

National
Endowment
for the Arts



Annual Report 1980

PROGRAM COORDINATION FILE COPY

-- DO NOT REMOVE --

Katherine Piri

REFERENCE COPY

National
Endowment
for the Arts



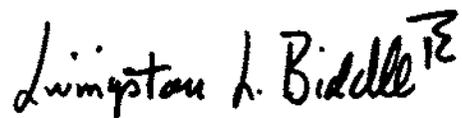
Annual Report 1980

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

Dear Mr. President:

I have the honor to submit to you the
Annual Report of the National Endowment
for the Arts and the National Council on
the Arts for the Fiscal Year ended
September 30, 1980.

Respectfully,

A handwritten signature in black ink that reads "Livingston L. Biddle, Jr." with a stylized flourish at the end.

Livingston L. Biddle, Jr.
Chairman

The President
The White House
Washington, D.C.

February 1981

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Chairman's Statement

The Dream...The Reality

"The arts have a central, fundamental importance to our daily lives." When those phrases were presented to the Congress in 1963—the year I came to Washington to work for Senator Claiborne Pell and began preparing legislation to establish a federal arts program—they were far more rhetorical than expressive of a national feeling of reality.

They were expressive of a vision of an unprecedented but uniquely American experiment in developing cultural growth and progress. As in visions, dreams, ideas which are possible of fulfillment, there was a core of truth. But it was distantly perceived. Words like "far-fetched," "impractical," "eccentric" were applied—and even, at critical moments, ridicule.

But the vision persisted. The dreams, the ideas became part of a fledgling program enacted into law 15 years ago. And today the vision is perceived closer at hand. The arts in the United States are gaining a national significance, a new sense of priority. They are recognized for the gift of enrichment which, in such a special manner, they provide.

So on this 15th anniversary, I express my own particular admiration for those early Congressional leaders, of both parties, who in choosing a road, "took the one less traveled by," who pioneered and blazed a trail which is becoming more and more a broad avenue toward the future.

As a nation we are mobilizing funding resources—at federal, state, and local governmental levels, among corporations, foundations, and private philanthropists—on behalf of the arts and the abiding talents they represent. We are moving toward goals which once seemed impossibly beyond reach.

The enriching qualities of the arts can profoundly affect the uplifting of the human spirit. That has been true in leading civilizations throughout history. It is becoming true in our own country—at all economic levels of society. I see growing numbers of examples. It is not a renaissance of the arts. It is birth; it is a new beginning. We have never witnessed its like before.

In the 15 years since 1965, the arts have begun to flourish all across our country, as the illustrations on the accompanying pages make clear. In all of this the National Endowment serves as a vital catalyst, with states and communities, with great numbers of philanthropic sources. The agency's role, increasing in meaning year by year, is wholly in keeping with the original legislation's design, and the ideals of my two predecessors as Endowment chairman, Roger Stevens and Nancy Hanks.

Special safeguards to ensure that government would not dominate or threaten the free development of the arts were carefully written into our basic law. Unlike most federal agencies, our staff members do not make the crucial decisions about which projects and which artists receive support. My job really is to bring together the experts in each field, to discuss the merits of our 25,000 applicants and determine those best qualified. Competition is enormous. Only one applicant in four on average, with the funding now available, is successful.

The panel system of peer review is at the core of the Arts Endowment. Extending the concept are the 26 private citizens, appointed by the President with the advice and consent of the Senate, who serve as members of the National Council on the Arts. The Council guides the agency's overall policies and reviews panel recommendations for final action.

The law also includes a firm injunction against interfering in the policies of our grantees, a provision basic to freedom of expression.

The Endowment has had some controversial moments; and yet controversy is the yeast that makes the creative loaf rise. If we tried to be forever safe in our grant-making, we would not be fostering the free expression of ideas on which the arts thrive. In fact, if you compare the Endowment's grants over the years to arts support in the private sector, you will find that the Endowment is more likely to fund the new, the sometimes experimental, the less immediately visible work—the lone composer or poet, the small press which gives opportunity to talent in literature, the off-off Broadway theater at the

cutting edge of the theater arts.

In the agency's budget for the current year, we emphasize *access*—that is, making the *best* in the professional arts available to the *widest* number—with emphasis on television and touring. Our support for such series as *Dance in America* and *Live from Lincoln Center* demonstrates how television reaches beyond the large cities and presents major arts events to all parts of our country. It also has the special potential for educating Americans in the immense diversity of the arts.

During the last two years, for example, 34 million people have seen Metropolitan Opera performances on *Live from the Met*. In terms of our assistance, that works out to a cost of less than two cents a viewer. We are planning now to emphasize other art forms which have not yet appeared frequently on television—jazz, the visual arts, and the design arts such as architecture—and to support important new efforts in theater and opera.

We have discovered that television, far from undermining live performances, whets the viewer's appetite for more. After appearing on *Dance in America*, the Joffrey Ballet learned that 59 percent of those attending for the first time during the company's next New York season were there because they had seen the Joffrey on television. Arts audiences are not satisfied to be mere passive observers. Inevitably, new dance companies spring up in communities which have seen a great performance, whether it be on television or through touring by an excellent company.

A second important model for the long-term future of the arts is a city like Savannah, Georgia, or San Antonio, Texas, or Winston-Salem, North Carolina, where the arts are serving as the focal point, the driving force in revitalizing the city. Winston-Salem, for example, had been losing population to its suburbs. Several years ago the Arts Endowment gave a small planning grant to the local arts council to move into a deteriorating section of the center city.

From that beginning has come a coalition of cultural, political, and business leaders who are now rebuilding the downtown around a special arts enclave, including a theater, a center for the

arts, a park, and artists' studios. The combined efforts, including historic restoration and pride in the past, have stimulated \$3 million in grants from other federal agencies and over \$100 million in private investment.

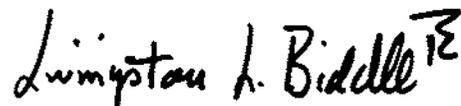
More important in my view is that in another ten years, Winston-Salem could emulate an Athens of old, a city where the arts are indeed exemplified as of central, fundamental importance to daily life. And the same emphasis could develop across the country.

As in the story of Winston-Salem, I believe it's legitimate to discuss the economic impact of the arts, their often proved value in attracting tourism and in rebuilding cities. We can discuss their social benefits, their values to the handicapped, the aging, or those in prisons. Art, in a special way, does furnish such benefits; and businesses, large and small, have a relevance to the arts—all the way from a photographic flashbulb to the bricks and mortar of a cultural center.

But let us stress the intangible values of the arts above all—their gifts to the eye and ear and mind, to the imagination, to the questing spirit, to the revelation of new horizons, An Appalachian folk singer of indigenous American music, a Metropolitan Opera star, a painter, poet, choreographer. . . all the myriad art forms, those from ethnic backgrounds, those from the deepest traditions of our Native Americans. . . each adds to the multifaceted riches of the arts.

For the large arts organization, and the small ones, survival remains the single most descriptive word. . . . But survey the road traveled in 15 years. . . . Then look toward mountains yet to scale. . . . Remember the individual artist as the surest guide.

And remember, too, that when a society emphasizes the arts, it emphasizes the value of individuality. Where the arts flourish, so does that consummate political system centered on the individual—democracy.



Livingston Biddle, Chairman
National Endowment for the Arts

The Agency and Its Functions

The National Foundation on the Arts and the Humanities

In 1965, Congress created the National Foundation on the Arts and the Humanities as an independent agency of the Executive Branch of the Federal Government. The Act, Public Law 89-209, was last amended by Public Law 94-462 in October 1976. The Foundation is composed of the National Endowment for the Arts, the National Endowment for the Humanities, and a coordinating council of federal officials called the Federal Council on the Arts and the Humanities. The Foundation has no administrative or programming identity separate from its components. Each of the two Endowments is served by its respective advisory body, the National Council on the Arts or the National Council on the Humanities.

Federal Council on the Arts and the Humanities

The Federal Council on the Arts and the Humanities is composed of the Chairmen of the two Endowments and 18 highly placed government officials.

The Federal Council promotes coordination between the programs of the two Endowments and those of other federal agencies which support the arts and the humanities. It also undertakes research related to these programs.

The National Council on the Arts

Formed in 1964, the National Council on the Arts preceded by one year the establishment of the National Foundation on the Arts and the Humanities.

The Council is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 presidentially appointed citizens who are recognized for their knowledge of the arts, or for their expertise or profound interest in the arts. The Council is mandated by law to advise the Chairman on policies, programs, and procedures. It also must review and make recommendations on applications for grants.

The National Endowment for the Arts

The National Endowment for the Arts is, in effect, an independent federal agency, with its

own Chairman, National Council, staff, programs, and budget.

Both legislatively and by Council policy, the Arts Endowment was conceived as a catalyst to increase opportunities for artists and to spur involvement in the arts on the part of private citizens, public and private organizations, and the states and communities. The Endowment's relationship to the primarily private and local cultural community is one of partnership, in which the federal role is to respond to the needs of the field rather than direct or interfere in the creative activities of individual artists or cultural organizations.

Endowment Panels

The panels serve the individual Programs of the Endowment much as the National Council on the Arts serves the Endowment as a whole. Together the Council and panels provide a system of professional peer review to evaluate applications, identify problems, and develop the policies and programs through which the Endowment responds to changing conditions.

More than 500 private citizens serve on these panels, whose membership rotates regularly. Panelists are appointed by the Chairman with the advice of the Council and staff as well as other organizations and leaders in the field.

Methods of Funding

Grant money authorized by Congress comes to the Endowment in program funds, the Treasury Fund, and Challenge Grant funds. Most direct grants to organizations and individuals come from program funds. These grants must be matched dollar-for-dollar.

The Treasury Fund arrangement allows private donors to pledge gifts to specific Endowment grantees. Each pledge frees an equal amount for the grantee from the Treasury Fund, which is maintained at the Treasury Department. Grantees must then match the combined total of the donor's pledge and the Treasury Fund disbursement.

Challenge Grants are awarded for projects that contribute to the long-term financial stability of grantee organizations and must be matched on a three-to-one basis.

National Council on the Arts

Members with terms expiring in 1980:

James E. Barnett
Arts Patron/Trustee

Van Cliburn
Concert Pianist

Leonard L. Farber
Arts Patron/Trustee

Sandra J. Hale
Arts Administrator/Trustee

Gunther Schuller
Composer/Educator/Conductor

George C. Seybolt
Corporate Executive
Museum Official

Harry M. Weese
Architect

Dolores Wharton
Arts Patron/Trustee

Members with terms expiring in 1982:

Martina Arroyo
Concert and Opera Singer

Theodore Bikel
Actor, Singer

Willard Boyd
University President

J. C. Dickinson, Jr.
Museum Director

William H. Eells
Corporate Executive
Arts Patron/Trustee

Harold Prince
Director/Producer

Franklin J. Schaffner
Film Director

Geraldine Stutz
Corporate Executive
Fashion Leader

Members with terms expiring in 1984:

Thomas P. Bergin
Educator

Norman B. Champ, Jr.
Arts Patron/Trustee

Maureene Dees
Community Theater

Martin Friedman
Museum Director

Jacob Lawrence
Painter

Bernard Blas Lopez
State Arts Agency Director

James Rosenquist
Painter

Robert Shaw
Conductor

Jessie A. Woods
Arts Administrator

Rosalind Wiener Wyman
Arts Patron/Administrator

Members with terms expiring in 1986:

Kurt Herbert Adler
Opera Company Director/Conductor

Margo Albert
Performer/Arts Administrator

Robert Joffrey
Ballet Company Director
Dancer/Choreographer

Erich Leinsdorf
Conductor

Toni Morrison
Author/Editor

I. M. Pei
Architect

Lida Rogers
State Arts Agency Director

Programs

*Deputy Chairman's
Statement*

Dance

Design Arts

Expansion Arts

Folk Arts

Inter-Arts

Literature

Media Arts:

Film/Radio/Television

Museum

Music

Opera-Musical Theater

Program Coordination

Theater

Visual Arts

Deputy Chairman's Statement

In the pages that follow, the reader will find descriptions of more than 5,000 grants awarded in fiscal 1980—and not a single reference to 19,000 rejected applications. For this silence about rejections there are excellent reasons. The *Annual Report* is concerned with what the Endowment did with its appropriated funds—not what it almost did or considered doing. Nevertheless, there is a certain irony in ignoring a subject as important as rejections—important not only because the Endowment staff spends so much time dealing with applications that have not been funded, explaining to the applicants what went wrong, defending the decisions when controversies develop, but also because an understanding of rejections sheds so much light on the way the Endowment operates. So it seems appropriate here to remedy this lacuna in the *Annual Report* and to discuss why some applications are chosen to be funded and some are rejected.

First, the fact that an application is not funded does not automatically mean that it has little merit. In fiscal 1980 the number of applications rose by 15.6 percent (from 20,600 in fiscal 1979 to 23,800); available funds for grants, however, rose only 3.2 percent. As a result, competition for grants was more intense than ever. All too often we found ourselves in the unhappy position of rejecting good projects that could very well have been funded.

This situation was most acute when it came to selecting fellowship winners. Competition for available fellowship money is always brisk, the odds always greatly against an applicant's getting an award. In the spring of 1980, for example, panelists for the Visual Arts Program reviewed 5,003 applications and recommended 119 grants at \$10,000 each and 197 grants at \$3,000. Often I've suggested to the Programs that the dollar amounts of the fellowships be substantially increased. Generally, though, panels want to keep the awards at modest levels in order to give more grants to more artists, since so many are worthy.

Despite the inevitable difficulties of choosing one artist over another or one artistic project rather than another, I believe our panels'

decision-making process this year was more equitable than ever before. Fiscal 1980 was the first year in which the panels had the advantage of using the results of two activities begun earlier—increasing the number of on-site visits to applicants and broadening the composition of panels to include the widest possible range of aesthetic viewpoints. From the on-site visits, the Endowment received fresh information from the field; from the new panelists, new perspectives and new approaches to the arts.

Naturally, however, not everyone whose application is turned down by the Endowment accepts the rejection with good grace. And, of course, everyone has a right to question the rejection of his application. We try to answer the questions as specifically as possible. Notes are taken at every panel meeting, and most meetings are tape recorded. If an applicant questions a decision, we check through these records and give an accurate summary of the reasons for the application's rejection.

Then, too, when circumstances warrant it, we do make an honest effort to reconsider applications. This year we established an appeals process, a formal method of scrutinizing how an application came to be rejected, to determine whether the procedures were completely fair. In fiscal '80 about a dozen rejections were reviewed under the appeals process; one decision was changed. The Endowment has been very careful not to allow outside pressure to alter a decision. It reverses a judgment only when it determines that the decision-making process was flawed in some way and, therefore, the application was not treated as fairly as it might have been.

Many people have suggested changes that they believe would make the application process fairer, more impartial. The most frequent suggestion is that judging should be anonymous—that is, that panelists should make their recommendations on applications without knowing the names of the applicants. In many ways, this is an appealing idea, and the Endowment has taken some steps in that direction. This year, for example, the Visual Arts Program started a system whereby panelists did not know the sex of fellowship applicants.

Judging that is "blind," or totally anonymous, however, presents real problems. There is, first of all, the logistical nightmare of keeping track of thousands of slides and manuscripts from which the names have been removed. To reduce the possibility of error, we would need a more complex record-keeping system and a larger staff to handle it—a real problem, given the constraints of the Endowment's administrative budget. Another objection is that the system appears to work against the younger, less established artists. Panelists in both literature and visual arts believe that the work of better-known artists is immediately recognizable and that this puts the less established artists at a disadvantage. Anonymous judging also would make it impossible for the Visual Arts Program to continue its policy of awarding a small number of large grants (\$12,500 for fiscal '82) to established artists and many more smaller grants (\$4,000 for fiscal '82) to emerging artists. Without the names and information on the application forms, panelists cannot make these distinctions with certainty. Finally, panelists point out that the present system has not worked to the advantage of the well-known artist over the lesser-known.

These problems with blind judging do not mean that the Endowment has decided not to pursue the idea at all—only that it intends to pursue it cautiously and to evaluate the results to be sure any steps taken do indeed mean a gain in fairness and objectivity.

Another suggestion often heard is that all panel meetings should be open to the public. The Endowment continues to feel that open meetings put persons far from the Washington-East Coast corridor at a severe disadvantage. Open meetings have other disadvantages: By law, the National Council on the Arts must review and act upon panel recommendations; the Council may—and sometimes does—overturn panel decisions. If the panel meetings were open and word of their recommendations already out, the Council would be in a most awkward position in trying to carry

out its review function. In addition, open meetings would multiply the amount of hearsay that inevitably follows a panel meeting. These bits of information, out of context and often inaccurately reported, have immense potential for creating misunderstanding. Then, too, we are concerned about protecting the reputations of the artists whose work is evaluated at panel meetings. We do not want one panel's verdict to become common knowledge, with the potential for influencing decisions made at other times. And, finally, we want to protect the integrity of the panel process. Panelists are experts whose knowledge and understanding of the arts are essential in helping the Endowment in its central role of grant-making. When panelists gather, often at the cost of considerable personal inconvenience, they *must* feel free to express their honest opinions about the material before them. The Endowment always makes sure, however, that part of every panel meeting is open to the public. During this time, anyone may ask questions of the panel and staff.

We recognize, of course, that the system for awarding grants is imperfect. Doubtless, every year mistakes are made; and surely this *Annual Report*, like all its predecessors, lists grants that never fulfilled their promise. That's inherent in the business of grant-making. But the system is under constant review and, we believe, getting better. Ironically, rejections play a real part in improving that system. They pressure the Endowment continually to evaluate its procedures, to remain responsive to the field, and to keep alert to the possibility and the value of change.



Mary Ann Tighe
Deputy Chairman for Programs



CITY CENTER JAN. 3-25, 1981
131 WEST 55TH ST. NEW YORK, N.Y. 10019
(212) 246-8989

Dance

During much of the Dance Program's first 15 years, the needs of the dance community were immediate and obvious. By the mid-1960s the United States claimed many of the world's outstanding dance artists. Few Americans, however, knew they were here. Their appearances all too often were brief and erratic. (If you missed the Martha Graham Company's one-night stand, you might have to wait five years for the company to return to your town.) Dance artists were rarely paid for their work. And perhaps worst of all, the public did not know what to make of dance. Unlike the established worlds of the opera, the symphony, or the museum, dance in America had very quickly transformed classical traditions by kicking off its shoes and creating its own innovative styles. Of all the performing arts, dance certainly appeared to be the least understood and least accepted.

In short, the American dance scene resembled a beautiful but sketchy mosaic. The key elements of the design—the artists and their work—were in place, but the missing tiles were of a variety of shapes and sizes: money, management, audiences, and public awareness and understanding. Joining forces with the foundations, individuals, and agencies already supporting dance, the Dance Program set out to help fill in the grand design.

In the last 15 years the status of dance has changed more dramatically than that of any other art form. Audiences have grown by the tens of millions. High-quality professional dance companies of all sizes and styles tour regularly throughout this country and abroad. Professional dance artists, though still underpaid, have begun to support themselves through their art. More than the other live performing arts, dance has conquered both commercial and public television. Dance company management has become considerably more sophisticated. Finally, the public has come to embrace dance for its art, for its discipline, and for the sheer joy of watching it.

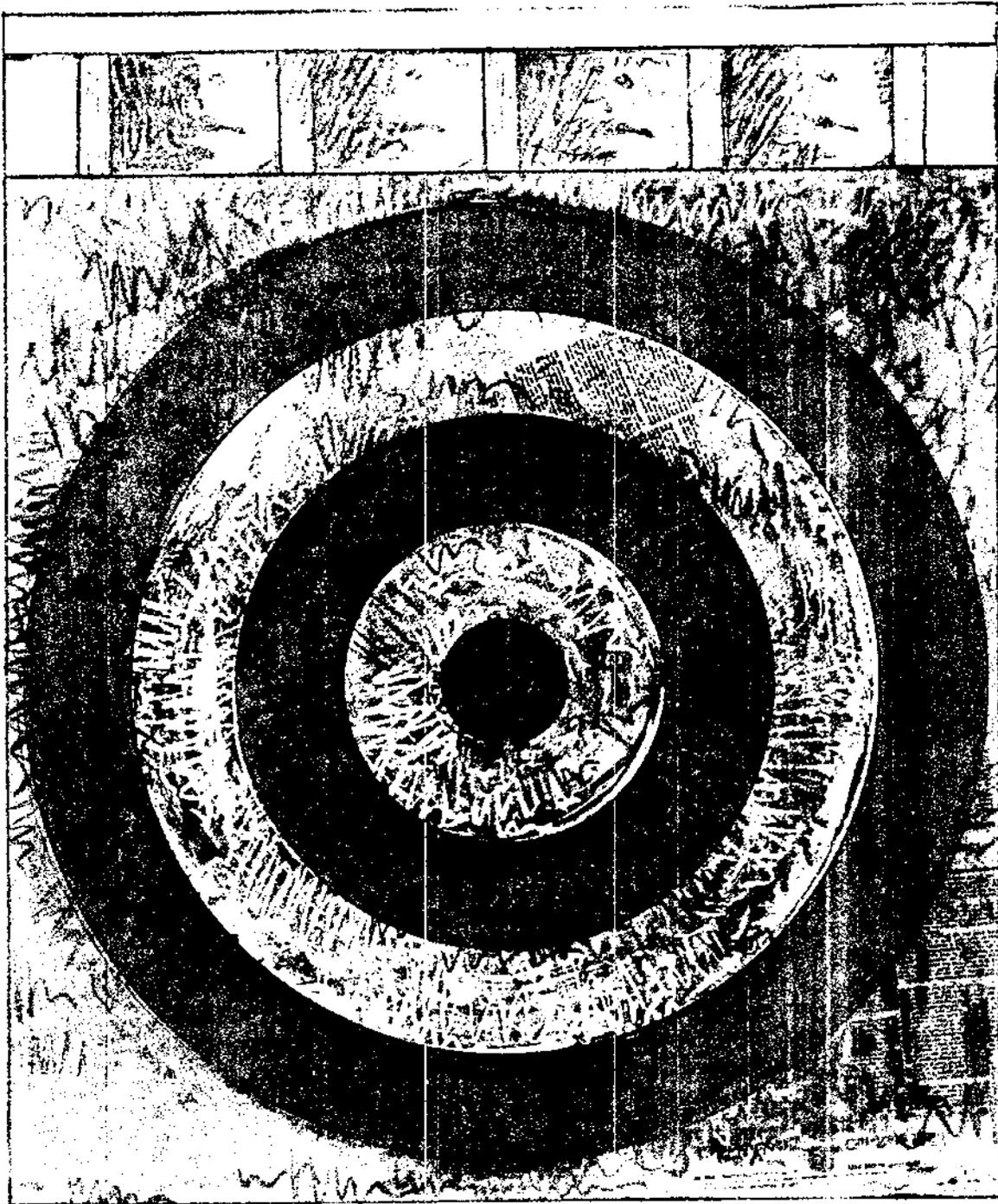
The mosaic is slowly filling in. Yet some tiles, the financial ones in particular, must be

constantly refurbished. While we recognize that this basic financial support will always be fundamental to the Dance Program, in the last year it has become clear that we must look beyond the immediate funding needs of dance to larger issues—some of which may not be within the immediate bounds of our grant-making.

No one can question the overall quality of American dance; the Dance Program is now trying to improve the quality of its setting. Most dance performances still take place in high school auditoriums or gyms, lecture halls, alternative spaces, concert halls, and theaters designed for drama or opera. For years dancers have danced on hard floors and shallow stages that are too dangerous for the full range of their choreographed movement. And while dance companies are performing more than ever before, many still do not have enough performance opportunities, particularly in their own communities. The reason: Few companies have access to a home at home—a theater designed for dance and available on a regular basis.

This year the Dance Program, in collaboration with the Design Arts Program, has funded the Design Coalition to produce a publication on dance facilities. Rarely have the needs of dance—in terms of stage floors, sight lines, wing space, and dressing rooms—been considered early enough in the process of designing theaters. The results have often been beautiful spaces, ill-suited to dance. By helping dance artists explain exactly what they need to the city planners, architects, and patrons involved in a cultural facility, this publication should encourage more communities to add dance centers to their cultural landscapes.

We realize that the Dance Program will never have enough money to fund the large-scale construction or renovation of dance theaters. However, this year, again in conjunction with the Design Arts Program, we did make a pilot grant (\$105,000 in a \$1.5 million project) for the renovation of the Elgin Theater in New York City. More important, though, the Program acted as an advocate for the concept of the Elgin



MERCE CUNNINGHAM
and Dance Company

in its efforts to secure funding from other federal agencies, such as the Commerce Department and the Department of Housing and Urban Development. In a similar way, we helped the Bella Lewitzky Dance Company convince local officials of the importance of including a medium-size dance theater as part of Los Angeles' downtown redevelopment plan. While single dance companies are developing both these projects, each is intended to serve dance companies from all over the country by providing a theater specifically designed for dance.

This kind of project is vital because a company that can appear regularly in the same dance theater establishes a more permanent relationship with its audience. Building audiences and financial support becomes much easier. We foresee that in the 1980s dance companies of all sizes and types—modern, post-modern, and ethnic as well as ballet companies, which have something of a head start in this area—will become much more aggressive in developing their local audiences and extending their home seasons.

During the 1960s and '70s, the Dance Program measured growth quantitatively. New dance companies and choreographers came into being with frightening speed. We counted touring by the number of engagements, not their length; we totaled up sponsors by how many presented dance, not by how much dance each presented.

The Dance Program feels that dance will continue to expand in the 1980s, but the relevant ways of measuring growth must be qualitative. We wish to help companies obtain longer, as well as more, engagements. We hope to help them develop ongoing ties with certain presenters in certain communities. We plan to encourage sponsors to expand their programming to include more companies and styles of dance than their audiences are accustomed to seeing. The development of solid sponsorship, however, is not a task the Dance Program can address on its own. For the past two years we have been working with the Inter-Arts Program and the state and regional arts agencies in an effort to upgrade both the quality and quantity of dance presentation.

Meanwhile, the numerical growth of new dance companies has started to level off. This does not indicate a decline in the number of professionals entering the dance field. Rather, it is a very understandable response to the economics of the '80s when fewer choreographers can take on the financial and moral responsibility of starting a company of their own. What we see instead is the emergence of more choreographers who choose to work independently and of dance collectives that share a group of performers. These artists, along with some who have their own companies, want to create works for the existing repertory dance companies. The problem at the moment lies in establishing the communication link between companies and choreographers. In our choreography applications from dance companies, we see that there are a handful of known choreographers, names in great demand. Our policy panel currently is grappling with ways to help the repertory companies learn more about other talented choreographers and to help the choreographers gauge which companies might be receptive to their work.

In some ways I believe that what we know as the "dance boom" of the last 15 years—namely, the expansion of dance performances and the consequent growth in audiences—was really a flowering of the art form before it had a chance to put down solid roots. During the 1980s we in the Dance Program expect dance to solidify its status and extend those roots in the form of longer home seasons in true dance theaters, cooperative growth efforts led by presenting organizations, a mutually beneficial connection between independent choreographers and repertory dance companies, and increasingly sophisticated dance company management.



Rhoda Grauer
Director, Dance Program

Dance Advisory Panel

Policy Panel

David Gordon, Co-Chairman
Choreographer
New York, New York

Ann Smith, Co-Chairman
Dance company board member
Cleveland, Ohio

Arlene Croce
Dance critic
New York, New York

Margaret Jenkins
Artistic director, choreographer
San Francisco, California

Claude Kipnis
Mime
New York, New York

Harvey Lichtenstein
Dance presenter
New York, New York

Bruce Marks
Artistic director, choreographer
Salt Lake City, Utah

Arthur Mitchell
Artistic director, choreographer
New York, New York

Donald McKayle
Choreographer
Sherman Oaks, California

Mary Regan
Arts administrator
Raleigh, North Carolina

Jorge Rigau
Dance sponsor
San Juan, Puerto Rico

Allen Robertson
Dance writer
Minneapolis, Minnesota

Laura Shapiro
Dance critic
Seattle, Washington

Edward Villella
Dancer
New York, New York

Madelyn Voigts
Dance Touring Program Coordinator
Kansas City, Missouri

David White
Dance presenter
New York, New York

Dance Touring Program Long Term Dance Engagements

Bob Berkly
Mime
Rochester, New York

Ron Colton
Artistic director, choreographer
Augusta, Georgia

Arlene Croce
Dance writer, critic
New York, New York

Carol Egan
Dance professor
Berkeley, California

Robert Lindgren
Choreographer, teacher
Winston-Salem, North Carolina

Bruce Marks
Artistic director, choreographer
Salt Lake City, Utah

Marcia Preiss
Dance presenter
Poughkeepsie, New York

Mary Regan
Arts administrator
Raleigh, North Carolina

Jorge Rigau
Dance sponsor
San Juan, Puerto Rico

Allen Robertson
Dance writer, critic
Minneapolis, Minnesota

Laura Shapiro
Dance writer, critic
Seattle, Washington

Ann Smith
Dance company board member
Cleveland, Ohio

Madelyn Voigts
Dance Touring Program Coordinator
Kansas City, Missouri

Choreographers' Fellowships

Laura Shapiro, Chairman
Dance writer, critic
Seattle, Washington

David Gordon, Co-Chairman
Choreographer, dancer
New York, New York

Sally Banes
Dance writer, critic
New York, New York

Talley Beatty
Choreographer
New York, New York

Alida Caster
Dance management consultant
Chicago, Illinois

Arlene Croce
Dance writer, critic
New York, New York

Beate Gordon
Director, performing arts program
New York, New York

Mary Hinkson
Dancer, teacher
New York, New York

Claude Kipnis
Artistic director
New York, New York

Sali Ann Kriegsman
Dance writer, historian
Washington, D.C.

Teo Morea
Dancer, Spanish dance expert
Bellingham, Washington

Joe Nash
Historian
New York, New York

Duncan Noble
Choreographer, teacher
Winston-Salem, North Carolina

Naima Prevots
Director, university dance program
Washington, D.C.

Allen Robertson
Dance writer, critic
Minneapolis, Minnesota

David Vaughan
Choreographer, dance writer, former
dancer
New York, New York

David White
Dance presenter
New York, New York

Grants to Dance Companies

David Gordon, Co-Chairman
Choreographer, dancer
New York, New York

Ann Smith, Co-Chairman
Ballet company board member
Cleveland, Ohio

Arlene Croce
Dance writer, critic
New York, New York

Carol Egan
Former dancer, teacher
Berkeley, California

Charles France
Dance press and public relations
specialist
New York, New York

Joe Nash
Dance historian
New York, New York

Claude Kipnis
Artistic director, mime
New York, New York

Darlene Neel
Dance company manager
Los Angeles, California

Duncan Noble
Choreographer, teacher
Winston-Salem, North Carolina

Marcia Preiss
Dance sponsor
Poughkeepsie, New York

Mary Regan
Arts administrator
Raleigh, North Carolina

Allen Robertson
Dance writer, critic
Minneapolis, Minnesota

David White
Dance presenter
New York, New York

Dance/Film/Video

David White, Chairman
Dance presenter
New York, New York

Emile Ardolino
Television producer, director
New York, New York

Sally Baner
Dance critic
New York, New York

Talley Beaty
Choreographer
New York, New York

Mary Hinkson
Choreographer, dance teacher
New York, New York

Sali Ann Kriegsman
Dance writer, historian
Washington, D.C.

Duncan Noble
Choreographer, teacher
Winston-Salem, North Carolina

Allen Robertson
Dance writer, critic
Minneapolis, Minnesota

Laura Shapiro
Dance writer, critic
Seattle, Washington

General Services to the Field Sponsors of Local Companies

David Gordon, Co-chairman
Choreographer, dancer
New York, New York

Ann Smith, Co-chairman
Dance company board member
Cleveland, Ohio

Alida Caster
Dance management consultant
Chicago, Illinois

Bruce Hoover
Dance administrator
New York, New York

Harvey Lichtenstein
Dance presenter
New York, New York

Mary Regan
Arts administration
Raleigh, North Carolina

Madelyn Voigts
Dance Touring Program
Coordinator
Salt Lake City, Utah

David White
Dance presenter
New York, New York

Dance Grants

Program funds: \$7,355,967
Treasury funds: \$ 637,800
Private gifts: \$ 637,800

Dance Touring Program

Includes three subcategories: *Small Companies* grants are awarded to state or regional arts agencies which, in turn, give grants to local sponsors of dance companies eligible for touring support for engagements of at least two-and-one-half days. *Large Companies* grants aid groups that wish to sponsor an engagement by American Ballet Theater, New York City Ballet, or the Joffrey Ballet. *Long-Term Engagements* grants support sponsors engaging dance companies for two or more weeks. Such engagements often include community activities, such as classes, workshops, open rehearsals, or collaborative efforts with local arts organizations.

Program funds: \$3,892,919

Small Companies

Affiliated State Arts Agencies of the
Upper Midwest
Minneapolis, Minnesota

\$151,946

Arts Alaska
Anchorage, Alaska

13,675

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| California Arts Council Sacramento, California | 212,993 | New England Foundation for the Arts Cambridge, Massachusetts | 139,620 |
| D.C. Commission on the Arts and Humanities Washington, D.C. | 81,791 | New York State Council on the Arts New York, New York | 287,393 |
| Fine Arts Council of Florida Tallahassee, Florida | 96,939 | North Carolina Arts Council Raleigh, North Carolina | 94,928 |
| Georgia Council for the Arts and Humanities Atlanta, Georgia | 31,185 | Ohio Arts Council Columbus, Ohio | 88,614 |
| Hawaii State Foundation on Culture and the Arts Honolulu, Hawaii | 29,280 | Pennsylvania Council on the Arts, Commonwealth of Harrisburg, Pennsylvania | 87,116 |
| Illinois Arts Council Chicago, Illinois | 95,942 | Southern Arts Federation Atlanta, Georgia | 121,238 |
| Indiana Arts Commission Indianapolis, Indiana | 32,153 | Texas Commission on the Arts and Humanities Austin, Texas | 54,695 |
| Louisiana State Arts Council Baton Rouge, Louisiana | 70,981 | Virginia Commission on the Arts and Humanities Richmond, Virginia | 15,097 |
| Maryland State Arts Council Baltimore, Maryland | 6,080 | West Virginia Arts and Humanities Commission Charleston, West Virginia | 16,142 |
| Michigan Council for the Arts Detroit, Michigan | 102,222 | Western States Arts Foundation Denver, Colorado | 285,390 |
| Mid-America Arts Alliance Kansas City, Missouri | 127,313 | | |
| Middlesex County Arts Council Edison, New Jersey | 42,360 | | |

Large Companies

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| Ballet Theater Foundation New York, New York | <i>For a residency by the American Ballet Theater at the Chicago Civic Opera House.</i> | \$36,000 |
| Ballet Theater Foundation New York, New York | <i>To provide 75 percent of the costs of 14 weeks of travel.</i> | 171,370 |
| City Center of Music and Drama New York, New York | <i>To provide 75 percent of the costs of 14 weeks of travel for the New York City Ballet.</i> | 75,875 |
| Cornish Institute Seattle, Washington | <i>For a one-week residency by the Joffrey Ballet.</i> | 21,900 |
| Dance Concert Society St. Louis, Missouri | <i>For a one-week residency by the Joffrey Ballet.</i> | 24,000 |
| Denver Symphony Orchestra Denver, Colorado | <i>For a one-week residency by the Joffrey Ballet.</i> | 21,000 |
| Joffrey Ballet, Foundation for the New York, New York | <i>To provide 75 percent of the costs of 14 weeks of travel.</i> | 202,721 |
| Kennedy (John F.) Center for the Performing Arts Washington, D.C. | <i>For seven weeks of the American Ballet Theater and two weeks of the New York City Ballet.</i> | 139,800 |
| Minnesota, University of Minneapolis, Minnesota | <i>For seven performances of the American Ballet Theater.</i> | 36,000 |
| Music Center Presentations Los Angeles, California | <i>For a residency by the American Ballet Theater.</i> | 72,000 |

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| Natural Heritage Trust/Artpark Lewiston, New York | <i>For a one-week residency by the Joffrey Ballet.</i> | 24,000 |
| Palm Beach Festival West Palm Beach, Florida | <i>For one week of the New York City Ballet.</i> | 43,500 |
| Roosevelt University Chicago, Illinois | <i>For two weeks of the Joffrey Ballet and two weeks of the New York City Ballet.</i> | 91,500 |
| San Francisco Opera Association San Francisco, California | <i>For two weeks of the American Ballet Theater.</i> | 72,000 |
| San Francisco Symphony San Francisco, California | <i>For a two-week residency by the Joffrey Ballet.</i> | 48,000 |
| Saratoga Performing Arts Center Saratoga Springs, New York | <i>For a three-week residency by the New York City Ballet.</i> | 130,500 |
| Society for the Performing Arts Houston, Texas | <i>For a half-week residency in Houston by the Joffrey Ballet.</i> | 12,000 |
| Society for the Performing Arts Houston, Texas | <i>For a half-week residency in San Antonio by the Joffrey Ballet.</i> | 12,000 |
| Virginia Festival for the Performing Arts Norfolk, Virginia | <i>For a half-week residency by the Joffrey Ballet.</i> | 12,000 |
| Wolf Trap Foundation for the Performing Arts Vienna, Virginia | <i>For a one-week residency by the Joffrey Ballet.</i> | 24,000 |

Long-Term Engagements

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| Arkansas, University of Little Rock, Arkansas | <i>To sponsor the Rachel Lampert Dance Company for a nine-month period beginning September 1981, during which the company will perform extensively in Arkansas and the mid-America region.</i> | \$49,960 |
| Aspen Foundation for the Arts Aspen, Colorado | <i>For a six-week residency by Ballet West in 1980.</i> | 50,000 |
| Ballet West in Aspen Aspen, Colorado | <i>To present Ballet West in Aspen/Snowmass for six weeks during the summer of 1981.</i> | 45,000 |
| Boston University Boston, Massachusetts | <i>For a six-week residency by the Twyla Tharp Dance Foundation.</i> | 45,000 |
| Maryland, University of College Park, Maryland | <i>For a four-week residency by the Lar Lubovitch Dance Company.</i> | 40,000 |
| New York, State University of Brockport, New York | <i>For a four-week residency by the Viola Farber Dance Company.</i> | 14,000 |
| Triangle Dance Guild Raleigh, North Carolina | <i>For a three-week residency by the Phyllis Lambut Dance Company.</i> | 6,700 |
| Walker Arts Center Minneapolis, Minnesota | <i>For a five-week residency by Merce Cunningham Dance Company.</i> | 47,000 |
| West Virginia Department of Culture and History Charleston, West Virginia | <i>For a three-week residency by Dan Wagoner and Dancers.</i> | 14,000 |
| West Virginia Fine Arts Camp Morgantown, West Virginia | <i>For a three-week residency by the Pittsburgh Ballet Theater.</i> | 20,000 |

Choreographers' Fellowships

Includes two subcategories: *Category I* assists developing and experienced choreographers of demonstrated merit by providing time and money for artistic growth. *Category II* assists established choreographers of national or international stature by providing time and money to explore any aspect of dance significant to them.

Program funds: \$208,500

| Category I | | | |
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| | | Hruby, Patricia Champaign, Illinois | 2,500 |
| Anastos, Peter New York, New York | \$2,500 | Jaroslow, Risa New York, New York | 2,500 |
| Bergmann, Elizabeth Ann Arbor, Michigan | 2,500 | Jones, William New York, New York | 2,500 |
| Berky, Robert Rochester, New York | 5,000 | Kahn, Hannah New York, New York | 2,500 |
| Bethel, Pepsi New York, New York | 2,500 | Kaye, Pooh, Susan Rethorst, and Yoshiko Chuma New York, New York | 2,500 |
| Blunden, Jeraldnye Dayton, Ohio | 2,500 | Leabhart, Thomas Allendale, Michigan | 2,500 |
| Bowyer, Robert New York, New York | 2,500 | Lee, Sun-Oek New York, New York | 2,500 |
| Byrd, Donald Los Angeles, California | 2,500 | McCandless, Dee Austin, Texas | 2,500 |
| Clarke, Martha Washington, Connecticut | 2,500 | McCusker, Daniel New York, New York | 2,500 |
| Conrad, Gail New York, New York | 2,500 | Murphy, Robert Stuart San Francisco, California | 2,500 |
| De Groat, Andrew New York, New York | 5,000 | Murray, Tyrone Washington, D.C. | 2,500 |
| Diamond, Matthew New York, New York | 2,500 | Nadel, Irini Berkeley, California | 2,500 |
| Dunn, Douglas New York, New York | 5,000 | Neville, Phoebe New York, New York | 2,500 |
| Fleming, Libby K. Chicago, Illinois | 2,500 | Pinska, Klarna San Francisco, California | 2,500 |
| Frank, Diane New York, New York | 5,000 | Ragir, Judith Chicago, Illinois | 2,500 |
| Glassman, Jeff Champaign, Illinois | 2,500 | Reitz, Dana New York, New York | 2,500 |
| Goldston, Gregg Salt Lake City, Utah | 2,500 | Renzi, Marta New York, New York | 2,500 |
| Haimsohn, Jana New York, New York | 2,500 | Richman, Camden Oakland, California | 2,500 |
| Hay, Deborah Austin, Texas | 5,000 | Rinker, Kenneth Brooklyn, New York | 2,500 |
| Hodes, Stuart New York, New York | 2,500 | Robinson, Cleo Parker Denver, Colorado | 2,500 |
| Hodson, Millicent New York, New York | 5,000 | Rose, Mitchell New York, New York | 2,500 |
| Houle, Bert and Sophie Wilhaur New York, New York | 5,000 | | |

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| Scott, William New York, New York | 2,500 | Weiner, Nina New York, New York | 2,500 |
| Slayton, Jeffrey Los Angeles, California | 2,500 | Wilson, Sallie New York, New York | 2,500 |
| Solomons, Gus New York, New York | 2,500 | Wong, Yen Lu Delmar, California | 2,500 |
| Turocy, Catherine New York, New York | 5,000 | Woodard, Stephanie Oberlin, Ohio | 2,500 |
| Vaughn, Deborah Oakland, California | 2,500 | Zamir, Batya New York, New York | 5,000 |
| Vesak, Norbert Hillsborough, California | 5,000 | Zompakos, Stanley Atlanta, Georgia | 2,500 |

Category II

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| | | Nagrin, Daniel New York, New York | 5,000 |
| Childs, Lucinda New York, New York | 7,500 | Paxton, Steve E. Charleston, Vermont | 6,500 |
| Dunham, Katherine East St. Louis, Illinois | 9,000 | Primus, Pearl New York, New York | 7,500 |
| Forti, Simone New York, New York | 5,000 | Taylor, Paul New York, New York | 8,000 |

Grants to Dance Companies

Includes six subcategories: *Choreography* grants help professional companies expand their repertoire by enabling them to commission a new work by a resident or guest choreographer or by contracting for the restaging of an existing dance. *Professional Companies in Residence* provides assistance for such activities as regular tours in surrounding communities, self-produced home performance seasons, and extended performance seasons in home cities in order to gain greater financial stability and visibility. *Rehearsal Support* provides funds for dancers and rehearsal personnel salaries at union scale for up to eight weeks or 200 hours of rehearsal time per individual. *Artistic Personnel* may be added to a dance company's staff on either a full-time or a part-time basis for one year. *Management and Administration* grants help companies to hire professional management personnel or to improve existing management. *Dance/Film/Video* grants make possible the preservation and documentation of major works, experimentation in extending the art of dance, or the recording of repertory for publicity.

Program funds: \$1,941,197
 Treasury funds: \$ 519,800
 Private gifts: \$ 519,800

Choreography

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| Ballet Theater Foundation New York, New York | <i>For a new full-length production of La Bayadere staged for American Ballet Theater by Natalia Makarova.</i> | TF \$40,000 PG 40,000 |
| Ballet West Salt Lake City, Utah | <i>For the restaging of Billy the Kid by Eugene Loring.</i> | 40,000 |
| Bella Lewitzky Dance Foundation Los Angeles, California | <i>For a new work choreographed by Bella Lewitzky.</i> | 17,543 |

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| Body-Voice Theater Foundation New York, New York | <i>For two new works choreographed by Beverly Brown for the Beverly Brown Dance Ensemble.</i> | 4,250 |
| Chimera Foundation for Dance New York, New York | <i>For a new work choreographed by Alvin Nikolais for the Alvin Nikolais Dance Theater.</i> | 28,000 |
| Choreographics Berkeley, California | <i>For Evidence of Dancing, a new work choreographed by Wendy Rogers for the Wendy Rogers Dance Company.</i> | 4,000 |
| Choreographics Berkeley, California | <i>For a new work by Wendy Rogers for the Wendy Rogers Dance Company.</i> | 5,000 |
| Cleveland Ballet Cleveland, Ohio | <i>For the restaging of George Balanchine's Concert Baroque by regisseur Vicki Simon.</i> | 11,200 |
| Connecticut Ballet New Haven, Connecticut | <i>For the restaging of Paul Taylor's Aureole.</i> | 8,400 |
| Contemporary Dance Theater Atlanta, Georgia | <i>To add to the repertory a new work by Dan Wagoner, a new work by Manuel Alon, and to restage Paul Taylor's Aureole.</i> | 8,000 |
| Cunningham Dance Foundation New York, New York | <i>For new works choreographed by Merce Cunningham.</i> | 15,000 |
| Dance Theater of Harlem New York, New York | <i>For the addition to the repertory of four Balanchine works: Symphony in C, Pas de Dix, Tarantella and Paquita.</i> | 45,000 |
| 18th Street Dance Foundation New York, New York | <i>For a new work by Sara Rudner for the Sara Rudner Performance Ensemble.</i> | 9,400 |
| 5 by 2 Dance Company New York, New York | <i>For a new work by guest choreographer Daniel Williams Grossman.</i> | 5,200 |
| Friends of Olympia Station Santa Cruz, California | <i>For the creation of one new work and the restaging of an existing work by Tandy Beal for the Tandy Beal Dance Company.</i> | 4,000 |
| Fusion Dance Company Miami, Florida | <i>For three works to be added to the repertory.</i> | 10,000 |
| Harvest Dance Foundation New York, New York | <i>For a new work choreographed by Rosalind Newman for Rosalind Newman and Dancers.</i> | 4,200 |
| Houston Ballet Foundation Houston, Texas | <i>For Preludium, a new work by Glen Tetley.</i> | 25,000 |
| Jose Limon Dance Foundation New York, New York | <i>For the restaging of two solo works by Daniel Nagrin and the revival of Charles Weidman's Flickers.</i> | 14,000 |
| Kathryn Posin Dance Company New York, New York | <i>For a full-length new work by Kathryn Posin.</i> | 6,800 |
| Kinetikos Dance Foundation Los Angeles, California | <i>For the creation of two new works by company members Ronnie Brosterman and Donald Byrd.</i> | 10,600 |
| Kipnis Mime Theater New York, New York | <i>For the creation of a new work by Claude Kipnis.</i> | 7,000 |
| Lola Montes Foundation for Dances of Spain and the Americas Los Angeles, California | <i>For Danza Gitana, a new work choreographed by Lola Montes.</i> | 5,000 |
| Lynn Dally Dance Company Los Angeles, California | <i>For two new works by Lynn Dally for the Jazz Tap Ensemble.</i> | 5,000 |
| Margaret Jenkins Dance Studio San Francisco, California | <i>For a new work choreographed by Margaret Jenkins.</i> | 19,800 |
| María Benítez Spanish Dance Company New York, New York | <i>For a new work choreographed by María Benítez.</i> | 12,000 |
| Martha Graham Center of Contemporary Dance New York, New York | <i>For two new works and one revival by Martha Graham.</i> | TF 50,000 PG 50,000 |
| Merle Marsicano Dance Company New York, New York | <i>For a new work choreographed by Merle Marsicano.</i> | 8,500 |

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| Morca Foundation for Spanish Dance Bellingham, Massachusetts | <i>For Flamenca in Concert, a new work by Teo Morca.</i> | 7,700 |
| New York Baroque Dance Company New York, New York | <i>To support the research and re-creation of baroque dance by the company's artistic director, Catherine Turacy, with set designs by Christopher Cade. The dances will be performed in "A French Baroque Entertainment" at the American Theater Laboratory.</i> | 5,500 |
| New York Hispanic-American Dance Company New York, New York | <i>For two new works by Talley Beatty.</i> | 16,300 |
| North Carolina Dance Theater Winston-Salem, North Carolina | <i>For the staging of Women by guest choreographer Oscar Ariaz.</i> | 6,050 |
| Oregon Mime Theater Lake Oswego, Oregon | <i>For the development of new mime material by Francisco Reynders.</i> | 12,000 |
| Original Ballets Foundation New York, New York | <i>For two revivals and one new ballet entitled Circa by Eliot Feld.</i> | TF 19,000 PG 19,000 |
| Original Ballets Foundation New York, New York | <i>For two new ballets choreographed by Eliot Feld for the Eliot Feld Ballet.</i> | TF 21,000 PG 21,000 |
| Pacific Northwest Ballet Seattle, Washington | <i>For a new work by guest choreographer Choo San Goh.</i> | 12,000 |
| Pantomime Circus Foundation New York, New York | <i>For a new work by Lotte Goslar.</i> | 7,500 |
| Paul Taylor Dance Foundation New York, New York | <i>For three new works by Paul Taylor.</i> | 54,000 |
| Pick-Up Performance Company New York, New York | <i>For a new work for six dancers by David Gordon.</i> | 18,199 |
| Pittsburgh Ballet Theater Pittsburgh, Pennsylvania | <i>For a new ballet by Patrick Frantz.</i> | 24,168 |
| Ram Island Dance Company Portland, Maine | <i>For restaging Paul Taylor's Three Epitaphs.</i> | 5,000 |
| Repertory Dance Theater Salt Lake City, Utah | <i>For eight dances to be used in "Historical Retrospective of Modern Dance," and for a new work choreographed by company member Linda Smith.</i> | 13,800 |
| Rod Rodgers Dance Company New York, New York | <i>To add to the repertory a new work by Rod Rodgers and a new work by guest choreographer Ana Sokolow.</i> | 13,500 |
| San Francisco Ballet Association San Francisco, California | <i>To add to the repertory a new work by Michael Smuin, a new work by William Christensen, and to restage Balanchine's Divertimento 15.</i> | 90,000 |
| San Francisco Moving Modern Dance San Francisco, California | <i>For a new work choreographed by John McFall for the San Francisco Moving Company.</i> | 4,700 |
| Solaris Dance Theater New York, New York | <i>To hire performers for the Solaris Lakota Sioux Indian Project to create an inter-cultural dance-theater piece using traditional Native American dancing, drumming, singing, and legends.</i> | 15,000 |
| Trisha Brown Company New York, New York | <i>For a new work choreographed by Trisha Brown.</i> | 9,000 |
| Viola Farber Dance Company New York, New York | <i>For a new work by Viola Farber.</i> | 8,000 |
| Wagoner Dance Foundation New York, New York | <i>For a new work by Dan Wagoner.</i> | 7,500 |

Professional Companies in Residence

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| Albuquerque Dance Theater Albuquerque, New Mexico | <i>For the 1979-80 season at Kimo Theater in Albuquerque.</i> | \$5,000 |
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22 *Dance*

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| Aman Folk Ensemble Los Angeles, California | <i>For an audience development project throughout southern California during which Aman will give eight concerts in several different theaters.</i> | TF 30,000 PG 30,000 |
| Arve Connection Dance Company Chicago, Illinois | <i>For an extended performance season in Chicago and surrounding communities during the 1979-80 season.</i> | 8,500 |
| Atlanta Ballet Atlanta, Georgia | <i>For additional home performances, initiation of an audience development campaign in the metropolitan Atlanta area, and performances with the Atlanta Symphony.</i> | 25,000 |
| Ballet Folk of Moscow Moscow, Idaho | <i>For performances with the Spokane Symphony.</i> | 3,500 |
| Ballet West Salt Lake City, Utah | <i>To expand the regular season to include performances in a number of communities throughout Utah.</i> | TF 35,000 PG 35,000 |
| Bella Lewitzky Dance Company Los Angeles, California | <i>To expand the home performance season and to develop foundation and fund-raising activities.</i> | 9,900 |
| Boston Ballet Boston, Massachusetts | <i>For an increased number of performances in the Boston area.</i> | 25,800 |
| Chiang Ching Dance Company New York, New York | <i>For a series of performances for Chinese-American audiences on several college campuses in the New York City area.</i> | 5,000 |
| Chicago Choreographers' Workshop Chicago, Illinois | <i>For performances in the Chicago area by the Chicago Moving Company.</i> | 8,500 |
| Chicago City Theater Company Chicago, Illinois | <i>To assist the Joel Hall Dancers in subscription concerts during the 1979-80 season.</i> | TF 5,000 PG 5,000 |
| Cincinnati Ballet Company Cincinnati, Ohio | <i>For an audience development program in the Cincinnati area.</i> | 21,250 |
| Cleveland Ballet Cleveland, Ohio | <i>For a series of performances and an expanded marketing and promotional program.</i> | TF 30,000 PG 30,000 |
| Columbia College Chicago, Illinois | <i>For a tour by Morline and Company to a number of performing arts centers in the surrounding region.</i> | 2,500 |
| Concert Dance Company Watertown, Massachusetts | <i>To increase the number of regional and home performances during the 1979-80 season.</i> | 10,000 |
| Concert Dance Company Watertown, Massachusetts | <i>For a development campaign during the company's 1979-80 season.</i> | 10,000 |
| Connecticut Ballet New Haven, Connecticut | <i>To extend the company's 1980-81 season in New Haven by adding performances from the repertory.</i> | 6,000 |
| Contemporary Dance Theater Atlanta, Georgia | <i>To support Atlanta Contemporary Dance during its home season.</i> | 8,000 |
| Contemporary Dance Theater Cincinnati, Ohio | <i>For a tour to a number of communities in Kentucky, Indiana, and Ohio.</i> | 4,000 |
| Dance Associates Foundation Los Angeles, California | <i>For an increased number of regional concerts, workshops, and dance demonstrations by the Bella Lewitzky Dance Company.</i> | 7,962 |
| Dance Collective Lexington, Massachusetts | <i>For "Quilt," a residency program that enables Mass Movement to perform in nearby communities.</i> | 2,500 |
| Dances We Dance Honolulu, Hawaii | <i>For a self-produced home season at the Jones-Ludin Dance Center.</i> | 5,260 |
| Dances We Dance Honolulu, Hawaii | <i>To help the company achieve greater financial stability and visibility through performances in the neighboring islands.</i> | TF 5,000 PG 5,000 |
| Dayton Civic Ballet Dayton, Ohio | <i>For "Ballet at Noon," a series of performances by the Dayton Ballet.</i> | 21,400 |
| Eglevsky Ballet Company of Long Island Huntington, New York | <i>For a subscription season of performances in the Long Island region.</i> | TF 10,000 PG 10,000 |
| 5 by 2 Dance Company New York, New York | <i>For a self-produced performance season in New York City during the 1979-80 season.</i> | 7,400 |

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| Gloria Newman Dance Theater Orange, California | <i>For a subscription series and increased number of performances in the Los Angeles area.</i> | TF 10,400 PG 10,400 |
| Hartford School of Ballet Hartford, Connecticut | <i>For a self-produced series of performances by the Hartford Ballet at Bushnell Memorial Hall in Hartford.</i> | 16,000 |
| Ie-Ife Black Humanitarian Center Philadelphia, Pennsylvania | <i>For performances and a regional tour of neighboring communities by the Arthur Hall Afro-American Dance Ensemble.</i> | TF 5,000 PG 5,000 |
| Kentucky Dance Council Louisville, Kentucky | <i>To support the Louisville Ballet in its second season, and for an audience development campaign while on tour in neighboring communities.</i> | 6,250 |
| Kipnis Mime Theater New York, New York | <i>For performances in New York City during the 1979 Christmas season.</i> | 8,000 |
| Los Angeles Ballet Company Los Angeles, California | <i>For the company's first self-produced subscription season in Los Angeles.</i> | TF 10,000 PG 10,000 |
| Nevada Dance Theater Las Vegas, Nevada | <i>For more performances in Las Vegas during the 1979-80 season.</i> | 10,000 |
| North Carolina Dance Theater Winston-Salem, North Carolina | <i>For a longer home season for the Company.</i> | TF 10,100 PG 10,100 |
| Oakland Ballet Association Oakland, California | <i>For a subscription series and promotional program, and to extend the Oakland Ballet's home performance season.</i> | 7,500 |
| Oberlin Dance Collective San Francisco, California | <i>For the company's 1979 season of performances in the San Francisco Bay area.</i> | 4,000 |
| Ohio Chamber Ballet Akron, Ohio | <i>To assist the Ohio Ballet in an extensive media campaign in nearby communities during the company's 1979-80 season.</i> | 10,000 |
| Repertory Dance Theater Salt Lake City, Utah | <i>For the seasons in Salt Lake City, Ogden, and Provo, and for touring rural communities in Utah.</i> | TF 12,000 PG 12,000 |
| San Francisco Ballet Association San Francisco, California | <i>For a development campaign, and for regional performances during the 1979-80 season.</i> | TF 25,000 PG 25,000 |
| Viola Farber Dance Company New York, New York | <i>For residencies in the New York metropolitan area.</i> | 7,150 |
| Washington Ballet Washington, D.C. | <i>For a regional tour in Virginia, Maryland, and Washington, D.C. during the company's 1979-80 season.</i> | 12,900 |

Rehearsal Support

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| Atlanta Ballet Atlanta, Georgia | <i>For eight weeks of repertory rehearsal in preparation for the touring season.</i> | TF \$10,000 PG 10,000 |
| Ballet Folk of Moscow Moscow, Idaho | <i>For three weeks of rehearsal in preparation for spring touring and the Christmas season.</i> | 5,500 |
| Ballet Theater Foundation New York, New York | <i>For a creative rehearsal period for American Ballet Theater to work on new productions, revivals, and repertory works in preparation for the spring season at the Metropolitan Opera House.</i> | 50,000 |
| Berkshire Civic Ballet Pittsfield, Massachusetts | <i>For a repertory rehearsal period.</i> | 5,000 |
| Cleveland Ballet Cleveland, Ohio | <i>For a rehearsal period in preparation for the company's 1979 Christmas home season.</i> | TF 14,300 PG 14,300 |
| Dance Associates Foundation Los Angeles, California | <i>For eight weeks of repertory rehearsal during the company's 1979-80 season.</i> | 10,564 |
| Dance Theater Foundation New York, New York | <i>For a creative rehearsal period during the Alvin Ailey Dance Company's 1979-80 season.</i> | TF 18,000 PG 18,000 |
| Dance Theater of Harlem New York, New York | <i>For eight weeks of repertory rehearsal.</i> | 30,000 |

24 *Dance*

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| Dance Theater Seattle Seattle, Washington | <i>For a rehearsal period for the Bill Evans Dance Company in preparation for an increased number of performances in Seattle.</i> | 15,000 |
| Daniel Nagrin Theater and Film Dance Foundation New York, New York | <i>For a creative rehearsal period for Daniel Nagrin, dance soloist.</i> | 2,880 |
| Eglevsky Ballet Company of Long Island Huntington, New York | <i>For a rehearsal period to prepare the works that will form the core of the company's 1979-80 repertory.</i> | 10,000 |
| Foundation for Ethnic Dance New York, New York | <i>For a rehearsal period in preparation for Matton's New York season and winter touring.</i> | 4,000 |
| Frank Holder Dance Company Greensboro, North Carolina | <i>For six weeks rehearsal.</i> | 6,000 |
| Gloria Newman Dance Theater Orange, California | <i>For a rehearsal period for repertory development and maintenance.</i> | 8,000 |
| Hartford School of Ballet Hartford, Connecticut | <i>For a rehearsal period for the Hartford Ballet in preparation for a Repertory Festival in February 1980 at Bushnell Memorial in Hartford.</i> | 7,000 |
| House Monkey New York, New York | <i>For a rehearsal period for the Meredith Monk Repertory Company to reconstruct works that have been absent from the active touring repertory.</i> | 5,600 |
| Houston Ballet Foundation Houston, Texas | <i>For Preludium, a new work by Glen Tetley.</i> | 25,000 |
| Joffrey Ballet, Foundation for the New York, New York | <i>For a creative rehearsal period for the Joffrey Ballet prior to its 1980 touring season.</i> | 45,000 |
| Jose Limon Dance Foundation New York, New York | <i>For a rehearsal period prior to the Jose Limon Dance Company's New York season.</i> | 19,025 |
| Kei Takei's Moving Earth New York, New York | <i>For a rehearsal period for repertory development and maintenance.</i> | 6,300 |
| Lola Montes Foundation for Dances of Spain and the Americas Los Angeles, California | <i>For a rehearsal period for six dancers.</i> | 2,000 |
| Lubovitch Dance Foundation New York, New York | <i>For a rehearsal period for ten dancers.</i> | 13,000 |
| Margalit Oved Total Media Theater Dance Foundation Los Angeles, California | <i>For a rehearsal period prior to the company's East Coast tour and first local season.</i> | 6,200 |
| Martha Graham Center New York, New York | <i>For a rehearsal period in preparation for performances at the Metropolitan Opera House in June 1980.</i> | 40,000 |
| Maryland Ballet Company Baltimore, Maryland | <i>For eight weeks of rehearsal.</i> | 5,000 |
| New York City Ballet New York, New York | <i>For a rehearsal period for the New York City Ballet, to be used for the maintenance of current works by George Balanchine and Jerome Robbins and for the reconstruction of works long absent from the repertory.</i> | 100,000 TF 50,000 PG 50,000 |
| North Carolina Dance Theater Winston-Salem, North Carolina | <i>For a rehearsal period to revive and restage the company's full repertory.</i> | 12,200 |
| Ohio Chamber Ballet Akron, Ohio | <i>For a creative rehearsal period for the Ohio Ballet.</i> | 5,900 |
| Paul Taylor Dance Foundation New York, New York | <i>For two weeks of rehearsal prior to the company's spring 1980 New York City season.</i> | 7,000 |
| Pennsylvania Ballet Association Philadelphia, Pennsylvania | <i>For a creative rehearsal period during the company's 1979-80 season.</i> | 34,615 |
| Portland Dance Theater Portland, Oregon | <i>For a rehearsal period prior to the company's full and spring home performance season.</i> | 10,000 |

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| Raymond Johnson Dance Company Kingston, Kentucky | <i>For an eight-week rehearsal period for the full company.</i> | 7,800 |
| San Francisco Dance Spectrum San Francisco, California | <i>For a rehearsal period in preparation for the company's 1979-80 season.</i> | 15,000 |
| Theater Flamenco of San Francisco San Francisco, California | <i>For a rehearsal period prior to the company's 1980 home season.</i> | 10,000 |
| Twyla Tharp Dance Foundation New York, New York | <i>For a six-week rehearsal period to restage and remount works for the company's national tours in the spring and fall of 1980.</i> | 24,000 |
| United Mime Workers Chicago, Illinois | <i>For an intensive rehearsal period in preparation for the company's 1980-81 season.</i> | 4,000 |

Artistic Personnel

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| Chicago Contemporary Dance Theater Chicago, Illinois | <i>For the new position of assistant artistic director.</i> | \$3,700 |
| Eglevsky Ballet Company of Long Island Massapequa Park, New York | <i>For the position of artistic director.</i> | TF 10,000 PG 10,000 |
| Jose Limon Dance Foundation New York, New York | <i>For study periods with Hanya Holm, Annabelle Gamson, and Lucas Hoving.</i> | 5,000 |
| Kentucky Dance Council Louisville, Kentucky | <i>For a repetiteur for the Louisville Ballet Company, who will rehearse the company, coach individuals in classical roles, and collaborate with the artistic director.</i> | 5,000 |
| Kinetikos Dance Foundation Los Angeles, California | <i>For a part-time technical director for Dance/LA.</i> | 3,500 |
| Martha Graham Center of Contemporary Dance New York, New York | <i>For a part-time director to organize revivals and reconstructions and to maintain the works once they enter the repertory.</i> | 5,000 |
| Minnesota Dance Theater Minneapolis, Minnesota | <i>For the new position of principal ballet master.</i> | 8,160 |
| New England Dinosaur Newton, Massachusetts | <i>For a full-time artistic director.</i> | 4,300 |
| Oakland Ballet Company Oakland, California | <i>For the new position of ballet mistress.</i> | 4,500 |
| Pacific Northwest Ballet Seattle, Washington | <i>For a production/stage manager and a ballet master.</i> | 13,000 |

Management and Administration

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| Boston Repertory Ballet Boston, Massachusetts | <i>For a director of development to expand the current activities of the company.</i> | \$4,500 |
| Carl Rateliff Dance Theater Atlanta, Georgia | <i>For an assistant manager.</i> | 6,000 |
| Chiang Ching Dance Theater Atlanta, Georgia | <i>For a full-time company manager to handle the organizational and financial affairs of the company.</i> | 5,000 |
| Coming Together Festival of Dance and Music New Paltz, New York | <i>To hire a booking manager for Vanaver Caravan.</i> | 5,000 |
| Community Care and Development Services Los Angeles, California | <i>For a management consultant to develop the administration and booking structure for the Korean Classical Music and Dance Company.</i> | 2,000 |

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| Cunningham Dance Foundation New York, New York | <i>For a booking manager for the Merce Cunningham Dance Company.</i> | 5,000 |
| Dance Collective/Mass Movement Boston, Massachusetts | <i>To hire a booking agent for the company.</i> | 4,500 |
| Dance Consort Foundation New York, New York | <i>For a general manager for the Pauline Kner Dance Consort.</i> | 5,500 |
| Dance Exchange Washington, D.C. | <i>For a publicity coordinator to manage the performances of Liz Lerman and her company.</i> | 5,000 |
| Dance Theater Seattle Seattle, Washington | <i>To hire a full-time development coordinator for the Bill Evans Dance Company.</i> | 5,000 |
| Dancentral Boston, Massachusetts | <i>For the new position of company manager.</i> | 3,000 |
| Dancers' Repertory Theater Oakland, California | <i>For a manager for the Jeanne Herst Dance Company.</i> | 2,300 |
| Dances and Drums of Africa New York, New York | <i>For a company manager for Charles Moore Dances and Drums of Africa.</i> | 8,900 |
| Dayton Civic Ballet Dayton, Ohio | <i>For a full-time publicity manager.</i> | 5,300 |
| Dean Dance Foundation New York, New York | <i>For an administrative director for the Laura Dean Dancers and Musicians.</i> | 7,000 |
| Eglevsky Ballet Company of Long Island Huntington, New York | <i>For a full-time marketing and audience development director.</i> | 10,000 |
| 18th Street Dance Foundation New York, New York | <i>For a consultant to assist with the promotion and fund-raising activities of the Sara Rudner Performance Ensemble.</i> | 3,300 |
| Foundation for Modern Dance New York, New York | <i>To hire a company manager for the Erick Hawkins Dance Company.</i> | 6,000 |
| House Monkey New York, New York | <i>For an administrator and a manager for the Meredith Monk Dance Company.</i> | 9,100 |
| Ile-Ife Black Humanitarian Center Philadelphia, Pennsylvania | <i>For a development consultant and a public relations consultant to assist the Arthur Hall Afro-American Dance Ensemble in a major fund-raising effort.</i> | 10,000 |
| Joffrey Ballet, Foundation for the New York, New York | <i>To improve management by redesigning the financial reporting mechanism and strengthening the Board of Directors, and to maintain artistic standards through emergency funding for dancers' salaries.</i> | 50,000 TF 100,000 PG 100,000 |
| Kentucky Dance Council Louisville, Kentucky | <i>For an audience development coordinator for the Louisville Ballet.</i> | 3,010 |
| Ko-Thi Dance Company Milwaukee, Wisconsin | <i>To support a full-time executive director.</i> | 5,000 |
| Lost and Foundation for the Arts New York, New York | <i>For the services of administrative and public relations consultants for Jennifer Muller and the Works.</i> | 5,000 |
| Louis Falco Dance Company New York, New York | <i>To hire an executive director.</i> | 5,000 |
| Lubovitch Dance Foundation New York, New York | <i>To hire a general manager.</i> | 10,000 |
| Margalit Oved Total Media Theater Dance Foundation Los Angeles, California | <i>To hire a company manager for the Margalit Dance Company.</i> | 5,300 |
| Maria Benitez Spanish Dance Company New York, New York | <i>To support the new position of administrator.</i> | 10,000 |
| Milwaukee, Ballet Foundation of Milwaukee, Wisconsin | <i>To hire a public relations director and a box office manager for the Milwaukee Ballet.</i> | 5,000 |

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| Minnesota Dance Theater Minneapolis, Minnesota | To hire a marketing director for the Minnesota Dance Theater. | 9,210 |
| MoMing Collection Chicago, Illinois | For a promotional manager and a director of fund-raising and publicity. | 11,500 |
| Philadelphia Dance Company Philadelphia, Pennsylvania | For a general manager. | 8,000 |
| Theater Flamenco of San Francisco San Francisco, California | To maintain a full-time fund-raiser. | 6,900 |
| Theater Flamenco of San Francisco San Francisco, California | For a new fund-raising position. | 5,400 |
| Trisha Brown Company New York, New York | For a company manager. | 8,500 |
| Zivili: Songs and Dances of Yugoslavia Granville, Ohio | For a company manager and a booking manager. | 2,700 |

Dance/Film/Video

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| Chimera Foundation for Dance New York, New York | For a film documenting the majority of the solo works choreographed and performed by Murray Louis from 1953 to the present. | \$22,000 |
| Cunningham Dance Foundation New York, New York | For the collaboration between Merce Cunningham, choreographer, and Charles Atlas, film-video director and media artist-in-residence with the Cunningham Dance Company. | 20,000 |
| Dayton Civic Ballet Dayton, Ohio | To transfer existing film footage of company works to video cassette for documentation and preservation. | 850 |
| Oregon Mime Theater Lake Oswego, Oregon | To produce a 16mm color film which will record the mime works of Francisco Reynders and the new mime works of the Oregon Mime Theater Trio. | 14,000 |
| Pearl Lang Dance Foundation New York, New York | To film three works in the repertory of the Pearl Lang Dance Company. | 7,800 |

Dance/Film/Video

To help individuals and organizations other than dance companies serve and document major works or extend the art of dance through the use of film and videotape.

