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National Endowment for the Arts

Guide to Programs

Architecture+Environmental Arts

Dance

Education

Expansion Arts

Federal-State Partnership

Literature

Museums

Music

Public Media

Special Projects

Theatre

Visual Arts



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Dance Touring Program
Choreography Fellowships and Production Grants
Resident Professional Dance Companies
Management and Administration
Services to the Field
Dance Critics' Workshops

Education Program
Artists-in-Schools
Alternative Education Forms

Expansion Arts Program
Instruction and Training
Community Cultural Centers
Arts Exposure Programs
Neighborhood Arts Services
Special Summer Projects

Federal-State Partnership Program
Basic State Agency Grant
Regional Development
State Arts Agency Development

Other Programs
Assistance for Artists
from State Arts Agencies

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Contents

25	Introduction	1
25	National Endowment for the Arts, What It Is	1
25	History and Structure	1
25	Funding of the Endowment	2
25	General Eligibility Requirements	2
25	How To Apply	3
27	Application Review Procedure	3
27	Chairman's Grants	3
27	Areas Generally Not Funded	3
27	A Note on the Bicentennial	4
28	Resolution on Accessibility to the Arts for the Handicapped	4
28	The Treasury Fund	5
29	Calendar of Application Deadlines	7
29	Architecture + Environmental Arts Program	9
30	Professional Education and Development	9
30	Public Education and Awareness	9
31	National Theme: City Options	10
31	Excellence in Federal Design	11
31	Crafts	12
32	Dance Program	13
32	Dance Touring Program	13
32	Choreography Fellowships and Production Grants	13
33	Resident Professional Dance Companies	15
33	Management and Administration	15
33	Services to the Field	16
33	Dance Critics' Workshops	16
34	Education Program	17
34	Artists-in-Schools	17
34	Alternative Education Forms	17
35	Expansion Arts Program	18
35	Instruction and Training	18
35	Community Cultural Centers	19
35	Arts Exposure Programs	19
35	Neighborhood Arts Services	20
35	Special Summer Projects	21
36	Federal-State Partnership Program	22
36	Basic State Agency Grant	22
36	Regional Development	22
36	State Arts Agency Development	23
36	Special State Agency Grants	23
36	Other Funds Available To State and Regional Arts Agencies	24
36	Assistance for Artists and Cultural Organizations from State Arts Agencies	24

Literature Program	25
Fellowships for Creative Writers	25
Poetry in the Schools	26
Poets in Developing Colleges	26
Aid to Independent Presses	26
Literary Magazines	26
Service Organizations	27
Pilot Programs	27
Areas Generally Not Funded	27
Museum Program	28
Museum Purchase Plan	28
Aid to Special Exhibitions	29
Utilization of Museum Collections	30
Catalogue	30
Conservation Program	31
Museum Training	31
Visiting Specialists	32
Fellowships for Museum Professionals	32
Wider Availability of Museums	33
Renovation (Climate Control, Security, Storage)	33
Music Program	35
Orchestra Program	35
Opera Program	36
The National Opera Institute	37
Jazz/Folk/Ethnic Program	38
Composers, Librettists, and Translators Program	39
General Programs	40
Areas Generally Not Funded	40
Public Media Program	41
Programming in the Arts	41
Regional Development	41
Media Studies	43
Pilot Programs	43
The American Film Institute	44
Special Projects Program	45
Theatre Program	46
Aid to Professional Theatre Companies	46
Aid to Professional Experimental Theatres, New Play-Producing Groups, and Playwright Development Programs	47
Areas Generally Not Funded	48

Visual Arts Program	49
Photographers Fellowships	49
Craftsmen Fellowships	49
Fellowships for Artists	49
Art Critics Fellowships	50
Artists, Critics, Photographers, and Craftsmen in Residence	51
Photography: Exhibition Aid	51
Artists Services	51
Visual Arts in the Performing Arts	52
Workshop Program	52
Works of Art in Public Places	53
National Council on the Arts	55
List of State Arts Agencies	57

National Endowment for the Arts
 Washington, D.C. 20508
 October 1973
 (202) 382-6085

Visual Arts Program	25
Photography Fellowship	25
Craftsmen Fellowship	26
Fellowships for Artists in Residence	26
Art Critics Fellowship	26
Artist, Critic, Photographer, and Craftsman in Residence	26
Photography Exhibitions	27
Artist Services	27
Visual Arts in the Community	27
Workshop Program	28
Works of Art in Public Places	28
National Council on the Arts	29
Artistic Freedom	30
List of State Arts Agencies	30
Conservation Program	31
Museum Training	31
Visiting Specialists	32
Fellowships for Museum Professionals	32
Wider Availability of Museums	33
Renovation (Climate Control, Security, Storage)	33
Music Program	35
Orchestra Program	35
Opera Program	36
The National Opera Institute	37
Jazz/Folk/Ethnic Program	38
Composers, Librettists, and Dramatists Program	39
General Programs	40
Areas Generally Not Funded	40
Public Media Program	41
Programming in the Arts	41
Regional Development	41
Media Studies	43
Pilot Programs	43
The American Film Institute	44
Special Projects Program	45
Theatre Program	46
Aid to Professional Theatre Companies	46
Aid to Professional Experimental Theatres, New Play Producing Groups, and Playwright Development Programs	47
Areas Generally Not Funded	48

How to Use this Booklet:

This booklet is designed to help interested individuals and organizations determine if the National Endowment for the Arts has a program under which they might receive assistance. Included in the Introduction is important information on general eligibility requirements and an explanation of areas not ordinarily funded.

The sections of this booklet correspond to the twelve major Program Areas of the Arts Endowment: Architecture + Environmental Arts Program, Dance Program, Education Program, Expansion Arts Program, Federal-State Partnership Program, Literature Program, Museum Program, Music Program, Public Media Program, Special Projects Program, Theatre Program, and Visual Arts Program. Each of these Programs has its own staff and panel of experts and/or consultants.

For more information the prospective applicant is *urged* to contact the appropriate Program through which he hopes to obtain assistance. Application forms and instructions may only be obtained from these program offices.

The Endowment's Fiscal Year runs from July 1 through June 30, i.e., fiscal 1974 began July 1, 1973 and ends June 30, 1974; fiscal 1975 will begin July 1, 1974 and end June 30, 1975.

History and Structure

On September 3, 1964, Congress established the National Council on the Arts to make recommendations on matters relating to the cultural development of the nation. The following year, the Congress created the National Foundation on the Arts and the Humanities as an independent federal agency in the executive branch of the government. In establishing the Foundation, the Congress declared that:

... the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, 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.

The Arts Endowment and its sister agency, the National Endowment for the Humanities, are components of the *National Foundation on the Arts and the Humanities*. The two Endowments, advised by the National Council on the Arts and the National Council on the Humanities, recommend programs and policies while sharing

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Washington, D.C. 20506
October 1973
(202) 382-6085

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Washington, D.C. 20508
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Introduction

National Endowment for the Arts What It Is

The National Endowment for the Arts is an independent agency of the federal government which makes grants to organizations and individuals concerned with the arts throughout the United States. The major goals of the Arts Endowment are to make the arts more widely available to millions of Americans, to preserve our rich cultural heritage for present and future generations, to strengthen cultural organizations, and to encourage the creative development of our nation's finest talent.

These aims are accomplished by awarding grants to individuals of exceptional talent and to nonprofit, tax-exempt organizations representing the highest quality in the fields of architecture and environmental arts, crafts, dance, education, expansion arts, literature, museums, music, public media, theatre, visual arts, among others. A separate program provides matching bloc grants to official state arts agencies, which also receive grants from other Endowment program areas. Grants to organizations, with some exceptions, must be matched at least dollar for dollar. Grants to individuals generally carry no matching requirement.

The Endowment's Fiscal Year runs from July 1 through June 30, i.e. fiscal 1974 began July 1, 1973 and ends June 30, 1974; fiscal 1975 will begin July 1, 1974 and end June 30, 1975.

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Funding of the Endowment

Endowment on policies, procedures, and programs in addition to making recommendations on applications.

The National Foundation also includes in its structure the Federal Council on the Arts and the Humanities, composed of the heads of federal agencies concerned with the arts and humanities.

The Congress appropriates money to the Endowment in the following categories:

1) *National Program Funds:*

This money is available to the Endowment to award grants to artists and organizations (including state and regional bodies) across the country. Funds are generally awarded for programs outlined in this booklet.

2) *Treasury Funds:*

Funds appropriated to the Endowment for the "Treasury Fund" become available *only* when private donations are received by the Endowment, at which time this special fund matches the donor's dollar with a federal dollar. The doubled amounts are then granted by the Endowment in much the same way National Program Funds are granted. These funds are to encourage new and increased non-federal support for the arts. See separate section on the Treasury Fund for detailed information for prospective donors and prospective Treasury Fund applicants.

Note that Treasury Fund grants are subject to the same review procedures and used for the same purposes as all other grants; and are generally for programs outlined in this booklet.

3) *Federal-State Partnership Funds:*

This money is available to the Endowment for specific use of the official state arts agencies. See list on page 57 for names and locations of official state arts agencies.

For Organizations:

The National Endowment for the Arts is limited by statute to the support of organizations which meet the following criteria:

1) *Only* those organizations which meet the applicable requirements of Title VI of the Civil Rights Act of 1964 for the duration of any project supported in whole or in part by the National Endowment for the Arts.

2) *Only* those organizations in which no part of net earnings inure to the benefit of a private stockholder or individual and to which donations are allowable as a charitable contribution under Section 170 (c) of the Internal Revenue Code of 1954, as amended. *Copy of Internal Revenue Service Determination letter for tax-exempt status must be submitted with each application.*

3) *Only* those organizations which compensate all professional performers, related or supporting professional personnel, laborers, and mechanics at the equivalent of the prevailing minimum compensation level *or on the basis of negotiated agreements which would satisfy the requirements of*

General Eligibility Requirements

How To Apply

Application Review Procedure

Chairman's Grants

Areas Generally Not Funded

Parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations for the duration of any project supported in whole or in part by the National Endowment for the Arts.

For Individuals:

By statute, individuals must be of exceptional talent to qualify for grants from the Endowment. Ordinarily, grants are made only to U.S. citizens or permanent residents of the United States. Although eligibility for an Endowment fellowship varies by art discipline, demonstrated seriousness of purpose and high quality of work are requirements in all fields.

Prospective applicants should write to the appropriate Program, National Endowment for the Arts, Washington, D.C. 20506 for additional information and application forms. Letters of inquiry should clearly specify the program and, if relevant, the category of assistance for which information or application forms are requested.

Completed application forms should be sent to the *Grants Office, National Endowment for the Arts, Washington, D.C. 20506.*

Applicants are advised to apply well in advance of the time they wish to begin their projects. *Deadlines announced in this booklet are subject to change.*

Once an application is received by the Endowment staff, it is reviewed and then generally referred to an Advisory Panel of experts. The recommendations of staff and panels are presented to the National Council on the Arts for review. Final action is then taken by the Chairman and the Endowment notifies applicants of approval or rejection.

Because of the great number of applications received, the National Council on the Arts has requested that some smaller grants be processed under its delegation of authority to the Chairman. "Chairman's Grants" are within Council-approved program areas and reviewed by the Endowment's staff, outside consultants (usually the Advisory Panel of the particular program), and, as law requires, subsequently by the Council. Applicants may not apply for a "Chairman's Grant."

Although the Endowment may offer occasional grants on a special pilot basis, funds for projects outside established program areas described in this booklet are extremely limited. In general, the Endowment does *not*:

- 1) Provide grants for deficit funding, capital improvements (construction), or purchase of permanent equipment.
- 2) Give "general support" grants.
- 3) In the case of organizational grants, provide more than half the total cost of the project.
- 4) Give tuition assistance for college and university study in the United States or abroad.

A Note on the Bicentennial

The Endowment recognizes that the arts will play an important role in the celebration of our country's bicentennial. The Endowment welcomes this involvement on the part of artists and cultural organizations including state and regional arts agencies. The Endowment has an active interest in participating in these efforts, within funds available to it, and under established programs insofar as they are directed to professional creation and presentation of new works, improvement of artistic standards, preservation of our cultural heritage, and increasing the availability of the arts for all Americans. If funds under programs outlined in this booklet are sought for projects deemed by the applicant to be related to the bicentennial, a brief description of this relationship should be made in the application.

Applicants with bicentennial projects should follow the instructions and deadlines as outlined under each program in this booklet. Inquiries should be directed to the appropriate Program through which the applicant hopes to obtain assistance.

Resolution on Assessability to the Arts for the Handicapped

One of the main goals of the National Endowment for the Arts is to assist in making the arts available to all Americans. The arts are a right, not a privilege. They are central to what our society is and what it can be. The National Council on the Arts believes very strongly that no citizen should be deprived of the beauty and the insights into the human experience that only the arts can impart.

The National Council on the Arts believes that cultural institutions and individual artists could make a significant contribution to the lives of citizens who are physically handicapped. It therefore urges the National Endowment for the Arts to take a leadership role in advocating special provision for the handicapped in cultural facilities and programs.

The Council notes that the Congress of the United States passed in 1968 (P.L. 90-480) legislation that would require all public buildings constructed, leased or financed in whole or in part by the Federal Government to be accessible to handicapped persons. The Council strongly endorses the intent of this legislation and urges private interests and governments at the state and local levels to take the intent of this legislation into account when building or renovating cultural facilities.

The Council further requests that the National Endowment for the Arts and all of the program areas within the Endowment be mindful of the intent and purposes of this legislation as they formulate their own guidelines and as they review proposals from the field. The Council urges the Endowment to give consideration to all the ways in which the agency can further promote and implement the goal of making cultural facilities and activities accessible to Americans who are physically handicapped.

(Adopted by the National Council on the Arts, September 15, 1973.)

The Treasury Fund

When the National Endowment for the Arts was created, Congress included a unique provision in its enabling legislation. This provision allows the Endowment to work in partnership with private and other non-federal sources of funding for the arts. Designed to encourage and stimulate increased private funding for the arts, the Treasury Fund allows non-federal contributors to join the Endowment in the grant-making process, generally for projects supported by the Endowment under the established program guidelines.

The Endowment encourages use of the Treasury Fund method as an especially effective way of combining federal and private support, and as an encouragement to all potential donors, particularly those representing new or substantially increased sources of funds.

The Endowment may accept gifts in the form of money and other property. Bequests may be made to the Endowment as well. Donations to the Endowment are generally deductible for federal income, estate, and gift tax purposes.

Donations may be made to the Endowment, under its regular program guidelines, for the support of a nonprofit, tax-exempt, cultural organization which has been notified that the Endowment intends to award it a grant—such as a museum, a symphony orchestra, a dance, opera, or theatre company—or for an Endowment program, such as fellowships, touring, conferences, or workshops. When a donation is received it frees an equal amount from the Treasury Fund, and the doubled amount is then made available to pay 50% of the project costs.

The Endowment also accepts unrestricted gifts to be used for projects recommended to the Chairman by the National Council on the Arts.

Those interested in giving for a specific purpose should note the step by step process described below. We will use a museum as an example.

1) If the project is eligible for consideration under the museum program guidelines, the museum submits to the Endowment a formal application, which may include a list of potential donors.

2) The application is reviewed first by the appropriate Advisory Panel (in this case the Museum Advisory Panel) and then by the National Council on the Arts and is recommended for approval or rejection. Based on these recommendations, the Chairman makes the final determination and notification is sent to the museum.

3) If the grant award is approved, the museum officials then request that the donors forward their contributions to the National Endowment for the Arts accompanied by a letter specifying the restricted purpose of the gift (i.e. the name of the museum and specific project supported.)

How a Treasury Fund Grant Is Arranged

Grantee as Collecting Agent: In order to simplify handling procedures for restricted donations which are to be matched by the Treasury Fund, a grant recipient may collect individual donations of cash or checks (including proceeds from benefits) made for the purpose of the grant, and forward them to the Endowment in the form of a single check. If this method is used, the following conditions apply:

1) The check representing the aggregate donations must be made payable to the National Endowment for the Arts and be accompanied by a list of donors' names and addresses.

2) A statement must also be forwarded with the aggregate check indicating that the check amount represents individual donations made to the grant recipient specifically for purposes of the Treasury Fund grant and that the grant recipient will retain in its files evidence that the donation was made for such purposes. Generally a standard gift transmittal letter (of the type now in use) from each individual donor will suffice. In cases where benefit proceeds are to be so utilized, other material, such as benefit announcement circulars, posters, et cetera (which indicate donors had prior knowledge that their contributions would be used for the Treasury Fund), may be retained as evidence of donors' intent.

This procedure does not apply to pledges, each of which must be made to the National Endowment for the Arts and sent directly to National Endowment for the Arts. However, consistent with the above stated policy, payments on pledges may be made to and collected by the grantee organization, which then may forward such sums to the Endowment in aggregate form with a covering letter indicating that the sum is for application to, and reduction of, specifically named and unpaid pledges.

