New York City. The property which was appraised at \$2.3 million was subject to a first mortgage of approximately \$715,000 due in 1976, and a second mortgage of \$375,000 due in 1969. ANTA undertook to convey legal title to the property at such time as both mortgages are retired; the Endowment undertook to provide funds to enable ANTA to continue its theatre activities in the property for the period ending December 31, 1970.

In a letter to President Johnson, informing him of the gift, Roger L. Stevens, then Chairman of the National Endowment, wrote: "We plan to make this theatre available as a performing arts center in New York City for many nonprofit groups throughout America, many of whom have never before had the opportunity of presenting their creative talents in a truly professional atmosphere." A grant to ANTA of \$438,000 served to retire the second mortgage and to provide initial funding, in preparation for the 1969-1970 season.

U.S. Centre, International Theatre Institute

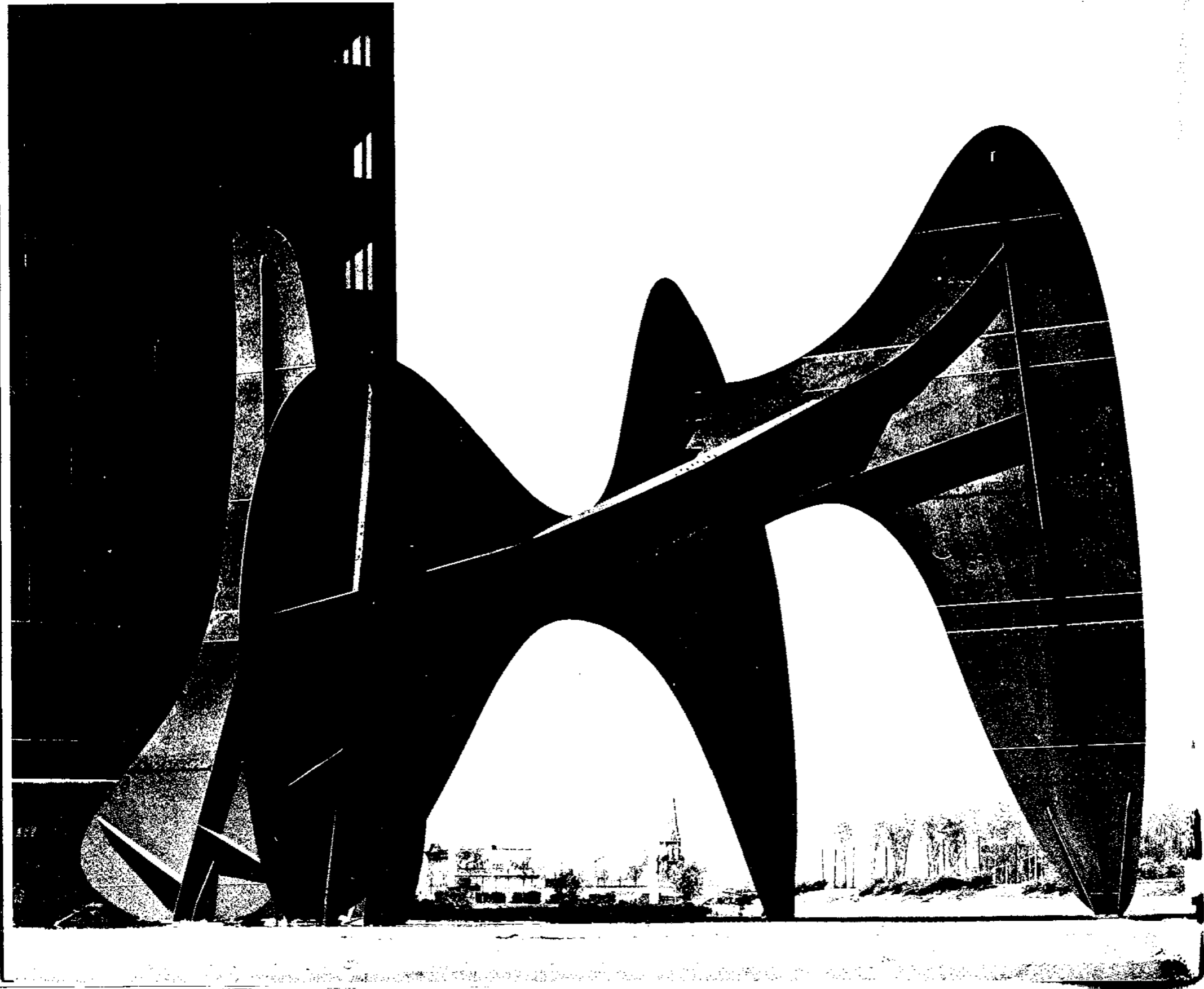
In its first year as an independent organization, the U.S. Centre of the International Theatre Institute embarked on several new projects including the publication of "Theatre I," the first American theatre yearbook. Although it was designed for foreign distribution, it has developed into a valuable theatre publication for domestic use as well, and will henceforth be published annually.

A second project was the creation of an International Theatre Library at ITI, a comprehensive collection of current theatre material from around the world which is catalogued and made available to qualified researchers and theatre professionals. The Library will also contain a representative collection of new American theatre books and plays for the use of foreign visitors.

The U.S. Centre has maintained its programs of assistance to foreign theatre visitors, its counseling of individuals and companies headed abroad, and its exchange of theatre information with more than 50 countries. It has been responsible for United States representation at major international theatre conferences.



Virginia Payne, Lillian Evans and Kendall Clark in the Alley Theatre's production of Tad Mosel's "All the Way Home," adapted from James Agee's "A Death In the Family."



Alexander Calder's stabile, "La Grande Vitesse" in place at the Vandenberg Center, Grand Rapids, Michigan.

Museums and individual artists were the major beneficiaries of the Endowment's Visual Arts programs in 1969. Endowment grants enabled museums to augment their collections, and to make them available to more citizens. Individual artists of exceptional talent were recognized and aided, and American masters were honored by sculpture commissions. While the resources available were limited, these programs did recognize and define areas of need. Response to the programs indicated that these areas had been correctly identified, providing useful guidelines for the future.

Direct Assistance to Artists

The quality of the Endowment's individual awards has been widely praised. In an editorial in *Art News* in February 1967, Thomas Hess wrote that the awards were "the best list of grants . . . that we have ever seen in the field. It reveals a sophisticated knowledge on the part of the regional advisory panels which made the recommendations and, even rarer, the facts have been tempered with tact, finesse, and a humane understanding of individual needs. The money has gone to artists at a point in their careers when it can make a financial or psychological difference, possibly a crucial one . . . the whole enterprise is a major contribution to our culture."

The 30 artists who received awards in 1969 were East Coast artists. Previous awards had been given in other areas. All current schools and varieties of art were represented, and no one area received emphasis.