Program funds: \$256,600
 Treasury funds: \$ 50,000
 Private gifts: \$ 50,000

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| American Dance Festival Durham, North Carolina | To enable choreographer Senta Driver to participate in the festival's 1980 Dance Television Workshop. | \$6,000 |
| Belle, Anne Remsenburg, New York | To complete a documentary film on Alexandra Danilova. | 10,000 |
| Blackwood, Michael New York, New York | To produce a 90-minute documentary entitled New Ideas and Faces in American Dance. | 9,000 |
| Chopra, Joyce Kent, Connecticut | To complete a film in collaboration with choreographer Martha Clarke. | 10,000 |
| Collective Black Artists New York, New York | For salaries of dancers to tour with the film, No Maps on My Taps. | 6,000 |
| Collective Black Artists New York, New York | To produce six 10-to-5 minute 16mm films to record the styles of traditional tap dance artists Jimmy Slyde, Jimmy Smith, Steve Condos, Paul Draper, and John Bubbles. | 35,000 |

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| Cowles, Sage Minneapolis, Minnesota | <i>To produce a 16mm black-and-white performance piece in collaboration with filmmaker Molly Davies and composer Alec Curran.</i> | 5,000 |
| Dance Theater Workshop New York, New York | <i>For "Dance Video Access," a project to record the work of independent choreographers.</i> | 21,500 |
| Educational Broadcasting Corporation New York, New York | <i>For the fifth season of WNET's "Dance in America" series.</i> | TF 50,000 PG 50,000 |
| Haleakala New York, New York | <i>To document the works of 16 choreographers presented in the "Dance in the Kitchen" series.</i> | 6,700 |
| Hancock, William and James Dilts Washington, D.C. | <i>To complete a documentary film of the life of jazz tap-dancer Lawrence Donald Jackson ("Baby Lawrence").</i> | 2,900 |
| Jaroslow, Risa New York, New York | <i>To film selected sections of an outdoor performance by Risa Jaroslow.</i> | 2,500 |
| New York Public Library New York, New York | <i>For the Dance Collection, a program of archival documentation and preservation.</i> | 70,000 |
| Traditional Jazz Dance Company New York, New York | <i>To complete The Spirit Moves—Part II, a jazz dance documentary of social dances created by black Americans from 1950 to 1975.</i> | 30,000 |
| Van Scott, Glory New York, New York | <i>To amend a previous grant for completion costs of a video tape of Katherine Dunham's choreography and performance gala.</i> | 7,000 |
| WGBH Education Foundation Boston, Massachusetts | <i>For the Dance Project of the WGBH New Television workshop, enabling choreographers to learn how to create new pieces especially for television.</i> | 35,000 |

Sponsors of Local Companies (Pilot)

To assist sponsors who wish to present dance companies based in the sponsor's own city or community.

Program funds: \$110,550
Treasury funds: \$ 50,000
Private gifts: \$ 50,000

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| Asia Society New York, New York | <i>For the presentation of Asian-American artists Hu Hung-Yen, Sachiko Ito, and Sun Ock Lee.</i> | \$12,750 |
| Brooklyn Academy of Music New York, New York | <i>To present five dance companies during the 1979-80 season: Lucinda Childs, Laura Dean, Dan Wagener, Santa Driver, and Ballet Hispanico; and to present three companies on the Academy's Dance Africa Program.</i> | TF 50,000 PG 50,000 |
| Bureau of Cultural Affairs Atlanta, Georgia | <i>To present the Atlanta Dance Festival, a series of evening concerts highlighting local professional dance companies.</i> | 12,000 |
| California, Regents of University of Los Angeles, California | <i>To sponsor the appearance of local companies in the UCLA Dance Series.</i> | 20,000 |
| City College New York, New York | <i>To present eight dance events at Aaron Davis Hall for the Harlem-Washington Heights communities in north Manhattan.</i> | 15,000 |
| Community Services College New York, New York | <i>To present five local dance companies on the Guest Artist Series at Brooklyn College: Metropolitan Opera Ballet, Ballet Repertory Company, Pauline Koner, Luis Rivera, and the Joffrey II.</i> | 10,000 |
| North Carolina Arts Council Raleigh, North Carolina | <i>To present five North Carolina dance companies: North Carolina Dance Theater, Frank Holder, Easy Macing Company, New Reflections, and New Performing Company.</i> | 4,500 |
| Oberlin Dance Collective San Francisco, California | <i>To present the Performing Arts Forum, 20 performances by ten Bay Area groups or individuals.</i> | 6,800 |
| Private Arts Foundation Washington, D.C. | <i>To present five Washington dance artists: Jan Van Dyke, Beth Barkhardt, Liz Lerman, Wendy Woodson, and Hoffman Dance Consort.</i> | 4,400 |

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| Queens Cultural Association New York, New York | To present three dance events during the winter and spring of 1980: Bowyer and Bruggeman, Ballet Repertory Company, and Louis Falco Dance Company. | 6,800 |
| Rodeo ex Machina Dance Company Santa Monica, California | To present Rodeo ex Machina Dance Company in the Morgan Theater, the company's permanent home. | 4,000 |
| Washington Performing Arts Society Washington, D.C. | To present three Washington Dance companies: Washington Ballet, African Heritage, and Raquel Pena. | 8,000 |
| Winston-Salem Civic Ballet Winston-Salem, North Carolina | To present the North Carolina Dance Theater's tenth anniversary season in January 1980. | 6,300 |

General Services to the Field

To assist organizations and individuals who provide services to dance companies, dancers, and choreographers on a national or regional level, or who help make dance more visible in their communities or regions.

Program funds: \$946,201
Treasury funds: \$ 18,000
Private gifts: \$ 18,000

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| American Dance Festival Durham, North Carolina | To support the 1981 Dance Critics' Conference which serves to stimulate interest, expand knowledge, and develop skills in the technique of dance criticism. | \$10,000 |
| American Dance Festival Durham, North Carolina | For artists' fees for the 1980 Emerging Generation Project which enables talented young choreographers to gain public exposure by having the opportunity to experiment and to create new works. | 25,300 |
| American Dance Festival Durham, North Carolina | For the 1980 Dance Television Workshop, the Archival Video Project, and the Dance Critics' Conference. | 27,000 |
| Archdiocesan Communication Center San Francisco, California | For videotape recording, playback, and video dance workshops. | 6,000 |
| Articulture Cambridge, Massachusetts | For Boston's second annual festival of dance, "Dance/New England '80," and to expand Dance Exchange, a technical assistance program. | 10,000 |
| Arts Alaska Anchorage, Alaska | For the Aman Folk Ensemble to tour the state during 1980. | 17,500 |
| Association of American Dance Companies* New York, New York | To amend a previous contract to provide for the administration of site visit funds for the evaluation of professional dance companies, service organizations, and individual choreographers in the United States. | 70,500 |
| Association of American Dance Companies New York, New York | For the American Dance Directory, a publication containing profiles of professional dance companies. | 9,000 |
| Association of American Dance Companies New York, New York | To hold conferences, sponsor National Dance Week in 1980, and provide other services to the dance field. | 24,500 |
| Association of Ohio Dance Companies Cleveland, Ohio | For a bimonthly newsletter and for professional services to Ohio's dance constituency and sponsors. | 3,000 |
| Baltimore Theater Project Baltimore, Maryland | For two dance festivals in the Washington, D.C. and Baltimore areas. Dance companies from different parts of the country will provide performances and master classes. | 5,250 |
| Brooklyn Academy of Music Brooklyn, New York | To present a series of tap-dancing programs featuring several of the nation's finest tap masters. | 7,500 |
| Changing Times Tap Dancing New York, New York | For a program to preserve and promote jazz tap-dancing through workshops, master classes, and live performances. | 15,714 |
| Clark Center for the Performing Arts New York, New York | To present developing artists and dance companies in New York City. | 20,000 |

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| Clark, VeVe A. Boston, Massachusetts | <i>To establish at the Katherine Dunham Archives a documentation resource of Dunham's works.</i> | 3,000 |
| Columbia College Dance Center Chicago, Illinois | <i>For a videotape recording and playback program to benefit the Chicago dance community and visiting artists.</i> | 3,500 |
| Cunningham Dance Foundation New York, New York | <i>To support Masters of American Dance in its second season of presenting major dance companies at City Center in New York City.</i> | 25,000 |
| Dance Advisory Council Seattle, Washington | <i>To provide an outstanding professional arts administrator with the opportunity to serve temporarily in the Endowment's Dance Program under the Intergovernmental Personnel Act.</i> | 32,738 |
| Dance Herald New York, New York | <i>For Dance Herald, a quarterly newsletter about black dance artists.</i> | 2,000 |
| Dance Notation Bureau New York, New York | <i>For a pilot project to demonstrate the cost effectiveness and overall value of notation.</i> | 20,000 |
| Dance Theater Workshop New York, New York | <i>To add a series of mime concerts to the 1980 season of sponsored productions.</i> | 3,200 |
| Dance Theater Workshop New York, New York | <i>To assist development, presentation, and sponsorship activities for independent choreographers and small companies.</i> | 12,500 |
| Dance Theater Workshop New York, New York | <i>For the 1981 Dance Production Project, which sponsors artists and assists presenting organizations.</i> | 10,000 |
| Danceworks New York, New York | <i>For services provided to dance companies by Prouty Management.</i> | 14,500 |
| Foundation for the Extension and Development of the American Professional Theater New York, New York | <i>For the Management Technical Assistance Resource to service professional dance companies in all administrative areas.</i> | 60,000 |
| Haleakala New York, New York | <i>For "Dancing in the Kitchen," a series of concerts by experimental choreographers at the Kitchen Center.</i> | 7,000 |
| Jacob's Pillow Dance Festival Lee, Massachusetts | <i>For artists' fees for the 1981 season of the festival.</i> | 30,000 |
| Jacob's Pillow Dance Festival Lee, Massachusetts | <i>For the summer 1980 season of the festival, including workshops and performances.</i> | 24,000 |
| Los Angeles Area Dance Alliance Los Angeles, California | <i>For technical assistance to choreographers and dance companies in southern California.</i> | 5,000 |
| Los Angeles Area Dance Alliance Los Angeles, California | <i>For the publication and distribution of Dance Flash in 1981, a southern California dance community resource publication.</i> | 6,000 |
| Margaret Jenkins Dance Studio San Francisco, California | <i>For the salaries of a performance space administrator and a house technician.</i> | 8,000 |
| Massachusetts Contemporary Dance Association Boston, Massachusetts | <i>To publish Contemporary Dance News in 1981, a bimonthly publication of the Massachusetts Contemporary Dance Association.</i> | 3,000 |
| Mime Workshop Rochester, New York | <i>For a ten-week spring performance season.</i> | 7,500 |
| MoMing Dance and Arts Center Chicago, Illinois | <i>For programs including visiting artists, MoMing choreographers, and four concerts by local dance companies.</i> | 10,000 |
| Murray Spalding Movement Arts Washington, D.C. | <i>For a spring concert series.</i> | 3,000 |
| National Association for Regional Ballet New York, New York | <i>For the Craft of Choreography Conferences held in the summer of 1980.</i> | 34,000 |
| National Association for Regional Ballet New York, New York | <i>For the National Choreography Plan, the Craft of Choreography Conferences, the Board Member Handbook, the Artistic Placement Service, and the Technical Assistance Network.</i> | 50,000 |
| O'Neill (Eugene) Theater Center Waterford, Connecticut | <i>For a three-week choreographers' conference.</i> | 24,000 |

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| Performing Artservices New York, New York | <i>For consultation and intern training programs.</i> | 15,000 |
| Philadelphia Dance Alliance Philadelphia, Pennsylvania | <i>For the 1980 showcase, which promotes professional dance performances in the Philadelphia area.</i> | 4,500 |
| Riverside Church of New York City New York, New York | <i>For the annual Dance Festival, which presents free concerts of choreographers and companies from throughout the United States.</i> | 12,000 |
| St. Marks-in-the-Bowery Church New York, New York | <i>For Danspace, which provides a free space and technical assistance for modern dance performances.</i> | 4,000 |
| San Francisco Bay Area Dance Coalition San Francisco, California | <i>For the coalition's Dance Resource Center and Dance Calendar.</i> | 7,500 |
| San Francisco Bay Area Dance Coalition San Francisco, California | <i>For the California Dance Critics' Symposium on Dance.</i> | 7,000 |
| San Francisco Dance Theater San Francisco, California | <i>To furnish technical services to companies renting the theater.</i> | 3,000 |
| TAG Foundation New York, New York | <i>For the New York City Dance Festival held at the Delacorte Theater in Central Park, which presents free dance concerts.</i> | 35,000 |
| TAG Foundation New York, New York | <i>For the service project intern program, which provides the dance community with technical and management services.</i> | 20,000 |
| TAG Foundation New York, New York | <i>To amend a previous grant for the 1979 Dance Umbrella, a season of dance events.</i> | 37,500 |
| TAG Foundation New York, New York | <i>For TAG's 1981 Dance Service Program, which provides technical and management services to the dance community in production and presentation of dance.</i> | 20,000 |
| Theater Development Fund New York, New York | <i>For the dance voucher program, which develops new and wider audiences for the dance community.</i> | TF 18,000 PG 18,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For a festival in 1981 of "post-modern" choreographers to include performances, workshops, discussions, and other events.</i> | 36,000 |
| Walker Art Center Minneapolis, Minnesota | <i>To sponsor three residencies of at least one week each involving experimental choreographers whose companies do not participate in the Dance Touring Program.</i> | 12,000 |
| Young Audiences of Oregon Portland, Oregon | <i>To sponsor the Oregon Mime Theater in one major performance for the general public and ten children's performances.</i> | 5,000 |

*contract; PG - Program Funds; TF - Treasury Funds



An exhibition of original drawings organized by the American Institute of Architects Foundation, Washington, DC and sponsored by Philip Morris Incorporated on behalf of Virginia Slims and the National Endowment for the Arts, Design Arts Program, 1980-81

Design Arts

Of all the art forms supported by the National Endowment for the Arts, design is at once the most pervasive and the least acknowledged. Most pervasive in that it affects every one of us every day in the utensils we eat with, clothes we dress in, and buildings we live in. Least acknowledged in that its aesthetic value is often overshadowed by the social, economic, and utilitarian aspects that give design its peculiar place among the arts, allying it with both science and the humanities. To isolate the aesthetic component would place design strictly in the arena of the visual arts. To deal only with its utilitarian virtues would be to identify it with engineering. Thus, the activities that the Design Arts Program supports in the many fields that make up the design professions—architecture; landscape architecture; and interior, industrial, urban, fashion, and graphic design—necessarily amalgamate pragmatism with creative vision.

In 1980 the Design Arts Program completed the First Annual Grants Recognition Program to acknowledge the accomplishments of the projects Design Arts had supported in its first 15 years. We are proud that our grantees often achieved not only high artistic quality but embodied inventiveness and creativity which were often seminal in their influence on the direction of design in America. As architecture critic William Marlin put it: "The Design Arts Program of the National Endowment for the Arts, that Johnny Appleseed-style federal agency founded 15 years ago, has been a key factor in trying to help America find itself again. Sprinkling its seed-money grants across varied urban, suburban, and rural terrain, it has yielded bumper crops of professional creativity, community participation, local investment, and a renewed concern for the design of the public realm. In a period like our own, when there are also bumper crops of scarcity—energy, material resources, capital, confidence—the Design Arts Program has shown that a lot of things, including money, can grow on trees, and they can indeed bloom in places where until recently,

there appeared to be only blight at the end of the tunnel."

This intensive review of past grants has led to the initiation of different categories of support for prospective applicants. There has been a shift from the use of thematic grant categories (like Livable Cities, City Options, City Edges) to categories which define the activity of design (like Design Communication, and Demonstration and Exploration) without tying them to particular topics. Through this new approach we mean to open the door to a more inclusive array of proposals and creative ideas. At the same time, the Design Arts Program has identified a set of topical concerns which we believe the design fields, their clients, and the general public should be made aware of. These areas of special concern are:

- *Facilities for the Arts:* Since the Endowment's founding 15 years ago, there has been an extraordinary increase in the number of organizations that present art. This growth has created an urgent need to provide well-designed facilities to house the performing arts and all of our other art forms. This need does not end with the design and construction of an individual facility, but extends to the quality of a facility's setting as well—the transportation and parking, parks and open space, restaurants, shops, and artists' housing. Properly designed settings should create lively, livable, and exciting environments for the arts. It is also important to note that, as city officials recognize the arts as a necessary part in urban revitalization, planning for the arts is becoming an important issue for urban policymakers as well as designers.

- *Civic Design:* The general quality of our nation's spaces, places, and buildings is not as good as it could be. The land given over to streets, sidewalks, and public buildings of all types in most urbanized areas is greater than the land under private development. (In fact, the public sector is the largest single builder in the United States.) What makes a community livable is more often a product of the total

develop public policy are often called "architects of policy."

Of course, the responsibility lies not only with the policy makers, but also with the design professions themselves. They must make their voices heard at the earliest phases of policy development. If the design professions are to contribute to policy formulation, they must create the opportunities to bring about the dialogue.

• *Energy-Conscious Design:* As our nation has become more aware of the depletion of its energy supplies and feels the impact of energy scarcity on our lifestyles, enormous sums of public and private money are being spent on alternative energy sources. The public sector's response has been principally to seek out technological solutions—better solar collectors, heat pumps, windmills. Little attention has been focused on "passive" design solutions to this problem. Increased sensitivity to building orientation, micro-climate, settlement patterns, materials usage, natural ventilation, and solar access can profoundly alter the energy consumption of our homes and workplaces. The design and planning

fields can play a major role in showing alternatives to inefficient energy practices and expensive new technologies.

This agenda addresses many of the central questions that will continue to confront the design fields over the next decade. It is also clear that the National Endowment for the Arts' small resources can only begin to raise public awareness about these issues. Continuing its historic "Johnny Appleseed" role, the Design Arts Program hopes that new and innovative design solutions to these pervasive problems will emerge. Certainly the small grants and advocacy activities listed on the following pages indicate the depth of concern in the design community and the potential for significant contributions by that community to a more livable America.

A handwritten signature in black ink, reading "Michael J. Pittas". The signature is written in a cursive, flowing style with a large, sweeping flourish at the end.

Michael Pittas
Director, Design Arts Program

Design Arts Advisory Panel

Susan Amory
Researcher
Chicago, Illinois

Alma C. Armstrong
Urban planner
Roxbury, Massachusetts

Saul Bass
Filmmaker
Los Angeles, California

Stephen Bostic
State arts agency administrator
Christiansted, St. Croix,
Virgin Islands

Sara H. Boutelle
Architectural historian
Santa Cruz, California

Michael Brill
Architect, researcher
Buffalo, New York

Catherine Brown
Landscape architect, urban designer
San Francisco, California

Ralph Caplan
Program communications consultant
New York, New York

Bonnie Cashin
Fashion designer, writer
New York, New York

Ching Yu Chang
Architect, editor, educator
Halifax, Nova Scotia

Adele Chatfield-Taylor
Historic preservationist
New York, New York

John P. Clarke
Architect, planner
Trenton, New Jersey

Jeffrey Cook
Architect, energy consultant
Tempe, Arizona

Peggy Cooper
Arts Administrator
Washington, D.C.

Warren J. Cox
Architect
Washington, D.C.

Lois Craig
Writer, planning consultant
Cambridge, Massachusetts

Ida Margaret Daniels
Planner, environmentalist
Butte, Montana

Louis Danziger
Graphic designer
Los Angeles, California

Barbaralee Diamonstein
Writer, editor, television interviewer
New York, New York

Niels Diffrient
Industrial designer
New York, New York

Louis Dorfsman
Graphic designer
New York, New York

John R. Eberhard
Architectural researcher
Bethesda, Maryland

Darrell Fitzgerald
Architect
Houston, Texas

Harrison Fraker
Architect, urban planner
Philadelphia, Pennsylvania

Mildred Friedman
Editor, designer
Minneapolis, Minnesota

Carroll Gantz
Industrial designer
Towson, Maryland

Karen Gates
Editor, publisher, arts administrator,
educator
Seattle, Washington

Bennie M. Gonzales
Architect
Phoenix, Arizona

Joan Goody
Architect
Boston, Massachusetts

Reginald Griffith
Architect, city planner, educator
Washington, D.C.

Thomas H. Holmes
Television producer, communications
consultant
Toronto, Ontario

Sandra Howell
Psychologist, educator
Cambridge, Massachusetts

Barry Jackson
Architect, educator
Newark, New Jersey

Allan B. Jacobs
City and regional planner, educator
Berkeley, California

Fred I. Kent III
Geographer
New York, New York

Ralph L. Knowles
Architect, educator
Los Angeles, California

Panos Koulermos
Architect, educator, critic
Los Angeles, California

Federick Krimgold
Architect
Washington, D.C.

Florence C. Ladd
Environmental psychologist
Wellesley, Massachusetts

M. David Lee
Architect, urban designer
Boston, Massachusetts

Jerome W. Lindsey, Jr.
Architect, educator
Washington, D.C.

Fedel Lopez
Architect
Highland Park, Illinois

Weiming Lu
Urban planner, designer
St. Paul, Minnesota

Robert P. Madison
Architect
Cleveland, Ohio

William Mason
Television producer, communications
consultant
Washington, D.C.

Mary McFadden
Fashion designer
New York, New York

Mary Means
Urban designer
Chicago, Illinois

Sandra V. Moore
Architect, environmental designer
Tallahassee, Florida

William Morgan
Architect
Jacksonville, Florida

Sherrie S. Cutler
Architect, urban designer
Cambridge, Massachusetts

Doreen Nelson
Educator, Designer
Los Angeles, California

Jeffrey E. Ollswang
Architect, Educator
Milwaukee, Wisconsin

Laurie D. Olin
Landscape architect, planner
Philadelphia, Pennsylvania

Joe A. Ouye
Architectural research programmer
Berkeley, California

Norman Pfeiffer
Architect
New York, New York

Arthur J. Pulos
Industrial designer
Syracuse, New York

Raquel Ramati
Architect, urban designer
New York, New York

Jaquelin Robertson
Architect, planner, urban designer,
educator
New York, New York

Robert G. Shibley
Architect
Washington, D.C.

Rita St. Clair
Interior designer
Baltimore, Maryland

Barbara Stauffacher Solomon
Graphic designer, landscape architect
San Francisco, California

Susan Southworth
City designer
Boston, Massachusetts

Paul Specht
Industrial designer
Chicago, Illinois

John H. Spencer
Architect, landscape architect
Hampton, Virginia

Bernard P. Spring
Architect
New York, New York

Louis Viramontes
Architect
San Antonio, Texas

Tim Vreeland
Architect
Los Angeles, California

Margot Wellington
Arts administrator
New York, New York

Peggy Woodring
Architect, planner
San Rafael, California

Design Arts Grants

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| Program funds: | \$3,619,906 |
| Treasury funds: | \$250,000 |
| Private gifts: | \$50,000 |

Design Demonstration

For organizations that need innovated design services to initiate a specific project that demonstrates the practical value of good design.

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| Program funds: | \$809,238 |
| Treasury funds: | \$50,000 |
| Private gifts: | \$50,000 |

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| Amigos del Museo del Barrio New York, New York | <i>For renovation plans to include new offices, a children's museum, a pre-Columbian environment, and a contemporary gallery.</i> | \$10,000 |
| Amoskeag Neighborhood Association Manchester, New Hampshire | <i>To develop a cultural district plan and to create a nonprofit development corporation composed of arts groups, businesses, and residents to implement the plan.</i> | 30,000 |
| Anderson Ranch Arts Federation Aspen, Colorado | <i>For a planning and design study for the renovation of the Center's complex of vintage log buildings.</i> | 10,000 |
| Architect's Community Center Newark, New Jersey | <i>For a preliminary plan for the adaptive use of the Borden Milk Plant overlooking downtown Newark, New Jersey.</i> | 10,000 |
| Arizona Commission on the Arts Phoenix, Arizona | <i>For a feasibility study of cultural facility needs in downtown Phoenix.</i> | 14,976 |
| Artspace Reuse Project Minneapolis, Minnesota | <i>To plan studio-living space in three converted buildings for low to moderate income artists in the Twin Cities.</i> | 15,000 |
| Athens, City of Athens, Georgia | <i>For design plans to renovate the historic Morton Theater Building as a community performing arts center, and plans for construction of an annex to house rehearsal, teaching, and work spaces.</i> | 22,000 |
| Blue Island, City of Blue Island, Illinois | <i>For design and landscape planning of a 15-acre community park.</i> | 9,930 |
| Carnegie Hall Society New York, New York | <i>For the design and planning of a new lobby for Carnegie Hall.</i> | 15,000 |

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| Charlotte Children's Nature Museum Charlotte, North Carolina | <i>To bring together a team composed of architects and landscape architects, a fountain mechanics consultant, and a museum consultant to design an arena for exhibition, education, and performance.</i> | 13,000 |
| Children's Museum of Denver Denver, Colorado | <i>To design a children's museum to be located along the Platte River Greenway.</i> | 17,000 |
| City at 42nd Street New York, New York | <i>To design and plan the development of the two-block area between 7th and 8th Avenues as a cultural center.</i> | 20,000 |
| Claremore College Federation Claremore, Oklahoma | <i>For the development of a National Native American Heritage and Educational Cultural Center for the Rogers County Cherokee Association.</i> | 30,000 |
| Clark Center for the Performing Arts New York, New York | <i>For design of a new facility to house the Center's dance instruction program and a 250-seat dance theater.</i> | 15,000 |
| Dance Theater of Harlem New York, New York | <i>To support planning and design for renovation of buildings for dormitory, office, and performance space.</i> | 30,000 |
| Department of Housing and Community Development Baltimore, Maryland | <i>To commission an architect to develop a design solution for the reopening and reuse of the McHenry Theater as a cultural center for South Baltimore.</i> | 22,000 |
| Film Art Fund New York, New York | <i>To assist in the planning and design for the conversion of the old Second Avenue courthouse into a Cinema Museum, Anthology Film Archives new headquarters.</i> | TF 30,000 PG 30,000 |
| Florida Agricultural and Mechanical University Tallahassee, Florida | <i>For documentation of a design competition for a new school of architecture.</i> | 14,860 |
| Fort Mason Foundation San Francisco, California | <i>To assist in the preparation of a development brochure concerning implementation of the master plan for the transformation of military warehouses into cultural facilities.</i> | 17,500 |
| 42nd Street Local Development Corporation New York, New York | <i>To plan and design a National Theater Center on the roof of the old West Side Airlines Terminal Building in New York City.</i> | 17,500 |
| Gardner, City of Gardner, Massachusetts | <i>To design the renovation of two historic structures which will be used as living and working space for retired craftspersons who will teach young residents.</i> | 20,000 |
| Gunnison, County of Gunnison, Colorado | <i>For a site investigation for the study and design of the recreation programs and systems in the county, supported by a transfer of funds from the Department of Agriculture.</i> | 8,000 |
| Harlem Institute of Fashion New York, New York | <i>To design the renovation of two brownstones to house the Fashion Museum.</i> | 30,000 |
| Hartford Architecture Conservancy Hartford, Connecticut | <i>For the Downtown Council to analyze pedestrian activity in downtown Hartford, and to formulate recommendations for more humane design of public facilities and spaces.</i> | 12,000 |
| Historic Savannah Foundation Savannah, Georgia | <i>For a design competition to develop guidelines for in-fill construction on vacant sites and blocks in Savannah's Victorian district.</i> | 8,000 |
| Jackson, City of Jackson, Mississippi | <i>To assist Jackson Arts Alliance's renovation planning for the reuse of a 1904 building as shared space with arts-related businesses.</i> | 7,500 |
| Landmarks Preservation Council of Illinois Chicago, Illinois | <i>For studies that may lead to historic designation of three adjacent theaters currently slated for demolition.</i> | 20,000 |
| Margaret Gate Institute Huntington, New York | <i>For a study applying developments in automotive design to the need for accessible public transportation vehicles for individuals in wheelchairs.</i> | 27,925 |
| Michigan, University of Ann Arbor, Michigan | <i>To assist the activities of the "Community Design Team" which provides design services in inner-city Detroit.</i> | 3,140 |

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| Minnesota Opera Company St. Paul, Minnesota | <i>For the design of an opera house within the St. Anthony Main redevelopment project to house the Minnesota Opera and other smaller arts organizations.</i> | 30,000 |
| Montana Arts Council Missoula, Montana | <i>For the Regional/Urban Design Assistance Team to provide services for the proposed Missoula River Front/Downtown Development Project and to conduct a competition.</i> | 30,000 |
| Morgan State University Baltimore, Maryland | <i>To assist a coalition consisting of the Built Environment Studies program at Morgan State University, the Neighborhood Design Center, and the Middle-East Community Organization in helping the Baltimore Middle-East community develop a neighborhood design plan.</i> | 30,000 |
| Moving Image New York, New York | <i>To assist planning and design work to convert a garage space into two cinemas.</i> | 10,000 |
| Neighborhood Housing Services of Savannah Savannah, Georgia | <i>To design a landscape strategy for an older neighborhood in Savannah, which is racially and economically diverse.</i> | 15,000 |
| New England Aquarium Corporation Boston, Massachusetts | <i>To implement an innovative environmental design combining kinetic sculpture, graphics, landscape design, and urban design for the plaza in front of the New England Aquarium in Boston.</i> | 30,000 |
| New Orleans Museum of Art New Orleans, Louisiana | <i>For a feasibility study of the museum's current space utilization and its proposed expansion program.</i> | 10,000 |
| North Carolina School of the Arts Foundation Winston-Salem, North Carolina | <i>For architectural studies necessary for the recycling of vacant buildings into housing for artists.</i> | 17,000 |
| Oberlin Dance Collective San Francisco, California | <i>For the design of a community arts center housing the rehearsal and performance spaces of the Oberlin Dance Collective and the Margaret Jenkins Dance Company as well as the editorial offices of New Performance, a quarterly of West Coast performing arts.</i> | 19,530 |
| Paper Mill Playhouse Millburn, New Jersey | <i>To assist the design for rebuilding the Paper Mill Playhouse, which was destroyed by fire in January 1980.</i> | 20,000 |
| Philadelphia College of Art Philadelphia, Pennsylvania | <i>To plan renovation of the Hariland Building, a nationally registered historic landmark, as a community cultural facility.</i> | 17,500 |
| Pratt Institute Brooklyn, New York | <i>To increase the capacity of the Center for Community and Environmental Development to provide design assistance to a growing number of neighborhood-based clients.</i> | TF 20,000 PG 20,000 |
| Private Arts Foundation of Washington, D.C. Washington, D.C. | <i>For a feasibility study to determine the space needs and location alternatives of the Washington Project for the Arts.</i> | 4,000 |
| St. Nicholas Neighborhood Preservation and Housing Rehabilitation Corporation Brooklyn, New York | <i>To design physical improvements in the shopping district, with emphasis on the development of "signage" system.</i> | 10,460 |
| Texarkana, City of Texarkana, Texas | <i>To design a functional neighborhood park along Swampoodle Creek.</i> | 7,500 |
| Texas Tech University Lubbock, Texas | <i>To support an inter-university research project by students from Texas Tech and the Universidad Autonoma de Coahuila, Mexico, on problems common to border cities.</i> | 28,917 |
| Theatrical Diversions: Denver Littleton, Colorado | <i>For studies for the restoration of the Tivoli Opera House for use as a multi-purpose cultural facility.</i> | 14,000 |
| Town Hall Foundation New York, New York | <i>For a study of the future uses of New York's Town Hall.</i> | 10,000 |
| Vallejo Naval and Historic Museum Vallejo, California | <i>For designs to renovate a former city hall building for use as a naval and regional history museum.</i> | 5,000 |
| Vietnam Veterans Memorial Fund Washington, D.C. | <i>To establish a memorial to Americans who died in the war in Vietnam.</i> | 5,000 |

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| WeCan, Inc. Dorchester, Massachusetts | <i>To design plans for rehabilitating abandoned houses. Plans are made available to buyers who use the designs in negotiating rehabilitation loans from banks.</i> | 25,000 |
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| Design Communication | For projects that inform the general public, designers, and decision-makers about the value and practice of design, the impact of design decisions, and the relationship between design and human behavior. | |
| | Program funds: \$1,137,281 | |
| Alameda County Neighborhood Arts Program Oakland, California | <i>For lectures, seminars, forums, and exhibitions for both professional designers and laymen.</i> | 88,000 |
| Alaska State Council on the Arts Anchorage, Alaska | <i>To bring experts in facility design and cultural programming to Alaska to offer technical assistance to representatives of local arts organizations and public officials.</i> | 10,000 |
| Amana Artists Guild Amana, Iowa | <i>For a community education program for the historic Amana colonies by the Amana Preservation Foundation.</i> | 9,550 |
| American Council for the Arts New York, New York | <i>To edit and distribute a manuscript by Wolf Von Eckardt on ways that the needs of the arts can be incorporated into city and regional planning processes.</i> | 10,000 |
| American Federation of Arts New York, New York | <i>For an exhibition on American product design entitled "A Paper Clip and 299 Other Things."</i> | 25,200 |
| American Film Institute Washington, D.C. | <i>To support the work of a Native American designer for AFI's Native American film series.</i> | 4,000 |
| American Institute of Architects Foundation Washington, D.C. | <i>To support the Gordon Conway exhibit.</i> | 15,157 |
| American Institute of Architects Foundation Washington, D.C. | <i>To support an inventory and catalogue of the Richard Morris Hunt architectural archive at the AIA Foundation.</i> | 28,500 |
| American Institute of Graphic Arts* New York, New York | <i>For the publication of the handbook: Graphic Design for Nonprofit Organizations.</i> | 8,600 |
| American Institute for Municipal Research, Education and Training Washington, D.C. | <i>For a National League of Cities conference for mayors and other city executives on the use of urban environmental design in improving urban life.</i> | 22,500 |
| American Society of Interior Designers Educational Foundation New York, New York | <i>To record the proceedings of the Society's national conference in August 1980.</i> | 12,000 |
| Architectural History Foundation New York, New York | <i>To support the publication of 73 sketchbooks by the architect Le Corbusier.</i> | 20,000 |
| Architectural League of New York New York, New York | <i>For a traveling exhibition and book: Art and Architecture: The History and Future of the Collaboration.</i> | 20,000 |
| Artists Foundation Boston, Massachusetts | <i>For a national conference on planning and development of artists' housing.</i> | 15,000 |
| Association of Collegiate Schools of Architecture Washington, D.C. | <i>To support the Journal of Architectural Education.</i> | 30,000 |
| Board of Public Education for the City of Savannah and the County of Chatham Savannah, Georgia | <i>To support the Heritage Classroom Program at Massie School.</i> | 15,000 |

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| Boston Center for the Arts Boston, Massachusetts | <i>To support the design task forces on the development of adaptive reuse plans for the structures now housed in the Center.</i> | 25,000 |
| Boston Redevelopment Authority Boston, Massachusetts | <i>To produce a documentary on how policy and planning decisions will effect the future of Boston.</i> | 15,000 |
| California, University of Berkeley, California | <i>To support a two-day national conference on conserving campus resources.</i> | 16,650 |
| California, University of Berkeley, California | <i>To support the Institute for Urban and Regional Development's production of three films on San Francisco's downtown conservation and development plan.</i> | 25,000 |
| Chicago Chapter Foundation, American Institute of Architects Chicago, Illinois | <i>To improve the format and circulation of the magazine Inland Architect.</i> | 25,000 |
| Cincinnati, University of Cincinnati, Ohio | <i>To support the School of Architecture and Interior Design's development of a demonstration model for communities involved in historic preservation.</i> | 10,000 |
| Coe, Linda* Cambridge, Massachusetts | <i>For the research, writing, and publication of a directory of federal and private funding sources for cultural facilities.</i> | 18,000 |
| Conservation Foundation Washington, D.C. | <i>For "Conservation and Revitalization: An Economic Development Strategy for Today's Cities," a seminar co-sponsored with the National Trust for Historic Preservation.</i> | 17,481 |
| Cornell University Ithaca, New York | <i>To continue the small town community design workshop.</i> | 5,000 |
| Council for International Urban Liaison Washington, D.C. | <i>To support research for a publication on the mechanisms employed in several countries to organize design competitions.</i> | 15,000 |
| Craft and Folk Art Museum Incorporating the Egg and the Eye Los Angeles, California | <i>To support research and planning of a survey of vernacular architecture in America.</i> | 20,000 |
| Drexel University Philadelphia, Pennsylvania | <i>To support design of functional and fashionable clothing for persons with physical limitations.</i> | 17,500 |
| Drexel University Philadelphia, Pennsylvania | <i>For an internship course for interior design students in conjunction with Moss Rehabilitation Hospital, and for the production of an audio-visual learning unit for designers, handicapped persons, and rehabilitation personnel concerning design accommodations for the needs of the handicapped.</i> | 6,525 |
| Dunlap Society Essex, New York | <i>To support research for exhibitions on federal architecture.</i> | 20,000 |
| Dunlap Society Essex, New York | <i>For five months of emergency funding to complete development of an exhibition on the history of the design of public buildings.</i> | 17,195 |
| Florida Agricultural and Mechanical University Tallahassee, Florida | <i>For a film and brochure dealing with the multiple roles of today's designer versus the more "traditional" image of yesterday's architect.</i> | 27,814 |
| Georgia, University Athens, Georgia | <i>To support the quarterly student publication, Georgia Landscape, dealing with the issues of environmental design and planning.</i> | 4,800 |
| Harvard University Cambridge, Massachusetts | <i>For three videotapes which will explain and illustrate practical solutions to problems encountered by design professionals.</i> | 25,000 |
| Historic Neighborhood Foundation Boston, Massachusetts | <i>For completion of an educational program on the architectural value of Boston's North End.</i> | 7,950 |
| Institute for Continuing Studies in Design, Management, and Communications* Washington, D.C. | <i>For publication of the monograph, Managing Concepts and Images—A Global View.</i> | 8,500 |

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| Institute for Urban Design Purchase, New York | <i>To support the publication Urban Design International.</i> | 17,500 |
| Institute for Urban Design* Purchase, New York | <i>For the transcription of the design and planning issues discussed at the "Great Cities of the World Conference" in September 1988, and for the publication of a work on how local officials handle urban and environmental design issues.</i> | 17,000 |
| International Design Education Foundation Los Angeles, California | <i>To support a graphic design competition to promote better formats for public information.</i> | 20,000 |
| International Design Education Foundation Los Angeles, California | <i>For student scholarships to the International Design Conference in Aspen.</i> | 17,750 |
| International Design Education Foundation Los Angeles, California | <i>To continue development, fund-raising, and placement of the exhibition, "A Paper Clip and 299 Other Things."</i> | 17,500 |
| International Design Education Foundation* Los Angeles, California | <i>For the preparation and publication of a book on American product design.</i> | 15,000 |
| International Design Education Foundation* Los Angeles, California | <i>For the preparation and publication of a book entitled Form and Purpose.</i> | 16,000 |
| Los Angeles Museum of Modern Art Los Angeles, California | <i>For a symposium on the foundation of an architecture and design department in the museum.</i> | 3,000 |
| Maine Maritime Museum Bath, Maine | <i>For an archive, exhibits, and publication of perspective sketch drawings and detailed technical drawings of small sailing craft types and seamanship practices of the inshore fisheries of North America.</i> | 17,500 |
| Maine, State of Augusta, Maine | <i>For publication and distribution of a bilingual Land Use Handbook by the Land Use Regulation Commission. This handbook won the highest award of the American Planning Association for 1979.</i> | 11,800 |
| Maryland-National Capital Park and Planning Commission Silver Spring, Maryland | <i>To assess existing urban design guidelines and to produce a resource guidebook for other communities throughout the country.</i> | 15,000 |
| Massachusetts College of Art Boston, Massachusetts | <i>For research and design of an exhibition entitled, "Designed in Boston- 350 Years of Innovation."</i> | 14,656 |
| Mississippi State University Starkville, Mississippi | <i>For a program to inform small town elected officials and civic leaders of the impact public policy decisions have on the design quality of the community.</i> | 9,600 |
| Mississippi State University Starkville, Mississippi | <i>For a one-week design charrette, a one-day workshop, and a publication on retail space utilization.</i> | 20,000 |
| Municipal Art Society of New York New York, New York | <i>For a multi-media traveling exhibition on the architectural significance of Grand Central Terminal in New York City.</i> | 20,000 |
| Museum of New Mexico Santa Fe, New Mexico | <i>For a traveling exhibition and film on Pueblo Indian architecture and town planning during the last 100 years.</i> | 20,000 |
| National Committee on U.S.- China Relations New York, New York | <i>For three workshops on U.S.-China cooperation in urban design.</i> | 11,830 |
| National Community Design Center Director's Association East Orange, New Jersey | <i>For a brochure and directory of the association's members' activities, and for a two-day conference on strengthening the network of Design Centers.</i> | 17,173 |
| National Institute of Building Science Washington, D.C. | <i>For a workshop on methods to improve access to scientific and technical information related to the design of the built environment.</i> | 5,000 |

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| National Trust for Historic Preservation of the United States Washington, D.C. | <i>For the "Historic Preservation and the Minority Community" conference in September 1980.</i> | 10,000 |
| Neighborhood Housing Services of Reading Reading, Pennsylvania | <i>To communicate an understanding of Reading's historic and architectural heritage, provide technical assistance on preservation techniques and landscape design, and produce a brochure on Reading's past and future.</i> | 8,960 |
| New York, City of New York, New York | <i>For a design team to work closely with developers, Community Board No. 6, and the community in the "Billion Dollar Waterfront Project" area on FDR Drive.</i> | 20,000 |
| New York Foundation for the Arts New York, New York | <i>To amend a previous grant to support the completion of a film on the Beaubourg in Centre Pompidou in Paris.</i> | 20,000 |
| New York Landmarks Conservancy New York, New York | <i>For an exhibition which demonstrates creative approaches to the design aspects of historic preservation.</i> | 10,000 |
| New York, Research Foundation of the City University of New York, New York | <i>For Hunter College's guided bus tours on which the function of urban design is explained to the general public, students, educators, and political decision-makers.</i> | 5,000 |
| Oakland, City of Oakland, California | <i>For the new Oakland Street Tree Plan to result in a city-wide tree design plan, including information on tree selection, planting, and care.</i> | 20,000 |
| Oakland Museum Association Oakland, California | <i>For an exhibition of architecturally outstanding solar-energy efficient buildings.</i> | 7,250 |
| Partners for Livable Places Washington, D.C. | <i>For "Economics of Amenity," a research and public awareness program.</i> | 3,200 |
| Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania | <i>For a catalogue to accompany "Urban Encounters," an exhibition by the Institute of Contemporary Art documenting 15 sites in the United States which have been designated as successful works of public art.</i> | 15,000 |
| Preservation League of New York State Albany, New York | <i>To support research for a newspaper series on the economic, historic, and social significance of historic preservation.</i> | 10,350 |
| Project for Public Spaces New York, New York | <i>For a film demonstrating to corporate executives the importance and value of well-designed public plazas.</i> | 10,000 |
| Provincetown Playhouse Provincetown, Massachusetts | <i>For design and planning of the construction of a new theater facility to replace the old theater which was destroyed by fire.</i> | 10,000 |
| Southern California, University of Los Angeles, California | <i>To amend a previous grant to document the study, Architecture and Urban Design Implications of Sun Rights.</i> | 3,400 |
| Spectrum-Focus on Deaf Artists Austin, Texas | <i>For seminars and workshops for architects and deaf artists which will focus on the design process and needs of deaf artists.</i> | 27,940 |
| Swain School of Design, Trustees of New Bedford, Massachusetts | <i>For a lecture series and publication on the theoretical, practical, and innovative aspects of graphic design.</i> | 5,150 |
| Texas, University of San Antonio, Texas | <i>For a filmstrip and teachers' guide on the built environment for Texas school children.</i> | 9,000 |
| Theater Communications Group New York, New York | <i>To publish and market a book, Graphic Communications for the Performing Arts, intended for use by professionals and non-professionals who work with printed communications for the arts.</i> | 15,000 |
| Virginia Commonwealth University Richmond, Virginia | <i>For a series of public lectures and seminars by leading graphic design teachers and practitioners.</i> | 5,824 |
| Virginia Polytechnic Institute and State University Blacksburg, Virginia | <i>For a publication concerning redevelopment strategies for homes owned by elderly, low-income persons of the Gainsboro community in Roanoke.</i> | 3,522 |

44 *Design Arts*

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| Virginia, Rector and Visitors of the University of Charlottesville, Virginia | <i>For the architectural review Modulus, a student publication of the University of Virginia.</i> | 8,511 |
| Walker Art Center Minneapolis, Minnesota | <i>To support an exhibition of original drawings by 25 to 30 architects and for a subsequent symposium on architectural design criticism.</i> | 17,500 |
| WGBH Educational Foundation Boston, Massachusetts | <i>To research and produce videotaped interviews with four well-known other designers for the Center for the Videotaped Archives in the Arts.</i> | 18,113 |
| Windham Regional Planning and Development Commission Brattleboro, Vermont | <i>To support technical assistance to local planning commissions.</i> | 6,000 |

**Design Exploration/
Research**

For experimental and innovative research on design that seeks to define or resolve new or recurring design problems.

Program funds: \$176,468

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| Center for Cultural and Technical Interchange Between East and West Honolulu, Hawaii | <i>For an experiment in graphic design research to construct a new graphic language which would translate unwieldy amounts of computer code into simpler forms.</i> | 825,539 |
| Massachusetts Institute of Technology Cambridge, Massachusetts | <i>To prepare four case studies of energy-conscious design to be used for teaching in professional schools and continuing education programs.</i> | 31,715 |
| New Mexico, University of Albuquerque, New Mexico | <i>To prepare a post-occupancy evaluation handbook of five buildings in Albuquerque for design practitioners.</i> | 19,974 |
| Oregon, University of Eugene, Oregon | <i>To produce a design manual on climate-sensitive design.</i> | 28,600 |
| Philadelphia Art Alliance Philadelphia, Pennsylvania | <i>To explore and document passive solar design principles applied to the development of a 12-1/2 mile roadway in Philadelphia.</i> | 30,000 |
| Project for Public Spaces New York, New York | <i>To prepare an illustrated report, a series of seminars, and a film on management strategies for the design and maintenance of open public spaces.</i> | 20,000 |
| Worcester Area Transitional Housing Worcester, Massachusetts | <i>For the research for a prototype residence for severely physically disabled people.</i> | 20,610 |

Design Fellowships

Includes four subcategories: *Senior-Level Sabbatical Fellowships* provide time for accomplished professional designers to explore areas of interest or new approaches to design. *Individual Project Fellowships* are for professional designers and other qualified individuals to carry out a specific design, research, or educational project. *Entering Professional Designer Project Fellowships* are for professional designers in the early stages of career development or designers returning to the field after a prolonged absence to carry out a specific design, research, or educational project. *Design Student Project Fellowships* are awarded to accredited institutions to provide scholarships to selected design students in their final year of a graduate degree program.

Program funds: \$629,695

Senior-Level Sabbatical Fellowships

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| | | Marquis, Robert B. San Francisco, California | 7,500 |
| American Academy in Rome New York, New York | \$40,000 | Marsh, Vincent Jamaica Plain, New York | 7,500 |
| Blair, Katherine Washington, D.C. | 7,500 | Migdoll, Herbert New York, New York | 7,500 |
| Blessing, Charles A. Detroit, Michigan | 7,500 | Moore, E. Fuller Oxford, Ohio | 7,500 |
| Fitch, James Marston New York, New York | 7,500 | Perin, Constance Cambridge, Massachusetts | 7,500 |
| Harvard University Cambridge, Massachusetts | 20,000 | Rothzeid, Bernard Brooklyn, New York | 7,500 |
| Krauss, Richard I. Brookline, Massachusetts | 7,500 | Wines, James N. New York, New York | 5,000 |

Individual Project Fellowships

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| Anderes, Fred E. New York, New York | <i>To research the history of ice palaces and other unusual ice structures.</i> | \$10,000 |
| Appleyard, Donald Berkeley, California | <i>For preparation of graphic materials for a book entitled Livable Streets: Protected Neighborhoods.</i> | 5,000 |
| Attoe, Wayne O. Berkeley, California | <i>To develop a 50-page paper on "toy-like" towns into a full length book.</i> | 10,000 |
| Bee, Carmi M. Brooklyn, New York | <i>To survey artist residential developments in various communities in the United States.</i> | 10,000 |
| Catanese, Anthony J. Milwaukee, Wisconsin | <i>To study the design and planning of urban waterfronts with particular concern for the preservation and adaptive reuse of historic buildings.</i> | 10,000 |
| Clarke, David S. Arlington, Virginia | <i>For a report on current reforms in 13 schools of architecture in France.</i> | 4,000 |
| Clarke, John P. Trenton, New Jersey | <i>To produce a pamphlet for public officials and citizens' groups on the economic and design viability of converting unused urban and suburban school buildings into new community facilities.</i> | 10,000 |
| Danko, Peter Alexandria, Virginia | <i>To design and produce wooden furniture prototypes using design techniques employed by other industries.</i> | 10,000 |
| Dry, Carolyn M. Newbury Park, California | <i>For an exhibit which will explore the art of building with sand, earth, and trees.</i> | 7,500 |

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| Euston, Andrew F. Washington, D.C. | <i>To produce a newsletter on current urban environmental design issues.</i> | 9,000 |
| Evans, Benjamin H. Blacksburg, Virginia | <i>To investigate the impact of daylight on architectural form and human capacity as related to future patterns of energy-conscious design.</i> | 6,730 |
| Farmer, W. Paul Milwaukee, Wisconsin | <i>For research with Lawrence Witzling for an illustrated manual on urban design competitions, using the Milwaukee waterfront competition as a major case study.</i> | 9,950 |
| Giordano, Jeanne Cambridge, Massachusetts | <i>To develop a manual documenting the process of a design competition conducted by the City of Salem, Oregon.</i> | 5,000 |
| Grebner, Dennis W. Minneapolis, Minnesota | <i>For a film with Richard C. Polister on the work of urban designer Gordon Cullen.</i> | 8,500 |
| Harris, Charles W. Cambridge, Massachusetts | <i>For the text of a handbook on site design and construction data.</i> | 7,500 |
| Hennessey, James M. Honeoye Falls, New York | <i>To document the ways in which computers are presently being used in the education of the designer.</i> | 9,000 |
| Hirsch, David L. New York, New York | <i>For a detailed post-construction evaluation of six urban malls, including two designed by Mr. Hirsch.</i> | 10,000 |
| Kapstein, Ethan B. Washington, D.C. | <i>To develop the materials for "Solar Energy: 2500 years of Utilization," a traveling exhibition on the history of solar energy use from ancient Greece to the present.</i> | 10,000 |
| Kayden, Jerold S. Brattleboro, Vermont | <i>To assemble, with Charles M. Haar, a book and material for an audio-visual slide presentation documenting five major areas in the land use field.</i> | 10,000 |
| Kim, Susie S. Cambridge, Massachusetts | <i>For a brochure which will demonstrate how physical urban design techniques can be used to help preserve and enrich "little cities within a city."</i> | 7,500 |
| Kirkwood, Grace H. North Sandwich, New Hampshire | <i>For a book on the ornamental plants, shrubs, and trees of the Middle East.</i> | 7,500 |
| Koncelik, Joseph A. Worthington, Ohio | <i>To write a book entitled Aging and the Product Environment, which allows designers to apply specific criteria to a variety of mass produced products.</i> | 9,840 |
| Kwartler, Michael New York, New York | <i>To produce an evaluation of the architecture, urban design, and institutional innovations of Sunnyside Gardens, a moderate-income housing development designed by Stein and Wright in 1924.</i> | 10,000 |
| Lee, Tunney F. Newton, Massachusetts | <i>To plan an exchange of exhibits on architectural ideas and technologies between this country's architectural schools and those of the People's Republic of China.</i> | 7,500 |
| Lewin, Susan J. New York, New York | <i>To write a book focusing on residential architecture created since 1960 by established young designers.</i> | 10,000 |
| Liskamm, William H. San Rafael, California | <i>To document procedures used in the Fort Mason Master Plan design competition.</i> | 10,000 |
| McGarvey, John N. Drexel Hill, Pennsylvania | <i>To produce a book and multi-media presentation to illustrate the art of drawing for industrial design practitioners and students.</i> | 10,000 |
| MacLean, Alexander S. Boston, Massachusetts | <i>To prepare a publication based on Mr. MacLean's work in oblique angled aerial photography as a tool for surveying and documenting cities.</i> | 9,880 |
| Marcus, Aaron Berkeley, California | <i>To plan a conference on the use of informational graphics to improve the clarity of public information.</i> | 9,000 |
| Mayer, Richard A. San Francisco, California | <i>To develop an agenda of issues for a national conference on on artists' studio/housing problems.</i> | 10,000 |

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| Meyer, William New York, New York | <i>To support the writing of Energy, Economics and Architecture, a book describing design decision aids for passive solar and energy conservation applications for architects.</i> | 6,000 |
| Neuhart, John A. Hermosa Beach, California | <i>To support research on the life and work of graphic designer Eric Gill.</i> | 8,500 |
| Pevnick, Stephen H. Milwaukee, Wisconsin | <i>To continue design work on a light sculpture which uses water droplets and strobe lighting.</i> | 10,000 |
| Roos, Gabrielle New York, New York | <i>To collaborate with architects to determine new ways of enhancing or modifying space through color.</i> | 10,000 |
| Safdie, Moshe Boston, Massachusetts | <i>To support the preparation of a book, entitled The Reasons for Form.</i> | 7,500 |
| Schneekloth, Lynda H. Blacksburg, Virginia | <i>For the preparation of a series of articles concerning design for the visually handicapped, and for the completion of the draft of a book entitled Environments for Visually Impaired Children—Design Guidelines.</i> | 6,500 |
| Sprague, Paul E. Milwaukee, Wisconsin | <i>For a book on the visual analysis of historic structures and districts based on the applicant's work in historic preservation.</i> | 7,500 |
| Steinitz, Carl F. Cambridge, Massachusetts | <i>For a publication on the success of the regional design for the communities of Gunnison and Crested Butte, Colorado.</i> | 4,000 |
| Stephenson, Thomas E. Del Mar, California | <i>To explore new design possibilities for the design of wheelchairs.</i> | 8,500 |
| Szabo, Albert Brookline, Massachusetts | <i>For a publication on the indigenous architecture of Afghanistan.</i> | 7,500 |
| VanWagenen, Sterling G. Salt Lake City, Utah | <i>For designs for a storyboard from which will be made an animated film dealing with children's awareness of the built environment.</i> | 4,000 |
| Whitehurst, Deborah Tempe, Arizona | <i>To plan and design a crafts facility in the restored mill buildings of Lowell, Massachusetts.</i> | 7,500 |
| Wittner, Ezra L. Atlanta, Georgia | <i>To design and develop a prototypical motorcycle safety suit.</i> | 4,000 |
| Yamasaki, Kim Yoncella, Oregon | <i>To provide current information on the design of housing for the elderly.</i> | 10,000 |
| Zappas, Sam A. Baltimore, Maryland | <i>To complete production of a television program on the development process of Baltimore's Coldspring New Town.</i> | 3,500 |

Entering Professional Designer Project Fellowships

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| Brown, Catherine Baton Rouge, Louisiana | \$5,000 | Isaacs, Mark A. Louisville, Kentucky | 4,895 |
| Campbell, Regula F. Venice, California | 5,000 | Kinzy, Scott A. Milwaukee, Wisconsin | 5,000 |
| Fly, La Barbara W. Austin, Texas | 5,000 | Sanders, James B. New York, New York | 5,000 |
| Franklin, Victoria A. Arroyo, New Mexico | 5,000 | Thiel, Elizabeth A. Bryans Road, Maryland | 4,000 |

Design Student Project Fellowships

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| Art Center College of Design Pasadena, California | \$5,600 | California State Polytechnic University Pomona, California | 4,000 |
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| Cincinnati, University of Cincinnati, Ohio | 4,000 | Massachusetts College of Art Boston, Massachusetts | 4,000 |
| Cornell University Ithaca, New York | 5,600 | Minnesota, University of Minneapolis, Minnesota | 5,600 |
| Georgia Institute of Technology Atlanta, Georgia | 4,000 | Ohio State University Columbus, Ohio | 5,600 |
| Georgia, University of Athens, Georgia | 1,600 | Oregon, University of Eugene, Oregon | 5,600 |
| Harvard University Cambridge, Massachusetts | 4,000 | Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania | 5,600 |
| Illinois, University of Chicago, Illinois | 3,200 | Tulane University of Louisiana New Orleans, Louisiana | 4,000 |
| Kansas City Art Institute Kansas City, Missouri | 3,200 | Washington, University of Seattle, Washington | 5,600 |
| Maryland Institute Baltimore, Maryland | 5,600 | Wisconsin, University of Madison, Wisconsin | 5,600 |

Design Excellence

To provide federal and state agencies with professional guidance for upgrading publications and working environments through seminars, workshops, and educational materials.

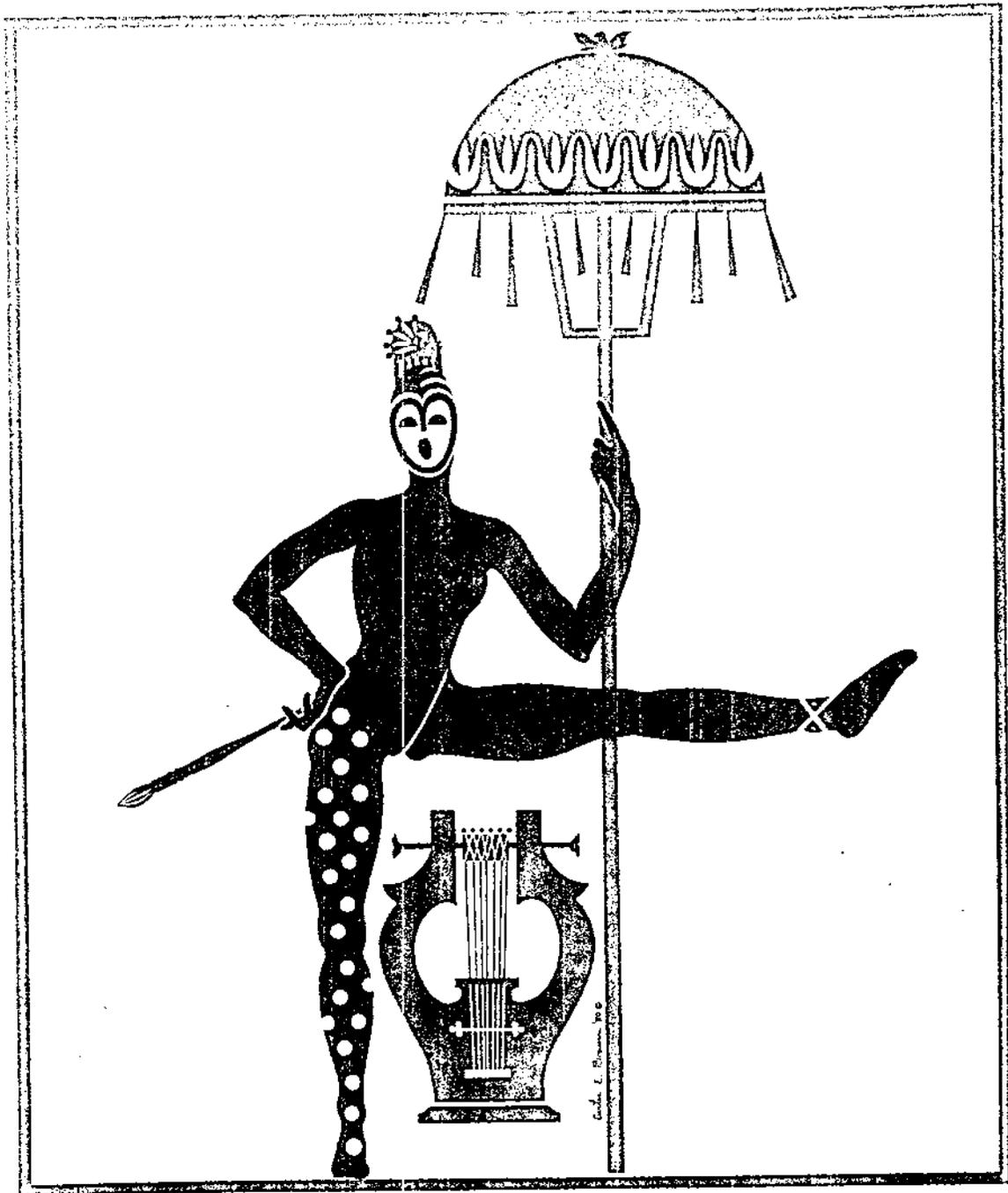
Program funds: \$384,365

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| Bruce, Michael* Alexandria, Virginia | <i>To furnish the Design Arts Program with audio-visual documentation, maintenance, and production services for the program's design excellence initiatives.</i> | \$51,000 |
| Catholic University of America* Washington, D.C. | <i>For editing four issues of Design Matters and publications on design competitions.</i> | 40,000 |
| Cooper Union for the Advancement of Science and Art* New York, New York | <i>To write, publish, and distribute a series of case study publications on the recipients of the National Design Awards Program and selected Design Arts grantees.</i> | 80,000 |
| Grefe (Richard) Associates* Washington, D.C. | <i>For an evaluation survey of past grantees to assess the effects on organizations, individuals, and communities of Design Arts Program grants support over the past 13 years.</i> | 35,000 |
| Harmon, William J.* McLean, Virginia | <i>For a cooperative agreement to research and inventory private sources of support for the establishment of a National Museum of the Building Arts.</i> | 9,650 |
| Institute for Continuing Studies in Design Management and Communication* Washington, D.C. | <i>To amend a previous contract for design seminars for designers in federal agencies.</i> | 71,250 |
| Institute for Urban Design* Purchase, New York | <i>For a cooperative agreement for technical and professional consulting services for the Endowment's Design Excellence Project.</i> | 27,500 |
| Miho, Tomoko* New York, New York | <i>To amend a previous contract to allow for additional typesetting expenses incurred during the production of model publications for an Endowment-wide graphics standardization project.</i> | 965 |
| National Trust for Historic Preservation of the United States* Washington, D.C. | <i>To assist the National Trust for Historic Preservation and the International Downtown Executive Association in establishing a National Mainstreet Center to provide design and planning information and technical assistance for the revitalization of main streets and commercial districts.</i> | 50,000 |

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| Vision, Inc.* Cambridge, Massachusetts | To amend a previous contract for projects testing new methods of design competition for public building programs. | 19,000 |
| <hr/> | | |
| General Services to the Field | To assist professional organizations, nonprofit groups, and coalitions which advance the cause of design excellence. | |
| | Program funds: \$482,859 | |
| American Institute of Architects Foundation Washington, D.C. | To establish a Competition Advisory Service to assist individuals or organizations contemplating the selection of an architect by design competition. | \$30,000 |
| American Institute of Graphic Arts New York, New York | For the preparation, publication, and distribution of a list of academic institutions in the United States offering courses in graphic design. | 6,139 |
| American Institute of Graphic Arts New York, New York | To amend a previous grant to sponsor the federal government's examination procedures for graphic designers, illustrators, and photographers. | 9,000 |
| Arkansas, State of Little Rock, Arkansas | To support the Design Arkansas Program, a proposal for establishing design as a priority for state and local government units. | 29,050 |
| Association of Collegiate Schools of Architecture Washington, D.C. | For a survey of 92 schools of architecture in the United States to determine the nature and scope of design research undertaken within these academic institutions, the results of which will be published and distributed to the schools and relevant government agencies. | 14,000 |
| Center for Design San Francisco, California | For a Center for Design which provides services to designers in the Palo Alto area, such as educational programs for designers and the public, public design exhibitions, a reference library, job referrals for designers, and a newsletter. | 20,000 |
| Committee for the Preservation of of Agricultural Records New York, New York | To support operations during the transition period to ensure proper transfer of all files and services to the Library of Congress. | 14,470 |
| Cranbrook Education Community Bloomfield Hills, Michigan | For the "Design Michigan" program of the Cranbrook Academy of Art, a state-wide design awareness effort consisting of a design resource center, clearing house capacity, research center, design conferences, and exhibition. | 10,000 |
| Design Foundation Washington, D.C. | For the preparation and implementation of the first National Awards Program for the industrial design profession by the Industrial Design Society of America. | 7,700 |
| Don't Tear It Down Washington, D.C. | For a campaign in Washington, D.C., to educate the general public on neighborhood conservation, landmark preservation, and the quality of the built environment of the city. | 10,000 |
| Environmental Design Research Association Washington, D.C. | For a task force on design research to assess the current state of environmental design research and to prepare an agenda for the 1980s. | 10,000 |
| Harvard University Cambridge, Massachusetts | For the Graduate School of Design's program of career discovery, a chance for pre-college students to "try on" a career before making a commitment of time, money, and energy. | 16,000 |
| Louisiana Tech University Ruston, Louisiana | For the development and promotion of a six-week intensive summer program which would provide pre-college students with an opportunity to explore the architectural profession. | 16,000 |
| Massachusetts College of Art Boston, Massachusetts | For activities at the College's Design Management Institute, including an Institute quarterly newsletter, Design Management, a survey to determine format and content of the first Corporate Design Directory, and case studies on design as a management resource. | 20,000 |

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| Molloy, Lawrence* Washington, D.C. | <i>To amend a previous contract to produce a publication on fashion design for the handicapped.</i> | 12,000 |
| National Community Design Center Director's Association Newark, New Jersey | <i>For the existing nationwide network of more than 60 Community Design Centers, which provide free, high quality design services to both rural and urban low-income neighborhoods.</i> | 20,000 |
| Partners for Livable Places* Washington, D.C. | <i>For a cooperative agreement between the Endowment and Partners for maintenance of a built environment clearing house; for the publication of sourcebooks on design; and for publication of a digest of significant developments in the design disciplines.</i> | 42,500 |
| Partners for Livable Places Washington, D.C. | <i>For "The Economics of Amenity," a work program which relates design quality, performing arts, visual arts, and life quality issues to strategies of local economic development.</i> | 20,000 |
| Partners for Livable Places* Washington, D.C. | <i>For a cooperative agreement to expand the clearing house of information; establish systems to screen design applicants for Endowment funding and evaluate funded projects; improve communication between the design professions and the federal government, and establish a publishing program for a design advocacy project.</i> | 110,000 |
| Regional Young Adult Project of Northern California San Francisco, California | <i>To support the Center for Design in stimulating communication among designers, other professionals, and the public.</i> | 10,000 |
| Texas, University of Austin, Texas | <i>For the "Summer Academy in Architecture," a six-week program for high school students interested in the study of architecture.</i> | 16,000 |
| Thomas, Ronald* Washington, D.C. | <i>To amend a previous contract to provide for the production of up to three slide presentations on the needs of the design professions.</i> | 10,000 |
| Vision, Inc. Cambridge, Massachusetts | <i>For an American Neighborhood Atlas, which will document the design characteristics of 24 urban and suburban residential communities.</i> | 30,000 |

*contract, PG - Program Funds; TF - Treasury Funds



EXPRESSIONS 80
A FESTIVAL OF BLACK & HISPANIC ARTS
JUNE 27, 28, & 29

The Afro-American Historical & Cultural Museum
7th & Arch Street

ART, DANCE, MUSIC & THEATER (DRAMA) FREE

SPONSORED BY PENNSYLVANIA COUNCIL ON THE ARTS, AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM, THE MINORITY ARTS RESOURCE COUNCIL
& THE MID-ATLANTIC STATES ART CONSORTIUM WITH FUNDING FROM THE NATIONAL ENDOWMENT FOR THE ARTS

Expansion Arts

The Expansion Arts Program supports arts organizations that represent the cultural diversity of America. These groups are urban and rural, multi-hued and multi-lingual. They are rich in artistic innovation, and they operate principally in and for the communities that make up the variegated cultural landscape of this country.