The Process in Terms of Money:

Donor's contribution(s) to the Endowment	\$25,000
Endowment matches from the Treasury Fund	25,000
	<hr/> \$50,000

Therefore, amount of the Endowment grant is	\$50,000
Grantee's additional project cost	50,000
Total budget of project is at least	<hr/> \$100,000

Calendar of Application Deadlines

1973	October 15	Public Media Media Studies, FY 74 Programming in the Arts, FY 74 Regional Development, FY 74
	November 1	Expansion Arts Community Cultural Centers, FY 75 Neighborhood Services, FY 75 Arts Exposure, FY 75 Special Summer Projects (summer 74), FY 74 Special Summer Projects (summer 75), FY 75
	November 15	Literature Fellowships for Creative Writers, FY 74 Visual Arts Art Critics Fellowships, FY 74 Architecture + Environmental Arts Public Education and Awareness, FY 74 Visual Arts Workshop program, FY 74
	November 30	Visual Arts Fellowships for Artists — Category I, FY 74
	December 15	Visual Arts Craftsmen Fellowships, FY 74
1974	January 1	Visual Arts Works of Art in Public Places — Group II and Group III, FY 74
	January 15	Architecture + Environmental Arts National Theme — City Options, FY 74 and FY 75 Visual Arts Photography: Exhibition Aid, FY 74
	February 1	Dance Choreography Fellowships and Grants, FY 75 Management and Administration, FY 75 Services to the Field, FY 75 Dance Critics Workshop, FY 75 Visual Arts Fellowships for Artists — Category 2, FY 74

February 4	Museums Museum Purchase Plan, FY 75 Aid to Special Exhibitions, FY 75 Fellowships for Museum Professionals, FY 75 Services to the Field, FY 75
February 15	Theatre Aid to Professional Theatre Companies, FY 75 Aid to Professional Experimental Theatres, New Play-Producing Groups, and Playwright Development Programs, FY 75 Visual Arts Visual Arts in the Performing Arts, FY 74
March 1	Museums Catalogue program, FY 75 Utilization of Museum Collections, FY 75
April 1	Music Assistance for Composers, Librettists and Translators, FY 75
May 30	Visual Arts Photographer Fellowships, FY 75
June 1	Dance Resident Professional Dance Companies, FY 75
June 14	Museums Museum Training, FY 75 Conservation, FY 75 Renovation, FY 75
July 1	Museums Fellowships for Museum Professionals, FY 75 Wider Availability of Museums, FY 75 Services to the Field, FY 75 Visual Arts Art Critics Fellowships, FY 75
July 15	Music Opera program, FY 76
September 30	Music Jazz/Folk/Ethnic program, FY 75
October 1	Music Orchestra program, FY 76

The Architecture + Environmental Arts Program seeks to influence the quality of the man-made environment in this country. The program recognizes that its scope, especially as it concerns the "environmental arts," is subject to broad interpretation. Thus it may be useful to describe its operational milieu as encompassing those design professions whose main concern is the shaping of the physical environment — architecture, landscape architecture, planning, interior design, and industrial design.

Note:
The National Council on the Arts has felt it would be unwise to use this program's limited funds for acquisition of real property, capital construction or renovation/modification of existing structures at the expense of program development in the arts. *No grant requests will be considered for these purposes.*

Professional Education and Development
Matching grants are available to schools of architecture, landscape architecture, planning, industrial design, and interior design for a variety of programs which would serve to strengthen their educational capabilities, including curriculum development, programming assistance, and research. Special emphasis is given to programs which encourage men and women from all races, economic levels, ethnic backgrounds, and geographical areas to pursue a career in the design professions.

Eligibility:
Generally, grants under this program are awarded to universities, non-profit tax-exempt professional design organizations, and individuals of exceptional talent.

Grant Amounts:
Matching grants for organizations range from \$10,000 to \$50,000. Non-matching grants for individuals are up to \$10,000. Grants are usually for less than maximum dollar amount. Grants generally are not awarded for more than a one-year period.

How To Apply:
Application forms, guidelines, and application deadline for fiscal 1975 may be obtained from the Architecture + Environmental Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

Public Education and Awareness
The physical fabric of a country can be no better than the level of awareness and demand of its citizens. Through this program, the Endowment awards grants to programs which educate the public to the importance of their role in the design process. Special emphasis is placed on programs which present design concepts in creative and imaginative ways through the communication media, and within the school curriculum and in other

National Theme: City Options

public institutions. A major goal of this program is to insure a full integration of design and environmental values in the education experience at the elementary and secondary school level.

Eligibility:

Governmental units, other public and private nonprofit tax-exempt organizations, and individuals of exceptional talent.

Grant Amounts:

Matching grants for organizations range from \$10,000 to \$50,000. Non-matching grants for individuals are up to \$10,000. Grants are usually for less than the maximum dollar amount. Grants generally are not awarded for more than a one-year period.

Project Examples:

A limited number of grants will be made to assist in the preparation of educational materials in a variety of media — film, tape cassettes, television, exhibitions, textbooks and journalistic commentary. Applications which reflect specific means for distribution of material developed under these grants will receive priority consideration.

How To Apply:

Application forms and guidelines may be obtained from the Architecture + Environmental Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

Deadline:

Applications should be postmarked no later than November 15, 1973. Announcement of results will be made in April 1974 and therefore the project commencement date may not be earlier than May 1, 1974.

The National Theme program focuses upon design and planning opportunities common to communities throughout the country. The theme, "City Options," will concentrate on those special settings, areas, and places within a city that provide its distinctive character and identity. City Options is designed to pose the question: "Will your community choose to plan for the conservation of its unique and special characteristics, or will change in the form of unplanned growth and development eliminate the individuality and identification of your city?"

Note:

While the Endowment encourages and supports historical preservation, our primary program interest is not in the preservation of individual historic structures, nor in their restoration, but rather in the sympathetic adaption of buildings and districts to create new vitality and to effect an enhancement of the community.

Eligibility:

Government units, other public and private nonprofit, tax-exempt organizations and individuals of exceptional talent.

Excellence in Federal Design

How To Apply:

Application forms and guidelines may be obtained from Architecture + Environmental Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

Deadline:

Applications should be postmarked no later than January 15, 1974. Announcement of results will be made in August 31, 1974 and therefore the project commencement date may not be earlier than July 1, 1974.

The Federal Design program is a special non-granting activity conducted by the Endowment and is included in this booklet for general information only.

In May 1971, President Nixon directed the heads of all executive departments and agencies of the federal government to survey their operations and assess how the arts and artists could benefit government programs and how these programs could assist artists and the arts. Based on the responses to the survey and the recommendations of the National Council on the Arts, the President announced that the government would move forward on four fronts:

- 1) The Endowment will undertake the review of the *Guiding Principles for Federal Architecture*. Distribution of the study will be made through publications and/or film. In addition, the Endowment will seek the co-operation of other federal agencies in highlighting a Federal Government commitment to design excellence. These may take the form of exhibits, special joint studies and/or film.
- 2) An annual Federal Design Assembly will be sponsored by the Federal Council on the Arts and the Humanities and the National Endowment for the Arts. Other efforts will also be made to bring Endowment staff and consultants into contact with federal officials who exercise design decision responsibilities.
- 3) A comprehensive program is underway to coordinate the improvement of graphics and publications in all federal agencies. A number of federal agencies are cooperating with the Endowment in pilot efforts involving review by professional graphic designers of an agency's entire graphics program. This activity will continue during fiscal 1974, leading to specific recommendations on upgrading the overall quality of federal graphics.
- 4) A cooperative effort with the Civil Service Commission is underway to review existing procedures for employing artists, architects, and designers for federal service.

Crafts

In 1972 the Endowment assessed the needs of crafts and craftsmen and took note of what could be done to place greater emphasis on crafts support. It was recognized that grants in support of crafts projects had already been made by certain Endowment programs: Education, Expansion Arts, Museums, Special Projects, and Visual Arts. Also many state arts agencies had been quite active in support of crafts projects with funds received from the Endowment's Federal-State Partnership Program as well as other funds.

It was agreed that support for crafts should continue to be made through existing programs with coordination through a Crafts Coordinator located within the Endowment's Visual Arts Program.

Project Examples

Generally, the National Endowment for the Arts seeks to:

- 1) Bring craftsmen into elementary and secondary school classrooms through the Artists-in-Schools program. (See Education page 17).
- 2) Assist professionally directed, community-based arts organizations which provide instruction and training in crafts. (See Expansion Arts, pages 18 - 21).
- 3) Bring craftsmen for short-term residencies into art schools, university art departments, museums, community centers, and other organizations. (See Visual Arts, page 51).
- 4) Assist in the placement of quality crafts in public places. (See Visual Arts, page 53).
- 5) Assist in the production of quality crafts through workshop programs. (See Visual Arts, page 52).
- 6) Enable craftsmen to set aside time, to aid in purchasing materials, and for other purposes that would enable them to advance their careers through the Craftsmen's Fellowship program (See Visual Arts, page 49).
- 7) Assist museums in the purchase, exhibition, cataloguing, and preservation of craft collections. (See Museums, pages 28 - 34).

How To Apply

If you find that your project is within an applicable area, you should send a letter to the appropriate program office (for example, Museums or Expansion Arts) with a copy to the Crafts Coordinator, National Endowment for the Arts, Washington, D.C. 20506 describing what you have in mind.

Letters of general inquiry concerning crafts should be addressed to the Crafts Coordinator, National Endowment for the Arts, Washington, D.C. 20506.

Eligibility:

Government units, other public and private nonprofit, tax-exempt organizations and individuals of exceptional talent.

Dance Program

The Dance Program offers assistance in the following areas: touring, choreography fellowships and production grants, resident professional dance companies, management and administration, critics' workshops, and services to the field. Pending the availability of sufficient funds, the Dance Program hopes to initiate programs in dance films and professional training in fiscal 1975.

Dance Touring Program

The National Endowment for the Arts offers assistance to the sponsors of touring dance companies. The Dance Touring Program is designed to provide the best of American dance to the largest possible segment of the American populace, and to improve touring practices for both sponsors and companies by encouraging residencies rather than one-night-stands. In general, grants under this program are made to state arts agencies.

Detailed guidelines for Dance Touring Program for Fiscal Year 1975 will be available in October 1973 from the Dance Program, National Endowment for the Arts, Washington, D.C. 20506. Interested parties may also wish to contact their state arts agency (see list on page 57).

Choreography Fellowships and Production Grants

The unique creativity and diversity of American dance is supported by the National Endowment through individual fellowships to choreographers and production grants to companies. The following material is descriptive of four areas in which support is given and is *not* to be used as guidelines for making application.

Category A, Choreography Fellowships:

Non-matching fellowships to experienced choreographers of highest quality who are permanently associated with a professional performing company. The purpose of this program is to provide rehearsal time and opportunity for experienced choreographers to create new works.

Grants are made directly to the individual choreographer and may include only the following expenses: the fellowship to the choreographer, not to exceed \$4,000; rehearsal salaries for the required number of dancers for the required length of time up to four weeks at salary levels which are at least union scale; and the notation and/or creation of a simple videotape or film record of the work.

Category B, Workshop Fellowships:

Non-matching fellowships to aid in the creation of a new dance work, are awarded to: 1) choreographers working in workshops, civic, regional, educational, or other companies with limited performance schedules; or, 2) choreographers wishing to work in new and experimental areas; or, 3) members of professional companies which have a policy of offering choreographic opportunities to their members.

The purpose of this program is to assist choreographers in the development and expansion of their art. Additionally, the purpose is to assist non-professional companies to expand and diversify their repertoires, and to encourage professional companies to provide choreographic opportunities for company members with choreographic promise.

Fellowships in variable amounts are awarded directly to the choreographer for creation of the described work.

Category C, Visiting Choreographers:

Non-matching grants enabling professional performing companies to engage professional choreographers who have no permanent association with the company to create new works or restage existing works. Grants are made directly to the company to cover the fee of the visiting choreographer (up to \$3,000 to create a new work or \$2,500 to restage an existing work), travel and per diem expenses for the choreographer, plus the costs of notating and/or making of a simple video or film record.

Companies applying under this category must submit with the application a letter of intent from the choreographer to set the work, including reference to the choreographer's fee, rehearsal dates, travel arrangements, and the premier date and place.

Category D, Production Grants:

Matching grants, which rarely exceed \$50,000, to the highest quality professional companies for new productions. Applicants are encouraged to raise matching funds from new donors or from substantial increases in support from previous donors, and to make use of the Treasury Fund method of support.

The purpose of this program is to assist established professional companies with national or wide regional exposure to expand and diversify their repertoire.

In general, grants are limited to companies which have been in existence for at least three years and have attained at least a twenty-week rehearsal/performance season. Application may be made for production of one or more works. Project budget may include all direct costs of the production, including fees to the choreographer, composer, designer, and salaries for dancers, as well as physical costs of mounting the production and the costs of notation and/or the creation of a simple video or film record of the work. Letters of intent (as described in Category C) must be submitted by choreographers not permanently associated with the company.

How To Apply:

Those interested in applying should write the Dance Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Dance Program Guidelines" which contain more detailed information and instructions. Guidelines for Fiscal Year 1975 will be available in December 1973.

Deadline:

All choreography applications for Fiscal Year 1975 funds must be postmarked by February 1, 1974. Notices of approval or rejection will not be sent before July 1974. Deadlines for Fiscal Year 1974 funding have already passed.

**Resident Professional
Dance Companies**

The purpose of this program is to encourage and increase the availability of high quality professional dance activities on a regular and continuing basis in communities and regions across the country.

Grant Amounts:

All grants under this program are matching grants, and the amounts awarded will rarely be in excess of \$50,000 in federal funds and generally will be less. The Endowment urges applicants in this area to consider applying under the Treasury Fund method. (See page 5).

Eligibility:

Assistance under this program is for professional dance companies in permanent residence in a community, providing their community and the surrounding geographic region with a regular schedule of dance activities. Such companies must have demonstrated high artistic and administrative standards, and have attained for at least a two year period a minimum regular rehearsal and performance season in their community and region of fifteen weeks, cumulative, in which at least three different public programs are presented yearly.

Project Examples:

Generally, applications will be considered only for specific projects within the following areas of activity: specialized regional services, personnel assistance, cooperative projects, and stabilization of season. Projects do not have to be new or innovative; assistance may be requested for strengthening and continuing existing programs.

How To Apply:

Those interested in applying should write the Dance Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Dance Program Guidelines" which contain more detailed information and instructions. Guidelines for Fiscal Year 1975 will be available in December 1973.

Deadline:

Applications for projects to take place between December 1, 1974 and December 31, 1975 must be postmarked no later than June 1, 1974. Deadlines for funding prior to December 1, 1974 have already passed.

**Management and
Administration**

The National Endowment for the Arts recognizes the need for professional management of dance companies, as well as for new approaches to arts administration. This program assists in improving dance company management through grants to professional companies for partial salary support for a professional manager; to multi-company managements; and to training and advisory programs in management and administration.

How To Apply:

Those interested in applying should write the Dance Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Dance Program Guidelines" which contain more detailed information and instructions. Guidelines for Fiscal Year 1975 will be available in December 1973.

Services to the Field

Deadline:

Applications for projects to take place between October 1, 1974 and December 31, 1975 must be postmarked no later than February 1, 1974. Deadlines for funding prior to October 1, 1974 have already passed.

Dance is served nationally by a variety of dance service organizations. The National Endowment for the Arts offers support to those national service organizations dealing in projects directly related to performing companies. Such organizations should make application for *specific projects* they wish to accomplish in service to the dance world.

How To Apply:

Those interested in applying should write the Dance Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Dance Program Guidelines" which contain more detailed information and instructions. Guidelines for Fiscal Year 1975 will be available in December 1973.

Deadline:

Applications for projects to take place between October 1, 1974 and December 31, 1975 must be postmarked no later than February 1, 1974. Deadlines for funding prior to October 1, 1974 have already passed.

Dance Critics' Workshops

Dance criticism for the media across the country is frequently assigned to critics whose primary discipline is in a field other than dance. Many of these critics have expressed the desire to become more aware of dance in order to write more intelligently and sensitively. The Endowment is prepared to accept applications in support of workshops for critics of dance.

How To Apply:

Those interested in applying should write the Dance Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Dance Program Guidelines" which contain more detailed information and instructions. Guidelines for Fiscal 1975 will be available in December 1973.

Deadline:

Applications for projects to take place between July 1, 1974 and March 31, 1975 must be postmarked no later than February 1, 1974. Deadlines for funding prior to June 30, 1974 have already passed.

Education Program

Artists-in-Schools

Artists and educators are increasingly recognizing the long range value in making the arts a central part of a child's school experience. The National Endowment for the Arts and the U.S. Office of Education, in a joint effort, are sponsoring a program which places artists (sculptors, painters, graphic artists, environmentalists, musicians, dancers, craftsmen, actors, filmmakers, poets, writers, et cetera) in informal teaching and learning situations in elementary and secondary schools across the United States.

This program is aimed at increasing a child's powers of perception and his ability to express himself creatively through using tools and skills he might not otherwise develop. Schools participating in the program are asked to provide studio and working space for the artists where they may work with students. Artists in the program are to be considered as artistic resources for the school and not as formal teachers. It is expected that the artists will work with teachers as well as students. (See Literature Program in this booklet for specific information on poets and writers in the schools.)

Eligibility:

The program is funded primarily through grants to state arts agencies, who work with state and local education departments in planning, shaping, and evaluating the program.

How To Apply:

Professional artists and school districts interested in participating in the program should contact their state arts agency (see list on page 57) for detailed information and state deadline dates.

Deadline:

State arts agencies should contact the Education Program, National Endowment for the Arts, Washington, D.C. 20506 for further information and deadline for applications for fiscal 1975 (school year 1975-76).

Alternative Education Forms

The Endowment has underway a pilot program to explore ways in which the arts and artists can be helpful in situations providing alternatives to established education institutions. Matching grants are made to organizations, such as community cultural centers, for programs designed to involve young people in artistic activities beyond the traditional school environment. In many instances, this program is jointly funded by the Education Program and the Expansion Arts Program. (See Community Cultural Centers, page 19.)

Eligibility:

Generally, grants are made to professionally directed community cultural centers, e.g. experimental schools, "schools without walls," and other appropriate private and public organizations including state arts agencies.

How To Apply:

Those interested in applying should send a one page project proposal with a one page budget to the Education Program, National Endowment for the Arts, Washington, D.C. 20506. If the preliminary inquiry indicates the proposed project is eligible for consideration, application forms will be sent.

Expansion Arts Program

This program provides matching grants to professionally directed, community-based arts organizations in urban, suburban, or rural communities for instruction and training, multi-art activities in major community cultural centers, arts exposure programs, neighborhood arts services, and special summer projects. State and regional arts agencies also participate in this program.