In the period since the awards were made, many of the artists have become better known, and some have achieved considerable distinction. It can be safely assumed that the Endowment fulfilled its aim of directly stimulating the production of important new art.

The Visual Arts

Works of Art in Public Places

Two works of public sculpture, by Alexander Calder and Isamu Noguchi, commissioned in 1967 with the aid of Endowment grants, were installed on city-prepared sites in Grand Rapids and Seattle in 1969.

These works testify to the vision of René d'Harnoncourt, a member of the National Council on the Arts, who devised this program. They also represent an unusually successful liaison between the Endowment (which provided matching funds of \$45,000); the mayors of the individual cities (through whom applications are made and funds administered); city government (which provided monies for preparing the sites); and the private sector (which matches the Endowment's grant).

Both sculptures, selected by committees appointed jointly by each city and the Endowment, are excellent examples of each artist's work. "Among Calder's monumental stables, 'La Grande Vitesse' may well be considered the best," wrote the *West Michigan Magazine*. Noguchi's "Black Sun" at Seattle, a polished disc of black Brazilian granite, is one of this sculptor's outstanding achievements. The reception of both works in their communities has been favorable.

The Endowment has been instrumental in the placing of other public sculpture. Works by Seymour Lipton and Calder, commissioned with the aid of an Endowment grant in 1967, were installed in Penn Center, an urban development area in Philadelphia. In Hawaii, in 1969, the Endowment cooperated with the Hawaii State Foundation on Culture and the Arts in commissioning a work by Tony Smith on the campus of the University of Hawaii.

Museum Purchase Plan

Recognizing that there is a dearth of purchasing funds in museums, the Endowment in 1968 initiated a program of matching \$10,000 grants to purchase contemporary art. The benefits of the program are widespread. The matching by new money from each museum—a condition of the grant—stimulates local interest and patronage of contemporary art. The artist benefits from the purchase of his work. The museum's audience gains from having the museum's collection extended.

Grants obligated in 1968 (and therefore not shown in the list of grants included in this Report) led to purchases made in 1968 and 1969. The fifteen museums receiving grants were: Des Moines Arts Center, Des Moines, Iowa; Rhode Island School of Design Museum, Providence, Rhode Island; Walker Art Center, Minneapolis, Minnesota; Wichita Art Museum, Wichita, Kansas; Flint Art Institute, Flint, Michigan; Pasadena Art Museum, Pasadena, California; Oberlin College Museum, Oberlin, Ohio; Portland Art Association, Portland Museum, Portland, Oregon; Oakland Museum, Oakland, California; North Carolina Museum of Art, Raleigh, North Carolina; Milwaukee Art Center, Milwaukee, Wisconsin; Brooks Memorial Art Museum, Memphis, Tennessee; Newark Museum, Newark, New Jersey; Andrew Dickson White Museum, Ithaca, New York; and the High Museum, Atlanta, Georgia.

Works by the following artists were purchased: Humbert Albrizio, Peter Alexander, Carl Andre, Richard Anuszkiewicz, Darby Bannard, Leonard Baskin, Jack Beal, Leon Berkowitz, Larry Bell, H. Bertoina, Seymour Boardman, Ilya Bolotowsky, David Budd, Alexander Calder, John Campbell, William Christopher, Gene Davis, Jim Dine, Mark di Suvero, Melvin Edwards, Marisol Escobar, Helen Frankenthaler, Mary Frank, Claire Falkenstein, Frank Gallo, James Gill, Matt Glavin, Angelo Ippolito, Robert Irwin, Paul Jenkins, Jasper Johns, Howard Jones, Lila Katzen, Ellsworth Kelly, Karl Knaths, Nicholas Krushenick, Cabot Lyford, Stanley Landsman, Ibram Lassaw, Roy Lichtenstein, Richard Lippold, Conrad Marca-Relli, John Mason, George L. K. Morris, Robert Motherwell, Barnett Newman, Claes Oldenburg, Reginald Pollack, Helen Pashgian, Beverly Pepper, Leo Rabkin, George Rickey, James Rosati, Frank Roth, Richard Ruben, Julius Schmidt, George Segal, R. A. Smith, Robert Smithson, Saul Steinberg, Frank Stella, Ernest Trova, Wayne Thiebaud, James Turrell, Cy Twombly, Peter Voulkos, Charles Waldeck, Andy Warhol, Judith Waterman, Jack Youngerman and Larry Zox.

Amon Carter Museum (Fort Worth), and The Detroit Institute of Arts

These three-year programs were designed to extend museum resources to new audiences outside the cities of Detroit and Fort Worth. They were conceived as pilot programs; their lessons, it was hoped, could be applied elsewhere, thus assisting museums across the country by indicating how they might cope with some of the new demands placed on them by social change.

The Fort Worth project was begun in 1967 and will be completed in December 1970. Its emphasis has been on schools in the small towns surrounding Fort Worth. Access to the schools was provided by setting up two bodies: an Executive Advisory Board (made up of Museum staff and County Superintendents of Schools) and a Consulting Teachers Service (20 teachers, two from each county, acting as liaison between the county teachers and the director of the project). Through these bodies it was possible to demonstrate, in the words of the project's director, "the educational value of museum resources in curricular areas other than art," and to develop "experimental programs as a result of the dialogue between professional museum staff and professional educators."

The experimental program included artists' demonstrations, portable art galleries of reproductions, a print loan library, and slide-tape presentations. In addition, a museum-oriented workshop for 90 art teachers from rural schools was organized and a docent training course, taught by the director, was instituted at the Museum. The docents instruct children on their occasional visits to the Museum to supplement their school training, and carry through the prime obligation of confronting the children with original works of art.

The Detroit Institute "Project Outreach" involved a number of communities of varying artistic sophistication. These communities ranged from nearby Pontiac to Marquette, over 500 miles away.

Community leaders from the participating towns were given an intensive course of seminars at the Institute, and were invaluable in preparing the ground for exhibitions and lectures. A newsletter was published and circulated among the communities. During 1969 a film on The Detroit Institute, designed to give an understanding of the workings of a museum, was in preparation.

"Project Outreach" has been highly successful in stimulating an interest in painting and sculpture in its constituent communities, three of which have established their own museums since the project was instituted. Plans are



Isamu Noguchi and his sculpture, "Black Sun," in place near the Art Museum, Seattle, Washington.

being made to continue the project, through the Institute's Education Department, when the Endowment's funding ends.

Crafts, Prints, Conservation, Photography

A matching grant to *Aperture*, a quarterly devoted to the art of photography, enabled this magazine to expand its circulation, and to publish two volumes on the work of two contemporary masters: *Mirrors, Messages, Manifestations* by Minor White, Professor of Photography at the Massachusetts Institute of Technology, and *W. Eugene Smith*, a monograph on the documentary photographs of a leader in this field, whose picture stories appeared in *Life* magazine from 1938 to 1954.