Expansion Arts is especially interested in art that reflects cultural traditions which most established institutions have largely neglected. To use the art form of theater as an example, the National Black Theater has developed an accessible, yet avant-garde theatrical approach based on the rituals of Africa and of the Holiness Church. Likewise, Teatro Campesino has built a modern Brechtian repertory based on the culture, ancient and contemporary, of Hispanics in California. And, in the same vein, East West Players has developed a unique contemporary theater style that incorporates the techniques of Noh and Kabuki. The Expansion Arts Program has been a central force in bringing national attention to artistic organizations such as these.

Most of the Expansion Arts field is involved in teaching or producing art, or both. In 1980 we revised our grant categories in order to serve our primary organizations better. Instead of applying for grants for activities like "Instruction and Training" or "Arts Exposure," as they did before, arts groups will now apply by discipline, under such categories as "Performing Arts" and "Visual Arts."

One reason for this change is that since 1971, when this Program was begun, a good many of our organizations have diversified as they have matured, and they now do many different things. What started out as a dance school may have spawned a dance company made up of former students. (The Dance Theater of Harlem, for example, began as an Expansion Arts grantee years ago with its ballet school; today it is a major ballet company that receives grants from the Dance Program, while the school is still funded by Expansion Arts.) Such a group should not have to choose between applying for money for its

training work or for its dance productions in the community. Under the new system, it could use a grant for both.

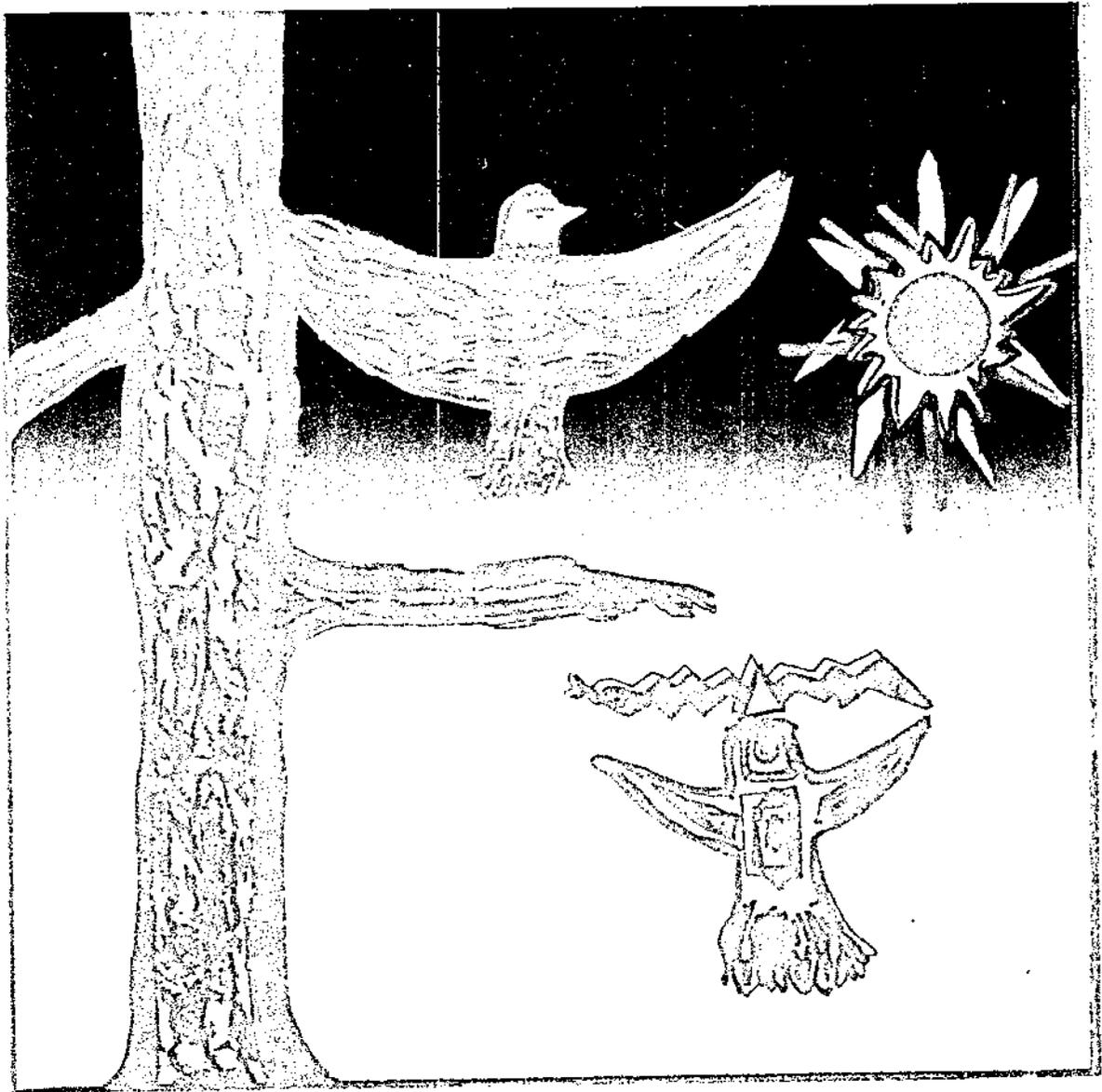
A problem with the categories used previously was that they were all interdisciplinary and required interdisciplinary panels. The same panel considered theater companies, museums, dance companies, and everything else. Because of this, it was difficult to establish a review process based on comparing similar organizations. The breakout by discipline enables us to concentrate the expertise of our panels for the different discipline areas, and assures consistency in the application of high artistic standards.

Another important benefit of the reorganized structure is that it makes interchanges with the Endowment's discipline programs easier and increases the possibility of joint funding efforts. To this end, we are having discussions with other program directors about applicants who interest us both, and we have begun to share panelists with other programs.

It is our intention, with this new format, to move away from project support toward consideration of the organization as a whole. We will make grants to help organizations become more stable artistically and administratively. The concept is one of institution strengthening, and to do this we will focus our funding by determining which organizations are the most important in the field. With this in mind, we have decided to emphasize year-around projects and eliminate the "Summer Projects" category when the current guidelines expire.

This past year, Expansion Arts helped lay the groundwork for the Advancement Grant Program. These grants, which may range from \$20,000 to \$150,000, will go to a select group of arts organizations which produce the most excellent work in the field. They were chosen by a blue ribbon panel following a rigorous review process. These grants will assist the 15 organizations in securing their cadre of artists, achieving broader visibility, and developing more sophisticated management techniques.

Most of the Advancement grantees have



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SELF-HELP GRAPHICS AND ART INC. 3802 BROOKLYN AVE. LOS ANGELES, CA 90063

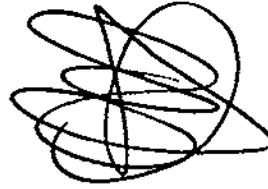
developed artistically, in less than two decades, from their grass-roots origins to be included among the nation's major cultural assets. They have gained national and even international attention by creating or encouraging innovative work that attracts large audiences. Their founders, most of whom are artists, have been widely recognized. The Advancement grants are meant to match the artistic excellence of these artists and their organizations with the managerial power that will enable them to grow and flourish in the coming decades.

During 1980 we began to expand our evaluation program. This has greatly helped panelists review applications. More than 300 groups were visited by Expansion Arts panelists or consultants, who then filled out a detailed written questionnaire. Most of the organizations covered this year were current grantees; next year we hope to be able to visit more new applicants and do about 600 evaluations. Next year we are also planning to study the issue of technical assistance and decide Expansion Arts' future direction in this area.

Our CityArts Program, which has as a goal encouraging city governments to fund arts

programs from their own budgets, has proven remarkably successful. At least 12 of the 14 city governments that have taken part in this three-year granting experiment have created strong funding programs for their Expansion Arts clientele. The city of San Antonio, which received a CityArts grant of \$267,500, now has a budget of \$1 million for community arts groups. Federal funds acted as leverage to get another \$1 million in private contributions. Similar success stories can be told about the other CityArts grantees.

Now, as Expansion Arts moves into its 10th year, it nourishes a field that repays us a hundredfold with rich artistic gifts all over the country—in Appalachian towns, Hopi pueblos, center city stages, and in many other places as well.



A.B. Spellman
Director, Expansion Arts Program

Expansion Arts Advisory Panel

Policy Panel

Shirley Franklin, Chairman
Arts administrator, city official
Atlanta, Georgia

Hazel Bryant
Theater administrator, opera singer
New York, New York

Barry Gaither
Museum director
Boston, Massachusetts

Steven Jay
Educator, administrator, musician
St. Louis, Missouri

Sue Lowenberg
Arts administrator, theater director
Los Angeles, California

Lois McGuire
Arts administrator
Cleveland, Ohio

Diego Navarette
Educator
Tucson, Arizona

Antonia Pantoja
Educator
San Diego, California

Ramona Sakiestewa
Weaver, arts administrator
Santa Fe, New Mexico

John Van Eyck
Union official
Chicago, Illinois

Alden Wilson
Executive director of state arts
agency
Augusta, Maine

Rene Yanez
Museum co-director, visual artist
San Francisco, California

Consortia State Arts Agencies Community Cultural Centers Services to Neighborhood Arts Organizations

Shirley Franklin, Chairman
Arts administrator, city official
Atlanta, Georgia

Carolyn Curran
Arts administrator
New York, New York

Donovan Gray
Arts administrator
Seattle, Washington

Kenneth Ingraham
Executive director of state arts
agency
Detroit, Michigan

Naomi Kraft
Director of community arts
organization
San Francisco, California

Louis R. Leroy
Visual artist
Phoenix, Arizona

William Lewis
Educator, writer, actor
Tucson, Arizona

Jo Long
Arts administrator
San Antonio, Texas

Elsa Robles
Executive director of Hispanic arts
organization
New York, New York

John Sinclair
Musician, arts administrator
Detroit, Michigan

Emily Whiteside
Executive director of community arts
organization
Galveston, Texas

Alden Wilson
Executive director of state arts
agency
Augusta, Maine

Arts Exposure

Shirley Franklin, Chairman
Arts administrator, city official
Atlanta, Georgia

Miguel Algarin
Poet, educator
New York, New York

Margaret Burroughs
Educator, writer, sculptor
Chicago, Illinois

Oliver Franklin
Filmmaker
Philadelphia, Pennsylvania

Barry Gaither
Museum director
Boston, Massachusetts

Leo T. Hale
Poet
Atlanta, Georgia

Sue Lowenberg
Arts administrator, theater director
Los Angeles, California

Ramona Sakiestewa
Weaver, executive director of state
arts agency
Santa Fe, New Mexico

Norie Soto
Visual artist
Seattle, Washington

Patricia Votava
Executive director of community arts
agency
Fargo, North Dakota

Val Gray Ward
Actress
Chicago, Illinois

Rene Yanez
Museum co-director, visual artist
San Francisco, California

Harold Youngblood
Theater administrator
New York, New York

Instruction and Training

Shirley Franklin, Chairman
Arts administrator, city official
Atlanta, Georgia

Joan Brown
Dancer, executive director of dance
company
Philadelphia, Pennsylvania

Hazel Bryant
Opera singer, theater administrator
New York, New York

Rosemary Catacalos
Poet
San Antonio, Texas

Dee Davis
Media center co-director
Whitesburg, Kentucky

Grace Hampton
Artist, educator
Jackson, Mississippi

Stephen Jay
Musician, educator
St. Louis, Missouri

Gerald (Peter) Jemison
Gallery coordinator, educator
Brooklyn, New York

Lynn Lohr
Drama educator
St. Paul, Minnesota

Jackie McLean
Jazz musician
Hartford, Connecticut

Diego Navarrette
Educator
Tucson, Arizona

John Otterbridge
Painter, sculptor
South Pasadena, California

Geno Rodriguez
Photographer
New York, New York

Tour Events Summer Projects

Shirley Franklin, Chairman
Arts administrator, city official
Atlanta, Georgia

Larry Anderson
Educator, visual artist
Tacoma, Washington

Phil Arnoult
Director of community arts
organization
Baltimore, Maryland

Maxine Brandenburg
Arts administrator
Buffalo, New York

Antonino Lizaso
Composer, conductor
Miami, Florida

Lois McGuire
Arts administrator
Cleveland, Ohio

Michael Nolan
Arts administrator
San Francisco, California

Antonia Pantoja
Educator
San Diego, California

Cleo Parker Robinson
Dancer
Denver, Colorado

Betty Blayton Taylor
Educator, artist
New York, New York

Eleanor Traylor
Educator
Washington, D.C.

John Van Eyck
Union official
New York, New York

Eleanor Yung
Dancer
New York, New York

Expansion Arts Grants

Program funds: \$7,948,414
Treasury funds: \$ 207,500
Private gifts: \$ 207,500

State Arts Agencies

To help state arts agencies and regional arts groups expand their programming in such areas as advocacy, coordination, and neighborhood arts services.

Program funds: \$231,500

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| Alabama State Council on the Arts Montgomery, Alabama | <i>For the Artist-in-Prison Program in visual and ceramic arts, an instruction program in music theory and piano for disadvantaged citizens in Tuscaloosa County, and training and performances for the Wiregrass Sacred Harp Singers.</i> | \$27,500 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | <i>For consultant visits to neighborhood arts organizations, a series of management skills workshops, a cultural exchange program with Mexico, and services to Atlatl.</i> | 8,500 |
| Connecticut Commission on the Arts Hartford, Connecticut | <i>For a neighborhood arts consultant, a bilingual consultant, an administrative assistant, and a quarterly bilingual neighborhood arts magazine.</i> | 20,000 |
| Fine Arts Council of Florida Tallahassee, Florida | <i>For artists-in-residence to communities of Greeks, Blacks, Mexican-Americans, Cuban-Americans, and senior citizens.</i> | 30,000 |
| Iowa Arts Council Des Moines, Iowa | <i>For a senior citizens' art program, including classes and workshops, an artist-in-residence at each site, and documentation of procedures.</i> | 15,000 |
| Iowa Arts Council Des Moines, Iowa | <i>For arts activities for deaf and hearing impaired students and adults, and for a Very Special Arts Festival.</i> | 16,000 |
| Michigan Council for the Arts Detroit, Michigan | <i>For the Confined Audience Program which provides full-year artist residencies and a visiting artist series for residents of nursing homes, prisons, and centers for the handicapped.</i> | 20,000 |
| Nebraska Arts Council Omaha, Nebraska | <i>For the Metropolitan Arts Council's programs and services to senior citizens and the handicapped.</i> | 9,000 |

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| North Carolina Arts Council Raleigh, North Carolina | <i>For an arts program in the prisons of North Carolina.</i> | 6,000 |
| Rhode Island State Council on the Arts Providence, Rhode Island | <i>For the Community Program and the Arts-in-Corrections Program.</i> | 20,000 |
| South Carolina Arts Commission Columbia, South Carolina | <i>For Arts-in-the-Prisons Program and the Neighborhood Arts Development Program.</i> | 22,500 |
| Utah Arts Council Salt Lake City, Utah | <i>For the Utah Rural Arts Consortium, an outreach touring program.</i> | 15,000 |
| Vermont Council on the Arts Montpelier, Vermont | <i>For the Touring Aid Program, providing subsidies for performances and workshops by Vermont artists in the rural counties.</i> | 5,000 |
| West Virginia Arts and Humanities Council Charleston, West Virginia | <i>For a statewide newsletter.</i> | 2,000 |

Regional Tour Events

To help sponsoring organizations bring together arts groups within a region for festivals.

Program funds: \$208,990

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| Active Trading Company New York, New York | <i>For the 1980 Village Halloween Festival.</i> | \$7,000 |
| Arts Festival of Atlanta Atlanta, Georgia | <i>For the 26th annual Arts Festival of Atlanta in May 1980, including the Very Special Festival.</i> | 7,500 |
| Ashtabula Arts Center Ashtabula, Ohio | <i>For "Celebration '80," held during the Labor Day weekend, offering arts and crafts workshops, lecture-demonstrations, master classes, exhibitions, and performances.</i> | 4,000 |
| Brooklyn Arts and Cultural Association Brooklyn, New York | <i>For the West Indian American Day Association's Labor Day Carnival and Festival, offering arts and crafts workshops, lecture-demonstrations, master classes, exhibitions, and performances.</i> | 11,000 |
| Carnegie Institute Pittsburgh, Pennsylvania | <i>For the Three Rivers Arts Festival, offering performing and visual activities.</i> | 5,500 |
| Charleston, City of Charleston, South Carolina | <i>For "Piccolo Spoleto," a series of mini-festivals that includes children's theater, music and dance performances, a black arts festival, exhibitions, and an art-reach program to disadvantaged communities, senior citizens, and hospitals.</i> | 7,000 |
| Cultural Exchange Council of Tucson Tucson, Arizona | <i>For the seventh annual "Tucson, Meet Yourself and Friends" festival, offering music, dance, and crafts representing all the ethnic communities in Tucson.</i> | 4,000 |
| Detroit, City of Detroit, Michigan | <i>For the "African Diaspora Celebration," held in May 1980.</i> | 7,000 |
| Indiana Arts Council of Pennsylvania Indiana, Pennsylvania | <i>For an arts festival held in July 1980, offering exhibitions, an artists' market, a film series, craft demonstrations, and performances for the community.</i> | 2,000 |
| Institute for the Preservation and Study of African-American Writing Washington, D.C. | <i>For "Caribbean Week 1980," a festival offering a variety of continuous musical performances by local and nationally known artists.</i> | 3,000 |
| Institute of Puerto Rican Culture San Juan, Puerto Rico | <i>For the Festival de Bomba y Plena, an annual event offering arts and crafts workshops, lecture-demonstrations, master classes, exhibitions, and performances.</i> | 7,500 |
| Junior League of Shreveport Shreveport, Louisiana | <i>For the "Red River Reel, A Celebration of the Arts," presenting a variety of indigenous and contemporary art forms.</i> | 5,000 |
| Lakeshore Association for the Arts Dunkirk, New York | <i>For "Celebrate the Arts," a month-long program offering visual, performing, and literary arts to the community.</i> | 2,500 |

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| Madewood Arts Foundation New Orleans, Louisiana | <i>For the Madewood Arts Festival, offering performing and visual arts events, a touring opera production, seminars, demonstrations, and an artist-in-residence for local schools.</i> | 10,000 |
| Memphis, City of Memphis, Tennessee | <i>For the Schlitz Memphis Music Heritage Festival, held in August 1980.</i> | 7,000 |
| Miami, City of Miami, Florida | <i>For the Kwanza Festival, offering events emphasizing the African heritage through performance, visual and folk arts, lecture demonstrations, symposia, and concerts.</i> | 7,500 |
| Middlesex County New Brunswick, New Jersey | <i>For the New Jersey Teen Arts Festival, presenting New Jersey youth in performances, demonstrations, and exhibitions.</i> | 7,500 |
| Milwaukee Inner City Arts Council Milwaukee, Wisconsin | <i>For the seventh annual Celebration of Community Arts Festival, including performances, exhibitions, demonstrations, an artist-in-residence, and a mural project.</i> | 18,990 |
| Old Philadelphia Development Corporation Philadelphia, Pennsylvania | <i>For the "Avenue of the Arts" festival, offering theater performances, concerts, children's activities, and exhibitions.</i> | 5,000 |
| Phelps Stokes Fund, Trustees of the New York, New York | <i>For administrative costs incurred by the Visual Arts Research and Resource Center for a presentation of Caribbean arts with the Museum of African-American Art.</i> | 5,000 |
| Pushkin Press Washington, D.C. | <i>For the "Tribute to Duke Ellington" festival, a ten-day concert series of free big-band performances for the community.</i> | 7,000 |
| ReEncuentro Cubano Miami, Florida | <i>For the fifth annual ReEncuentro Cubano 1980 Festival, including performances, concerts, demonstrations, exhibitions, neighborhood events, and ethnic and folk arts presentations.</i> | 15,000 |
| Richmond Jubilees Richmond, Virginia | <i>For the June Jubilee, celebrating Richmond's bicentennial, offering performances, concerts, demonstrations, exhibitions, and ethnic and folk arts presentations.</i> | 7,500 |
| Salina Arts Commission Salina, Kansas | <i>For the fourth annual Smoky Hill River Festival, including regional artists and performers, craft exhibits, demonstrations, a children's art program, and concerts.</i> | 5,000 |
| Seattle Folklore Society Seattle, Washington | <i>For the ninth annual Northwest Regional Folklife Festival, including performing and visual arts activities, workshops, seminars, live radio broadcasts, and an Indian Pow-Wow.</i> | 8,000 |
| South Carolina Arts Commission Columbia, South Carolina | <i>For the tenth annual Foothills Festival, promoting Appalachian art traditions and culture through performances, exhibitions, demonstrations, and a film festival.</i> | 7,500 |
| Southern Nevada Economic Development Council Las Vegas, Nevada | <i>For the first annual Festival of Three Continents held in November 1980, including participatory workshops, demonstrations, contemporary art forms, performing and visual arts events, a film series, and exhibitions.</i> | 10,000 |
| Summer Ithaca Ithaca, New York | <i>For the "Ithaca Fall Celebration '80," including performances of choral music and dance, demonstrations, exhibitions, ethnic events, and a film series.</i> | 10,000 |
| Young Men's Christian Association of the University of Wisconsin Madison, Wisconsin | <i>For the third annual Equinox Festival, offering performing arts activities, craft demonstrations, and exhibitions.</i> | 5,000 |

Instruction and Training

For community arts projects that hold regular classes or workshops led by professional artists.

Program funds: \$2,743,330

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| Abraxas Foundation Pittsburgh, Pennsylvania | <i>For a training program in leather-working, ceramics and wood-working for youth offenders in an alternative-to-incarceration community.</i> | \$7,500 |
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| Adept New American Folk Center Houston, Texas | <i>For "Workshops in Open Fields," providing instruction in crafts, visual arts, creative writing, drama, and exhibition programs for those confined to senior citizen homes.</i> | 20,000 |
| African Heritage Dancers and Drummers Washington, D.C. | <i>For the training program in modern and traditional dance and music.</i> | 10,000 |
| Afro-American Studio for Acting and Speech New York, New York | <i>For theater and dance arts training and two productions.</i> | 17,500 |
| Afro-American Total Theater New York, New York | <i>For the RCAA Theater Folklore program, providing instruction in musical theater and play production, exhibits, and concerts at the Richard Allen Center for Culture and Arts.</i> | 27,500 |
| Alameda County Neighborhood Arts Program Oakland, California | <i>For arts workshops, an arts-in-the-schools project, a weekly radio show, a year-round performer festival, and an arts Free University for the low-income neighborhoods in Alameda County.</i> | 17,500 |
| Alice Lloyd College Pippa Passes, Kentucky | <i>For classes in the visual arts, crafts, performing arts, and photography; the Appalachian Summer Theater program; the "Voices of Appalachia," an artist-in-residence for the visual arts program; and the "Our Appalachia Day" event.</i> | 12,500 |
| Allofus Art Workshop Rochester, New York | <i>For instruction in ceramics, crafts, fine arts, graphic arts, performing arts, and exhibitions in the Jail Gallery.</i> | 5,000 |
| Alpha-Omega 1-7 Theatrical Dance New York, New York | <i>For training in dance techniques for young adults interested in theatrical careers.</i> | 10,000 |
| Amas Repertory Theater New York, New York | <i>For classes in theater arts, dance, and voice for the Eddie Blake Children's Theater and the Adult Workshop Program.</i> | 18,000 |
| American Authentic Jazz Dance Theater New York, New York | <i>For the free workshop series in jazz dance and music, including master classes taught by Pepsi Bethel.</i> | 6,500 |
| American Black Artist Detroit, Michigan | <i>For workshops and classes in dance at the Detroit City Dance Center.</i> | 7,500 |
| Appalachian Research and Defense Fund Charleston, West Virginia | <i>To bring artists and craftsmen into the state mental hospitals to conduct classes for long-term inmates.</i> | 10,000 |
| Arena Players Baltimore, Maryland | <i>For the Youth Theater apprenticeship program in performing and theater arts for inner city youth.</i> | 10,500 |
| Art Advisory Council Seattle, Washington | <i>For workshops and lectures in the visual arts and crafts, and for scholarships and special fees for low-income groups and the elderly.</i> | 10,000 |
| Art Resource Association East Calais, Vermont | <i>For workshops in the fine arts with at least one visiting artist.</i> | 5,000 |
| Art Resources for Teachers and Students New York, New York | <i>For training in Chinese and Puerto Rican theatrical forms, graphic arts, murals, and folk crafts, exhibits, and maintenance of a reference library.</i> | 22,500 |
| Artists Collective New York, New York | <i>For training programs in dance, drama, jazz, and the visual arts.</i> | 22,500 |
| Arts and Crafts Society of Portland Portland, Oregon | <i>For classes, workshops, and exhibitions in the visual arts and crafts.</i> | 10,000 |
| Association for the Advancement of Mexican-Americans Houston, Texas | <i>For training and production of two documentary films.</i> | 10,000 |
| Back Alley Theater Washington, D.C. | <i>For the Theater Workshop Training Program.</i> | 20,000 |
| Ballet Folk of Moscow Moscow, Idaho | <i>For a summer workshop in dance.</i> | 1,500 |
| Ballet Puertorriqueno San Juan, Puerto Rico | <i>For touring, workshops, and performances in several major U.S. cities with large Hispanic populations.</i> | 5,000 |

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| Ballet Theater of the Virgin Islands St. Thomas, Virgin Islands | <i>For the dance training program and scholarships.</i> | 15,000 |
| Basement Workshop New York, New York | <i>For workshops in the visual and performing arts, a performance series, gallery exhibits, lecture-demonstrations, a media series, and publications.</i> | 20,000 |
| Bayfront NATO Erie, Pennsylvania | <i>For classes in dance, ceramics, photography, printmaking, painting, music, and student exhibitions at the Martin Luther King Center.</i> | 10,000 |
| Better Boys Foundation Chicago, Illinois | <i>For the Youth Theater Development Program, offering instruction in set construction, acting, dance, voice, design, and theater management.</i> | 10,000 |
| Beyond Baroque Foundation Center Project Venice, California | <i>For free workshops in writing, poetry, music, visual and performing arts.</i> | 17,500 |
| Bidwell Education, Music, and Recreation Center Pittsburgh, Pennsylvania | <i>For a music education program for children in music composition, voice, and instrument training.</i> | 10,000 |
| Billie Holiday Theater New York, New York | <i>For the Performing Arts Workshop and the resident children's company, The Bubble Gum Players.</i> | 10,000 |
| Birmingham Creative Dance Company Birmingham, Alabama | <i>For performances, workshops, and classes in movement for young people, senior citizens, and the handicapped.</i> | 7,500 |
| Black Cultural Endowment Baltimore, Maryland | <i>For the Children's Hour, a series of workshops, classes, and exhibitions for northeast Baltimore neighborhoods.</i> | 7,500 |
| Black Dimensions Dance Theater Oakland, California | <i>For instruction in ballet, modern, traditional African, Afro-American, and Afro-Haitian dance forms.</i> | 5,000 |
| Black Emergency Cultural Coalition New York, New York | <i>For the Prison Arts and ICRY programs.</i> | 17,500 |
| Black Theater Alliance New York, New York | <i>For instruction in the visual arts for minority students at the Weesi Academy.</i> | 4,000 |
| Black Theater Troupe Phoenix, Arizona | <i>For workshop programs, Saturday's Children, an artist-in-residence, and script-writing seminars.</i> | 20,000 |
| Bloomingdale House of Music New York, New York | <i>For the community orchestra concert series and a summer music day camp program.</i> | 5,000 |
| Board of Directors of Aztlán Chicago, Illinois | <i>For classes and workshops in silk-screening, ceramics, mural painting, and photography by Latino artists.</i> | 16,000 |
| Boys Choir of Harlem New York, New York | <i>For musical instruction for 75 gifted nine-year-olds in Harlem.</i> | 5,000 |
| Boys Harbor New York, New York | <i>For performing arts workshops and classes for young people in the East Harlem community.</i> | 30,000 |
| Brattleboro Music Center Brattleboro, Vermont | <i>For the Music Discovery Workshops, involving instrument training for residents of surrounding rural areas.</i> | 5,000 |
| Brookline Arts Center Brookline, Massachusetts | <i>For classes and workshops in the visual arts, crafts, and media arts.</i> | 7,500 |
| Brown University Providence, Rhode Island | <i>For "Rites and Reasons," a cultural project offering workshops and classes in the performing and visual arts for the university and the community.</i> | 10,000 |
| Buffalo Inner-City Ballet Company Buffalo, New York | <i>For training in classical ballet for economically disadvantaged youth.</i> | 5,000 |
| Cacho's African Dancers and Drummers Washington, D.C. | <i>For instruction in traditional and Afro-Cuban dance and music and presentations by African Dance Theater.</i> | 10,000 |
| Capital Ballet Guild Washington, D.C. | <i>For a dance instruction program and concert series for the Anacostia community.</i> | 10,000 |
| Capital Ballet Guild Washington, D.C. | <i>For a dance instruction program and a concert series.</i> | 25,000 |

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| Center for Book Arts New York, New York | <i>For workshops in graphic design, hand bookbinding, letterpress printing, wood engraving, and box making.</i> | 7,500 |
| Center for Chamber Music at Apple Hill East Sullivan, New Hampshire | <i>For the Young Musicians Program.</i> | 7,500 |
| Center for Positive Thought Buffalo, New York | <i>For dance classes at the School of Movement, and workshops in music, crafts, and visual arts.</i> | 20,000 |
| Central Pennsylvania Village Crafts State College, Pennsylvania | <i>For workshops and classes in traditional Pennsylvania rural crafts for the aged, low-income, and handicapped.</i> | 10,000 |
| Charlestown Working Theater Charlestown, Massachusetts | <i>For the Theater for Urban Youth, workshops in acting, movement, and improvisation.</i> | 3,500 |
| Chautauqua Opportunities Mayville, New York | <i>For classes, workshops, and exhibitions in the visual arts.</i> | 5,000 |
| Chiang Ching Dance Company New York, New York | <i>For a dance training program in traditional Peking Opera techniques and Chinese dance movements.</i> | 5,000 |
| Chicago Children's Choir, Friends of the Chicago, Illinois | <i>For musical training and performance experience for children.</i> | 5,000 |
| Children's Art Carnival New York, New York | <i>For the After School and Communication Arts program offering instruction in the visual arts, media arts, and writing.</i> | 22,500 |
| Children's Arts and Science Workshops New York, New York | <i>For instruction in the visual and performing arts for children and adults from low-income and minority groups.</i> | 5,000 |
| Children's Creative Project Santa Barbara, California | <i>For an after-school instruction program in the visual and performing arts.</i> | 10,000 |
| Cityarts Workshop New York, New York | <i>For mural workshops for minority and ethnic groups and a resource center for public art projects.</i> | 15,000 |
| Clark Center for the Performing Arts New York, New York | <i>For low-cost dance instruction programs.</i> | 15,000 |
| Collective Black Artists New York, New York | <i>For a music education program and technical services.</i> | 12,500 |
| Collinwood Arts Council Cleveland, Ohio | <i>For classes and workshops in visual and performing arts, creative writing, crafts, media, and photography.</i> | 12,500 |
| Communications Foundation Santa Barbara, California | <i>For bilingual creative writing and artistic workshops for the Chicano population.</i> | 10,000 |
| Community Arts Services Honolulu, Hawaii | <i>For workshops, classes, and performances in dance and creative movement.</i> | 10,000 |
| Community Center for the Performing Arts Eugene, Oregon | <i>For a dance instruction program.</i> | 5,000 |
| Community Crafts Workshops Lewiston, Maine | <i>For instruction in contemporary crafts, the performing arts, and the Park Street Exhibitions.</i> | 12,500 |
| Community Film Workshop of Chicago Chicago, Illinois | <i>For a training program in 16mm film production for disadvantaged young people.</i> | 20,000 |
| Community Music Center San Francisco, California | <i>For music instruction in instrumentation, ethnic music, jazz, and theory, and performance opportunities for young people.</i> | 12,000 |
| Cornish Institute Seattle, Washington | <i>For music and dance training programs.</i> | 15,000 |
| Council on the Arts for Cortland Cortland, New York | <i>For arts workshops for the residents of Cortland County.</i> | 5,000 |
| Crossroads Community San Francisco, California | <i>For workshops in the visual, performing and theater arts at The Farm.</i> | 10,000 |
| Cultural Council Foundation New York, New York | <i>For En Foco's gallery and workshops in the visual arts for the Spanish-speaking community in the Bronx.</i> | 10,000 |

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| Cultural Council Foundation New York, New York | <i>For free workshops in dance and performance techniques for youth by Bronx Dance.</i> | 2,500 |
| Cultural Council Foundation New York, New York | <i>For the Charles Moor Dance School, offering instruction for children in traditional African dance.</i> | 5,000 |
| Cultural Council Foundation New York, New York | <i>For workshops in fabric painting, etching, silkscreen, and photo-techniques at the Lower East Side Printshop.</i> | 7,500 |
| Cultural Council Foundation New York, New York | <i>For instruction in the performing arts and performances by a student company at the Nat Horne Musical Theater.</i> | 5,000 |
| Cultural Council Foundation New York, New York | <i>For workshops for low-income artists at the Nation of Graffiti Artists.</i> | 6,000 |
| Culture in Black and White Mobile, Alabama | <i>For training in art, ceramics, dance, drama, music, photography, and creative writing.</i> | 17,500 |
| Cumberland Museum Clintwood, Virginia | <i>For workshops in weaving, wood and stone sculpture, painting, oral history stories, poetry, and music.</i> | 7,000 |
| Dance Exchange Washington, D.C. | <i>For workshops, classes, and rehearsals.</i> | 10,000 |
| Dance Theater of Harlem New York, New York | <i>For a training program for apprentices in wardrobe, stagecraft, dance, and music, and for the Lecture-Demonstration Performance Series.</i> | 30,000 |
| Dance Visions New York, New York | <i>For workshops in contemporary dance for the Harlem community.</i> | 12,500 |
| Dancers' Workshop of California San Francisco, California | <i>For the Reachout Program, offering instruction in movement, dance, and verbal communication, and for a regional tour event.</i> | 20,000 |
| Dashiki Project Theater New Orleans, Louisiana | <i>For training and performance opportunities in the theater arts.</i> | 22,500 |
| Dayton Contemporary Dance Company Dayton, Ohio | <i>For dance training activities.</i> | 10,000 |
| DeCordova and Dana Museum and Park Lincoln, Massachusetts | <i>For free art classes offered to low-income elderly, and for a regional tour event.</i> | 10,000 |
| Department of Conservation and Cultural Affairs St. Thomas, Virgin Islands | <i>For instruction programs in music and for summer programs.</i> | 12,000 |
| Detroit Community Music School Detroit, Michigan | <i>For instruction in Orff-Schulwerk, string development, and brass, wind, and percussion to underprivileged children.</i> | 5,000 |
| Dixwell Children's Creative Arts Center New Haven, Connecticut | <i>For instruction in the performing and visual arts for inner-city children.</i> | 20,000 |
| Double Image Theater New York, New York | <i>For training, performances, and an annual play-writing festival.</i> | 7,500 |
| Douglass (Fredrick) Creative Arts Center New York, New York | <i>For a training program in creative writing and acting.</i> | 12,500 |
| Downtown Ballet Company New York, New York | <i>For instruction in ballet, modern, and Spanish dance by the Downtown Community Dance Workshop.</i> | 5,000 |
| Downtown Community Television Center New York, New York | <i>For workshops in television arts and related media services for low-income persons, primarily in Chinatown and the Lower East Side.</i> | 12,500 |
| Dume Spanish Theater New York, New York | <i>For workshops for teenagers in theater techniques and Hispanic culture.</i> | 10,000 |
| Durham Arts Council Durham, North Carolina | <i>For the Creative Arts in the Public Schools Program in the Triangle area of North Carolina.</i> | 7,500 |
| Dutchess County Arts Commission Poughkeepsie, New York | <i>For workshops in dance for the disadvantaged children of Dutchess County.</i> | 4,000 |

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| East Bay Community Arts Project Berkeley, California | <i>For the Juvenile Justice Art Project, offering workshops in the county juvenile prison.</i> | 12,500 |
| East-West Players Los Angeles, California | <i>For instruction programs and performance.</i> | 22,000 |
| Ebony Talent Creative Arts Foundation Chicago, Illinois | <i>For instruction in drama, dance, music, creative writing, and the technical aspects of theater arts for inner-city residents.</i> | 20,000 |
| Emerson School New York, New York | <i>For summer workshops and an arts instruction program for children.</i> | 20,000 |
| Everyday People Monessen, Pennsylvania | <i>For classes in the visual arts and crafts, Saturday workshops, and demonstrations.</i> | 10,000 |
| Exceptional Children's Foundation Los Angeles, California | <i>For classes in the visual arts and crafts for the mentally retarded.</i> | 10,000 |
| Family of Man Providence, Rhode Island | <i>For Circus Wagon Theater's workshops in theater and circus arts, and for touring a production.</i> | 7,500 |
| Film in the Cities St. Paul, Minnesota | <i>For instruction in filmmaking.</i> | 7,400 |
| Film News Now Foundation New York, New York | <i>For instruction in filmmaking for low-income and minority groups.</i> | 7,500 |
| First All Children's Theater New York, New York | <i>For theater training for New York City children.</i> | 12,500 |
| Floating Foundation of Photography New York, New York | <i>For instruction in photography for community children, adults, and the families of ex-offenders through the Family and Community Workshops.</i> | 10,000 |
| Folkdance Foundation New York, New York | <i>For a community instruction program in folk dance and music.</i> | 5,000 |
| Franklin County Parks and Recreation Rocky Mount, Virginia | <i>For a senior citizens' crafts instruction program.</i> | 5,000 |
| Free Southern Theater New Orleans, Louisiana | <i>For the Community Theater Program offering workshops and tours.</i> | 15,000 |
| Free Spirit Theater Baltimore, Maryland | <i>For theater training workshops.</i> | 5,000 |
| Frog Hollow Craft Association Middlebury, Vermont | <i>For a crafts instruction and apprenticeship program for children, adults, and the mentally retarded.</i> | 11,500 |
| Frog Hollow Craft Association Middlebury, Vermont | <i>For crafts instruction and apprenticeships.</i> | 10,000 |
| Garden State Ballet Foundation Newark, New Jersey | <i>For scholarships and dance workshops.</i> | 15,000 |
| Goddard-Riverside Community Center New York, New York | <i>For drama workshops and the development of street drama festivals.</i> | 8,000 |
| Great Falls Development Corporation Paterson, New Jersey | <i>For instruction in the performing arts and related theater arts.</i> | 5,000 |
| Great Leap Los Angeles, California | <i>For workshops and performances in dance and music for Asian-American youth.</i> | 7,500 |
| Greater Birmingham Arts Alliance Birmingham, Alabama | <i>For Parkart-Urban Art, a program of art classes and performances for the disadvantaged, including senior citizens and the handicapped.</i> | 7,500 |
| Growth Through Art and Museum Experience New York, New York | <i>For a training program in art and museum resources for children and teachers in the public schools.</i> | 15,000 |
| Haight-Ashbury Community Development Corporation San Francisco, California | <i>For free or low-cost workshops in the visual and performing arts.</i> | 12,500 |
| Hartford School of Ballet Hartford, Connecticut | <i>For the scholarship program in dance training for young people.</i> | 5,000 |

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| Henry Street Settlement New York, New York | <i>For the training workshops at New Federal Theater providing opportunities for employment in theater-related work.</i> | 30,000 |
| Heritage Family Theater Spokane, Washington | <i>For dance and theater training for isolated communities.</i> | 4,000 |
| Hochstein (David) Memorial Music School Rochester, New York | <i>For music and dance training.</i> | 5,000 |
| Hunt (Elena) Foundation on Arts and Humanities Wilson, Wyoming | <i>For ballet instruction for the community.</i> | 5,000 |
| Indochina Resource Center Oakland, California | <i>For workshops and seminars in traditional Philippine ethnic music.</i> | 4,000 |
| Inner City Youth League St. Paul, Minnesota | <i>For professional instruction in photography through workshops, seminars, and exhibitions.</i> | 7,500 |
| Inquilinos Boricuas en Accion Boston, Massachusetts | <i>For workshops in production and programming in community media arts.</i> | 7,500 |
| Institute of New Cinema Artists New York, New York | <i>For video and film workshops for the community, including senior citizens and handicapped youth.</i> | 10,000 |
| Institute of Puerto Rican Culture San Juan, Puerto Rico | <i>For a dance training program, performances, and concerts by Ballet Puertorriqueno.</i> | 5,000 |
| Institute of Puerto Rican Culture San Juan, Puerto Rico | <i>For workshops and festivals by El Coqui incorporating the African influence on Puerto Rico.</i> | 10,000 |
| Japan Town Art Movement San Francisco, California | <i>For art workshops conducted by artists from the Asian community.</i> | 5,000 |
| JCEO Community Birmingham, Alabama | <i>For Black Fire Company's productions, a training program in the performing arts, and creative writing instruction for disadvantaged youth.</i> | 15,000 |
| Johnson (James Weldon) Community Centers New York, New York | <i>For workshops in photography, poetry, and clay sculpture for the Harlem community.</i> | 7,500 |
| Julian Company Theater San Francisco, California | <i>For workshops and training for the production of Lavabed Wardance.</i> | 5,000 |
| Kalihi-Palama Culture and Arts Society Honolulu, Hawaii | <i>For a training program for residents.</i> | 10,000 |
| Kentuckiana Metroversity Louisville, Kentucky | <i>For the Youth Arts Program offering instruction in the performing and visual arts, media, and photography.</i> | 25,000 |
| Knoxville Urban Ministry Knoxville, Tennessee | <i>For an arts program at Epworth Jubilee Community Arts Center which serves the Fort Sanders community.</i> | 17,500 |
| Kona Arts Center Holauloa, Hawaii | <i>For an instruction program in the visual arts and crafts.</i> | 5,000 |
| Kuumba Community Theater Chicago, Illinois | <i>For administrative costs.</i> | 18,000 |
| Kuumba Learning Center Washington, D.C. | <i>For the summer-fall session of the Ebony Impromptu Theater's "Lorton Voices Project," which provides training in theater arts to members of the Lorton Voices, an inmate theater company.</i> | 5,000 |
| Kuumba Learning Center Washington, D.C. | <i>For exhibitions and performances and the gallery management training program at the Market V Gallery.</i> | 17,500 |
| Kuumba Learning Center Washington, D.C. | <i>For training in theater, dance, music, and related theater arts by the Ebony Impromptu Theater Company.</i> | 12,500 |
| Kuumba Workshop Chicago, Illinois | <i>For training in theater, dance, music, and related theater arts.</i> | 25,000 |
| Latin-American Development Services Corporation Chicago, Illinois | <i>For the Community Television Production Center, offering training in small format video to the Latino community.</i> | 5,000 |

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| Latin-American Theater Ensemble New York, New York | <i>For productions and classes in theater arts.</i> | 5,000 |
| Latin-American Youth Center Washington, D.C. | <i>For workshops and seminars offering instruction in Latin music.</i> | 10,000 |
| Lawrence Arts Center Lawrence, Kansas | <i>For workshops and classes in the visual and performing arts.</i> | 5,000 |
| Liga de Estudiantes de Arte de Arecibo Arecibo, Puerto Rico | <i>For lectures, exhibitions, and workshops in the visual arts, photography, and crafts.</i> | 5,000 |
| Liga de Estudiantes de Arte de San Juan San Juan, Puerto Rico | <i>For scholarships, classes, and exhibits in the visual arts and crafts.</i> | 15,000 |
| Madison Community Access Center Madison, Wisconsin | <i>For a training program in videotape production, involving ethnic and racial minority residents, senior citizens, and the handicapped.</i> | 10,000 |
| Manchester Craftsmen's Guild Pittsburgh, Pennsylvania | <i>For training in ceramics, textiles, and photography for minority, elderly, and handicapped residents of the Northside.</i> | 22,500 |
| Manna House Workshops New York, New York | <i>For performing arts classes, workshops, and rehearsal space for the Harlem community.</i> | 15,000 |
| Martin Luther King Multiversity Los Angeles, California | <i>For an artist-in-residence program in the visual arts for minority students from non-arts high schools.</i> | 12,000 |
| Media Study/Buffalo Buffalo, New York | <i>For a workshop training program in film and video.</i> | 10,500 |
| Metropolitan Cultural Arts Center Minneapolis, Minnesota | <i>For classes and performances in the visual and performing arts.</i> | 15,000 |
| Metropolitan School for the Arts Syracuse, New York | <i>For instruction in the visual and performing arts.</i> | 12,500 |
| Mexican-American Culture Development Homestead, Florida | <i>For instruction by the Mariachi Music School for farmworkers and their families.</i> | 7,500 |
| Milwaukee Inner City Arts Council Milwaukee, Wisconsin | <i>For the Training Institute offering classes and workshops in the visual and performing arts.</i> | 12,000 |
| Mississippi Band of Choctaw Indians Philadelphia, Mississippi | <i>For the Choctaw Arts and Crafts Program offering instruction in traditional tribal crafts.</i> | 10,000 |
| Model Valley Mountain Crafts Clairfield, Tennessee | <i>For a training program in traditional crafts for the residents of the Clearfork Valley.</i> | 9,000 |
| Momroe County Rural Heritage Alliance Union, West Virginia | <i>For the Mountain Heritage School Artisans programs, offering instruction in traditional mountain arts and music by older artists.</i> | 5,000 |
| Mudflat Pottery School Cambridge, Massachusetts | <i>For the scholarship program offering instruction in ceramics.</i> | 5,000 |
| Nashville Academy Theater Nashville, Tennessee | <i>For a theater training program for children.</i> | 30,000 |
| National Black Theater Workshop New York, New York | <i>For classes and workshops in the theater arts.</i> | 37,500 |
| National Conference of Artists Washington, D.C. | <i>For the Children's Workshop in African-American Visual Arts, an instruction program in performing and visual arts and crafts for children.</i> | 5,000 |
| Native American Arts and Culture San Francisco, California | <i>For a program of workshops in crafts that are traditional to the Bay Area Indian community.</i> | 7,500 |
| New Dance Theater Denver, Colorado | <i>For a dance training program, lecture-demonstrations, workshops, and mini-concerts in the schools.</i> | 22,500 |
| New England Conservatory of Music Boston, Massachusetts | <i>For the Community Services Musical Instruction Program offering instrumental and voice lessons, participation in a performance ensemble, and theory classes.</i> | 10,000 |

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| New Freedom Theater Philadelphia, Pennsylvania | <i>For the theater arts program.</i> | 20,000 |
| New Muse Community Museum of Brooklyn Brooklyn, New York | <i>For a workshop program in the visual arts and music for the disadvantaged community.</i> | 12,500 |
| New Organization for the Visual Arts Cleveland, Ohio | <i>For the Art/Talk Program, offering classes and workshops in the visual arts.</i> | 2,500 |
| New Orleans Public Schools New Orleans, Louisiana | <i>For the New Orleans Center for Creative Arts Program for 1980, offering instruction in the performing and visual arts.</i> | 10,000 |
| New Orleans Public Schools New Orleans, Louisiana | <i>For the New Orleans Center for Creative Arts Program for 1981, offering instruction in the performing and visual arts.</i> | 10,000 |
| New Playwrights' Theater of Washington Washington, D.C. | <i>For training for new American playwrights, primarily from the Washington, D.C., area.</i> | 10,000 |
| New School for the Arts Montclair, New Jersey | <i>For instruction in the performing arts for Essex County residents.</i> | 7,500 |
| New York City Hispanic-American Dance Company New York, New York | <i>For the Dance Workshop Training Program for low-income, minority students.</i> | 30,000 |
| Norman Firehouse Art Center Norman, Oklahoma | <i>For instruction in the visual arts for the community.</i> | 6,500 |
| Northeast Georgia Area Planning and Development Commission Athens, Georgia | <i>For art programs for older adults in nine counties in northeast Georgia.</i> | 15,000 |
| Nuevo Teatro Pobre de America Hato Rey, Puerto Rico | <i>For workshops and productions exploring the roots of Puerto Rican culture.</i> | 10,000 |
| Olantunji Center of African Culture New York, New York | <i>For a training program in African culture.</i> | 20,000 |
| Original Ballets Foundations New York, New York | <i>To provide free ballet training to New York City public school children by the New Ballet School of the Eliot Feld Ballet.</i> | 2,500 |
| Ozanam Strings Pittsburgh, Pennsylvania | <i>For the Pittsburgh Fine Arts Program, which offers instruction in orchestra and band instruments, music theory, orchestration, art, dance, jazz studies, and voice.</i> | 5,000 |
| Parker (Charlie) Memorial Foundation Kansas City, Missouri | <i>For instruction in the performing arts for underprivileged children and adults.</i> | 10,000 |
| Pasadena Arts Workshop Pasadena, California | <i>For "Ethnic Heritage Arts," "Environmental Arts," and "Arts Semesters for Handicapped and Disadvantaged Children" programs.</i> | 10,000 |
| Patch, Inc. Atlanta, Georgia | <i>For instruction in the visual and performing arts for the residents of Cabbagetown.</i> | 17,000 |
| Performing Arts Workshop San Francisco, California | <i>For workshops in theater and dance in the public schools, including technical assistance to teachers.</i> | 20,000 |
| Philadelphia Dance Alliance Philadelphia, Pennsylvania | <i>For dance classes and workshops.</i> | 2,500 |
| Philadelphia Dance Company Philadelphia, Pennsylvania | <i>For dance training and performances for inner-city youth.</i> | 22,500 |
| Printmaking Workshop New York, New York | <i>For the Community Printmaking Program in the graphic arts.</i> | 12,500 |
| Prints in Progress Philadelphia, Pennsylvania | <i>For workshops in drawing, design, and print-making techniques for low-income young people.</i> | 17,500 |
| Program to Aid Citizen Enterprise Pittsburgh, Pennsylvania | <i>For instruction in dance, visual arts, crafts, and drama for children and adults.</i> | 10,000 |
| Public Art Workshop Chicago, Illinois | <i>For storefront mural, photography, and visual arts workshops.</i> | 10,000 |

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| Puerto Rican Dance Theater New York, New York | <i>For instruction programs in dance, music, costume design, and construction for the Hispanic community.</i> | 17,500 |
| Puerto Rican Traveling Theater New York, New York | <i>For the Training Unit offering instruction in theater arts, literature, music, rhythms, and dance.</i> | 35,000 |
| Puertorican Center for the Arts New York, New York | <i>For workshops in the performing arts and folk crafts, a bilingual newsletter, a reference library, and a museum.</i> | 22,500 |
| Rainbow Television Workshop Boston, Massachusetts | <i>For filmmaking and video workshops.</i> | 20,000 |
| Riverside Church in the City of New York New York, New York | <i>For the Theater Workshop for Children offering instruction in drama, voice, and dance for the children of the Upper West Side.</i> | 5,000 |
| Roadside Attraction Detroit, Michigan | <i>For the Attic Theater Performing Arts Academy program offering instruction in the theater arts.</i> | 5,000 |
| Roosa School of Music Brooklyn, New York | <i>For the Community Program offering instruction in music and dance to minority children in Kings County.</i> | 2,500 |
| Roosevelt Public Library Roosevelt, New York | <i>For workshops in the visual arts, photography, and ceramics.</i> | 2,000 |
| Rutgers University New Brunswick, New Jersey | <i>For performances, workshops, and lecture-demonstrations for the Hispanic community.</i> | 8,500 |
| R'Wanda Lewis Afro-American Dance Company Los Angeles, California | <i>For workshops and classes in dance and related production techniques.</i> | 10,000 |
| St. Croix School of the Arts St. Croix, Virgin Islands | <i>For instruction in the visual and performing arts and crafts.</i> | 10,000 |
| St. Elmo's Village Los Angeles, California | <i>For workshops in the performing arts and crafts.</i> | 15,000 |
| St. Francis House Kansas City, Missouri | <i>For workshops in the visual arts and crafts by the Craft Learning Center.</i> | 5,000 |
| St. Louis Conservatory and School for the Arts St. Louis, Missouri | <i>For the Cosaan Dance Company to conduct a series of workshops for beginning and advanced dancers and 20 lecture-demonstrations in area public and private secondary schools.</i> | 10,000 |
| Salmon River Central School Fort Covington, New York | <i>For the Mohawk Arts and Crafts program offering instruction in traditional tribal arts for Mohawk school children.</i> | 5,000 |
| San Francisco Center for Japanese- American Studies San Francisco, California | <i>For dance training, lecture-demonstrations in schools, and expansion of the repertory.</i> | 5,000 |
| Santa Barbara Gazebo Theater One Santa Barbara, California | <i>For the statewide California Youth Theater, offering instruction and performance activities.</i> | 10,000 |
| Settlement Music School Philadelphia, Pennsylvania | <i>For music instruction programs for the visually handicapped, the physically disabled, and senior citizens.</i> | 15,000 |
| Sign of the Times Cultural Workshop and Gallery Washington, D.C. | <i>For workshops in the visual arts, photography, and dance.</i> | 10,000 |
| Silvera (Frank) Writers' Workshop Foundation New York, New York | <i>For playwrights' workshops.</i> | 10,000 |
| Society of the Third Street Music School Settlement New York, New York | <i>For the Ethnic Arts Program, offering instruction in the visual and performing arts and an original theater piece about the Lower East Side.</i> | 10,000 |
| South Arsenal Neighborhood Development Corporation Hartford, Connecticut | <i>For instruction in the visual arts, a mural program, and a mobile Art Cart for elementary students' and senior citizens' art classes.</i> | 2,500 |
| Southwest Craft Center San Antonio, Texas | <i>For the Saturday Morning Discovery Program, offering scholarships and instruction in fine arts and crafts.</i> | 15,000 |

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| Stand, Inc. Derby, Connecticut | <i>For workshops in the creative and technical uses of radio and video.</i> | 5,000 |
| Studio Museum of Harlem New York, New York | <i>For the Cooperative School Program, offering instruction in the fine arts for elementary and junior high school students.</i> | 10,000 |
| Sweetwater Art Center Sewickley, Pennsylvania | <i>For instruction in ceramics for the public school students of Western Allegheny County.</i> | 4,000 |
| Symbrinck Associates Williamsport, Pennsylvania | <i>For a theater training program for high school and college students, and workshops for the inmates of state and federal correctional institutions through Williamsport Drama.</i> | 10,500 |
| Taller Boricua New York, New York | <i>For the Art Studio Workshop Project, providing classes in the visual arts, photography, graphics, and sculpture.</i> | 7,500 |
| Taller Puertorriqueno Philadelphia, Pennsylvania | <i>For workshops in the visual arts, graphic arts, crafts, and photography for the Spanish-speaking population of Pennsylvania and the Delaware Valley.</i> | 7,500 |
| Teatro Alma Latina Camden, New Jersey | <i>For a street theater program for the Hispanic population in New Jersey.</i> | 4,000 |
| Theater for the Forgotten New York, New York | <i>For theater workshops in New York City and New Jersey correctional facilities, and a prison network system of radio plays, poetry, and writings created in the Adult Prison Workshops.</i> | 10,000 |
| Theater of the Performing Arts of Shreveport Shreveport, Louisiana | <i>For training in theater arts and fine arts.</i> | 12,500 |
| Theater of Universal Images Newark, New Jersey | <i>For community instruction programs in theater arts, an exhibition gallery, and a visiting artist program.</i> | 4,000 |
| Tokunaga Dance Ko. New York, New York | <i>For a scholarship program for minority dancers, performance workshops, and technique classes.</i> | 5,000 |
| Tomorrow's World Art Center Washington, D.C. | <i>For the Roving Arts Workshop, an arts day camp; classes for the mentally and physically disabled; and arts programs in the D.C. Jail, Lorton Youth Correctional Center, and Juvenile Probation program.</i> | 12,500 |
| United Nautical Cadets Bronx, New York | <i>For the Development of Youth Program, offering instruction in the performing arts.</i> | 5,000 |
| United Projects San Francisco, California | <i>For Workshops Especially for Teens, offering instruction in the performing arts.</i> | 17,500 |
| Utah Ballet Folklorico Company Salt Lake City, Utah | <i>For administrative support and instruction in Latin American dance.</i> | 10,000 |
| Wayne State College Wayne, Nebraska | <i>For instruction in creative writing for elementary and secondary school students.</i> | 4,000 |
| Westchester Opportunities Industrialization Center Port Chester, New York | <i>For performing arts workshops for inner-city youth and adults.</i> | 10,000 |
| Where We At Black Women Artists Brooklyn, New York | <i>For instruction in the visual arts, printmaking, and crafts, and a youth apprenticeship program.</i> | 5,000 |
| White Mountains Center for the Arts Jefferson, New Hampshire | <i>For "Arts Instruction and Training in New Hampshire's North Country," including a summer arts and music festival.</i> | 10,000 |
| Wilmington Theater Ensemble Wilmington, Delaware | <i>For training in the performing arts, a scholarship program, and workshops in the technical aspects of theater.</i> | 5,000 |
| Women Make Movies New York, New York | <i>For instruction in filmmaking and film production.</i> | 12,500 |
| Women's Community Los Angeles, California | <i>For the New Moves program offering instruction in the arts to ex-offenders, ex-drug users, the disabled, elderly women, and Latina women.</i> | 10,000 |
| Women's Studio Workshop Rosendale, New York | <i>For classes and workshops in printmaking, lithography, textile printing, drawing, and collage.</i> | 7,500 |
| Xavier University of Louisiana New Orleans, Louisiana | <i>For the Audubon Arts Center's visual and performing arts classes for the residents of the Gert Town section of New Orleans.</i> | 10,000 |

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| Yellow Springs Center Stage Yellow Springs, Ohio | <i>For an original works program, offering training and production of an original play.</i> | 5,000 |
| Young Filmmakers Foundation New York, New York | <i>To provide scholarship assistance for the media training program.</i> | 15,000 |
| Young Saints Scholarship Foundation Los Angeles, California | <i>For instruction in the performing and video arts.</i> | 20,000 |
| Your Heritage House Detroit, Michigan | <i>For instruction in the fine arts, exhibition and performance workshops, and artists' residencies.</i> | 25,750 |
| Youth Theater Interactions Yonkers, New York | <i>For a theater arts workshop and student performing companies.</i> | 10,000 |

Arts Exposure

To support public presentations—such as performances, exhibitions, and festivals—that include workshops in which community residents can participate. Many projects are designed to reach people who usually do not have access to the arts, or to promote cultural exchange among people of different ages, races, or socio-economic backgrounds.