It is hoped that imaginative programming of Endowment funds in these areas will encourage more extensive public, private, and especially foundation and business support.

Although there are many outstanding programs in which arts activities are one of several components, the Expansion Arts Program generally funds only groups *whose primary concern is with the arts and arts-related activities*.

Review Information:

All applications will be reviewed by the Expansion Arts staff, Expansion Arts Advisory Panel, and the National Council on the Arts according to the following criteria:

- 1) Merit of the project.
- 2) Organizational stability.
- 3) Capacity to achieve objectives.
- 4) Constituency served by the organization.
- 5) Demonstrated need for support requested.
- 6) Capacity of the organization to raise funds in addition to those provided by the Endowment.

Instruction and Training

Matching grants to community-based cultural centers which offer outstanding professional training, including active participation, in one or more art forms. A high standard of artistic achievement is the major consideration in review of applications.

Grant Amounts:

Up to \$30,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

Expansion Arts grants are restricted to organizations which meet the following requirements:

- 1) Are professionally directed and community based.
- 2) Have demonstrated a commitment to the pursuit of the highest level of artistic achievement.
- 3) Have demonstrated high standards of performance and administrative ability.
- 4) Have been in operation for at least one year.

Community Cultural Centers

How To Apply:

Those interested in applying should write the Expansion Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than February 10, 1974. Notices of approval or rejection will not be sent prior to July 10, 1974 and therefore project commencement date should not be before August 15, 1974.

Matching grants for major community-based cultural centers with extensive, multi-art activities, including workshops, as well as performing and exhibiting experiences.

Grant Amounts:

Up to \$50,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

To be eligible, a community cultural center must meet the following requirements:

- 1) Have had a continuing program in at least two art forms for at least three years.
- 2) Be professionally directed and community based.
- 3) Have demonstrated a commitment to the pursuit of the highest level of artistic achievement.
- 4) Have demonstrated high standards of performance and administrative ability.

How To Apply:

Those interested in applying should write the Expansion Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than November 1, 1973. Notices of approval or rejection will not be sent prior to March 1974 and therefore project commencement date should not be before July 15, 1974.

Arts Exposure Programs

Matching grants to organizations seeking to enable low-income young people, and people not in the cultural mainstream, to attend major cultural events which they would not otherwise see, by providing low-cost tickets and transportation. A major thrust of this program is the active interchange between artists and young people outside of the performance setting. The Endowment also hopes to be able to assist organizations active in programs of cross-cultural exchange between, for example, the old and young, the affluent and non-affluent, and between the races.

Grant Amounts:

Up to \$50,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

To be eligible arts organizations must meet the following requirements:

- 1) Are professionally directed and community based.
- 2) Have demonstrated a commitment to the pursuit of the highest level of artistic achievement.
- 3) Have demonstrated high standards of performance and administrative ability.
- 4) Have been in operation for at least one year.

How To Apply:

Those interested in applying should write the Expansion Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than November 1, 1973. Notices of approval or rejection will not be sent prior to March 1974 and date should not be before July 15, 1974.

Neighborhood Arts Services

Matching grants to assist service organizations which aid a variety of community cultural activities through equipment loans, publicity, sponsorship of activities, assistance in dealing with real estate, legal, fund-raising, accounting matters and the like.

Grant Amounts:

Up to \$50,000 with most grants for less than the maximum. Applicants are advised to apply for need and can match.

Eligibility:

To be eligible a service organization must meet the following requirements:

- 1) Be professionally directed and community based.
- 2) Have demonstrated a commitment to the pursuit of the highest level of artistic achievement.
- 3) Have demonstrated high standards of performance and administrative ability.
- 4) Have been in operation for at least one year.

How To Apply:

Those interested in applying should write the Expansion Arts Program National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than November 1, 1973. Notices of approval or rejection will not be sent prior to March 1974 and therefore project commencement date should not be before July 15, 1974.

Special Summer Projects

Matching grants to assist outstanding professionally directed summer arts projects by providing advance funding to allow for necessary planning.

Grant Amounts:

Up to \$20,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

To be eligible an organization must meet the following requirements:

- 1) Operate only during the summer (June 1 - August 31).
- 2) Be professionally directed and community based.
- 3) Have demonstrated a commitment to the pursuit of the highest level of artistic achievement.
- 4) Have demonstrated high standards of performance and administrative ability.
- 5) Have been in operation for at least one year.

How To Apply:

Those interested in applying should write the Expansion Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadlines:

Applications for 1974 summer projects and 1975 summer projects must be postmarked no later than November 1, 1973. Notices of approval or rejection will not be sent prior to March 1974.

Pilot Program

The Expansion Arts Program is considering a pilot touring program enabling a limited number of outstanding community groups to reach areas in their regions heretofore without such exposure, and to encourage young people in particular to pursue goals similar to those achieved by the groups they see. This pilot program, which the Endowment feels will make a significant contribution to the nation's bicentennial celebration, is in preliminary planning stages only, and is *not* open for applications.

Federal-State Partnership Program

Basic State Agency Grant

A central purpose of the federal arts program has been to simulate support for the arts on the state level. To this end, Congress appropriates money to the Endowment for the specific use of official state arts agencies. These appropriations are known as Federal-State Partnership Funds. The largest portion of these funds is divided equally among the state and jurisdictional arts agencies and awarded on a matching basis.

Each state agency is required to submit an application outlining its programming plans for a year which are approved by the Chairman of the Endowment after review by staff and the National Council on the Arts.

Most state arts agencies are part of state governments and receive funds from their state legislatures. State arts programming is notable for its variety and for the inclusion of art forms indigenous to the area.

During the first year (FY 1967) of funding under this program, state arts agencies received varying amounts to conduct surveys of their resources and/or initiate programming. In the succeeding years, the maximum bloc grant level of Federal-State Partnership Funds to each state agency has been:

Fiscal Year 1968	\$ 39,383
Fiscal Year 1969	\$ 30,909
Fiscal Year 1970	\$ 36,363
Fiscal Year 1971	\$ 75,377
Fiscal Year 1972	\$101,320
Fiscal Year 1973	\$127,250
Fiscal Year 1974	\$150,000

Eligibility:

The officially designated arts agency of each state and each special jurisdiction (American Samoa, District of Columbia, Guam, Puerto Rico, and the U.S. Virgin Islands).

Deadlines:

State agencies receive application deadline information directly from the Federal-State Partnership Program staff.

Regional Development

Matching grants are available for projects which foster increased regional development and increased cooperation among states. The purpose of this program is to demonstrate that worthwhile programming which cannot be accomplished by states individually can be undertaken by states working together.

Grant Amounts:
Flexible.

Eligibility:

Established organizations with projects involving cooperation of several states; state arts agency participation or concurrence will be required.

State Arts Agency Development

Special State Agency Grants

Literature Program

Review Information:

Applications will be reviewed by the Federal-State Partnership Program staff and Advisory Panel, and the National Council on the Arts according to the following:

- 1) Organizational stability.
- 2) The quality and scope of proposed activities.
- 3) The need for the proposed activities.
- 4) The numbers of states and people involved.
- 5) Participation of state arts agencies.
- 6) Ability to raise significant local funds.

How To Apply:

Organizations and state arts agencies should write the Federal-State Partnership Program, National Endowment for the Arts, Washington, D.C. 20506 for more information.

During fiscal 1974, the Endowment is augmenting additional grant programs to state arts agencies to assist them in developing their arts programming. Such programs include regional coordinators, state arts agency internships, state arts agency staff travel, assistance for executive level program assistants, technical assistance, regional and national meetings, and services to the field for state and community arts agencies.

Eligibility:

The officially designated arts agency of each state and each special jurisdiction (American Samoa, District of Columbia, Guam, Puerto Rico, and the U.S. Virgin Islands); and national service organizations.

How To Apply:

State arts agencies will receive guidelines, and may also write the Federal-State Partnership Program, National Endowment for the Arts, Washington, D.C. 20506 for more information.

State arts agencies have always been eligible to apply for special programming grants over and above the programs mentioned above and the basic Federal-State Partnership grant to each agency. This program is one means of providing these funds—a flexible approach designed to fit unique needs of the state agencies. Emphasis should be placed on developing new ideas and is intended to encourage imaginative planning.

Grant Amounts:

In general, grants will not exceed \$10,000 and in most instances will be for lesser amounts.

How To Apply:

State arts agencies should write the Federal-State Partnership Program, National Endowment for the Arts, Washington, D.C. 20506.

Other Funds Available To State and Regional Arts Agencies

Other monies are available to state and regional arts agencies through all of the programs listed in this booklet. Two Endowment programs currently being funded almost entirely through grants to state agencies are the Artists-in-Schools Program (Education) and the Dance Touring Program. Additional pilot efforts in this regard are currently being explored.

Assistance for Artists and Cultural Organizations from State Arts Agencies

Those interested in applying for assistance from their state arts agency should contact it directly for information. See page 57 for list of state arts agencies.

Literature Program

In its efforts to provide assistance to creative writers and to encourage greater audiences for their work, the Endowment's Literature Program has concentrated in these areas:

- 1) Aid to writers through individual fellowships and assistance through indirect grants to the nation's small literary magazines.
- 2) Aid to service organizations which provide information and technical guidance.
- 3) Funding the placement of professional writers in elementary and secondary school classrooms and in small developing colleges.

A limited number of non-matching fellowships are available for published writers of exceptional talent. These enable writers to set aside time for writing, research, travel, and generally to advance their careers.

Grant Amount:

Fellowships are for \$5,000.

Eligibility:

To be eligible for consideration, a writer must have:

- published two or more short stories in two or more literary magazines, or
- published a volume of short fiction, or
- published a novel, or
- published ten or more poems in two or more literary magazines, or
- published a volume of poetry, or
- published two or more essays or critical articles related to literature or writers in two or more literary magazines, or
- published a volume of essays or criticism, or
- had produced, in any form, a play of any length by a professional theatre company, or
- published a play of any length in a literary magazine, theatrical publication or book form, or
- a letter of recommendation, in the case of a playwright, from a professional theatre person.

How To Apply:

Writers who wish to apply should write requesting guidelines and application forms from the Literature Program, National Endowment for the Arts, Washington, D.C. 20506.

Deadline:

Applications for Fiscal Years 1974 and 1975 must be postmarked no later than November 1, 1973. Notification of approval or rejection will not be sent prior to June 1974.

Fellowships for Creative Writers

Poetry in the Schools

The Endowment's Artists-in-Schools program (see Education) includes projects which place professional poets and other writers in elementary and secondary school classrooms. The purpose of the literature component of the program is to:

- 1) Heighten student interest in writing and reading.
- 2) To work with classroom teachers toward finding new, creative means of teaching writing.
- 3) To encourage new audiences for contemporary American literature.

Eligibility:

This program is funded primarily through grants to state arts agencies. Professional writers and school districts interested in participating in the program should contact their state arts agency (see list on page 57) for information and deadline dates.

Poets in Developing Colleges

Matching grants are available for developing colleges to place professional writers in residence with their English department faculties. The purpose of this program is to:

- 1) Strengthen English departments.
- 2) Offer training in creative writing where such courses are not regularly offered.
- 3) Encourage student writing.
- 4) Enable a creative writer to discuss his work with students, assist them, and bring added vitality into the classroom.

To further this end, the writer must be considered as an "artist in residence" and must not be given a heavy teaching load.

Eligibility:

Developing colleges and state arts agencies.

How To Apply:

Developing colleges and interested professional writers should write to the Literature Program, National Endowment for the Arts, Washington, D.C. 20506 for further information.

Deadlines:

Applications are accepted throughout the year.

Aid to Independent Presses

The Literature Program, has in the past, offered modest matching grants to small independent presses. This program will continue in Fiscal Year 1974. It is open to presses with nonprofit, tax-exempt status and is intended to encourage publication of chapbooks of poetry and short fiction. For more information write Literature Program, National Endowment for the Arts, Washington, D.C. 20506.

Literary Magazines

Although the Endowment does *not* give direct assistance to small literary magazines, it does provide support to the Coordinating Council of Literary Magazines. C.C.L.M. has a continuing program of service and

aid for small noncommercial literary magazines, including modest grants, as well as such activities as regional conferences, workshops, assistance with translators' fees, and other projects.

Those interested in this program should contact the Coordinating Council of Literary Magazines, 80 Eighth Avenue, New York, New York 10011 for further information.

Grant Amounts:

Generally, grants from C.C.L.M. range from \$200.

Service Organizations

The Literature Program provides indirect assistance to American writers and their craft through grants to major service organizations. Among them are: P.E.N. (Poets, Playwrights, Essayists, Editors, and Novelists) American Center, Associated Writing Programs, the National Book Committee, Academy of American Poets, and the Teachers and Writers Collaborative.

Pilot Programs

The Literature Program is exploring the feasibility of pilot programs in translation, experimental media writing and creative writing departments. No applications are now being accepted. Programs will be announced well in advance of deadlines, if initiated. No public announcement should be expected prior to January 1, 1974.

Areas Generally Not Funded

Although the Endowment may offer occasional grants on a special pilot basis, funds for projects outside established program areas are extremely limited.

Funds are generally not available for:

- 1) Publication of completed works.
- 2) Support of creative writing workshops.

Museum Program

During the last decade museums across the country have achieved a central role in American cultural life. To meet both the problems and the potential of museums, the Endowment's Museum Program offers a number of programs designed to aid museums essential activities. The Program:

Assists American museums in meeting the increased demands for their services by support for special exhibitions, for installation of the permanent collection (or its parts), for catalogues or cataloguing, and for projects which make the museum more accessible to its public.

Assists in the training and preparation of the professional staff needed by museums to operate more efficiently and to serve in the best manner possible the needs of their public through support of training in museums and universities and through support of short leave programs for museum professionals.

Assists museums in preserving the collection entrusted to their care through support of surveys of individual museums' needs and of actual installation of climate control, security, and fire systems and improvement of storage facilities; through the training of conservators; and through programs of aid in conserving individual objects.

Assists museums and artists through purchase awards to museums for the acquisition of works of art by living American artists.

Note:

Projects do not have to be new or innovative; assistance may be requested for strengthening and continuing existing programs of the kind described here. State (and regional) arts agencies are encouraged to participate in these programs.

Eligibility:

In the case of museums, the Endowment generally uses the definition of museums developed by the American Association of Museums:

"... a non-profit institution essentially educational or aesthetic in purpose with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

In general, to be eligible for consideration, projects should be of national or regional impact and of aesthetic and cultural significance.

How To Apply:

The assistance available from the Museum Program is described briefly in this section. Those interested in applying should write to the Museum Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Matching grants for the purchase of two or more works by living American artists, including painters, sculptors, craftsmen, photographers, and independent filmmakers.

Museum Purchase Plan

Grant Amounts:

Grants are for \$5,000 or \$10,000; grant funds must be matched dollar for dollar from new money raised during the grant period specifically for this purpose.

Eligibility:

In general, museums which meet the definition developed by the American Association of Museums.

Review Information:

Applications will be reviewed by the Museum Program staff, the Museum Advisory Panel, and the National Council on the Arts according to:

- 1) The demonstrated involvement of the institution in the area of contemporary American art.
- 2) The leadership of the institution and the qualifications of the person or group selecting the purchases.
- 3) The geographical region and the cultural cross-section served by the institution.
- 4) The financial need of the institution in relation to the purchase of contemporary art and its probable ability to raise the matching funds.
- 5) Special features of the application, such as the type of works desired or specific uses for the works to be purchased.

Deadline:

Applications for Fiscal Year 1975 funds must be postmarked no later than February 4, 1974. Notices of approval or rejection will not be sent prior to July 1974.

Aid to Special Exhibitions

Matching grants for the mounting of special temporary exhibitions of national or regional impact.

Grant Amounts:

Up to \$50,000 with most grants for less than the maximum. The Endowment urges applicants in this area to consider applying under the Treasury Fund method (See page 5).

Eligibility:

In general, museums which meet the definition developed by the American Association of Museums. Funds are limited to projects with aesthetic and cultural emphasis.

Review Information:

Applications will be reviewed by the Museum Program staff, the Museum Advisory Panel, and the National Council on the Arts according to:

- 1) The significance of the exhibition.
- 2) The ability of the museum staff to organize the exhibition successfully.
- 3) The degree and nature of potential local, regional, and national impact of the exhibition.

4) A realistic appraisal of anticipated costs and income related to the exhibition.

Deadline:

Applications for fiscal 1975 funds must be postmarked by February 4, 1974. Notices of approval or rejection will not be sent before August 1974.

**Utilization of
Museum Collections**

Matching grants to assist museums to use their collections in imaginative ways for the benefit of the whole communities they serve.

This program provides funds to assist innovative installations of permanent collections in museum galleries.

Grant Amounts:

Up to \$40,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

In general, museums which meet the definition developed by the American Association of Museums. Funds are limited to projects with aesthetic and cultural emphasis.

Review Information:

Applications will be reviewed by the Museum Program staff, the Museum Advisory Panel, and the National Council on the Arts according to:

- 1) The qualitative level of the project and the ability of the museum staff or specialist to undertake such a project successfully.
- 2) The breadth and depth of the project's potential impact upon the public.
- 3) The imaginativeness of the project and its creative use of museum resources.
- 4) The evident need for the project in relation to the museum's total program.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than March 1, 1974. Notices of approval or rejection will not be sent prior to November 1974.

Catalogue

Matching grants to assist museums in the cataloguing of underworked collections and in the publication of catalogues on permanent collections of aesthetic and cultural interest.

Grant Amounts:

Up to \$20,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

In general, museums which meet the definition developed by the American Association of Museums. Funds are limited to projects with aesthetic and cultural emphasis.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than March 1, 1974. Notices of approval or rejection will not be sent prior to November 1974.