A grant to the Archie Bray Foundation of Helena, Montana provided fellowships for resident professional craftsmen. The Artists Technical Research Institute, Inc. of New York experimented with new materials and media with Endowment aid.

Other Projects

A grant of \$50,000 was given to a service organization, Experiments in Art and Technology, to promote collaboration between artists and scientists. A similar program was supported in a matching grant of \$10,000 to the Smithsonian Institution for a special exhibition on art and technology, prepared in collaboration with the Center for Advanced Visual Studies of the Massachusetts Institute of Technology. A research grant, made in fiscal 1968, led to the publication in 1969 of a noteworthy study on a pioneer program of government support for the arts. The study, *Federal Support for the Visual Arts: The New Deal and Now*, by Dr. Francis V. O'Connor, was published by the New York Graphic Society in October and may be purchased from the Society or through book stores.

Coordinated Arts

Recognizing the vital need for greater distribution of the arts, the National Endowment for the Arts, with the approval of the National Council on the Arts, created a specialized program area, under the general title: Coordinated Arts programs.

The basic aim of this program area has been to work in close cooperation with various state arts councils and other institutions to make it possible for regionally-based performing arts companies, and fine arts exhibitions to appear in communities which otherwise would be beyond their reach.

Through a grant to the Federation of Rocky Mountain States, the Endowment has assisted in performances given by symphony orchestras, dance groups, theatre groups and opera companies at the lowest possible cost.

Visual arts exhibits featuring the works of professional artists from the seven states in the Rockies have toured extensively, from Kalispell in Montana to Bisbee in Arizona, from Laramie, Wyoming to Las Cruces, New Mexico.

The musicians of the Utah Symphony were heard in concert throughout their own state, in Idaho, in Colorado and New Mexico. Included among the Symphony's audiences were children and adults on the Navajo and Zuni Reservations in New Mexico and the Washakie-Navajo in Utah.

The Denver Symphony, the Utah Civic Ballet (now known as Ballet West), and the Phoenix Symphony were part of the Federation's touring program.

An estimated 100,000 men, women and children—most of them in small communities without existing professional arts organizations—were reached by this program.

In the midwest, a special grant to the Minnesota Arts Council aided in the expansion of the tour of *Heartland Productions*, the professional theatre company founded by former associates of the Guthrie Theatre in Minneapolis. The Company was seen throughout Minnesota and adjoining states during the 1969 season. Its productions of *Scapin* and *The Devil's Disciple* were the first professional theatre programs seen in most of the areas visited.

In Montana, Idaho, and Utah, the creation of the Montana Repertory Theatre by the Montana State Arts Council, the University of Montana and the National Endowment for the Arts provided quality theatrical production for the first time in many years. The Repertory company, playing *Death Of A Salesman* and *The Importance Of Being Earnest*, appeared in communities throughout the three states. In one Montana community—despite the fact that the local basketball team was competing in a regional tourney—the audience for the Repertory Theatre was greater than the population of the town.

As part of the Endowment's overall effort to provide service to arts councils throughout the nation, a grant of \$75,000 was made for general support of the Associated Councils of the Arts (ACA) in New York City. ACA is an independent service organization whose membership is made up of community and state arts councils in all areas of the country. A smaller grant was made to the ACA for the compilation and publication of a directory of State arts councils, the first of its kind to be made available.

Federal-State Partnership

By law, the funds appropriated by the Congress to the National Endowment for the Arts under Section 5(h) of Public Law 89-209 are divided equally among all those state arts councils eligible to receive assistance.

Two million dollars was made available under Section 5(h) in fiscal 1968. The total was cut to \$1.7 million in fiscal 1969, reducing each state and territorial council's share to \$30,909. Despite this reduction, the sums appropriated for the arts by the states and territories increased more than 30% over fiscal 1968 levels to more than \$6.8 million. In addition to these increases in state-appropriated funding, the state councils also attracted higher levels of assistance from private sources.

Cooperation between the staff of the State and Community program section of the National Endowment for the Arts and the various state councils throughout the country was close and effective in 1969. Regional meetings between members of the Endowment staff, including program directors in other fields, and state council directors were conducted throughout the year. Meetings were held in Boston, New York, Atlanta, Nashville, Madison, Chicago, Santa Fe, Las Vegas, and San Francisco.

At the request of state arts councils, the staff of the Endowment provided technical assistance throughout the year. Endowment staff members assisted in the initiation of new programs in theatre, literature, and other arts fields, working through the state councils with dozens of communities and small arts organizations. The programs, administered by the states, have brought the arts to communities where few cultural resources exist on a permanent basis.

The range of these programs has been enormous—from summer education projects to arts festivals, from performances on tour to projects in culturally disadvantaged areas.

As the range of programs becomes more widely publicized, the demand for them increases. As a result, most state arts councils, in 1969, were able to assist only a small percentage of the total number of projects for which aid was sought by their communities.



A student conducts the Phoenix Woodwind Quintet in the classroom program organized by Young Audiences, Inc.



Isaac Stern



Gregory Peck

Some members of the National Council on the Arts, taken at the 17th meeting of the Council.



Ruth Carter Johnson, Richard Hunt, Rudolf Serkin



Edward Villella, Jean Dalrymple



George Stevens, Sr.

CONTRIBUTORS TO THE TREASURY FUND

Fiscal Year 1969

Leopold Adler II	David and Elaine Kend Foundation
The Atlanta Merchandise Mart	The J. M. Kaplan Fund, Inc.
Atlanta Newspapers, Inc.	Elizabeth L. Klee
AMERACE ESNA Corporation	Elmer C. Kubie
AMERICAN National Theatre and Academy	L.A.W. Fund, Inc.
Rosalie L. Berner	The Edgar M. Leventritt Foundation, Inc.
T. Roland Berner	Estate of M. Victor Leventritt, Deceased
Billirene Fund	Lockheed-Georgia Company
Samuel J. Bloomingdale Foundation, Inc.	Joseph B. Martinson
The Coca-Cola Company	The Mead Corporation
Cranbrook Academy of Art	Melanol Foundation, Inc.
Nathan Cummings	William Newman
Dansk Importing Company, Inc.	Overseas Foundation, Inc.
R. and Phyllis G. Diebenkorn	Anne White Paine
Beatrice Abbott Duggan	Judith Dunnington Peabody
David and Lee Evins Foundation	Gregory Peck
The First National Bank of Atlanta	Joseph Verner Reed
Georgia Power Company	Rich's, Inc.
Great Southwest Corporation	The Sears-Roebuck Foundation
J. M. Grissmer	Arthur and Gloria Ross Foundation
Harris and Sloan Brokerage Company	Robert E. Simon, Jr.
Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc.	Sterling Grace and Company
William Heller Foundation, Inc.	Roger Stevens
IPCO Hospital and Supply Corporation	John W. Strauss
Robert S. and Margaret C. Johnson	Syska and Hennessy, Inc.
JSO Foundation, Inc.	Trust Company of Georgia Foundation
	Twentieth Century Fox Film Corporation
	Betty and Sol Young Foundation

THE TREASURY FUND

The National Endowment for the Arts and the National Endowment for the Humanities together form the National Foundation on the Arts and the Humanities.