Program funds: \$1,730,302

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| Acadiana Arts Council Lafayette, Louisiana | <i>For public presentations in the arts.</i> | \$5,000 |
| Adelante, Inc. Tucson, Arizona | <i>For ten performances with workshops on theater skills for Chicano communities.</i> | 7,500 |
| Afro-American Historical and Cultural Museum Philadelphia, Pennsylvania | <i>To present a six-week series with filmmakers and their films at eight minority cultural institutions.</i> | 17,500 |
| Aims of Modzawe Long Island City, New York | <i>For classes and performances by the Dinizulu Dancers, Drummers and Singers.</i> | 10,000 |
| Akwesasne Library Cultural Center Hogansburg, New York | <i>For workshops and classes in Native Mohawk Arts.</i> | 2,500 |
| Alternate Roots Knoxville, Tennessee | <i>For "Roots Showcase Festival," a seven-day festival offering productions, workshops, and performances.</i> | 15,000 |
| Alternative Center for International Arts New York, New York | <i>For music performances and exhibitions in the visual arts.</i> | 17,500 |
| American Black Artists Detroit, Michigan | <i>For the Cultural Opportunity for Direct Exchange program, including art classes and performances.</i> | 15,000 |
| American Institute for Cultural Development San Francisco, California | <i>For performing artists' fees for performances in schools, senior citizen centers, and community centers.</i> | 10,000 |
| American Revolutionary Road Company Johnson City, Tennessee | <i>For touring performances in Appalachian communities.</i> | 15,000 |
| Anchorage Arts Council Anchorage, Alaska | <i>For Art-Reach's programs for senior citizens, the handicapped, and children.</i> | 10,000 |
| Arkansas Arts Center Little Rock, Arkansas | <i>For the State Services Program, including traveling exhibitions, lectures, performances, and workshops.</i> | 15,000 |
| Art Without Walls New York, New York | <i>For Freespace's arts programs in correctional facilities.</i> | 8,000 |
| Artes Chicano Denver, Colorado | <i>For a regional tour of midwestern states with a program including music, dance, and theater from Chicano culture.</i> | 12,500 |

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| ArtiCulture Cambridge, Massachusetts | <i>For a youth performance training program and a free performing arts series for senior citizens.</i> | 7,500 |
| Artistic Productions Wilmington, Delaware | <i>For workshops and presentations for shut-in audiences.</i> | 2,500 |
| Artists in Prison and Other Places Los Angeles, California | <i>For the prison theater arts program and development of a bilingual original play about Latina women.</i> | 12,500 |
| Artreach Milwaukee Milwaukee, Wisconsin | <i>For artists to conduct arts workshops for institutionalized persons.</i> | 7,500 |
| Arts on the Move Juneau, Alaska | <i>For performances, group activities, and individual arts instruction for isolated Alaskan communities.</i> | 5,000 |
| Arts for Racial Identity New York, New York | <i>For the Artist-in-Residency Program.</i> | 12,500 |
| Asian-American Dance Theater New York, New York | <i>For classes in traditional and modern dance for the Chinese community, concerts in the area, and a tour to isolated communities on the East Coast.</i> | 12,500 |
| Balkan Arts Center New York, New York | <i>For two folklife festivals and four workshops in the cultural history of different immigrant communities.</i> | 20,000 |
| Barter Foundation Abingdon, Virginia | <i>For production clinics for teachers and community theater personnel, lectures and workshops for the Spring Festival, and the Children's Playhouse project.</i> | 7,500 |
| Bilingual Foundation of the Arts- Fundacion Bilingue de las Artes Los Angeles, California | <i>For workshops in the theater arts for low-income residents.</i> | 20,000 |
| Bilingual Foundation of the Arts- Fundacion Bilingue de las Artes Los Angeles, California | <i>For the continued production of the play Uprooted.</i> | 17,500 |
| Bilingual Foundation of the Arts- Fundacion Bilingue de las Artes Los Angeles, California | <i>For a tour of the play Wanted: Experienced Operators throughout California in spring 1981.</i> | 10,000 |
| Black Experience Ensemble Albany, New York | <i>For two plays, a touring program with workshops, and seminars involving young audiences.</i> | 2,500 |
| Black Spectrum Theater St. Albans, New York | <i>For the Theater Demonstration Program of performances throughout southeastern Queens.</i> | 15,000 |
| Black Theater Alliance New York, New York | <i>For audience development, services to the dance arena, and technical services.</i> | 30,000 |
| Bodacious Buggerilla Los Angeles, California | <i>To record oral histories and produce four major videotapes of jazz musicians.</i> | 17,500 |
| Brazil Academy of Music Seattle, Washington | <i>For public forums and jazz concerts in the Puget Sound area.</i> | 17,500 |
| Brockman Gallery Productions Los Angeles, California | <i>For a film festival, symposia, the mural program, and a visual arts exhibition.</i> | 12,500 |
| Brooklyn Opera Society Brooklyn, New York | <i>For five productions at Our Children's Center.</i> | 2,500 |
| CA-FAM III Washington, D.C. | <i>For media services and technical assistance to local artists.</i> | 17,500 |
| Capital Children's Museum Washington, D.C. | <i>For performances, exhibitions, and workshops with children.</i> | 10,000 |
| Casa de la Raza Santa Barbara, California | <i>For bilingual and bi-cultural activities in the visual arts.</i> | 10,000 |
| Casa Hispana de Bellas Artes San Francisco, California | <i>For bilingual projects in Raza culture.</i> | 12,500 |
| Center for Puppetry Arts Atlanta, Georgia | <i>For children's performances and lecture-demonstrations in puppetry arts.</i> | 3,000 |

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| Chelsea House Folklore Center Brattleboro, Vermont | <i>For performances and workshops with local singers, musicians, and crafts artists.</i> | 3,000 |
| Chinese Music Ensemble of New York New York, New York | <i>For public performances of Chinese music.</i> | 2,500 |
| Centro Campesino Cultural San Juan Bautista, California | <i>To include lectures and art workshops with theater and dance performances.</i> | 3,000 |
| Community Art Resource San Francisco, California | <i>For seminars in black dance, American song, comedy and satire, and the modern black stage.</i> | 2,500 |
| Community Day Care Action Brooklyn, New York | <i>For five productions at the Center.</i> | 2,500 |
| Compared to What? Washington, D.C. | <i>For the arts and education workshop programs.</i> | 20,000 |
| Contemporary Dance Theater Atlanta, Georgia | <i>For the Dance Outreach Program, including workshops and performances.</i> | 7,500 |
| Corvallis Arts Council Corvallis, Oregon | <i>For an artist-in-schools program for rural schools with instruction in art, drama, and dance.</i> | 5,000 |
| Cultural Council Foundation New York, New York | <i>For a film presentation on black perspectives on the arts by Foundation for the First Water.</i> | 7,500 |
| Cultural Council Foundation New York, New York | <i>For The Glines' programs of film exhibitions, theatrical performances, poetry readings, and a festival.</i> | 7,500 |
| Cumberland County Playhouse Crossville, Tennessee | <i>To support outreach performances and the Playhouse Children's Theater activities.</i> | 5,000 |
| Dance Theater Foundation New York, New York | <i>For performances and workshops by the Alvin Ailey Repertory Ensemble in prisons, public schools, hospitals, and rehabilitation centers.</i> | 12,500 |
| Davis and Elkins College Elkins, West Virginia | <i>For theater productions.</i> | 15,000 |
| District of Columbia, University of the Washington, D.C. | <i>For film-lecture presentations on black culture by the Black Film Institute.</i> | 5,000 |
| Distriet 1199 Cultural Center New York, New York | <i>To provide performances for hospital workers.</i> | 7,500 |
| East Bay Summer Wind Ensemble Bristol, Rhode Island | <i>For community musical activities.</i> | 3,000 |
| Etage Philadelphia, Pennsylvania | <i>For workshops and performances in the experimental arts.</i> | 2,000 |
| Ewajo Dance Workshop Seattle, Washington | <i>For instruction in theater arts and dance.</i> | 15,000 |
| Facets Multimedia Chicago, Illinois | <i>For prison and school workshops in the theater arts.</i> | 4,000 |
| Family, Inc. New York, New York | <i>For the Technical Training Program and touring expenses for the Prison Arts Theater Repertory Company.</i> | 15,000 |
| Florida Studio Theater Sarasota, Florida | <i>For the production and touring of original theater to institutions and communities.</i> | 7,500 |
| Foundation for the Vital Arts New York, New York | <i>For instruction and tour performances in dance.</i> | 17,500 |
| Frank Holder Dance Company Greensboro, North Carolina | <i>For a six-week tour of southern Appalachia, including workshops and performances.</i> | 6,000 |
| Free Movies New York, New York | <i>For activities to develop audiences for high quality film and media programs.</i> | 10,000 |
| Free Street Theater Chicago, Illinois | <i>For performances, workshops, and residencies.</i> | 17,500 |
| Friends Mime Theater Milwaukee, Wisconsin | <i>For theater performances and workshops for the community, including the handicapped, the elderly, and institutionalized persons by London Theater Workshop.</i> | 12,500 |

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| Friends of Puerto Rico New York, New York | <i>For exhibitions and workshops related to Hispanic culture.</i> | 7,500 |
| G.A.L.A., Hispanic Theater Washington, D.C. | <i>For bilingual theater workshops for the Hispanic community by Teatro Hispano.</i> | 10,000 |
| Gate (Margaret) Institute Huntington, New York | <i>For art and graphic design projects for hospitals.</i> | 10,000 |
| Gateway Dance Theater Des Moines, Iowa | <i>For workshops and performances in folk dance.</i> | 9,250 |
| Germantown Theater Guild Philadelphia, Pennsylvania | <i>For a puppet workshop program for children, including the hospitalized and the handicapped.</i> | 7,500 |
| Global Village New York, New York | <i>For a videotape workshop program.</i> | 4,000 |
| Grand Valley State Colleges Allendale, Mississippi | <i>For the Neighborhood Theater to expand performances and workshops.</i> | 15,000 |
| Guthrie Theater Foundation Minneapolis, Minnesota | <i>For touring to senior citizen centers and hospitals and increased involvement with institutionalized persons.</i> | 10,000 |
| Gypsy Rainbow Dance Theater Atlanta, Georgia | <i>For touring and workshops to special centers and institutions for women.</i> | 1,600 |
| Happiness Bag Players Terre Haute, Indiana | <i>For touring productions and workshops for all ages, including the disabled, senior citizens, and patients in convalescent homes.</i> | 7,500 |
| Harford Community College Bel Air, Maryland | <i>For the Edwin Booth Theater's performances and workshops, for audiences including the handicapped, the underprivileged, and the elderly.</i> | 10,000 |
| Haverstraw Enrichment Movement Haverstraw, New York | <i>For a multi-ethnic exhibition/lecture and workshop program.</i> | 2,500 |
| Henry (John) Memorial Foundation Princeton, West Virginia | <i>For workshops, classes, and artists' fees for Appalachian arts activities.</i> | 7,500 |
| Horizon Concerts New York, New York | <i>For concerts and lecture demonstrations for senior citizens and other special audiences.</i> | 5,000 |
| Hudson Valley Freedom Theater Newburgh, New York | <i>For performances, workshops, and children's programs in the performing arts.</i> | 20,000 |
| Independent Eye Lancaster, Pennsylvania | <i>For performance and workshops in rural areas.</i> | 7,500 |
| Inner City Cultural Center Los Angeles, California | <i>For Co-Real Artists' dramatic productions.</i> | 12,500 |
| Institute for Community Economics Cambridge, Massachusetts | <i>For Galaxy's bilingual theater programs, including workshops for special audiences.</i> | 3,500 |
| Instituto Dominicano de Difusion Cultural New York, New York | <i>For 20 presentations in dance, theater, and music of Caribbean and Hispanic origin.</i> | 5,000 |
| International Art of Jazz Stony Brook, New York | <i>For workshops and performances in jazz for underprivileged youth.</i> | 7,500 |
| International Arts Relations New York, New York | <i>For workshops and performances in jazz for underprivileged youth.</i> | 15,000 |
| Iron Clad Agreement Pittsburgh, Pennsylvania | <i>For an outreach theater production.</i> | 7,500 |
| Jazzmobile New York, New York | <i>For performances and the musical workshop program.</i> | 35,000 |
| Kitani Foundation Columbia, South Carolina | <i>For performances and an artist-in-residence program.</i> | 12,500 |
| La Pena Cultural Center Berkeley, California | <i>For a multi-cultural arts program in music, dance, and theater.</i> | 2,500 |

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| Learning Guild Boston, Massachusetts | <i>To bring school programs to rural school systems that have restricted programs in the arts.</i> | 12,000 |
| Lettumplay Washington, D.C. | <i>For workshops and concerts featuring jazz artists to tour prisons, hospitals, and juvenile institutions.</i> | 8,500 |
| Library Theater Washington, D.C. | <i>For "Books Alive," a program of original theatrical performances for inner-city public school children.</i> | 10,000 |
| Limborá Slovak Folk Ensemble of New York Astoria, New York | <i>For Slovak song and dance training and performances.</i> | 4,000 |
| Lincoln Center for the Performing Arts New York, New York | <i>For the Community Holiday Festival and Children's Matinees, offering free performances to families and school children from the five boroughs of New York.</i> | 10,000 |
| Living Gallery Pasadena, California | <i>For the Comprehensive Arts Program, including visual and performing arts workshops.</i> | 2,500 |
| Living Stage Washington, D.C. | <i>For a community art program.</i> | 12,500 |
| Loft Film and Theater Center Bronxville, New York | <i>For a children's repertory touring company to perform in hospitals, senior centers, nursing homes, prisons, and reform schools.</i> | 7,500 |
| Lower East Side Community Music Workshop New York, New York | <i>For community concerts by local musical groups.</i> | 4,000 |
| Manning Avenue Free Studio Sumter, South Carolina | <i>For the Community Arts Center activities, including music, creative writing, and visual arts.</i> | 10,000 |
| Mariano Parra Spanish Dance Company New York, New York | <i>For theater performances offering Spanish dance.</i> | 7,500 |
| Massachusetts Prison Art Project Framingham, Massachusetts | <i>For the prison art program, including workshops in the visual and performing arts.</i> | 17,500 |
| Memphis Arts Council Memphis, Tennessee | <i>For dance, theater, and arts programs for inner-city residents.</i> | 4,000 |
| Metro Theater Circus St. Louis, Missouri | <i>For workshops in children's theater and art education for inner-city youth.</i> | 7,500 |
| Milan Theater Company Detroit, Michigan | <i>For Detroit Repertory Theater's community arts programs and services.</i> | 10,000 |
| Minority Photographers New York, New York | <i>For lectures, workshops, and other community arts programs.</i> | 3,000 |
| Mississippi Inter-Collegiate Opera Guild Jackson, Mississippi | <i>For programs to expose youth and adults to opera.</i> | 7,500 |
| Museum of African-American Art Los Angeles, California | <i>For exhibitions, lectures, and films on black art and art history.</i> | 21,000 |
| Museum of African-American Art Los Angeles, California | <i>For administrative costs for the Black Art Quarterly.</i> | 6,000 |
| National Center for Institutions and Alternatives Washington, D.C. | <i>For a national gallery and clearing house that exhibits, catalogues, and promotes works of art by institutionalized persons.</i> | 10,000 |
| National Conference of Artists Los Angeles, California | <i>For an art services program, providing fund-raising, grantsmanship, employment, marketing, arts resource information, conferences, workshops, and exhibitions.</i> | 12,500 |
| Native American Center for the Living Arts Niagara Falls, New York | <i>For a cultural exchange "Pow Wow" to include exhibitions of artifacts, crafts, traditional cooking, and dancing by L.N.C.A.</i> | 10,000 |
| Native American Council of Arts Niagara Falls, New York | <i>For an exhibition, dance, lecture, and artist-in-residence program.</i> | 15,000 |

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| Neighborhood Parent Club Baltimore, Maryland | <i>For workshops in modern dance by the Baltimore Dance Company for young professional dancers in the Baltimore-Washington area.</i> | 5,000 |
| New Brunswick, City of New Brunswick, New Jersey | <i>For community workshops, performances, and exhibits.</i> | 5,000 |
| New England Center for Contemporary Arts Brooklyn, Connecticut | <i>For the Artreach Program for the handicapped, disabled, and senior citizens.</i> | 2,500 |
| New Hampshire Music Festival Center Harbor, New Hampshire | <i>For a concert program in schools and nursing and retirement homes.</i> | 2,500 |
| New Heritage Repertory Theater Manhattanville Station, New York | <i>For performances in the theater arts.</i> | 15,000 |
| New Sculpture Workshop Brooklyn, New York | <i>For seminars, exhibitions, and lecture-demonstrations.</i> | 2,500 |
| New Stage Theater Jackson, Mississippi | <i>To expand performances for low-income and handicapped senior citizens.</i> | 5,000 |
| New Theater School of Washington Washington, D.C. | <i>For theater workshops and performances.</i> | 15,000 |
| New York Street Theater Caravan Jamaica, New York | <i>For productions, a national tour, and workshops in the theater arts.</i> | 22,500 |
| Newark Institute of Urban Programs Newark, New Jersey | <i>For musical and dramatic presentations involving the community.</i> | 12,500 |
| Nguzo Saba Films San Francisco, California | <i>For production of two animated films, involving community children, senior citizens, and the handicapped.</i> | 15,000 |
| North Carolina Cultural Arts Coalition Raleigh, North Carolina | <i>For services and arts organizations providing performances and workshops for the elderly and the handicapped.</i> | 11,000 |
| Ododo Theater Foundation Tucson, Arizona | <i>For arts programs and services to minority residents.</i> | 5,000 |
| Old Creamery Theater Company Garrison, Iowa | <i>For the Young People's Company tour, including a regional art festival.</i> | 3,000 |
| Omaha Junior Theater Omaha, Nebraska | <i>For performances and workshops in grade schools.</i> | 2,500 |
| Opera de Camara Rio Piedras, Puerto Rico | <i>For chamber concerts and short-length operas at community centers.</i> | 7,500 |
| Pacific Coast Performing Arts Foundation Santa Cruz, California | <i>For Bear Republic's theater workshops and touring to schools and the elderly.</i> | 5,000 |
| Painted Bride Art Center Philadelphia, Pennsylvania | <i>For exhibitions and performances in dance, drama, and music.</i> | 10,000 |
| Palisades Theater Company Washington, D.C. | <i>For touring to rural communities, centers for the retarded, and the physically handicapped, and isolated schools.</i> | 2,500 |
| Paul Robeson Players Compton, California | <i>For workshops in the performing arts and creative writing and guest lectures in the fine arts.</i> | 10,000 |
| Pelican Bay Foundation for Whistlestop Improvisational Dance Company Seattle, Washington | <i>For a train tour of modern dance performances and workshops.</i> | 2,500 |
| Peoples and Cultures Cleveland, Ohio | <i>For a program of folk arts and crafts.</i> | 10,000 |
| Phelps Stokes Fund, Trustees of the New York, New York | <i>For the Visual Arts Research and Resource Center's clearing house for information related to the Caribbean, including seminars and exhibitions.</i> | 30,000 |
| Phoenix Opportunities Industrialization Center Phoenix, Arizona | <i>For gallery and exhibition presentations of works of minority artists in the Phoenix area.</i> | 5,000 |

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| Pickle Family Circus San Francisco, California | <i>For workshops for child-care groups, senior citizen centers, and handicapped groups.</i> | 15,000 |
| Pittsburgh, University of Pittsburgh, Pennsylvania | <i>For residencies by professional alternative theater, dance companies, and music organizations.</i> | 7,500 |
| Pittsfield Council on Aging Pittsfield, Massachusetts | <i>For the Berkshire Senior Artisan's gallery and workshop.</i> | 6,000 |
| Play Group Knoxville, Tennessee | <i>For workshops and productions.</i> | 18,950 |
| Prisoners' Accelerated Creative Exposure New York, New York | <i>For arts workshops and seminars within prisons.</i> | 2,500 |
| Providence, City of Providence, Rhode Island | <i>For neighborhood arts performances, festivals, lectures, and workshops.</i> | 15,000 |
| Puerto Rican Playwrights New York, New York | <i>For Actors' Workshops' three plays, video films, and an audio-visual library on works by Hispanics.</i> | 7,500 |
| Puppet Workshop Providence, Rhode Island | <i>For a touring program of puppet performances and workshops.</i> | 10,000 |
| Pusheart Players Verona, New Jersey | <i>For performances for institutionalized children.</i> | 1,500 |
| Puskin Press Washington, D.C. | <i>For a traveling exhibition of visual art by 44 professional Washington artists which is used in context with music, theater, dance, and poetry performances in local prisons, hospitals, and schools.</i> | 7,500 |
| Quincy Society of Fine Arts Quincy, Illinois | <i>For residencies that benefit black and senior citizen populations.</i> | 5,000 |
| RAP, Inc. Washington, D.C. | <i>For the Mobile Jazz Dance Project including workshops and video productions for schools and other institutions.</i> | 10,000 |
| Real Art Ways Hartford, Connecticut | <i>For the music series, film series, the poetry program, and workshops.</i> | 7,500 |
| Rican Organization for Self Advancement Bronx, New York | <i>For musical theater workshops for youth.</i> | 2,500 |
| Rockford Council for the Arts and Sciences Rockford, Illinois | <i>For exhibitions, demonstrations, and performances for low-income persons, minority children, and the handicapped.</i> | 5,000 |
| Rod Rodgers Dance Company New York, New York | <i>For a two-week audience-in-residence program to include the use of local professional artists in two presentations.</i> | 5,000 |
| Rutherford County Arts Council Forest City, North Carolina | <i>For folk music concerts, workshops of indigenous crafts, and performing arts presentations.</i> | 10,000 |
| St. Mark's Dance Company Washington, D.C. | <i>For the Lunch Theater, including dance, drama, and music performances.</i> | 4,500 |
| St. Mary's Creative Arts Forum Lexington Park, Maryland | <i>For exhibitions, workshops, theater performances, and other art programs.</i> | 8,500 |
| Santa Barbara, City of Santa Barbara, California | <i>For a mini-concert series with workshops.</i> | 3,310 |
| Scripps College Claremont, California | <i>For a handcraft studio to serve as a museum training program for minority youth.</i> | 17,500 |
| Shadow Box Theater New York, New York | <i>For children's theater in schools and for the handicapped.</i> | 2,500 |
| Sheboygan Arts Foundation Sheboygan, Wisconsin | <i>For the Kohler Arts Center's presentations, residencies, and arts programs in institutions.</i> | 5,000 |
| Southern Folk Cultural Revival Project Nashville, Tennessee | <i>For the Southern Grassroots Music Tour, workshops, and concerts in prisons.</i> | 10,000 |

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| Spanish Theater Repertory Company New York, New York | <i>For performances in community centers and a national tour.</i> | 20,000 |
| Special Audiences Atlanta, Georgia | <i>To expand touring for the institutionalized and the handicapped.</i> | 10,000 |
| Street Theater White Plains, New York | <i>For workshops and performances in street, community, and institutional locations.</i> | 25,000 |
| Sun Foundation for Advancement in the Environmental Sciences and Arts Washburn, Illinois | <i>For lectures, performances, and workshops for senior citizens, students, the handicapped, families, and teachers.</i> | 17,500 |
| Syracuse University Syracuse, New York | <i>For workshops at the Community Folk Art Gallery to develop professional gallery experience.</i> | 4,750 |
| Taso Art Association Taos, New Mexico | <i>For lectures, films, and performances in dance and theater at the Taos Community Auditorium.</i> | 10,000 |
| Teatro de la Esperanza Santa Barbara, California | <i>For bilingual performances and workshops for senior citizens, the handicapped, and at Lompoc Federal Correctional Institute.</i> | 7,000 |
| Theater Guild of San Francisco San Francisco, California | <i>For a workshop in theater skills.</i> | 8,500 |
| Theater in a Trunk New York, New York | <i>For a mobile theater presentation for the handicapped, the mentally retarded, and emotionally disturbed children.</i> | 12,500 |
| Theater Without Bars Yardville, New Jersey | <i>For in-prison workshops and five inmate touring productions.</i> | 7,500 |
| Toba West Theater Pasadena, California | <i>For performances, demonstrations, and workshops at community centers for the convalescent, senior citizens, and minority youths.</i> | 10,000 |
| Una Noche Plateda Tucson, Arizona | <i>For live performances in health care and social service facilities.</i> | 5,000 |
| Veterans Administration Washington, D.C. | <i>For a model artists-in-residence project in Hines Veterans Hospital in Chicago, Illinois.</i> | 12,500 |
| Warren Wilson College Swannanoa, North Carolina | <i>For a community arts program with workshops and performances.</i> | 5,000 |
| Washington Performing Arts Society Washington, D.C. | <i>For "City Dance '79," a project to build audiences for resident dance companies.</i> | 10,000 |
| West End Symphony New York, New York | <i>For musical performances for handicapped children.</i> | 2,500 |
| Western Washington University Bellingham, Washington | <i>For a continuing symposium on the contemporary arts.</i> | 5,000 |
| Whole Theater Company Montclair, New Jersey | <i>For a workshop program in theater arts.</i> | 10,000 |
| Wilson (Clarence) Music Guild St. Louis, Missouri | <i>For performances of St. Louis Woman, a trilogy of three larger works for chorus and orchestra, and a musical performance of Lost in the Stars.</i> | 8,500 |
| Women's Resources Oakland, California | <i>for a concert tour and workshops in women's prisons.</i> | 4,000 |
| Workshop for Careers in the Arts Washington, D.C. | <i>For the portable theater programs.</i> | 17,500 |
| Writers in Residence Great Neck, New York | <i>For workshops and performances for special audiences.</i> | 7,500 |
| Xicanindio Artists Coalition Mesa, Arizona | <i>For exhibitions and folk music programs for touring to Chicano and Indian centers.</i> | 7,500 |

Special Summer Projects

To assist summer programs, led by professionals that provide training or active participation in one or more art forms.

Program funds: \$478,685
 Treasury funds: \$ 20,000
 Private gifts: \$ 20,000

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| African Film Society San Francisco, California | <i>For "African-American Attitudes," the fourth annual film festival including panels, workshops, lectures, instructional filmmaking sessions, and mini-festivals.</i> | \$3,500 |
| Appalachian Council for the Arts Johnson City, Tennessee | <i>For "Summerfest '80," a cooperative program in which eight rural counties support numerous regional arts events, including mini-festivals, a lunchtime traveling road show, a film series, a concert and exhibition series, and a summer festival.</i> | 5,000 |
| Asociacion Nacional de Grupos Folklorico Topeka, Kansas | <i>For Festival VII in San Antonio, Texas, promoting the Mestizo, Native American, and Hispanic folk arts.</i> | 6,500 |
| Ballet Concerto Company Miami, Florida | <i>For a six-week ballet training program providing basic instruction and scholarships for youth at four different community centers.</i> | 3,500 |
| Barrios Education Project San Antonio, Texas | <i>For the second annual Texas Chicano Theater Festival which provides workshops, seminars, classes, and performances in the dramatic arts for the community.</i> | 6,000 |
| Berea College Berea, Kentucky | <i>For the "Summer Puppetry Caravan to Appalachia," which travels to seven southern Appalachian communities to present original puppet shows based on traditional folk forms.</i> | 8,000 |
| Black Ghetto Theater Company Roxbury, Massachusetts | <i>For a theater training program, including workshops in theater skills and the development of original productions to be toured throughout the Boston area.</i> | 5,000 |
| Cambridge Arts Council Cambridge, Massachusetts | <i>For the Cambridge River Festival, offering workshops, arts events, performances, murals, and other participatory events.</i> | 4,500 |
| Centrum Foundation Townsend, Washington | <i>For Summer Arts Season, a 12-week series of festivals, performances, exhibitions, workshops, and symposia in the visual, performing and literary arts.</i> | 9,500 |
| Charles River Creative Arts Program Dover, Massachusetts | <i>For an eight-week arts instruction program for youth, including two performing arts festivals, exhibitions, demonstrations, an artist-in-residence program, a scholarship program, and a touring musical show.</i> | 5,000 |
| Child Hearing League Seattle, Washington | <i>For an arts instruction program in the fine and performing arts for Hearing-Impaired Mouth in western Washington, to be taught primarily by deaf professional artists.</i> | 10,000 |
| Chinatown Planning Council New York, New York | <i>For the Chinatown Summer Cultural Festival, offering free outdoor community concerts and public events.</i> | 6,500 |
| College of Santa Fe Santa Fe, New Mexico | <i>For the Santa Fe Mobile Theater Company to tour a bilingual production and professional music groups to remote villages, Indian pueblos, barrios, and various institutions throughout New Mexico.</i> | 12,500 |
| Columbia, City of Columbia, South Carolina | <i>For an eight-week summer arts workshop program and "Summerfest '80."</i> | 5,000 |
| Community Mural Project Chicago, Illinois | <i>For a program, involving community participation, to paint wall murals in four different areas of the city.</i> | 7,500 |
| Concerned Musicians of Houston Houston, Texas | <i>For the Summer Jazz Workshop, offering eight weeks of free jazz instruction.</i> | 18,000 |
| Concerned Musicians of Houston Houston, Texas | <i>To continue the "Summer Jazz Workshop," offering free jazz instruction to junior and senior high school music students in the Houston area.</i> | 5,000 |

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| Council of the Arts for Children New Orleans, Louisiana | <i>For artist-residencies, performances, cultural field trips, education programs, and workshops for disadvantaged youth.</i> | 9,000 |
| Council of the Hispanic Community and Agencies Washington, D.C. | <i>For the tenth annual Hispanic-American Heritage Festival, offering bilingual theater, music and dance performances, craft and visual art exhibitions, and special events.</i> | 7,000 |
| Craft and Folk Museum Los Angeles, California | <i>For the fifth annual Festival of Masks, offering workshops in mask-making, theater, and dance; exhibitions; and demonstrations for the community.</i> | 5,000 |
| Creede Repertory Theater Creede, Colorado | <i>For a theater arts program, including audience development, internships, senior citizen drama workshops, creative dramatics workshops, a poetry reading series, and a guest artists' program for the public in San Luis Valley.</i> | 12,500 |
| Cresson Lake Playhouse Spangler, Pennsylvania | <i>For an original local history production, two major productions, and a participation play for youth; workshops; demonstrations; and a children's touring show for the rural community in the Allegheny Mountains area.</i> | 10,000 |
| Cultural Arts Council of Houston Houston, Texas | <i>For the Houston Festival, an arts festival offering theater, dance, and music performances; demonstrations; workshops; exhibitions; and a lunchtime concert series for the community.</i> | TF 20,000 PG 20,000 |
| Cultural Council Foundation New York, New York | <i>For Charas' summer cultural enrichment program, including festivals, performances, a film series, murals, and workshops for the inner-city community.</i> | 7,500 |
| Cultural Council Foundation New York, New York | <i>To support the Cumeezi Bozo Ensemble, a professional clown troupe offering numerous weekly appearances in disadvantaged communities, including clown workshops and an apprentice program for youth.</i> | 2,000 |
| Dancecircus Milwaukee, Wisconsin | <i>For a series of 30 dance performances and participatory creative movement workshops for youth in libraries throughout south-eastern Wisconsin.</i> | 2,500 |
| Dances We Dance Honolulu, Hawaii | <i>For a summer dance program offering touring performances in rural Oahu and intensive dance classes and workshops in a variety of community centers for the public.</i> | 3,500 |
| Downtown Dream Machine Memphis, Tennessee | <i>For the activities of Summer Arts, which provides a variety of arts events in the visual and the performing arts for the community.</i> | 1,800 |
| Dubuque Fine Arts Society Dubuque, Iowa | <i>For the second annual Dubuque Fest, which offers theater, music, and dance performances; exhibitions; special events; and a parade.</i> | 5,000 |
| EcoTheater Hinton, West Virginia | <i>For a theater training program, including workshops in theater skills and the development of original productions which are toured to communities in the southern Appalachian region.</i> | 10,000 |
| Fargo Public School Fargo, North Dakota | <i>For the Trollwood Midsummer Arts Festival offering community workshops and classes in theater, dance, music, pottery, visual arts, and photography.</i> | 5,000 |
| Feedback Production San Francisco, California | <i>For "Make-A-Circus," a traveling performance and participation festival which presents numerous outdoor events to disadvantaged communities.</i> | 6,000 |
| Festival Players Chattanooga, Tennessee | <i>For a Theater in the Parks program which offers, in a downtown setting, free luncheon theater presentations for the community by a professional community-based theater company.</i> | 5,250 |
| Greater Fall River Recreation Committee Fall River, Massachusetts | <i>For the Street Theater Program which offers free productions of a play for the community, including special performances for senior citizens, low-income, and special needs residents.</i> | 5,000 |
| Greater Milwaukee Council of Arts for Children Milwaukee, Wisconsin | <i>For the Summer Enrichment Experiences program, including classes, workshops, training, and scholarships offered by six professional arts groups for youth.</i> | 7,500 |
| Gruber Foundation Manchester, New Hampshire | <i>For a scholarship program at the Merrimack Valley Music Center for disadvantaged music students from New England to receive three weeks of chamber music instruction and performance experience.</i> | 4,000 |

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| Harlem Cultural Council New York, New York | <i>For Dancemobile to present 30 dance concerts involving six different professional dance companies to the communities of all five New York City boroughs.</i> | 8,000 |
| Hartford Stage Company Hartford, Connecticut | <i>For the Summer Youth Theater program which offers disadvantaged inner-city youth six weeks of daily theater skills workshops, training and performance experience.</i> | 5,000 |
| Hendersonville Arts Council Hendersonville, Tennessee | <i>For a summer parks program which offers professional arts instruction to area youth.</i> | 6,000 |
| Jersey City Cultural Arts Commission Jersey City, New Jersey | <i>For "Summer Festival '80" which offers the community four different series of performances and cultural events in various locations.</i> | 5,000 |
| Las Vegas Jazz Society Las Vegas, Nevada | <i>For "A Salute to the Late Greats," a series of concerts on the music of Duke Ellington, Louis Armstrong, Art Tatum, and Wes Montgomery, to include workshops and pre-performance lectures.</i> | 5,000 |
| Learning Theater Patterson, New Jersey | <i>For "Patterson Arts Centered," offering training, workshops, and performances by master artists in theater, puppetry, audio, video, writing, and photography for teenagers in the community.</i> | 6,500 |
| Mettawee Theater Company Whitehall, New York | <i>For a theater touring season of outdoor performances, including puppet and mask-making workshops, parades, and festivals for small town communities in upstate New York and Vermont.</i> | 4,000 |
| Mexican-American Cultural Center San Antonio, Texas | <i>For "El Maizal Festival," involving regional arts and artists and Hispanic performing groups.</i> | 3,000 |
| Mid-Susquehanna Arts in Education Council Harrisburg, Pennsylvania | <i>For a three-week program of arts instruction and training in the performing and visual arts, creative writing, film, and photography, including artists-in-residence for high school students in a rural community.</i> | 5,000 |
| Montana State University Bozeman, Montana | <i>For "Shakespeare in the Parks '80," including the touring of two plays to 35 rural communities of Montana.</i> | 10,000 |
| Music Advisory Council Seattle, Washington | <i>For "Music-in-the-Parks," featuring community concerts of a variety of musical styles and traditions; and "Summerstage '80," a series of workshops, classes, performances, and two touring productions.</i> | 19,900 |
| Neighborhood Parents Club Baltimore, Maryland | <i>For a summer arts program of instruction in the visual and performing arts, culminating in a community festival.</i> | 15,000 |
| Off Center Theater New York, New York | <i>For the Neighborhood Youth Street Theater Workshop, a program for low-income communities of instruction and training for disadvantaged youth in theater skills and theater production.</i> | 2,500 |
| Oklahoma, State Arts Council of Oklahoma City, Oklahoma | <i>For a music program at the Joseph Harp Correctional Facilities, including guest instructors, a musician-in-residence, classes, training, and performances.</i> | 7,000 |
| Old Dominion University Norfolk, Virginia | <i>For the Black Total Theatrical Experience Summer Workshop, offering a training program in the performing arts, poetry, and ballet, to culminate in a week of community performances by minority youth.</i> | 6,250 |
| One Reel Vaudeville Show Seattle, Washington | <i>For a program to plan, produce, perform, and tour an original cauderille show based on the music, myths, and history of the Pacific Northwest.</i> | 7,500 |
| Otrabanda Company New Orleans, Louisiana | <i>For the eighth annual Mississippi River Tour, providing original theater performances, workshops, and demonstrations for small rural towns and institutions along the Mississippi River.</i> | 10,000 |
| People's Theater Company Bethlehem, Pennsylvania | <i>For the Summer Street Theater program, featuring three groups of touring performers, each comprised of two professional actors and local youth trained in the theater arts. These groups perform original, participatory plays for the community, the bilingual population, the handicapped, and the aged.</i> | 7,500 |
| Phoenix Arts Coming Together Phoenix, Arizona | <i>For "Hello, Phoenix!," an ethnic festival for the community.</i> | 3,000 |

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| Piedmont Citizens for Action Worcester, Massachusetts | <i>For "Summer's Worlds," which features workshops, classes, performances, exhibitions, a touring bilingual play, cultural celebrations for the city, and special programs for the elderly.</i> | 5,000 |
| Plains Art Museum Moorhead, Minnesota | <i>For a bronze-casting workshop.</i> | 2,200 |
| Portsmouth, City of Portsmouth, New Hampshire | <i>For a festival that includes workshops, demonstrations, and various arts activities for the seacoast region of the northeast.</i> | 2,500 |
| Project Discovery Taos, New Mexico | <i>For an arts instruction program for children, including workshops, classes, exhibitions, and theater performances.</i> | 10,000 |
| Providence Inner City Arts Providence, Rhode Island | <i>For a summer series of three three-day arts festivals for the community.</i> | 5,000 |
| Research Information System Evaluation Washington, D.C. | <i>For a summer program of workshops, seminars, and free concerts that showcase local musicians.</i> | 8,000 |
| St. Andrew's School St. Andrew's, Tennessee | <i>For the Arts Workshop, a summer arts training program in the performing and visual arts which results in community festivals.</i> | 5,000 |
| St. John's Episcopal Mission Center Charleston, South Carolina | <i>For the Charleston Afro-American club to research, create, perform, and tour an original black-history musical production.</i> | 8,000 |
| Samahan Philippine Dance Company El Cajon, California | <i>For a program of instruction and training in Philippine dance, including classes, workshops, rehearsals and performance by high school and college youth.</i> | 5,000 |
| San Francisco Dancer's Forum San Francisco, California | <i>For a dance program, including scholarships, workshops, classes, performances, and special workshops for the handicapped.</i> | 4,500 |
| Self-Help Graphics and Art Los Angeles, California | <i>For the Latino "Dia de Los Muertos" celebration, including classes, workshops, theater exhibits, demonstrations, and arts activities, concluding with a parade and festival.</i> | 5,000 |
| Sidewalks of New York New York, New York | <i>For a workshop series in theater arts, offering six weeks of professional instruction in theater skills and techniques, rehearsals, and final performances for youth, ages six to fourteen.</i> | 2,500 |
| Springfield, City of Springfield, Massachusetts | <i>For music concert series and theater performances for the community.</i> | 2,500 |
| Tennessee Valley Art Association Tuscumbia, Alabama | <i>For the sixteenth annual Helen Keller Festival, providing a forum for all art forms, with a special emphasis on arts for the handicapped.</i> | 3,000 |
| Texas, University of San Antonio, Texas | <i>For the fourth "Canto al Pueblo," a Chicano festival including performances, workshops, a film series, and art exhibitions.</i> | 4,500 |
| Theater for the New City Foundation New York, New York | <i>For a street theater program to perform and tour an original musical street theater play to surrounding communities.</i> | 7,500 |
| Theater Research New York, New York | <i>For South Street Theater to produce two one-act operas, offer free performances of a play to lunchtime and senior citizen audiences, and for a theater training program for disadvantaged youth.</i> | 7,500 |
| Toe River Arts Council Spruce Pine, North Carolina | <i>For the New Decade Summer Arts Program, which offers instruction in the performing and visual arts, festivals, and performances in two counties in southern Appalachia.</i> | 2,000 |
| Trotwood Circle Theater Trotwood, Ohio | <i>For a theater apprenticeship program for college students, including workshops in theater arts, performances, and an extensive touring program of children's theater.</i> | 5,000 |
| Tucson, City of Tucson, Arizona | <i>For a program of instruction and revitalization of historical Yaqui art forms and traditions, such as mural making, deer dancer training, mask and sculpture making, music and instrument making, folktale and legend recordings, and costume making for the Yaqui tribal community.</i> | 7,000 |
| Vermont Mozart Festival Burlington, Vermont | <i>For a program of classical music concerts, workshops, master classes, lecture-demonstrations, a newsletter, and free concerts for the handicapped and the aged.</i> | 4,000 |
| Virgin Islands, College of the St. Thomas, Virgin Islands | <i>For "Theater-in-Action," offering a training program in theater skills for youth, ages ten to sixteen.</i> | 4,500 |

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| Wooster Art Center Wooster, Ohio | <i>For the Youth Theater Workshops, offering theater skills workshops to children, ages six to fourteen, including the production and touring of a children's play.</i> | 2,725 |
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| City Arts | To stimulate local involvement in the funding and administrative development of the neighborhood arts field. | |
| | Program funds: \$750,637 | |
| Arts Council of San Antonio San Antonio, Texas | <i>To continue the city's locally administered program of grants and technical assistance to community arts programs.</i> | \$60,000 |
| Arts Development Services Buffalo, New York | <i>To continue the county's locally administered program of grants and technical assistance to community arts programs.</i> | 32,500 |
| Arts and Science Council of Charlotte/ Mecklenberg Charlotte, North Carolina | <i>To provide sub-grants and technical assistance to community arts programs.</i> | 20,000 |
| Atlanta, City of Atlanta, Georgia | <i>To continue the city's locally administered program of grants and technical assistance to community arts programs.</i> | 50,000 |
| Baltimore, City of Baltimore, Maryland | <i>To provide sub-grants and technical assistance to community arts organizations.</i> | 57,500 |
| Boston Foundation Boston, Massachusetts | <i>To provide sub-grants and technical assistance to neighborhood arts programs.</i> | 57,500 |
| Chicago, City of Chicago, Illinois | <i>To provide sub-grants and technical assistance to community arts programs.</i> | 57,500 |
| Dallas, City of Dallas, Texas | <i>To continue the city's locally administered program of grants and technical assistance to community arts programs.</i> | 40,000 |
| Detroit, City of Detroit, Michigan | <i>To provide sub-grants and technical assistance services.</i> | 63,137 |
| Knoxville, City of Knoxville, Tennessee | <i>For the CityArts Program, designed to increase neighborhood arts activities in the inner-city area by providing sub-grants and technical assistance.</i> | 60,000 |
| Los Angeles, City of Los Angeles, California | <i>For the city's sub-granting and technical assistance program for community arts groups.</i> | 75,000 |
| Madison, City of Madison, Wisconsin | <i>For the first year of a locally administered program of grants and technical assistance to community arts programs.</i> | 10,000 |
| Miami, City of Miami, Florida | <i>For a locally administered program of grants and technical assistance to community arts programs.</i> | 50,000 |
| Minneapolis Arts Commission Minneapolis, Minnesota | <i>For the city's A.R.T. Exchange Program which provides funds to develop arts programs in communities in Minneapolis.</i> | 50,000 |
| Seattle, City of Seattle, Washington | <i>To continue the city's locally administered program of grants and technical assistance to community arts programs.</i> | 67,500 |

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| Community Cultural Centers | To aid successful community arts organizations that serve as models for other groups. | |
| | Program funds: \$628,500 | |
| | Treasury funds: \$137,500 | |
| | Private gifts: \$137,500 | |
| Appalshop Whitesburg, Kentucky | <i>For instruction, training, and participatory arts activities in mountain communities throughout central Appalachia.</i> | \$32,500 |

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| Artrium, Inc. Santa Rosa, California | <i>To support the Center's arts program, including a wide variety of arts classes, workshops, exhibitions, performances, and a festival.</i> | 10,000 |
| Baltimore Theater Project Baltimore, Maryland | <i>For dance classes and a performance training program for disadvantaged high school youth, and for the summer project, the Baltimore Neighborhood Arts Circus.</i> | 25,000 |
| Bedford-Stuyvesant Restoration Brooklyn, New York | <i>For the Community Art and Cultural Center, offering instruction in visual arts, photography, and dance.</i> | 10,000 |
| Carver Community Cultural Center San Antonio, Texas | <i>For a regional performing arts and crafts festival, a jazz festival, a gospel festival, a Shakespeare artist-in-residence, the Chuck Davis Dance Co., and other special music performances.</i> | 15,000 |
| Casa de Amigos Community Center Houston, Texas | <i>For media, dance, and theater arts instruction, the "Grupo Folclorico," and the bilingual "Teatro."</i> | 10,000 |
| Chinese Culture Foundation of San Francisco San Francisco, California | <i>For classes, workshops, exhibitions, and presentations of the youth orchestra and shadow play troupe.</i> | 12,000 |
| Dunham Fund of Research and Development of Cultural Arts East St. Louis, Illinois | <i>For training in the performing arts, and the development of the Performing Company and Dynamic Museum.</i> | 70,000 |
| East Cleveland Community Theater and Arts Center Cleveland, Ohio | <i>For theater classes, training, workshops, and performances.</i> | 10,000 |
| Fine Arts Association Willoughby, Ohio | <i>For administrative costs of the Cultural Center and Arts Council.</i> | TF 10,000 PG 10,000 |
| Galeria de la Raza San Francisco, California | <i>For Studio 24's classes, workshops, equipment, design services, and publications.</i> | 23,000 |
| Galveston County Cultural Arts Council Galveston, Texas | <i>For classes, exhibitions, an Artworks Gallery, training for teachers, and a guest performing artist series.</i> | TF 32,000 PG 32,000 |
| Harlem School of the Arts Harlem, New York | <i>For scholarships and administrative costs.</i> | TF 30,000 PG 30,000 |
| Henry Street Settlement New York, New York | <i>For workshops, classes, and performances at the Music Center, and for the residency of the Frank Ashley Dance Company.</i> | 15,000 |
| Ibero-American Action League Rochester, New York | <i>For training in the performing and visual arts, a festival, an Hispanic performing arts series, and a summer arts program for youth.</i> | 7,500 |
| Inner City Cultural Center Los Angeles, California | <i>For the performing arts series in theater, dance, and music; for exhibitions, festivals, and instruction.</i> | 50,000 |
| Jamaica Arts Center Jamaica, New York | <i>For classes, performances, and exhibitions in the performing and visual arts, and for "Art Go-Round," an arts training program for students.</i> | TF 8,000 PG 8,000 |
| Karamu House Cleveland, Ohio | <i>For the "Urban Neighborhood Arts Project" and "Arts Lab Program."</i> | 50,000 |
| La Raza Bookstore Sacramento, California | <i>For a Chicano arts program offering graphic and visual arts exhibitions and several cultural festivals.</i> | 5,000 |
| Langston Hughes Community Library and Cultural Center Corona, New York | <i>For classes, exhibitions, a performing artists series, and a theater arts program.</i> | TF 8,000 PG 8,000 |
| Lewis (Elma) School of Fine Arts Dorchester, Massachusetts | <i>For the drama training program at the National Center of Afro-American Artists.</i> | 70,000 |
| Musco del Barrio New York, New York | <i>For workshops and exhibitions of Puerto Rican arts and theater.</i> | 30,000 |
| Neighborhood Arts Center Atlanta, Georgia | <i>For workshops, student performances, and exhibitions.</i> | 22,000 |
| Newark Community Center of the Arts Newark, New Jersey | <i>For training in music, dance, and drama, a scholarship program, and an outreach program in the city.</i> | TF 15,000 PG 15,000 |

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| Pasadena Community Arts Center Pasadena, California | <i>For an internship program for low-income, disadvantaged youth in the community.</i> | 8,000 |
| Performing Arts Society of Los Angeles Los Angeles, California | <i>For workshops, classes, and performances in theater, music, and film.</i> | 25,000 |
| Rensselaer County Council for the Arts Troy, New York | <i>To support a multi-arts community institution offering training in the visual and performing arts, exhibitions, a performing artists series, a creative arts library, a festival, and other events.</i> | 8,000 |
| Rep, Inc. Washington, D.C. | <i>For training in theater, film, and dance; for exhibitions, performances, and special events.</i> | 50,000 |
| St. Louis Conservatory and School for the Arts St. Louis, Missouri | <i>For a training and performance program in music, dance, theater, and the visual arts for the inner-city youth.</i> | TF 30,000 PG 30,000 |
| Sharon Creative Arts Foundation Sharon, Connecticut | <i>For workshops and classes in the arts and crafts; summer theater and year-round local theater; an art gallery; special events for the rural community, the elderly, and the underprivileged.</i> | TF 12,500 PG 12,500 |
| Southern Culture Exchange Chicago, Illinois | <i>For Columbia College's workshops and demonstrations in crafts, music, dance, and murals; for a film series, an outreach education series, and a traveling Appalachian arts and crafts exhibition; for a newsletter and festivals for the Appalachian migrants in the area.</i> | 12,500 |
| Sun Valley Center for the Arts and Humanities Sun Valley, Idaho | <i>For classes in photography, ceramics, graphics, dance, and theater, and for touring performing arts groups.</i> | 12,500 |
| Waianae Coast Culture and Arts Society Waianae, Hawaii | <i>For classes in the dance, music, and crafts of the Polynesian and other Hawaiian cultures.</i> | 27,500 |
| Woodrow Wilson Center Washington, D.C. | <i>For the "Teatro Nuestro" and "Taller de Musica"; for exhibitions, special events and a monthly newsletter for the Hispanic community, sponsored by Centro Cultural de la Comunidad.</i> | 10,000 |

Community Arts Consortia

To enable groups of two or more community arts programs to share administrative, technical, financial development and promotional resources.

Program funds: \$165,000

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| Community Arts Resource San Francisco, California | <i>For the consortia involving United Projects, Inc., Afro-American Friends of the Dance, Black Writers Workshops, and United Visual Artists.</i> | \$27,500 |
| East Harlem Arts and Education Complex New York, New York | <i>For the consortia involving El Museo del Barrio, Taller Boricua, AMAS Repertory Company, Seminale Film Group, Frederick Douglass Creative Arts Center, and Boys Harbor.</i> | 25,000 |
| Graduate School for Urban Resources and Social Policy San Diego, California | <i>For the consortia involving Black Theater Group, Filipino Dance Company, Chinese Dancer Theater, Hispanic Living Museum, and the Women's Company.</i> | 37,500 |
| National Arts Consortium New York, New York | <i>For the consortia involving Afro-Americana Total Theater, Ballet Hispanico of New York, Jazzmobile, Weusi Nqumba Yasanna Gallery, and Academy of Arts and Sciences.</i> | 42,500 |
| Rainbow Management and Development Los Angeles, California | <i>For the consortia involving Songhai Films, Bodacious Buggerville, Chocolate Chip Productions, and Rainbow Television Workshop.</i> | 32,500 |

Neighborhood Arts Services

To aid organizations that provide technical assistance to community arts groups. Such assistance might include equipment loans, publicity, sponsorship of activities, and help with real estate, fund-raising, accounting, and legal matters.

Program funds: \$1,011,500
 Treasury funds: \$ 50,000
 Private gifts: \$ 50,000

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| Arts Council of Windham County Brattleboro, Vermont | <i>For technical assistance to rural performing arts organizations.</i> | \$7,500 |
| Arts and Humanities Council of Greater Baton Rouge Baton Rouge, Louisiana | <i>For administrative and technical assistance to city arts groups, including planning, promotional services, coordination of festivals, workshops, and a special summer arts program.</i> | 30,000 |
| Arts Resources Services Seattle, Washington | <i>For technical assistance to neighborhood arts organizations.</i> | 20,000 |
| Bronx Council on the Arts Bronx, New York | <i>For technical assistance to the borough's arts organizations.</i> | 20,000 |
| Brooklyn Arts and Culture Association Brooklyn, New York | <i>For scholarships, workshops, exhibitions, festivals, and special events.</i> | 20,000 |
| Cambridge Arts Council Cambridge, Massachusetts | <i>For technical assistance to neighborhood arts organizations.</i> | 2,500 |
| COMPAS St. Paul, Minnesota | <i>For arts programming and activities at numerous neighborhood sites.</i> | 30,000 |
| Cultural Council Foundation New York, New York | <i>For technical assistance to Hispanic arts organizations by the Association of Hispanic Arts.</i> | 40,000 |
| Cultural Council Foundation New York, New York | <i>For administrative and technical assistance to local arts groups by Seven Loaves.</i> | 17,500 |
| Cultural Council Foundation New York, New York | <i>For technical assistance to community-based arts organizations by Skills Exchange</i> | 10,000 |
| D.C. Commission on Art and Humanities Washington, D.C. | <i>To assist the D.C. Foundation for Creative Space in securing tenancy for 26 community-based arts groups in the Lansburgh building.</i> | 25,000 |
| District of Columbia, City of Washington, D.C. | <i>For management and development support for the Washington Humanities and Arts Center in the former Lansburgh Department Store.</i> | 17,500 |
| Federated Arts Council of Richmond Richmond, Virginia | <i>For technical and management services to emerging artists and arts organizations.</i> | 5,000 |
| FOCIS (Federation of Communities in Service) Knoxville, Tennessee | <i>For the Neighborhood Arts Services program offering technical assistance.</i> | 20,000 |
| Greater Hartford Arts Council Hartford, Connecticut | <i>For a technical assistance/grants coordinator.</i> | 5,000 |
| Greater Philadelphia Culture Alliance Philadelphia, Pennsylvania | <i>For technical assistance to local and new arts organizations.</i> | 12,500 |
| Greater Southwest Development Corporation Chicago, Illinois | <i>For the Southwest Area Cultural Arts Council's neighborhood arts program.</i> | 2,500 |
| Harlem Cultural Council New York, New York | <i>For a technical and management assistance program including theater equipment loans, grant-writing, fund-raising, and a newsletter for Harlem-based arts organizations.</i> | 5,000 |
| Intercultural Council of the Arts San Diego, California | <i>For the "Community Arts Project," providing clerical, technical, and accounting services to artists and arts organizations in San Diego County.</i> | 15,000 |

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| Intersection San Francisco, California | <i>For a neighborhood arts services program, and for presentation of community arts performances, exhibitions, and special events.</i> | 15,000 |
| Lake Agassiz Arts Council Fargo, North Dakota | <i>For administrative assistance services to the arts community.</i> | 5,000 |
| Lane Regional Arts Council Eugene, Oregon | <i>For a monthly newsletter, a calendar of events, grant-writing workshops, a resource library, and management services.</i> | 4,000 |
| Laurel Arts Somerset, Pennsylvania | <i>For a technical services coordinator for community arts groups in rural Somerset County.</i> | 2,500 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>For a publicity and promotion program for local arts organizations.</i> | 2,500 |
| Maryland-National Capital Park and Planning Commission Riverdale, Maryland | <i>For workshops, photographic services, promotional brochures and flyers, a bimonthly arts newsletter, and technical assistance to county-based arts organizations.</i> | 15,000 |
| Media Associates* Washington, D.C. | <i>The Media Associates contract for technical assistance provides services to community and neighborhood-based arts groups in such areas as management, production technology, fund-raising, publicity, accounting, community organization, staff and board development, and artistic programming. The assistants sent to the field may be artists, administrators, business persons, accountants, public relations specialists, or community organizers.</i> | 336,000 |
| Museum of Temporary Art Washington, D.C. | <i>For the "Resource Center for D.C. Neighborhood Arts" and "Art Inc."</i> | 5,000 |
| Museum Without Walls Santa Cruz, California | <i>For the "Cultural Resource and Services Project."</i> | 10,000 |
| National Black Touring Circuit New York, New York | <i>To organize a network of black theaters in several major cities.</i> | 25,000 |
| National Guild of Community Schools of the Arts New York, New York | <i>To hire a consultant to develop and disseminate information on federal programming appropriate to community schools of the arts.</i> | 6,500 |
| P.A.C.E. (Performing Arts for Community and Education) Miami, Florida | <i>For a technical service program to south Florida arts organizations.</i> | 10,000 |
| Queens Council on the Arts Jamaica, New York | <i>For technical assistance to local arts groups.</i> | 10,000 |
| Rep, Inc. Washington, D.C. | <i>For administrative costs for Arts Media Services.</i> | 17,500 |
| Research Information Systems and Evaluation Washington, D.C. | <i>For continued support of this new national service organization for the neighborhood arts field. Activities of the organization, under the direction of Vantile E. Whitfield, former head of the Expansion Arts Program, include preparation and national distribution of the publications GAP Newsbrief and GAP Quarterly; research on the size, scope, and programming of the neighborhood arts field; regional conferences to promote communications and access to the print and broadcast media; and other advisory and consultation services.</i> | 150,000 |
| San Francisco Art Commission San Francisco, California | <i>For the Neighborhood Arts Program offering technical assistance to local arts groups.</i> | TF 50,000 PG 50,000 |
| Santa Barbara County Schools Santa Barbara, California | <i>For a neighborhood arts coordinator offering technical assistance to community-based arts organizations.</i> | 10,000 |
| Staten Island Council on the Arts New York, New York | <i>For a technical services program to Staten Island artists and arts organizations.</i> | 10,000 |
| Tacoma-Pierce County Civic Arts Commission Tacoma, Washington | <i>For a Neighborhood Arts Assistance Program.</i> | 17,500 |
| University Circle Cleveland, Ohio | <i>For the Circle Center for Community Programs servicing the inner-city with art programs.</i> | 7,500 |

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| Urban Appalachian Council Cincinnati, Ohio | <i>For an oral history program, a theater training and play-writing project, video equipment services, special events, and neighborhood festivals.</i> | 7,500 |
| Urban Gateways Chicago, Illinois | <i>For a teacher-training program, consulting services, the Artists-in-Schools performances, workshops, and residency programs.</i> | 40,000 |

*contract; PG - Program Funds; TF - Treasury Funds

CENTRAL OREGON FOLKLIFE FESTIVAL

JUNE 10-11

See and be seen! Knivesmiths, woodworkers, antique dealers, loggers, Warm Springs, Wasco, and Pacific crafts and dancing, so much to bring back a piece of the old time. Northwest folk arts, log cabin building, quilts, dancing, horse racing, wood cars, carousing, moonshining, apple picking, and many other Central Oregon traditions.

Deschutes County, Fairground, 11:00 a.m. to 5:00 p.m. — Free



Photo by [unreadable] for [unreadable]

Folk Arts

It probably takes 10,000 little girls playing "Fur Elise" on the piano to produce one Dame Myra Hess. Exactly why this is so is not clear, but at least two factors emerge as important. First, the social desirability of piano-playing has to be publicly established and widely accepted before the Myra Hesses among the 10,000 will identify themselves. Second, the pedagogical, economic, and distributional support structures have to be manned by the other 9,999 in order for a Dame Myra's artistry to be effectively developed.

The most notable examples of all arts and art forms are not skyrockets but atolls, the tips of submerged mountains, and there is no way to say which is more important to a mountain—the base or the top. Since its founding, the Arts Endowment has struggled with the problem of the vastness of the arts continuum. Such Council members as Gunther Schuller have argued with passion and eloquence that we must pay primary attention to the entire social climate wherein the arts can flourish. He calls our proper area of concern "education" in its widest sense. Others have maintained with equal conviction that, with our limited resources, we can cultivate only the tops of the mountain peaks; thus, the proliferation of individual fellowships.

Folk Arts has always seemed to me like a miniature Endowment. We have every one of the problems, in small form but bewildering number. Our most reliable datum is that 100 percent of all Americans have practiced some form of folk art at one time or another (sung a lullaby, told an old story, whittled a chair, whistled a tune, danced a square, "fooled around" on an instrument). These are our "Fur Elise" players, and they are omnipresent.

The number of folk *artists*—our Myra Hesses—is undoubtedly finite but hard to pin down, since we potentially support the practitioners of all the traditional folk art forms of all the art-producing groups in the nation, including every tribe, ethnicity, linguistic and racial family from the Chamorro palmetto weavers of Saipan to the Serbo-Croatian musicians in Cleveland, from Virgin Island boat builders to Montana cowboys.

We have approached our task by emphasizing two strategies. These strategies overlap, of course. Thinking at this level—unscrambling the cultural omelet—is a pretty imprecise endeavor.

Our first strategy has been *framing*. By encouraging exhibits, documentation through all kinds of media, and various sorts of formal performances, we have in effect put a frame around the flow of life in traditional communities and said, "Hey, you didn't know it, but this thing you do is *art*." This is a very Western European high art idea, of course; the Chairman observed on his trips to Hopi and Samoa that in these places art infuses everyday life to the point that it is difficult to distinguish between the two, and Margaret Mead tells us that in such a language as Balinese there is not even an available word for "art."

On bad days we tend to think of framing as the ultimate co-option of the innocent by a society that is determined to make a buck out of everything it touches, turning every act into a packageable and saleable commodity. On good days, we hope that we are providing smaller cultures with a defense mechanism whereby they can protect their art forms and carry them into the future.

Our second strategy has been *feedback*. This is framing turned around, so that the arts of the people are presented back to the people who created them. A. B. Spellman calls it "inreach," as opposed to "outreach." It is probably most effectively done through the media, which carry within themselves a sense of cultural authority and a special prestige; but such devices as local festivals and exhibits of community arts within the community also seem to have a strong positive effect. This has always been Folk Arts' basic strategy; our tours of Appalachian musicians to migrant Appalachian neighborhoods in the upper Midwest, of Irish singers and dancers to Irish-American communities in northeastern cities are cases in point.

We must now decide if the time has come to add an outreach program to our list of strategies.

Balkan Arts Center
presents
with the co-sponsorship of the Queens Council on the Arts

ETHNIC MUSIC FESTIVAL



DAYTIME CONCERTS and EVENING DANCE PARTY

Saturday, June 7, 1980

noon to midnight, rain or shine

Outdoor Lamb Roast & Picnic in the Park*

Featuring traditional Armenian, Albanian, Bulgarian, Greek, Italian,
Romanian, Scandinavian and Serbian musicians and singers

General Admission \$6.00 Children under 12 and Senior Citizens \$3.00
Children under 6 Free

For reservations and information call (212) 222-0550

Bohemian Hall & Park 29-19 24th Avenue Astoria, Queens

(RR Train to 25th Avenue-Astoria-Hoyt Avenue, walk one block)

*Indoor hall available in case of rain

Grants from the National Endowment for the Arts, a federal agency; New York State Council on the Arts, Meet the Composer, a statewide
work program; and Con Edison help make this festival possible.

Outreach reinforces and corrupts simultaneously; the changes essential for presenting Appalachian story-telling or Canadian-American step-dancing to inexperienced audiences modify the art forms being presented. On the other hand, they preserve them too; the approval of the general public may be the essential factor in preventing severe cultural loss.

Outreach, in a sense, is being forced on us by the emergence of professional-calibre, appropriate-to-the-general-public performing groups, museum exhibits, media productions, and displays of all kinds. Nowadays we occasionally find ourselves assisting in the development of actual professionalism among the folks. This has not, heretofore, been a stated aim; but, when you persuade people to stick their heads up out of the tall grass, you then have to stand ready to help them get established in the larger world, if that's what they want. This is where the current paucity of culturally experienced and imaginative producing organizations is so hampering.

However, we are heartened by the increasing interest of the states in developing their own folk arts advocacy through their folk arts coordinator programs. This is the pay-off for our long-maintained insistence that folk arts must be treated with the same high-level critical attention paid to standard disciplines. Folk arts are not simply "community arts." They have their own internally recognized criteria for excellence; and individual excellence is as rare,

as precious, and as widely recognized among Navajo weavers as it is among classical pianists. More and more arts groups are therefore turning to folk arts specialists to assist them in identifying and supporting the highest calibre of the vast range of folk artists in their regions. The Folk Arts Program had first feared that this program might result in the proliferation of mid-level bureaucrats and become yet another obstacle in getting funds directly to artists. We're beginning to relax about that now; where the local folk arts coordinator is experienced and sensitive, the federal job is becoming easier.

On the eve of commencing our fourth year as a formal Endowment Program, Folk Arts believes itself to be in pretty good shape. Our current guidelines are working well; we had set out first to reinforce the base of that mountain and it is getting stronger every day. Now, without relaxing our concern for the substructure, we must turn part of our attention to the peaks as well as to those parts of our mountain-range yet unexplored. The next three years should be as exciting as the last.



Bess Lomax Hawes
Director, Folk Arts Program

Folk Arts Advisory Panel

Roger Abrahams
Folklorist, author
Claremont, California

Elizabeth Dear
Crafts expert, museum administrator
Santa Fe, New Mexico

Robert Garfias
Ethnomusicologist, filmmaker, uni-
versity administrator
Los Angeles, California

Charlotte Heth
Ethnomusicologist, Native American
studies director
Los Angeles, California

Edward D. Ives
Folklorist, educator
Orono, Michigan

William Ivey
Museum director, folk music expert
Nashville, Tennessee

Frederic Lieberman
Ethnomusicologist, media specialist
Seattle, Washington

Worth Long
Community organizer, folklorist
Greenville, Mississippi

Nancy Lurie
Anthropologist, museum curator
Milwaukee, Wisconsin

Judith McCulloh
Editor, folk music specialist
Champaign, Illinois

Clydia Nahwooksy
Arts administrator,
community organizer
Norman, Oklahoma

Carl Petrick
Arts administrator, dancer
Boise, Idaho

Peter Seeger
Folksinger, composer, ecologist
Beacon, New York

John Szwed
Folklorist, educator
Philadelphia, Pennsylvania

Council Taylor
Anthropologist, educator
Bayville, New York

Roger Welsh
Folklorist, writer
Lincoln, Nebraska

Folk Arts Grants

Program funds: \$2,270,000

Folk Arts

To enable nonprofit organizations to support arts activities where folk arts are presented, such as local festivals, concerts, exhibits, and touring performances. Grants are also awarded for the documentation of traditional arts through radio, film, and recording; and for general assistance to the field.

Program funds: \$2,215,260

Alabama State Council on the
Arts and Humanities
Montgomery, Alabama

For a state-wide conference on Alabama folklife.

\$7,810

Alabama State Council on the
Arts and Humanities
Montgomery, Alabama

For a one-day program to rewrite, through a concert in the Birmingham City Auditorium, members of the black gospel quartet singing movement which flourished in Jefferson County from the mid-1920's through the 1950's.

12,179

Alabama State Council on the
Arts and Humanities
Montgomery, Alabama

For an LP disc and a 16-page booklet documenting the black Sacred Harp song tradition of southeast Alabama.

5,000

Alabama State Council on the
Arts and Humanities
Montgomery, Alabama

For a series of six ten-day "Christian Harmony" Singing Schools to be held in six counties in Alabama.

6,275

Alaska State Council on the Arts
Anchorage, Alaska

For a 16mm film documenting the traditional arts practiced during a Tlingit potlatch, a traditional tribal reunion.

26,427

Alaska, University of
Fairbanks, Alaska

To amend a previous grant to include travel costs for the traditional artist participants in the 1980 Festival of Native Arts.

10,500

Alaska, University of
Kotzebue, Alaska

For Chukchi Community College's ten bilingual radio programs of Point Hope Eskimo stories as told by traditional narrator Jimmy Killigirak and translated into English by Carol Omvik and Tom Lowenstein.