Conservation Program

Assistance is available within the following categories:

- 1) *Training in Conservation:* matching grants of up to \$50,000 for assistance to existing training centers and for assistance to new training centers; and matching grants of up to \$10,000 for support of short-term training workshops for museum staff.
- 2) *Regional Conservation Centers:* matching grants of up to \$30,000 to assist existing regional centers to increase capacity (equipment, staff, space) and matching grants of up to \$80,000 to assist new regional centers.
- 3) *Assistance to museums for conservation work on collections:* matching grants of up to \$10,000 for technical consultation for planning programs for museum conservation work and matching grants of up to \$10,000 for the implementation of conservation treatment.

Eligibility:

Universities and museums. Generally, museum must meet the definition developed by the American Association of Museums.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than June 14, 1974. Notices of approval or rejection will not be sent prior to February 1975.

Museum Training

Matching grants to assist museum and university training programs for professional museum personnel.

Grant Amounts:

Up to \$60,000 with most grants for less than the maximum. Applications are advised to apply for what they need and can match.

Eligibility:

Universities and museums. In general, museums must meet the definition developed by the American Association of Museums.

Project Examples:

- 1) University graduate level programs in museum training, conducted in conjunction with museums.
- 2) Training programs in museum administration and museum education conducted by universities or museums or both.
- 3) Certain undergraduate programs directed toward minorities or unique disciplines. Submission of a draft proposal in letter form with preliminary budget estimates by March 1974 is strongly recommended for programs of this type.

Review Information:

Priority will be given to proposals which specifically include training people from minority groups.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than June 14, 1974. Notices of approval or rejection will not be sent prior to February 1975.

Visiting Specialists

Matching grants for temporary consultation services on projects of aesthetic and cultural significance.

Grant Amounts:

Up to \$10,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match.

Eligibility:

In general, museums in the United States which meet the definition developed by the American Association of Museums.

Project Examples:

- 1) Research on the permanent collection.
- 2) Preparatory research for planned exhibitions.
- 3) Development of improved methods of museum operations (administration, registration, exhibition techniques, etc.).
- 4) Establishment of suitable museum library systems.
- 5) Assistance in planning fund-raising activities.
- 6) Assistance in improving education and public service programs.
- 7) Surveys to determine the changes necessary to make the building more accessible to the physically handicapped.

Deadline:

Applications are accepted and reviewed throughout the year.

Fellowships for Museum Professionals

Non-matching fellowships to enable professional members of museum staffs to take leaves of absence for periods ranging from one to six months in order to study, do research, travel, write, engage in community projects, or in other ways improve their professional qualifications.

Grant Amounts:

Fellowships will vary according to the salaries of the applicants, travel requirements, and materials necessary for completion of projects.

Eligibility:

Professional museum staff members of exceptional talent in areas such as administration, curatorial work, conservation, education. Applicants must furnish a statement from the director of the museum that the applicant will be granted leave of absence if awarded a fellowship.

Music Program

Review Information:

Applications from staff members from ethnic minorities are encouraged.

For the February 4, 1974 deadline:

Programs should not be scheduled to begin earlier than September 1974. Notices of approval or rejection will not be sent before August 1974.

For the July 1, 1974 deadline:

Programs should not be scheduled to begin earlier than March 1975. Notices of approval or rejection will not be sent before February 1975.

Wider Availability of Museums

Matching grants for projects that will encourage full community participation in the activities of museums. The purpose of this program is to help museums serve a broader cross-section of the public than may have previously benefited from their programs.

Grant Amounts:

Up to \$60,000 with most in amounts substantially less than the maximum.

Eligibility:

In general, museums which meet the definition developed by the American Association of Museums.

Review Information:

Special priority will be given to museums whose collections are of scholarly significance and of wide appeal to the general public. Weight will be given to provisions for the safety of objects exhibited outside museum walls and to proposals containing provisions for long-range continuity and effective evaluation.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than July 1, 1974. Notices of approval or rejection will not be sent prior to February 1975.

Renovation (Climate Control, Security, Storage)

Matching grants to assist museums in preserving collections of aesthetic and cultural significance. The program seeks to encourage renovation of facilities for climate control, security, and storage in existing structures.

Funds are generally offered first for professional consultation services to assess renovation needs and establish plans and estimates to meet those needs. Once preliminary studies are complete and plans and estimates have been obtained, museums may request assistance in undertaking the needed renovation.

Grant Amounts:

For consultation services matching grants (\$1 for \$1) are available up to \$10,000. For renovation matching grants (of at least \$3 private for every \$1 NEA), amounts will be determined.

Eligibility:

In general, museums which meet the definition developed by the American Association of Museums.

Review Information:

Priority will be given to those museums whose collections are of scholarly significance and of wide appeal to the general public. Funds will *not* be available for new construction *or* for renovation of exhibition spaces except for climate control and/or security systems in these areas.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than June 14, 1974. Notices of approval or rejection will not be sent prior to February 1975.

Eligibility:

Orchestras with annual budgets of \$100,000 or more but less than \$750,000 normally will be considered for grants in varying amounts up to a maximum of \$50,000 from program funds, or \$100,000 from the Treasury Fund.

Project Examples:

Orchestras with annual budgets in excess of \$750,000 may request assistance of up to \$140,000 from program funds or \$280,000 (one-half private) in Treasury Funds. Most grants are for less than the maximum.

Eligibility:

In general, grants are restricted to:

1) Orchestras of national or regional impact which demonstrate high standards of performance and administration.

2) Orchestras which have maintained an annual operating budget in excess of \$100,000 for a minimum of three seasons.

3) Orchestras which serve unique needs due to geographical location or other special factors.

Project Examples and Priorities:

Assistance is available for a variety of projects including:

1) Programs by full orchestra or smaller ensembles from the orchestras designed to present works by contemporary composers, especially living American composers.

2) Programs designed to present gifted young American artists as soloists with the orchestra or smaller ensembles.

3) Professional apprentice program in performance and/or management.

4) Concerts for special audiences such as students, the aged, and the handicapped.

5) Regional touring programs.

6) Collaboration with and/or sponsorship of programs with other established performing organizations, such as dance companies, opera companies, resident professional theatre companies and experimental groups through use of the orchestra and smaller ensembles.

Although the Endowment welcomes the development of new programs, it also provides assistance to strengthen existing ones. In no instance should organizations attempt to extend their programs beyond their capacity to accommodate and sustain the level of proposed expansion into future seasons.

Music Program

The Music Program offers assistance for symphony orchestras, opera companies, national organizations concerned with artist/audience development, jazz and other indigenous art expression, contemporary music ensembles and projects, national music service organizations, and individual grants to composers, librettists, and translators.

Orchestra Program

Matching project grants to professional symphony orchestras for artistic and administrative development, public service, touring, and educational projects.

Grant Amounts:

Orchestras with annual budgets of \$100,000 or more but less than \$750,000 normally will be considered for grants in varying amounts up to a maximum of \$50,000 from program funds, or \$100,000 from the Treasury Fund. Orchestras with annual budgets in excess of \$750,000 may request assistance of up to \$140,000 from program funds or \$280,000 (one-half private) in Treasury Funds. Most grants are for less than the maximum.

Eligibility:

In general, grants are restricted to:

1) Orchestras of national or regional impact which demonstrate high standards of performance and administration.

2) Orchestras which have maintained an annual operating budget in excess of \$100,000 for a minimum of three seasons.

3) Orchestras which serve unique needs due to geographical location or other special factors.

Project Examples and Priorities:

Assistance is available for a variety of projects including:

1) Programs by full orchestra or smaller ensembles from the orchestras designed to present works by contemporary composers, especially living American composers.

2) Programs designed to present gifted young American artists as soloists with the orchestra or smaller ensembles.

3) Professional apprentice program in performance and/or management.

4) Concerts for special audiences such as students, the aged, and the handicapped.

5) Regional touring programs.

6) Collaboration with and/or sponsorship of programs with other established performing organizations, such as dance companies, opera companies, resident professional theatre companies and experimental groups through use of the orchestra and smaller ensembles.

Although the Endowment welcomes the development of new programs, it also provides assistance to strengthen existing ones. In no instance should organizations attempt to extend their programs beyond their capacity to accommodate and sustain the level of proposed expansion into future seasons.

Opera Program

Review Information:

Applications will be reviewed by the Music staff, Music Advisory Panel, and the National Council on the Arts according to:

- 1) Artistic quality.
- 2) Merit of the project.
- 3) Organizational stability.
- 4) Capacity to achieve objectives.
- 5) Professional service to the maximum constituency.

Deadline:

Applications for fiscal 1976 funds (season 1975-76) must be postmarked no later than October 1, 1974. Notices of rejection or conditional approval will be sent as the Chairman authorizes by July 1975. Funding levels, however, will not be confirmed until Congressional appropriations are known.

Matching project grants to professional opera companies for artistic and administrative development, public service, touring, and educational projects.

Grant Amounts:

Opera companies with annual budgets of \$100,000 to \$500,000 normally will be considered for grants in varying amounts up to a maximum of \$50,000 in Program Funds or a maximum of \$100,000 (\$50,000—Endowment; \$50,000—donations) in Treasury Funds. Companies with annual budgets over \$500,000 will be considered for varying amounts up to a maximum of \$140,000 in Program Funds or \$280,000 (one-half private) in Treasury Funds. In most instances grants will be for lesser amounts; therefore, opera companies are urged to request assistance in moderate amounts.

Eligibility:

In general, grants are restricted to professional opera companies which:

- 1) Have national or regional impact; product fully-staged performances with orchestra; provide sufficient rehearsal time to assure performances of uniform artistic quality; and are of high artistic integrity and rely primarily on their own artistic resources.
- 2) Demonstrate high standards of performance and administration.
- 3) Perform annual resident seasons of no fewer than two performances each of three productions.
- 4) Have maintained an annual operating budget in excess of \$100,000 for a minimum of three seasons.
- 5) Serve unique needs due to geographical location and other special factors.
- 6) Perform with orchestras and choruses in rehearsal on a seasonal rather than a pickup basis.

Project Examples and Priorities:

Assistance is available for a variety of projects, including:

- 1) Programs designed to reach larger and more diversified audiences than those usually served by the subscription series; i.e., improved services to local communities, such as schools, inner-city areas, parks, neighborhoods, churches, industries, et cetera.
- 2) Regional touring programs, particularly to areas where live opera is not ordinarily available.
- 3) Educational performances of highest quality adaptable to in-school presentation.
- 4) Projects to improve artistic direction and performance quality, including increased rehearsal time.
- 5) Fees for guest stage directors and guest conductors.
- 6) Professional apprentice programs in performance and/or management.
- 7) Professional coaching for local or area performers.
- 8) Extended seasons designed to increase the number of productions and performances.

Although the Endowment welcomes the vitality of new programs, opera companies may request support to strengthen existing ones. In no instance should organizations attempt to extend their programs beyond their means to accommodate them.

Review Information:

Applications will be reviewed by the Music Program staff, the Music Advisory Panel, and the National Council on the Arts according to:

- 1) Artistic quality.
- 2) Merit of the project.
- 3) Organizational stability.
- 4) Capacity to achieve objectives.
- 5) Professional service to maximum constituency.

Deadline:

Applications for fiscal 1976 funds (season 1975-76) must be postmarked no later than July 15, 1974. Notices of rejection or conditional approval will be sent as the Chairman authorizes by July 1975. Funding levels, however, will not be confirmed until Congressional appropriations are known.

The National Opera Institute

The Endowment assists The National Opera Institute which provides grants for young opera singers; training in allied operatic professions; assistance with production of new or rarely performed opera; commissioning of new operas; innovative programs in production techniques and other areas; inter-company cooperative projects.

Jazz/Folk/Ethnic Program

The Institute exercises full autonomy in awarding its program of grants. Requests for information on the programs of the Institute should be addressed directly to The National Opera Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

The purpose of this program is to encourage indigenous musical expression in the United States and to further its development and extension through artistic, educational, research, and archival programs.

Categories of Funding:

- 1) Non-matching composition fellowship grants of up to \$2,000 to composers and arrangers for creating new works and funding the completion of works in progress.
- 2) Matching grants of up to \$15,000 to professional performing/workshop organizations for community and regional tours carefully planned to coordinate professional concerts and educational programs at nonprofit educational, community, and religious organizations.
- 3) Non-matching travel-study fellowship grants of up to \$1,000 to musicians and qualified students to provide travel and living expenses which will enable them to tour or study with professional artists for a limited period of no more than four weeks.
- 4) Matching grants of up to \$2,500 to institutions of higher education, public and private elementary and secondary schools, other non-profit, tax-exempt community and religious organizations to establish short residencies for jazz/folk/ethnic musicians, critics, instructors, or other specialists to enable the institutions to present professionally directed workshops, clinics, and concerts.

Eligibility:

Non-matching fellowships to individuals are determined according to the following:

- 1) Exceptional creative or performing talent and accomplishment.
- 2) Strong commitment to artistic standards.
- 3) Capacity for research or special study.

Matching grants to organizations are determined on the basis of these additional criteria:

- 1) Performing ensembles, both instrumental and vocal, which demonstrate high quality in performance and management.
- 2) Sponsoring organizations with the capacity for efficient, stable, and imaginative administration as well as strong commitment to the purposes of this program.
- 3) Organizations with expertise in research and archives.

Composers, Librettists and Translators Program

Project Priorities:

In recommending support of this program, the National Council on the Arts and the Music Advisory Panel has suggested that priority be granted to:

- 1) Assistance for projects designed to perpetuate the wide distribution of performances based on jazz, folk, and ethnic musical styles.
- 2) Assistance for projects designed to educate audiences in those aspects of the American heritage which are rooted in jazz, folk, and ethnic expression.
- 3) The continuing and increased support of archives relevant to jazz, folk, and ethnic music history.
- 4) Assistance to living composers whose works are based in and characterized by jazz, folk, and ethnic music styles.
- 5) Assistance for projects designed to encourage exceptional talent.
- 6) Assistance for artists concerned with experimental programming and the development of stylistic techniques essential in the performance of works identified by both the European and indigenous American styles.

How to Apply:

Those interested in applying should write the Music Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Jazz/Folk/Ethnic Guidelines" and application forms.

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than September 30, 1974. Notices of approval or rejection will not be sent prior to March 1975.

During Fiscal Year 1975, the Endowment plans to offer non-matching grants to composers, librettists, and translators. The purpose of this program will be to encourage the creation of new compositions and librettos, and the production of artistically viable translations of librettos into English.

Categories of Funding:

- 1) Fellowships of up to \$10,000 to exceptionally talented composers for the creation of new works or the completion of works in progress.
- 2) Fellowships of up to \$5,000 to librettists, translators and translation teams.
- 3) Fellowships of up to \$2,500 for the purpose of promotion of outstanding composers' careers.

How to Apply:

Composers, librettists, and translators interested in applying should write the Music Program, National Endowment for the Arts, Washington, D.C. 20506 requesting "Guidelines for Grants to Composers, Librettists and Translators" and application forms.

General Programs

Areas Generally Not Funded

Deadline:

Applications for fiscal 1975 funds must be postmarked no later than April 1, 1974. Notices of approval or rejection will not be sent prior to November 1974.

In addition to the above, the Endowment provides assistance to national organizations engaged in audience and artist development programs, to contemporary music performing ensembles, to a limited number of professional choral groups, and to national organizations which serve the field of music.

Although the Endowment may offer occasional grants on a special pilot basis, funds for projects outside established program areas are extremely limited. Funds are *not* available for:

- 1) Youth or university based group for their activities in the United States or abroad including participation in festivals and symposia.
- 2) Summer music camps.
- 3) Research, publication, or recording costs.
- 4) Purchase of musical instruments, equipment, or uniforms.
- 5) Sabbatical leave.
- 6) Degree candidates to develop or complete theses, dissertations, or performing requirements.

Public Media Program

A continuing purpose of the Endowment has been to develop innovative approaches to presenting the arts on film, television, and radio. In fiscal 1974, the Public Media Program will provide support in three main areas: Programming in the Arts, Regional Development, and Media Studies.

The Public Media Program also works with the Corporation for Public Broadcasting by jointly funding specific projects which foster the arts on public television.

Programming in the Arts

Matching grants to support production, research, and development designed to improve the quality of arts programming on film, television, and radio by professional individuals and organizations.

Grant Amounts:

Up to \$50,000 with most grants for less than the maximum. Grants for radio projects will rarely exceed \$10,000. Applicants are advised to apply for what they need and can match rather than the maximum amount.

Eligibility:

In general, grants are restricted to nonprofit, tax-exempt organizations that plan to utilize the services of a project director who has completed at least one film or program that has been broadcast or placed in educational or commercial distribution. In the case of research and development, the project director should be a recognized expert in the field.

Project Examples:

- 1) Film or television program designed to showcase the work of individual artists or performing or visual arts groups; or to present specific art works or art movements.
- 2) Experimental workshop at a Public Television station designed to explore new techniques and formats for presenting the performing or visual arts on television.
- 3) Research and development such as a special study or seminar designed to encourage the presentation of outstanding short and feature films on television.
- 4) Production of radio program(s) of and about drama, poetry, music, et cetera designed for national distribution.

Deadline:

Applications for fiscal 1974 funds must be postmarked no later than October 15, 1973. Notices of approval or rejection will not be sent prior to March 1, 1974.

Regional Development

Matching grants to encourage regional film centers to build new audiences through regional screenings, to provide research and film study at a reasonable cost, and to disseminate information to encourage the development of broad-based film education.

Grant Amounts:

Up to \$25,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match rather than the maximum amount.

Eligibility:

The purpose of this program is to encourage centers that will stimulate interest in the cinema, involving as many people as possible. For this reason, support will be restricted to established facilities which meet the following criteria:

- 1) A sponsoring institution which provides facilities and overhead.
- 2) Program has been in operation for a minimum of one year.
- 3) Showings are open to the public at a reasonable cost.
- 4) Access where practical to all materials in the study center to any person who needs access to films or articles of information in the collection without restriction to age, education, or affiliation.