In establishing the National Foundation, the Congress noted that "the encouragement and support of national progress and scholarship in the humanities and the arts . . ." was ". . . primarily a matter for private and local initiative . . ." In order to encourage private support for the arts and humanities, the Congress, in Public Law 90-348, empowered the Chairman of each Endowment, after receiving the recommendation of his respective advisory Council, to receive gifts of money or property, with or without restrictions. The Law provided further that gifts received by both Endowments during fiscal 1969 and 1970, up to an authorized ceiling of \$13,500,000 might be matched by equal sums, released from a special Treasury Fund.

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For fiscal 1969, \$1 million for the use of both Endowments was actually set aside by Congressional appropriations in the Treasury Fund. A further \$3 million was added to the fiscal 1969 Treasury Fund by a Supplemental appropriation signed into law on July 22, 1969. Gifts totalling \$2,356,875 were made to the Arts Endowment by 55 individuals, foundations, non-profit institutions, and corporations, making available an equal amount from this Treasury Fund. These gifts were received most gratefully, and are recorded on page 43 of this Report.

FINANCIAL SUMMARY: Fiscal Year 1969

Available for Obligation

Unobligated Balance Prior Year (5c)-----	\$262,447
Unobligated Balance Prior Year (10a2)-----	160,000
Prior Year Refunds and Deobligations-----	115,720
Transferred from Department of Health, Education, and Welfare-----	100,000
Appropriation (5c)-----	3,700,000
Appropriation (5h)-----	1,700,000
Appropriation (10a2)-----	2,356,875
Gifts-----	2,356,875
	<hr/>
	10,751,917

Funds Obligated

Architecture, Planning and Design-----	\$326,750
Dance-----	641,627
Education-----	526,450
Literature-----	332,000
Music-----	861,620
Public Media-----	222,200
Theatre-----	1,007,600
Visual Arts-----	336,800
Coordinated Programs-----	469,550
Federal-State Partnership Program-----	1,606,332
Program Development and Evaluation-----	39,606
Miscellaneous Contracts-----	104
	<hr/>
	6,370,639

Gifts amounting to \$2,356,875 were committed to the Endowment in fiscal 1969; they caused an equal amount to be committed in Treasury funds under Section 10(a) (2) of the governing law. Both items are therefore listed under Funds Available for Obligation. However, \$1,856,875 of the Treasury funds were appropriated under the Second Supplemental Appropriations Act of 1969, which became law on July 22, 1969, after the close of the fiscal year. This sum, and the equivalent sum in gifts were therefore not actually obligated during the fiscal year, and do not appear in the second table.

NATIONAL ENDOWMENT FOR THE ARTS

Appropriations, by fiscal year, 1966-1970

	1966 ¹	1967 ²	1968 ³	1969 ⁴	1970 ⁵
Grant Programs.....	\$2, 500, 000	\$4, 000, 000	\$4, 500, 000	\$3, 700, 000	\$4, 250, 000.
State Assistance.....	Not authorized for this year	2, 000, 000	2, 000, 000	1, 700, 000	2, 000, 000.
Federal funds to match donations.....	34, 308	1, 965, 692	674, 291	2, 356, 875	Appropriation for <i>both</i> Endowments ⁶ up to a \$2 mil- lion total.
Total.....	2, 534, 308	7, 965, 692	7, 174, 291	7, 756, 875	Final total will be determined by amount of dona- tions received and matched.

¹ Supplemental Appropriation Act of 1966, Public Law 89-309 (October 31, 1965).

² Department of the Interior and Related Agencies Appropriation Act of 1967, Public Law 89-435 (May 31, 1966).

³ Department of the Interior and Related Agencies Appropriation Act of 1968, Public Law 90-28 (June 24, 1967).

⁴ Department of the Interior and Related Agencies Appropriation Act of 1969, Public Law 90-425 (July 26, 1968) and Second Supplemental Appropriations Act of 1969, Public Law 91-47 (July 22, 1969).

⁵ Department of the Interior and Related Agencies Appropriation Act of 1970, Public Law 91-98 (October 29, 1969).

⁶ National Endowment for the Arts and National Endowment for the Humanities.

AWARDS, GRANTS AND CONTRACTS BY ART FORM

Architecture	\$326,750
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John P. Eberhard	7,000
University of Pennsylvania (E. A. Gutkind)	23,000
Environmental Design Projects (9 Grants)	270,000
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Institute for Architecture and Urban Studies	30,000
Massachusetts Institute of Technology	30,000
Tulane University	30,000
University of Kentucky	30,000
University of Minnesota	30,000
University of Notre Dame	30,000
University of Pennsylvania	30,000
University of Southern California	30,000
University of Tennessee	30,000
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Student Travel Awards @ \$250 each (107)	26,750

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John Ahrendes, Berkeley, Calif.
 Donald B. Altemeyer, Cincinnati, Ohio
 Eric Anderson, Indianapolis, Ind.
 Rodney Armstrong, El Reno, Okla.
 John M. Barnosky, Pueblo, Colo.
 Ronald Battaglia, Westland, Mich.
 Wallace D. Beaman, Greenville, S.C.
 David G. Biederman, Logan, Utah
 James A. Bos, Bozeman, Mont.
 Benjamin Braun, Pomona, Calif.
 Jerome Brewster, Indianapolis, Ind.
 George G. Brophy, Pittsburgh, Pa.
 Richard E. Brown, Ashland, Ohio
 Alexander Bukhair, Coral Gables, Fla.
 David Carroll, Providence, R.I.
 Mark Cohen, Syosset, N.Y.
 Leland Cott, Cambridge, Mass.
 Anthony Criscitiello, Knoxville, Tenn.
 Matilda K. Curtis, Chapel Hill, N.C.
 William Scott Daubin, Panama
 James H. Davis, Berkeley, Calif.
 Laurence Dieckmann, St. Louis, Mo.
 Lester Dillow, Jr., Champaign, Ill.
 Ronald S. Eddy, Lincoln, Nebraska
 Larry Emeott, Hemlock, Mich.
 Larry Fielder, Austin, Tex.
 Peter G. Flachsbarth, Evanston, Ill.
 Kurt Franzen, Los Angeles, Calif.
 Edward R. Frenette, Fargo, N.D.
 Lillian Frost, Birmingham, Mich.
 Nicholas S. Fusco, Pittsburgh, Pa.
 Melvin Gadd, Washington, D.C.
 Alec M. Garbini, Penns Grove, N.J.
 Michael L. Garrison, Baton Rouge, La.
 Kenneth R. Geiser, Jr., Somerville, Mass.