12,860

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| Alternative Center for the International Arts New York, New York | <i>For a series of 20 concerts of world music and dance, presenting major artists from the Sudan, Zimbabwe, Iran, India, Japan, and China, now resident in the United States.</i> | 7,500 |
| America the Beautiful Fund Washington, D.C. | <i>For a folk arts coordinator to serve the mid-Atlantic and New England regions.</i> | 19,930 |
| American-Hungarian Educators' Association Bogota, New York | <i>To organize four traditional Hungarian "dance-house" occasions in New Jersey, New York, and Washington, D.C.</i> | 5,000 |
| American-Hungarian Educators' Association Bogota, New York | <i>For a symposium on traditional Hungarian music and dance, to include lecture-demonstrations and live performances by traditional artists.</i> | 7,500 |
| American Society for Eastern Arts El Cajon, California | <i>For two series of workshops in Mexican music, featuring traditional mariachi music and jarocho tradition of Veracruz.</i> | 15,000 |
| Anthropology Film Center Foundation Santa Fe, New Mexico | <i>For a 14-minute 16mm documentary film on ornamental tin-icork, a traditional New Mexican Hispanic folk art.</i> | 15,000 |
| Anthropology Film Center Foundation Santa Fe, New Mexico | <i>For completion costs for two films on the Matachines ritual dancers of Native American and Hispanic communities in New Mexico.</i> | 6,886 |
| Appalshop Whitesburg, Kentucky | <i>For "Headwaters," the Appalshop television series on traditional life and arts in the Appalachian region.</i> | 20,000 |
| Appalshop Whitesburg, Kentucky | <i>For Roadside Theater to tour tent show performances to 25 rural southern Appalachian farming communities, back hollows, and coal camps.</i> | 12,000 |
| Appalshop Whitesburg, Kentucky | <i>For a 20-performance tour by Roadside Theater for southern Appalachian migrant populations in large urban areas of the Midwest and mid-Atlantic.</i> | 9,500 |
| Arab Community Center for Economics and Social Services Access Arab, Michigan | <i>To locate Palestinian and Romanian needlework artists, present them in workshops, and document the workshops for use in schools in the Detroit-Dearborn metropolitan area.</i> | 10,000 |
| Arizona, University of Tucson, Arizona | <i>To support the Arizona state folk arts coordinator position.</i> | 20,314 |
| Arkansas Department of Parks and Tourism Little Rock, Arkansas | <i>For classes on folk instruments and traditional song repertory at the Ozark Folk Center in Mountain View, Arkansas.</i> | 5,000 |
| Artists' Foundation Boston, Massachusetts | <i>For a traveling exhibit of traditional western Massachusetts Portuguese-American handmade lace, including a catalogue, live demonstrations, residencies by lace-makers in local schools and communities, and live demonstrations in community-wide ethnic Portuguese-American festivals.</i> | 15,000 |
| Arts Council of San Antonio San Antonio, Texas | <i>For the second International Mariachi Festival.</i> | 17,500 |
| Arvon Township Board of Baraga County Aura, Michigan | <i>For the fourth annual Fiddlers' Jamboree and Old Fashioned Dance, featuring traditional music and ethnic dances of the Michigan Upper Peninsula.</i> | 3,370 |
| Atlanta, City of Atlanta, Georgia | <i>For the first Georgia Regional Folk Arts Festival.</i> | 10,000 |
| Bacone College Muskogee, Oklahoma | <i>For the Bacone Centennial Folk Festival, a two-day celebration of the artistic traditions of ten Native American tribes.</i> | 20,000 |
| Balkan Arts Center New York, New York | <i>For a two-month tour of the mid-Atlantic presenting traditional Jewish social music, especially the old-fashioned wedding orchestra.</i> | 15,000 |
| Berea College Berea, Kentucky | <i>For a four-day celebration of the traditional music of the Appalachian region.</i> | 2,000 |
| Big Drum Nation Dance Company Brooklyn, New York | <i>For a series of concerts by the New York-based Carriacouan Big Drum Nation Dance Company for West Indian audiences in Brooklyn and greater New York.</i> | 21,000 |

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| Big Drum Nation Dance Company Brooklyn, New York | <i>For developing costs of a 30-minute film documenting the dance and music performed during a Carriacouan ceremonial occasion, for inclusion in live presentations.</i> | 1,500 |
| Bishop (B. P.) Museum Honolulu, Hawaii | <i>For the production of a double LP disc of traditional Hawaiian music from the B. P. Bishop Museum collection in Honolulu.</i> | 9,349 |
| Boricua College New York, New York | <i>For a series of workshops in the Puerto Rican Trullas tradition of Christmastide serenading.</i> | 10,000 |
| Boricua College New York, New York | <i>For the fees and travel costs for traditional Puerto Rican and New Yorkian artists appearing at the Loiza Aldea Fiestas, a traditional Puerto Rican celebration in New York City.</i> | 16,530 |
| Brooklyn Academy of Music Brooklyn, New York | <i>For the Country Music Series, an experimental project to showcase the indigenous American string ensemble tradition within a fine arts context.</i> | 8,000 |
| Byard Ray Folk Festival Hurdle Mills, North Carolina | <i>For artists' fees at the Byard Ray Festival of traditional music and dance.</i> | 3,000 |
| California, Regents of the University of Los Angeles, California | <i>To amend a previous grant to include additional recordings made by the Karok Indians.</i> | 4,817 |
| California, University of Los Angeles, California | <i>For preliminary film footage to be shot at the annual convention of the American Tattoo Association for use in a major exhibit on the art of tattooing to be mounted at U.C.L.A. in 1982.</i> | 3,475 |
| Calliope House Pittsburgh, Pennsylvania | <i>To bring Donald Lindsay, Scottish-American bagpiper, to an annual summer workshop in Highland piping.</i> | 3,000 |
| Carter Family Memorial Music Center Hiltons, Virginia | <i>For artists' fees for a year-long series of weekly concerts and an annual three-day festival.</i> | 12,000 |
| Center for Advanced Studies of Puerto Rico and the Caribbean San Juan, Puerto Rico | <i>For a film documenting the construction and performance of the cuatro, a traditional Puerto Rican musical instrument.</i> | 28,899 |
| Center for Folk and Contemporary Crafts San Francisco, California | <i>To amend a previous grant to prepare a catalogue and to organize an additional showing at the Oakland Museum of Art of a photo exhibit of comparative Portuguese and Portuguese-American folk arts.</i> | 2,500 |
| Central Louisiana Art Association Alexandria, Louisiana | <i>For fieldwork documentation and preparation of an exhibit of the folk arts of living northern Louisiana traditional craftsmen.</i> | 9,505 |
| Centrum Foundation Port Townsend, Washington | <i>For the Festival of American Fiddle Tunes.</i> | 15,000 |
| Claiborne County Board of Supervisors Port Gibson, Mississippi | <i>To amend a previous grant to include travel and honoraria for three consultants for the project "Mississippi: Cultural Crossroads."</i> | 695 |
| Collective Black Artists New York, New York | <i>For a tour of the film No Maps on My Taps along with live performances by dancers Chuck Green, Bunny Briggs, Sandman Sims, and other artists.</i> | 15,000 |
| Collective Black Artists New York, New York | <i>For a one-hour documentary film on black gospel music in America.</i> | 35,000 |
| Columbus Museum of Arts and Sciences Columbus, Georgia | <i>For an exhibit and folk festival highlighting the traditional decorative and performing arts of the lower Chattahoochee River Valley region of Georgia and Alabama.</i> | 30,000 |
| Commonwealth Arts Council Saipan, Northern Marianas | <i>For a program to present traditional Chamorro and Carolinian folk artists in workshops and cultural programs in public schools on Tinian, Rota, and Saipan. The traditional art forms to be presented include dance songs, storytelling, wood carving, off-loom and on-loom weaving, and palm crafts.</i> | 14,206 |
| Commonwealth Arts Council Saipan, Northern Marianas | <i>For planning costs required to mount the first Northern Marianas Festival of Traditional Arts.</i> | 10,000 |
| Copacabana Enterprises Los Angeles, California | <i>For artists' fees and presentation costs for the "Primer Festival de Musica Tradicional de America Latina" in Los Angeles, a festival of traditional Latin music of the Huasteca and Tierra Caliente, Mexico, the Peruvian Andes, and Puerto Rico.</i> | 21,629 |

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| Dallas Independent School District Dallas, Texas | <i>For salaries and artists' fees for a pilot, multi-cultural folk arts program in the school district.</i> | 17,450 |
| Des Moines Area Community College Des Moines, Iowa | <i>For the preparation of traditional costumes and instruments for U.S. performance tours by the refugee troupe from the National School of Music and Dance of Laos, now resident in the United States.</i> | 24,900 |
| Detroit Council on the Arts, City of Detroit, Michigan | <i>For field research to identify folk artists in five Detroit ethnic communities for presentation at 1980 Detroit ethnic festivals.</i> | 22,000 |
| Documentary Educational Resources Watertown, Massachusetts | <i>To amend a previous grant to include additional editing and travel expenses for the production of films on Francophone, Pakistani, and Hispanic traditional arts as performed at the 1976 Folklife Festival in Washington, D.C.</i> | 3,000 |
| East Bay Center for the Performing Arts Richmond, California | <i>For a program of instruction and performance in Japanese gagaku music, Chinese folk music in the Cantonese style, and Chinese classical music.</i> | 9,000 |
| East Tennessee State University Johnson City, Tennessee | <i>To present folk-artists-in-schools programs to ten schools in the Jonesboro area.</i> | 16,500 |
| Edwards (John) Memorial Foundation Los Angeles, California | <i>For research in preparing a discography of ethnic music recorded in the United States between 1895 and 1942.</i> | 15,550 |
| Ferrum College Ferrum, Virginia | <i>For a one-year Folklife Internship Program to provide a folklife student with on-the-job experience at the Blue Ridge Institute.</i> | 10,050 |
| Film Arts Foundation San Francisco, California | <i>To amend a previous grant for completion of a one-hour documentary film on American traditional music today as seen through the lives of musicians Mike Seeger and Alice Gerrard.</i> | 12,180 |
| Florida Department of State White Springs, Florida | <i>For a comparative exhibition including workshops in traditional and contemporary Florida basketry to be presented in five community arts centers around the state.</i> | 9,000 |
| Florida Department of State White Springs, Florida | <i>For a pilot folk-artists-in-the-schools program in the Hillsborough County School system.</i> | 23,021 |
| Florida Department of State White Springs, Florida | <i>For the pre-production costs of an LP phonograph record and accompanying booklet of the multi-ethnic traditional musics of Florida.</i> | 7,760 |
| Fort Mason Foundation San Francisco, California | <i>For the sixth annual Western Regional Folk Festival at the Golden Gate National Recreation Area.</i> | 10,000 |
| Fort Mason Foundation San Francisco, California | <i>For a folk arts coordinator with the Golden Gate National Recreation Area and the Fort Mason Foundation.</i> | 15,000 |
| Genesee Child Day Care Center Batavia, New York | <i>To produce a brochure to accompany the recently completed film, Mohawk Basketmaking: A Cultural Profile.</i> | 2,450 |
| Georgia Agrirama Development Authority Tifton, Georgia | <i>For performances and workshops on the traditional religious and secular music and dance of south Georgia at Georgia Agrirama, an outdoor living history museum of Georgia rural life.</i> | 10,000 |
| Georgia Folklore Society Atlanta, Georgia | <i>For the fourth annual Georgia Sea Islands Festival.</i> | 10,000 |
| Graduate School for Urban Resources and Policy San Diego, California | <i>For the identification of local Filipino traditional artists, a Filipino folk arts festival, and an apprenticeship program in Filipino traditional arts.</i> | 17,500 |
| Great Lakes Arts Alliance Columbus, Ohio | <i>For field research to document and present, through exchange and touring programs, traditional artists of several Appalachian communities in the Great Lakes states.</i> | 41,120 |
| Hawaii Council on Portuguese Heritage Honolulu, Hawaii | <i>For a series of presentations and workshops by traditional artists on the Hawaiian-Portuguese community.</i> | 15,000 |
| Hendersonville Arts Council Hendersonville, Tennessee | <i>To expand the annual fall festival to include more traditional Tennessee music and crafts activities.</i> | 8,500 |

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| Highlander Center New Market, Tennessee | <i>For preliminary fieldwork to identify local folk arts resource people from mining communities in Appalachia, and for a weekend residential workshop on the music and other traditional arts of the Appalachian coalfields.</i> | 5,030 |
| Idaho Commission on the Arts Boise, Idaho | <i>For the salary and expenses of a state folk arts coordinator.</i> | 15,100 |
| Indian Center of Santa Barbara Santa Barbara, California | <i>For the construction of a traditional log boat in preparation for the Chamash Trade Route boat voyage ceremony in the Santa Barbara Channel.</i> | 10,000 |
| Indiana Arts Commission Indianapolis, Indiana | <i>For the salary, travel, and programming budget of a state folk arts coordinator.</i> | 22,500 |
| Indiana Division of State Parks Indianapolis, Indiana | <i>To hire a folklorist for three months to work with the Cultural Arts Program of the Indiana State Parks in identifying, documenting, and presenting local folk artists in the area of Clifty Falls State Park.</i> | 7,527 |
| Indochinese Community Center Washington, D.C. | <i>To present a major concert of traditional Vietnamese, Laotian, and Cambodian music and dance.</i> | 13,270 |
| Institute for Southern Studies Durham, North Carolina | <i>For a one-hour, 16mm color film on the traditional black choral music sung in "Primitive" or "Old School" Baptist churches along the North Carolina-Virginia border.</i> | 30,000 |
| Inter-American University of Puerto Rico San Juan, Puerto Rico | <i>For the documentation of Afro-Caribbean folk arts of the village of Loiza Aldea as evidenced during the annual Patron Saint Festival of the Apostle Santiago.</i> | 16,992 |
| Irish Cultural and Folklore Society Washington, D.C. | <i>For a traditional Irish folk music festival and jubilee.</i> | 8,350 |
| Japan Town Art Movement San Francisco, California | <i>For a traditional arts component in the annual Oshogatsu Matsuri, the Japanese New Year festival.</i> | 4,000 |
| Jefferson National Expansion Historical Association St. Louis, Missouri | <i>For the annual Frontier Folklife Festival.</i> | 10,000 |
| Jonesboro, Town of Jonesboro, Tennessee | <i>For the Old Time Country Radio Reunion, a three-day celebration of the history of country music on radio in the upper east Tennessee area.</i> | 10,290 |
| Kansas Arts Commission Topeka, Kansas | <i>To amend a previous grant to cover additional costs for recording tape, photography, and travel for the Kansas Folklife survey.</i> | 2,154 |
| Kansas State Historical Society Topeka, Kansas | <i>For the second annual Kansas Folklife Festival.</i> | 12,000 |
| KCTS/9 Educational Television Seattle, Washington | <i>For a half-hour documentary film on the traditional dance and music of the Croatian-American people of Anacortes, Washington.</i> | 22,317 |
| Lake County Parks and Recreation Department Crown Point, Indiana | <i>For the salary of a regional folk arts coordinator, and for programming expenses associated with folk arts programs at the Indiana Dunes National Lakeshore.</i> | 19,920 |
| Lettumplay Washington, D.C. | <i>For traditional musician, Charles Sayles, to teach blues harmonica at Lorton Prison.</i> | 11,282 |
| Las Lupenos San Jose, California | <i>For traditional musicians' fees for 20 presentations of Mexican music and dance.</i> | 2,000 |
| Los Rios Community College District Sacramento, California | <i>For artists' fees, and for an interpretative program booklet for the 1980 Sacramento Blues Festival.</i> | 6,318 |
| Louisiana State Arts Council Baton Rouge, Louisiana | <i>For the salary of the state folk arts coordinator.</i> | 21,066 |
| Louisiana State University Baton Rouge, Louisiana | <i>To prepare and print a catalog documenting a special exhibition of Louisiana folk crafts.</i> | 5,000 |
| Maine Maritime Museum Bath, Maine | <i>For a comprehensive publication documenting the Taucook Whaler Project through print, photographs, and drawings.</i> | 4,600 |

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| Maine Maritime Museum Bath, Maine | <i>To research and document the traditional designs and building arts used in several types of traditional fishing craft from the inshore fisheries of North America.</i> | 7,500 |
| Maine State Commission on the Arts and Humanities Augusta, Maine | <i>For the Maine Folklife Survey, in preparation for the establishment of a statewide folk arts program.</i> | 48,141 |
| Matunda Ya Afrika, Drama, Drum, and Dance Ensemble Philadelphia, Pennsylvania | <i>For "A Jump for Joy," a city-wide youth folk arts festival presenting traditional children's folk songs, hand jive, jump-rope songs, and musical clapping games of black children in Philadelphia.</i> | 16,535 |
| Memphis in May International Festival Memphis, Tennessee | <i>For the Beale Street Music Festival of blues and early jazz and for noontime concerts of other traditional musics on the Mid-America Mall during the festival.</i> | 15,000 |
| Mexican-American Opportunity Foundation Monterey Park, California | <i>For transportation and touring costs for a Mexican mariachi ensemble comprised of senior-citizen traditional musicians and for the salary for its music director.</i> | 12,000 |
| Michigan Council for the Arts Detroit, Michigan | <i>For the salary of a state folk arts coordinator from September 1980 until February 1981.</i> | 11,450 |
| Michigan Council for the Arts Detroit, Michigan | <i>For the salary of a state folk arts coordinator from February 1981 until August 1981.</i> | 11,450 |
| Milwaukee County Museum Milwaukee, Wisconsin | <i>For a series of weekend demonstrations and several two-week programs of European-American folk craft demonstrations, music, and dance in the Milwaukee Public Museum's "European Village" exhibit.</i> | 20,000 |
| Minnesota Regional Native American Center Minneapolis, Minnesota | <i>For selected traditional artists in Plains Indian tipi painting to participate in the design and decoration of the village tipis being constructed by the Center.</i> | 5,000 |
| Mississippi Action for Community Education Greenville, Mississippi | <i>For the third annual Delta Blues Festival, including pre-festival seminars and workshops.</i> | 21,000 |
| Mississippi Arts Commission Jackson, Mississippi | <i>For the salary and travel of a state folk arts coordinator.</i> | 17,000 |
| Mississippi Department of Archives and History Jackson, Mississippi | <i>For a traveling exhibit and catalogue of Afro-American quilts made by black Mississippians, from the collection of Roland Freeman.</i> | 11,940 |
| Missouri Friends of the Folk Arts New Haven, Missouri | <i>For the "Missouri Tradition," a weekly one-hour radio program featuring traditional music and folk narratives of Missouri and surrounding areas.</i> | 5,017 |
| Missouri Friends of the Folk Arts New Haven, Missouri | <i>For performers' fees for a one-day program in honor of Ozark folklorist Vance Randolph.</i> | 1,350 |
| Monroe County Rural Heritage Alliance Union, West Virginia | <i>For the Mountain Heritage School and its ongoing program of free community classes in traditional music taught by older master traditional artists of the area.</i> | 6,564 |
| Montana Arts Council Missoula, Montana | <i>For the addition of a folk-artist-in-the-schools component to the Montana Arts Council's Artists-in-Schools program.</i> | 6,608 |
| Montana Arts Council Missoula, Montana | <i>For support of documentation and presentation programs of the Montana Folklife Project.</i> | 5,825 |
| Montana Arts Council Missoula, Montana | <i>For a series of 20 15-minute radio programs on Montana folklife, music, and verbal art.</i> | 4,484 |
| National Center for Urban Ethnic Affairs Washington, D.C. | <i>To amend a previous grant to cover additional travel expenses for the third nationwide tour of Irish-American singers, musicians, and dancers.</i> | 2,500 |
| National Council for the Traditional Arts Washington, D.C. | <i>For a three-week tour of Franco-American traditional musicians, singers, and dancers to Franco-American communities in Missouri, Louisiana, and Texas.</i> | 33,430 |
| National Council for the Traditional Arts Washington, D.C. | <i>For artists' fees and travel expenses from the West Coast for participants in the 42nd National Folk Festival at Wolf Trap Farm Park.</i> | 15,000 |

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| National Council for the Traditional Arts Washington, D.C. | <i>For a three-week tour to 15 Jewish population centers in the northeast by an assembly of performers expert in traditional Yiddish performing arts such as klezmer music, khazones, badkhanes, Yiddish theater, and traditional folk songs.</i> | 30,000 |
| National Council for the Traditional Arts Washington, D.C. | <i>To amend a previous contract for technical assistance on the development, support, and evaluation of folk arts activities, including Native American tribes, local ethnic associations, and rural communities.</i> | 50,000 |
| National Council for the Traditional Arts Washington, D.C. | <i>For a second six-week series of concerts at Glen Echo Park, Maryland, celebrating the music and dance traditions of the mid-Atlantic region.</i> | 3,500 |
| National Foundation for Jewish Culture New York, New York | <i>For traditional performers' fees and presentation expenses for the Jewish Folk Music Festival to be held in New York City.</i> | 15,000 |
| National Heritage Trust/Artpark Lewiston, New York | <i>For a one-day celebration at Artpark of the Italian-American folklife of the Niagara region, including a preliminary five-day training session to prepare local Italian-speaking community leaders for the presentation of the festival.</i> | 12,000 |
| Nebraska State Historical Society Lincoln, Nebraska | <i>To locate and document traditional artists and craftspeople in Nebraska for presentation at regional festivals.</i> | 15,590 |
| Nevada Library, University of Reno, Nevada | <i>To reproduce the videotape Seasons of the Basque on 16mm film for public presentation in association with Richard Lauc's photographic exhibit, "Basque Shepherders: End of an Era."</i> | 4,018 |
| New Jersey Department of Education Trenton, New Jersey | <i>For the position of a folklife coordinator with the New Jersey Historical Commission.</i> | 26,776 |
| New Mexico Arts Division Santa Fe, New Mexico | <i>For the field recording of traditional Hispanic music of New Mexico and Colorado and the production of 25 radio programs for the series "La Musica de los Viejos."</i> | 14,965 |
| New York Foundation for the Arts New York, New York | <i>For a half-hour 16mm film documenting the music, dance, and traditional art objects featured in the Vodun ceremony as practiced by Haitian-Americans.</i> | 15,000 |
| New York, Research Foundation of the City University of Bronx, New York | <i>For preparation of an LP disc of rare Greek folk musical styles with an accompanying pamphlet, and for a live performance by the Greek-American musicians at Herbert Lehman College.</i> | 8,000 |
| North American Indian Cultural Centers Akron, Ohio | <i>To bring traditional Native American singers and dancers from South Dakota, Minnesota, and Michigan to participate in a three-day festival of Indian arts in Akron.</i> | 10,000 |
| North Carolina Department of Cultural Resources Raleigh, North Carolina | <i>For the coordinator's salary and travel and for artists' honoraria for the "Folk Arts in North Carolina Schools" program.</i> | 21,136 |
| North Carolina Department of Cultural Resources Raleigh, North Carolina | <i>For salary and in-state travel for a documentation specialist in the Office of Folklife Programs.</i> | 21,916 |
| North Carolina Department of Cultural Resources Raleigh, North Carolina | <i>For a one-hour documentary film to demonstrate how the medicine show is a nexus for a number of traditional art forms, including music sung in oratory.</i> | 35,000 |
| North Country Community College Saranac Lake, New York | <i>For an apprenticeship program with master traditional Adirondack guideboat craftsmen Carl Hathaway and Ralph Morrow.</i> | 18,689 |
| North Dakota Council on the Arts Fargo, North Dakota | <i>To amend a previous grant to increase salary and travel expenses for the state folk arts coordinator.</i> | 1,000 |
| Northland College Ashland, Wisconsin | <i>To collect and archive the traditional music of northern Wisconsin and Michigan, and for work with area communities in using the traditional performers of this music in local festivals and community celebrations.</i> | 29,840 |
| Oboade Institute of African Culture Washington, D.C. | <i>For a series of workshops for Ghanaian residents of the metropolitan D.C. area in traditional Ghanaian music and dance.</i> | 5,910 |
| Ohio Arts Council Columbus, Ohio | <i>For a full-time state coordinator for the folk-artists-in-the-schools program.</i> | 10,000 |

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| Oregon Arts Commission Salem, Oregon | <i>To amend a previous grant for the catalogue and exhibit, "Folk Art of the Oregon Country."</i> | 6,600 |
| Pennsylvania State University New Kensington, Pennsylvania | <i>For a series of three traveling exhibitions on Polish and Irish-Scottish traditional needlework, Ukrainian egg decoration, and folk customs of local ethnic groups in the New Kensington region.</i> | 2,450 |
| Phelps Stokes Fund New York, New York | <i>For a series of performances in prisons in the tri-state area by Afro-Cuban master traditional musician Julito Collazo and his ensemble.</i> | 14,000 |
| Phelps Stokes Fund New York, New York | <i>To enable traditional artists from the United States and Puerto Rico to participate in the second annual "Caribbean Expressions: African—Diaspora in the Americas—Manifestations in Urban Settings."</i> | 16,396 |
| Phoenix Arts Coming Together Phoenix, Arizona | <i>For field work to identify local artists for presentation in the "Hello Phoenix!" Festival.</i> | 1,000 |
| Pioneer Valley Folklore Society Northampton, Massachusetts | <i>For fees and research costs required to produce a recording and booklet documenting the repertory of Paul van Arsdale, a traditional hammer dulcimer player from western New York.</i> | 5,000 |
| Pittsburgh, University of Pittsburgh, Pennsylvania | <i>To document the major ethnic music traditions of Pittsburgh, and to present ethnic music festivals and teachers' workshops.</i> | 10,000 |
| Puppeteers of America Washington, D.C. | <i>For transportation and presentation costs for traditional American and Sicilian-American puppeteers to perform at the thirteenth Quadrennial Congress of l'Union Internationale de la Marionnette.</i> | 8,000 |
| Randolph County Creative Arts Council Elkins, West Virginia | <i>For performers' fees and presentation costs for traditional Appalachian artists in the "Old Masters" program of the Augusta Heritage Arts Workshop.</i> | 5,000 |
| Rappahannock Community College Glenns, Virginia | <i>For the second local folk arts festival at the south campus of Rappahannock Community College.</i> | 4,000 |
| Rhode Island College Providence, Rhode Island | <i>For artists' fees and organizational expenses for a traditional arts component in a Hmong New Year Festival.</i> | 5,690 |
| Robb, John Donald Albuquerque, New Mexico | <i>To amend a previous grant to transcribe, organize, and make available to the public the J. D. Robb Collection of Hispanic Folk Music.</i> | 15,000 |
| Salem College Salem, West Virginia | <i>For a six-month residency by Oral Nicholson, traditional basket-maker, at Fort New Salem.</i> | 5,647 |
| Salish and Kootenai Community College Pablo, Montana | <i>To re-establish two traditional dances of the Salish and Kootenai tribes. Costs include instruction by tribal elders, preparation of traditional costumes, presentation of dances, and video-tape documentation.</i> | 11,000 |
| San Antonio Independent School District San Antonio, Texas | <i>For a mariachi-in-residence program in the school district.</i> | 16,600 |
| Seattle Folklore Society Seattle, Washington | <i>To amend a previous grant to cover increased film and laboratory costs of the film American Blues Artists.</i> | 2,973 |
| Shepherd College Shepherdstown, West Virginia | <i>For a local folk music component for a one-month Festival of the Arts.</i> | 1,750 |
| Sino-American Cultural Society Washington, D.C. | <i>For artists' fees, travel expenses, and demonstration materials for a series of educational presentations, master classes, and performances of Chinese Peking Opera.</i> | 12,500 |
| Skokomish Indian Tribe Shelton, Washington | <i>To document traditional basketry of the Skokomish and neighboring tribes for workshops, school presentations, and "culture banks."</i> | 19,280 |
| South Dakota Friends of Old Time Music Sioux Falls, South Dakota | <i>For the Split Rock Festival to be held in Sioux Falls, South Dakota.</i> | 1,360 |
| Southern California, University of Idyllwild, California | <i>For a one-week workshop in traditional American folk music at the Idyllwild School of Music and the Arts.</i> | 6,000 |

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| Southern Folk Cultural Revival Project Nashville, Tennessee | <i>For the Tennessee "Grassroots Days," a two-day festival presenting traditional musicians and craftsmen from throughout the state.</i> | 6,000 |
| Southern Folk Cultural Revival Project Nashville, Tennessee | <i>For a series of weekly workshops featuring local traditional musicians and craftsmen to be presented in the Tennessee State Penitentiary in Nashville.</i> | 8,000 |
| Southwest Center for Educational Television Austin, Texas | <i>For a bilingual series of 13 half-hour radio programs on Mexican-American folklore and traditional arts.</i> | 20,000 |
| Southwestern Alternate Media Project Houston, Texas | <i>For a 16mm film documenting the many traditional arts practiced in Texas Czech communities.</i> | 25,000 |
| SUM Concerts Houston, Texas | <i>For the fourth annual "Juneteenth Blues Festival" celebrating Emancipation Day in Texas.</i> | 8,000 |
| Sun Valley Center for the Arts Sun Valley, Idaho | <i>For the Institute of the American West's survey of traditional folk narrative in Idaho and bordering states, and for the third annual Northern Rockies Folk Festival.</i> | 10,000 |
| Tennessee Arts Commission Nashville, Tennessee | <i>For a visiting folk artist component to be added to the education program of the Country Music Hall of Fame Museum.</i> | 5,750 |
| Tennessee Department of Conservation Nashville, Tennessee | <i>For the Tennessee State Parks Folklife Project, involving the identification, documentation, and presentation of local traditional artists and craftsmen in six state park areas.</i> | 18,110 |
| Tennessee Folklore Society Murfreesboro, Tennessee | <i>For the preparation of three booklets to accompany a five-album series on the traditional music of the Cumberland Plateau region of Tennessee and Kentucky.</i> | 2,230 |
| Texas Commission on the Arts Austin, Texas | <i>To support the position of a state folk arts coordinator.</i> | 19,615 |
| United Labor Agency of Greater Washington, D.C. Washington, D.C. | <i>To amend a previous grant to cover the additional costs for printing a program booklet on verbal occupational arts.</i> | 1,500 |
| Urban Gateways Chicago, Illinois | <i>For a folklorists's salary and travel, field research, and personnel costs for the Urban Gateways Folk Artists-in-the-Schools Program.</i> | 20,000 |
| Utah State University Logan, Utah | <i>To locate and document regional folk artists and craftsmen in the lower Bear River basin of Utah and Idaho, and to present a number of these artists at the Fife Conference on Western American Folk Culture and Great West Crafts Fair.</i> | 16,818 |
| Vermont Council on the Arts Montpelier, Vermont | <i>For a State Folk Arts Coordinator and for research costs in conducting a state-wide survey of Vermont arts and artists.</i> | 23,900 |
| Vermont Council on the Arts Montpelier, Vermont | <i>For the Vermont Folk Arts Project, which includes a major folk art exhibit, a folk arts festival, a folk-artists-in-schools program, a traveling photographic exhibit of Vermont traditional crafts, and a pilot radio program on Vermont humor.</i> | 18,010 |
| West Nebraska Arts Center Scottsbluff, Nebraska | <i>To hire a traditional Greek-American orchestra from Colorado for the annual ethnic celebration of the local Greek community in Bayard, Nebraska.</i> | 1,500 |
| West Nebraska Arts Center Scottsbluff, Nebraska | <i>For a regional, two-day festival of traditional Nebraska folk arts.</i> | 7,530 |
| Western Carolina University Cullowhee, North Carolina | <i>For the position of folklife specialist with the Mountain Heritage Center.</i> | 19,104 |
| Western Carolina University Cullowhee, North Carolina | <i>For the seventh annual Mountain Heritage Day, celebrating traditional music and crafts of the region.</i> | 13,345 |
| Wingate, Town of Wingate, North Carolina | <i>For the "Red Clay Reunion: Union County Folklife Festival," celebrating crafts, dance, music, and games traditional to Union County.</i> | 3,000 |
| Wyoming Council on the Arts Cheyenne, Wyoming | <i>For the position of folk arts coordinator.</i> | 19,047 |

Folk Arts Apprenticeships

To enable performers or craftsmen to study with traditional masters in their field.

Program funds: \$54,740

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| Abdul-Samad, Saeed Washington, D.C. | <i>To study West African drumming with master Ghanaian drummer, Yacub Tetteh Addy.</i> | 1,500 |
| Bassett, Edward R., Jr. Perry, Maine | <i>To study the making of the Passamaquoddy birch bark canoe with traditional craftsman William Commando.</i> | 2,980 |
| Brown, Paul H. Mount Kisco, Kentucky | <i>To study five-string banjo with master traditional artist Fred Cokerham of Belreus Creek, North Carolina.</i> | 1,200 |
| Bui, Tu A. Alexandria, Virginia | <i>To study the moon-lute with master traditional Vietnamese artist Tam Vi Thuy.</i> | 1,500 |
| Caraballo, Miguel, Jr. Ponce, Puerto Rico | <i>To study carnival mask-making with master traditional mask-maker Miguel Caraballo.</i> | 3,500 |
| Cohane, Mary Philadelphia, Pennsylvania | <i>To study traditional Anglo-American balladry and singing style with master traditional artist Sara Cleveland.</i> | 1,000 |
| Durall, John K. Glendale, California | <i>To study the Veracruz harp with master traditional artist Jose Gutierrez.</i> | 1,500 |
| Gerrard, Alice Garrett Park, Maryland | <i>To study traditional fiddling with master artist Tommy Jarrell.</i> | 1,500 |
| Girardi, Ruth Los Angeles, California | <i>To study the Veracruz jarana with master traditional jarocho musician Jose Gutierrez.</i> | 1,152 |
| Good Tracks, Robert Pawnee, Oklahoma | <i>To study Oklahoma-style German silverwork with master traditional Indian Craftsman Julius Caesar.</i> | 1,200 |
| Guerra, Arnold A. La Puente, California | <i>To study the Veracruz requinto with master traditional jarocho musician Jose Gutierrez.</i> | 1,152 |
| Herrera, Fermin Oxnard, California | <i>To study Mexican jarocho harp with master traditional musician Mario Barradas.</i> | 1,000 |
| Herrera, Jorge Oxnard, California | <i>To study the Mexican Huastecan huapanguera guitar with master traditional musician Wilebaldo Amador.</i> | 1,200 |
| Herrera, Jose Tomas Oxnard, California | <i>To study the requinto jarocho, a small Veracruz guitar, with master traditional artist Lino Chavez.</i> | 1,200 |
| Hua, Thanti Phuong Falls Church, Virginia | <i>To study the tranh, a type of Vietnamese dulcimer, with master traditional artist Tam Vi Thuy.</i> | 1,500 |
| Jaramillo-Lavadie, Juanita Taos, New Mexico | <i>To study handspinning, dyeing, and weaving with master traditional weaver Norma Maestas.</i> | 3,000 |
| Jones, Bert C. Hollywood, Florida | <i>To study the ceremonial arts associated with traditional Seminole medical practices with master traditionalist Frank Shore.</i> | 6,600 |
| Molina-Morales, Jose M. Punta Santiago, Puerto Rico | <i>To study traditional coconut-shell carving with master traditional carver Julian Acosta.</i> | 3,500 |
| Negron-Rios, Jose L. Corozal, Puerto Rico | <i>To study the making of traditional seed jewelry with master traditional jewelry-maker Rafael Negron.</i> | 3,500 |
| Nguyen, Kim Oanh Thi Alexandria, Virginia | <i>To study the tranh with master traditional Vietnamese artist Tam Vi Thuy.</i> | 1,500 |
| Pepperi, James Lincoln, Nebraska | <i>To study blacksmithing with master traditional smith L. A. Jorgensen.</i> | 1,500 |
| Rosario, Cesar I. Ceiba, Puerto Rico | <i>To study traditional woodcarving with master traditional wood-carver Angel Manuel Rosario.</i> | 3,500 |
| Saunders, Michael Coventry, Rhode Island | <i>To study Cape Breton fiddle style with master traditional musician Jerry Holland.</i> | 1,404 |

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| Senders, Stefan J. Los Gatos, California | <i>To study banjo and fiddle with master traditional musician Tommy Jarrell.</i> | 1,500 |
| Shareef, Jamal Washington, D.C. | <i>To study West African drumming with master Ghanaian drummer Yacob Tetteh Addy.</i> | 1,500 |
| Thibeau, Judith Chisholm Chelsea, Massachusetts | <i>To study traditional Cape Breton Island step dancing with several traditional Cape Breton dancers.</i> | 1,500 |
| Tran, Phuong My Thi Falls Church, Virginia | <i>To study the tranh with master traditional Vietnamese artist Tam Vi Thuy.</i> | 1,500 |
| Valdez, Ricardo Wilmington, Colorado | <i>To study the Veracruz harp with master traditional jarocho musician Jose Gutierrez.</i> | 1,152 |



SECOND SEPT. 1 LABOR DAY STREET FAIR

**42ND STREET
FROM 9TH AVENUE
TO 10TH AVENUE
NOON TO 7PM**

**INT'L FOOD AND DRINK;
MUSIC, DANCE, THEATER;
LABOR SKILLS EXHIBITS;
FILM FESTIVAL;
ROLLER SKATING**

**A BREAD AND ROSES EVENT
SPONSORED BY: DISTRICT 1199,
NATIONAL HOSPITAL UNION**

**IN COOPERATION WITH:
N.Y.C. CENTRAL LABOR COUNCIL AFF. TO
N.Y.C. DEPARTMENT OF CULTURAL AFFAIRS
42ND STREET REDEVELOPMENT CORP.
PORT AUTHORITY OF N.Y.
MANHATTAN PLAZA**

**SUPPORTED BY:
NATIONAL ENDOWMENT FOR THE ARTS
NEW YORK STATE COUNCIL ON THE ARTS
THE NEW YORK TIMES FOUNDATION**

Inter-Arts

When Special Projects changed its name this year to "Inter-Arts," we were dramatizing a confidence and clarity of vision we had not had before. As language, "special projects" could refer to anything; "Inter-Arts," although not without its blurred edges, is firmly in the camp of the arts. It is an interdisciplinary arm of the Arts Endowment.

Projects that incorporate more than one art form, where no single art is dominant, and institutions that offer more than one art form to the public—both come under our purview.

In effect, this means that our funding categories range from service organizations and presenting organizations to artists' colonies and collaborative works that are neither sculpture, theater, music, dance, nor video but something innovative that may involve all of them equally.

That said, let us focus on the most critical part of the program—the one whose formulation brought us the greatest challenge during 1980: the evolving program for presenting organizations.

There are some who fear that the energy shortage and the increasing sophistication of television signal a decline in the presentation of live performing arts. In the future, they believe, audiences will remain at home, flick on the TV set, and be able to watch anything from Sophocles to the Alvin Ailey dance company. With access both to "live" TV performances and video cassettes, the expectation is that we will have, in our living rooms, the equivalent of a reader's library containing a full range of literature: from classics and popular novels, to the newest experimental poetry.

The vision is exhilarating and devoutly to be wished. Clearly technological advances are propelling us into the whole area of reproduced performance. But reproduction cannot substitute for live performances because contact between audiences and performers is artistically irreplaceable. The dynamic that develops between them occurs only in live-performance settings where a sympathetic collaboration nurtures and inspires artists and

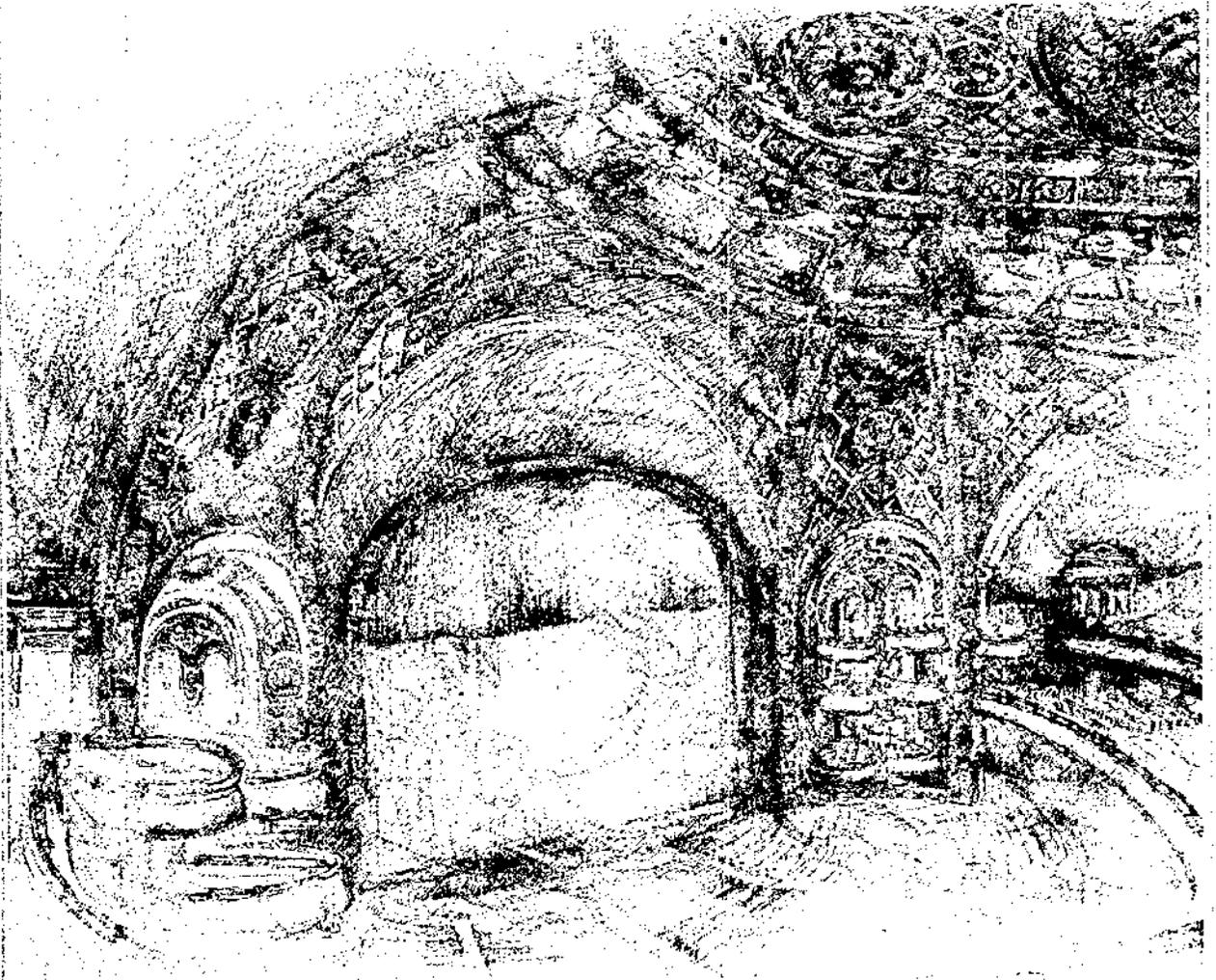
breathes life into their performances. This dynamic is what the Inter-Arts Program fosters when we help support presenting organizations. In turn, presenters have an inspiring effect on the artistic life of their communities.

Our efforts this year have gone primarily into developing a program to strengthen presenting organizations and helping them do the job they are best able to do: bringing high-quality live performing arts and artists together with responsive audiences. Some presenters have needed help in increasing their earned incomes; they have applied to Inter-Arts for grants to hire fund-raisers and to launch fund-raising campaigns. Others have judged their immediate need to develop new audiences and have applied for funds to undertake audience surveys. Who are their potential audiences? What kinds of programming will appeal to them most? What factors have kept them from purchasing tickets? Once a presenter knows the full extent of its potential audiences, it can direct its efforts toward reaching them. Inter-Arts is helping to support such marketing efforts as outreach programs, computerized mailing lists, and targeted advertising.

It is a misconception, by the way, to think that because presenting organizations offer artistically sound and exciting programs that people will inevitably flock to see them. First of all, people need to be aware of what is being presented. Then they have to be motivated to attend. That's what marketing is for. Once people experience a live performance of high artistry, they discover what many of them could not have known before: that professional artists provide a quality of experience that few or no amateurs can, and it is addictive. Presenters then have to find ways of stimulating that interest: through better and more responsive programming and by making performances affordable to those segments of the audience that cannot easily purchase tickets. Here again, Inter-Arts can assist. We are helping to support program developers and innovative subscription projects.

The goal of the Presenting Organizations

BROOKLYN ACADEMY of MUSIC



America's Oldest Performing Arts Center

Program within Inter-Arts is not to create an artificial demand for an unnecessary product. Our aim is to make the performing arts—one element of the rich and diversified culture of this nation—more accessible to more people. Although we are necessarily interested in method—in the ways we can intelligently and effectively assist presenters—*how* we help is less important than *why* we help.

There are two reasons: One takes us into the structure of the Endowment itself. The discipline Programs support their own disciplines and, among other things, help their artists to tour the country. But no matter how generous the support, a dance company, a theater company, a string quartet need, once they are on tour, suitable places to perform and people to perform for. In other words, they need professional presenters or sponsors that can provide facilities and attract audiences. But often performing artists have found themselves in locations without either. The presenters were not up to the task. Hence, in order to improve the touring experience for performing artists, the Endowment began to consider a program to assist presenters.

The second reason is as simple as "Man cannot live by bread alone." Yet because of tight budgets and, in many cases, restricted vision, our country has given little more than lip service to the truism. More and more often our educational system has ceased to reinforce the arts. When the arts *are* taught, they are rarely contemporary arts—the arts that grow out of our lives, our times. Narrowly, our schools often think that "serious" music is only Beethoven and Mozart, that "serious" art is only Michelangelo and, perhaps, the Impressionists, that "serious" drama is only Shakespeare.

Presenting organizations, which at their best are leaders in bringing high-quality contemporary arts to the public, are also sometimes bound by traditional perceptions and have limited visions of what programming ought to be; their assumption, as it were, is that everyone needs to love Beethoven. This is untrue and unrealistic. America is made up of many cultures; it is vast, non-homogenous, and multi-racial. No "official" group of composers or painters or playwrights is going to reach and inspire everyone.

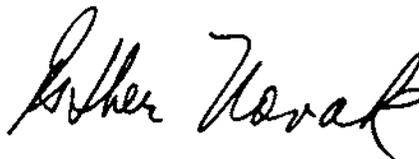
We have to counteract the conditioning that

wishes to confine our artistic lives to "approved" forms of creative expression and to the notion—held by some presenters and some members of the audience as well—that the arts are created for only an elite.

There are millions of people whose lives can be enriched by the arts. But because they have gotten their exposure to the arts in a joyless context, or because their own art forms have been ignored or diminished by the artistic establishment, they may be hard to attract. But they are reachable if presenting organizations approach them sympathetically and offer them art experiences of high quality that will satisfy their unexpressed longings for meaning and joy and transcendence.

The poet Louise Bogan once wrote: "First that it should be romantic, exciting; then, that it should be bearable; and at last, that it should be understandable. These are the stages which we go through, in forming our desires concerning life." Precisely because the arts can and do help to satisfy those desires, it is important that they are made available to the widest possible public. Neither young nor old may be ignored. Ethnic and black performing arts of the highest quality must be presented, too, and not merely to ethnic and black audiences. The contemporary arts, difficult because they are unfamiliar to both audiences and critics, should be made accessible to the public, and the public encouraged—in non-patronizing ways—to appreciate them. Presenters can make all that happen.

1980 has been a good year for the Inter-Arts Program in all our categories of support. But particularly by shaping a new program of grants to presenters, we are helping both to enlarge audiences for the performing arts and to encourage the spread of the arts to all corners of America. My staff and I look forward to the next challenges.



Esther Novak
Director, Inter-Arts Program

Inter-Arts Advisory Panel

Policy Panel

Simon Michael Bessie, Chairman
 Publisher
 Old Lyme, Connecticut

Fernando Alegria
 Poet, educator
 Stanford, California

Thomas Bacchetti
 Associate general manager of
 symphony orchestra
 Atlanta, Georgia

Robert Fitzpatrick
 President of arts/training institution
 Valencia, California

Natalie Hinderas
 Pianist
 Philadelphia, Pennsylvania

George Irwin
 Arts patron
 Quincy, Illinois

John Mazzola
 President performing arts center
 New York, New York

Henry Moran
 Executive director of regional arts
 agency
 Kansas City, Missouri

Richard Oldenburg
 Museum director
 New York, New York

Bonnie Pitman-Gelles
 Museum education consultant
 New York, New York

Barbara Robinson
 Union official
 New York, New York

Theodore Striggles
 Executive Director of state arts
 agency
 New York, New York

Billy Taylor
 Jazz musician, composer
 New York, New York

Arts Centers and Festivals

Thomas Bacchetti, Chairman
 Associate general manager of
 symphony orchestra
 Atlanta, Georgia

Wickham Boyle
 Arts administrator
 New York, New York

Laura Dean
 Choreographer, composer
 New York, New York

Natalie Hinderas
 Pianist
 Philadelphia, Pennsylvania

Frank Jacobson
 Arts center director
 Arvada, Colorado

Wayne Lawson
 Executive director of state arts
 agency
 Columbus, Ohio

Harvey Lichtenstein
 President, performing arts center
 Brooklyn, New York

Henry Moran
 Executive director of regional arts
 agency
 Kansas City, Missouri

Jorge Rigau
 Architect, director of student
 activities
 San Juan, Puerto Rico

Robert Stearns
 Arts center director
 Cincinnati, Ohio

Billy Taylor
 Jazz musician, composer
 New York, New York

Jane Weaver
 Managing director of opera-theater
 company
 Houston, Texas

Services to the Field

George Irwin, Chairman
 Arts patron
 Quincy, Illinois

Richard Collins
 Arts administrator, fund-raiser
 Seattle, Washington

Nancy Englander
 Executive director of artist colony
 Peterborough, New Hampshire

Barnet Fain
 Businessman, arts patron
 Providence, Rhode Island

Sara Garretson
 Executive director of service
 organization
 New York, New York

Diana Goldin
 Journalist, public relations specialist
 New York, New York

Carl Petrick
 Former executive director of state
 arts agency
 Boise, Idaho

Joan Sandler
 Arts administrator, consultant
 New York, New York

Luis Tapia
 Visual artist
 Santa Fe, New Mexico

Carmen Zapata
 Actress
 Los Angeles, California

Special Projects

In addition to serving on the
 Interdisciplinary/Special Projects
 Panel, all members of this panel
 served on policy panels in other
 Endowment programs.

Robert Fitzpatrick, Chairman
 President of arts institution
 Valencia, California

Roger Abrahams
 Folklorist
 Claremont, California

Fernando Alegria
 Poet, educator
 Stanford, California

Sally Banes
 Dance writer, critic
 New York, New York

Anne Focke
 Media center director
 Seattle, Washington

David Frank
 Producing director of theater
 company
 Buffalo, New York

Shirley Franklin
 City official, arts administrator
 Atlanta, Georgia

Elliott Galkin
 Educator, director of music
 institution
 Baltimore, Maryland

Henry Hopkins
 Museum director
 San Francisco, California

Sandra Moore
Architect, environmental designer
Tallahassee, Florida

Michael Palmer
Poet, editor
San Francisco, California

Theodore Striggles
Executive director of state arts
agency
New York, New York

Inter-Arts Grants

Program funds: \$3,776,836
Treasury funds: \$ 417,000
Private gifts: \$ 417,000

Arts Centers and Festivals

To assist organizations that present multi-disciplinary programs and that have full-time, year-round administrations. Grants aid such activities as fundraising and audience development projects.

Program funds: \$459,325
Treasury funds: \$ 82,500
Private gifts: \$ 82,500

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| Arvada Center for the Arts and Humanities Arvada, Colorado | <i>For a marketing director and a publicity assistant to implement a marketing and promotion campaign to increase audience attendance.</i> | \$20,000 |
| Atlanta Arts Alliance Atlanta, Georgia | <i>For a market research survey to aid both the Atlanta Memorial Arts Center and its member divisions by compiling information on attendees and non-attendees of Alliance events.</i> | 32,600 |
| Brooklyn Academy of Music Brooklyn, New York | <i>For a promotion campaign to attract new audiences for an expanded season of music, dance, and theater performances.</i> | 17,500 |
| California, Regents of the University of Berkeley, California | <i>To purchase a computer terminal and printer to aid in managing the fiscal operations of The Committee for Arts and Lectures.</i> | 5,500 |
| Carnegie Institute Pittsburgh, Pennsylvania | <i>For a part-time journalist to promote the Three Rivers Arts Festival.</i> | 4,000 |
| Central City Opera House Association Denver, Colorado | <i>To develop and implement a comprehensive audience development and marketing program for the 1980 Summer Festival of events.</i> | 25,000 |
| Denver Center for the Performing Arts Denver, Colorado | <i>For "Festival Caravan," a series of neighborhood-oriented presentations by Bonfils Theater using minority artists and ethnic material, designed to reach low-income and minority areas.</i> | TF 7,500 PG 7,500 |
| Franklin Furnace Archive New York, New York | <i>To rent equipment and to hire a technician to enable Franklin Furnace to present a broader range of multi-media artists.</i> | 6,500 |
| Haleakala New York, New York | <i>For a publicity associate to implement a publicity program at The Kitchen through advertising in the print media.</i> | 25,000 |
| Jacob's Pillow Dance Festival Lee, Massachusetts | <i>For a public relations director to develop and implement a joint marketing campaign for Jacob's Pillow Dance Festival and the Berkshire Theater Festival.</i> | 20,000 |
| Lincoln Center for the Performing Arts New York, New York | <i>For the Lincoln Center Out-of-Doors Festival, a major audience development tool for the constituents of the Center.</i> | TF 50,000 PG 50,000 |
| Los Angeles Music Center Los Angeles, California | <i>To establish a Music Center Education Division to develop multi-discipline programs.</i> | 50,000 |
| Maryland, University of College Park, Maryland | <i>For market research, planning, a direct mail campaign, and presentations to community groups to increase participation in the summer programs at the Maryland Summer Institute for the Creative and Performing Arts.</i> | 7,000 |
| Milwaukee County War Memorial Performing Arts Center Milwaukee, Wisconsin | <i>For festivals in mime, jazz, and modern dance which serve as a promotional campaign designed to attract black, Hispanic, and blue-collar white audiences in Milwaukee</i> | 14,000 |

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| Monmouth County Arts Council Red Bank, New Jersey | <i>To support a direct mail and advertising campaign as a major component of an audience development effort for the Spectrum Series, in an effort to substantially increase the number of season subscribers.</i> | 7,500 |
| Natural Heritage Trust/Artpark Lewiston, New York | <i>For audience development and fund-raising activities for Artpark.</i> | 25,000 |
| 92nd Street Young Men's and Young Women's Hebrew Association New York, New York | <i>To contract an audience development study on the Association's existing and potential audience for use as a planning and promotional tool.</i> | 6,000 |
| Paramount Theater for the Performing Arts Austin, Texas | <i>To re-open the Paramount Theater by hiring and training staff and planning, booking, and marketing the 1980-81 season.</i> | 19,785 |
| Queens Cultural Association Flushing, New York | <i>For an audience development-public relations coordinator and for a direct mail promotion campaign for Theater in the Park.</i> | 10,000 |
| Real Art Ways Hartford, Connecticut | <i>To hire a director of development and to increase the professional staff salaries.</i> | 33,500 |
| Robin Hood Dell Concerts Philadelphia, Pennsylvania | <i>To engage an audience development person to promote performances at the Frederic R. Mann Music Center.</i> | 30,000 |
| Sangre de Cristo Arts and Conference Center Pueblo, Colorado | <i>For a marketing and audience development campaign designed to attract a more regionally based audience to the Center.</i> | 15,440 |
| Spoletto Festival, U.S.A. Charleston, South Carolina | <i>For a comprehensive fund drive and an audience development project.</i> | TF 25,000 PG 25,000 |
| Washington Performing Arts Society Washington, D.C. | <i>For audience development and promotional activities.</i> | 35,000 |
| White Mountains Center for the Arts Bretton Woods, New Hampshire | <i>For a campaign of promotion and publicity to increase audiences for the White Mountains Festival.</i> | 20,000 |
| Wolf Trap Foundation for the Performing Arts Vienna, Virginia | <i>For a full-time education coordinator to administer a variety of performing arts training and educational programs.</i> | 20,000 |
| Women's Interart Center New York, New York | <i>For the Interart Festival designed to increase participation in the multi-arts activities at the Center.</i> | 10,000 |

Interdisciplinary/ Services to the Field

For interdisciplinary services organizations and institutions to offer technical assistance, services to special audiences, and special facilities for artists on a regional or national basis.

Program funds: \$623,250
Treasury funds: \$334,500
Private gifts: \$334,500

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| American Council for the Arts New York, New York | <i>For arts management training conferences, publications and manuals, and information services.</i> | \$150,000 |
| Arts and Business Council New York, New York | <i>For the Skills/Services/Resources Banks, which bring corporate volunteers to professional, community, and ethnic arts groups, to develop models in five cities.</i> | TF 25,000 PG 25,000 |
| Arts Development Services Buffalo, New York | <i>For the Performing Arts Voucher program which provides low-cost admission to cultural events and a modest subsidy to fifty arts groups in western New York State.</i> | 16,000 |
| Association of College, University, and Community Arts Administrators* Madison, Wisconsin | <i>For on-site artistic and administrative evaluations of approximately 200 presenting organizations, service organizations, and other applicants to the Inter-Arts Program.</i> | 40,000 |
| Association of Hispanic Arts New York, New York | <i>To establish a program to broaden arts awareness among the city's Hispanic and Non-Hispanic populations through public information, outreach, education, and research.</i> | 15,000 |

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| Atlatl Phoenix, Arizona | <i>To establish a network between twelve western states for the advocacy of Indian arts programs and activities.</i> | 8,200 |
| Bay Area Lawyers for the Arts San Francisco, California | <i>To establish an arts arbitration service to provide low-cost and efficient means of resolving legal problems.</i> | 10,000 |
| Bilingual Foundation of the Arts Los Angeles, California | <i>To train eight to ten potential Hispanic sponsors of the performing arts throughout California.</i> | 15,000 |
| Center for Occupational Hazards New York, New York | <i>To expand the Center's program of research and information on hazards in the visual arts to include the performing arts.</i> | 6,000 |
| Community Art Resource San Francisco, California | <i>To expand the technical assistance program to ethnic arts organizations and artists through workshops, direct consultation, and publications.</i> | 7,500 |
| Cultural Alliance of Greater Washington Washington, D.C. | <i>For services designed to strengthen the planning and managerial capabilities of cultural institutions and individual artists in the Washington metropolitan area.</i> | TF 24,000 PG 24,000 |
| Cultural Council Foundation New York, New York | <i>For the Materials Donations Project, which distributes surplus materials acquired from manufacturers and corporations to more than 200 arts organizations in New York City.</i> | 15,000 |
| Cultural Council Foundation New York, New York | <i>To amend a previous grant to support the Center for Arts Information programs, including an arts information clearing house, an arts administration library and research collection, counseling, publications, reference and referral services for arts organizations and artists.</i> | 5,000 |
| Cultural Council Foundation* New York, New York | <i>For Bonnie Pitman-Gelles to evaluate previous grantees for the development of new guidelines for the Learning Through the Arts pilot category.</i> | 7,500 |
| Cultures and Arts of Native Americans Norman, Oklahoma | <i>To provide technical assistance to Native American artists and tribes interested in cultural projects across the country.</i> | 30,000 |
| Cummington School of the Arts Cummington, Massachusetts | <i>For the scholarship program of residencies to writers, musicians, and visual artists.</i> | 20,000 |
| Foundation for the Community of Artists New York, New York | <i>To expand the coverage and distribution of Artworkers News, an artist-run newspaper.</i> | 5,000 |
| Hospital Audiences New York, New York | <i>To develop, publish, and distribute a handbook for artists and institutional staff concerning arts programming for older persons.</i> | 15,000 |
| Labor Institute for Human Enrichment Washington, D.C. | <i>For a national survey of the members of the five major labor unions of performing artists, to include information on employment patterns, wages, and training experience.</i> | 17,070 |
| Labor Institute for Human Enrichment Washington, D.C. | <i>For activities designed to encourage an awareness of the arts among union workers.</i> | 25,000 |
| Los Angeles Theater Alliance Los Angeles, California | <i>To develop and implement a ticket voucher system in the Los Angeles area providing centralized marketing and audience development services to over 100 performing arts groups.</i> | TF 10,000 PG 10,000 |
| MacDowell Colony Peterborough, New Hampshire | <i>To continue residency fellowships for writers, composers, and visual artists.</i> | TF 67,500 PG 67,500 |
| Metropolitan Cultural Alliance Boston, Massachusetts | <i>To strengthen the member cultural organizations through collaborative programs, information and communication services, administration and training services, and building community resources.</i> | TF 24,000 PG 24,000 |
| Metropolitan Cultural Alliance Boston, Massachusetts | <i>To amend a previous grant for support to develop and implement a computerized accounting and financial management service for cultural institutions in the greater Boston area.</i> | 8,750 |
| Millay Colony for the Arts Austerlitz, New York | <i>For the residency program for composers, visual artists, and writers at the Millay Colony.</i> | 20,000 |
| Museums Collaborative New York, New York | <i>For the Cultural Voucher Program, serving cultural institutions and community organizations.</i> | 18,000 |

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| National Council on the Aging Washington, D.C. | <i>To provide information, consultation, and technical assistance to organizations involved in arts programs and services for older persons.</i> | 50,000 |
| National Council on the Aging Washington, D.C. | <i>To amend a previous year's grant to provide information, consultation, and technical assistance to organizations involved in arts programs and services for older persons.</i> | 25,000 |
| Nature Conservancy Washington, D.C. | <i>For artist residencies at the Doiland Mountain Colony, a working retreat for composers, writers, and visual artists.</i> | TF 20,000 PG 20,000 |
| North Carolina Department of Cultural Resources Raleigh, North Carolina | <i>To sponsor workshops on business and the arts throughout the state, culminating in the publication of a booklet which will analyze various strategies of soliciting business support for the arts.</i> | 4,000 |
| Opportunity Resources for the Arts New York, New York | <i>To develop counseling and placement services to individuals and organizations involved in the performing and visual arts.</i> | 30,000 |
| Opportunity Resources for the Arts New York, New York | <i>To conduct one-day workshops in New Jersey and Puerto Rico to provide vocational rehabilitation counselors with information regarding career alternatives, job opportunities, and resources available for the handicapped in the arts.</i> | 5,000 |
| Ossabaw Foundation Savannah, Georgia | <i>For the Ossabaw Island Project's residency program for artists at Ossabaw Island, an island wilderness in Georgia.</i> | TF 25,000 PG 25,000 |
| Performing Artservices New York, New York | <i>For cooperative administrative and management services for performing arts groups and individuals in dance, theater, and music.</i> | TF 25,000 PG 25,000 |
| Performing Arts Services San Francisco, California | <i>For a ticket voucher program involving approximately 290 performing groups in the Bay area.</i> | TF 25,000 PG 25,000 |
| Publishing Center for Cultural Resources New York, New York | <i>For the Center's cooperative printing, book distribution, and planning services to nonprofit arts organizations to achieve low-cost and effective publications.</i> | 20,000 |
| St. Paul-Ramsey Arts and Sciences Council St. Paul, Minnesota | <i>For the Resources and Counseling Program which provides financial and arts management counseling, accounting and book-keeping services, mailing, duplicating, and special projects assistance to 40 arts groups and 300 artists in the Twin Cities area.</i> | 12,000 |
| Sangamon State University Springfield, Illinois | <i>For fellowships for individuals representing community-based arts groups to participate in management workshops at the Sangamon Institute in Arts Administrations.</i> | 10,000 |
| Southern Arts Federation Atlanta, Georgia | <i>To coordinate a series of development programs geared to equip new arts organizations with business skills.</i> | 15,300 |
| Theater Development Fund New York, New York | <i>For the Development Services Program which provides assistance to communities interested in developing TDF systems.</i> | 10,000 |
| Virginia Center for the Creative Arts Sweet Briar, Virginia | <i>For the residency program for creative artists on the campus of Sweet Briar College.</i> | TF 35,000 PG 35,000 |
| Virginia Center for the Creative Arts Sweet Briar, Virginia | <i>To amend a previous grant to include additional scholarship assistance to those artists-in-residence who were displaced due to a fire at the Center's main residence.</i> | 5,000 |
| Volunteer Urban Consulting Group New York, New York | <i>To bring volunteer management and Board of Director recruitment assistance to arts and cultural organizations in the greater New York area, and to assist arts service organizations nationally to develop similar services.</i> | TF 24,000 PG 21,000 |
| Yaddo, Corporation of Saratoga Springs, New York | <i>For short-term residencies for professionals working in literature, the visual arts, and musical composition.</i> | TF 30,000 PG 30,000 |

Interdisciplinary/ Special Projects A

For projects that are multi-disciplinary, maintain professional standards, test new ideas that might become widely useful, and do not fit other Endowment categories.

Program funds: \$705,240

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| Academia Albuquerque, New Mexico | <i>For A Ceremony of Brotherhood, an anthology of the works of Native American and Chicano writers, poets, and artists.</i> | \$12,500 |
| AFL-CIO Labor Studies Center Silver Spring, Maryland | <i>For the Center's program of visual and performing arts activities for resident students, the neighboring community, and labor representatives from the Washington area.</i> | 15,000 |
| Afro-American Historical and Cultural Museum Philadelphia, Pennsylvania | <i>For "Expressions '80," a three-day regional celebration to showcase black and Hispanic visual and performing artists.</i> | 6,000 |
| Afro-American Total Theater Arts Foundation New York, New York | <i>For "Black Theater Festival International," a month-long festival involving internationally known ethnic performing artists and organizations.</i> | 50,000 |
| American Dance Festival Durham, North Carolina | <i>For the 1980 choreographers and composers workshop for young professionals, which enables four members of each discipline to explore the relationship between the art forms.</i> | 20,000 |
| Architectural League of New York New York, New York | <i>For a major traveling exhibition and publication which will present and document the collaborations of eleven architect/artist teams.</i> | 15,000 |
| Boston Foundation Boston, Massachusetts | <i>For arts events at "Jubilee 350," a festival commemorating the city's 350th birthday.</i> | 30,000 |
| California Institute of the Arts Valencia, California | <i>For a series of seminars entitled "Techniques for Survival," to assist young artists with the transition from academic to professional life.</i> | 6,000 |
| Chicago Project New York New York, New York | <i>For the New York Art Theater Institute to create two performance events that will highlight the collections of two museums in New York City.</i> | 17,500 |
| Connecticut Commission on the Arts Hartford, Connecticut | <i>For a development program to upgrade services to Connecticut's rapidly growing Hispanic community.</i> | 20,000 |
| Cornish Institute of Allied Arts Seattle, Washington | <i>To establish a "Loaned Executive Program" to supplement managerial resources of arts organizations in the greater Seattle/Puget Sound area.</i> | 21,505 |
| Council for the Arts in Westchester White Plains, New York | <i>For an arts service program, "Exploring Cultural Opportunities for the Handicapped," to aid New York State arts organizations in complying with Section 504 of the 1973 Rehabilitation Act.</i> | 10,000 |
| Cultural Council Foundation New York, New York | <i>To document The Arts Connection's Talent Search Training and Arts Exposure Program which facilitates the early identification and training of children with artistic potential.</i> | 23,875 |
| District 1199 Cultural Center New York, New York | <i>To tour Take Care, a musical revue produced as part of the "Bread and Roses Project," to nine cities throughout the United States.</i> | 10,000 |
| Duke University Medical Center Durham, North Carolina | <i>For the Cultural Services Program which makes arts resources available to staff, patients, and visitors at the Duke University Medical Center.</i> | 10,000 |
| East Los Angeles Community Union Los Angeles, California | <i>To incorporate recommendations of community-based artists into the planning for revitalizing Hispanic areas of east Los Angeles.</i> | 20,000 |
| Haleakala New York, New York | <i>For the production of a series of one-minute video portraits in which contemporary visual and performing artists are asked to create 60-second pieces suitable for television.</i> | 10,000 |
| Hoffman, (Byrd) Foundation New York, New York | <i>For public performances of Robert Wilson's Dialog/Curious George.</i> | 50,000 |
| Hopi Cultural Center Second Mesa, Arizona | <i>For a consultant to assist the Hopi Tribal Council plan for the Hopi Tricentennial in 1980.</i> | 17,500 |

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| Independent Curators, Inc. New York, New York | <i>To develop four interdisciplinary projects which will be made available to museums, festivals, and universities across the country.</i> | 18,500 |
| International Sculpture Center Princeton, New Jersey | <i>For interdisciplinary arts events held in conjunction with the 11th International Sculpture Conference, which took place in Washington, D.C., in June 1980.</i> | 15,000 |
| Lower Manhattan Cultural Council New York, New York | <i>For a project to use the New York Subway System to bring an original work of media art to a mass audience.</i> | 2,500 |
| Museo del Barrio New York, New York | <i>To tour, with Teatro Quatro, a series of workshops, performances, and exhibitions to eight towns in three states with large Hispanic populations.</i> | 14,700 |
| National Public Radio Washington, D.C. | <i>To produce and develop the arts news component of "Morning Edition," a radio news program reporting on arts events throughout the country.</i> | 20,000 |
| New York Public Library New York, New York | <i>For administrative positions in the Performing Arts Research Center of the New York Public Library.</i> | 50,000 |
| New York School for Circus Arts New York, New York | <i>For the Big Apple Circus' marketing efforts, to include corporate sponsored ticket distribution through community groups, and ongoing audience development.</i> | 10,000 |
| North Carolina Arts Council Raleigh, North Carolina | <i>For the Artists Training Program, which assists career entry artists through apprenticeships to master artists, and provides skills development through workshops, conferences, and community projects.</i> | 40,000 |
| On the Boards Seattle, Washington | <i>For two performing and two visual artists to participate in a summer 1980 "Gesture and Image Residency," consisting of workshops and public performances exploring the relationship between gesture and image.</i> | 5,000 |
| O'Neill (Eugene) Memorial Theater Foundation Waterford, Connecticut | <i>To establish a pilot training program to develop composers and librettists for the American musical theater.</i> | 7,550 |
| Phelps Stokes Fund, Trustees of the New York, New York | <i>For the Visual Arts Research and Resource Center's "Caribbean Expressions: Urban Manifestations," a one-month event comprising symposia, performances, and exhibitions.</i> | 20,000 |
| St. Mark's Church-in-the-Bowery New York, New York | <i>For the production of four oral history publications on working-class people living on Manhattan's Lower East Side.</i> | 5,000 |
| St. Mary's Episcopal Church Washington, D.C. | <i>For the Multi-Arts Program, a joint effort between the church and George Washington University, to provide arts classes for the elderly.</i> | 4,790 |
| Santa Fe Council for the Arts Santa Fe, New Mexico | <i>To establish and publish a registry and to provide technical assistance for Hispanic artists and arts groups in the state of New Mexico.</i> | 15,250 |
| Social and Public Art Resource Center Venice, California | <i>For a program involving inner-city youth in the creation and video documentation of a mural depicting the history of Los Angeles in relation to its different ethnic populations.</i> | 25,000 |
| Special Audiences Atlanta, Georgia | <i>To develop innovative approaches to arts access for the handicapped in Georgia.</i> | 10,000 |
| Sun Valley Center for the Arts and Humanities Sun Valley, Idaho | <i>For "That Awesome Space," a program of workshops and lectures on artists' perceptions of the West, and how it influences their conception of space.</i> | 25,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For "New Music America," a festival in which composers, visual artists, and dancers work with sound in experimental ways.</i> | 17,500 |
| Young Men's Christian Association of Seattle Seattle, Washington | <i>For arts activities during "CityFair," a festival held in June 1980 to celebrate urban America.</i> | 17,500 |

Interdisciplinary/ Special Projects B

For grants and contracts that benefit portions of the entire arts field and are included under Special Projects for accounting purposes.

Program funds: \$1,139,022

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| Albuquerque, City of Albuquerque, New Mexico | <i>For the Arts/Recreation Strategies Program which integrates the arts into recreation planning. This program is made possible by a transfer of funds from the Department of Interior's Heritage Conservation and Recreation Service.</i> | \$10,000 |
| Auxiliary to Bellevue Hospital Center New York, New York | <i>To document the ways in which the arts may be introduced into a hospital environment to improve patient well-being.</i> | 15,780 |
| Coe, Linda* Cambridge, Massachusetts | <i>To amend a previous contract to update the Cultural Directory.</i> | 1,500 |
| Cohen, Frances* Potomac, Maryland | <i>To develop and implement a plan for "National Arts in Education Week," to occur in March 1981.</i> | 3,600 |
| Cultural Resources* Washington, D.C. | <i>To amend a previous contract to develop and conduct long-range programs to enlarge contributions from non-governmental sources in support of the arts.</i> | 2,584 |
| Detroit, City of Detroit, Michigan | <i>For the Arts/Recreation Strategies Program which integrates the arts into recreation planning. This program is made possible by a transfer of funds from the Department of Interior's Heritage Conservation and Recreation Service.</i> | 10,000 |
| Education, Department of Washington, D.C. | <i>To provide support for the arts component of the Department of Education's "Salute to Learning" programs.</i> | 20,000 |
| Larson, Gary* Minneapolis, Minnesota | <i>To study current and possible future procedures for upgrading support to the National Council on the Arts.</i> | 6,300 |
| Lincoln Center for the Performing Arts New York, New York | <i>To re-open the Virian Beaumont Theater, dark since August 1977. Support will be provided to make the theater physically operational before regular use by the public and performers.</i> | 150,000 |
| Malvagni-Vaznaugh, Delpha* Washington, D.C. | <i>To serve as the liaison for the Arts/Recreation Strategies Program, a joint project between the Endowment and the Department of Interior's Heritage Conservation and Recreation Service.</i> | 13,000 |
| Moore, Elvi* Chicago, Illinois | <i>To research and prepare for publication a handbook on touring and presentation support provided by Endowment programs, and to serve as an advisor concerning touring and presentation needs in the arts.</i> | 25,000 |
| Nash, Teixeira* Washington, D.C. | <i>To assist with efforts to improve affirmative action and minority support activities of the Endowment.</i> | 22,330 |
| New Brunswick, City of New Brunswick, New Jersey | <i>For the Arts/Recreation Strategies Program which integrates the arts into recreation planning. This program is made possible by a transfer of funds from the Department of Interior's Heritage Conservation and Recreation Service.</i> | 10,000 |
| New York, Research Foundation of the State University of Albany, New York | <i>To further minority graduate participation in the MBA/Arts Program at the State University of New York at Binghamton.</i> | 15,000 |
| Oakland, City of Oakland, California | <i>For the Arts/Recreation Strategies Program which integrates the arts into recreation planning. This program is made possible by a transfer of funds from the Department of Interior's Heritage Conservation and Recreation Service.</i> | 10,000 |
| Phelps Stokes Fund, Trustees of the New York, New York | <i>To disseminate information concerning the availability of funding sources to minority and small arts organizations in the north-east.</i> | 12,000 |
| Reencuentro Cubana Miami, Florida | <i>To identify and assist Cuban refugee artists by establishing a series of visual and performing arts events to showcase their talents.</i> | 17,500 |
| Rodriguez, Joe Bastida* Washington, D.C. | <i>To continue services related to minority concerns for the Endowment, including conducting research, surveying the needs of minority arts communities and providing assistance through workshops.</i> | 39,959 |

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| St. Louis, City of St. Louis, Missouri | <i>For the Arts/Recreation Strategies Program which integrates the arts into recreation planning. This program is made possible by a transfer of funds from the Department of Interior's Heritage Conservation and Recreation Service.</i> | 10,000 |
| SBA/NEA Program for Visual Artists Washington, D.C. | <i>This joint project with the Small Business Administration includes three pilot business and marketing seminars, and the development of a training manual to be used for seminars with arts organizations.</i> | 11,684 |
| Tennessee, University of Knoxville, Tennessee | <i>To provide an outstanding arts administrator with the opportunity to serve temporarily in the Endowment's Grants Office under the Intergovernmental Personnel Act.</i> | 47,798 |
| Texas, University of* San Antonio, Texas | <i>For continuation of the Hispanic/American Task Force, which will make recommendations to the National Council on the Arts concerning the artistic needs of the Hispanic-American community.</i> | 11,665 |
| Theater Development Fund* New York, New York | <i>To amend a previous contract for the investigation of professional training and career development opportunities in dance, opera-musical theater, and theater.</i> | 4,900 |
| U.S. Bureau of Prisons Washington, D.C. | <i>For the artist-in-residence project which places professional artists in nine Federal correctional institutions throughout the United States.</i> | 25,000 |
| Washburn (Michael) and Associates* New York, New York | <i>To implement the evaluation and technical assistance phases of the Institutional Advancement Pilot Program of the Challenge Grant Program and to provide in-depth technical assistance for 15 grantees of the pilot program.</i> | 374,257 |
| Washburn (Michael) and Associates* New York, New York | <i>To evaluate the fund-raising and management capabilities of approximately 320 Round Four Challenge Grant applicants and to assess the fund-raising climate in up to 35 metropolitan areas.</i> | 208,120 |
| White House Conference on Families Washington, D.C. | <i>For integrating the arts into the agenda of the three major conferences, in Baltimore, Minneapolis, and Los Angeles, and to support the cultural events that accompany these conferences.</i> | 17,500 |
| Winston-Salem, City of Winston-Salem, North Carolina | <i>For the Arts/Recreation Strategies Program which integrates the arts into recreation planning. This program is made possible by a transfer of funds from the Department of Interior's Heritage Conservation and Recreation Service.</i> | 10,000 |

Regional Representatives

To enable regional representatives to provide assistance and information to artists, cultural organizations, and the Endowment.