Project Examples:

- 1) Partial support for a curator to program films for public exhibition or daytime screenings for school children.
- 2) Partial support for a media extension agent to provide information services to the region, possibly traveling throughout the region but maintaining headquarters at the resource center.
- 3) Partial support for a film information officer in residence to work with visitors and handle inquiries from the region.

Review Information:

Applications for Regional Development will be reviewed by the Endowment Public Media staff, the Public Media Advisory Panel, and by the National Council on the Arts according to the following:

- 1) Accessible location within a geographic region.
- 2) A nearby concentration of film audience, such as a large campus population, which can guarantee substantial audience support for nighttime showcase showings.
- 3) Easy access, including some form of nearby public transportation.
- 4) Demonstrated willingness to work with all film-related elements in the community, as well as other film centers in other regions.
- 5) Willingness to maintain and respect the integrity of film use agreements.

Deadline:

Applications for fiscal 1974 funds must be postmarked no later than October 15, 1973. Notices of approval or rejection will not be sent prior March 1, 1974.

Media Studies

Matching grants for educational or other similar institutions to develop information for film and video courses in schools and colleges, and to sponsor accredited workshops and seminars designed for teachers currently working in film and video.

Grant Amounts:

Up to \$25,000 with most grants for less than the maximum. Applicants are advised to apply for what they need and can match rather than the maximum amount.

Eligibility:

Universities or film-related nonprofit, tax-exempt organizations with demonstrated skill in the administration of film or video programs. The project director should be a recognized authority in the field.

Project Examples:

- 1) Development of teaching materials such as textbooks, translation of important foreign works on cinema, or model course outlines that would recommend both films and textbooks to be used in illustrating the work of a certain period, "school," director, or a specific theme.
- 2) Summer workshop accredited by a college or university designed to provide advanced study for film or video teachers.

Deadline:

Applications for fiscal 1974 funds must be postmarked no later than October 15, 1973. Notices of approval or rejection will not be sent prior to March 1, 1974.

Pilot Programs

In addition to established areas of support the Public Media Program has set up several new programs on a special pilot basis. *These are not open to applications.* Evaluation will determine if they will be included in program guidelines in the future.

Short Film Showcase: to encourage exhibition of a limited number of short films by American filmmakers in theaters throughout the country.

Post-Graduate Fellowships: to be coordinated with six host universities and local public broadcasting stations, selected students will have the opportunity to gain production experience necessary to their professional careers.

Filmmakers in Residence at Public Television Stations: to provide an opportunity for four experienced filmmakers and public television stations to work together creatively in the production of programming for broadcast.

Filmmakers in Residence at Cable Television Stations: to utilize the skills of young filmmakers with an interest in local programming in collaboration with the facilities and personnel of established cable television stations.

The American Film Institute

The Endowment will continue support of The American Film Institute for its work in preserving and developing the nation's artistic and cultural resources in film. The Institute is concentrating essentially in the following areas of endeavor: archives, education, advanced filmmaker training, filmmaker grants, and research and publication. Inquiries should be addressed to The American Film Institute, 501 Doheny Drive, Beverly Hills, California 90210.

Special Projects Program

The Special Projects Program is designed to fulfill specific needs within the Endowment's total programming: primarily to provide a means of reviewing projects which involve two or more art forms or program areas, and also to accommodate a limited number of special projects which do not fit other Endowment guidelines.

Grant Amounts:
To be determined.

Eligibility:

Generally, grants are limited to nonprofit, tax-exempt professional arts organizations, including state and regional bodies, for projects *which involve two or more art forms* and meet at least two of the following criteria:

- 1) Maintain professional standards.
- 2) Have potential national significance.
- 3) Have potential regional significance.
- 4) Are justifiable on the basis of geographic isolation from other quality arts activity.

How To Apply:

Those interested in applying should send a one-page project proposal with a one-page budget to the Special Projects Program, National Endowment for the Arts, Washington, D.C. 20506. If preliminary inquiry indicates the proposed project is eligible for consideration, application forms will be sent.

Review Information:

Applications will be reviewed by Special Projects staff, Special Projects Advisory Panel, and the National Council on the Arts according to the following:

- 1) Organizational stability.
- 2) The quality and scope of the proposed activities.
- 3) The need for the proposed activities.

Deadlines:

Applications are accepted throughout the year but their review depends upon the scheduling of Panel/Council meetings. Information about the next deadline may be obtained from the Special Projects Program. It is important to note that in general, applicants should allow a six-month period between application and project starting date, so as to allow adequate review and processing.

Theatre Program

Aid to Professional Theatre Companies

In the past fifteen years, a principal trend in American theatre has been toward decentralization and the creation and maintenance of permanent nonprofit professional theatre institutions all over the country. In responding to this, the Endowment's Theatre Program was conceived in terms of continuity and development and was directed toward these professional groups. Its aim is to assist and stimulate creative activity in the theatre arts and to raise artistic standards through support of the performing institutions which sustain the artists and craftsmen of the theatre.

This program forms the cornerstone of the Endowment's Theatre Program. "Professional Theatre Companies" include, for the purposes of this program, resident professional theatres and other professional theatre institutions of a permanent nature.

Grant Amounts:

From \$5,000 to \$150,000, with most in amounts substantially less than the maximum.

Eligibility:

In general, grants are restricted to:

- 1) Resident professional theatres and other professional theatre institutions of a permanent nature with yearly operating budgets of at least \$200,000.
- 2) Theatres with at least two years of continuous operation demonstrating that they have acquired support from the local community.
- 3) Theatres with a performing season of at least five months, with a residency in one location for this period of time.

Project Examples:

- 1) Artistic development, including production support, new play production, artistic staff development, playwright-in-residence, and training programs.
- 2) Administrative development, including exploration of new ways to improve earned and contributed income, administrative staff development.
- 3) Community service projects, including programs designed to reach larger and more diversified audiences, and educational programs involving joint planning and significant financial commitment from the educational community.

These examples should not be regarded as a comprehensive list. Other requests may be made outside these areas as well. Applications should represent the genuine needs of the organization. Though the Endowment welcomes the development of new programs, it is equally concerned with the strengthening of existing activities. In no instance should organizations attempt to extend their programs beyond their means to accommodate them.

Aid to Professional Experimental Theatres, New Play-Producing Groups, and Playwright Development Programs

Review Information:

Applications will be reviewed by the Theatre Program staff, Theatre Advisory Panel, and by the National Council on the Arts according to:

- 1) Artistic quality.
- 2) Organizational stability.
- 3) The merit of the project and the theatre's capacity to undertake it.
- 4) Amount requested in relationship to overall budget of the theatre.
- 5) Demonstrated need for the support requested.

Deadlines:

Applications for Fiscal Year 1975 funds must be postmarked no later than February 15, 1974. Notices of rejection or conditional approval will not be sent before June 1974.

Matching grants are available for professional experimental theatres, new play producing groups, and playwright development programs. This program is based on the belief that the development of new playwrights and the exploration of new theatre forms and techniques is vital to a healthy American theatre. Assistance is available for three kinds of groups:

- 1) Theatres which concentrate on performing the works of new playwrights and which present a season or series of new, avant-garde, and experimental works.
- 2) Groups which specialize in developmental work with new playwrights.
- 3) Groups which, under the leadership of a highly creative artist, form a total theatre unit, evolving original works out of a collaborative process.

Grant Amounts:

There are no minimum or maximum amounts for grants in this program, but grants will generally not exceed \$15,000 to \$20,000 and most often will be substantially less. The amount will be based in part upon the overall budgetary needs of the applicant.

Eligibility:

In general, grants under this program are restricted to:

- 1) Groups with at least two years of continuous operation under the same artistic direction prior to the time of applying.
- 2) Groups with professional orientation and standards. The Endowment recognizes that certain types of narrow professional definitions may not be relevant to theatres of this kind; however, this program is to assist the committed theatre artist and *is not intended for purely avocational nonprofessional groups.*

Project Examples:

This program is aimed toward support of production activity, development of works-in-progress, and workshops. It includes support of:

- 1) Salaries of actors and other professional staff.

2) Playwrights' stipends.

3) Production expenses.

Deadlines:

Applications for Fiscal Year 1975 funds must be postmarked no later than February 15, 1974. Notices of rejection or conditional approval will not be sent before June 1974.

Other Programs

In addition to the programs outlined above, there are a number of additional projects which have been supported under the Theatre Program. These include service organizations such as the U.S. Centre of the International Theatre Institute, the Theatre Communications Group, and the Theatre Development Fund. Also a few unique professional performing groups directed toward young people such as the Paper Bag Players and The Living Stage have been funded.

A pilot regional theatre touring program begun with two theatres in fiscal 1973 will be continued in fiscal 1974. Tours involve residencies of one-half to one week and offer non-performance services such as workshops, lecture demonstrations, and special school programs.

Areas Generally Not Funded

Funds for projects outside established program areas are extremely limited. The Theatre Program does not, in general, offer funding for nonprofessional theatre companies, or for university theatres and does not award grants to individuals. (Playwrights are eligible for assistance through the Fellowships for Creative Writers program. See Literature, page 25).

Visual Arts Program

Photographers Fellowships

Non-matching fellowships for photographers of exceptional talent to enable them to set aside time, to aid in purchasing materials, and for other purposes that would enable them to advance their careers.

Grant Amounts:

Fellowships ordinarily will not exceed and generally will be for less than \$5,000.

Eligibility:

Still photographers of exceptional talent. Students are not eligible.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications must be postmarked no later than May 30, 1974. Notices of approval or rejection will not be sent prior to October 1974.

Craftsmen Fellowships

Non-matching fellowships for craftsmen of exceptional talent to enable them to set aside time, to aid in purchasing materials, and for other purposes that would enable them to advance their careers.

Grant Amounts:

\$3,000.

Eligibility:

Professional craftsmen of exceptional talent—glass workers, metal workers, weavers, potters, and woodworkers—of any age (except students), medium, or aesthetic persuasion.

How to Apply:

Those interested in applying should write Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications must be postmarked no later than December 15, 1973. Notices of approval or rejection will not be sent prior to May 1974.

Fellowship Program for Artists:

Category 1

Fellowships are available to enable artists to set aside time and/or materials and, generally to enable them to advance their careers as they see fit.

Grant Amount:

\$7,500.

Eligibility:

Professional painters, sculptors, and printmakers of exceptional talent. Artists of any age (except students), school or aesthetic persuasion are eligible. A limited number of these grants will be set aside for artists over 50 years old.

Fellowship Program for Artists:

Category 2

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications must be postmarked no later than November 30, 1974. Notices for approval or rejection will not be sent prior to June 30, 1974.

These Artists Fellowships are to assist artists engaged in painting, sculpture, printmaking, et cetera, but also includes artists engaged in conceptual performance and video work in a visual art context. The fellowships are to allow artists to pursue their careers in these areas by buying time and/or materials.

Grant Amount:

\$3,000.

Eligibility:

Artists of exceptional talent in any of the above areas. In general support will be for six months rather than for the twelve months in Category 1. The emphasis will be on younger artists.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications must be postmarked no later than February 1, 1974. Notices of approval or rejection will not be sent prior to June 30, 1974.

Art Critics Fellowships

Non-matching fellowships to art critics to advance their careers, to study and/or write or, if they wish, to take on a specific project which in their present circumstances is not feasible.

Grant Amounts:

\$3,000.

Eligibility:

Art critics of exceptional talent and accomplishment who are published regularly. For the purposes of this program, art criticism is defined as the investigation, evaluation, and exposition of contemporary or recent art. (Art historians are not eligible.)

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications must be postmarked no later than November 1, 1973. Notices of approval or rejection will not be sent prior to July 1, 1974.

Artists, Critics, Photographers, and Craftsmen in Residence Program

Funds are available to make it possible to invite artists, critics, photographers, and craftsmen of national reputation for short-term stays to instruct, influence, and stimulate students and faculty (and other participants) while practicing their professions.

Grant Amounts:

Grants will usually not exceed \$1,500 and will be made on a matching basis.

Eligibility:

While aimed primarily at art schools and university art departments, other organizations such as museums, community centers, and state and regional arts agencies may qualify.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadlines:

Applications for this program are accepted and grants are made throughout the year. However, applications should be received six months before the planned residence will begin.

Photography: Exhibition Aid

The aim of this pilot program is to bring photography exhibitions of contemporary and/or historical importance to the public in a variety of appropriate situations.

Grant Amounts:

Matching grants will generally not exceed \$10,000.

Eligibility:

Universities, museums, community centers, state arts agencies, theatres, libraries, churches, prisons, cooperative nonprofit galleries, et cetera.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1974 funds must be postmarked no later than January 15, 1973. Notices of approval or rejection will not be sent prior to April 1974.

Artists' Services

A limited number of matching grants are available to service organizations or artists' groups concerned with the artists' professional status.

Eligibility:

Organizations applying must have nonprofit tax-exempt status from the Internal Revenue Service.

Visual Arts in the Performing Arts

How to Apply:

Organizations interested in applying should send a one page project description with a one page budget summary to the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

Deadlines:

Applications are accepted throughout the year.

Funds will be available to performing arts groups who wish to encourage the participation of artists of exceptional talent in three areas: design of sets, costumes, and posters.

Grant Amounts:

Grants will usually not exceed \$5,000 and generally will be made on a matching basis.

Eligibility:

Professional performing groups (dance companies, orchestras, opera companies, theatre companies, et cetera). State and/or regional arts agencies may also wish to participate. *Individual artists should not apply under this program.*

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1974 funds must be postmarked no later than February 15, 1974. Notices of approval or rejection will not be sent prior to June 30, 1974.

Workshop Program

The aim of the Workshop Program is the production of new work by artists of exceptional talent, thus adding to our cultural resources. The program also encourages artists to test ideas and media and devise modes of working together.

Grant Amounts:

Grants will usually not exceed \$10,000 and will be made on a matching basis.

Eligibility:

For the purpose of this program, a "workshop" is defined as a place with facilities where a group of artists who share common aesthetic and technical interests come together for the purpose of making art in a situation in which they derive stimulation from each other's presence and ideas. The workshop or organizations holding the workshop *must be tax-exempt*. Workshops must have been in existence for at least one year. Workshops must be for the benefit of groups of practicing professional artists. Amateur or adult education groups are not eligible.

Works of Art in Public Places

Category 1

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 requesting guidelines and application forms.

Deadline:

Applications for fiscal 1974 funds must be postmarked no later than November 15, 1973. Notices of approval or rejection will not be sent prior to April 1, 1974.

The program aims to give the public access to the best contemporary art in public situations outside museum walls.

The art works may be in any one of the following media: painting (murals), sculpture, prints, crafts (tapestries and weavings), photography (murals). The art should be appropriate both for its immediate site and for the city and region.

Public places are defined as city spaces, outdoor and indoor; proposals for such public places as airports, subways, highways, et cetera, will also be considered.

A significant part of the program is the stimulation of an effective partnership between cities, states, private institutions, the private sector, and the Federal Government.

Specially commissioned work.

Grant Amounts:

Grants amounts are from \$20,000 to \$50,000 (matching) in sculpture; from \$10,000 to \$25,000 (matching) in murals (painting, prints, photography).

Eligibility:

All cities and towns in the United States; universities and nonprofit private groups working with public art are also eligible.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 for detailed guidelines and applications.

Deadline:

Applications will be accepted throughout the year.

Category 2

Assistance is available to purchase a particular work of art for an appropriate site.

Grant Amounts:

Grant amounts are from \$10,000 to \$20,000 (matching) in sculpture; \$7,500 to \$15,000 (matching) in murals.

Category 3

Eligibility:

All cities and towns in the United States; universities and nonprofit private groups working with public art are also eligible.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 for detailed guidelines and applications.

Deadline:

Applications must be postmarked no later than January 1, 1974.

Under this pilot program, small projects will be funded. Encouragement is given to groups to test situations where public art is not normally considered but would be appropriate: i.e. subways, highways, paintings and prints and small sculpture for interior display in public building, et cetera.

Grant Amounts:

Up to \$10,000 matching.

Eligibility:

All cities and towns in the United States; universities and nonprofit private groups working with public art are also eligible.

How to Apply:

Those interested in applying should write the Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506 for detailed guidelines and applications.

Deadline:

Applications must be postmarked no later than January 1, 1974.

National Council on the Arts

Nancy Hanks, Chairman

Maurice Abravanel
Richard F. Brown
Henry J. Cauthen
Jean Dalrymple
Kenneth Dayton
Charles Eames
Clint Eastwood
Duke Ellington
O'Neil Ford
Richard Hunt
Judith Jamison
James Earl Jones
Charles K. McWhorter
Robert Merrill
Gregory Peck
James D. Robertson
Rosalind Russell
Rudolf Serkin
Beverly Sills
Billy Taylor
Edward Villella
E. Leland Webber
Eudora Welty
Anne Potter Wilson
Robert E. Wise
James Wyeth

California Arts Commission
Pete Tencati, Exec. Director
808 O Street
Sacramento, California 95814

The Colorado Council on the
Arts and Humanities
Robert N. Sherris, Exec. Director
1550 Lincoln Street, Room 205
Denver, Colorado 80203

Connecticut Commission on the
Arts
Anthony S. Keller, Exec. Director
340 Capitol Avenue
Hartford, Connecticut 06105

Michael Straight, Deputy Chairman
National Endowment for the Arts

Delaware State Arts Council
Mrs. Sophie Ganss, Exec. Dir.
601 Delaware Avenue
Wilmington, Delaware 19801

D. C. Commission on the Arts
William Whitehurst, Acting Exec. Dir.
1329 E Street, NW
Washington, D.C. 20004

Fine Arts Council of Florida
Mrs. Beverly F. Gozier, Director
Division of Cultural Affairs
Department of State
The Capitol Building
Tallahassee, Florida 32304

Georgia Council for the Arts
George Seattle, Director
706 Peachtree Center South Bldg.
225 Peachtree Street, NE
Atlanta, Georgia 30303

Insular Arts Council of Guam
Mrs. Louise Hotelling, Director
P.O. Box EK (Univ. of Guam)
Agaña, Guam 96910

Hawaii State Foundation on
Culture and the Arts
Alfred Preis, Exec. Director
250 South King Street
Room 310
Honolulu, Hawaii 96813

Idaho State Commission on Arts
and Humanities
Miss Suzanne D. Taylor, Exec. Dir.
c/o State House
Boise, Idaho 83720

Illinois Arts Council
S. Leonard Pat, Jr., Exec. Dir.
111 North Wabash Avenue
Room 1610
Chicago, Illinois 60607

Category 3

Eligibility: All cities and towns in the United States and nonprofit private groups working with public art are eligible to apply for the Visual Arts Program. Those interested in applying should contact the National Endowment for the Arts, Department of Planning, Room 310, 1300 Constitution Avenue, NE, Washington, D.C. 20506 for detailed information.