Janusz Gottwald, Providence, R.I.
 Cleveland Jay Harp, Montezuma, Ga.
 Terry M. Hamilton, Tucson, Ariz.
 David Handlin, Cambridge, Mass.
 Roy P. Harper, Houston, Tex.
 Malcolm W. Heard, Jr., Philadelphia, Pa.
 Paul E. Hickson, Ithaca, N.Y.
 Irvin M. Hodgc, Greensboro, N.C.
 Paul Hollenbeck, Oxford, Ohio
 Brian D. Horne, Gahanna, Ohio
 William M. Hudgens, Lubbock, Tex.
 Ronald E. Hudson, Oxford, Miss.
 Ernest W. Hutton, Washington, D.C.
 Eric Johnson, Ft. Lauderdale, Fla.
 Bryce C. Jones, Midvale, Utah
 Daniel R. Jones, Columbus, Ohio
 Roger Kallman, Washington, D.C.
 Richard Kawalek, Barberton, Ohio
 Jan Keane, New York, N.Y.
 Joseph Elwood King, Lawrence, Kan.
 Fred Krueger, Cleveland, Ohio
 Evan LeDuc, Brighton, N.Y.
 Daniel Libeskind, New York, N.Y.
 Richard C. Little, Ann Arbor, Mich.
 Alan Mason, Cincinnati, Ohio
 Richard W. Mayer, Cambridge, Mass.
 David Mayerfeld, Brooklyn, N.Y.
 James McGrew, San Luis Obispo, Calif.
 L. Patrick McMurray, El Paso, Tex.
 Melinda McWilliams, Atlanta, Ga.
 Ronald James Meaux, Lafayette, La.
 Edmund J. Meehan, Jr., New Britain, Conn.
 James R. Merritt, Tacoma, Wash.
 Patrick T. Miller, Rockville, Md.
 Dennis C. Numkena, Tempe, Ariz.
 Jerry A. Ogburn, Kansas City, Kan.
 William H. Paris, Titusville, Fla.

Robert M. Parry, Columbus, Ohio
 Arthur S. Parsons, Cambridge, Mass.
 David H. Payne, Montgomery, Ala.
 Thomas J. Priestley, Urbana, Ill.
 Steven E. Pugsley, Ames, Iowa
 Randall Raiman, Ft. Lauderdale, Fla.
 John Ringel, Somerset, N.J.
 Deborah Ann Roth, Rochester, N.Y.
 Thomas J. Sanford, Yakima, Wash.
 F. Scott Sebastian, New York, N.Y.
 Bruce Sharky, Oakland, Calif.
 Robert G. Shibley, Eugene, Ore.
 Bennett J. Shoop, Portland, Ore.
 John E. Short, Lufkin, Tex.
 Robert J. Slattery, Brighton, Mass.
 Edward Speshock, Jr., Hillcrest Heights, Md.
 John A. Squires, Chicago, Ill.
 Fred I. Stahl, Bayside, N.Y.
 Richard G. Stauffer, Lititz, Pa.
 Gilbert Stayner, Placentia, Calif.
 Dennis Sullivan, Boston, Mass.
 Harve A. Thomas, Jr., Fayetteville, Ark.
 John Thompson, Raleigh, N.C.
 Roger M. Thorp, Manhattan, Kan.
 Joseph Valcrio, Wilmette, Ill.
 Joe T. Verdoorn, College Station, Tex.
 Ronald Lee Walters, Moscow, Idaho
 Donald Watson, State College, Pa.
 John Stephen Weeks, Minneapolis, Minn.
 Zachary Weiss, Elizabeth, N.J.
 Peggy Wheaton, Berkeley, Calif.
 David S. White, Blacksburg, Pa.
 Charles W. Williams, Richmond, Ky.
 Roy K. Yamamoto, Honolulu, Hawaii
 Victor Zeuthen, Jr., Minneapolis, Minn.

Dance	\$641,627
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Coordinated Residency Touring Program.....	110,533
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Illinois Arts Council.....	67,333
North Carolina Arts Council.....	7,300
Vermont Council on the Arts.....	35,900
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Support for Institutions.....	65,334
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Connecticut College Dance Festival (2 grants).....	36,534
Jacob's Pillow Dance Festival, Inc.....	25,000
Saratoga Performing Arts Center.....	3,800
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Support for Performing Companies.....	333,000
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Foundation for American Dance (2 grants).....	197,200
Martha Graham Center (including Treasury Fund gift).....	100,000
San Francisco Ballet Corporation.....	35,800
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Choreography Grants.....	132,760
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Merce Cunningham.....	10,760
Richard Englund.....	9,220
Eliot Feld.....	10,500
Ann Halprin.....	10,560
Lucas Hoving.....	8,840
Pauline Koner.....	5,000
Richard Kuch.....	2,500
José Limon.....	10,760
Murray Louis.....	8,360
Alwin Nikolais.....	9,800
Don Redlich.....	3,940
Anna Sokolow.....	10,760
Paul Taylor.....	10,720
Glen Tetley.....	11,240
Charles Weidman.....	9,800
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Education	\$526,450
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*Central Midwestern Regional Educational Laboratory, Inc. (Artist-in-Residence)	100,000
Harlem School of the Arts	32,700
Laboratory Theatre Project for Education	333,750
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Inner City Cultural Center (Los Angeles)	133,750
Repertory Theatre New Orleans	100,000
Trinity Square Repertory Company (Providence)	100,000
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National Art Education Association	35,000
New Thing Art and Architecture Center	25,000
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Literature	\$332,000
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Independent Literary and Art Presses	75,000
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Cummington Press	10,000
Elizabeth Press	5,000
Four Seasons Foundation	5,000
Jargon Society (2 grants)	15,000
Kayak Books, Inc.	10,000
Poet's Press	10,000
Prairie Press	10,000
Stone Wall Press	10,000
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Poets in the Schools	36,400
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California State College at Los Angeles	15,500
Illinois Arts Council	15,500
University of Minnesota	5,400
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*Transfer of funds from Office of Education, H.E.W.

Poets in Developing Colleges	\$12,100
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Talladega College	3,800
Tougaloo College	3,800
Virginia Union University	4,500
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Support to Institutions	126,400
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City College Research Foundation (New York)	13,550
P. E. N. American Center (2 grants)	5,100
Hudson Review (with Poetry Center New York)	1,750
Coordinating Council of Literary Magazines (4 grants)	103,000
Corcoran Gallery	3,000
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Distinguished Service Awards	14,000
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Kenneth Burke	7,000
Reed Whitemore	7,000
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Travel and Research Grants (1968, delayed)	14,000
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Bertram Meyers	7,000
Carolyn Stoloff	7,000
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Literary Anthology	54,100
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George Plimpton (2 grants, Administration)	11,350
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Literary Anthology/2 Awards	42,750
Fiction Writers; \$1,000 each	8,000
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Brock Brower, Princeton, N.J.
 Frank Conroy, Brooklyn, N.Y.
 Robert Hazel, Laurel Spring, N.C.
 Leo Litwak, New York, N.Y.
 Ben Maddow, Los Angeles, Calif.
 Thomas McAfee, Columbia, Mo.
 Joyce Carol Oates, Windsor, Ontario, Canada
 Dan Wakefield, Venice, Calif.