Program funds: \$849,999

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| Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota | <i>For Joanne Soper to serve as the Regional Representative for Iowa, Minnesota, Nebraska, North Dakota, and South Dakota until her resignation effective May 1980, at which time she was replaced by Romalyn Tilghman.</i> | \$67,770 |
| Boston Foundation Boston, Massachusetts | <i>For Rudy Nashan to serve as the Regional Representative for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.</i> | 65,834 |
| Cultural Council Foundation New York, New York | <i>For John Wessel to serve as the Regional Representative for New York, Puerto Rico, and the Virgin Islands.</i> | 92,943 |
| Cultural Council Foundation New York, New York | <i>For Eduardo Garcia to serve as the Regional Representative for Delaware, Maryland, New Jersey, and Pennsylvania.</i> | 67,711 |
| Cultural Council Foundation New York, New York | <i>For Gerald Ness to serve as the Regional Representative for Virginia, District of Columbia, North Carolina, South Carolina, Tennessee, Kentucky, and West Virginia.</i> | 72,128 |
| Kansas City Association of Trusts and Foundations Kansas City, Missouri | <i>For Frances Polert to serve as the Regional Representative for Arkansas, Kansas, Missouri, Oklahoma, and Texas.</i> | 76,713 |

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| Oregon Arts Foundation Salem, Oregon | <i>For Dale Kobler to serve as the Regional Representative for Northern California, Hawaii, American Samoa, Guam, and Northern Marianas.</i> | 73,610 |
| Sangamon State University Springfield, Illinois | <i>For Bertha Masor to serve as the Regional Representative for Illinois, Indiana, Michigan, Ohio, and Wisconsin.</i> | 68,499 |
| Southern Arts Federation Atlanta, Georgia | <i>For Robert Hollister to serve as the Regional Representative for Alabama, Florida, Georgia, Louisiana, and Mississippi.</i> | 71,131 |
| Torres, Virginia* Los Angeles, California | <i>For Virginia Torres to serve as the Regional Representative for Southern California and Nevada.</i> | 59,315 |
| Western States Arts Foundation Denver, Colorado | <i>For Bill Jamison to serve as the Regional Representative for Arizona, Colorado, New Mexico, Utah, and Wyoming until his resignation effective February 1980. He was subsequently replaced by Louis LeRoy in July 1980.</i> | 61,832 |
| Western States Arts Foundation Denver, Colorado | <i>For Terry Melton to serve as the Regional Representative for Alaska, Idaho, Montana, Oregon, and Washington</i> | 72,524 |

*contract; PG - Program Funds; TF - Treasury Funds



秋深
庭中
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Autumn days are upon us
The garden is desolate
with wilted plants.
Yet blooming all alone
A yellow mum stands
Silently, Unexpectedly
Brightening up the
dreary scene.

Minoru Furushio

Literature

"Literature cannot be turned on and off like a tap, quality cannot be commanded or even predicted, it can only be hoped for." Michael Scammell, "A Modest Proposal" in *The Survival and Encouragement of Literature in Present Day Society*, Archive Press, 1979.

From America's beginning, writers have been at the forefront of its culture, extending the edge of perception, looking both outward and inward to define all that is ours, all that is human.

A literature that includes a Cotton Mather, a Louisa May Alcott, a Bernard Malamud, and an Alice Walker is by definition rich, diverse, and debatable. But although writers and critics can, and do, argue endlessly over standards of excellence, over form and content, none deny the cultural importance, the cultural necessity of literature.

Yet for many people, comprehending the place of writers in contemporary society and the specific nature of their problems is difficult if not impossible, in part because literature's value and impact on society are simply not quantifiable. Not only is writing itself a solitary art form, but more often than not it is read and appreciated in private. Unlike the mural or the public monument, unlike music and theater performed before audiences, most novels and poems are created to reach one person at a time. Literature's demonstrated power to embrace groups, to shape generations, and to change history lies in the controlling genius of the writer.

But such dramatic effects—the impact of Thoreau's *Walden* on Tolstoy and, through him, on Gandhi and the liberation of India, or of Harriet Beecher Stowe's *Uncle Tom's Cabin* on the Northern public prior to the Civil War—can occur only when the writer's words reach the public.

Ultimately, the Literature Program is devoted to helping that contact happen.

First we are concerned with the creators of literature. Whether they are novelists, poets, or even script writers, writers are rarely able to support themselves directly from their work. In

fact, they remain among the least employed and lowest paid of all creative artists, a class of workers not noted for high incomes. And that is not because they lack talent. Two of the greatest figures in American literature, Walt Whitman and Herman Melville, were financial failures in their lifetimes.

Publishers also tend not to be rich in financial resources. The profit levels of publishers are far lower than those of many other businesses. Booksellers are beset with economic woes, and public libraries are in terrible financial straits. Yet these are the primary institutions through which writers reach the public.

While many writers have persevered in the face of terrible circumstances, and will continue to do so, financial rewards commensurate with the cultural value of their work are rightfully important to them. Although no Endowment program can begin to insure such rewards, the Literature Program always has supported individual writers of excellence through its fellowships, which we see as investments in the creativity of individual writers. This portion of our Program is of the highest significance. We remain convinced that the literary return on our investment will be long-lasting and of far greater value than the modest funds we are able to offer. The creative work accomplished by the 900 writers who have received Endowment fellowships has been substantial. Their diverse contributions to literature and to the public have already been of consequence. In all our planning for the future, our commitment to the writer remains foremost; helping to support the excellence of American writers affirms the primacy of the creative individual in art and in society.

Helping to enlarge the opportunities for writers to get their work into print is equally crucial. Freedom of expression in literature requires publication of the writer's words. Unfortunately, access to commercial publication is no longer certain today, not even for the very best writers. Commercial magazines publishing serious fiction and poetry have virtually disap-

WRITERS READING



ROBERT HAYDEN

MONDAY, FEBRUARY 18
FRANKLIN PATTERSON LOUNGE
HAMPSHIRE COLLEGE 8 PM

peared. As the book industry becomes increasingly beleaguered, noncommercial publishing—the “little” magazines and small presses—has assumed ever greater importance. In fact, for many writers, poets particularly, these outlets provide their only opportunities for their works to reach the reading public. And yet these noncommercial publishers are also in difficult straits; their financial and managerial resources are often marginal. Here, too, the Literature Program recognizes a responsibility: By helping excellent small presses and little magazines fulfill their artistic goals and achieve their fullest potential, we believe that we can make a genuine contribution to literature and those who read it. Our only regret is that we are able to do so little. In 1980 there was an unusually large number of applicants in this category—a demonstration of the vitality and growth of the field—but we were able to offer actual grant support to only 60 percent of the small presses and little magazines recommended for funding, which means that less than 40 percent of all those applying received grants.

These grants to noncommercial publishers of books and magazines are relatively few each year, even if we include the grants made by the Coordinating Council of Literary Magazines, which once again received support from the Literature Program. But there are other ways to contribute to the field: In recent years, for example, a number of organizations have been formed in order to serve the varied needs of noncommercial publishers in the areas of design, production, and distribution. Recognizing the value of these organizations, the Literature Program in 1980 expanded and fully realized its “Distribution and Promotion” category, through which we offer modest support to a broad range of projects. There is little question that, in coming years, the organizations supported in this category will become increasingly important to the Program’s efforts toward making the full range of contemporary literature available to the broadest possible audience.

While publishing and disseminating the written word is the most obvious means of writers reaching the public, we believe that the contact

between writers and their audiences made possible by readings and residencies is often of equal importance. Apart from providing valuable sources of income for writers, these activities bring writers as flesh-and-blood residents into communities nationwide. There they have become part of people’s lives. They have helped to write local histories, they have created publications, collected oral literatures, written films and plays about the places Americans live. They have also used their skills and sensitivities in working with the elderly and the handicapped to stimulate creativity and validate their experiences as individuals. Other writers have participated in local reading series and have brought their words to life in front of audiences, often the only way a writer can hear his or her own words resonate. Funds in this category have never been sufficient, but in 1980 far more applications were received, and more grants given, than in any previous year.

What motivates us is a commitment to literature. What excites us is the sheer quantity and breadth of current work. What challenges us is the complexity of the scene, the fact of change, and the difficulty of assessing the variety of new voices. What encourages us is our vision of what literature has always meant, and continues to mean, to human beings individually and to society as a whole. For millions of living Americans, contemporary literature offers perspectives about the human experience, especially the human experience that is our nation. Because of its diversity and, sometimes, its difficult complexities, we are often confused about its meanings—just as we may be confused by the complexities of contemporary society. But no matter how difficult, literature has always helped to lead us out of confusion. Contemporary literature does no less.



David Wilk
Director, Literature Program

Literature Advisory Panel

Policy Panel

Fran McCullough, Chairman
Literary editor
New York, New York

Doris Betts, Co-Chairman
Fiction writer, novelist
Sanford, North Carolina

Janet Bailey
Bookseller
Chicago, Illinois

Rita Mae Brown
Novelist
Charlottesville, Virginia

William Gass
Novelist, philosopher
St. Louis, Missouri

Lyn Hejninian
Poet, small press editor
Berkeley, California

Josephine Jacobsen
Poet, fiction writer
Baltimore, Maryland

Audre Lorde
Poet
Staten Island, New York

James McPherson
Fiction writer
Charlottesville, Virginia

Mark Medoff
Playwright, screenwriter
Las Cruces, New Mexico

Paul Metcalf
Fiction writer, poet
Chester, Massachusetts

Barbara Neal
State arts agency administrator
Denver, Colorado

Michael Palmer
Poet
San Francisco, California

Charles Rowell
Small press editor, poet
Lexington, Kentucky

Ricardo Sanchez
Poet
Salt Lake City, Utah

Ted Wilentz
Bookseller, publisher
Chevy Chase, Maryland

Suzanne Zavrian
Literary magazine editor, poet
New York, New York

Grants Panel

David Antin
Poet, translator
San Diego, California

Nicholas Delbanco
Novelist
Bennington, Vermont

Mary Feeney
Translator, poet
Minneapolis, Minnesota

Barbara Garson
Playwright
New York, New York

George Gibson
Distributor
Boston, Massachusetts

Jessica Hagedorn
Poet, playwright
New York, New York

Arthur Kopit
Playwright
Wilton, Connecticut

Jerre Mangione
Author
Philadelphia, Pennsylvania

Sheila Nickerson
Poet
Juneau, Alaska

Robert Payne
Translator
New York, New York

Anne Pride
Distributor
Pittsburgh, Pennsylvania

Gregory Rabassa
Translator
Hampton Bays, New York

Jerome Rothenberg
Poet, translator
Encinitas, California

Rainer Schulte
Translator, poet
Richardson, Texas

Lorenzo Thomas
Poet
Salt Lake City, Utah

Leslie Ullman
Poet, associate fellow coordinator
El Paso, Texas

Al Young
Novelist, screenwriter
Palo Alto, California

Literature Grants

Program funds: \$4,727,750

Residencies for Writers

To enable organizations and public institutions such as state arts agencies, libraries, theaters, museums, art centers, prisons, hospitals, colleges, and professional groups to sponsor residencies by published writers.

Program funds: \$437,600

Actors Theater of Louisville
Louisville, Kentucky

For a playwright-in-residence for the Actor's Theater New Play Program. \$5,000

Actors' Theater of St. Paul
St. Paul, Minnesota

For a playwright-in-residence. 5,000

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| Alaska, University of Juneau, Alaska | <i>For writers' fees for a readings series to be held in Juneau, Ketchikan, and Sitka.</i> | 5,000 |
| Alaska, University of Juneau, Alaska | <i>For writers' fees and travel for the Southeast Alaska Village Writers' Series, sponsored by Douglas Community College.</i> | 5,000 |
| Allentown Community Center Buffalo, New York | <i>For writers-in-residence with Niagara Erie Writers.</i> | 5,000 |
| Allentown Community Center Buffalo, New York | <i>For writers-in-residence with Just Buffalo.</i> | 5,000 |
| American Conservatory Theater Foundation San Francisco, California | <i>For playwrights' fees for residencies at American Conservatory Theater.</i> | 5,000 |
| American Place Theater New York, New York | <i>For playwrights' fees for "The Women's Project" at the American Place Theater.</i> | 5,000 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | <i>For writers' fees for readings and short-term residencies in small Arizona communities.</i> | 2,500 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | <i>For writers' fees for workshops at the Arizona State Prison at Florence and Tucson.</i> | 5,000 |
| Arizona, University of Tucson, Arizona | <i>For writers' fees for the Visiting Poets and Writers Reading Series at the University of Arizona Poetry Center.</i> | 2,500 |
| Arts Exchange Concord, New Hampshire | <i>For writers' fees for readings in rural communities in New England.</i> | 16,000 |
| Aspen Leaves Aspen, Colorado | <i>For writers' fees for readings at the fifth Aspen Writers' Conference.</i> | 2,000 |
| Austin Peay State University Clarksville, Tennessee | <i>For writers' fees for readings and a residency at the Writers' Workshop.</i> | 2,500 |
| Bethlehem Public Library Delmar, New York | <i>For a writer-in-residence at the Bethlehem Public Library.</i> | 3,500 |
| Bilingual Foundation of the Arts Los Angeles, California | <i>For a bilingual playwright-in-residence.</i> | 1,500 |
| Black Theater Alliance New York, New York | <i>For a playwright's fee for a residency with Black Theater Alliance.</i> | 5,000 |
| Boise State University Boise, Idaho. | <i>For writers' fees for the Boise Public Readings Consortium.</i> | 5,000 |
| Bowling Green State University Bowling Green, Ohio | <i>For writers' fees for the Visiting Writers Program.</i> | 5,000 |
| Burk (Frederic) Foundation for Education San Francisco, California | <i>For writers' fees for a residency with cancer outpatients at Mt. Zion Hospital in San Francisco.</i> | 20,000 |
| Case Western Reserve University Cleveland, Ohio | <i>For writers' fees for a readings series.</i> | 1,100 |
| Center for Community Action Minneapolis, Minnesota | <i>For a playwright-in-residence with the Mixed Blood Theater Company.</i> | 1,920 |
| Center for the Exploratory and Perceptual Arts Buffalo, New York | <i>For writers' fees for a residency with the CEPA Writing Workshop.</i> | 1,300 |
| Centrum Foundation Port Townsend, Washington | <i>For writers' and playwrights' fees while in residence at Centrum Foundation.</i> | 9,400 |
| Chelsea Theater Center New York, New York | <i>For playwrights' fees for readings, workshops, and commissioned works.</i> | 5,000 |
| Chicago Theater Group Chicago, Illinois | <i>For a playwright-in-residence at the Goodman Theater.</i> | 5,000 |

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| Cincinnati, University of Cincinnati, Ohio | <i>For writers' fees for various residencies.</i> | 3,750 |
| Circle Repertory Theater Company New York, New York | <i>For playwrights' fees for residencies at Circle Repertory Theater.</i> | 5,000 |
| City College of New York, Research Foundation of the New York, New York | <i>For writers-in-residence.</i> | 5,000 |
| Clark (Sterling and Francine) Art Institute Williamstown, Massachusetts | <i>For writers' fees for readings.</i> | 3,200 |
| Community Arts Foundation Chicago, Illinois | <i>For fees for playwrights-in-residence with the Body Politic Theater.</i> | 3,000 |
| Creative Writing Center of Santa Barbara Santa Barbara, California | <i>For writers' fees for short-term residencies.</i> | 700 |
| Cricket Theater Corporation Minneapolis, Minnesota | <i>For playwrights-in-residence.</i> | 5,000 |
| Delaware, University of Newark, Delaware | <i>For writers-in-residence.</i> | 5,000 |
| Direct Theater New York, New York | <i>For playwrights-in-residence.</i> | 2,000 |
| Double Image Theater New York, New York | <i>For playwrights-in-residence.</i> | 4,280 |
| Drake University Des Moines, Iowa | <i>For writers' fees for the "Monday Writers" reading series.</i> | 1,375 |
| East Tennessee State University Johnson City, Tennessee | <i>For writers' fees for residencies.</i> | 3,550 |
| 80 Langton Street San Francisco, California | <i>For writers' fees for short-term residencies at the gallery of 80 Langton Street.</i> | 3,000 |
| Empty Space Association Seattle, Washington | <i>For a playwright's fee for a residency at the Empty Space Theater.</i> | 5,000 |
| Fine Arts Work Center in Provincetown Provincetown, Massachusetts | <i>For writers' fees for residencies at the center.</i> | 5,000 |
| Guthrie Theater Foundation Minneapolis, Minnesota | <i>For playwrights-in-residence.</i> | 5,000 |
| Hamilton College Clinton, New York | <i>For fees for visiting and in-residence writers at Hamilton College and in senior citizen homes in the area.</i> | 4,340 |
| Hampshire College Amherst, Massachusetts | <i>For writers' fees for readings, at Hampshire College, Mount Holyoke, Smith College, and the University of Massachusetts.</i> | 3,000 |
| Hartford Playwrights Hartford, Connecticut | <i>For fees for playwrights for staged readings in cooperation with Hartford Stage Company.</i> | 900 |
| Hartwick College Oneonta, New York | <i>For writers' fees for residencies.</i> | 3,380 |
| Houston, University of Houston, Texas | <i>For writers' fees for residencies.</i> | 4,400 |
| Illinois Arts Council Chicago, Illinois | <i>For writers' fees for readings and residencies throughout the state.</i> | 5,000 |
| India, Inc. San Luis Obispo, California | <i>For writers' fees for midwestern and eastern poets and fiction writers to participate in readings in the rural coastal area.</i> | 4,200 |
| Institute for the Preservation and Study of African-American Writing Washington, D.C. | <i>For writers' fees for the Ascension Poetry Reading Series which sponsors both local and out-of-town poets.</i> | 3,750 |

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| Intersection San Francisco, California | <i>For writers' fees for Intersection's Poets and Writers Series.</i> | 5,000 |
| Japantown Art Movement San Francisco, California | <i>For writers' fees for Asian-American writers-in-residence at Japantown Art and Media Workshop.</i> | 5,000 |
| Jewish Community Center of Kansas City Kansas City, Missouri | <i>For writers' fees for readings at the Jewish Community Center.</i> | 5,000 |
| Julian Company Theater San Francisco, California | <i>For playwrights-in-residence.</i> | 5,000 |
| Kansas Arts Commission Topeka, Kansas | <i>For five writers-in-residence at the second annual Conference on Alternative Journalism and Popular Culture.</i> | 2,000 |
| Kansas State University Manhattan, Kansas | <i>For writers' fees for residencies.</i> | 3,900 |
| Kansas, University of Lawrence, Kansas | <i>For writers' fees for residencies.</i> | 5,600 |
| Kentucky Arts Commission Frankfort, Kentucky | <i>For writers' fees for readings and workshops in Kentucky rural county libraries.</i> | 5,000 |
| Linfield College McMinnville, Oregon | <i>For a fiction writer-in-residence.</i> | 625 |
| Lion Walk Performing Arts Center Pittsburgh, Pennsylvania | <i>For writers' fees for readings and workshops at the State Correctional Institute in Pittsburgh.</i> | 2,620 |
| Looking Glass Theater Providence, Rhode Island | <i>For a playwright-in-residence.</i> | 4,310 |
| Los Angeles Actors' Theater Foundation Los Angeles, California | <i>For playwrights-in-residence.</i> | 4,500 |
| Manhattan Theater Club New York, New York | <i>To commission playwrights to work on new plays for the Manhattan Theater Club.</i> | 5,000 |
| Marshall University Huntington, West Virginia | <i>For writers' fees for short-term residencies.</i> | 5,000 |
| Michigan, University of Ann Arbor, Michigan | <i>For writers' fees for residencies at the Residential College.</i> | 2,000 |
| Middlebury College Middlebury, Vermont | <i>For a writer-in-residence.</i> | 2,160 |
| Milwaukee Repertory Theater Milwaukee, Wisconsin | <i>For a poet-in-residence to work with four members of the acting company on public readings and performances of the poet's work.</i> | 2,245 |
| Missouri, Curators of the University of Columbia, Missouri | <i>For writers' fees for residencies.</i> | 2,500 |
| National Radio Theater of Chicago Chicago, Illinois | <i>For writers' fees for the creation of original plays for the 1980-81 Chicago Radio Theater series and subsequent national broadcast.</i> | 4,760 |
| New College of California San Francisco, California | <i>For poets' fees for residencies.</i> | 5,000 |
| New Playwrights' Theater of Washington Washington, D.C. | <i>For a playwright-in-residence.</i> | 5,000 |
| New Poets Series Baltimore, Maryland | <i>For fees for poetry readings at the Angel Tavern in Baltimore.</i> | 3,525 |
| New York, Research Foundation of the State University of Albany, New York | <i>For a playwright-in-residence at the Empire State Youth Theater.</i> | 3,800 |
| Northeast Missouri State University Kirksville, Missouri | <i>For writers' fees for residencies serving the greater Kirksville area.</i> | 2,462 |
| Northwestern State University Natchitoches, Louisiana | <i>For a writer-in-residence.</i> | 1,250 |

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| Oberlin College Oberlin, Ohio | <i>For writers' fees for readings, workshops, and conferences.</i> | 2,000 |
| Pacifica Foundation Los Angeles, California | <i>For writers' fees for radio programming through WBAI in New York City.</i> | 1,100 |
| Philadelphia Company Philadelphia, Pennsylvania | <i>For a playwright-in-residence.</i> | 5,000 |
| Play Group Knoxville, Tennessee | <i>For playwrights-in-residence with the Laurel Writers Project.</i> | 5,000 |
| Portland Poetry Festival Portland, Oregon | <i>For fees for writers participating in the festival.</i> | 1,950 |
| Radford College Radford, Virginia | <i>For writers' fees for readings and workshops at the Highland Summer Conference.</i> | 2,610 |
| Real Art Ways Hartford, Connecticut | <i>For writers' fees for residencies.</i> | 5,000 |
| Salisbury State College Salisbury, Maryland | <i>For writers' fees for short-term residences on Maryland's Eastern Shore.</i> | 2,000 |
| Santa Fe Council on the Arts Santa Fe, New Mexico | <i>For a poet's and a playwright's fees and travel expenses for residencies in four locations, including New Mexico School for the Deaf, New Mexico State Penitentiary, Radium Springs Center for Women, and La Compania de Teatro de Albuquerque.</i> | 4,750 |
| Silvera (Frank) Writers' Workshop New York, New York | <i>For playwrights-in-residence.</i> | 4,750 |
| South Dakota Arts Council Sioux Falls, South Dakota | <i>For writers' fees for residencies in several locations throughout the state.</i> | 3,000 |
| Southern Mississippi, University of Hattiesburg, Mississippi | <i>For writers' fees for residencies.</i> | 5,000 |
| Stephens College Columbia, Missouri | <i>For writers' fees for residencies.</i> | 5,000 |
| Symbrinck Associates Williamsport, Pennsylvania | <i>For a writer's fees for residencies with state and federal correctional institutions.</i> | 2,730 |
| Texas Commission on the Arts and Humanities Austin, Texas | <i>For fees for poets in a reading circuit of 11 colleges throughout the state.</i> | 2,750 |
| Theater for the New City New York, New York | <i>For playwrights-in-residence.</i> | 3,500 |
| Theater, Inc. New York, New York | <i>For playwrights-in-residence at the Phoenix Theater.</i> | 5,000 |
| Utah, University of Salt Lake City, Utah | <i>For poets' fees for readings at the Utah Museum of Fine Arts.</i> | 2,845 |
| Walker Art Center Minneapolis, Minnesota | <i>For writers' fees for readings in the greater Minneapolis-St Paul area.</i> | 4,700 |
| Washington Drama Society Washington, D.C. | <i>For fees for playwrights participating in the Arena Stage "In the Process" program.</i> | 5,000 |
| Wayne State College Wayne, Nebraska | <i>For fees for poets' residencies.</i> | 3,725 |
| West Virginia Arts and Humanities Council Charleston, West Virginia | <i>For writers' fees for readings and workshops in 20 communities throughout the state.</i> | 5,000 |
| Western Illinois University Macomb, Illinois | <i>For writers' fees for residencies.</i> | 1,460 |
| Western Massachusetts Broadcasting Council Amherst, Massachusetts | <i>For poets' fees for 26 poets to be heard on "Poems to a Listener," a half-hour weekly radio program on WFCR-FM.</i> | 1,300 |

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| Whitman (Walt) International Poetry Center Camden, New Jersey | <i>For poets' fees for short-term residencies at the Poetry Center.</i> | 4,800 |
| Whole Theater Company Montclair, New Jersey | <i>For playwrights' fees for readings and residencies.</i> | 1,500 |
| Wilkes College Wilkes-Barre, Pennsylvania | <i>For writers' fees for readings and residencies.</i> | 4,000 |
| William and Mary, College of Williamsburg, Virginia | <i>For writers' fees for readings and workshops at the annual spring literary festival.</i> | 4,800 |
| Wisconsin, University of Green Bay, Wisconsin | <i>For writers fees for readings at the Writers' Union.</i> | 340 |
| Wisconsin, University of Milwaukee, Wisconsin | <i>For writers-in-residence.</i> | 5,000 |
| Women's Community Los Angeles, California | <i>For writers' fees for residencies at the Woman's Building.</i> | 5,000 |
| Writer's Center Glen Echo, Maryland | <i>For writers-in-residence to conduct readings and workshops at the center.</i> | 5,000 |
| Wyoming Council on the Arts Cheyenne, Wyoming | <i>For writers' residencies throughout the state.</i> | 2,500 |

Distribution and Promotion

For projects designed to increase the public's access to contemporary literature.

Program funds: \$741,385

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| Alameda County Neighborhood Arts Program Oakland, California | <i>For Small Press Distribution to distribute and promote small press volumes.</i> | \$27,500 |
| Alameda County Neighborhood Arts Program Oakland, California | <i>For Barbary Coast Distribution Company to distribute and promote Bay Area literary press volumes throughout northern and central California.</i> | 9,500 |
| Alameda County Neighborhood Arts Program Oakland, California | <i>For the West Coast Print Center to offer training, low-cost offset printing and educational services to the non-commercial literary publishing community.</i> | 133,000 |
| Alameda County Neighborhood Arts Program Oakland, California | <i>For the Ten Mile River Poets' Cooperative to promote local writers by increasing payments for works appearing in Big River News Poetry Page and Poetry on the Radio programs.</i> | 4,300 |
| All Cooperating Assembly Minneapolis, Minnesota | <i>For training of literary professionals at Haymarket Press in printing, to enable them to produce more attractive, yet more economical books, chapbooks, magazines, and promotional material.</i> | 13,500 |
| American International Sculptors' Symposium New York, New York | <i>For Poetry in Public Places program of placing 2,020 placards containing poems by contemporary American writers on bus systems throughout the state.</i> | 33,470 |
| Arts Journal Asheville, North Carolina | <i>To support those sections of The Arts Journal which review and promote new literary works.</i> | 5,000 |
| Associated Writing Programs Norfolk, Virginia | <i>For salary and related expenses for an assistant director for publication and distribution.</i> | 20,570 |
| Beyond Baroque Foundation Venice, California | <i>For the New Comp Graphics Center to continue operation and expansion of a facility providing low-cost quality phototypesetting and related graphics services to literary publications in southern California.</i> | 20,630 |
| Carnegie-Mellon University Pittsburgh, Pennsylvania | <i>For the Poetry on the Buses program, which places placards of contemporary American works on transit systems throughout the country.</i> | 22,000 |

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| Center for Book Arts New York, New York | <i>For the operations of a letterpress print shop to provide quality printing at a reasonable cost to literary publishers and individual writers.</i> | 5,000 |
| COMPAS St. Paul, Minnesota | <i>To amend a previous grant to support Bookslinger's promotion of small presses and distribution of literary magazines during 1980.</i> | 2,700 |
| COMPAS St. Paul, Minnesota | <i>To support Bookslinger's promotion of small presses and distribution of literary magazines during 1981.</i> | 30,000 |
| Cultural Council Foundation New York, New York | <i>For projects related to future publication of The American Review, a national review magazine.</i> | 7,690 |
| Cultural Council Foundation New York, New York | <i>For the New York Book Fair, the largest exposition of small press book and literary journal publishers in the United States.</i> | 10,000 |
| Cultural Council Foundation New York, New York | <i>For the Poetry Mobile, a large van accommodating five or six writers, which will travel to various locations in the New York City area.</i> | 5,000 |
| Cultural Council Foundation New York, New York | <i>For The Print Center to offer at-cost quality printing to small press and literary magazine publishers, and to teach techniques of production.</i> | 42,750 |
| Dutchess County Arts Council Poughkeepsie, New York | <i>For the Open Studio Print Shop to offer high-quality, low-cost book production to individual writers and independent small publishers.</i> | 40,000 |
| Friends of Books and Comics San Francisco, California | <i>To publish a special issue of the San Francisco Review of Books, focusing on small presses and western publishing.</i> | 12,500 |
| Generalist Association New York, New York | <i>To amend a previous grant to support the promotion of small press publications through a syndicated review column which appears in rural newspapers.</i> | 1,800 |
| Generalist Association New York, New York | <i>For the Prison Project, a program of providing free literary magazines and books to prison inmates.</i> | 4,900 |
| Hollow Spring Artists and Writers Guild Stony Hills, Massachusetts | <i>For a fourth issue of Stony Hills, The New England Alternative Small Press Review.</i> | 7,500 |
| Intersection San Francisco, California | <i>For the distribution and promotional activities of the Small Press Book Center.</i> | 19,000 |
| JCM Associates-Applied Research Washington, D.C. | <i>For Energy Earth Communications' book fairs at 13 sites in the south and southwest, and for mail order and general distribution operations of the organization.</i> | 29,620 |
| Kansas Arts Commission Topeka, Kansas | <i>For Midwest Distributors' programs of distribution, promotion, and festivals of contemporary literature throughout the lower midwest.</i> | 12,000 |
| Maine State Commission on the Arts and Humanities Augusta, Maine | <i>To support distribution and promotion activities of the Maine Writers and Publishers Alliance.</i> | 11,000 |
| Maine State Commission on the Arts and Humanities Augusta, Maine | <i>For the New England Small Press Association's projects related to future publication of the Fuckbrush Review, a journal on small press literature in Maine.</i> | 1,200 |
| National Public Radio Washington, D.C. | <i>For the commentary, "Off the Wail," a weekly three-to-five-minute program on the work of small press publishers.</i> | 4,000 |
| Netzahualcoyotl Historical Society Berkeley, California | <i>For the multi-cultural distribution and promotional activities of Before Columbus Foundation.</i> | 30,000 |
| Netzahualcoyotl Historical Society Berkeley, California | <i>For Mackintosh and Young's typography, letterpress printing, and hand-binding operations and apprenticeship and technical assistance programs.</i> | 15,000 |
| New Class Room Washington, D.C. | <i>To develop the Poets' Audio Center distribution program and clearing house for poetry on tape.</i> | 9,500 |
| New Mexico Arts Division Albuquerque, New Mexico | <i>For distribution and promotion activities of Southwest Literary Express.</i> | 7,665 |

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| New Wave Corporation Columbia, Missouri | To establish the first comprehensive audio library of American prose writers reading from their own works. | 7,925 |
| New Wilderness Foundation New York, New York | For the 12th International Sound Poetry Festival, the first to be held in the United States. | 10,000 |
| Oregon Arts Commission Salem, Oregon | For a statewide traveling exhibit of large-format pieces created by small presses and calligraphers, which feature works of Oregon poets. | 6,600 |
| Poetry Society of America New York, New York | To catalogue the library, to expand its information services and outreach programs to communities not served by existing organizations, and to develop a distribution plan for remaindered poetry books. | 22,500 |
| Promise of Learning New York, New York | For the distribution activities of the New York State Small Press Association. | 5,000 |
| Pushkin Press Washington, D.C. | For promotional activities for literary magazines and small presses through Northeast Rising Sun. | 6,500 |
| Seque Foundation New York, New York | For the distribution and promotional activities of the Seque Distribution Project. | 3,440 |
| Ten Penny Players New York, New York | For Bard Press's series of mini-book fairs on the waterways around New York City, Long Island Sound, Lake Erie, St. Lawrence Waterway, the Finger Lakes region, and other areas of the state adjacent to water. | 5,000 |
| Visual Studies Workshop Rochester, New York | For the Book Bus Distribution Program, which includes a mail-order facility. | 30,000 |
| Visual Studies Workshop Rochester, New York | For a three-day bookfair conducted by the New York State Literary Center in Rochester. | 6,000 |
| Woodland Pattern Milwaukee, Wisconsin | To create a book center and library resource for the greater Milwaukee area. | 23,100 |
| Writer's Center Glen Echo, Maryland | To provide at a reasonable price access to production equipment and production assistance for literary magazines and small presses in the area. | 9,400 |
| Youngstown Area Arts Council Youngstown, Ohio | For the first small press bookfair in Ohio. | 800 |
| ZBS Foundation Fort Edward, New York | For writers' fees for a 13-week radio series introducing over 100 American poets and their work. | 6,825 |

Assistance to Literary Magazines

To help support not-for-profit magazines that regularly publish poetry, fiction, plays, or literary criticism. Grants finance special issues, efforts to improve format, design, production, or readership, and in a few cases, long-range development.

Program funds: \$792,645

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| Coordinating Council of Literary Magazines New York, New York | For CCLM's program of subgrants to literary magazines and related services. | \$482,000 |
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The following literary magazines received support for projects related to future publications:

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| American Poetry Review Philadelphia, Pennsylvania | For publication of the magazine. | \$5,000 |
| Anderson, Elliott Evanston, Illinois | For Triquarterly. | 3,375 |

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| Andrews, Bruce New York, New York | <i>For</i> L-A-N-G-U-A-G-E. | 1,500 |
| Arts and Humanities Council of Tulsa Tulsa, Oklahoma | <i>For</i> Nimrod. | 5,000 |
| Beyond Baroque Foundation Venice, California | <i>For</i> Beyond Baroque. | 3,990 |
| Black World Foundation Sausalito, California | <i>For</i> Black Scholar. | 30,000 |
| Cedar Rock New Braunfels, Texas | <i>For</i> Cedar Rock. | 5,000 |
| Centro Cultural de la Raza San Diego, California | <i>For</i> Maize. | 5,000 |
| Chelsea Associates New York, New York | <i>For</i> Chelsea. | 5,000 |
| Chouteau Arts Kansas City, Missouri | <i>For</i> Chouteau Review. | 4,000 |
| City College Fund New York, New York | <i>For</i> Fiction. | 5,000 |
| Clausen, Jan Brooklyn, New York | <i>For</i> Conditions. | 2,400 |
| Confluence Press Lewiston, Idaho | <i>For</i> Slackwater Review. | 1,167 |
| Cornell University Ithaca, New York | <i>For</i> Epoch. | 2,800 |
| Cultural Council Foundation New York, New York | <i>For</i> Unmuzzled Ox. | 4,000 |
| Cuomo, Joseph Flushing, New York | <i>For</i> A Shout in the Street. | 3,440 |
| De Loach, Allen W. Buffalo, New York | <i>For</i> Intrepid. | 5,000 |
| Estrin, Jerry San Francisco, California | <i>For</i> Vanishing Cab. | 4,200 |
| Giorno Poetry Systems Institute New York, New York | <i>For</i> "Dial-a-Poem." | 5,000 |
| Gnosis Charitable Trust New York, New York | <i>For</i> Gnosis. | 5,000 |
| Grossinger, Richard Richmond, California | <i>For</i> Io. | 5,000 |
| Halpern, Daniel New York, New York | <i>For</i> Antaeus. | 5,000 |
| Hawaii Ethnic Resources Center: Talk Story Aiea, Hawaii | <i>For</i> Bamboo Ridge. | 1,330 |
| Hogan, Edward J. Somerville, Massachusetts | <i>For</i> Aspect. | 1,200 |
| Hollins College Corporation Hollins College, Virginia | <i>For</i> The Hollins Critic. | 1,000 |
| Hollow Spring Artists' and Writers' Guild Chester, Massachusetts | <i>For</i> Hollow Spring Review of Poetry. | 2,400 |
| Houston, University of Houston, Texas | <i>For</i> Revista Chicano-Riquena. | 30,000 |

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| India, Inc. Atascadero, California | <i>For Cafe Solo.</i> | 3,200 |
| Institute for Southern Studies Chapel Hill, North Carolina | <i>For Southern Exposure.</i> | 5,000 |
| Karlins, Mark New York, New York | <i>For Text.</i> | 5,000 |
| Kenyon College Gambier, Ohio | <i>For Kenyon Review.</i> | 5,000 |
| Kenyon Hill Publications Hanover, New Hampshire | <i>For New England Review.</i> | 3,400 |
| Kolumban, Nicholas Somerville, New Jersey | <i>For Footprint Magazine.</i> | 950 |
| Leyland, Winston San Francisco, California | <i>For Gay Sunshine.</i> | 5,000 |
| McCune, Katherine Seattle, Washington | <i>For The Seattle Review.</i> | 1,690 |
| Mele, Jim Woodhaven, New York | <i>For Cross Country.</i> | 4,815 |
| Messerli, Douglas College Park, Maryland | <i>For Sun and Moon.</i> | 3,500 |
| Mississippi Mud Portland, Oregon | <i>For publication of the magazine.</i> | 4,600 |
| Montemora Foundation New York, New York | <i>For Montemora.</i> | 5,000 |
| Naropa Institution Boulder, Colorado | <i>For Bombay Gin.</i> | 1,290 |
| New Mexico, University of Albuquerque, New Mexico | <i>For New America.</i> | 3,430 |
| New York Quarterly Poetry Review Foundation New York, New York | <i>For The New York Quarterly.</i> | 5,000 |
| New York University New York, New York | <i>For The Drama Review.</i> | 5,000 |
| Ohio University Athens, Ohio | <i>For Ohio Review.</i> | 4,980 |
| Oklahoma State University Stillwater, Oklahoma | <i>For Cimarron Review.</i> | 2,640 |
| Oregon Development Fund, University of Eugene, Oregon | <i>For Northwest Review.</i> | 4,000 |
| Panjandrum Press Los Angeles, California | <i>For Panjandrum.</i> | 5,000 |
| Parker, Miles D., III Providence, Rhode Island | <i>For Northeast Journal.</i> | 630 |
| Perelman, Bob San Francisco, California | <i>For Hills Magazine.</i> | 3,600 |
| Performing Arts Journal New York, New York | <i>For publication of the magazine.</i> | 5,000 |
| Poetry in Review Foundation New York, New York | <i>For Parnassus.</i> | 5,000 |
| Proscenium Press Newark, Delaware | <i>For Journal of Irish Literature.</i> | 5,000 |

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| Reed, Ishmael Berkeley, California | <i>For Quilt.</i> | 5,000 |
| Rondinone, Peter New York, New York | <i>For City Magazine.</i> | 2,900 |
| St. Andrews Presbyterian College Laurinburg, North Carolina | <i>For St. Andrews Review.</i> | 2,813 |
| Schneider, Harold Manhattan, Kansas | <i>For Kansas Quarterly.</i> | 4,500 |
| Second Coming San Francisco, California | <i>For publication of the magazine.</i> | 2,150 |
| Self-Help Graphics Los Angeles, California | <i>For ChismeArte.</i> | 5,000 |
| Stanford, Judith Tyngsboro, Massachusetts | <i>For Jam To-Day.</i> | 285 |
| Stephens College Columbia, Missouri | <i>For Open Places.</i> | 3,500 |
| Tem, Steve Rasnic Denver, Colorado | <i>For Umbral.</i> | 1,800 |
| Tennessee, University of Chattanooga, Tennessee | <i>For The Poetry Miscellany.</i> | 1,550 |
| Texas, University of Richardson, Texas | <i>For Mundus Artium.</i> | 5,000 |
| 13th Moon New York, New York | <i>For publication of the magazine.</i> | 5,000 |
| Valine, Robert Berkeley, California | <i>For West Coast Plays.</i> | 4,800 |
| Warsh, Lewis Henniker, New Hampshire | <i>For United Artists Magazine.</i> | 1,800 |
| Washington Review of the Arts, Friends of the Washington, D.C. | <i>For Washington Review of the Arts.</i> | 1,500 |
| Watten, Barrett San Francisco, California | <i>For This.</i> | 2,500 |
| Weiss, Theodore Princeton, New Jersey | <i>For Quarterly Review of Literature.</i> | 5,000 |
| West Virginia Wesleyan College Buckhannon, West Virginia | <i>For Laurel Review.</i> | 1,560 |
| Will, Frederic Amherst, Massachusetts | <i>For Micromegas.</i> | 3,000 |

Assistance to Small Presses

To help small, independent presses publish and distribute creative prose and poetry that might not otherwise be published. This includes the work of new writers and experimental work by established writers.

Program funds: \$400,795

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| Alameda County Neighborhood Arts Program Oakland, California | <i>For Ten Mile River Press.</i> | \$9,100 |
| Alta Berkeley, California | <i>For Shameless Hussy Press.</i> | 9,000 |

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| Angel Hair Books Henniker, New Hampshire | <i>For publications.</i> | 6,000 |
| Arnold, David C. San Francisco, California | <i>For Trike Press.</i> | 3,550 |
| Blue Moon Press Tucson, Arizona | <i>For publications.</i> | 7,750 |
| Bruchac, Joseph, III Greenfield Center, New York | <i>For Greenfield Review Press.</i> | 10,000 |
| Carr, Dann Charlestown, Massachusetts | <i>For The Four Zoas Press.</i> | 8,800 |
| Centro Cultural de la Raza San Diego, California | <i>For Maize Press.</i> | 5,000 |
| Craig, Gordon S. San Francisco, California | <i>For S Press International.</i> | 6,700 |
| Crawford, John F. Cambridge, Massachusetts | <i>For West End Press.</i> | 6,600 |
| da Silva, Rachel Seattle, Washington | <i>For The Seal Press.</i> | 7,050 |
| Dayton, David Ithaca, New York | <i>For Alembic Press.</i> | 8,940 |
| Ellis, Donald S. Berkeley, California | <i>For Creative Arts Book Company.</i> | 10,000 |
| Ford, Steven Birmingham, Alabama | <i>For Thunder City Press.</i> | 2,600 |
| Foundation for the Advancement of Modern Poetry Greensboro, North Carolina | <i>For Unicorn Press.</i> | 10,000 |
| Four Seasons Foundation Bollinas, California | <i>For publications.</i> | 8,000 |
| Fox, Robert Pomeroy, Ohio | <i>For Carpenter Press.</i> | 8,000 |
| Gluck, Robert San Francisco, California | <i>For Black Star Series.</i> | 2,800 |
| Graalfs, Gregory Thomas Yarmouth, Maine | <i>For Gregory Thomas Graalfs Press.</i> | 1,000 |
| Halpern, Daniel New York, New York | <i>For The Ecco Press.</i> | 10,000 |
| Hamady, Walter Mount Horeb, Wisconsin | <i>For Perishable Press.</i> | 10,000 |
| Hawaii Ethnic Resources Center: Talk Story Aiea, Hawaii | <i>For Bamboo Ridge Press.</i> | 2,970 |
| Inner City Cultural Center Los Angeles, California | <i>For Inner City Press.</i> | 10,000 |
| Iowa State Arts Council Des Moines, Iowa | <i>For Penumbra Press.</i> | 5,150 |
| Iowa State Arts Council Des Moines, Iowa | <i>For Toothpaste Press.</i> | 10,000 |
| Isthmus Poetry Foundation Fairfax, California | <i>For Red Hill Press.</i> | 6,600 |
| JCM Associates-Applied Research South District Heights, Maryland | <i>For Common Ground Press.</i> | 7,175 |

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| Kelsey Street Press Berkeley, California | <i>For publications.</i> | 3,840 |
| King, Susan E. Venice, California | <i>For Paradise Press.</i> | 3,770 |
| Lange, Gerald Madison, Wisconsin | <i>For the Bieler Press.</i> | 10,000 |
| Lawson, Paul Washington, D.C. | <i>For The Charioteer Press.</i> | 2,730 |
| Malki Museum Banning, California | <i>For Malki Museum Press.</i> | 3,190 |
| Mason, Christopher J. Baltimore, Maryland | <i>For Widemouth Tapes.</i> | 2,400 |
| McCurdy, Michael Lincoln, Massachusetts | <i>For Penmaen Press.</i> | 8,615 |
| Miller, Yvette E. Pittsburgh, Pennsylvania | <i>For Latin American Literary Review Press.</i> | 10,000 |
| Mills, Donna Chicago, Illinois | <i>For Elpenor Books.</i> | 2,700 |
| Mudfoot, Judy Santa Barbara, California | <i>For Mudborn Press.</i> | 6,650 |
| Netzahualcoyotl Historical Society Berkeley, California | <i>For Turtle Island Foundation.</i> | 10,000 |
| New Classroom Washington, D.C. | <i>For publications.</i> | 10,000 |
| New Victoria Publishers Lebanon, New Hampshire | <i>For publications.</i> | 3,500 |
| New Wilderness Foundation New York, New York | <i>For publications.</i> | 9,000 |
| Ostrow, Eileen Oakland, California | <i>For Sea Urchin Press.</i> | 4,000 |
| Panjandrum Press Los Angeles, California | <i>For publications.</i> | 10,000 |
| Performing Arts Journal New York, New York | <i>For publications.</i> | 10,000 |
| Peterson, Thomas Oakland, California | <i>For Double Dance Press.</i> | 2,000 |
| Pody, James M. Austin, Texas | <i>For Place of Herons Press.</i> | 10,000 |
| Poulin, A., Jr. Brockport, New York | <i>For BOA Editions.</i> | 10,000 |
| Proscenium Press Newark, Delaware | <i>For publications.</i> | 10,000 |
| Robertson, Kirk Fallon, Nevada | <i>For Duck Down Press.</i> | 3,890 |
| Rolens, Linda Santa Barbara, California | <i>For Oyster Press.</i> | 4,530 |
| Second Coming San Francisco, California | <i>For publications.</i> | 7,320 |
| Sheep Meadow Press New York, New York | <i>For publications.</i> | 10,000 |
| Steier, Rodney West Hartford, Connecticut | <i>For Bartholomew's Cobble.</i> | 1,150 |

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| Sykes, Michael Point Reyes Station, California | <i>For Floating Island.</i> | 6,300 |
| Teter, Holbrook Healdsburg, California | <i>For Zephyrus Image.</i> | 3,200 |
| Van Vliet, Claire West Burke, Vermont | <i>For The Janus Press.</i> | 10,000 |
| Wolfe, Michael Bolinas, California | <i>For Tombouctou Books.</i> | 9,225 |
| Zavatsky, Bill New York, New York | <i>For Sun Press.</i> | 10,000 |

Creative Writers' Fellowships

To allow published writers to set aside time for writing, research, or travel, and generally to advance their careers.

Program funds: \$1,470,000

The following creative writers were awarded \$10,000 each:

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| Anderson, Rodney L. New York, New York | Cheuse, Alan S. Knoxville, Tennessee | Ford, Richard North Pownal, Vermont |
| Belville, Lance S. St. Paul, Minnesota | Chin, Frank C. Seattle, Washington | France, Richard X. Appleton, Wisconsin |
| Berger, Lou G. Brooklyn, New York | Claiborne, Sybil New York, New York | Franklin, Jennie E. Saratoga Springs, New York |
| Bishop, John D. New York, New York | Clayton, John J. Montague, Massachusetts | Gammon, Catherine Fredonia, New York |
| Bosakowski, Philip San Francisco, California | Cole, Charles T. Kent, Connecticut | Gavin, Thomas M. Middlebury, Vermont |
| Breuer, Lee New York, New York | Collier, Peter A. Oakland, California | Gioffre, Marisa E. New York, New York |
| Brown, James W. Palo Alto, California | Corpora, James Escondido, California | Glass, Joanna M. Guilford, Connecticut |
| Bryan, C. D. B. Guilford, Connecticut | Creeley, Bobbie L. Bolinas, California | Goldberg, Lester Cranford, New Jersey |
| Burns, Timothy W. Los Angeles, California | Davidson, John P. Austin, Texas | Goldsmith, Martin M. Sherman Oaks, California |
| Campbell, Bebe Moore Takoma Park, Maryland | DeHaven, Tom Jersey City, New Jersey | Gordone, Charles E. North Bergen, New Jersey |
| Carter, Randolph New York, New York | Du Jong, Constance New York, New York | Gray, Ernest A. Milwaukee, Wisconsin |
| Carter, Steve Rego Park, New York | Early, Robert B. Bowling Green, Ohio | Gray, Spalding New York, New York |
| Carver, Raymond C. Tucson, Arizona | Emshwiller, Carolyn F. Wantagh, New York | Hall, James B. Lexington, Kentucky |
| Cavallaro, Ann A. West Haven, Connecticut | Epstein, Sandra Oxford, Connecticut | Hansen, Ronald T. Omaha, Nebraska |
| Chambers, George J. Peoria, Illinois | Fales, Nancy Brooklyn, New York | Harrington, Donald D. Putney, Vermont |
| Charyn, Jerome New York, New York | Fetler, James M. Mountain View, California | Harrigan, Stephen M. Austin, Texas |
| Cherry, Kelly Madison, Wisconsin | Fine, Warren L. Lincoln, Nebraska | Hebert, Ernest B. Keene, New Hampshire |

- Heidish, Marcy G.
Arlington, Virginia
- Heller, Steve F.
Stillwater, Oklahoma
- Henry, DeWitt P.
Watertown, Massachusetts
- Hightower, Robert
Philadelphia, Pennsylvania
- Hoggard, James M.
Wichita Falls, Texas
- Humphreys, John R.
New York, New York
- Jackson, Angela R.
Chicago, Illinois
- Jackson, Laura Riding
Wabasso, Florida
- Jenkin, Len R.
New York, New York
- Johnson, Charles R.
Seattle, Washington
- Jones, William B.
Lawndale, California
- Joselovitz, Ernest A.
Washington, D.C.
- Josephs, Allen
Pensacola, Florida
- Kavaler, Rebecca
New York, New York
- Kessel, John J.
Overland Park, Kansas
- Kesselman, Wendy A.
New York, New York
- Khan, Faizul R. A.
Bronx, New York
- Killens, John O.
Brooklyn, New York
- Kinder, Chuck
Beckley, West Virginia
- Kingston, Maxine H.
Honolulu, Hawaii
- Kistler, Vera P.
Darlington, South Carolina
- Krich, John K.
Berkeley, California
- Kullman, Ellen G.
New Orleans, Louisiana
- Le Sueur, Meridel
St. Paul, Minnesota
- Lewis, Ira
New York, New York
- L'Heureux, John C.
Stanford, California
- Liebman, Herbert
New York, New York
- Litwak, Leo E.
San Francisco, California
- Lowry, Beverly F.
Houston, Texas
- McCaig, Donald R.
Williamsville, Virginia
- McCully, Emily A.
Brooklyn, New York
- Magdalany, Philip
New York, New York
- Markus, Julia
Washington, D.C.
- Marowitz, Charles
New York, New York
- Mason, Clifford L.
New York, New York
- Meschery, Joanne M.
Truckee, California
- Moore, Rod V.
Cayey, Puerto Rico
- Myers, Bernard
Washington, D.C.
- Neipris, Janet I.
Winchester, Massachusetts
- Nelson, Richard J.
Brooklyn, New York
- Nicholson, Joseph
Lock Haven, Pennsylvania
- Noonan, John F.
New York, New York
- O'Brien, John A.
Roxbury, Massachusetts
- O'Morrison, Kevin
New York, New York
- Orlock, John M.
St. Paul, Minnesota
- Pennybacker, Mindy
Davis, California
- Perera, Victor H.
Capitola, California
- Pesetsky, Bette
Dobbs Ferry, New York
- Pifer, Drury L.
Wilmington, Delaware
- Porter, Bernard H.
Belfast, Maine
- Porter, Joe A.
Murray, Kentucky
- Poverman, Charles E.
Tucson, Arizona
- Prising, Robin J.
New York, New York
- Prose, Francine C.
Krumville, New York
- Rabin, Arnold M.
Maplewood, New Jersey
- Rachlin, Nahid
New York, New York
- Rao, Katherine
New York, New York
- Reel, Arthur
New York, New York
- Richards, Caroline A.
Richmond, Indiana
- Rivero, Andres
Miami, Florida
- Romero, Orlando A.
Santa Fe, New Mexico
- Rose, Louise B.
New York, New York
- Sanchez, Saul O.
Laredo, Texas
- Shefner, Evelyn
New York, New York
- Sheiness, Marsha
Waterford, Connecticut
- Sherman, Martin G.
New York, New York
- Simckes, Lazarre S.
New Haven, Connecticut
- Simmons, Lydia
New York, New York
- Sims, Patsy
Washington, D.C.
- Solotaroff, Ted
New York, New York
- Sommer, Scott R.
South Orange, New Jersey
- Spielberg, Peter
New York, New York
- Steadman, Mark S.
Central, South Carolina
- Stegner, Page
Santa Cruz, California
- Sukenick, Ronald
Boulder, Colorado
- Swails, Laurell J.
Lake Oswego, Oregon
- Sweet, Jeffrey W.
New York, New York
- Taylor, Mary A.
Sadieville, Kentucky

| | | |
|---|---|---|
| Tesich, Steve Conifer, Colorado | Wallace, David R. Oakland, California | Zacharias, Lee A. Greensboro, North Carolina |
| Vasta, Edward South Bend, Indiana | West, Paul University Park, Pennsylvania | Zachary, Saul New York, New York |
| Vaughn, Stephanie R. Wooster, Ohio | White, John E. Charles City, Vermont | Zagoren, Marc A. Montclair, New Jersey |
| Veitch, Thomas M. Grafton, Vermont | White, Sharon A. Brownville, Vermont | Zeitz, Eileen M. Duluth, Minnesota |
| Vivante, Arturo Wellfleet, Massachusetts | Wolff, Geoffrey Warren, Vermont | Zimpel, Lloyd A. San Francisco, California |
| Vogel, Paula A. New York, New York | Yankowitz, Susan K. New York, New York | Zweig, Paul L. New York, New York |

General Services to the Field

For a limited number of service organizations to provide assistance to American writers and to fund projects not eligible for support through other grant categories.

Program funds: \$885,325

| | | |
|---|---|---------|
| Allentown Community Center Buffalo, New York | <i>For Just Buffalo's program of readings and workshops.</i> | \$9,925 |
| Associated Writing Programs Norfolk, Virginia | <i>To provide services to writers and creative writing departments by acting as a clearing house for information about publications and placement services.</i> | 57,490 |
| Beyond Baroque Foundation Venice, California | <i>For the services of Beyond Baroque's Small Press Library.</i> | 23,100 |
| Burk (Frederic) Foundation for Education San Francisco, California | <i>For the American Poetry Archive, a lending library of video and audio tapes of contemporary American writers in live performance.</i> | 39,565 |
| Columbia University of the City of New York, Trustees of New York, New York | <i>For translators' fellowships, two conferences, and daily activities of the Translation Center.</i> | 66,000 |
| Cultural Council Foundation New York, New York | <i>For The Writers' Room, a communal workspace in mid-Manhattan, located near research and library facilities.</i> | 4,900 |
| Fine Arts Work Center in Provincetown Provincetown, Massachusetts | <i>For fellowship stipends for writers, staff salaries, and program costs of the Fine Arts Work Center.</i> | 28,000 |
| New Dramatists New York, New York | <i>For New Dramatists' effort to serve playwrights outside New York City.</i> | 14,585 |
| O'Neill (Eugene) Memorial Theater Center Waterford, Connecticut | <i>For New Drama for Television workshops.</i> | 6,290 |
| P.E.N. American Center New York, New York | <i>For the United States representative service organization of International P.E.N. and programs of service to American writers.</i> | 80,500 |
| P.E.N. American Center New York, New York | <i>For regional conferences to establish P.E.N. regional branches.</i> | 20,000 |
| Poets and Writers New York, New York | <i>For the national information and research services provided by the organization, and for the publication of Coda, a bimonthly journal.</i> | 297,000 |
| St. Mark's Church-in-the-Bowery New York, New York | <i>For the Poetry Project and its programs of readings and workshops.</i> | 28,625 |

| | | |
|--|--|--------|
| St. Mark's Church-in-the-Bowery New York, New York | <i>For an administrative assistant for the Poetry Center and the production of a two-volume recording of material from the center's archive of readings.</i> | 9,345 |
| Teachers' and Writers' Collaborative New York, New York | <i>For the service publications for writers, teachers, and other participants in the Poetry-in-the-Schools program.</i> | 74,000 |
| Wesleyan University Press Middletown, Connecticut | <i>To publish Hogans: Navajo Houses and House Songs, a volume of Navajo poetry and songs in translation.</i> | 6,000 |

Senior Fellowships (Pilot)

Funds from Services to the Field have been used to begin a pilot category, *Senior Fellowships*. The purpose of this category is to support creative writers who have had a substantial impact on our literary heritage, but who are not widely known outside the literary field. These awards will allow the writers to set aside time to continue their creative efforts and will bring their work to the attention of a wider audience.

The following writers were awarded \$15,000 each:

Barnes, Djuna
New York, New York

Brown, Sterling
Washington, D.C.

Oppen, George
San Francisco, California

Bowles, Paul
New York, New York

Duncan, Robert
San Francisco, California

Trask, Willard
Savannah, Georgia

Boyle, Kay
San Francisco, California

Miles, Josephine
Berkeley, California

18th NEW YORK FILM FESTIVAL
PRESENTED BY THE FILM SOCIETY OF LINCOLN CENTER
SEPTEMBER 26 - OCTOBER 12, 1980 · ALICE TULLY HALL

THE 18th NEW YORK FILM FESTIVAL IS MADE POSSIBLE, IN PART, WITH PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS AND THE NATIONAL ENDOWMENT FOR THE ARTS



Media Arts: Film/ Radio/Television

Media are impure, and that impurity is to be cherished. So much is done in their name (we hear) that media get a bad rap. Does print answer for the fact that the IRS tax forms use the same language as Shakespeare's sonnets? Media—vigorous, banal, vulgar, and endlessly fascinating (a little like America itself)—have an uncomfortable relation to our formal expectations about art. This is to their advantage. Ideas about art arrive when a medium is about to swoon into that useful museum of culture we call tradition. Even media are not immune from those social discriminations masquerading as esthetics—movies are “film,” a higher kind of art; television is “video.” Only radio is radio, though when I hear “audio art” I know its time is coming. The impurity of media, however—the brusque, unprotected congruity of excellence with kitsch—is to be lamented only by purists whose idealism conceals, I feel, an authoritarian urge. Media are pervasive, messy, and, like life, generally uncontrollable. While in the Media Arts Program we all carry around our little Platonic diagrams about how our Program might be designed, they are corrected by the unruly nature of the field itself. The first question asked in this department—and which always needs to be asked—is: When do media become “art”?

Like print or movement or sound, media become art when they are used surpassingly well. As in the other arts, this is irrespective of content. No forms of content are proscribed—you can't tell a flower painter not to paint dahlias. The aesthetic rationale—the artist's freedom to create in whatever area he or she determines—quickly leads to issues of social responsibility, especially in the case of media, when the content is often seen before the art.

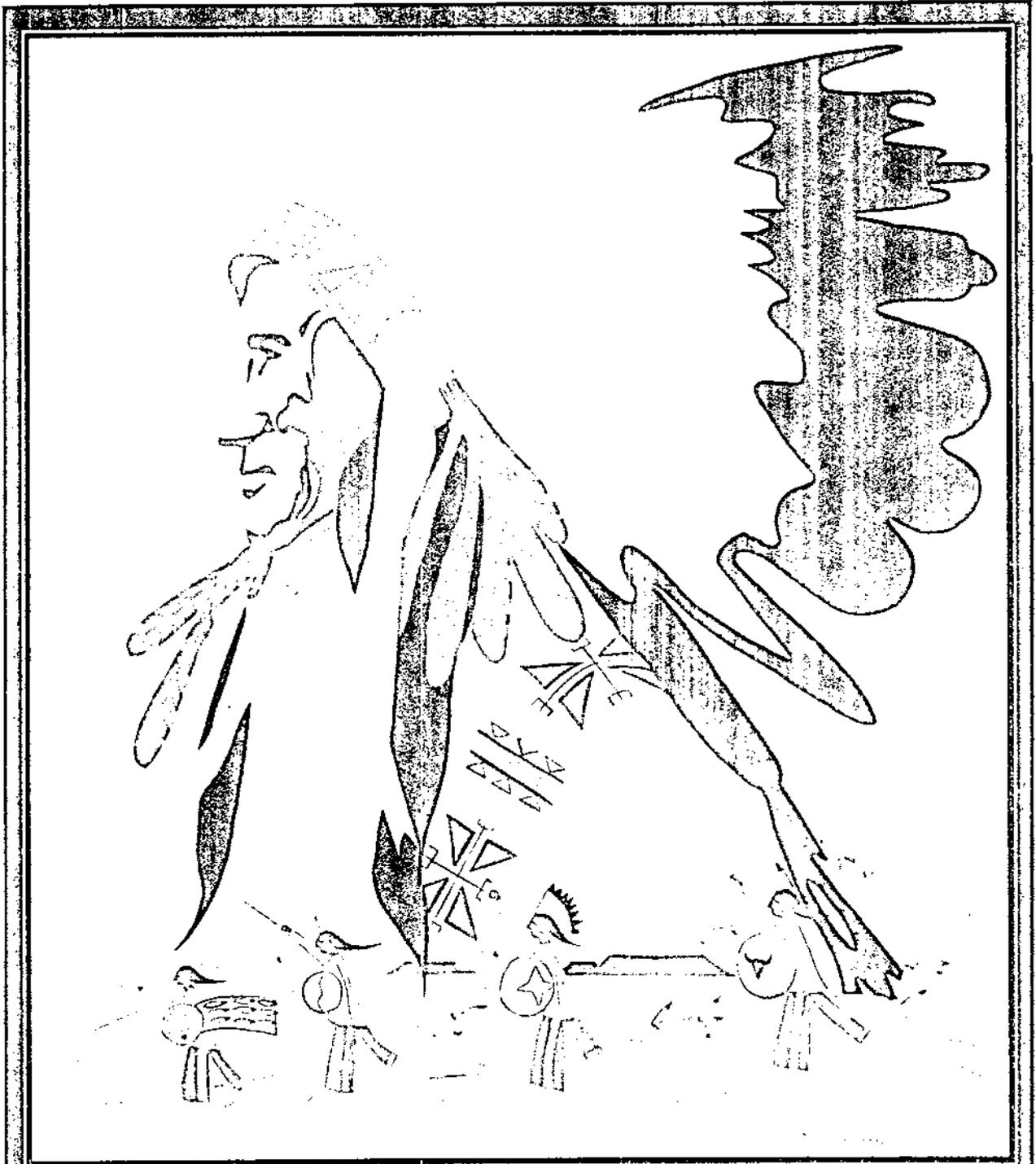
When this Program was founded in 1972, its definition of media was two-fold: Media were conceived as a kind of all-purpose utensil to carry other arts to the audience; and also as an activity through which artists conducted that process of free inquiry so familiar in the other arts. This philosophy—of media as vessel and as

avant-garde exercise—served the early Program well. By the late seventies two changes occurred with such reciprocal precision, indeed elegance, that the field had to be redefined.

In one of the more important social changes of the seventies, film and video artists moved from a marginal position into the social and cultural mainstream. As the media arts community grew in numbers, achievement, and energy, this department grew with it. The effectiveness of this community depends on a support system of media art centers, exhibition centers, access to post-production equipment and, of course, to the audience. We are now witnessing the growth of this framework within which media artists conduct their professional lives. The early Media Arts Program (then called Public Media) made a pioneering commitment to equipment, to hardware, encouraging public access and education. We are now hoist on our own hardware. Often used 24 hours a day, that hardware has worn out, and replacement costs are beyond this Program's capacity. Possibly surplus GSA equipment may help resupply this hardware, but our constituents are currently finding their tools breaking in their hands. This is a critical problem for the field.

The phrase “independent media community” is deceptive. It includes a variety of genres (narrative film, documentary, experimental film and video, animation) and a multitude of esthetic, ideological, and social viewpoints. In this it reflects the country's pluralism. This community now has a formidable presence; it increasingly affects public opinion as it transfers the arts to an ever-wider audience. Its role is thus educational in the best democratic sense, in that it adds new and responsible voices to the national dialogue.

If the health of a democracy is judged in part by the degree to which it encourages self-examination then the independent media community is a national asset. In the exercise of its diverse modes, the independent community often intersects with the issues of the day in a way not available to most other arts. Thus this



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department's definition of media has broadened. So enters the question of art's proper province. Should it concern itself with "art," a self-contained, self-regulated entity, or should it be, as Matthew Arnold described poetry, a criticism of life? This may be one of those rather spurious alternatives we are sometimes asked to face; to some degree the activity of the media artist has answered it.

The arrival of the independent media community coincides with the greatest revolution since the invention of broadcasting: the translation of the long-imminent technological utopia into a matter of urgent empirical readings. Satellite, cable, and disc are complex technologically. But their effects can be understood by anyone who uses a telephone. These systems (hardware) have multiplied the modes of delivering programs and information (software). Indeed, they have so outstripped the available programming that we are now in the midst of a great software hunger. The network monopolies, which sustained the illusion of a unified society comfortably residing within its media-generated myths, has been joined by a polyglot chorus. Local communities and special interests once again emphasize the country's pluralism, now powerfully augmented by media. For each special interest may identify and consolidate a cable audience. Numerous interests are asking this question: Is there an audience for an all-sports network, an all-news network, an over-50 network, an all-black network? Television thus follows the evolutionary law of print and radio. General interest magazines give way to special interest magazines (popular electronics, golf, "little" magazines). Radio (all news, all classical, all talk, all rock, all disco) sieves through the audience to retain configurations of like taste. Each special interest closes its circle and questions the market: Does it have the numbers?

Do the arts have the numbers? No area has provoked such excitement around the electronic smorgasboard. In May 1980 the PACE (Performing Arts Culture and Entertainment) Report brilliantly sketched a self-supporting structure for a cable arts network. Now ABC and CBS have drawn up plans for subscription arts networks to begin in mid-1981. New material is being commissioned; old material recovered from the memory bank where film and video lie frozen; arts institutions are speculating on their cable and disc futures. What will be the effect of this new world—a world of marvellous entrepreneurial excitement—upon the arts?

Predictions of the effects of new technology are notoriously inaccurate. We nearly always forget the vulnerable and self-serving biped that turns it off and on, and we cannot read the

economic factor sharply enough. The multiple cable channels, each offering their specialty, will of course compete with each other, as radio stations do now. Each offering must be financed and sold to our attention. How many arts channels can we sustain? And for what kind of arts? The performing arts are now being harnessed to the arts coach. Their real time fits snugly into television time. The establishment performing arts—opera, symphony, drama, and dance—should flourish up to a saturation point located no one knows quite where. The non-performing arts will have a more difficult time, as they have had on public television. Since their formats have to be invented, the producer's imaginative leap has to be greater. Indeed, where are the directors and producers, the successors to the pioneers who set the first wave of performing arts rolling on public television with such programs as *Dance in America* and *Live from Lincoln Center*? Next year, the Endowment plans to support a small apprenticeship program to pass on the skills that make that complex, hybrid art when media are used to transfer the other arts.

What of small-audience, advanced art? Cable has been seen as its obliging benefactor. It is essential that such advanced art maintain itself. Indeed, a strong case can be made that it is the guarantor of our cultural health. Confining it to a single channel may ghettoize it. Using it to diversify the arts offering on an establishment channel will tend to co-opt it. If such art—difficult, sometimes opaque, and often controversial—fails to fit into the multiplied access spectrum, it would be a cruel paradox. Ultimately, access is either a regulatory problem and/or a funding problem. (It's no secret that the structure of nongovernment funding has undergone changes that are not all for the better, but this is not the place to examine them.) The present cornucopia of opportunity on cable may be deceptive. It is probably limited to a few exhilarating years. How do we gain access for, and preserve the vitality of, say, video art, which resolutely pursues its own image in a mass-medium and in which this country is the undoubted leader? Cable will, I think, affect the circulation between the dialectically counterposed energies of establishment art and advanced art, the definers of a healthy culture.

These, then, are the two great changes within which our activities are being redefined: the maturing of the independent community and of the technological utopia. What of our response to all this? Since July 1979, the Endowment has been concerned that the new opportunities for cable access not be left exclusively to the serendipitous curve of commerce. With new

media, commercial use comes first, then its esthetic assimilation follows. This is history's blunt lesson and the Endowment has learned it. So this department's short-term goals include showcasing the brilliant performances of the independent media artist over the past eight years by taking advantage of satellite cable opportunities. The nature of this programming is pungent, individual, alert; the pulse of the country's many cultures beats through it. It shows the strength and independence of communities, an obstinate pluralism characterized by an engaging and often aggressive lack of cant. Through a grant to the Appalachian Community Service Network (ACSN), a non-profit educational network with a national footprint, six hours a week of this programming will go to a million homes in the late spring of 1981, with limited rights to material secured on a non-exclusive basis. This experiment should encourage communities' traditional roots to strike deeper, test whether the artistic nugget can attract the viewer from the glittering surfaces of commercial broadcasting, and enhance the self-awareness of the independent community.