How to Apply: Applications should be submitted to the National Endowment for the Arts, Department of Planning, Room 310, 1300 Constitution Avenue, NE, Washington, D.C. 20506. Applications should be submitted by January 1, 1974.

Grant Amounts: Up to \$10,000 matching.

Eligibility: All cities and towns in the United States and nonprofit private groups working with public art are eligible to apply for the Visual Arts Program. Those interested in applying should contact the National Endowment for the Arts, Department of Planning, Room 310, 1300 Constitution Avenue, NE, Washington, D.C. 20506 for detailed information.

How to Apply: Applications should be submitted to the National Endowment for the Arts, Department of Planning, Room 310, 1300 Constitution Avenue, NE, Washington, D.C. 20506. Applications should be submitted by January 1, 1974.

Grant Amounts: Up to \$10,000 matching.

Michael S. Wright, Deputy Chairman
National Endowment for the Arts

State Arts Agencies

Alabama State Council on the Arts and Humanities
M. J. Zakrzewski, Exec. Director
322 Alabama Street
Montgomery, Alabama 36104

Alaska State Council on the Arts
Roy H. Helms, Exec. Director
338 Denali Street
Mackay Building
Anchorage, Alaska 99501

American Samoa Arts Council
Mrs. John M. Haydon, Chairman
Office of the Governor
Pago Pago, American Samoa
96920

Arizona Commission on the Arts and Humanities
Mrs. Louise Tester, Exec. Dir.
6330 North 7th Street
Phoenix, Arizona 85014

The Office of Arkansas State Arts and Humanities
Dr. R. Sandra Perry, Exec. Dir.
Department of Planning
5th Floor Capitol Hill Building
Little Rock, Arkansas 72201

California Arts Commission
Pete Tencati, Exec. Director
808 O Street
Sacramento, California 95814

The Colorado Council on the Arts and Humanities
Robert N. Sheets, Exec. Director
1550 Lincoln Street, Room 205
Denver, Colorado 80203

Connecticut Commission on the Arts
Anthony S. Keller, Exec. Director
340 Capitol Avenue
Hartford, Connecticut 06106

Delaware State Arts Council
Mrs. Sophie Consagra, Exec. Dir.
601 Delaware Avenue
Wilmington, Delaware 19801

D. C. Commission on the Arts
William Whitehurst, Acting Exec. Dir.
1329 E Street, NW
Washington, D.C. 20004

Fine Arts Council of Florida
Mrs. Beverly F. Dozier, Director
Division of Cultural Affairs
Department of State
The Capitol Building
Tallahassee, Florida 32304

Georgia Council for the Arts
George Beattie, Director
706 Peachtree Center South Bldg.
225 Peachtree Street, NE
Atlanta, Georgia 30303

Insular Arts Council of Guam
Mrs. Louise Hotaling, Director
P.O. Box EK (Univ. of Guam)
Agana, Guam 96910

Hawaii State Foundation on Culture and the Arts
Alfred Preis, Exec. Director
250 South King Street
Room 310
Honolulu, Hawaii 96813

Idaho State Commission on Arts and Humanities
Miss Suzanne D. Taylor, Exec. Dir.
c/o State House
Boise, Idaho 83720

Illinois Arts Council
S. Leonard Pas, Jr., Exec. Dir.
111 North Wabash Avenue
Room 1610
Chicago, Illinois 60602

Indiana Arts Commission

John Bitterman, Exec. Director
Thomas Building, Room 707
15 East Washington Street
Indianapolis, Indiana 46204

Iowa State Arts Council

Jack E. Olds, Exec. Director
State Capitol Building
Des Moines, Iowa 50319

Kansas Cultural Arts Commission

Jonathan Katz, Exec. Director
120 North Oliver
Wichita, Kansas 67208

Kentucky Arts Commission

James Edgy, Exec. Director
100 W. Main Street
Frankfort, Kentucky 40601

**Louisiana Council for Music
and Performing Arts, Inc.**

Mrs. Edwin H. (Lucile) Blum,
President
International Building, Suite 804
611 Gravier Street
New Orleans, Louisiana 70130

**Maine State Commission on the
Arts and the Humanities**

Richard D. Collins, Exec. Dir.
State House
Augusta, Maine 04330

Maryland Arts Council

James Backas, Exec. Director
15 West Mulberry
Baltimore, Maryland 21210

**Massachusetts Council on the
Arts and Humanities**

Miss Louise G. Tate, Exec. Dir.
14 Beacon Street
Boston, Massachusetts 02108

Michigan Council for the Arts

E. Ray Scott, Exec. Director
10125 East Jefferson Avenue
Detroit, Michigan 48214

Minnesota State Arts Council

Dean A. Myhr, Exec. Director
100 East 22nd Street
Minneapolis, Minnesota 55404

Mississippi Arts Commission

Mrs. Shelby (Lida) Rogers, Exec. Dir.
State Executive Building
P.O. Box 1341
Jackson, Mississippi 39205

**Missouri State Council on the
Arts**

Joseph O. Fischer, Exec. Dir.
111 South Beminston, Suite 410
St. Louis, Missouri 63105

Montana Arts Council

David E. Nelson, Exec. Director
Fine Arts Building, Room 310
University of Montana
Missoula, Montana 59801

Nebraska Arts Council

Leonard Thiessen, Exec. Secy.
P.O. Box 1536
Omaha, Nebraska 68101

**Nevada State Council on the
Arts**

Helen A. Sidler, Exec. Director
560 Mill Street
Reno, Nevada 89502

**New Hampshire Commission
on the Arts**

John G. Coe, Exec. Director
Phenix Hall — North Main Street
Concord, New Hampshire 03301

**New Jersey State Council
on the Arts**

Brann J. Wry, Exec. Director
27 West State Street
Trenton, New Jersey 08625

**The New Mexico Arts
Commission**

John Wyant, Exec. Director
Lew Wallace Bldg.—State Capitol
Santa Fe, New Mexico 87501

**New York State Council on
The Arts**

Eric Larrabee, Exec. Director
250 West 57th Street
New York, New York 10019

North Carolina Arts Council

Edgar B. Marston, Exec. Director
101 North Person St., Room 245
Raleigh, North Carolina 27601

**North Dakota Council on the
Arts and Humanities**

John Hove, Chairman
Department of English
North Dakota State University
Fargo, North Dakota 58102

Ohio Arts Council

Donald Streibig, Exec. Director
50 West Broad St., Suite 2840
Columbus, Ohio 43215

**Oklahoma Arts and Humanities
Council**

William M. Andres, Exec. Dir.
4400 N. Lincoln Blvd.
Suite 258
Oklahoma City, Oklahoma 73105

Oregon Arts Commission

Terry R. Melton, Exec. Secretary
328 Oregon Building
494 State Street
Salem, Oregon 97301

**Commonwealth of Pennsylvania
Council on the Arts**

Robert Bernat, Exec. Director
503 North Front Street
Harrisburg, Pennsylvania 17101

Institute of Puerto Rican Culture

Ricardo E. Alegria, Exec. Dir.
Apartado Postal 4184
San Juan, Puerto Rico 00905

**Rhode Island State Council on
the Arts**

Mrs. Anne Vermel, Exec. Dir.
4365 Post Road
East Greenwich, Rhode Island
02818

South Carolina Arts Commission

Wesley Brustad, Exec. Director
1205 Pendleton Street
Columbia, South Carolina 29201

**South Dakota State Fine Arts
Council**

Mrs. Charlotte Carver, Exec. Dir.
108 West 11th Street
Sioux Falls, South Dakota 57102

Tennessee Arts Commission

Norman Worrell, Exec. Director
Room 222 Capitol Hill Bldg.
Nashville, Tennessee 37219

**Texas Commission on the Arts
and Humanities**

Maurice D. Coats, Exec. Director
403 East 6th Street
Austin, Texas 78701

Utah State Division of Fine Arts

Wilburn C. West, Director
609 East South Temple Street
Salt Lake City, Utah 84102

**Vermont Council on the Arts,
Inc.**

Peter Fox Smith, Exec. Director
136 State Street
Montpelier, Vermont 05602

**Virginia Commission of the Arts
and Humanities**

Frank R. Dunham, Exec. Director
1215 State Office Building
Richmond, Virginia 23219

**Virgin Islands Council on the
Arts**

Stephen J. Bostic, Exec. Director
Caravelle Arcade
Christiansted, St. Croix
U.S. Virgin Island 00801

**Washington State Arts
Commission**

James L. Haseltine, Exec. Director
1151 Blacklake Boulevard
Olympia, Washington 98504

**West Virginia Arts and
Humanities Council**

Ewel Cornett, Exec. Director
State Office Bldg. 6, Room B-531
1900 Washington Street, East
Charleston, West Virginia 25305

Wisconsin Arts Board

Gerald Bartell, Chairman
P.O. Box 3356
Madison, Wisconsin 53704

Wyoming Council on The Arts

Michael Haug, Exec. Director
P.O. Box 3033
Casper, Wyoming 82601



NATIONAL
ENDOWMENT
FOR
THE ARTS

A Federal agency
advised by the
National Council
on the Arts

Office of the Chairman

October 7

Carolyn Poremkia:

Here is some info on the Tuesday meeting
(Oct. 8, 2:30p.m.) on the Handicapped
at the National Endowment For The Arts'
Shoreham Building, room 1200.
806 15th & I
Hope you enjoy!

Sincerely,

Marjorie Elaine Menke
Secretary to Nancy Hanks



MEMO TO: Nancy Hanks
FROM: Susan Wagner *Susan*
THRU: Bill Lacy
DATE: October 1, 1974
SUBJECT: Handicapped Meeting

You will recall that one of the key suggestions in Jamie Wyeth's report on the handicapped at the last Council meeting was that Endowment staff meet with representatives from H.E.W. and representatives of the Congressional sub-committees who have expressed a keen interest in the Endowment's efforts with respect to the handicapped.

Although it has already been placed on your calendar, I would like to confirm that this meeting will take place on October 8, at 2:30pm in the Shoreham Building's 12th floor conference room. If at all possible, we would very much like you to participate in the meeting. *mm confirms*

Other participants are as follows:

Wallace Babington
Director
Office of the Handicapped
H.E.W.

Dr. Edwin Martin
Deputy Commissioner
Bureau of Education for
the Handicapped
H.E.W.

Dr. Frank Withrow
Director
Batelle Institute

David Hayes
Director
Eugene O'Neil Theatre
National Theatre for the Deaf



Memo to Nancy Hanks

-2-

October 1, 1974

Judith Fein
Project Officer
Eugene O'Neil Theatre
H.E.W.

Jack Duncan
Counsel
Committee on Education & Labor
U. S. House of Representatives
(representing Congressman John Brademas)

Steve Wexler
Counsel
Senate Subcommittee on Education
(representing Senator Claiborne Pell)

Patria Forsythe
Staff Director
Senate Subcommittee on the Handicapped
(representing Senator Jennings Randolph)

National Council on the Arts
Jamie Wyeth
Rosalind Russell (tentative)

National Endowment for the Arts
Nancy Hanks
Chairman

Architecture + Environmental Arts Program
Bill Lacy
Director

Susan Wagner
Research Specialist

Museum Program
John Spencer
Director
or

David Ryan
Assistant Director

Special Projects Program
Steve Sell
Director



Memo to Nancy Hanks

-3-

October 1, 1974

The purpose of the meeting is two-fold: 1) to explain the Endowment's interest in encouraging accessibility to the arts for the handicapped and to describe how various programs within the Endowment are attempting to deal with this issue (i.e., Architecture program: design studies on the accessibility of the handicapped to cultural facilities, as well as a broad interest in barrier-free design, and a public awareness media campaign (T.V., radio and print-ads) focusing on the problem of accessibility; Special Projects program: Bringing arts programs to limited - mobility audiences; Museum program: Visiting Specialists' program. 2) to get new ideas and suggestions from the other participants as to what they think the Endowment should and could be doing in this area and to discuss possible joint programs.)

There has, unfortunately, been some misunderstanding in Congress as to the intent of the Council resolution on the handicapped. It is our hope that this meeting will demonstrate the sincerity of our intentions and at the same time provide a clearer understanding of what the Endowment considers to be its limitations in this area. In addition, we hope the fruitful exchange of ideas will result in concrete program ideas which can be carried out by the Endowment, either singly or in cooperation with H.E.W.

We hope you'll be able to make it.

cc: Bill Lacy
Bob McNulty
Roy Knight
Anne Johnson

M. Mank



Wallace Babington
Director
Office of the Handicapped
H.E.W.

Edwin Martin
Deputy Commissioner
Bureau of Education for the Handicapped
H.E.W.

Caroline Porembka
White House staff
(representing Mrs. Gerald Ford)

Frank Withrow
Director
Batelle Institute

George Thorn
Vice-President
Eugene O'Neil Theatre
National Theatre for the Deaf

Judith Fein
Project Officer
Eugene O'Neil Theatre
H.E.W.

Jack Duncan
Counsel
Committee on Education & Labor
U.S. House of Representatives
(representing Congressman John Brademas)

Steve Wexler
Counsel
Senate Subcommittee on Education
(representing Senator Claiborne Pell)

Patria Forsythe
Staff Director
Senate Subcommittee on the Handicapped
(representing Senator Jennings Randolph)

Roy Millenson
Professional Staff Member
Minority (Senate Labor & Public Welfare Committee)
(representing Senator Jacob Javits)



Jamie Wyeth
Member
National Council on the Arts

Phyllis Wyeth

Nancy Hanks
Chairman
National Endowment for the Arts

Bill Lacy
Director
Architecture & Environmental Arts Program
National Endowment for the Arts

Roy Knight
Assistant Director
Architecture & Environmental Arts Program
National Endowment for the Arts

Susan Wagner
Research Specialist
Architecture & Environmental Arts Program
National Endowment for the Arts

Nora Mandel
Intern
Architecture & Environmental Arts Program
National Endowment for the Arts

John Spencer
Director
Museum Program
National Endowment for the Arts

David Ryan
Assistant Director
Museum Program
National Endowment for the Arts

Steve Sell
Director
Special Projects Program
National Endowment for the Arts





Resolution on Accessibility to the Arts for the Handicapped

One of the main goals of the National Endowment for the Arts is to assist in making the arts available to all Americans. The arts are a right, not a privilege. They are central to what our society is and what it can be. The National Council on the Arts believes very strongly that no citizen should be deprived of the beauty and the insights into the human experience that only the arts can impart.

The National Council on the Arts believes that cultural institutions and individual artists could make a significant contribution to the lives of citizens who are physically handicapped. It therefore urges the National Endowment for the Arts to take a leadership role in advocating special provision for the handicapped in cultural facilities and programs.

The Council notes that the Congress of the United States passed in 1968 (P.L. 90-480) legislation that would require all public buildings constructed, leased or financed in whole or in part by the Federal Government to be accessible to handicapped persons. The Council strongly endorses the intent of this legislation and urges private interests and governments at the State and local levels to take the intent of this legislation into account when building or renovating cultural facilities.

The Council further requests that the National Endowment for the Arts and all of the program areas within the Endowment be mindful of the intent and purposes of this legislation as they formulate their own guidelines and as they review proposals from the field. The Council urges the Endowment to give consideration to all the ways in which the agency can further promote and implement the goal of making cultural facilities and activities accessible to Americans who are physically handicapped.



* Passed unanimously by the National Council on the Arts upon consideration of a motion made by Council member James Wyeth and seconded by Council member Maurice Abravanel on September 15, 1973.

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

November 20, 1974

MEMORANDUM FOR:

Mrs. Ford

FROM:

Nancy Hanks
Chairman
National Endowment for the Arts

SUBJECT:

Possible Plan for 1975 and 1976

PURPOSE:

ENCOURAGEMENT OF CREATIVITY AND
PRIDE IN THE COUNTRY
through the
Arts and Cultural Activity

GENERAL FRAMEWORK:

It is important to settle on
one "theme" and then to fit into
that "theme" a variety of
activities.

ATTACHMENTS:

Memorandums, designed for idea
stimulation:

- 1) The Establishment of the
White House Collection of
American Crafts (the proposal,
the implementation, and a
schedule)
- 2) The White House Regional Dinners
(the proposal and an example
of implementation)
- 3) Some suggestions for In-District
Activities
- 4) Some suggestions for Out-of-the-
District Activities



NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

November 20, 1974

MEMORANDUM FOR: Nancy Hanks

FROM: Elena Canavier

RE: A PROPOSAL: THE WHITE HOUSE COLLECTION OF
AMERICAN CRAFT

Mrs. Ford might consider inaugurating a craft collection for the White House with the intention that this program would be continued by each subsequent First Lady. Although antiques have been purchased for the White House previously, this project would have a different emphasis -- it would recognize and encourage fine craftsmanship in our own era and that of future generations. Thus the White House would become a repository of our cultural history in a viable ongoing way, absorbing the fruits of each generation's skilled artist-craftsmen and utilitarian craftsmen in its ambiance.