Essayists & Critics; \$1,000 each----- 9,000

Leo Bersani, New Brunswick, N.J.
 Hayden Carruth, Johnson, Vt.
 Frederick C. Crews, Berkeley, Calif.
 John Felstiner, Woodside, Calif.
 Joseph Frank, Princeton, N.J.
 Lois Lautner, New York, N.Y.
 James McConkey, Trumansburg, N.Y.
 Frank D. McConnell, Ithaca, N.Y.
 Robert Penn Warren, Fairfield, Conn.

Poets; \$500 each----- 14,500

Daisy Aldan, New York, N.Y.
 Jack Anderson, New York, N.Y.
 John Ashbery, New York, N.Y.
 Richard Brautigan, San Francisco, Calif.
 Tom Clark, Bolinas, Calif.
 Edward Dorn, West Newbery, Mass.
 Phyllis Masek Harris, Berkeley, Calif.
 Jim Harrison, Stony Brook, Long Island, N.Y.
 Leland Hickman, New York, N.Y.
 Donald Junkins, Sunderland, Mass.
 William Knott, New York, N.Y.
 Joanne Kyger, San Francisco, Calif.
 Denise Levertov, Temple, Maine
 Murray Mednick, Brooklyn, N.Y.
 W. S. Merwin, New York, N.Y.
 Brown Miller, Daly City, Calif.
 Charles Olson, Gloucester, Mass.
 Robert Pack, Middlebury, Vt.
 Benjamin Saltman, Northridge, Calif.
 Aram Saroyan, New York, N.Y.
 Frederick Scidel, New York, N.Y.

George Stanley, San Francisco, Calif.
 Stephen Stepanchev, Flushing, N.Y.
 James Tate, Overland Park, Kans.
 Dennis Trudell, Selinsgrove, Pa.
 Diane Wakoski, New York, N.Y.
 Ramona Weeks, Phoenix, Ariz.
 John Wieners, Buffalo, N.Y.
 Louis Zukofsky, New York, N.Y.

Editors of magazines in which selected
 prose appeared;
 \$500 each----- 8,000

Sheridan Baker
Michigan Quarterly Review
 Ann Arbor, Michigan

James Koller
Coyote's Journal
 Sebastopol, California

Baxter Hathaway
Epoch
 Ithaca, N.Y.

John Hicks
The Massachusetts Review
 Amherst, Mass.

George Hitchcock
Kayak
 San Francisco, Calif.

William L. Kinter
Damascus Road
 Chambersburg, Pa.

George Lanning
The Kenyon Review
 Gambier, Ohio

Frederick Morgan
The Hudson Review
 New York, N.Y.

Charles Newman
Tri-Quarterly
 Evanston, Ill.

J. E. Palmer
Yale Review
 New Haven, Conn.

William Phillips
Partisan Review
 New Brunswick, N.J.

George Plimpton
The Paris Review
 Flushing, N.Y.

Henry Rago
Poetry
 Chicago, Ill.

Lewis P. Simpson & Donald Stanford
The Southern Review
 Baton Rouge, La.

Lewis Warsh & Anne Waldman
Angel Hair
 New York, N.Y.

John Williams
The Denver Quarterly
 Denver, Colo.

Editors of magazines in which selected
 poetry appeared;
 \$250 each----- 3,250

Robin Blaser
The Pacific Nation
 Vancouver, B.C.

Clifford Burke
Hollow Orange
 San Francisco, Calif.

Betsy Colquitt
Descant
 Fort Worth, Texas

Jack Garlington
Western Humanities Review
 Salt Lake City, Utah

Stephen Kessler
The Lampeter Muse
 Annandale-on-Hudson, N.Y.

John Logan
Choice
 Buffalo, N.Y.

Martin S. Mitchell
Athanos
 New York, N.Y.

Joel Oppenheimer
The Genre of Silence
 New York, N.Y.

Sonia Raiziss & Alfredo de Palchi
Chelsea
 New York, N.Y.

Bernice Slote
Prairie Schooner
 Lincoln, Neb.

John Taggart
Maps
 Syracuse, N.Y.

Eugene Wildman
Chicago Review
 Chicago, Ill.

Al Young
Loveletter
 Berkeley, Calif.

Music ----- \$861, 620

Audience Development Program I ----- 51, 035
 (Colleges and Universities)

Alabama College	600
Alverno College	375
Baldwin-Wallace College	1, 000
Bennett College	500
California Institute of Technology	1, 000
Capital University	650
Carson-Newman College	1, 000
Central Michigan University	1, 000
Claremont University City	750
Cornell University	1, 000
Dutchess Community College	750
East Carolina University	1, 000
Elizabethtown College	1, 000
Erskine College	625
Florida Presbyterian College	1, 000
Green Mountain College	1, 000
Gustavus Adolphus College	1, 000
Hollins College	500
Hunter College	750
Kansas State Teachers College	775
Lehigh University	1, 000
Louisburg College	750
Louisiana State University	1, 000
Mars Hill College	1, 000
Marymount College (2 grants)	1, 700
Middlebury College (2 grants)	1, 750
Millikin University	1, 000
Otterbein College	800
Queens College (N.C.)	1, 000
Queens College of the City University of New York	1, 000
St. Mary-of-the-Woods College	1, 000
Southern Colorado State University	750
Stillman College	1, 000
Talladega College	925
Texas A&M University	1, 000
Tri-Colleges of Winona	250
University of Arkansas	1, 000