The ACSN project is part of the Programming in the Arts venture, the Endowment's attempt, now eight years old, to give large audiences access to the arts through the media. This endeavor now has its own tradition: the notable *Visions* series of original plays for television (1974-1978), *Live from Lincoln Center* and from the *Metropolitan Opera, Dance in America*, now in its sixth year, and the Documentary Fund at the TV lab of WNET (begun in 1978). Programming in the Arts was made an Endowment priority for fiscal year 1981; its budget doubled to \$6.2 million. This year's plans will be matured out of next year's funds to realize the strongest initiative since Programming in the Arts began. Already a jazz series is in production at KCET, Los Angeles; a \$700,000 grant for a series on architecture and design has been made to WETA, Washington, D.C.; an invitation for proposals for a music theater series has harvested a good response; a visual arts series with the filmmaker/art historian Barbara Rose is in production; an 11-part series on folk music will be broadcast next spring. The *American Masters* series, in which films are made intermittently on major American artists for present and future audiences, continues with these recent additions: Lee Strasberg and the Actor's Studio, the photographer Ansel Adams, the novelist John Dos Passos, and the jazz composer Mary Lou Williams. Future plans center around a broadcast magazine of all the arts which will, it is expected, encourage a

vigorous discourse on issues, esthetic and otherwise, that define the nature and direction of the arts.

No art is more subtly inflected by its display environment than film, video, and radio. Judgments on quality seem to echo where and how they were seen. Is this an indication of how slippery and mutable the media, particularly film, are? Now that modes of delivering film are undergoing radical revision (cable, disc, cassette), what will this do to our viewing habits? Many of us were incubated in the film-goer's classic monad—the screen irradiated by a cone of light, the fugitive shadows on a membranous space, the darkness enfolding its collective of wonder and suspense. Is this to become a nostalgic fragment of period iconography? What will it take to get us out of our homes? Where will this leave an initiative begun this year: the packaging and circulation of film's classic and contemporary canon, thus offering irreplaceable field work for the interested audience? Will the new home-bound technology, as Virgil Grillo speculates, inversely emphasize the curatorial tradition of our media arts and exhibition centers, clarifying their task and transferring to them the care of the great tradition of film itself? Already the numbers are not negligible; over two million people left their homes this year to participate in Endowment-supported media exhibitions.

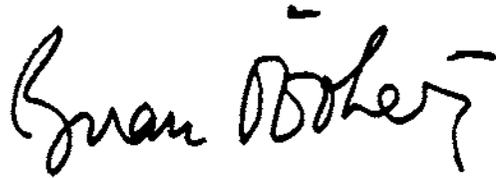
Exhibition, along with Media Arts Centers and Production, is a priority for Media Arts Program funding; all are now under the stewardship of the new Assistant Director for Media Arts, Virgil Grillo, former Director of the Rocky Mountain Film Center. Another theme this year was the further diversification of production grants into regional and emerging artists fellowships. Also, this year saw a splendid new phase in the life of our largest grantee, the American Film Institute. Rather than elucidate these and other programming modifications, it seems more important to comment on the major changes in the media field, which are also reflected in the changed administrative structure of this department. Our commitments to the media arts constituency and to programming in the arts have expanded to the point where each needs the guidance of an assistant director. With the expansion of Programming in the Arts, Catherine Wyler, formerly Assistant Director of all the departments, will focus on this area. For the first time radio will have its own department in the Media Arts Program under the care of Donald Druker.

There is a saying among younger radio professionals that "the future of television is radio." This seems true insofar as radio has already

tested many of the technological strategies now available to television. Well before public television, radio was delivering programs nationally by satellite, making possible those communities of interest and taste not bounded by geography—what Daniel Boorstin calls “everywhere communities.” Technically, radio’s advances have been extraordinary, and they coincide with the emergence of a brilliant new generation of radio producers. Until recently, the cumbersome system of monaural broadcasting by telephone line was in use. But now radio producers are able to offer high quality stereo programming to groups of stations in one area, or to stations specializing in a particular format (e.g., Spanish language) wherever located, or to the entire public radio system. This protean adaptability makes radio the most supple of media. Thousands of stations have now experimented with formats, specialized programming, interaction with listeners, and with non-broadcast distribution of software. Satellite distribution has been grafted onto this body of experience. Radio is now poised to harvest the country’s diversity by suddenly reforming communities of interest depending on the “cut” made through its millions of listeners.

So this year’s report is made against a back-

ground of massive change. Film is making strong liaison with the small screen via satellite, disc, and cassette. Disc is showing an omnivorous appetite for information, which it regurgitates with impeccable precision. Radio is capitalizing on satellite, on its portability (like a dog, it follows its master everywhere), and on the producing talents of a new generation. An influential constituency of independent artists have gained access to that small screen—which, with its fluid strengths, magical displacements, spatial flatness, and temporal compressions is the most versatile of man’s invented spaces. However we conceive the arts—as a mere special interest or as transcendental propaganda—that small screen is going to convey them to huge audiences in ways that will circle back to touch on the nature of the arts themselves and how we receive them.



Brian O'Doherty
Director, Media Arts Program

Media Arts Advisory Panel

Policy Panel

James Blue, Co-Chairman
Independent filmmaker, professor
Buffalo, New York

Jeanne Mulcahy, Co-Chairman
Television producer
Los Angeles, California

Richard Brandt
Film distributor, exhibitor
New York, New York

Red Burns
Communications specialist
New York, New York

Sally Dixon
Film curator, media arts center director
St. Paul, Minnesota

Anne Focke
Media arts center director
Seattle, Washington

Virgil Grillo
Media arts center director, professor
Boulder, Colorado

Ed Hugetz
Filmmaker, media arts center director
Houston, Texas

Lucy Kostelanetz
Arts administrator
New York, New York

Adan Medrano
Media artist, scholar
San Antonio, Texas

William Siemering
Radio producer
Philadelphia, Pennsylvania

Jim Taylor
Filmmaker
Chicago, Illinois

Programming in the Arts

Hazel Bryant
Director, playwright, performer
New York, New York

Peggy Charren
Children's television executive
Boston, Massachusetts

Virginia Duncan
Television producer
San Francisco, California

Katherine Dunham
Dancer, choreographer
East St. Louis, Illinois

William Greaves
Filmmaker
New York, New York

J. Ronald Green
Professor
Columbus, Ohio

Jack Kroll
Theater and film critic
New York, New York

Nancy Malone
Actress, film producer
Los Angeles, California

Peter Pastreich
Symphony orchestra executive director
San Francisco, California

Michael Rice
Television producer, communications
expert
Washington, D.C.

Programming in the Arts: Jazz Series

Peter Andrews
Television and film producer
Los Angeles, California

Emile Ardolino
Television producer
New York, New York

Virginia Duncan
Television producer
San Francisco, California

Lawrence Fraiberg
Television producer
New York, New York

Michael Grofsoresan
Radio producer, jazz show host
Ann Arbor, Michigan

James Jordan
Arts administrator
New York, New York

Shep Morgan
Television producer
Miami, Florida

Marquita Pool
Television producer
New York, New York

Benny Powell
Jazz musician
Los Angeles, California

In Residence/Workshop

Nash Cox
State arts council director
Frankfort, Kentucky

Ruby Dee
Actress
New Rochelle, New York

Gail Waldron
Media center director
San Francisco, California

Film/Video Exhibition

William Judson
Film curator, scholar, media arts
center director
Pittsburgh, Pennsylvania

Robert Laemmle
Film exhibitor
Los Angeles, California

Jennifer Lawson
Filmmaker, arts administrator
New York, New York

Mary MacArthur
Media arts center director
New York, New York

Patricia Mellenkamp
Film professor, scholar
Milwaukee, Wisconsin

Ruby Rich
Film critic, film programmer
Chicago, Illinois

American Film Institute

Lucy Kostelanetz
Arts administrator
New York, New York

Kathleen Nolan
Actress
Los Angeles, California

Robert Sitton
Media arts center director
Portland, Oregon

Daniel Taradash
Screenwriter
Los Angeles, California

Roy White
Film exhibitor
Cincinnati, Ohio

Robert Wise
Film director, producer
Hollywood, California

Media Arts Centers

Jaime Barrios
Filmmaker
New York, New York

Lucy Fischer
Film scholar
Pittsburgh, Pennsylvania

J. Ronald Green
Professor
Columbus, Ohio

Ed Hugetz
Filmmaker, media arts center director
Houston, Texas

Jennifer Lawson
Filmmaker, arts administrator
New York, New York

Michael Rothbard
Video-maker, media center director
Bayville, New York

Video Fellowships

Jaime Davidovich
Video artist
New York, New York

Gayla Jamison
Media center director
Atlanta, Georgia

David Ross
Museum curator
Berkeley, California

Ira Schneider
Video artist
New York, New York

Radio Production

Patricia Anderson
Independent radio producer, audio
center director
Fort Edward, New York

Teresa Clifford
Radio Executive
Washington, D.C.

Denise Oliver
Radio producer, commentator
Washington, D.C.

David Ossman
Radio producer
Santa Barbara, California

Steve Robinson
Radio development director
Newark, New Jersey

Film/Video Production: Organizations

William Greaves
Filmmaker
New York, New York

Robert Northshield
Television producer
New York, New York

John Ptak
Talent agent
Los Angeles, California

Jose Luis Ruiz
Film producer, director
Los Angeles, California

Norie Sato
Video artist
Seattle, Washington

Willard van Dyke
Documentary film and television
producer
New York, New York

Melinda Ward
Film exhibitor
Minneapolis, Minnesota

Film/Video Production: Individuals

Karen Cooper
Film exhibitor, critic, scholar
New York, New York

Edith Kramer
Film curator
Berkeley, California

Anne Focke
Media center director
Seattle, Washington

Philip Mallory Jones
Video artist; video center director
Ithaca, New York

Victor Nunez
Independent filmmaker
Tallahassee, Florida

Services to the Field

Henry Baker
Media center director
Syracuse, New York

Sally Dixon
Film curator, media arts center director
St. Paul, Minnesota

Kit Fitzgerald
Video artist
New York, New York

Cliff Frazier
Filmmaker
New York, New York

Virgil Grillo
Media arts center director, professor
Boulder, Colorado

Gayla Jamison
Media center director
Atlanta, Georgia

Adan Medrano
Media artist, scholar
San Antonio, Texas

Gerald O'Grady
Film scholar, media arts center
director
Buffalo, New York

Ted Perry
Film scholar
Middlebury, Vermont

John Reilly
Video-maker, media arts center director
New York, New York

Jesus Trevino
Television and film producer
Los Angeles, California

Gail Waldron
Media center director
San Francisco, California

Challenge Grants

Teresa Clifford
Radio Executive
Washington, D.C.

Dee Davis
Arts administrator
Whitesburg, Kentucky

J. Ronald Green
Professor
Columbus, Ohio

Media Arts Grants

Program funds: \$7,216,200
 Treasury funds: \$1,230,000
 Private gifts: \$1,317,000

Programming in the Arts

To develop series of programs on the arts for national broadcast on television or radio.

Program funds: \$1,361,204
 Treasury funds: \$1,230,000
 Private gifts: \$1,230,000

Television Grants

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| Action for Children's Television Newtonville, Massachusetts | To compile a filmography of arts-related programs and films geared to young audiences for distribution to broadcasters, cable operators, video-disk producers, and exhibition programmers. | \$25,000 |
| American Federation of Arts New York, New York | To amend a previous grant for filmmaker and art historian Barbara Rose to produce films on Patrick Henry Bruce; American Art of the 30's and 40's; and on Universal Limited Art Editions, a lithography workshop on Long Island. | 40,000 |
| American Jewish Congress New York, New York | For the development of a six-part television drama series of Nobel Laureate I. B. Singer's short stories set in America. | 30,500 |
| Academy of Educational Development Washington, D.C. | For the Appalachian Community Service Network to package and distribute arts programs through its satellite cable network. | 100,000 |
| Arts Management Corporation Philadelphia, Pennsylvania | For folklorist Henry Glassie to develop a treatment for a major television series dealing with American folklore. | 3,000 |
| Brooklyn Opera Society New York, New York | To complete a television production of Puccini's <i>Madama Butterfly</i> directed by Robert Wiegand at the Brooklyn Botanic Garden. | 5,500 |
| Children's Television Workshop New York, New York | To produce five half-hour programs intended to encourage and develop the natural artistic abilities and aesthetic awareness of children ages six to nine. | 30,000 |
| Columbia University New York, New York | To amend a previous grant to complete <i>A Recorded Treasury of Black Folk Song</i> , making hundreds of recordings deposited in the Library of Congress available to the public. | 7,500 |
| Community Television Foundation of South Florida/WPBT Miami, Florida | For the research and development of the "Songs of the Thunderbird" series, six one-hour programs providing a view of North American history and culture from the distinctive viewpoint of the Native American. | 18,000 |
| Community Television of Southern California Los Angeles, California | For the production of a pilot program on jazz for public television and radio. The pilot will be a 90-minute tribute to three of the founders of Bebop—Charlie Parker, Dizzy Gillespie, and Thelonius Monk—including performance footage to be shot in concert. | 35,000 TF 115,000 PG 115,000 |
| Council for Positive Images Los Angeles, California | For a series of half-hour programs documenting distinguished elderly artists and scholars, including guitarist Laurindo Almeida, musician Elizabeth Cotten, and poet and musician Icar Durrell. | 50,000 |
| Cultural Council Foundation New York, New York | For Independent Cinema Artists and Producers to distribute the work of independent film and video artists through cable systems. | 15,000 |
| Educational Broadcasting Corporation New York, New York | To amend a previous grant for new productions in the sixth season of "Dance in America." | TF 500,000 PG 500,000 |
| Educational Broadcasting Corporation New York, New York | For the Script Development Unit at WNET, which works with leading American writers to develop dramatic material for television. | 75,000 |

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| Educational Broadcasting Corporation New York, New York | <i>To document ten important figures in the history of the Metropolitan Opera. The material will be used in a five-part documentary series on the Met's history to be broadcast during its centennial in 1983.</i> | 17,500 |
| Educational Broadcasting Corporation New York, New York | <i>For the third year of the Independent Documentary Fund for Public Television, which supports the production of independent film and video documentaries for public television broadcast.</i> | 250,000 |
| Educational Broadcasting Corporation New York, New York | <i>To complete a one-hour documentary by John Huszar on American composer Virgil Thomson.</i> | 10,000 |
| Educational Facilities Laboratories New York, New York | <i>To amend a previous grant for additional costs of a conference on the development of a television series on architecture/design.</i> | 2,690 |
| Educational Media Associates of America Berkeley, California | <i>To produce Diaghilev and His Ballets Russes, three one-hour programs documenting the achievements of the composers, designers, choreographers, and dancers who collaborated with Diaghilev.</i> | 56,769 |
| ETV Endowment of South Carolina Spartanburg, South Carolina | <i>To support the acquisition for public television broadcast of "Shock of the New," a BBC television series on 20th-century visual arts, produced in conjunction with Time/Life.</i> | 10,000 |
| Film America New York, New York | <i>For a one-hour documentary film on contemporary photographer Ansel Adams.</i> | 50,000 |
| Haleakala, Inc. New York, New York | <i>For completion of the production of Robert Ashley's Perfect Lives (Private Parts), an opera in seven half-hour episodes designed especially for television.</i> | 25,000 |
| Haleakala, Inc. New York, New York | <i>For production of a series of one-minute video portraits of composers, choreographers, visual and performing artists, to be distributed to broadcast television.</i> | 10,000 |
| KQED San Francisco, California | <i>For a live nationwide broadcast of the San Francisco Ballet's production of The Tempest.</i> | TF 50,000 PG 50,000 |
| Lincoln Center for the Performing Arts New York, New York | <i>For the fifth season of "Live From Lincoln Center."</i> | TF 275,000 PG 275,000 |
| Los Angeles Philharmonic Association Los Angeles, California | <i>For a series of four televised concerts featuring Carlo Maria Giulini and the Los Angeles Philharmonic.</i> | TF 100,000 PG 100,000 |
| Metropolitan Opera Association New York, New York | <i>For a series of four live telecasts of the Metropolitan Opera.</i> | TF 150,000 PG 150,000 |
| Music Project for Television New York, New York | <i>For a one-hour television documentary portrait of composer Aaron Copland, to be produced by Alan Miller.</i> | 25,000 |
| National Opera Institute Washington, D.C. | <i>For a three-day meeting to formulate plans for a pilot series of opera and musical-theater telecasts.</i> | 6,245 |
| New York Foundation for the Arts New York, New York | <i>For Barbara Rose and Gail Jansen to produce "Artist in America," a 13-part film series on several contemporary artists, including Jackson Pollock, Willem de Kooning, Robert Motherwell, Nancy Graves, Sam Gilliam, and Romare Bearden.</i> | 100,000 |
| New York Foundation for the Arts New York, New York | <i>For an hour-long documentary by Ariva Stesin on the milieu and members of the Algonquin Round Table, including George S. Kaufman, Alexander Woolcott, Harold Ross, Dorothy Parker, Robert Benchley, Edna Ferber, and Marc Connelly.</i> | 48,000 |
| Northeastern Pennsylvania Educational Television Association Pittston, Pennsylvania | <i>For the planning and development for public television of "An American Festival: Concerts at the Capitol."</i> | 10,000 |
| O'Neill (Eugene) Memorial Theater Center Waterford, Connecticut | <i>For completion of a 90-minute television special on the art of kabuki, Japan's classical theater dating from the 17th century.</i> | 50,000 |
| PTV Production Mill Valley, California | <i>For the development of a 90-minute film, Swallowing America Whole, derived from the life and work of John Dos Passos.</i> | 16,000 |
| WGBH Educational Foundation Boston, Massachusetts | <i>For production of a pilot program for a television series on contemporary music.</i> | 20,000 |

Radio Grants

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| American Music Conference Wilmette, Illinois | <i>For "America in Concert," a national weekly series of one-hour radio programs of live performances by American orchestras and chamber ensembles.</i> | \$15,000 |
| Minnesota Public Radio St. Paul, Minnesota | <i>For "A Prairie Home Companion," a weekly live program broadcast from a variety of locations throughout the upper midwest, incorporating traditional music, jazz, ethnic music, satire, and storytelling.</i> | TF 40,000 PG 40,000 |
| National Public Radio Washington, D.C. | <i>For "Earplay," a 26-part series of original drama for radio.</i> | 150,000 |
| National Public Radio Washington, D.C. | <i>For "Radiovisions," a 14-part radio series in which each one-hour program will be a collaboration between an independent radio producer and leading contemporary composers and musicians.</i> | 15,000 |
| National Public Radio Washington, D.C. | <i>For the arts coverage component of "Morning Edition," a program of mini-documentaries, reports, interviews, and commentaries on the arts.</i> | 20,000 |
| National Public Radio Washington, D.C. | <i>For production of four special programs in the series "Jazz Alice," including New Year's '79, Jazz Festival, Jazz Club, and a tribute to a major jazz artist.</i> | 12,500 |
| New Wave Corporation Columbia, Missouri | <i>For an audio library of American prose writers reading their own works to be produced in 15 one-hour programs for national distribution on radio.</i> | 7,000 |

Media Arts Centers

To assist Media Arts Centers to undertake a variety of projects which will make the arts of film, video, and radio more widely appreciated and practiced. Centers may be independent or associated with another organization such as a museum, university, or state arts agency.

Program funds: \$446,000

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| Art Institute of Chicago Chicago, Illinois | <i>For activities of the Film Center, including exhibition programs, publications, maintenance of a film study collection, and visiting artist programs.</i> | \$30,000 |
| California, Regents of University of Berkeley, California | <i>For film and video exhibitions, presentation of video installations and performances, residencies by artists and critics, instruction and access to study and research materials, and maintenance of a film and video collection at the Pacific Film Archive.</i> | 40,000 |
| Colorado, Regents of University of Boulder, Colorado | <i>For Rocky Mountain Film Center's programs, including filmmakers-in-residence, the International Film Series, and avant-garde and children's film series.</i> | 34,000 |
| Downtown Community Television Center New York, New York | <i>For media center activities, including workshop space, a video equipment bank, a video tape library, two exhibition series, and high-school workshops.</i> | 22,000 |
| Film in the Cities St. Paul, Minnesota | <i>For media center programs, including filmmaking workshops, associate degree programs in film for area schools, cinemathèque and regular exhibitions of independent films, a filmmakers' access center, information services, and an experimental sound center.</i> | 34,000 |
| Global Village Video Resource Center New York, New York | <i>For media center activities, including film and video exhibitions and festivals, publications, workshops, video equipment access, and production.</i> | 34,000 |
| Media Study Buffalo, New York | <i>For media center programs, including media arts programming, workshops, equipment access, artist-in-residence programs, and publications.</i> | 40,000 |

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| Museum of Modern Art New York, New York | <i>For activities of the film department, including exhibition programs, program notes and documentation for distribution, Cine-probe series of screenings, and the Video Viewpoints series.</i> | 43,000 |
| Pittsburgh Film-Makers Pittsburgh, Pennsylvania | <i>For media center activities, including access to equipment, workshops, film exhibitions, publication of a quarterly journal, and preservation of films by area filmmakers.</i> | 34,000 |
| Portland Art Association Portland, Oregon | <i>For Northwest Film Study Center's activities, including film and video exhibitions, appearances by filmmakers, an annual Young People's Film Festival, a regional film festival, film and video courses, administration of filmmakers-in-schools, and publications.</i> | 38,000 |
| South Carolina Arts Commission Columbia, South Carolina | <i>For media center activities, including access to equipment workshops, conferences, circulating film programs, and a Young Filmmakers Festival.</i> | 34,000 |
| Southwestern Alternate Media Project Houston, Texas | <i>For media center activities, including a film and lecture series, access to film and video equipment; "Texpo '80," an exposition of southwest films; production of "The Territory," a series featuring the work of Texas independent filmmakers; and publications.</i> | 34,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For media center activities, including showings by regional film and videomakers, filmmakers and lecturers-in-residence, outreach programs for minority groups, circulating film programs, and a resource library.</i> | 29,000 |

Aid to Film/Video Exhibition

To assist organizations in exhibiting high quality film and video art that may not be available to the public through regular commercial channels.

Program funds: \$253,000

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| and/or service Seattle, Washington | <i>For a film and video exhibition program during 1980.</i> | \$9,000 |
| and/or service Seattle, Washington | <i>For a film and video exhibition program during 1981.</i> | 10,000 |
| Archdiocesan Communication Center San Francisco, California | <i>For video exhibitions, installations, and performances with the artists present.</i> | 9,000 |
| Artists' Television Network New York, New York | <i>For an exhibition of artists' tapes on cable television, and for regional and international exhibition programs.</i> | 9,000 |
| Baltimore Film Forum Baltimore, Maryland | <i>For a film exhibition program, including a two-week festival, an independent filmmakers' competition, monthly film programs, a 10-week lecture-film-discussion series, and a French film series.</i> | 5,000 |
| Berks Filmmakers Reading, Pennsylvania | <i>For a film exhibition series of avant-garde works, shows by Pennsylvania filmmakers, a documentary series, the Magic Lantern series, and open screenings.</i> | 4,000 |
| Center Screen Cambridge, Massachusetts | <i>For a film exhibition program focusing on independent cinema and rarely screened 35mm feature films.</i> | 15,000 |
| Chicago Filmmakers Chicago, Illinois | <i>For an exhibition program of works by independent filmmakers.</i> | 9,000 |
| Collective for Living Cinema New York, New York | <i>For an exhibition program of independent and classic narrative films, with program notes and appearances by filmmakers.</i> | 8,000 |
| Contemporary Media Study Center Dayton, Ohio | <i>For an exhibition program of film screenings, guest appearances by film and videomakers, video installations, and a regular exhibition series.</i> | 4,000 |
| Craft and Folk Art Museum Los Angeles, California | <i>For an exhibition program of presentations by independent filmmakers, presentations on the history of the avant-garde cinema, and a feature film survey.</i> | 7,000 |

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| District of Columbia, University of Washington, D.C. | <i>For the Black Film Institute's exhibition and lecture program consisting of historically important feature and independent films by black filmmakers.</i> | 10,000 |
| Everson Museum of Art Syracuse, New York | <i>For an exhibition program of videotapes, video installations, and a lecture series.</i> | 9,000 |
| Facets Multimedia Chicago, Illinois | <i>For an exhibition program of thematic programs, workshops with visiting filmmakers, seminars, a children's film festival, a film study program for schools, and a programming resource center.</i> | 6,000 |
| Film Art Fund New York, New York | <i>For a video exhibition program at various gallery spaces, and a series on Manhattan Cable Television.</i> | 9,000 |
| Foundation for Art in Cinema San Francisco, California | <i>For the film exhibition program of Canyon Cinematheque and the publication of Cinemanews.</i> | 9,000 |
| Inter-Media Art Center Bayville, New York | <i>For an exhibition program consisting of multi-media performance, single-channel video works, installations, holographic works, and film showings.</i> | 7,000 |
| Kent State University Kent, Ohio | <i>For the Filmworks and Tuesday Cinema exhibition program.</i> | 5,000 |
| Long Beach Museum of Art Long Beach, California | <i>For a video exhibition program in the museum and the new Station Annex, consisting of exhibitions, installations, a video art cable television series, film/video performance presentations, and seminars with video artists.</i> | 9,000 |
| Los Angeles Independent Film Oasis Los Angeles, California | <i>For an exhibition program featuring works by independent filmmakers.</i> | 8,000 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>For an exhibition program featuring works by independent videomakers.</i> | 3,000 |
| Mississippi Museum of Art Jackson, Mississippi | <i>For the New South Film Center's exhibition program of independent films and video presentations.</i> | 3,000 |
| Moving Image New York, New York | <i>For Film Forum's exhibition program.</i> | 15,000 |
| Nebraska, University of Lincoln, Nebraska | <i>For the film exhibition program of the Sheldon Film Theater.</i> | 9,000 |
| Neighborhood Film Project Philadelphia, Pennsylvania | <i>For the International House of Philadelphia's exhibition program.</i> | 15,000 |
| New England New Media Norwich, Vermont | <i>For the Shadow Box Theater's film exhibition program.</i> | 4,000 |
| Ohio State University Columbus, Ohio | <i>For a film/video exhibition program, a weekly series of international releases, and extensive program notes.</i> | 5,000 |
| Pasadena Film Forum Pasadena, California | <i>For a film exhibition program consisting of works by independent filmmakers and programs of multi-media or mixed-media works.</i> | 3,500 |
| Real Art Ways Hartford, Connecticut | <i>For exhibitions of contemporary film and video works.</i> | 5,000 |
| Rising Sun Santa Fe, New Mexico | <i>For a film/video exhibition program of documentary, experimental, and narrative works.</i> | 5,000 |
| San Francisco Art Institute San Francisco, California | <i>For a video installation program.</i> | 3,000 |
| Sun Ship Communications Buffalo, New York | <i>For the exhibition program of the Oscar Micheaux Theater.</i> | 7,000 |
| Upstate Films Rhinebeck, New York | <i>For a film exhibition program including a guest speaker series.</i> | 5,500 |
| Walnut Street Theater Philadelphia, Pennsylvania | <i>For film and video exhibitions, including a special series on the handicapped.</i> | 9,000 |

In Residence/ Workshop Program

To enable organizations to invite renowned film and videomakers, radio producers, and critics for lectures, workshops, or residencies.

Program funds: \$152,000

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| Academy of Media and the Arts San Francisco, California | To hire an artist to develop a collaborative theater/media arts workshop project. | \$2,000 |
| Archdiocesan Community Center San Francisco, California | For a residency by film and video scholar and curator John Hanhardt for west coast videomakers. | 1,000 |
| Cambridge Arts Council Cambridge, Massachusetts | For a residency by video artist Dan Sandin at various institutions in the Cambridge area, including Massachusetts Institute of Technology, Massachusetts College of Art, and the Boston Film/Video Foundation. | 3,000 |
| Center Screen Cambridge, Massachusetts | For public lecture-presentations by 12 visiting filmmakers, videomakers, and media performance artists as part of the New England Independent Film and Video Touring Circuit. | 8,000 |
| Chicago Editing Center Chicago, Illinois | For residencies for local videomakers by video artists Joel Gold, Skip Blumberg, Dee Dee Halleck, and James Mulligan, the results of which will be broadcast on public television station WTTW in Chicago. | 5,000 |
| Chicago Filmmakers Chicago, Illinois | For resident filmmaker Michael Humphreys to work with 30 young adults to produce a half-hour sound narrative fiction film. | 8,000 |
| Collective for Living Cinema New York, New York | For intensive filmmaker seminars taught by filmmakers Alan Berliner, Bette Gordon, Helene Kaplan, Ken Ross, Richard Levine, Bill Brand, and Jon Rubin, including special seminars on technical and theoretical aspects of filmmaking. | 5,000 |
| Community Film Workshop Chicago, Illinois | For visiting artists to present their works and conduct workshops for Chicago area filmmakers in a variety of aspects of filmmaking. | 3,000 |
| Foundation for Art in Cinema Larkspur, California | For visits by 30 independent filmmakers, to include public screenings, discussions, and workshops at the San Francisco Art Institute. | 5,000 |
| Hawaii, University of Honolulu, Hawaii | For a series of five-day residencies by seven filmmakers. | 4,000 |
| Independent Media Artist Atlanta, Georgia | For two 11-week courses in basic filmmaking and animation, offered in cooperation with Georgia State University of the Atlanta College of Art, and taught by animator Sara Petty and filmmaker Art Zipperer. | 7,000 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | For a residency by video artist Peter d'Agostino, to result in an exhibition of videotapes, the production of a major new work, and public discussions. | 2,500 |
| Maine Film Alliance Portland, Maine | For a series of 12 public lecture-screenings on film and video, featuring nationally known media artists. | 5,000 |
| Mills College Oakland, California | For residencies at the Center for Contemporary Music by five media artists, involving three-day workshops in film and video and in mixed media performance. | 2,000 |
| Minnesota State Arts Board Minneapolis, Minnesota | To assist the state in developing demonstration sites for residencies by film and video artists, to continue workshops for statewide sponsors, to provide technical assistance to communities in creating local film/video programs, and to develop a statewide network of media centers. | 9,000 |
| Mississippi Museum of Art Jackson, Mississippi | For a series of five short-term residencies by visual artists for the purpose of presenting their work and conducting hands-on workshops. | 5,000 |
| Nebraska, University of Lincoln, Nebraska | For a visiting film artist series at the Sheldon Film Theater, during which film and videomakers screen and discuss their work with live audiences and over Nebraska ETV. | 6,000 |

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| Neighborhood Film Project Philadelphia, Pennsylvania | <i>For 15 public lecture-presentations at International House of Philadelphia by independent filmmakers, ten public lectures by nationally recognized critics, and for guest programmer Warren Bass to be included in the regular exhibition program.</i> | 5,000 |
| New Mexico, University of Albuquerque, New Mexico | <i>For Composing for Radio, an intensive three-day workshop, directed by audio artists Warren Burt and Net Sublette, engineer Michael Wolff, and composer John Cage.</i> | 8,000 |
| Portable Channel Rochester, New York | <i>For a residency program bringing in four artists to conduct workshops with film and videomakers, and to continue new work for broadcast.</i> | 5,000 |
| Real Art Ways Hartford, Connecticut | <i>For the Residency Program for Film and Video, bringing together 26 artists, critics, and filmmakers for discussions, workshops, and seminars.</i> | 5,000 |
| School of the Art Institute of Chicago Chicago, Illinois | <i>For a program of public lectures, seminars, and hands-on workshops by 18 filmmakers.</i> | 5,000 |
| Southern Educational Communications Association Columbia, South Carolina | <i>For a workshop for radio producers in theater and radio production, in which an original work commissioned by SECA will be produced under the direction of "Eurplay" producer Karl Schmidt at station WBHM in Birmingham, Alabama.</i> | 5,000 |
| Southwestern Alternate Media Project El Paso, Texas | <i>For a public lecture-screening program involving guest filmmakers Stan Brakhage, Danny Lyon, James Broughton, and Carolee Schuceman.</i> | 1,500 |
| Sun Ship Communications Buffalo, New York | <i>For residencies by black filmmakers Monica Freeman and Warrington Hudlin.</i> | 5,000 |
| Tucson Museum of Art Tucson, Arizona | <i>For a series of screenings and workshops by independent filmmakers.</i> | 5,000 |
| University Student Telecommunications Corporation Minneapolis, Minnesota | <i>For residence by three visiting video artists for University Community Video.</i> | 5,000 |
| Walnut Street Theater Philadelphia, Pennsylvania | <i>For a series of eight short-term residencies conducted by film and video artists who will screen and discuss their work.</i> | 8,000 |
| Women/Artist/Filmmakers New York, New York | <i>For a series of seminar-workshops at Global Village Video Resources Center and at a group of libraries throughout New York State, with filmmakers Arita Thatcher, George Griffin, and Doris Chase.</i> | 5,000 |
| Women in Film Atlanta, Georgia | <i>For a master class workshop bringing together women involved in film production in Georgia with notable women in the commercial film industry.</i> | 1,000 |
| Young Filmmakers Foundation New York, New York | <i>For the Directors' Project, including open workshops in film directorial techniques and script analysis, directing seminars with invited directors and actors, and a three-week intensive master class taught by Eleanor Perry and Howard Koch.</i> | 8,000 |

Endowment/ Corporation for Public Broadcasting Joint Program

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

Program funds: \$94,000

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| Global Village Video Resource Center New York, New York | <i>For a series of regional workshops designed to prepare the independent producer for the public broadcast system.</i> | \$40,000 |
| Haleakala New York, New York | <i>For a video symposium bringing together cultural historians, aestheticians, artists, and critics for three days of discussion to examine the art form, its connection to television, and its impact on society.</i> | 6,000 |
| International Film Seminars New York, New York | <i>For the tenth annual "Public Television and the Independent Film" seminar, concentrating on works by minorities.</i> | 48,000 |

Short Film Showcase

The Foundation for Independent Video and Film administers for the Endowment a program to distribute selected short films by independent filmmakers to commercial movie theaters throughout the United States.

Program funds: \$120,000

Foundation for Independent Video and Film*
New York, New York

To amend a previous contract for additional administrative costs necessary to continue the Short Film Showcase program.

\$105,000

The following filmmakers were awarded \$2,500 each for the use of their films in the Short Film Showcase program.

Anderson, Michael J.
San Anselmo, California

Noyes, Eliot
New York, New York

Slesin, Aviva
New York, New York

Davidson, Carson C.
New York, New York

Seder, Rufus B.
Boston, Massachusetts

Spaul, Malcolm G.
Rochester, New York

American Film Institute

Support for the American Film Institute for its work in preserving and developing the nation's artistic and cultural resources in film. The Institute concentrates on the following areas: archives, education, advanced filmmaker training, filmmaker grants, and research and publication.

Program funds: \$1,800,000

American Film Institute
Los Angeles, California, and
Washington, D.C.

For support of program activities in areas such as exhibition, education, membership services, workshops, student film distribution, and the film conservatory.

\$1,800,000

AFI/Endowment Archival Program

To help organizations locate, preserve, and catalogue films of artistic value.

Program funds: \$650,000

American Film Institute*
Los Angeles, California, and
Washington, D.C.

For services related to the AFI/Arts Endowment Film Archival Program, including subgrants for preservation, coordination, and administrative costs.

\$487,500

American Film Institute*
Los Angeles, California, and
Washington, D.C.

To amend a previous contract for services related to the AFI/Arts Endowment Film Archival Program.

162,500

AFI/Independent Filmmaker Fellowships

The AFI administers for the Endowment a program of grants to filmmakers working in animated, documentary, experimental, and narrative film.

Program funds: \$450,000

American Film Institute*
Los Angeles, California, and
Washington, D.C.

For the Independent Filmmaker Awards Program.

\$450,000

Production Grants

Includes three subcategories: *Film and Video Grants* advance the arts of film and video through support of single production by tax-exempt organizations or individuals. *Radio Grants* support single radio productions and series by tax-exempt organizations or individuals. *Video Artists' Fellowships*, jointly funded by the Media Arts and Visual Arts Programs, enable artists to set aside time, purchase materials, and generally advance their careers as they see fit.

Program funds: \$1,030,500

Film and Video Grants: Organizations

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| Agee (James) Film Project Johnson City, Tennessee | <i>For a 90-minute film portrait by Ross Spears on the Tennessee Valley Authority, including its history, its effect on the Tennessee Valley, and its role in the future of energy production.</i> | \$25,000 |
| Black Filmmaker Foundation New York, New York | <i>For The Electric Drummer, an hour-long documentary film by Warrington Hudlin about the way language contributes to black American culture.</i> | 10,000 |
| Chinese Culture Foundation San Francisco, California | <i>For Sue Young Li and Shirley Sun to complete Cities in China, three one-hour documentary films representing different aspects of Chinese culture.</i> | 10,000 |
| Collective Black Artists New York, New York | <i>For The Power of the Gospel Song, a one-hour documentary film by George Nierenberg.</i> | 20,000 |
| Colorado, University of Denver, Colorado | <i>For Barrio Healing, a 52-minute, bilingual film by Don Cardenas about social healing processes based on the religious thought and practice of Hispanic people.</i> | 10,000 |
| Columbia University New York, New York | <i>For a half-hour documentary film by Hilary Harris on Ghana's Ewe poetry.</i> | 10,000 |
| Educational Broadcasting Corporation New York, New York | <i>For a one-hour videotape for national public television by Ed Emshwiller, exploring various uses of digital computer graphics, combining film images and video technology in a dramatic framework.</i> | 25,000 |
| Emancipation Arts Los Angeles, California | <i>To complete Corrido del Valle, a feature-length documentary film by David Sandoval and Hart Perry exploring the history and culture of the migrant farm workers of the lower Rio Grande River Valley of south Texas.</i> | 25,000 |
| Evergreen Foundation Seattle, Washington | <i>For research and development of a dramatization of Dee Brown's Bury My Heart at Wounded Knee.</i> | 10,000 |
| Fairmount Theater for the Deaf Cleveland, Ohio | <i>For a videotape by Deborah Duht of a theater production performed in sign language, designed for national public television.</i> | 10,000 |
| Film Arts Foundation San Francisco, California | <i>To complete Sisters, a 45-minute color documentary film by Rana Bar-Din which examines the lives of four young Jewish sisters at a time of major transition in their lives.</i> | 12,000 |
| Film Workshop of Westchester Westchester, New York | <i>For a one-hour documentary film by Joanne Burke on jazz musician Mary Lou Williams.</i> | 25,000 |
| Fund for Theater and Film Cambridge, Massachusetts | <i>For Mary Benjamin to complete Eight Minutes to Midnight, a one-hour documentary film on Dr. Helen Caldicott, an Australian pediatrician concerned with the medical dangers of nuclear energy.</i> | 15,000 |
| Global Village Video Resource Center New York, New York | <i>For Our Children, a videotape documentary by Julie Gustafson and John Reilly using six sets of parents from different economic backgrounds to illustrate their children's problems and the inequities and opportunities arising out of the prevailing social structure.</i> | 15,000 |
| Haleakala, Inc. New York, New York | <i>For Perfect Lives (Private Parts), an opera created by Robert Ashley for voices and instruments in a video environment, designed as seven half-hour programs for television and radio simulcast.</i> | 30,000 |

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| Health Video Services New York, New York | <i>For a documentary film by Ira Wohl on the psychological sequelae of cosmetic breast surgery.</i> | 15,000 |
| Ithaca Video Projects Ithaca, New York | <i>For Soldiers of a Recent and Forgotten War, a one-hour videotape designed for national public television by Philip and Gunilla Mallory Jones, presenting six Vietnam veterans, their families, their environments, and how they have been affected by their war experiences.</i> | 12,000 |
| Kineholistics Foundation New York, New York | <i>For the expansion of a series of interactive video projects by Wendy Clarke.</i> | 5,000 |
| National Council of Churches New York, New York | <i>For Zimbabwe, a 50-minute documentary film by Robert Van Lierop examining that country's history and early resistance to British influence.</i> | 15,000 |
| Netzahualcoyotl Historical Society Berkeley, California | <i>For Personal Problems, a 90-minute narrative film by Ishmael Reed exploring relationships between family members.</i> | 20,000 |
| New York Foundation for the Arts New York, New York | <i>For a film for teenagers and adults by Linda Feferman on teenage pregnancy, exploring reasons for its increase and solutions to the problem.</i> | 25,000 |
| New York Foundation for the Arts New York, New York | <i>For a one-hour film by Manny Kircheimer on the lives and memories of German-Jewish refugees in New York's Washington Heights.</i> | 15,000 |
| New York Foundation for the Arts New York, New York | <i>For a one-hour film documentary by Richard Leacock on film actress Louise Brooks.</i> | 25,000 |
| New York Foundation for the Arts New York, New York | <i>For Meeting Half Way, a film by Alan Shapiro concerning the American juvenile justice system, featuring two boys on a probation work program.</i> | 5,000 |
| New York, Research Foundation of the State University of Albany, New York | <i>For a documentary film by Don Alan Pennebaker examining two different approaches to a work by Samuel Beckett.</i> | 15,000 |
| Ohio State University Columbus, Ohio | <i>For The Plow and the River: Documentation of America in Cinema, a one-hour documentary film by George Stoney on the importance of cinema in conveying social reality.</i> | 30,000 |
| On Television New York, New York | <i>For On Television, a pilot television program by Mary Megee examining the social, cultural, and economic impact of American television.</i> | 25,000 |
| Raindance Foundation New York, New York | <i>For a 26-minute color videotape by Juan Downey on the use of mirrors in western painting, from Flemish primitives to contemporary American examples.</i> | 12,000 |
| Syracuse University Syracuse, New York | <i>For "Fusion," a national public television series of 13 artists' videotapes.</i> | 10,000 |
| Vasulka Corporation Buffalo, New York | <i>For Steina and Woody Vasulka to produce two half-hour broadcast quality tapes expanding their explorations with computer-generated video imagery.</i> | 4,000 |
| Washington Community Video Center Washington, D.C. | <i>For America: Right, Left, and Center, a public television program on political responses to key issues in a national election, and with short documentary portraits of diverse groups in several American cities.</i> | 20,000 |
| WGBH Educational Foundation Boston, Massachusetts | <i>For "Spaces Between," a project in which the New Television Workshop at WGBH commissions independent video artists to create short tapes for the Public Broadcasting Service.</i> | 20,000 |

Film and Video Grants: Individuals

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| B, Beth and Scott New York, New York | <i>For a feature-length film exploring the evolution of American social and intellectual mores as influenced by philosophy, religion, science, politics, and history.</i> | \$7,500 |
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| Blumberg, Skip San Francisco, California | <i>For a video documentary on the artists' and writers' baseball game in Amagansett, New York</i> | 10,000 |
| Bundy, Peter Northfield, Minnesota | <i>For Northern Rocky, a half-hour film exploring the people and curions of western Montana, northern Utah, Wyoming and Idaho.</i> | 10,000 |
| Cohen, Maxi New York, New York | <i>To write a feature script about two video artists who document their own lives on video.</i> | 5,000 |
| Davis, Douglas New York, New York | <i>For a live video transmission via international satellite hook-up. An experimental video work performed by video artist Douglas Davis at the Whitney Museum of American Art will be relayed to four countries, generating audio feedback from participating museums in San Francisco, Tokyo, Paris, and Brisbane.</i> | 5,000 |
| Doob, Nicholas New York, New York | <i>To complete a one-hour documentary film about a New York City sanitation crew and the families of the crew members.</i> | 15,000 |
| Duvall, Robert New York, New York | <i>For Angelo, My Love, a feature film based on the life of a young Gypsy boy.</i> | 7,500 |
| Fink, Kenneth New York, New York | <i>To complete a one-hour documentary film on a coal mining community of southern West Virginia.</i> | 5,000 |
| Fisher, Morgan Santa Monica, California | <i>For six short films on the formal problems implicit in handling the film medium.</i> | 7,500 |
| Friedman, Barton Woodstock, New York | <i>To create a video environment out of three characters portrayed by faces on video monitors.</i> | 5,000 |
| Galloway, Kit and Sherrie Rabinowitz North Hollywood, California | <i>For a live, interactive satellite connection between two urban environments. In Los Angeles and New York City a video camera, a large screen projector, and an audio system will be installed in a department store window facing the sidewalk. The two window installations will be connected via satellite so that pedestrians passing by at both sites will see, hear, and talk with those at the other site.</i> | 5,000 |
| Gehr, Ernie Brooklyn, New York | <i>For an experimental film juxtaposing multiple images and sounds from different times and places in New York City and Brooklyn.</i> | 10,000 |
| Griffin, George New York, New York | <i>For a 15-minute animated film on the hurricane and tidal wave which destroyed most of Galveston, Texas, in 1900, using photographic documentation and imaginative recreation of the event.</i> | 15,000 |
| Hutton, Peter New York, New York | <i>For a film in high-speed black-and-white presenting a visionary portrait of Manhattan.</i> | 12,000 |
| King, Hugh Philadelphia, Pennsylvania | <i>To complete a one-hour documentary film on the police force in the City of Philadelphia.</i> | 10,000 |
| Kozek, Bonnie Venice, California | <i>To advance the art of holography by producing a three-dimensional film based on the Greek myth of Leda and the Swan.</i> | 10,000 |
| Landow, George Chicago, Illinois | <i>To amend a previous grant for a film combining acted scenes, animation, and optical printing.</i> | 5,000 |
| Maiwald, Christa New York, New York | <i>For Dream-Watcher Blues, a half-hour videotape which is an experimental narrative drama.</i> | 7,500 |
| Matias, Bienvenida New York, New York | <i>For a film documenting the changes undergone by black and Puerto Rican teenage boys from inner-city neighborhoods who receive scholarships to an affluent Boston suburban high school.</i> | 10,000 |
| McCullough, Barbara Los Angeles, California | <i>For a one-hour documentary film on jazz artists in Los Angeles, St. Louis, Chicago, and New York.</i> | 7,500 |
| Morales, Sylvia Los Angeles, California | <i>For a one-hour documentary film exploring how five Latinas are shaped by institutions within and outside their cultures.</i> | 7,500 |
| Naimark, Michael Cambridge, Massachusetts | <i>For 12 short film pieces designed to be screened on a film projector that moves around the playback space.</i> | 5,000 |
| Nixon, Pamela Washington, D.C. | <i>For a one-hour documentary film exploring the plight of homeless women in urban environments.</i> | 10,000 |

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| Parkerson, Michelle Washington, D.C. | <i>To complete a one-hour documentary film on the jazz vocalist Betty Carter.</i> | 5,000 |
| Pincus, Ed Roxbury, Vermont | <i>To complete a four-hour film diary documenting how a family changes over a five-year period, focusing on the filmmaker's family and friends.</i> | 8,000 |
| Preloran, Jorge Inglewood, California | <i>To complete a 40-minute documentary film on Argentinian puppeteer Hector di Mauro.</i> | 3,000 |
| Rappaport, Mark New York, New York | <i>To write a feature-length narrative film script which explores family mythology, based on a Prosper Merimee story called "Lokis."</i> | 5,000 |
| Ritz, Lan Hollywood, California | <i>For a release print of a feature-length documentary film, Annie Mac—Brave Hearted Woman, on the recent history of Native Americans.</i> | 2,500 |
| Rubin, Jon New York, New York | <i>For films to be projected in various outdoor settings.</i> | 7,500 |
| Rumfelt, Ed Atlanta, Georgia | <i>To complete a 15-minute documentary film on sculptor George Beasley.</i> | 5,000 |
| Whitney, John Pacific Palisades, California | <i>To complete Ideas About Visual Harmony, a film using computer graphics and optical printing.</i> | 7,500 |

Radio Grants: Organizations

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| Appalshop Whitesburg, Kentucky | <i>For five half-hour programs based on the Roadside Theater's production of Red Fox/Second Hangin'.</i> | \$7,000 |
| Brattleboro Music Center, Friends of Brattleboro, Vermont | <i>For a 13-part series of choral and chamber music from the Brattleboro Music Festival.</i> | 2,400 |
| Children's Radio Theater Washington, D.C. | <i>For 25 half-hour programs, focusing on fairy tales, fables, plays written by children, social issues, and family relationships.</i> | 15,000 |
| Community Information Network Oakland, California | <i>For a series of programs, including two dramas and two profiles of outstanding artists.</i> | 12,000 |
| Creative Music Foundation Woodstock, New York | <i>For a 13-part radio series including performances, workshops, rehearsals, lectures, and interviews.</i> | 5,000 |
| Jack Straw Memorial Foundation Seattle, Washington | <i>For "Great Ether Bank, 1980," consisting of works commissioned for radio broadcast from Seattle-area artists.</i> | 5,000 |
| Los Angeles Philharmonic Association Los Angeles, California | <i>For a series produced by the California Radio Music Network, featuring the Sequoia String Quartet in residence and eight 90-minute programs with contemporary California composers.</i> | 10,000 |
| Mabou Mines Development Foundation New York, New York | <i>For production of the final episodes in the radio play, Keeper, by Dale Worsley.</i> | 6,000 |
| Minnesota Public Radio St. Paul, Minnesota | <i>For production of "Artist's Showcase," a series of live or live-on-tape concert and recital broadcasts by Minnesota artists and musical organizations.</i> | 5,000 |
| New Dimensions Foundation San Francisco, California | <i>For "Buckminster Fuller: The Fifty-Year Experiment," a series of five one-hour radio documentaries.</i> | 5,000 |
| Pacifica Foundation/KPFK-FM Los Angeles, California | <i>For production of a series of live radio broadcasts featuring contemporary music in both the avant-garde and jazz traditions.</i> | 8,000 |
| Pacifica Foundation/KPFK-FM Los Angeles, California | <i>For production of "Los Angeles Theater of the Ear," a series of live dramatic presentations for radio.</i> | 8,000 |
| Pacifica Foundation/WPFW-FM Washington, D.C. | <i>For production of the Reader's Theater, a daily one-hour series of presentations of novels, plays, and short stories, featuring works by minorities.</i> | 7,000 |

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| Radio Foundation New York, New York | <i>For production of "Listener Sponsored Larry," a weekly program produced by Larry Josephson combining phone calls, music, interviews, sound collages, and commentary, to be aired on leased air time at a commercial radio station in New York City.</i> | 10,000 |
| South Carolina Educational Radio Network Columbia, South Carolina | <i>For the production of "Marian McPartland's Piano Jazz," a series of duets and conversations between jazz pianist and composer Marian McPartland and noted pianists from all areas of jazz.</i> | 4,000 |
| Vermont Council on the Arts Montpelier, Vermont | <i>For "In Performance," a radio series featuring Vermont artists.</i> | 5,000 |
| Vermont Public Radio Windsor, Vermont | <i>For a 13-part series based on the Helen Hartness Flanders Collection of Folk Songs of New England.</i> | 5,000 |
| WNYC-FM New York, New York | <i>For production of "O/Aural Tradition," six one-hour programs presenting versions of the 8th-century Beowulf, and of Tristan and other works from the 12th and 13th centuries.</i> | 7,000 |
| WUHY-FM Philadelphia, Pennsylvania | <i>For "Dance on Your Radio," a half-hour program designed to provide listeners with an introduction to dance movement.</i> | 1,000 |

Radio Grants: Individuals

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| Christy, Veta C. Boone, North Carolina | <i>For seven half-hour documentaries on the state of the arts in North Carolina.</i> | \$2,100 |
| Farber, Peggy J. New York, New York | <i>For a series of five one-hour programs based on folklore collected in New York City in the 1930's by the WPA Federal Writer's Project.</i> | 5,000 |
| Frank, Joseph L. Washington, D.C. | <i>For a nightly program to be broadcast over station WNYC-FM in New York, featuring sketches, improvisational theater pieces, mock interviews, and stories.</i> | 10,000 |
| Hagen, Carlos Malibu, California | <i>For a series of radio documentaries exploring the varieties of Latin-American music.</i> | 10,000 |
| Hoffman, Frank H. Windsor, Vermont | <i>For four one-hour radio documentaries on the state of the arts in Vermont, focusing on musicians, designers, potters, dancers, and actors.</i> | 3,000 |
| Klein, Karen B. La Selva Beach, California | <i>For a six-part radio series on "Women Outlaws of the West," combining radio drama and documentary.</i> | 4,000 |
| Kriegman, Mitchell New York, New York | <i>For a telephone soap opera, consisting of 15 short episodes specifically created to be heard via telephone, both in museum installations and over a toll-free telephone hook-up.</i> | 10,000 |
| Miles, Ginger V. New York, New York | <i>For completion of a series of 15-minute audio pieces portraying familiar roles and scenes from male-female confrontations.</i> | 3,000 |
| Nisker, Wesley C. San Francisco, California | <i>For The Last News Show, a satirical docu-drama, composed of audio collages, interviews, and music.</i> | 4,000 |
| Sombke, Laurence R. Columbia, Missouri | <i>For the pilot program "Landscapes," a series of radio documentaries on midwest culture.</i> | 1,500 |
| Thorington, Helen Sugar Run, Pennsylvania | <i>For a one-hour radio CB opera, combining country and western music, elements of old-fashioned melodrama, and CB conversations.</i> | 10,000 |
| Valdez, Daniel San Juan Bautista, California | <i>For Poema y Cancion, a one-hour bilingual radio program exploring Chicano musical traditions and history.</i> | 10,000 |
| Warrilow, David New York, New York | <i>For production of ten hours of programming on the Song of Songs, the Psalms, and works by Beckett and Shakespeare.</i> | 2,000 |

Video Artists' Fellowships

The following video artists received fellowships totalling \$10,000 each, the funds of which were granted through two different Endowment programs: Media Arts awarded \$2,000 and Visual Arts awarded \$8,000 for each fellowship.

Beirne, Bill
New York, New York

Burden, Christopher
Venice, California

Crane, Dena
Windham, New York

Darling, Lowell
Sacramento, California

Downey, Juan
New York, New York

Fried, Howard
San Francisco, California

Friedman, Barton
Woodstock, New York

Gillette, Frank
New York, New York

Jonas, Joan
New York, New York

Kubota, Shigeko
New York, New York

Lord, Charles
San Francisco, California

Meyers, Rita
New York, New York

Milano, Susan
New York, New York

Palestine, Charlemagne
New York, New York

Reeves, Daniel
Burdett, New York

Sturgeon, John
Herber City, Utah

The following video artists received fellowships totalling \$3,000 each, the funds of which were granted through two different Endowment programs: Media Arts awarded \$1,000 and Visual Arts awarded \$2,000 for each fellowship.

Backus, Jules
San Francisco, California

Bergery, Benjamin
Cambridge, Massachusetts

Blumberg, Skip
San Francisco, California

Brettschneider, Jane
New York, New York

Broderick, Timothy
Del Mar, California

Buchanan, Nancy
Los Angeles, California

Buckner, Barbara
New York, New York

Cohen, Maxi
New York, New York

Despota, Nick
Chicago, Illinois

DeVito, Cara
New York, New York

Duane, Hildegard
Los Angeles, California

Gillerman, Jo Ann
Oakland, California

Gold, Joel
New York, New York

Gorewitz, Shalom
New York, New York

Grace, Sharon
San Francisco, California

Gussella, Ernest
New York, New York

Harris, Bob
New York, New York

Iatrou, Mildren
New York, New York

Iimura, Taka
New York, New York

Kriegman, Mitchell
New York, New York

Latham, Barbara
Chicago, Illinois

Logue, Joan
New York, New York

Lucier, Mary
New York, New York

Mack, Theresa
New York, New York

Maiwald, Christa
New York, New York

Marpet, William
New York, New York

McClard, Michael
New York, New York

McCray, Melvin
New York, New York

Nelson, Lisa
Northampton, Massachusetts

Pulido, Guillermo
Houston, Texas

Rosler, Martha
San Francisco, California

Rush, Cynthia
New York, New York

Sandlin, Daniel
Chicago, Illinois

Stensberg, Brad
La Jolla, California

Velez, Edin
New York, New York

Services to the Field

Includes six subcategories: *Conferences* and seminars on important issues in film, radio, and video. *Research* into existing and new media, including technical research into preservation. *Distribution* of media works, including circulating exhibitions. *Informational Materials*, such as newsletters or journals. *Facilities and Working Spaces* for independent media artists to complete their projects. *Combined Services* grants are awarded for projects which provide a combination of the above.

Program funds: \$832,496

Private gifts: \$ 87,000

Conferences

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| American Film Institute Washington, D.C. | <i>For the Patricia Doyle Wise annual lecture series.</i> | PG \$87,000 |
| Atlantic Productions Tampa, Florida | <i>For a conference on independent film and video in the south.</i> | 5,000 |
| Black Filmmaker Foundation New York, New York | <i>To bring black filmmakers together for screenings, discussions, and meetings with representatives of media organizations.</i> | 20,000 |
| Colorado, Regents of the University of Boulder, Colorado | <i>For the second national conference of media arts organizations.</i> | 21,000 |
| Film Fund New York, New York | <i>For the Independent Feature Project, designed to assist independent filmmakers in securing funding, distribution, and exhibition for feature films.</i> | 8,000 |
| Film Society of Lincoln Center New York, New York | <i>For the ninth annual presentation of "New Directors/New Films," a series of films by talented directors whose work might not otherwise be seen by the film community.</i> | 15,000 |
| Film Society of Lincoln Center New York, New York | <i>For an independent film program at the New York Film Festival.</i> | 10,000 |
| Hampshire College, Trustees of Cambridge, Massachusetts | <i>For a summer institute on the media arts including lectures, screenings, and workshops.</i> | 15,000 |
| Hispanic Urban Center Los Angeles, California | <i>To showcase films from Latin America, Puerto Rico, and U.S. Puerto Rican and Chicano communities.</i> | 8,000 |
| Howard University Washington, D.C. | <i>For a conference on Third World film and video production, distribution, and exhibition.</i> | 8,000 |
| New Ground Presentations New York, New York | <i>To amend a previous grant to support the 15th Avant-Garde Festival.</i> | 5,000 |
| New Wave Corporation/KOPN-FM Columbia, Missouri | <i>For a conference to explore and promote live radio drama production.</i> | 9,000 |
| Oblate College of the Southwest San Antonio, Texas | <i>For a non-competitive Hispanic film festival by Centro Video.</i> | 12,000 |
| O'Neill (Eugene) Memorial Theater Center Waterford, Connecticut | <i>For the New Drama for Television Project, designed to encourage talented writers to explore television as a possible medium for their work.</i> | 20,000 |
| Radio Foundation New York, New York | <i>For the third annual seminar on the Art of Radio, bringing together producers, station representatives, and artists for tape listening sessions and discussions.</i> | 15,000 |
| Sinking Creek Film Celebration Greeneville, Tennessee | <i>For screenings, lectures, workshops, and discussions on independent film.</i> | 15,000 |
| Temple University Philadelphia, Pennsylvania | <i>For "The Independent Producer and Cable TV: Making Connections," a two-day conference.</i> | 5,000 |
| U.S. Film-National Film Forum Salt Lake City, Utah | <i>For a conference to discuss the implementation of a summer film institute which will bring together independent feature filmmakers and top professionals from the motion picture industry.</i> | 5,000 |

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| Utah Media Center Salt Lake City, Utah | <i>For a regional media conference to discuss priorities and programs for media organizations and filmmakers in Utah and other western states.</i> | 4,000 |
| Wisconsin, Board of Regents of the University of Milwaukee, Wisconsin | <i>For "Cinema and Film: Conditions of Presence," an international conference sponsored by the Center for Twentieth Century Studies designed to explore the problem of subjectivity in film.</i> | 8,000 |

Research

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| Center for Visual Communications Philadelphia, Pennsylvania | <i>For visual anthropologist Jay Ruby to spend a year in a Pennsylvania community researching the role of film in the everyday lives of the people.</i> | \$15,000 |
| Cultural Council Foundation New York, New York | <i>For research into holographic films, with regard to enhancing image quality, size, and viewing angle, as well as exploring potential for a realistic color process.</i> | 10,000 |
| Jacoby, Roger St. Paul, Minnesota | <i>For research and experimentation on the effect of changing the traditional dyes in color film.</i> | 5,000 |
| Lipton, Lenny Point Richmond, California | <i>To research and write a book on stereoscopic filmmaking.</i> | 4,000 |

Distribution

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| American Federation of Arts New York, New York | <i>For circulating exhibitions of independent film to media arts centers, museums, libraries, and universities.</i> | \$10,000 |
| Cine Information New York, New York | <i>To help filmmakers distribute their work, including the sharing of computerized mailing lists.</i> | 14,500 |
| Colorado, Regents of the University of Boulder, Colorado | <i>To help community-based organizations in Colorado develop film exhibition programs.</i> | 10,000 |
| Columbia Art Association Columbia, South Carolina | <i>For the "Southern Circuit," a touring exhibition featuring independent filmmakers and their work.</i> | 15,000 |
| Front Range Educational Media Corporation Boulder, Colorado | <i>To acquire and package independent films and videotapes for distribution to public television stations.</i> | 10,000 |
| Georgia Council for the Arts and the Humanities Atlanta, Georgia | <i>To screen independent works in 17 communities throughout Georgia.</i> | 5,000 |
| Ithaca Video Projects Ithaca, New York | <i>For the annual Ithaca Video Festival, a national touring exhibition and public television broadcast series of works by independent video artists.</i> | 9,000 |
| National Federation of Community Broadcasters Washington, D.C. | <i>To distribute programs to public radio stations and to provide information and technical assistance to independent radio producers.</i> | 15,000 |
| Northwest Media Project Portland, Oregon | <i>To tour programs of independent film to regional art centers in the northwest.</i> | 12,000 |
| WGBH Education Foundation Boston, Massachusetts | <i>To develop a library of short, high quality films and videotapes to be used as short program material by public broadcasters.</i> | 10,000 |

Informational Materials

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| California Press, University of Berkeley, California | <i>To commission special in-depth studies and increase contributor's fees for Film Quarterly.</i> | \$4,000 |
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| Collective for Living Cinema New York, New York | <i>For Idiotelects, a newsletter of reviews and criticism of independent cinema, and for publication and distribution of program notes on films exhibited at the Collective.</i> | 5,000 |
| Film Society of Lincoln Center New York, New York | <i>For writers' fees for Film Comment, a bimonthly magazine that includes analyses, interviews, reviews, and news related to film.</i> | 5,000 |
| Haller, Robert Pittsburgh, Pennsylvania | <i>For a biography of experimental filmmaker Stan Brakhage.</i> | 3,000 |
| Neiman, Christina New York, New York | <i>To research, in collaboration with VeVe Clark, Millicent Hodson, and Francine Bailey, volumes two and three of "The Legend of Maya Deren."</i> | 6,500 |
| Rutgers University New Brunswick, New Jersey | <i>To complete and publish on microfilm all extant film catalogues of producers and distributors in the United States from the beginning of commercial film to the present.</i> | 10,000 |
| Schenkel, Thelma New York, New York | <i>To provide in-depth, critical analyses of the animated film genre for publication in film journals and other sources.</i> | 9,000 |
| Shared Communication Systems* New York, New York | <i>To amend a previous contract for a handbook for media artists on film distribution, video and radio programming through satellites to cable systems, public broadcasting, and other potential outlets.</i> | 7,000 |
| Torres, Louis Los Angeles, California | <i>For the bimonthly Chicano Cinema Newsletter.</i> | 4,000 |
| Trelles, Louis Hato Rey, Puerto Rico | <i>For a book on the history of films in Puerto Rico.</i> | 5,000 |
| Vasulka Corporation Buffalo, New York | <i>For a series of informational videotapes concerning the computer-generation of video imagery, to be distributed to artists and media centers.</i> | 3,000 |
| Visual Studies Workshop Rochester, New York | <i>For criticism and news coverage of activity in independent film and video in Afterimage.</i> | 10,000 |
| Washington Community Video Center Washington, D.C. | <i>For Televisions, a quarterly magazine on the video arts, including news, program evaluation, and information about satellite programming and public access to the arts.</i> | 10,000 |

Facilities and Working Spaces

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| and/or service Seattle, Washington | <i>To provide video editing services to northwestern media artists.</i> | \$8,500 |
| Archdiocesan Communication Center San Francisco, California | <i>For workshops, access to video equipment for video artists, and publication of a catalogue of the work of west coast videomakers.</i> | 4,000 |
| Austin Community Television Austin, Texas | <i>To expand services and facilities to media artists completing programs for airing over ACTV's cable channel.</i> | 4,000 |
| Chicago Filmmakers Chicago, Illinois | <i>To provide 16mm filmmaking and post-production facilities, consultation services, grants management services, and seminars.</i> | 6,000 |
| Community Film Workshop Chicago, Illinois | <i>To provide 16mm filmmaking facilities, training, and workshops in film and videomaking.</i> | 8,000 |
| Creative Outlet Portland, Oregon | <i>To provide 3/4" and 1/2" video editing facilities to media artists in the northwest.</i> | 3,000 |
| Double Helix Corporation St. Louis, Missouri | <i>For workshops and access to video production and post-production facilities.</i> | 9,000 |
| Electron Movers, Research in the Electronic Arts Providence, Rhode Island | <i>To provide 3/4" video production and post-production facilities to New England artists.</i> | 10,000 |
| Electronic Arts Intermix New York, New York | <i>For the Artists' Video Tape Resources, consisting of editing and post-production facilities and a videotape distribution service.</i> | 25,000 |

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| Electronic Body Arts Albany, New York | <i>To provide access to the Pantomation Studio, allowing work in dance, mime, video, electronic music, and motion graphics.</i> | 4,000 |
| Experimental Intermedia Foundation New York, New York | <i>To provide video and audio facilities to media artists.</i> | 3,000 |
| Experimental Television Center Binghamton, New York | <i>To provide access to advanced video image processing systems and studio facilities under the continuing residency program.</i> | 14,000 |
| Film Arts Foundation San Francisco, California | <i>To provide access to film post-production facilities at the Berkeley Film Institute, and to expand their newsletter.</i> | 8,000 |
| Fondo del Sol Media Center Washington, D.C. | <i>For workshops, publications, and provision of video and film facilities to artists.</i> | 8,000 |
| Hawaii Film Board Honolulu, Hawaii | <i>To provide post-production facilities to filmmakers in 16mm and super-8, as part of the activities of the Visual Media Center.</i> | 4,000 |
| Independent Media Artists of Georgia, Etc. Atlanta, Georgia | <i>To provide film and video facilities to southeastern media artists, and for the Atlanta Independent Film and Video Festival.</i> | 9,000 |
| Inter-Media Art Center Bayville, New York | <i>To provide video production and post-production facilities and workshops in the use of portapacs, studio production, and basic video skills.</i> | 12,000 |
| Ithaca Video Projects Ithaca, New York | <i>To provide production and post-production video facilities to artists.</i> | 4,000 |
| Long Beach Museum Foundation Long Beach, California | <i>To provide video facilities, for maintenance of a video archive, and for publications for the museum's video center.</i> | 6,500 |
| Mills College Oakland, California | <i>For the Center for Contemporary Music to provide audio recording, mixing, synthesizing, and editing facilities for independent filmmakers.</i> | 8,000 |
| Museum of Holography New York, New York | <i>To provide access to holographic equipment for artists, and travel costs to enable artists to use these facilities.</i> | 5,000 |
| New Orleans Video Access Center New Orleans, Louisiana | <i>To provide video facilities as well as video workshops, technical assistance, and internships for video artists.</i> | 6,000 |
| Real Art Ways Hartford, Connecticut | <i>To provide access to film and video facilities and sophisticated audio equipment for use by artists working in audio art.</i> | 4,000 |
| Rising Sun Santa Fe, New Mexico | <i>To provide 16mm editing and post-production facilities to filmmakers in the southwest.</i> | 4,000 |
| Sidewalk, Inc. Hartford, Connecticut | <i>To provide post-production video facilities to artists, and an artist-in-residence program involving six videomakers for two weeks each.</i> | 3,000 |
| University Student Telecommunications Minneapolis, Minnesota | <i>To provide video facilities and video workshops in the Twin Cities region, and for publication of the Portable Video Handbook.</i> | 10,000 |
| Video Action Center Columbus, Indiana | <i>To provide video production and post-production facilities to artists in Indiana and Kentucky.</i> | 3,000 |
| Women's Interart Center New York, New York | <i>To provide access to film and video post-production equipment for artists.</i> | 4,000 |
| Young Filmmakers Foundation New York, New York | <i>For film and video equipment loan services, television studio access, the Young Filmmakers/Video Arts Film Bureau, and publications.</i> | 18,000 |

Combined Services

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| Alabama Filmmakers Co-op Huntsville, Alabama | <i>For the Coalition of Southern Media Organizations to develop strategies to coordinate the mutual use of resources in ten southern states.</i> | \$8,000 |
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| Center for Southern Folklore Memphis, Tennessee | <i>For a media intern to update American Folklore Films and Videotapes: An Index, and to develop a series of film and video workshops.</i> | 6,000 |
| Colorado, University of Boulder, Colorado | <i>To enable an outstanding arts administrator to serve temporarily in the Endowment's Media Arts Program under the Intergovernmental Personnel Act.</i> | 48,996 |
| Educational Film Library Association New York, New York | <i>For "Film as Art," a circulating exhibition of avant-garde personal films; Sightlines magazine, a quarterly journal on film and video; the Independent Film/Video Guide, a quarterly index to works exhibited in major showcases; and a video exhibition circuit.</i> | 16,000 |
| Film Fund New York, New York | <i>To provide technical assistance to filmmakers in accounting, management, fund-raising, and marketing strategy.</i> | 18,000 |
| Foundation for Independent Video and Film New York, New York | <i>For the Media Awareness Project, to acquaint media artists with the restructuring of national media organizations and changing federal regulations which affect the media arts.</i> | 15,000 |
| Foundation for Independent Video and Film New York, New York | <i>To provide a number of services to media artists, including screenings, lectures, workshops, a newsletter, and a festivals bureau.</i> | 15,000 |
| Great Lakes Film Festival Milwaukee, Wisconsin | <i>For a resource center for area filmmakers, a traveling film exhibition, a regional filmmakers' directory, and the third annual Great Lakes Film Festival.</i> | 5,000 |
| Image Co-op Montpelier, Vermont | <i>For a newsletter, a guide to video resources in Vermont, provision of exhibition and meeting space, and distribution assistance.</i> | 5,000 |
| Media Center for Children New York, New York | <i>For workshops designed to provide assistance to filmmakers and exhibitors in children's media.</i> | 5,000 |
| Ohio University Athens, Ohio | <i>For film and video screenings, touring exhibitions, the publication of the film quarterly Wide Angle, a conference on film and culture, and the Independent Film and Video Resource Library.</i> | 9,000 |
| Washington Area Filmmakers League Washington, D.C. | <i>For a newsletter and monthly programs, including screenings, lectures, and discussion.</i> | 5,000 |
| Writers Guild of America, East, Foundation New York, New York | <i>To provide small fellowships to writers involved in film writing projects. Each fellow will be assigned to a professional script-writer for consultation and guidance.</i> | 15,000 |

Prospective Archives (Pilot)

To record and preserve the views and personalities of some of our greatest American artists.