The programs should be two-fold:

(1) There should be a collection of traditional American utilitarian crafts to be used, not just displayed. These crafts could be largely confined to tableware: pottery, place mats, silverware, glassware, etc., to be used at state dinners, press luncheons, and the like.

Mrs. Ford's example would greatly influence the women of the Nation to support local crafts in preference over imported wares. Businessmen who attend White House dinners where they see crafts from their state being used in the table setting would also be stimulated to support the craftsmen of their region. This would in some measure channel American money away from foreign imports and back to American craftsmen who are in dire need of both moral and financial acknowledgement.

To facilitate the acquisition of these utilitarian crafts, a program could be planned whereby the State Arts Councils might donate selected crafts from their regions to the White House -- thus saving the White House any direct expenditures.





The use of traditional American crafts in the White House would, of course, generate a good deal of publicity in the home decorating, food, and women's magazines. It would also gain considerable favorable press coverage in the regional newspapers of the craftspeople represented.

(2) The foundation should be laid for a White House collection of contemporary decorative arts -- i.e., unique, hand-crafted, one-of-a-kind, highly skilled and expressive works of art created in a craft medium (glass, clay, wood, textiles) by America's best artist-craftsmen. If each First Lady, beginning with Mrs. Ford, were to select one or two exquisite pieces of decorative art from the best that our Nation's artist-craftsmen have to offer, the White House would, in time, have a collection of historic as well as aesthetic importance.

The White House collection of contemporary American decorative art could be implemented through a national invitational exhibition held biennially at a national museum such as the Renwick Gallery. Top artists-craftsmen would be invited by a professional panel of jurors to exhibit their work; a number of works of exceptional merit would be given prize awards (funded by various sources), and from these prize awards the First Lady would make her selection of a piece(s) for the White House collection. The inaugural exhibition might be called: The First Presidential Crafts Invitational Exhibition.

Although the White House is largely furnished with period pieces, it must be remembered that objects of quality transcend the limitations of historical style and can happily co-exist in a room together. Like the great Gothic cathedrals of Europe which were added to by each generation of builders, each in their own style, yet harmonizing with the overall concept of the building, so fine objects of art can represent their own generations of artist-craftsmen and contribute to the total beauty of the White House.

There are several reasons why I feel that Mrs. Ford should make crafts her particular area rather than the fine arts. One is that the larger segment of our population has never totally accepted the fine arts, painting and sculpture, as being for them. They (the people of the Nation) could admire Jacqueline Kennedy for being very art-conscious and cultured, but they couldn't identify with her. President and Mrs. Ford have a different kind of appeal. It would be incongruous, for example, for them to suddenly support avant-garde art (anyway, Nelson Rockefeller is already doing that and one would be enough in

the Administration). The public which feels vaguely alienated when confronted with painting and sculpture responds quite positively and without self-consciousness to crafts and art works in craft media. The person who blanks out in front of an abstract painting and admits, "I don't know anything about art ..." has no problem in admiring the same abstract elements (line, shape, color, texture) in a large clay pot or a geometrically patterned quilt. Thus Mrs. Ford's example of supporting American crafts would be emulated by the women of the Nation, and not just passively admired as something beyond their reach.

An additional and most important consideration at this time, is that this project, although potentially very dynamic in its impact on the Nation, would not physically tax Mrs. Ford's strength as might projects that would involve travel, entertainment, etc.



NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Implementation
of the

November 20, 1974

First Presidential National Crafts Exhibition

The exhibition can involve all the 50 states quite directly right from the beginning. States Arts Councils can be asked to select two or three professional craft-oriented jurors to judge a statewide juried crafts competition, by slides. They would select the work of three or four top craftsmen to represent the state; the selected work would then be sent on to the national museum hosting the exhibition (e.g. Smithsonian). In this way the competition is open to all craftsmen in the U.S., and yet does not overburden any one set of jurors. Also it allows for equitable representation of all states.

The National Crafts Exhibition may be confined to only one museum, e.g., the Smithsonian. Or we might think in terms of a traveling exhibition starting in Washington, where Mrs. Ford would select the White House Purchase Award, and then proceeding to 4 or 5 major museums throughout the country, for the space of one year. This would spread out the publicity and good-will effects throughout the bicentennial year (probable dates: November 75 to November 76). It would generate much grass roots press coverage over the yearly period as well as the initial coverage by major publications.

SIZE OF EXHIBITION: Of necessity, each state would have to be limited to about 4 or 5 pieces of work. 200 pieces constitutes a good medium sized show, 300 pieces is considered a large exhibition (4 x 50=200..... 5 x 50+250 pieces, etc.)



NATIONAL
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A Federal agency advised by the
National Council on the Arts

Proposed Scheduling
of the
First Presidential National Crafts Exhibition

- 1974 - December: Contact participating museums and schedule travel. Contact State Arts Councils re: local jurors, etc. Send out press notices on entry deadlines, etc. (2 mos. advance notice to magazines).
- 1975 - February & March: Juried state competition; send selected work to national museum.
- 1975 - April: Start catalogue (takes 6 mos to complete); begin organization of display cases, crates, etc. and publicity. (professional exhibition organized as recommended by the museum)
- 1975 - November: Opening Reception for the First Presidential National Crafts Exhibition with award by Mrs. Ford.
- 1975 - to November 1976: Tour of five major museums (allow 3 weeks travel time between museums, allow 5 to 6 weeks for show).

Possibly the NEA would want to help fund the catalogue, etc. Remember that this exhibition will concentrate on a very high individual level of craftsmanship (utilitarian crafts will be represented at State dinners, etc.).



NATIONAL
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WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts



MEMORANDUM FOR: Nancy Hanks

FROM: Barbara Otis

RE: A Proposal: White House Regional
Dinners

Our hope is that Mrs. Ford -- in addition to showing her interest in the arts and support of the arts -- will want to find a means of exposing and exciting the people to what art is right around them.

To do this, we feel some events should be planned well ahead and actually put on the schedule.

There are numerous dinners and receptions at the White House, and most fall in the category of the "State" dinner. Not many outside of Washington know or care about them.

Would the White House consider scheduling 3 to 4 events a year (hopefully a dinner or reception) for each of the next two years? The occasions would be regional (i.e. one each for the Mid-Atlantic, the Great Lakes, the Southeast, California and the West, the Northwest and Great Plains, the Northeast, and the Southwest and South Central)? Mrs. Ford herself would hostess them, the invitations would come directly from her, the President would attend with her.

For each occasion a committee would be set up, ostensibly to plan the dinner -- with Mrs. Ford as Chairman, and the wives of the Senators and Congressmen of the region involved as members. It's conceivable Mrs. Ford might have a planning luncheon for each -- and have an impact on the Hill. Planning could heavily involve suggestions from the appropriate State Art Councils.

Those invited would be individuals of the region (the State Art Councils could be very helpful here) -- representatives of the arts, representatives of business (bankers, manufacturers, department store executives -- all of whom could

conceivably stimulate future private support of the arts in their region, and maybe the Endowment), representatives of church and civic groups (Girl Scouts, YMCA, Exchange, Kiwanis etc.), representatives of major universities, representatives of state and local government, representatives of hospital administrators (the handicapped and the elderly), and representatives of the local press.

The decor could be as suggested by Elena (i.e. table settings etc. of the region). There would be displays of regional arts and crafts. These displays could then be at the White House for visitors to view for a specified period, perhaps 6 weeks. This might be a good time, for instance, for an on-going quilting bee (Southeast Region); another time might be an on-going display of potting (Southwest Region).

The entertainment would be of the region.

The food could be typical of the region.

All in all, there could be tremendous mileage -- locally in the region and nationally. It's not at all inconceivable that all the crafts gathered might then be displayed in each state of the region.



NATIONAL
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A Federal agency advised by the
National Council on the Arts

Implementation
of a Regional Dinner

An Example: The Great Lakes Region
(Illinois, Indiana, Michigan, Ohio, and Wisconsin)

FOR DECOR

All crafts chosen to be made for the permanent collection for utilitarian use in the White House will, of course, be carefully screened. The list below is of a suggestive nature only.

The White House might like to use

- hand-crafted silverware from the Michigan Silver-smiths Guild of Detroit
- woven table linens produced by the North Shore Weavers Guild of Evanston, Illinois (or the Champaign-Urbana Spinners and Weavers Guild of Urbana, Illinois)
- hand-blown goblets made by Dominic Labino of Ohio (or by Harvey Littleton of Wisconsin)
- pottery produced by the Indiana Potters of West Lafayette, Indiana
- centerpieces made by Harry Nohr or Robert Williams, woodworkers from Wisconsin
- placecards made by papermakers of the region
- miscellaneous decorations by the Amish settlements

A listing of additional regional craft groups is attached.



Illinois

North Shore Weavers Guild, Evanston, Ill.
Artisans Guild, Champaign, Ill.
Champaign-Urbana Spinners and Weavers (Gloria J. Hardiman),
Urbana, Ill.
Hinsdale Embroiderers Guild, Riverside, Ill.

Indiana

Indiana Potters
Indiana Weavers Guild
Designer, Craftsmen - Ft. Wayne, Ind.
Bloomington Spinners and Weavers Guild - Bloomington, Ind.
Ft. Wayne Shuttlecraft Guild, Ft. Wayne, Ind.
Indiana Artists, Craftsmen, Indianapolis, Ind.
Indiana Weavers Guild, Terre Haute, Ind.
Potters Guild of Indiana, West Lafayette, Ind.

Michigan

Michigan Glass Guild, Detroit or Birmingham
Michigan Potters Guild, Detroit
Michigan League of Handweavers, Detroit
Michigan Silversmiths Guild, Detroit
Michigan League of Handspinners, Detroit
Michigan Craftsman's Council, Detroit
Potters Guild, Ann Arbor

Ohio

Noted for glass. A famous glassblower is Dominic Labino
Toledo Potters Guild
Cleveland Embroiderers Guild
Textile Arts Club, Cleveland
Ohio Designer Craftsmen, Lyndhurst, Ohio

Wisconsin

Also noted for glass. Harvey Littleton.
Wisconsin-Designer Craftsmen, Milwaukee
Jean Stamsta, a weaver, from Hartford, Wisconsin
Harry Nohr, woodworker, Madison, Wisconsin
Robert Williams, woodworker, from Manitowock, Wisconsin
Audrey Handler, a glassblower, from Madison, Wisconsin



NATIONAL
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FOR
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WASHINGTON
D.C. 20506



A Federal agency advised by the
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Implementation
of a Regional Dinner

An Example: The Great Lakes Region
(Illinois, Indiana, Michigan, Ohio, and Wisconsin)

For Entertainment

The list below indicates the diversity which is existent in
the Midwest Region.

Those on the list on representative of the region's rural
and urban folk traditions.

Those on the list are all a living part of the region's
culture.

From Michigan:

Hammered Dulcimer Players from
Hammered Dulcimer Society
(rural Mich.)

Rev. C.L. Franklin, Detroit.
Most influential black preacher
of this century; sermon records
since 1940's; also powerful
singer. Father of Aretha Franklin.

From Illinois:

Ethnic group from Chicago. E.g.
Propovich Brothers, Serbo-Croatian
musicians from Southside Chicago.

Blues artist. e.g., Muddy Waters,
most influential man in development
of Chicago blues.

Covenant's Church group from
southern Illinois - old-style
Scots Presbyterian sect.



Regional Dinner con't.

-2-

From Ohio:

Irish-American piper,
Cleveland.

Bluegrass group from Columbus
or Cincinnati

From Wisconsin:

American Indian (Menomines)

Scandinavian - American
Hardingar - fiddle player

From Indiana:

Oldtime fiddler, rural Indiana

Our hope is that the artists are invited to attend the dinner as guests, not as performers; that they are aware the dinner is in honor of them, and they are seated accordingly. They have been invited to perform briefly (perhaps 10 minutes each), and it is an honor to have them do so.



REGIONAL BREAKDOWN OF THE UNITED STATES

MIDDLE ATLANTIC

Delaware
District of Columbia
Maryland
New Jersey

North Carolina
Pennsylvania
South Carolina
Virginia
West Virginia

GREAT LAKES

Illinois
Indiana
Michigan
Ohio
Wisconsin

SOUTHEASTERN

Alabama
Florida
Georgia

Kentucky
Mississippi
Tennessee

CALIFORNIA AND THE WEST

Arizona
California
Nevada
Utah

NORTHWEST AND GREAT PLAINS

Idaho
Iowa
Minnesota
Montana
Nebraska

North Dakota
Oregon
South Dakota
Washington
Wyoming

NORTHEASTERN

Connecticut
Maine
Massachusetts
New Hampshire

New York
Rhode Island
Vermont

SOUTHWEST AND SOUTH CENTRAL

Arkansas
Colorado
Kansas
Louisiana

Missouri
New Mexico
Oklahoma
Texas



In-District Activity:

AN EVENING TO HONOR ARTISTS WITH THE MEDAL OF FREEDOM AWARD

The Appalachian Spring by Aaron Copland was commissioned by the Elizabeth Sprague Collidge Foundation and was awarded the Pulitzer Prize in 1945. The work involves music, dance, and a production design. The choreography was done by Martha Graham and performed by her dancers, and the set was designed by the eminent sculptor, Isamu Noguchi.

The Directors of the Performing Arts, Music, and Dance propose that President and Mrs. Ford occasion a meeting for the purpose of bestowing the Medal of Freedom on Martha Graham, Aaron Copland, Maurice Abravanel and Isamu Noguchi, who represent high artistic attainment in their respective fields.

The event would require a dance troupe and a small orchestra, which Maurice Abravanel would conduct. Noguchi would provide the set design explicitly for the White House presentation. Mrs. Ford would act as the hostess and take the lead in introducing the artists, following which at the proper point she could introduce the President who would bestow the awards.

The occasion could be organized in such a way as to include awards to as many individuals as might seem appropriate. There is no reason why the awards need be limited to only those who are associated with the performance of Appalachian Spring.



We believe such an event would have a profound impact on the artistic community. Perhaps the occasion could be presented via television.



In-District Activity:

A Morning Bus Tour of Inner City Projects

This would consist of a three hour tour of inner city arts projects supported by the Endowment. The length of the tour and the number of stops could be modified to meet the First Lady's time schedule and her wishes. In a three hour tour (9:30-12:30) she could make four thirty-minute stops, followed by news media. The First Lady normally travels in her car and the media by bus, cost of which is pro-rated amongst media representatives. Morning is the best time to make evening deadlines for TV News. Advantage is national exposure for local tour. Angle is that projects located in nation's capital are examples of community based arts projects throughout country.

Suggestions:

1. Workshops for Careers in the Arts/High School for Performing Arts

This unique program has received national attention. Starting with a small group of high school youngsters interested in the performing arts, it has developed into the capital's first public High School for the Performing Arts.

A visit here would have a dual purpose....see workshops in progress; visit classrooms where students are studying for credit.

2. D.C. Black Repertory Theatre

This highly regarded and financially troubled black theatre has also received national attention in the media and in such trade papers as VARIETY. In addition to professional theatre, there are classes in acting, voice, and dance movement. Visit could combine visit to one of the classes and possibly a rehearsal. Noted actor Robert Hooks is director.

3. Fondo Del Sol/Saca

This is oriented towards the city's Spanish speaking population. The purpose of the organization is to heighten consciousness of the cultural heritage of this ethnic group by means of workshops in the arts, film festivals,



exhibitions, street fairs and theatre.

4. Artists-In-Schools

Billy Taylor, the noted jazz pianist and lecturer, also a member of the National Council on the Arts, will be jazz musician in residence. Local jazz musicians will also participate in workshops and in-school concerts for elementary and high school students. The last concert ever played by the late Duke Ellington was part of this program for Washington school children.



NATIONAL
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A Federal agency advised by the
National Council on the Arts

In-District Activity:

A Series of Visits to District Museums

Mrs. Ford might invite a group of inner-city children, a group of handicapped, or a group of the elderly to join her in a tour of a museum.

The Museum Director would greet Mrs. Ford and her group and would conduct the tour.

The media would be advised in advance for proper coverage.

The Modern Dance Group of Gallaudet College

Mrs. Ford might attend a scheduled performance or make a visit to the College to watch the group in rehearsal. It could be a private visit or she might have as her guests the wives of various Senators or Congressmen.

The media would be advised in advance for proper coverage.

Tribute to Groups to Perform Abroad under the Auspices of the State Department

Mrs. Ford might want to invite to a dinner -- or at least pay some tribute to -- the various groups sponsored by the State Department to tour outside the United States.

It is anticipated the State Department will sponsor this next year a popular song group, a theatrical group, and a jazz group.