University of Calif. at Davis.....	\$1,000
University of Connecticut.....	1,000
University of Delaware.....	1,000
University of Massachusetts.....	1,000
University of Rochester.....	1,000
University of South Florida.....	1,000
University of Texas at Austin.....	1,000
University of Toledo.....	500
University of Wisconsin at Madison (2 grants).....	2,000
University of Wisconsin at Milwaukee (2 grants).....	2,000
University of Wyoming.....	1,000
Weber State College.....	985
Wesleyan University (Ga.).....	1,000
Whitworth College.....	500
Winthrop College.....	1,000
Wisconsin State University at La Crosse.....	850
Wisconsin State University at Stevens Point.....	1,000
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Audience Development Program II (Chamber Music Societies).....	9,300
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Auburn Chamber Music Society, Alabama.....	875
Birmingham Chamber Music Society, Alabama.....	625
Chamber Music Soc. of Baltimore, Maryland.....	1,000
Chamber Music Soc. of Kalamazoo, Michigan.....	850
Ensemble Music Society of Indianapolis, Indiana.....	675
Free Library of Philadelphia, Pennsylvania.....	650
Friends of Chamber Music, Tennessee.....	625
Houston Friends of Music, Texas.....	875
New Orleans Friends of Music, Louisiana.....	900
Phoenix Chamber Music Society, Arizona.....	750
Pittsburgh Chamber Music Society, Pennsylvania.....	675
Raleigh Chamber Music Guild, North Carolina.....	800
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Audience Development Program III (Museum Concerts).....	10,470
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Carroll Reece Museum.....	1,000
Columbia Museum of Art.....	1,000
M. H. de Young Memorial Museum.....	1,000
Harmonie Associates, Inc.....	1,000
Hudson River Museum Auxiliary.....	1,000
Los Angeles County Museum of Art.....	875

The Minneapolis Society of Fine Arts.....	\$1,000
New Jersey State Museum.....	1,000
Norfolk Museum of Arts and Sciences.....	920
State Capitol Museum of Olympia, Washington.....	400
Tampa Bay Art Center.....	875
Wichita Art Museum.....	400
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Audience Development Program IV (Contemporary Music).....	28,200
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Columbia University (Group for Contemporary Music).....	10,000
Composers' Showcase, Inc.....	5,000
Contemporary Concerts, Inc.....	3,200
Hunter College (Contemporary Music Series).....	10,000
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Composer Assistance Program.....	19,355
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Thomas Briccetti.....	1,925
Alvin Epstein.....	660
Robert Kelley.....	470
William Kraft.....	2,000
Robert Middleton.....	2,000
Richard A. Monaco.....	350
Ron Nelson.....	1,700
John D. Robb.....	2,000
Leroy Robertson.....	1,250
William Russo.....	1,570
William Russell Smith.....	2,000
Leroy Southers.....	600
Alan B. Stout.....	1,900
Beatrice Witkin.....	930
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Opera.....	410,000
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Goldovsky Opera Institute, Inc. (Touring Assistance).....	85,000
New York City Opera (City Center of Music and Drama).....	40,000
Opera Association of New Mexico (Treasury Fund).....	160,000
San Francisco Opera Association.....	100,000
Seattle Opera Association.....	10,000
Walker Art Center (Center Opera Company).....	15,000

<i>American Musical Digest</i>	\$98,000
Irving Lowens (Development of Plan for Establishment of American Musical Digest [AMD]).....	10,000
Music Critics Association (Contract for Feasibility Study of AMD)	38,000
American Musical Digest (General Support of Publishing and Distributing AMD).....	50,000
Affiliate Artists, Inc.....	50,000
American Choral Foundation.....	25,000
American International Music Fund, Inc.....	25,000
American Symphony Orchestra League (Contract).....	1,250
Association of College and University Concert Managers (Contract)	2,300
Bennington Composers' Conference and Chamber Music Center, Inc. (2 grants).....	14,100
Johann Sebastian Bach International Competitions.....	1,500
California Youth Symphony Association (Touring Assistance).....	10,000
Montgomery County Youth Orchestra, Inc. (Touring Assistance).....	10,000
Music Critics Associations (Experimental Study of Music Critics Exchange).....	6,910
National Guild of Community Music Schools.....	15,000
George Russell (Jazz Composition Award).....	5,500
U.S. National Committee on International Folk Music Council.....	5,700
University of Alabama Regional Composers' Forum.....	3,000
Young Audiences, Inc.....	60,000
Public Media	222,200
Bay Area Educational TV Association (KQED).....	50,000
Film Culture Non-Profit Corporation.....	30,000
Fordham University.....	1,200
Lincoln Center for the Performing Arts, Inc.....	25,000
National Educational Television.....	85,000
Tony Schwartz.....	25,000
Thomas Willis (Contract).....	6,000

Theatre	\$1,007,600
Experimental Theatre Program.....	105,000
Academy Theatre.....	7,500
American Playground Theatre.....	5,000
Chelsea Theatre Center.....	5,000
Corner Theatre Cafe.....	2,500
Dancers Studio Foundation.....	5,000
Firehouse Theatre.....	15,000
Free Southern Theatre.....	10,000
Hull House Association.....	5,000
Judson Poets' Theatre.....	7,500
La Mama Experimental Theatre Club, Inc.....	15,000
New Dramatists Committee.....	7,500
New Lafayette Theatre.....	10,000
Open Theatre.....	7,500
Thresholds, Inc.....	2,500
Resident Professional Theatre Program.....	320,000
Actors Theatre of Louisville.....	10,000
Alley Theatre.....	15,000
Arena Stage.....	20,000
Center Stage Associates, Inc.....	15,000
Center Theatre Group.....	20,000
Connecticut Players Foundation.....	20,000
A Contemporary Theatre.....	5,000
Guthrie Theatre Foundation.....	75,000
Milwaukee Repertory Theatre, Inc.....	20,000
Old Globe Theatre.....	5,000
Playhouse in the Park.....	20,000
Seattle Repertory.....	15,000
Studio Arena Theatre.....	15,000
Theatre Atlanta.....	10,000
Theatre Company of Boston.....	20,000
Washington Theatre Club.....	20,000
Yale University.....	15,000

American National Theatre and Academy (Contract)-----	\$438,000
American Puppet Arts Council-----	21,400
Boston University (Special Theatre Project)-----	19,800
Eugene O'Neill Memorial Foundation (2 Grants)-----	6,000
Paper Bag Players-----	24,000
The Repertory Theatre of Lincoln Center-----	50,000
U.S. Theatre Centre-----	20,000
University of Michigan (Special Theatre Project)-----	3,400
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Visual Arts-----	\$336,800
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American Association of Museums-----	10,000
American Federation of Arts (Art Critics Workshop)-----	10,000
Amon Carter Museum of Western Art-----	11,800
Aperture, Inc.-----	20,000
Archie Bray Foundation (Summer Teaching Project)-----	10,000
The Artists Technical Research Institute-----	10,000
The Detroit Institute of Arts-----	45,000
Experiments in Art and Technology-----	50,000
Smithsonian Institution-----	10,000
Hawaii State Foundation on Culture and the Arts-----	10,000
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Visual Artists Awards at \$5,000 each (30)-----	150,000
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Pat Adams, Bennington, Vt.
Peter Agostini, New York, N.Y.
Carl Andre, New York, N.Y.
Edward Avedisian, New York, N.Y.
Jo Baer, New York, N.Y.
Darby Bannard, Princeton, N.J.
William Bollinger, New York, N.Y.
Gandy Brodie, Wenatchie, Wash.
Paul Burlin, New York, N.Y.
Dan Christensen, New York, N.Y.
Beauford Delaney, Paris, France
Friedel Dzubas, New York, N.Y.
Manny Farber, New York, N.Y.
Mary Frank, New York, N.Y.
Robert Gordon, New York, N.Y.
Robert S. Grosvenor, New York, N.Y.
Al Held, New York, N.Y.
Morris Kantor, New City, N.Y.
Frederic Karoly, New York, N.Y.
Tadaaki Kuwayama, New York, N.Y.
Robert Murray, New York, N.Y.
Philip Pearlstein, New York, N.Y.
Howard Rogovin, Kansas City, Mo.
Richard Tuttle, New York, N.Y.
Gerald van de Wiele, New York, N.Y.
Richard Van Buren, New York, N.Y.
David Von Schlegel, New York, N.Y.
Christopher Wilmarth, New York, N.Y.
Peter Young, New York, N.Y.
Larry Zox, New York, N.Y.

Coordinated Arts----- \$469, 550

Regional Touring Program----- 116, 550

Baltimore Symphony----- 1, 500
Federation of Rocky Mountain States----- 35, 000
Illinois Arts Council----- 6, 000
Kansas City Philharmonic Assoc.----- 4, 600
Maine State Commission on the Arts and Humanities----- 10, 000
Maryland Arts Council----- 2, 000
Minnesota Orchestra----- 13, 500
New Orleans Philharmonic Symphony Orchestra----- 7, 200
Seattle Opera Association----- 8, 000
Studio for New Music----- 750
Utah Civic Ballet (Ballet West)----- 3, 000
Utah Symphony Orchestra----- 25, 000

Special State Projects----- 131, 000

Alaska State Council on the Arts (Art Preservation)----- 6, 700
Colorado Council on Arts & Humanities (Youth Concerts)----- 6, 700
Connecticut Commission on the Arts (Community Arts)----- 6, 400
Institute of Puerto Rican Culture (Music Center)----- 6, 700
Kentucky Arts Commission (Audience Development)----- 6, 700
Massachusetts Council, Arts & Humanities (Museums)----- 6, 500
Michigan State Council on Arts (Develop art-train)----- 6, 700
Montana Arts Council (Montana Repertory Theatre)----- 6, 700
Minnesota State Arts Council (Heartland Theatre)----- 6, 700
Nebraska State Arts Council (Visual Arts Project)----- 6, 500
New Jersey Council on the Arts (Cultural Survey)----- 6, 700
New York State Council on the Arts (Black Arts)----- 6, 700
Oklahoma Arts & Humanities Council (Filmmaking)----- 6, 700
Oregon Arts Commission (Arts Instruction)----- 6, 700
South Dakota Fine Arts Council (String Music)----- 6, 700
Texas Fine Arts Commission (Bi-lingual Theatre)----- 6, 700
University of Guam (Opera Production)----- 4, 400
Virginia Commission, Arts & Humanities (Service)----- 6, 700
Washington State Arts Commission (Opera on Film)----- 6, 700
West Virginia Arts & Humanities Council (Education)----- 6, 700

Experimental Community Programs----- \$133, 000

Lubbock, Texas, Cultural Affairs Council (Development of arts programs for area schools)----- 7, 000
Oakland University, Rochester, Michigan (Development of audience programs for theatre, music)----- 27, 500
City of Atlanta (Treasury Fund) (Inner city project)----- 1, 000
AFL-CIO Four-City Pilot Project----- 20, 000

University of Wisconsin----- 77, 500

Public Service Grants----- 89, 000

Associated Councils of the Arts (2 Grants)----- 79, 000

University of California at Los Angeles (Arts Administration Study)----- 10, 000

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PANEL MEMBERS AND CONSULTANTS: Fiscal 1969

Maurice Abravanel
Kurt Herbert Adler
George Anselevicius
Harold Arberg
William Bales
George Beiswanger
Richard Bellamy
Harry Bernstein
Anthony A. Bliss
Carl D. Brandt
Kenneth W. Brooks
Ralph Burgard
Jaki Byard
Jay Cameron
Harold Clurman
Selma Jeanne Cohen
Willis Conover
Aaron Copland
Robert W. Crawford
Martha Hill Davies
Agnes de Mille
Harlowe F. Dean
Mario di Bonaventura

John P. Eberhard
Roger Englander
Donald L. Engle
Richard Englund
Lukas Foss
Alfred Frankenstein
John Garcia Gensel
Leigh Gerdine
John Birks (Dizzy) Gillespie
Earle R. Gister
Boris Goldovsky
Roger Hall
Harold Horowitz
Paul Hume
George M. Irwin
Deborah Jowitz
Hilton Kramer
Louis Krasner
John Lahr
Warner Lawson
Leo Lerman
Philip H. Lewis, Jr.
Charles C. Mark
Mrs. John O. McDonald
Peter Mennin
Dan M. Morgenstern
Carol Morse
Carlos Moseley
Eleanor C. Munro
Michael Newton

S. Leonard Pas
Robert Pasolli
Walter Prude
Oliver Rea
Jesse C. Reese, Jr.
Samuel R. Rosenbaum
Julius Rudel
Russell Sanjek
Allen Sapp
Sandra Schmidt
Alan Schneider
Gunther Schuller
William Schuman
David Sennema
William Severns
Norman Singer
Allegra Fuller Snyder
Harold Spivacke
Frank Stella
Alan Y. Taniguchi
Fannie Taylor
Harold Taylor
Donald L. Weismann
Galen Williams
Thomas Willis
S. B. Zisman

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January 1970

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Deputy Chairman.....	Michael Straight Beth Alexiou
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State and Community Operations Assistant Director.....	Leonard Randolph Susan Hughes
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Dance, Program Director.....	June Arey Susan Frankel
Education, Program Director.....	John Hoare Kerr Stephanie Singer
Literature, Program Consultant.....	Carolyn Kizer Marilyn Yarbrough Elizabeth Junek
Music, Program Director.....	Walter F. Anderson Marjory Hanson Peque Dobkin
Public Media, Program Consultant.....	David Stewart
Special Exhibitions, Director.....	Douglas G. MacAgy
Theatre, Program Director.....	Ruth Mayleas Michele Goldman
Visual Arts, Program Director.....	Brian O'Doherty Starke Meyer Julia Moore
Head, Special Research Projects.....	Ana Steele Madelyn Mailman Alice Cornacchia
Legal Consultant.....	Charles B. Ruttenberg

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Financial Manager.....	Joyce Freeland
Personnel Officer.....	David C. Johnstone
Grants Officer.....	James Thomas
Project Coordinator.....	Aida Schoenfeld Jeanne Green Mary Terhorst Sarah McLean

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Architecture Center, Washington, D.C.
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nessee.
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Back Cover.
Members of the Alwin Nikolais Company in *Imago*.