Out-of-the-District Activity:

An Example: The Attendance of Mrs. Ford at the
Dedication of the
Henry Street Settlement's

Arts for Living Center

..a community center, open to
all ethnics, to all ages

..a community center, which offers

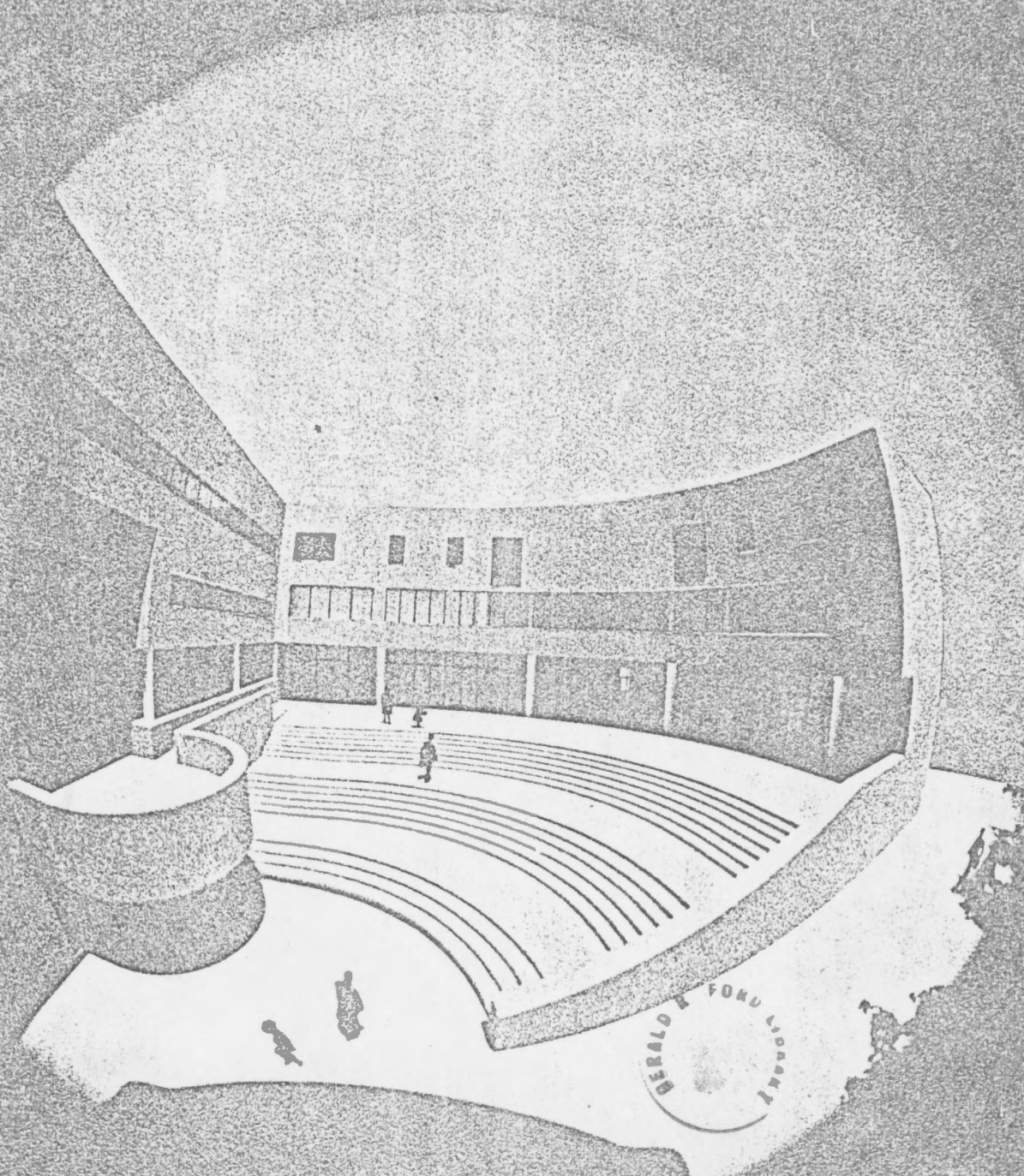
the Henry Street School of Modern Dance
the Henry Street Music Program
the Henry Street Sculpture Program
the Henry Street Theatre Program
the Henry Street Family Program

..a community center, which offers
the finest example for the whole
United States community to emulate.

(Their brochure attached.)



OPEN DOOR TO THE ARTS



GERALD R. FORD LIBRARY

A message from Herbert L. Abrons President of Henry Street Settlement

The Arts for Living Center — and what will be created within its walls — represent a long-cherished goal of Henry Street Settlement. This building will be the nation's first arts center designed specifically for a predominantly disadvantaged, multicultural population.

The Center will house under one roof the Settlement's distinguished programs, molded to the needs of the residents of the Lower East Side of Manhattan.

At present, Henry Street's arts programs are scattered throughout the neighborhood in cramped and inadequate quarters. The new Center will bring these programs together and provide them with the space and facilities they so urgently need.

In its programs, the Center will offer the people of the community a wide variety of opportunities to communicate their ideas about their environment, to develop their talents and to deepen their understanding of themselves and each other.

The cost of the project will be approximately \$3 million, *if funds are raised soon*, before spiraling construction costs inflate this figure. Members of the Henry Street Board of Directors and their families have already given or pledged a substantial percentage of needed funds, but additional sources of help must be found if the new building is to come into existence.

Since its founding, in 1893, Henry Street has always placed strong emphasis on the arts while taking a leading role in social reform movements and pioneering in the development of socially oriented services. Today, the Settlement's neighborhood is made up of an unusual mixture of economic and ethnic groups — a population of black and Puerto Rican families, as well as significant numbers of Jewish, Italian and Chinese people.

This entire population will be bid "welcome" by the Arts for Living Center, not only by way of philosophy, but by design as well. The open courtyard, the stairs extending to the street, the many windows through which passers-by can view activities . . . all these express an invitation. The building was designed by Lo-Yi Chan, a gifted young architect in the firm of Prentice & Chan.

Ultimately, the Center represents an effort to improve the quality of life where it most needs improving — in a neighborhood of urban poverty. It is, as you will see on the pages that follow, an exciting building, with exciting goals. And, with your help, we will see those goals realized.



The integration of dance and drama has always been emphasized by Henry Street's school of modern dance, which has risen to national prominence since its founding in 1948. A new permanent repertory company and several choreographers-in-residence will continue to provide experience and training for dancers, choreographers and teachers while enabling non-professionals to use dance and drama as a means of expression.

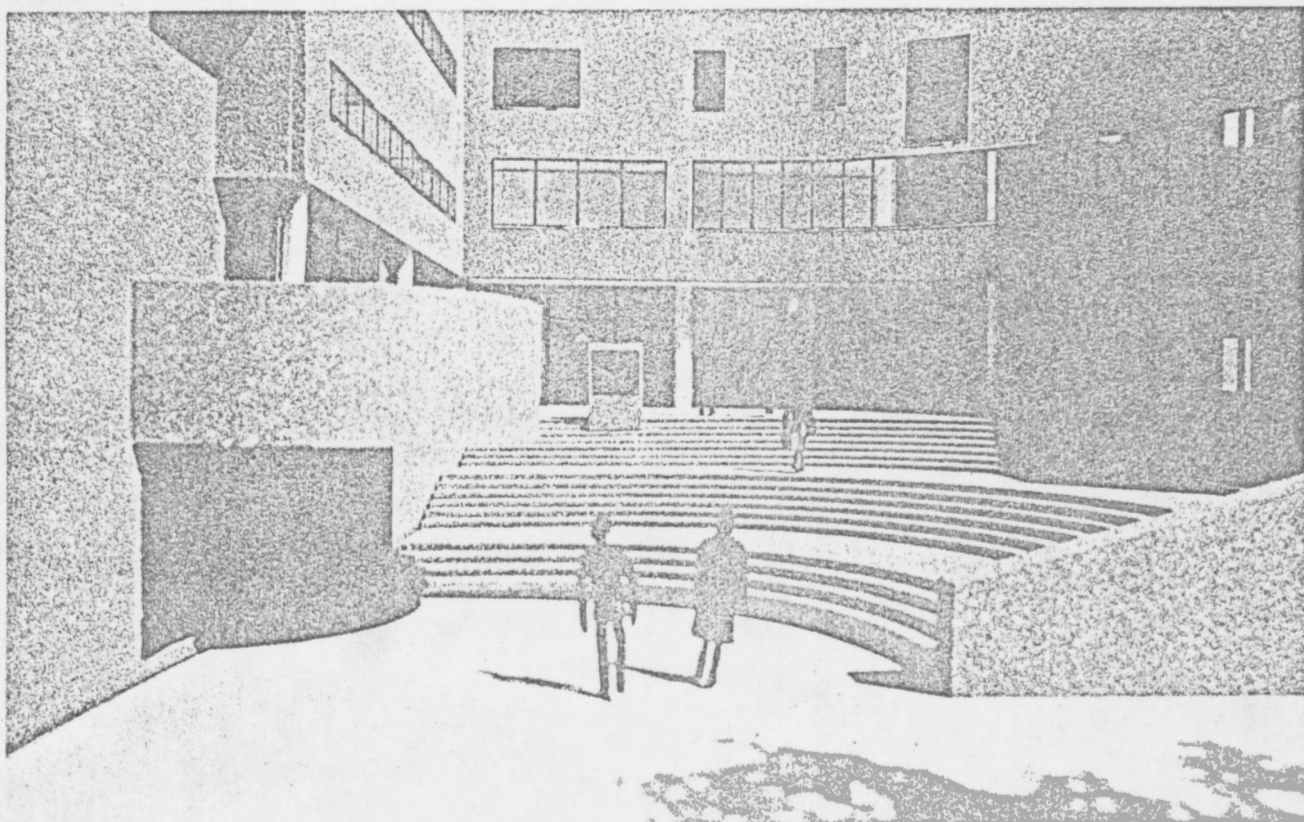
Neighborhood children will grow in grace and pride under the guidance of young, gifted, enthusiastic program leaders. The Arts for Living Center will help to make the arts an integral part of many lives, thus contributing to personal development, to the advancement of the arts themselves and to the building of a healthier, more unified community.

New dance and drama facilities will include a recital hall seating 80 persons and five large studios to be shared with the music program — plus a dance and drama archives.



Henry Street's music program, started in 1928, has won nationwide esteem as a community music school and as a center for experimentation with early childhood techniques such as the Suzuki violin method. The Settlement program has also successfully adapted many of these techniques for use in ghetto Head Start classes.

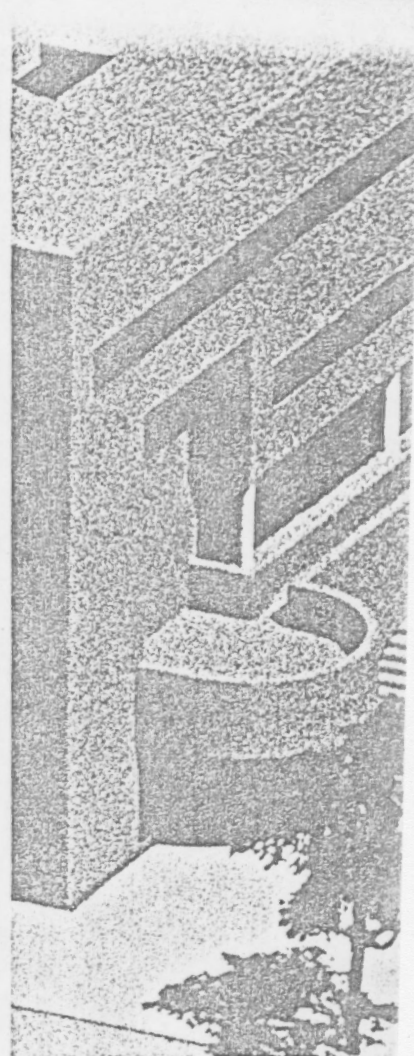
In addition to the recital hall and five large studios to be shared with dance and drama, 22 small studios, a music library and a number of classrooms have been designated for use by the music program.



Children, as well as young people, adults and the elderly, learn ceramic work and clay sculpture from the gifted potters and artists who come to Henry Street from all over the city. The Settlement's pottery and art program also offers classes in painting, drawing, life sketching, wood carving, batik and tie dyeing, and block printing on fabric.

New pottery and art facilities will include two pottery workshops, damp room, kiln room, exhibition gallery, sculpture studio, textile printing workshop, large studio for fine arts instruction and children's experimental workshop.





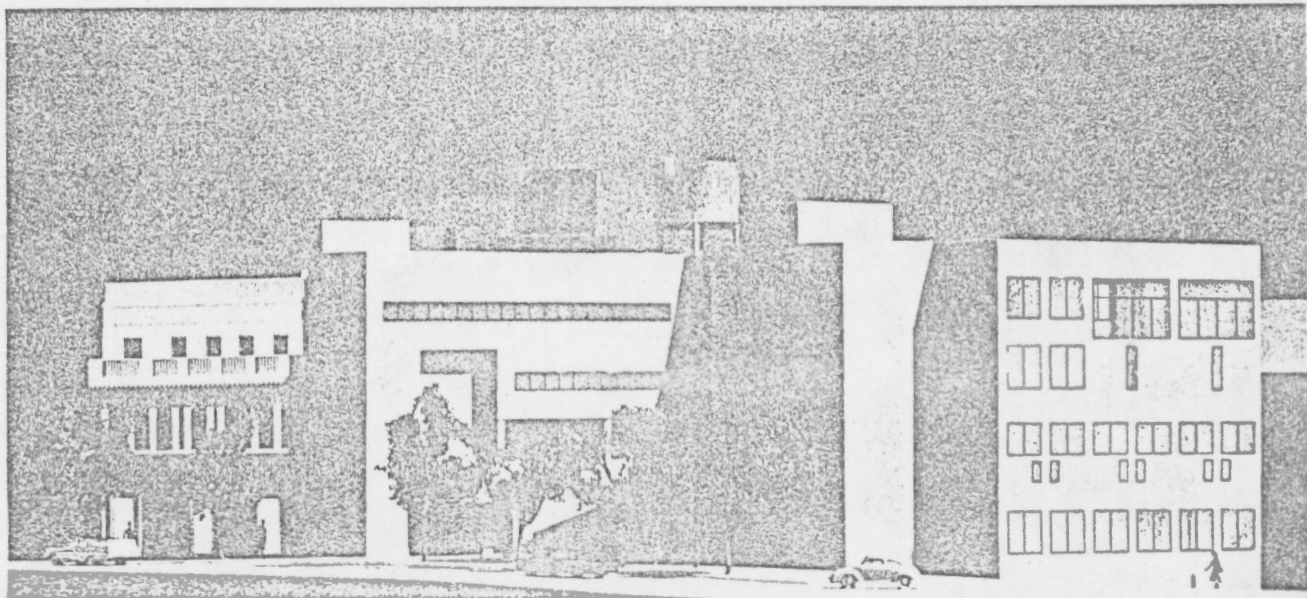
Children of all races and backgrounds will come to know each other through the Arts for Living Center. In addition, special family programs will draw together many neighbors who might not ordinarily meet. A child care service will take care of youngsters while mothers participate in arts programs.

As its physical design suggests, the Center will be an open door to the arts for all who wish to enter. Its programs will offer dignity, self-esteem and the means of self-affirmation to participants, many of them long cut off from the arts — and from avenues of advancement in general — by the roadblocks which poverty has placed in their way.

Out of the civil rights movement and the search for social justice by minority groups has come heightened interest among black and Puerto Rican people in their own cultural heritage. Henry Street has been quick to respond to this development and to provide arts activities which enable participants to draw on their own backgrounds and to communicate their particular points of view.

Through films and still photography, young people can communicate their ideas vividly and present significant points of view about themselves and the world around them. Films made by teenagers at the Settlement have been featured on national television networks, and one film was a prizewinner at a citywide film festival.

Young people in particular are drawn to classes in dramatic improvisation and street theater techniques, playwriting on social issues, instruction in Latin American music and to experimental programs using multi-media resources. Activities in these programs frequently grow out of the life experiences of group members.



For those who may be interested in financing the building or equipping of specific areas of the Arts for Living Center, a list of some approximate costs follows:

Children's Experimental Art Studio	\$ 37,000
Child Care Center	28,000
Pottery Studio	85,000
Recital Hall	150,000
Exterior Court	120,000
Photo Studio	25,000
Electropiano Laboratory	30,000
Alterations to Existing Playhouse	150,000
Exhibition Gallery	40,000
Lounge	70,000
4 Music-Dance-Drama Studios	@ 25,000
1 Music-Dance-Drama-Studio	65,000
Sculpture Studio	42,000
TV/Film Studio (less equipment)	26,000
Painting and Drawing Studio	85,000
Music Library (less collection)	40,000
Textile Studio	35,000
Lobby	35,000
Music Rooms	from 4,000 to 13,000
Electropianos	10,000
Lounge Furnishings	3,000
Furnishing and Equipment, Child Care Center	2,000
Furnishing and Equipment, Sculpture Studio	1,600

With your permission, Henry Street Settlement would take great pleasure in honoring your gift with a plaque to be placed in the appropriate area.

Donors of non-specific gifts of \$100 or more will also receive recognition, if they so consent.

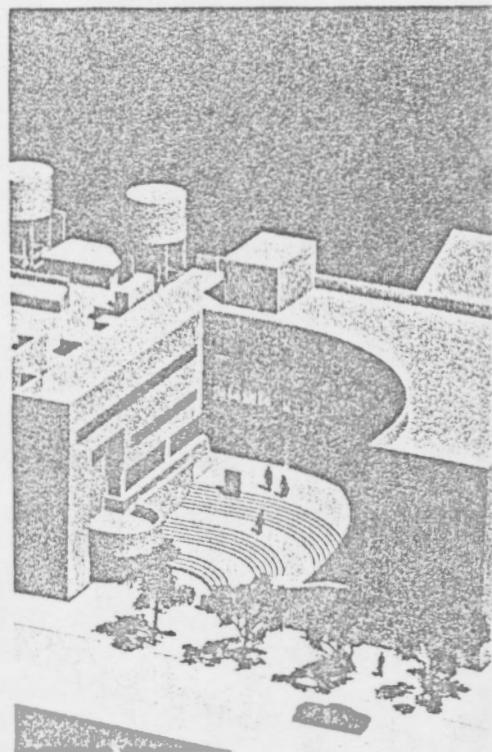
Contributions may also be made to a fund established in honor of Miss Helen Hall, who was the Settlement's Executive Director for 34 years, and under whose leadership the new Arts for Living Center was conceived.





But the dream
is not yet
a reality...

And only your
contribution
can make it so.



Henry Street Settlement

265 Henry Street, New York, N.Y. 10002

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Executive Director

ATKINS PRESTON
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