Program funds: \$27,000

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| WGBH Educational Foundation Boston, Massachusetts | <i>To research and produce four videotaped interviews with four well-known designers.</i> | \$7,000 |
| WGBH Educational Foundation Boston, Massachusetts | <i>For the Videotape Archive of the Arts at the WGBH New Television Workshop.</i> | 20,000 |

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Museum

The Museum Program helps museums acquire, exhibit, interpret, and preserve their holdings. It is an extraordinary cooperative venture between government and museums. We are pleased to be able to give financial aid for such vital activities, and we feel enormous satisfaction at the way the system within which we operate responds.

But serious questions about the museum field have arisen, and we at the Endowment must consider them. Are museum people losing their confidence in the traditional value of what they are doing? Do those who work in art museums still really believe in the power of art to move human eyes and minds and souls? Are we now less worried about art than about attendance figures, marketing strategies, legal problems, fund-raising woes, and similar things? Workshops, seminars, and other forms of technical assistance have helped museum people tackle these issues. But scholarship, quality, preservation—terms that deal with the very substance of museums—are becoming catch phrases used for professional rhetoric, rather than everyday activities. Museums are less deeply involved with such ideas than they used to be, and this is too bad.

Today's museum worker greatly fears being labeled elitist, since there is a perception that wearing such a label might mean the end of federal or municipal funding. So, many museum people are using their creative skills to prove that multitudes are being touched by museums' efforts. There is great emphasis on the multitudes and little examination of the efforts. This is obviously a severe judgment. But museums are not alone; they are in good company. Our sister institutions, the public libraries, have spent the past few years assuring us that we need not be afraid—libraries are not just for books anymore. They offer concerts and similar activities too, so we can feel safe in entering. Why this fear of books, of learning, of judgments, of quality, and perhaps even of art? Why the attempt to cover up what a museum is while trying to make it palatable by adding a variety of new flavors?

We cannot blame this unfortunate trend all on

double-digit inflationary concerns, since the trend antedates current economic crises. It had also begun before government funding agencies were around, so they cannot be made the culprits either. Can we attribute the problems to the social upheavals of the sixties? Perhaps. But if these upheavals account for the trend, there were obviously pre-existing weaknesses which these rumblings cracked even further.

Whatever its cause, this change is unmistakable. In recent pronouncements, museum officials have dwelt on a museum's duty to be socially aware and adaptable. But they only barely acknowledged the museum's role as a conservative institution: a place which preserves older, even perhaps outdated, values, where we can go to learn about our past, instead of merely swinging with our present.

Our greatest museums now give us very important new messages—the temporary exhibitions are all open, but some of the permanent collection galleries may be closed. Relative values seem clear. Museums, which have up to now been one of our society's means of articulating the notion of permanence, are now sending out more and more bulletins about the transient. Even the world's best museum education projects cannot really overcome the impact of such concepts, which both the museums and the media with which they have now made friends put forth every day.

The irony of all this is that we need not pine for an earlier, more glorious and romantic museum era. Things ought to be better than ever now, and not only because government funds distributed via a rather even-handed peer review system are available. We have expertise today, both academic and experience-generated, that did not exist years ago. More people are studying art, history, science, biology, botany, and all the other disciplines with which museums deal. And more of them are trying to use that study in the museum field. So we should be able to be better at our work than any generation that came before us. Better collection management, conservation, display techniques, scholarship, and publishing can all help us be useful to the



opening exhibition June 2, 1979

"FACES of 5,000 years"



... ..

present, sensitive to the past, and responsible to the future.

But museum people can only do these three things if they recapture the motivations that brought them into this work in the first place. They must decide all over again what is most important. Less worry about planning and inflation will not make money crises disappear, but might make it possible to regain a sense of vision at the same time. If we do not have such a vision, we will homogenize museums, make them conform to meaningless outside standards, and deprive ourselves of the enrichment that museums can offer our society. No government agency, no matter how well-meaning or attuned

to the field, can really make museums do such a rebalancing. It must come from the museum leaders themselves. And that sort of rebalancing within the field will keep the Museum Program's own goals in balance with the needs of museums in this country.

A handwritten signature in black ink that reads "Tom L. Freudenheim". The signature is written in a cursive, slightly slanted style.

Tom L. Freudenheim
Director, Museum Program

Museum Advisory Panel

Policy Panel

Ralph T. Coe, Chairman
Museum director
Kansas City, Missouri

Jack Agueros
Museum director
New York, New York

Peter Bermingham
Museum director
Tucson, Arizona

Jean Sutherland Boggs
Museum director
Philadelphia, Pennsylvania

Anne Hawley
Executive director of state arts agency
Boston, Massachusetts

Henry Hopkins
Museum director
San Francisco, California

Lynn Jorgenson
Executive director of museum service
organization
San Francisco, California

Arnold Jolles
Museum director
Seattle, Washington

Dewey F. Mosby
Curator
Detroit, Michigan

Marcia Tucker
Museum director
New York, New York

E. Leland Webber
Museum director
Chicago, Illinois

James Wood
Museum director
Chicago, Illinois

Purchase Plan Panel

John Bullard
Museum director
New Orleans, Louisiana

James Demetrios
Museum director
Des Moines, Iowa

Suzanne Delehanty
Museum director
Purchase, New York

Samella Lewis
Professor of art history
Claremont, California

Marcia Tucker
Museum director
New York, New York

Wider Availability of Museums Cooperative Programs Panel

Dolo Brooking
Director of educational programs
Lawrence, Kansas

Phyllis Dillon Collins
Museum trustee
New York, New York

Ben Hazard
Chief curator of special exhibitions
and education
Oakland, California

Lynn Jorgenson
Executive Director of Museum service
organization
San Francisco, California

Richard Muhlberger
Museum director
Springfield, Massachusetts

Louise Tester
Executive Director of state arts agency
Phoenix, Arizona

Special Exhibitions Panel

Mary Beebe
Art center director
Portland, Oregon

Arnold Jolles
Museum director
Seattle, Washington

Gail Levin
Associate curator
New York, New York

Kynaston McShine
Curator
New York, New York

Richard Murray
Museum director
Birmingham, Alabama

Nancy Rivard
Curator
Detroit, Michigan

John Walsh
Curator
Boston, Massachusetts

Conservation Panel

Marigene Butler
Conservator
Philadelphia, Pennsylvania

Dewey F. Mosby
Curator
Detroit, Michigan

Earl Powell, III
Museum director
Los Angeles, California

Jean Volkmer
Conservator
New York, New York

Utilization of Museum Collections Catalogue Grants Panel

Peter Bermingham
Museum director
Tucson, Arizona

I. Michael Danoff
Museum director
Akron, Ohio

Merribel Parsons
Curator
New York, New York

Howardena Pindell
Professor of art
Stony Brook, New York

Eric Zafren
Curator
Atlanta, Georgia

Museum Collection Maintenance Panel

Priscilla Colt
Museum director
Lexington, Kentucky

Jan Fontein
Museum director
Boston, Massachusetts

Yvonne Lange
Museum director
Santa Fe, New Mexico

Jack Morris
Museum director
Greenville, South Carolina

E. Leland Webber
Museum director
Chicago, Illinois

Museum Grants

Program funds: \$9,843,967
Treasury funds: \$1,390,200
Private gifts: \$1,390,200

Wider Availability of Museums

To strengthen arts-related educational programs in three areas: Interpretation and Extension, Museums and the Schools, and Museums and the Media.

Program funds: \$445,000

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| Asheville Art Museum Association Asheville, North Carolina | <i>For a study of the feasibility of establishing a children's gallery in downtown Asheville.</i> | \$5,400 |
| Bronx Museum of the Arts Bronx, New York | <i>For the Satellite Galleries, a system which provides working artists, local businesses, and community organizations with greater accessibility to the museums's resources.</i> | 20,000 |
| Brooklyn Museum Brooklyn, New York | <i>To expand the museum's general education programs to the senior citizen audience.</i> | 30,000 |
| Carter (Amon) Museum of Western Art Fort Worth, Texas | <i>For the production of a series of videotape programs about the museum's collections.</i> | 6,600 |
| Children's Museum of Boston Boston, Massachusetts | <i>For the publication of a catalogue dealing with each of the museum's new permanent exhibits.</i> | 20,030 |
| Children's Museum of Boston Boston, Massachusetts | <i>To expand and update an existing program in which theme kits of sample museum objects are circulated among elementary schools.</i> | 5,400 |
| Corning Museum of Glass Corning, New York | <i>For a series of exhibits designed for children in seven major galleries in the new building, accompanied by "walking tour" pamphlets.</i> | 21,960 |
| Dulin Gallery of Art Knoxville, Tennessee | <i>To support an outreach public service art program for all ages at senior citizen centers and handicapped and mental health facilities.</i> | 16,000 |
| Fine Arts Museums Foundation San Francisco, California | <i>To support a branch of the Foundation located in the Embarcadero Center.</i> | 21,750 |
| Franklin Institute Philadelphia, Pennsylvania | <i>To develop several "Great Weekend" events involving the community, with themes from museum exhibits.</i> | 24,300 |
| Harvard College Cambridge, Massachusetts | <i>For the Peabody Museum's Ethnic Celebration which features music, dance, arts, and crafts from various cultures.</i> | 7,000 |
| Honolulu Academy of Arts Honolulu, Hawaii | <i>For a series of audio-visual and lecture demonstration programs in the visual arts to travel to the outlying communities of Honolulu and the neighboring islands.</i> | 5,000 |
| Institute of Contemporary Art Boston, Massachusetts | <i>For a program to enhance mobility training for newly blinded adults at the Carroll Center for the Blind.</i> | 5,210 |
| Institute of Contemporary Art Boston, Massachusetts | <i>For an educational program in collaboration with the Boston Public School Middle Schools and the Next Move Theater.</i> | 10,000 |
| Kansas, University of Lawrence, Kansas | <i>For the production of educational slide sets and illustrated handbooks to complement an exhibition of Japanese prints installed in the Spencer Museum of Art's "Traveling Art Museum."</i> | 6,570 |
| Museum of Modern Art New York, New York | <i>To expand the educational programs conducted by graduate students in the museum and in community centers.</i> | 18,000 |

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| New York Historical Society New York, New York | <i>For a series of six concerts based on historical themes to enhance the Society's history and art collection.</i> | 8,780 |
| Palace of Arts and Sciences Foundation San Francisco, California | <i>For a new interpretive series at the Exploratorium illustrating the history of music and the physics of sound.</i> | 18,590 |
| Polish Community Center of Buffalo Buffalo, New York | <i>For educational programs for the Polish community in western New York to learn of their historic contributions to the visual arts.</i> | 8,200 |
| Walker Art Center Minneapolis, Minnesota | <i>For "Information Room," an interpretive media program on aspects of special exhibitions and the permanent collection; and for "Monitor," a documentary video program presenting brief films on working artists.</i> | 45,000 |

Cooperative Programs

To promote cooperative endeavors—such as sharing of museum staff or permanent collections—between museums, groups of museums, museums and state or regional arts agencies or similar organizations.

Program funds: \$527,400

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| Alabama State Council on the Arts and Humanities Montgomery, Alabama | <i>For workshops for museum professionals, consultants, stipends, and an updated directory of Alabama museums.</i> | \$4,550 |
| Art Resources and Transportation of Connecticut New Haven, Connecticut | <i>For the activities of Art Resources of Connecticut, a service organization that circulates exhibitions to the state's smaller museums.</i> | 25,000 |
| Corning Museum of Glass Corning, New York | <i>For a long-term loan of Egyptian and classical art objects from the Brooklyn Museum.</i> | 7,060 |
| Franklin Furnace Archive New York, New York | <i>For a cooperative exchange of programming in the area of performance art between Franklin Furnace and the National Center for Afro-American Artists.</i> | 15,670 |
| Ohio Foundation of the Arts Columbus, Ohio | <i>For a visual arts touring service and a comprehensive transportation service to facilitate the transporting of works of art to be made available to member museums of the Statewide Arts Services Program.</i> | 35,000 |
| Oregon Arts Commission Salem, Oregon | <i>For "Visual Arts Resources," an outreach program of the University of Oregon, which provides services and exhibitions to museums and art centers in Oregon.</i> | 25,000 |
| Ramapo College of New Jersey Mahwah, New Jersey | <i>For the loan of works from the National Collection of Fine Arts to small colleges and universities in New Jersey.</i> | 25,000 |
| Regional Conference of Historical Agencies Manlius, New York | <i>For a curator to work with three cultural institutions in Delaware County, New York, and provide assistance to nine small, historical museums.</i> | 15,300 |
| St. Louis Art Museum St. Louis, Missouri | <i>For the exhibition of the three panels which make up Water Lilies, a work by Claude Monet. The three panels are in the collections of the Cleveland Museum of Art, the Nelson Gallery, and the St. Louis Art Museum.</i> | 5,000 |
| Sons of the Revolution in the State of New York New York, New York | <i>For a one-week course in American arts and architecture for New York City high schools, to be held at the Fraunces Tavern Museum and organized by four New York City museums.</i> | 9,000 |
| South Carolina Museum Commission Columbia, South Carolina | <i>For the Statewide Museum Services program which provides seminars and technical assistance to museums in South Carolina.</i> | 7,330 |
| Western Association of Art Museums Oakland, California | <i>For the regional touring of four exhibitions organized by the Downey Museum of Art, the Fine Arts Museums of San Francisco, Miami-Dade Community College, and Marlborough Gallery.</i> | 43,620 |

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| Western Association of Art Museums Oakland, California | <i>For the regional touring of works from the permanent collections of the Museum of Contemporary Art in Chicago, the McNay Art Institute in San Antonio, and the Wichita Falls Art Museum.</i> | 19,830 |
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Museum Coordinators

The following state arts agencies, regional arts organizations, and museums received funds to support the staff position of a museum coordinator who helps develop activities beneficial to museums:

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| Affiliated States Arts Agencies of the Upper Midwest Minneapolis, Minnesota | \$12,960 | New Hampshire Commission on the Arts Concord, New Hampshire | 14,000 |
| Alabama State Council on the Arts and Humanities Montgomery, Alabama | 14,000 | New York State Council on the Arts New York, New York | 15,000 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | 14,530 | Ohio Museum Association Cleveland, Ohio | 9,750 |
| Arkansas Department of Parks and Recreation Little Rock, Arkansas | 19,850 | Oklahoma Arts and Humanities Council Oklahoma City, Oklahoma | 20,000 |
| Delaware State Arts Council Wilmington, Delaware | 8,610 | South Carolina Museum Commission Columbia, South Carolina | 18,400 |
| Indiana Arts Commission Indianapolis, Indiana | 13,400 | Tennessee Arts Commission Nashville, Tennessee | 8,420 |
| Michigan Museums Association Detroit, Michigan | 20,810 | Texas Commission on the Arts and Humanities Austin, Texas | 16,250 |
| Mid-American Arts Alliance Kansas City, Missouri | 12,940 | Utah Arts Council Salt Lake City, Utah | 9,000 |
| Mississippi Museum Association Jackson, Mississippi | 16,110 | Vermont Council on the Arts Montpelier, Vermont | 17,000 |
| Nebraska Arts Council Omaha, Nebraska | 17,500 | Virginia History and Museums Federation Charlottesville, Virginia | 11,510 |

Museum Purchase Plan

To encourage museums to purchase works in all media by living American artists. The category is designed to encourage museums to add to their collections of contemporary American art, expand public interest in current artistic expressions, and assist artists.

Program funds: \$303,790

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| Amarillo Art Center Amarillo, Texas | \$20,000 | Denver Art Museum Denver, Colorado | 20,000 |
| Besser (Jesse) Museum Alpena, Michigan | 5,000 | Film in the Cities St. Paul, Minnesota | 5,000 |
| Cherokee National Museum Tahlequah, Oklahoma | 5,000 | Fort Wayne Museum of Art Fort Wayne, Indiana | 10,000 |
| Columbus Museum of Art Columbus, Ohio | 20,000 | Guadalupe Historic Foundation Santa Fe, New Mexico | 5,000 |
| Coreoran Gallery of Art Washington, D.C. | 15,000 | Harvard College Cambridge, Massachusetts | 5,000 |
| Currier Gallery of Art Manchester, New Hampshire | 10,000 | Honolulu Academy of Arts Honolulu, Hawaii | 20,000 |

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| Indian Pueblo Cultural Center Albuquerque, New Mexico | 10,000 | Plains Art Museum Moorhead, Minnesota | 5,000 |
| Massachusetts, University of Amherst, Massachusetts | 10,000 | Portland Art Association Portland, Oregon | 15,000 |
| Miami University Oxford, Ohio | 10,000 | San Antonio Museum Association San Antonio, Texas | 20,000 |
| Museo del Barrio New York, New York | 10,000 | San Ildefonso Pueblo Museum Santa Fe, New Mexico | 5,000 |
| Museum of Art Fort Lauderdale, Florida | 5,000 | Seattle Art Museum Seattle, Washington | 20,000 |
| Museum of Fine Arts Boston, Massachusetts | 10,000 | Speed (J. B.) Art Museum Louisville, Kentucky | 10,000 |
| Museum of Modern Art New York, New York | 15,000 | Springfield Library and Museum Association Springfield, Massachusetts | 20,000 |
| Museum of New Mexico Santa Fe, New Mexico | 5,000 | Utah Museum of Fine Arts Salt Lake City, Utah | 20,000 |
| Museum of New Mexico Santa Fe, New Mexico | 10,000 | Wesleyan University Middletown, Connecticut | 5,000 |
| New Jersey State Department of Education Trenton, New Jersey | 10,000 | Whitney Museum of American Art New York, New York | 15,000 |
| Ohio State University Research Foundation Columbus, Ohio | 20,000 | Worcester Art Museum Worcester, Massachusetts | 20,000 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | 20,000 | Yale University New Haven, Connecticut | 15,000 |

Special Exhibitions

To enable museums to organize special exhibitions and to borrow exhibitions organized by other museums.

Program funds: \$3,915,806
Treasury funds: \$ 206,460
Private gifts: \$ 206,460

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| Allentown Art Museum Allentown, Pennsylvania | <i>For the loan of "The Phillips Collection in the Making: 1920-1930," an exhibition organized by the Smithsonian Institution Traveling Exhibition Service.</i> | \$5,000 |
| Amarillo Art Center Amarillo, Texas | <i>For an exhibition of works by contemporary Texas artist James W. Boynton.</i> | 5,000 |
| American Federation of Arts New York, New York | <i>To amend a previous grant for costs incurred in organizing the 1978 Venice Biennale.</i> | 4,000 |
| American Federation of Arts New York, New York | <i>For an exhibition of the arts of the African household.</i> | 10,000 |
| American Federation of Arts New York, New York | <i>For "The American Figurative Tradition," an exhibition of works from the collections of the Museum of Fine Arts in Boston.</i> | 80,000 |
| and/or service Seattle, Washington | <i>For the exhibition of works by three artists in downtown Seattle spaces.</i> | 10,650 |
| and/or service Seattle, Washington | <i>For a series of small exhibitions of contemporary art.</i> | 5,100 |
| Art Institute of Chicago Chicago, Illinois | <i>For "Paintings by Toulouse-Lautrec," a major retrospective of over 100 paintings and gouaches.</i> | 75,000 |
| Arts and Sciences Center Nashua, New Hampshire | <i>For an exhibition of contemporary fiber art.</i> | 4,662 |

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| Asia Society New York, New York | <i>For "Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections," at Asia House Gallery.</i> | 25,000 |
| Association of Science-Centers Washington, D.C. | <i>For "By Design: Perceptual Puzzles in Art and Science," an exhibition dealing with the visual arts and human perception.</i> | 20,000 |
| Atlanta Arts Alliance Atlanta, Georgia | <i>For an exhibition of contemporary art of southern California at the High Museum of Art.</i> | 18,000 |
| Atlanta Arts Alliance Atlanta, Georgia | <i>For "Reform and Invention, 1850-1930," an exhibition of approximately 150 pieces of decorative art at the High Museum of Art.</i> | 14,930 |
| Baltimore Museum of Art Baltimore, Maryland | <i>To plan an exhibition of the work of 19th-century French print-maker Felix Buhot (1847-98).</i> | 9,930 |
| Bard College New York, New York | <i>For an exhibition of 30 early 18th-century scripture history paintings at the Edith C. Blum Art Institute.</i> | 5,580 |
| Brandeis University Waltham, Massachusetts | <i>For "Aspects of the '70s/Mavericks," an exhibition of works by eight American artists of the '70s who do not conform to any trends in the visual arts. This exhibition is part of a collaborative among six Boston area museums investigating American art of the '70s.</i> | 20,000 |
| Brandywine Conservancy Chadds Ford, Pennsylvania | <i>For an exhibition at the Brandywine River Museum of works produced by American artist Thomas Eakins (1843-1916) during his numerous visits to Arondale, Pennsylvania.</i> | 16,920 |
| Bronx Museum of the Arts Bronx, New York | <i>For "Black Painting in America," an exhibition on the social and cultural condition of Afro-Americans in the visual arts.</i> | 12,000 |
| Brown University Providence, Rhode Island | <i>For an exhibition tracing the development of architectural ornament in Italy from 1500 to 1600.</i> | 10,000 |
| Buffalo Fine Arts Academy Buffalo, New York | <i>For the first retrospective exhibition in the United States of the work of Sonia Delaunay at the Albright-Knox Art Gallery.</i> | 50,000 |
| Buffalo Fine Arts Academy Buffalo, New York | <i>For an exhibition of the work of contemporary American artist Nancy Graves at the Albright-Knox Art Gallery.</i> | 35,000 |
| Buffalo State College Foundation Buffalo, New York | <i>For an exhibition examining the Buffalo, New York, projects of American architect H. H. Richardson.</i> | 5,150 |
| Buffalo State College Foundation Buffalo, New York | <i>To plan an exhibition of watercolors by Charles Burchfield, Edward Hopper, and Reginald Marsh at the Burchfield Center.</i> | 2,150 |
| California State University Long Beach, California | <i>For an exhibition at the Art Museum and Galleries Center examining works by Robert Motherwell and Renate Ponsold in relation to the work of poet Robinson Jeffers.</i> | 20,870 |
| California, University of Berkeley, California | <i>For an exhibition of 17th-century Chinese paintings and wood-block printed books by artists of the Anhui School in the late Ming and early Ch'ing periods at the University Art Gallery.</i> | 48,520 |
| California, University of Berkeley, California | <i>For "Matrix/Berkeley," a series of exhibitions at the University Art Gallery.</i> | 25,000 |
| California, University of Berkeley, California | <i>For the first major American exhibition of the work of the late Belgian artist Marcel Broodthaers (1924-76) at the University Art Museum.</i> | 10,000 |
| California, University of Santa Barbara, California | <i>For "Extensions of Photography," a contemporary survey at the UCSB Art Museum of works by photographers who combine photography with other media.</i> | 10,000 |
| California, University of Santa Barbara, California | <i>For "In Her Image: A Cross-Cultural Inquiry into the Symbolic Meaning of the Motherhood of God," at the UCSB Art Museum.</i> | 30,000 |
| Carnegie Institute Pittsburgh, Pennsylvania | <i>For the showing at the Carnegie Museum of Natural History of "Feather Arts: Beauty, Wealth, and Spirit," an exhibition organized by the Field Museum of Natural History in Chicago.</i> | 16,840 |
| Carnegie Institute Pittsburgh, Pennsylvania | <i>For the showing at the Carnegie Museum of Art of the Sonia Delaunay retrospective organized by the Albright-Knox Art Gallery in Buffalo.</i> | 5,000 |
| Carnegie Mellon University Pittsburgh, Pennsylvania | <i>For an exhibition at the Hunt Institute of early 19th-century Indian botanical paintings commissioned by the East India Company.</i> | 13,700 |

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| Cedar Rapids Art Center Cedar Rapids, Iowa | <i>For an exhibition of works by Grant Wood and John Stewart Curry dating from 1920 to 1945.</i> | 18,150 |
| Center for Inter-American Relations New York, New York | <i>For "Xalibe: Charming Tradition in Guatemalan Textiles."</i> | 25,000 |
| China Institute in America New York, New York | <i>For "Treasures from the Newark Museum," an exhibition at the China House Gallery consisting of 50 to 60 pieces.</i> | 20,000 |
| Clark (Sterling and Francine) Art Institute Williamstown, Massachusetts | <i>For an exhibition of the prints of American artist Helen Frankenthaler.</i> | 16,850 |
| Cleveland Museum of Art Cleveland, Ohio | <i>To support an exhibition of 100 Surrealist paintings, sculptures, and photographs by 22 major Surrealist and Surrealist-related artists.</i> | 50,000 |
| Cleveland Museum of Art Cleveland, Ohio | <i>For the showing in Cleveland of "Old Master Paintings from the Collection of Baron Thyssen-Bornemisza," organized by the International Exhibitions Foundation.</i> | 10,000 |
| Contemporary Arts Association of Houston Houston, Texas | <i>For "Perspectives," an on-going series of exhibitions devoted to individual contemporary artists.</i> | 20,000 |
| Contemporary Arts Association of Houston Houston, Texas | <i>For the showing in Houston of "Themes," an exhibition of the work of Richard Artschwager, organized by the Albright-Knox Gallery, the University of Pennsylvania, and the La Jolla Museum of Contemporary Art.</i> | 5,000 |
| Contemporary Arts Association of Houston Houston, Texas | <i>For the showing in Houston of "Nancy Graves," organized by the Albright-Knox Art Gallery.</i> | 6,000 |
| Contemporary Arts Center Cincinnati, Ohio | <i>For an exhibition surveying the 25-year career of American artist Pat Adams.</i> | 15,000 |
| Contemporary Arts Center Cincinnati, Ohio | <i>For an exhibition of sculpture, drawings, theater sets, and videotapes by designer Robert Wilson.</i> | 25,000 |
| Contemporary Arts Center Cincinnati, Ohio | <i>For "Works for Walls," an exhibition of works commissioned by artists whose previous work has dealt with walls as support, large-scaled spaces, or spaces for subjective statements.</i> | 10,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>For an exhibition of works by 20th-century American Realist painter Guy Pezo du Bois.</i> | 30,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>For an exhibition examining contemporary Realist art in Washington.</i> | 10,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>For the first retrospective exhibition of the work of the Belgian artist Georges Vantongerloo (1889-1965).</i> | 50,000 |
| Cornell University Ithaca, New York | <i>For a series of one-week presentations by eight performance artists at the Herbert F. Johnson Museum.</i> | 15,000 |
| Cornell University Ithaca, New York | <i>For an exhibition of 17th-century Dutch drawings from the private collection of Emile Wolf at the Herbert F. Johnson Museum.</i> | 5,000 |
| Cornell University Ithaca, New York | <i>For a catalogue to accompany a retrospective exhibition at the Herbert F. Johnson Museum of the work of the Bauhaus-trained potter Marguerite Wildenhain.</i> | 5,500 |
| Corning Museum of Glass Corning, New York | <i>For "Tiffany's Tiffany," an exhibition concentrating on those objects which Tiffany selected for his personal use in his home, Laurelton Hall.</i> | 30,000 |
| Corpus Christi Art Foundation Corpus Christi, Texas | <i>For the showing at the Art Museum of South Texas of "19th- and 20th-century Master Drawings and Watercolors from the Baltimore Museum of Art," circulated by the American Federation of Arts.</i> | 1,603 |
| Corpus Christi Art Foundation Corpus Christi, Texas | <i>For the showing at the Art Museum of South Texas of an exhibition of photographs by Manuel Alvarez Bravo, organized by the Corcoran Gallery of Art in Washington, D.C.</i> | 1,900 |

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| Corpus Christi Art Foundation Corpus Christi, Texas | <i>For the showing at the Art Museum of South Texas of "Fernando Botero: A Retrospective Exhibition," organized by the Hirshhorn Museum and Sculpture Garden in Washington, D.C.</i> | 5,250 |
| Cranbrook Academy of Art Bloomfield Hills, Michigan | <i>For "Viewpoint," a series of exhibitions of contemporary art selected by the museum's director.</i> | 7,500 |
| Creative Time New York, New York | <i>For "New Directions and Investigations in Environmental Art," an exhibition of new works created by eight environmental artists in Battery Park City landfill in lower Manhattan.</i> | 10,000 |
| Crocker (E. B.) Art Gallery Sacramento, California | <i>For an exhibition of paper art consisting of 75 works by 15 artists.</i> | 6,420 |
| Cummer (deEtte Holden) Museum Jacksonville, Florida | <i>For an exhibition of the Florida and tropical paintings of 19th-century American artist Martin Johnson Heade.</i> | 11,180 |
| Danforth Museum Framingham, Massachusetts | <i>For an exhibition of paintings, drawings, and prints by French artist Jean Louis Forain (1852-1931).</i> | 12,500 |
| Danforth Museum Framingham, Massachusetts | <i>For "Aspects of the '70s/Directions in Realism," a survey of attitude style and technique among realist artists of the '70s.</i> | 17,350 |
| DeCordova and Dana Museum and Park Lincoln, Massachusetts | <i>For "Aspects of the '70s/Photography: Recent Directions," an exhibition surveying significant developments of photography.</i> | 10,000 |
| de Young Museum Art School San Francisco, California | <i>For an exhibition of Plains Indians' drawings and paintings.</i> | 10,000 |
| Denver Art Museum Denver, Colorado | <i>For "Poets and Painters," an exhibition examining major poet/painter relationships of the 1970's.</i> | 27,810 |
| Denver Art Museum Denver, Colorado | <i>For the showing in Denver of "Journey of the Three Jewels: Japanese Buddhist Painting from Western Collections," organized by Asia House Gallery.</i> | 5,000 |
| Detroit Institute of Art, Founders Society Detroit, Michigan | <i>For an exhibition of 17th-century Dutch paintings.</i> | 75,000 |
| Detroit Institute of Art, Founders Society Detroit, Michigan | <i>For "American Art from 1876-1893, The American Renaissance," an exhibition documenting the impact of the Philadelphia Centennial and the World's Columbian Exposition.</i> | 75,000 |
| Detroit Institute of Art, Founders Society Detroit, Michigan | <i>For an exhibition of 19th-century French sculpture, organized by the Los Angeles County Museum of Art.</i> | 10,000 |
| Essex Institute Salem, Massachusetts | <i>For an exhibition of the works of marine and landscape painter Charles Edwin Lewis Green (1844-1915), to be jointly organized with the Brockton Art Center.</i> | 7,770 |
| Fayetteville Museum of Art Fayetteville, North Carolina | <i>For an exhibition of works by the American Impressionist painter, Frederick Carl Frieseke.</i> | 5,000 |
| Fort Wayne Museum of Art Fort Wayne, Indiana | <i>For an exhibition of the drawings and paintings of contemporary American artist Alice Neel.</i> | 5,680 |
| Fort Worth Art Association Fort Worth, Texas | <i>For FOCUS, a one-year program of eight small-scale, one-artist exhibitions of contemporary art at the Fort Worth Art Museum.</i> | 15,000 |
| Fort Worth Art Association Fort Worth, Texas | <i>For the showing at the Fort Worth Art Museum of "Jackie Winsor," organized by the Museum of Modern Art.</i> | 3,000 |
| Franklin Institute Philadelphia, Pennsylvania | <i>For "Structures," an exhibition exploring aspects of relationships between materials, scientific and engineering principles, and their aesthetic implications in the design and construction of large public buildings and bridges.</i> | 40,000 |
| Fuller Memorial, Trustees of Brockton, Massachusetts | <i>For "Aspects of the '70s/Painting Abstraction," an exhibition presenting an overview of the major stylistic trends in abstract art.</i> | 20,000 |
| Guggenheim (Solomon R.) Museum New York, New York | <i>For an exhibition of major paintings by Abstract Expressionist painter Ad Reinhardt.</i> | 50,000 |

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| Guggenheim (Solomon R.) Museum New York, New York | <i>For the presentation of a definitive exhibition of the German Expressionist movement, jointly organized with the San Francisco Museum of Modern Art.</i> | 150,000 |
| Harvard University Cambridge, Massachusetts | <i>For an exhibition of 100 drawings, watercolors, collages, and papier colles by Pablo Picasso at the Fogg Art Museum.</i> | 50,000 |
| Harvard University Cambridge, Massachusetts | <i>For the organization of the first American museum exhibition, at at Busch-Reisinger Museum, of the work of the German Artist Gabriele Munder (1877-1962).</i> | 36,500 |
| Hawaii-Manoa, University of Honolulu, Hawaii | <i>For an exhibition of furniture made in Hawaii between 1778 and 1920.</i> | 12,550 |
| Hofstra University Hempstead, New York | <i>For an exhibition at the Emily Lowe Gallery of the work of the CoBrA Group, an important European Abstract Expressionist movement.</i> | 16,000 |
| Honolulu Academy of Arts Honolulu, Hawaii | <i>For "Exquisite Visions: Masterworks of the Sotatsu-Korin Tradition from Japanese Collections."</i> | 50,000 |
| Hudson River Museum at Yonkers Yonkers, New York | <i>For an exhibition of recent work by American artist Richard Serra.</i> | 27,550 |
| Illinois State University Normal, Illinois | <i>For an exhibition of works by Afro-American women artists from 1867-1979.</i> | 50,000 |
| Indianapolis Museum of Art Indianapolis, Indiana | <i>For an exhibition of Tz'u-chou wares, ceramics produced in northern China from the 10th century to the present.</i> | 50,000 |
| Institute for Art and Urban Resources Long Island City, New York | <i>For an exhibition of works by Roger Brown, Robert Gordy, and John Tweedle, an in-depth presentation of three painters with relatively little previous exposure in New York.</i> | 10,000 |
| Institute of Contemporary Art Boston, Massachusetts | <i>For a retrospective exhibition of the work of American artist Florine Stettheimer.</i> | 15,370 |
| Institute of Contemporary Art Boston, Massachusetts | <i>For an exhibition of approximately 100 works by artists associated with the Dada movement in Germany.</i> | 21,950 |
| Institute of Contemporary Art Boston, Massachusetts | <i>For an exhibition examining the figurative work of Jackson Pollock produced in 1951 and 1952.</i> | 19,050 |
| International Center of Photography New York, New York | <i>For a retrospective exhibition of the work of photographer Gjon Mili.</i> | 20,000 |
| International Exhibitions Foundation Washington, D.C. | <i>For an exhibition of 57 Old Master paintings from the collection of Baron Thyssen-Bornemisza of Lugano, Switzerland.</i> | TF 100,000 PG 100,000 |
| International Museum of Photography at George Eastman House Rochester, New York | <i>For "The Linked Ring," an exhibition of works by photographers of the early Secessionist period of the 1890's.</i> | 24,300 |
| Kansas, University of Lawrence, Kansas | <i>For "American Symbolist," an exhibition at the Spencer Museum of Art of American paintings of the period 1885 to 1915.</i> | 8,560 |
| La Jolla Museum of Contemporary Art La Jolla, California | <i>For the showing in La Jolla of constructivist works drawn from the collection of the McCrory Corporation.</i> | 10,500 |
| Lewis (Elma) School of Fine Art Boston, Massachusetts | <i>For an exhibition examining Afro-American art of the 19th century in the context of American art produced during the same period.</i> | 20,000 |
| Lewis (Elma) School of Fine Arts Boston, Massachusetts | <i>For "Aspects of the '70s/Spiral," an exhibition that illustrates the rapid growth of the Afro-American community and its role in the American art scene.</i> | 15,000 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>For a collaborative exhibition involving the University of California at Irvine, California Institute of Technology, and Mount St. Mary's College of works by artists who deal with structures/sculptures, stressing architectural references and interior and exterior space.</i> | 49,070 |
| Maryland Academy of Sciences Baltimore, Maryland | <i>For "Portrait of an Atom," an exhibition by Kenneth Snelson tracing the artistic development of his new model of the atom based on sculptural and structural experiments.</i> | 15,000 |

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| Massachusetts Institute of Technology Boston, Massachusetts | <i>For the Committee on the Visual Arts' exhibition of commissioned drawings by Mel Bochner and Richard Serra.</i> | 14,870 |
| Massachusetts, University of Amherst, Massachusetts | <i>For an exhibition of a steel and wood sculptural environment by George Trakas designed and constructed for the University Gallery's interior spaces.</i> | 8,460 |
| Metropolitan Museum of Art New York, New York | <i>For a retrospective exhibition of works by Clyfford Still.</i> | 28,354 |
| Michigan, University of Ann Arbor, Michigan | <i>For an exhibition at the Museum of Art of Papal medallions ranging from the 15th to the 18th centuries.</i> | 30,190 |
| Michigan, University of Ann Arbor, Michigan | <i>For an exhibition of Greek sculpture from 600 to 100 B.C. at the Kelsey Museum of Archaeology.</i> | 11,040 |
| Mid-America Arts Alliance Kansas City, Missouri | <i>For "Masters of American Watercolor," an exhibition tracing the development of American watercolor painting from 1900 to the present.</i> | 15,000 |
| Mid-America Arts Alliance Kansas City, Missouri | <i>For an exhibition of oriental rugs from the collection of the Metropolitan Museum of Art in New York.</i> | 14,000 |
| Mills College Oakland, California | <i>For an exhibition of recent, large-scale paintings by Nathan Oliveira.</i> | 7,540 |
| Mingei International La Jolla, California | <i>For "Village and Ritual Arts of India," an exhibition at the Museum of World Folk Art of historical and contemporary traditional arts of India.</i> | 5,000 |
| Minneapolis Society of Fine Arts Minneapolis, Minnesota | <i>For an exhibition of "The House of Thomas Jefferson," by Siah Armanjani, including the finished work and models at the Minneapolis College of Art and Design.</i> | 12,000 |
| Minneapolis Society of Fine Arts Minneapolis, Minnesota | <i>For an exhibition at the Minneapolis Institute of Arts documenting the creative process leading to Leger's production of Grand Déjeuner, one of his most important paintings.</i> | 15,000 |
| Mint Museum Charlotte, North Carolina | <i>For an exhibition of paintings and collages produced by Romare Bearden from 1970-79.</i> | 15,000 |
| Mississippi Art Association Jackson, Mississippi | <i>For an exhibition at the Mississippi Museum of Art of the work of Thomas Cantwell Healy, a 19th-century portraitist who worked primarily in Mississippi.</i> | 10,000 |
| Mississippi Art Association Jackson, Mississippi | <i>For an exhibition at the Mississippi Museum of Art of contemporary art by Black Americans to coincide with National Negro History Month.</i> | 10,000 |
| Montgomery Museum of Fine Arts Montgomery, Alabama | <i>For a comprehensive exhibition of paintings and three-dimensional constructions by Alabama artist Roger Brown.</i> | 20,000 |
| Morris Museum of Arts and Sciences Convent, New Jersey | <i>For a series of temporary environmental art projects installed on a nine-acre tract of land around the museum.</i> | 6,000 |
| Munson-Williams-Proctor Institute Utica, New York | <i>For an exhibition of painting, sculpture, graphics, and decorative arts which reflect the beauty of Olympic sports in both ancient and modern times.</i> | 25,000 |
| Muse-Hopper University Center, Michigan | <i>For an exhibition of folk art from east central Michigan.</i> | 10,000 |
| Museum Associates Los Angeles, California | <i>For an exhibition at the Los Angeles County Museum of Art of 19th-century French sculpture drawn entirely from American collections.</i> | 75,200 |
| Museum Associates Los Angeles, California | <i>For the showing at the Los Angeles County Museum of Art of "Old Master Paintings from the Collection of Baron Thyssen-Bornemisza," organized by the International Exhibitions Foundation.</i> | 10,000 |
| Museum of American Folk Art New York, New York | <i>For an exhibition documenting the artistic vision and craftsmanship of the Shaker folk culture.</i> | 5,000 |
| Museum of American Folk Art New York, New York | <i>For exhibitions of works by 19th-century portrait painter John Blunt and kinetic earrings.</i> | 5,000 |

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| Museum of Contemporary Art Chicago, Illinois | <i>For the first museum exhibition of paintings and drawings by American artist Ralph Humphrey.</i> | 10,000 |
| Museum of Contemporary Art Chicago, Illinois | <i>For a series of exhibitions featuring one or more artists to be represented by single projects or a small group of related works.</i> | 21,900 |
| Museum of Fine Arts Boston, Massachusetts | <i>For an exhibition celebrating the 200th anniversary of the birth of American artist Washington Allston, jointly organized with the Pennsylvania Academy of Fine Arts.</i> | 65,000 |
| Museum of Fine Arts Boston, Massachusetts | <i>For "The Golden Age of Dutch Printmaking, 1588-1701."</i> | 75,000 |
| Museum of Fine Arts Houston, Texas | <i>For a comprehensive exhibition charting the entire development of French landscape painting from Valenciennes (1750-1819) to Cezanne.</i> | 43,540 TF 31,460 PG 31,460 |
| Museum of Fine Arts St. Petersburg, Florida | <i>For "Paris in the Belle Epoque: People and Places."</i> | 8,970 |
| Museum of Modern Art New York, New York | <i>For an exhibition of the work of Joseph Cornell, drawn primarily from the artist's estate.</i> | 75,000 |
| Museum of Modern Art New York, New York | <i>For departmental gallery exhibitions and small temporary exhibitions.</i> | 40,000 |
| National Trust for Historic Preservation Washington, D.C. | <i>For an exhibition of contemporary sculpture on the grounds of Chesterwood, home of American sculptor Daniel Chester French.</i> | 10,000 |
| Native American Center for the Living Arts Niagara Falls, New York | <i>For "Spirit of the Earth," an exhibition of the work of 150 Indian artists.</i> | 10,000 |
| Neuberger Museum, Friends of Purchase, New York | <i>For an exhibition of the work of Will Barnett surveying the themes of his work and the influences which shaped his art.</i> | 10,000 |
| Nevada Art Gallery Reno, Nevada | <i>For an historical survey exhibition at Sierra Nevada Museum of Art of the work of artists who drew inspiration from the desert lands of the Southwest and Great Basin regions of the West.</i> | 12,910 |
| New Museum New York, New York | <i>For an exhibition using photography in a large creative context, such as assemblages and performances.</i> | 5,000 |
| New Museum New York, New York | <i>For an exhibition of the work of approximately six contemporary artists who had never exhibited in New York.</i> | 10,000 |
| New Museum New York, New York | <i>For a retrospective exhibition of paintings, drawings, and installations by the late American artist Rex Morton.</i> | 13,500 |
| New Museum New York, New York | <i>For Alternative Spaces, an anthology of documentation of events and activities in the 1960s and 1970s in New York City.</i> | 10,000 |
| New Orleans Museum of Art New Orleans, Louisiana | <i>For the showing in New Orleans of "Chatsworth: The Devonshire Inheritance," organized by the International Exhibitions Foundation.</i> | 10,000 |
| New Orleans Museum of Art New Orleans, Louisiana | <i>For a retrospective exhibition of the work of Louisiana artist Robert Gordy.</i> | \$10,000 |
| New York University New York, New York | <i>For the showing at Grey Art Gallery of the Sonia Delaunay exhibition organized by the Albright-Knox Art Gallery in Buffalo.</i> | 5,000 |
| New York University New York, New York | <i>For an exhibition of the work of lesser known but substantial artists who worked in New York City during the late 1950's and 1960's, to be shown at the Grey Art Gallery.</i> | 18,200 |
| New York University New York, New York | <i>For "Images of Power: The Art of the Royal Benin Court," an exhibition of materials from this important African culture.</i> | 10,000 |
| Newport Harbor Art Museum Newport Beach, California | <i>For a series of small exhibitions to introduce the public to new artists and new art ideas.</i> | 12,000 |
| Newport Harbor Art Museum Newport Beach, California | <i>For a comprehensive survey exhibition of the work of the work of California artist Vija Celmins from 1964 to 1979.</i> | 9,850 |

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| North Carolina Central University Durham, North Carolina | For "American Landscape: East and West: 1820-1920," an exhibition jointly organized by North Carolina Central University and Montana State University. | 8,000 |
| Oakland Museum Association Oakland, California | For "Impressionism in California, 1890-1930," at the Oakland Museum, to include the work of approximately 50 artists influenced by the Impressionist movement. | 19,620 |
| Pierpont Morgan Library New York, New York | For an exhibition of the Dutch royal collections from William of Orange to Queen Juliana, with a principal focus on the holdings of William and Mary. | 75,000 |
| Portland Center for the Visual Arts Portland, Oregon | For a series of small exhibitions and events held in conjunction with the center's ongoing exhibitions of contemporary art. | 12,000 |
| Renaissance Society of the University of Chicago Chicago, Illinois | For "Words as Images," an exhibition examining some of the methods and concepts involved in the synthesis of word and image. | 3,000 |
| Roberson Center for the Arts and Sciences Binghamton, New York | For "Nature and Ambition: Changing Images of the Susquehanna," an exhibition of paintings of the Susquehanna River. | 5,000 |
| Rutgers, the State University of New Jersey New Brunswick, New Jersey | For a retrospective exhibition of the Social Surrealistic work of O. Louis Guglielmi. | 15,000 |
| St. Louis Art Museum St. Louis, Missouri | For an exhibition of the photographic works of Constantin Brancusi. | 5,000 |
| St. Louis Art Museum St. Louis, Missouri | For the showing in St. Louis of "Japanese Drawings of the 18th and 19th Centuries," organized by the International Exhibitions Foundation. | 5,000 |
| St. Louis Art Museum St. Louis, Missouri | For "Currents," a continuing exhibition program of the contemporary arts. | 8,000 |
| San Diego Museum of Art San Diego, California | For a comprehensive survey exhibition of recent California sculpture. | 15,000 |
| San Francisco Art Institute San Francisco, California | For an exhibition of paintings and works on paper produced by Joan Snyder during the past ten years. | 5,000 |
| San Francisco Museum of Modern Art San Francisco, California | For an exhibition of the work of the Belgian Surrealist painter Paul Delvaux. | 10,000 |
| San Francisco Museum of Modern Art San Francisco, California | For a retrospective exhibition of the work of American artist Philip Guston. | 75,000 |
| Santa Clara, University of Santa Clara, California | For a retrospective exhibition of paintings, prints, and drawings by American artist John Altoon at the De Saisset Art Gallery and Museum. | 15,000 |
| Schenectady Museum Association Schenectady, New York | For an exhibition surveying the range of expressive means and subject matter in works of art on paper by American artists from 1850 to 1925. | 8,000 |
| Scottish Rite Museum and Library Lexington, Massachusetts | For an exhibition of Belter furniture, the form of which is derived from Rococo designs. | 60,000 |
| Seattle Art Museum Seattle, Washington | For the showing in Seattle of "5000 Years of Korean Art," organized by the Asian Art Museum in San Francisco. | 12,500 |
| Seattle Art Museum Seattle, Washington | For "Masters of Japanese Naturalism: Maruyama-Shijo School Painting 1750-1850," jointly organized with the St. Louis Art Museum. | 75,000 |
| Sheboygan Arts Foundation Sheboygan, Wisconsin | For an exhibition at the John Michael Kohler Arts Center examining the aesthetic value of maps and the use of maps as subject matter in contemporary art. | 20,000 |

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| Southeastern Center for Contemporary Art Winston-Salem, North Carolina | <i>For an exhibition of the work of seven artists who received fellowships under the NEA/SECCA program.</i> | 15,000 |
| Southern Alleghenies Museum of Art Loretto, Pennsylvania | <i>For an exhibition of 19th-century Pittsburgh glass.</i> | 4,500 |
| Southern California, University of Los Angeles, California | <i>For a survey exhibition of the painting and graphic work of Los Angeles artist Walter Askin.</i> | 10,510 |
| Springfield Library and Museum Association Springfield, Massachusetts | <i>For an exhibition of work by American artist John Sloan during his summers in Gloucester, Massachusetts (1914-18).</i> | 18,420 |
| Stanford University Stanford, California | <i>For an exhibition at the Stanford Museum of 50 prints by Paul Klee in honor of the 100th anniversary of his birth.</i> | 7,500 |
| Stanford University Stanford, California | <i>For the showing at the Stanford Museum of "Prints by James Ensor," organized by the International Exhibitions Foundation.</i> | 2,440 |
| Textile Museum Washington, D.C. | <i>For an exhibition of Turkoman knotted pile weavings produced primarily during the 19th century.</i> | 30,000 |
| Toledo Museum of Art Toledo, Ohio | <i>For the showing in Toledo of "Chatsworth: The Devonshire Inheritance," organized by the International Exhibitions Foundation.</i> | 10,000 |
| Virginia Museum of Fine Arts Richmond, Virginia | <i>For an exhibition of Chinese porcelain from the Mottahedeh Collection.</i> | 5,000 |
| Virginia Museum of Fine Arts Richmond, Virginia | <i>For an exhibition examining the artistic quality of ancient Greek and Roman coins.</i> | 6,300 |
| Wadsworth Atheneum Hartford, Connecticut | <i>For "Matrix," a changing exhibition of contemporary art, including 16 small-scale, one-person exhibitions.</i> | 30,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For "Viewpoints," an exhibition series concentrating on recent work by younger artists.</i> | 30,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For a comprehensive exhibition of the De Stijl movement from 1917 to 1931.</i> | 100,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For the first comprehensive exhibition of works by the American painter Chuck Close.</i> | 40,000 |
| Washington University St. Louis, Missouri | <i>For an exhibition of paintings, drawings, and watercolors by Joan Miro.</i> | 25,000 |
| Washington, University of Seattle, Washington | <i>For "Spirit of the Tiger: Folk Art of Korea," and an accompanying lecture series at the Thomas Burke Memorial Washington State Museum.</i> | 13,110 |
| Washington, University of Seattle, Washington | <i>For the first major showing of important 19th-century American Impressionist paintings on the West Coast at the Henry Gallery Association.</i> | 20,000 |
| Wayne State University Detroit, Michigan | <i>For Women's Caucus for Art's exhibition exploring autobiographical aspects of recent works by American women artists.</i> | 8,000 |
| Wellesley College Wellesley, Massachusetts | <i>For "Aspects of the '70s/Sitework," an exhibition by the Jewett Arts Center of environmental works done specifically for interior and exterior sites on the Wellesley campus.</i> | 25,000 |
| Western States Art Foundation Denver, Colorado | <i>For the planning and organization of the second Western States Biennial Exhibition.</i> | 35,000 |
| Whitney Museum of American Art New York, New York | <i>For a major exhibition of paintings, watercolors, drawings, and prints by American artist Edward Hopper.</i> | TF 75,000 PG 75,000 |
| Whitney Museum of American Art New York, New York | <i>For the planning of the Whitney Biennial.</i> | 3,750 |

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| Whitney Museum of Art New York, New York | <i>For "Perceptual Environments," an exhibition of works by artists who create environments using light and space as the active ingredients.</i> | 45,000 |
| Wichita Art Museum Wichita, Kansas | <i>For an exhibition of works by American realist artists produced from 1930 to 1948.</i> | 11,180 |
| Wooster, College of Wooster, Ohio | <i>For a retrospective exhibition of the work of contemporary American artist Miriam Schapiro.</i> | 14,890 |
| Wright State University Dayton, Ohio | <i>For a major outdoor laser installation by American sculptor Rockne Krebs.</i> | 10,000 |

Utilization of Museum Collections

To install collections formerly in storage or recently acquired or to more effectively display artifacts already on view.

Program funds: \$1,017,330

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| Arizona, University of Tucson, Arizona | <i>To install 52 plaster models by Jacques Lipchitz.</i> | \$15,000 |
| Arnot Art Museum Elmira, New York | <i>To re-install the museum's collection of European paintings as they were displayed in the original gallery.</i> | 25,400 |
| Beloit College Beloit, Wisconsin | <i>For an exhibition of 100 master prints and drawings in celebration of the 50th anniversary of the Wright Art Center.</i> | 3,470 |
| Birmingham Museum of Art Birmingham, Alabama | <i>For the installation of works from the permanent collection not currently on view and to re-install works currently displayed.</i> | 40,000 |
| Bishop (Bernice P.) Museum Honolulu, Hawaii | <i>For "Peoples of the Pacific," a permanent installation depicting Polynesian Chiefdoms, Melanesian bigmen, and Micronesian dependence on the sea, through artifacts and works of art.</i> | 46,830 |
| Buffalo Fine Arts Academy Buffalo, New York | <i>For the renovation of a corridor of the Albright-Knox Art Gallery to exhibit the Gallery's collection of 3,300 prints drawings, and photographs.</i> | 16,000 |
| Cincinnati Art Museum Cincinnati, Ohio | <i>To install the Bortman-Larus Collection of American portrait miniatures currently owned by a private foundation.</i> | 15,000 |
| Colorado Springs Fine Arts Center Colorado Springs, Colorado | <i>For an exhibition of 80 works from the museum's collection of southwest santos.</i> | 25,000 |
| Columbus Museum of Art Columbus, Ohio | <i>To re-install the permanent collection using chronological and thematic approaches.</i> | 32,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>For an exhibition incorporating watercolors by Native American artists from the permanent collection.</i> | 6,490 |
| Corcoran Gallery of Art Washington, D.C. | <i>For an exhibition examining the development of figurative art in America from the early 19th century to the present.</i> | 21,870 |
| Cornell University Ithaca, New York | <i>For the conversion of a visitor's lounge in the Asian galleries of the Herbert F. Johnson Museum of Art into an area for the permanent display of south and southeast Asian art.</i> | 10,000 |
| Corning Museum of Glass Corning, New York | <i>For the creation of a display area in the passageway linking the old and new buildings for the museum's collection of 3,000 pieces of early Steuben glass.</i> | 6,000 |
| Detroit Institute of Arts, Founders Society Detroit, Michigan | <i>To re-install the Institute's collection of Dutch, Flemish, and German paintings.</i> | 32,630 |
| Field Museum of Natural History Chicago, Illinois | <i>To develop and install a new permanent exhibit, "Marine Hunters and Fishers," using the museum's collection of North Pacific Native American art.</i> | 75,000 |

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| Fine Arts Museum of San Francisco San Francisco, California | <i>To re-install the Palace of the Legion of Honor's permanent collections.</i> | 75,000 |
| Fisk University Nashville, Tennessee | <i>For an exhibition featuring photographs by Carl Van Vechten of noted artists, musicians, and actors taken between 1933 and 1949.</i> | 9,190 |
| Franklin Institute Philadelphia, Pennsylvania | <i>To install several portraits of Benjamin Franklin in the central hall of the Institute.</i> | 9,000 |
| Huntington (Henry E.) Library and Art Gallery San Marino, California | <i>To convert space presently used for storage into galleries for changing exhibitions of the permanent collections of drawings, watercolors, and prints.</i> | 50,000 |
| Long Beach Museum of Art Long Beach, California | <i>To convert offices in the newly acquired annex into galleries for temporary exhibitions of the permanent collection.</i> | 25,000 |
| Miami, University of Coral Gable, Florida | <i>For the permanent installation in the Lowe Art Museum of the Alfred I. Barton Collection of Southwest Indian Textiles.</i> | 27,600 |
| Mingei International La Jolla, California | <i>For an exhibition at the Museum of World Folk Art of contemporary ikat fabrics from Orissa and Andhra Pradesh, India.</i> | 2,890 |
| Museo del Barrio New York, New York | <i>To create a space for the exhibition, on a rotating basis, of works from the permanent collection.</i> | 6,500 |
| Museum of Fine Arts Boston, Massachusetts | <i>For a six-month, two-museum extension of the tour of "Corot to Braque: French Paintings from the Museum of Fine Arts, Boston."</i> | 40,000 |
| Museum of Fine Arts Boston, Massachusetts | <i>For an exhibition of 100 prints which will travel to three institutions while the Museum's print galleries are closed for renovation.</i> | 21,780 |
| Museum of Modern Art New York, New York | <i>For a program of loans to the Brooklyn Museum, the Metropolitan Museum of Art, and other institutions outside New York while the museum's galleries are devoted to the Picasso exhibition.</i> | 35,000 |
| Museum of New Mexico Santa Fe, New Mexico | <i>For the installation in the Museum of International Folk Art of the Girard Foundation Folk Art Collection.</i> | 60,000 |
| Museum of the American Indian Heye Foundation New York, New York | <i>For an exhibition of 100 Eskimo ivories from the permanent collection of the Museum of the American Indian.</i> | 35,000 |
| National Academy of Design New York, New York | <i>For an exhibition of 70 landscape paintings from the Academy's permanent collection.</i> | 6,000 |
| Native American Center for the Living Arts Niagara Falls, New York | <i>For "Symbols from the Earth," a permanent exhibition of 8,000 Native American objects.</i> | 40,000 |
| New York Historical Society New York, New York | <i>For a permanent, interpretive exhibition, "Audubon and his World," including matting and framing of all of the Society's Audubon watercolors.</i> | 60,000 |
| Old Merchant's House of New York New York, New York | <i>To re-install original furniture and decorations in the the restored Old Merchant's House.</i> | 21,000 |
| Riceville Public Library Riceville, Iowa | <i>To transfer and rehanging fire painted stage curtains from Brown's Opera Block to the Riceville Public Library.</i> | 15,000 |
| St. Louis Art Museum St. Louis, Missouri | <i>To re-install the museum's collections of small sculpture, furniture, and decorative arts.</i> | 50,000 |
| St. Louis Art Museum St. Louis Missouri | <i>To re-install part of the museum's collection of Chinese art.</i> | 30,000 |
| Tampa Museum Tampa, Florida | <i>For an exhibition of sculptures, reliefs, medallions, drawings, and photographs by American artist C. Paul Jennewein.</i> | 15,780 |

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| Wellesley College Wellesly, Massachusetts | To install a study-storage center for the College's prints and drawing collections. | 11,900 |
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Catalogue

To document permanent collections or to publish catalogues or handbooks on collections

Program funds: \$1,261,510

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| Arizona, University of Tucson, Arizona | To research the Museum of Art's collections. | \$25,000 |
| Arizona, University of Tucson, Arizona | For cataloguing the Center for Creative Photography collections and publication of collection guides. | 15,000 |
| Art Institute of Chicago Chicago, Illinois | For a publication of the Institute's collection of American paintings. | 75,000 |
| Boston Athenaeum, Proprietors of the Boston, Massachusetts | To catalogue 1,300 prints and photographs and publish catalogues for two exhibitions of works from the permanent collection. | 20,020 |
| Carnegie-Mellon University Pittsburgh, Pennsylvania | To prepare and publish a catalogue of the Hunt Institute for Botanical Documentation holdings of more than 20,000 works of botanical art and illustrations. | 14,100 |
| Carter (Amon) Museum of Western Art Fort Worth, Texas | For a survey of the cataloguing needs of the museum's photography collections pertaining primarily to the American West. | 2,000 |
| Cedar Rapids Art Center Cedar Rapids, Iowa | To research and publish a catalogue of the Center's permanent collections. | 15,000 |
| Clark (Sterling and Francine) Art Institute Williamstown, Massachusetts | For a guide book illustrating and explaining 43 works in the Institute's collection. | 18,000 |
| Concord Antiquarian Society Concord, Massachusetts | To upgrade the society's filing and registration system. | 8,100 |
| Corcoran Gallery of Art Washington, D.C. | To publish a catalogue which will accompany an exhibition of American figurative art drawn from the permanent collection. | 9,760 |
| Corning Museum of Glass Corning, New York | To publish a guide to the collections in conjunction with the opening of the new building in May 1980. | 30,000 |
| Detroit Institute of Arts, Founders Society Detroit, Michigan | For the Detroit Art Registration Information System. | 70,850 |
| Detroit Institute of Arts, Founders Society Detroit, Michigan | To research and prepare a catalogue of later Italian and Spanish paintings in the Detroit Institute of Arts' collections. | 8,900 |
| Eleutherian Mills Wilmington, Delaware | To document the Hagley Museum's collection of 5,000 decorative art objects. | 17,260 |
| Ferre (Luis A.) Foundation San Juan, Puerto Rico | To prepare and publish a catalogue of the permanent collection of the Ponce Museum of Art. | 13,000 |
| Fine Arts Museum Foundation San Francisco, California | For a feasibility study of computer-supported inventory of permanent and loaned collections. | 6,020 |
| Fine Arts Museum Foundation San Francisco, California | To amend a previous grant for the preparation and publication of a catalogue of the museum's collection of European paintings, other than French, before 1800. | 20,000 |
| Fort Worth Art Association Fort Worth, Texas | To prepare and publish a handbook of the museum's painting and sculpture collections. | 15,000 |

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| Gardner (Isabella Stewart) Museum Boston, Massachusetts | To publish a catalogue of the museum's textile collection. | 12,000 |
| Guggenheim (Solomon R.) Foundation New York, New York | To continue research on the Peggy Guggenheim collection of the Solomon R. Guggenheim Museum. | 50,000 |
| Guggenheim (Solomon R.) Foundation New York, New York | To support the publication of a handbook of the Solomon R. Guggenheim Museum's collection. | 50,000 |
| Harvard University Cambridge, Massachusetts | To publish a catalogue of works by Jean Auguste Dominique Ingres in the Fogg Art Museum's collection. | 18,510 |
| Harvard University Cambridge, Massachusetts | To publish photographs, drawings, and descriptions documenting the Peabody Museum of Archeology and Ethnology's collection of Hopi pottery dating from 1520 to 1900. | 32,280 |
| Harvard University Cambridge, Massachusetts | For a computerized inventory of the Peabody Museum of Archeology and Ethnology's collection. | 20,000 |
| Harvard University Cambridge, Massachusetts | To publish a catalogue to accompany an exhibition at the Harvard Semitic Museum of photographs by the Bonfils family. | 25,000 |
| Harvard University Cambridge, Massachusetts | To research the Hofer Collection of drawings for book illustrations in the Houghton Library. | 7,000 |
| Honolulu Academy of Arts Honolulu, Hawaii | To research and write a catalogue of works by Utagawa Hiroshige (1797-1858) in the Academy's permanent collection. | 15,830 |
| Institute of Puerto Rican Culture San Juan, Puerto Rico | To research and publish a catalogue of the Institute's collection of Santos. | 12,000 |
| International Museum of Photography at George Eastman House Rochester, New York | To computer catalogue 10,000 photographs in the museum's collection. | 56,450 |
| Jewish Institute of Religion Los Angeles, California | To continue cataloguing the Skirball Museum's collection of prints and drawings. | 10,640 |
| Jewish Museum New York, New York | To formulate a cataloguing system for the museum's collection of nearly 15,000 items. | 20,000 |
| Maryland Historical Society Baltimore, Maryland | To continue cataloguing the Society's collection of drawings and watercolors. | 10,000 |
| McNay (Marion K.) Art Institute San Antonio, Texas | To publish a catalogue of the Institute's permanent collection. | 18,330 |
| Michigan Department of State Lansing, Michigan | To continue cataloguing the Michigan Historical Museum's 6,000-item decorative arts collection. | 15,000 |
| Michigan, University of Ann Arbor, Michigan | To research and catalogue the Kelsey Museum of Archaeology's collection of Coptic and Islamic textiles. | 21,170 |
| Mingei International La Jolla, California | To prepare and publish a catalogue of the Museum of World Folk Art's collection of contemporary ikat textiles from Orissa and Andhra Pradesh, India. | 4,000 |
| Minnesota, University of Duluth, Minnesota | To research and publish 100 19th- and 20th-century American paintings in the Tweed Museum of Art's collection. | 20,000 |
| Mt. Holyoke College Hadley, Massachusetts | To research and publish a handbook on the Museum of Art's most outstanding works of art. | 20,020 |
| Museum of African and African- American Art and Antiquities Buffalo, New York | To research and publish a catalogue of the museum's collection of 200 objects. | 12,970 |
| Museum of Fine Arts Boston, Massachusetts | To conduct research for a catalogue of French paintings by artists born between 1790 and 1830. | 42,000 |
| Museum of Fine Arts Boston, Massachusetts | To publish a catalogue to accompany the exhibition "Great Painters Make Great Prints." | 22,460 |

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| Museum of New Mexico Santa Fe, New Mexico | <i>To continue computer cataloguing the 106,000-item Girard Foundation Collection of the Museum of International Folk Art.</i> | 25,000 |
| Museum of Northern Arizona Flagstaff, Arizona | <i>To prepare a catalogue of the museum's Hopi Indian pottery collection.</i> | 8,930 |
| Museum of the American Indian Heye Foundation New York, New York | <i>To publish a catalogue to accompany the exhibition "Arctic Art: Eskimo Ivory" at the Museum of the American Indian.</i> | 30,000 |
| National Academy of Design New York, New York | <i>To publish a catalogue to accompany an exhibition of American landscape paintings.</i> | 11,500 |
| Northwestern University Evanston, Illinois | <i>To catalogue and research the collections of the Block Art Gallery.</i> | 9,100 |
| Pierpont Morgan Library New York, New York | <i>To publish a catalogue to accompany an exhibition of 125 Old Master drawings.</i> | 27,470 |
| St. Louis Art Museum St. Louis Missouri | <i>To publish a handbook examining the museum's finest pieces of 18th- through 20th-century American furniture.</i> | 23,520 |
| San Antonio Museum Association San Antonio, Texas | <i>To research and publish a catalogue of the museum's collection of paintings, sculpture, and prints by Texan artists.</i> | 15,000 |
| San Francisco Museum of Modern Art San Francisco, California | <i>To continue cataloguing the museum's painting and sculpture collections.</i> | 32,800 |
| Santa Barbara Museum of Art Santa Barbara, California | <i>To catalogue one-third of the museum's American paintings, one-half of its European paintings and sculpture, and one-half of its Oriental sculpture, paintings, ceramics, and decorative arts.</i> | 20,540 |
| Schenectady Museum Association Schenectady, New York | <i>To catalogue and research the museum's fine arts collection.</i> | 2,660 |
| School of American Research Santa Fe, New Mexico | <i>To research and prepare for publication the school's collection of southwestern Indian and Spanish weavings and costumes.</i> | 7,390 |
| Smith College Northampton, Massachusetts | <i>To prepare for publication a handbook of the Museum of Art's collection, documenting approximately 350 objects.</i> | 12,550 |
| Southern Illinois University Edwardsville, Illinois | <i>To catalogue, document, and prepare for publication the Cultural Arts and University Museums' collection of Louis Sullivan architectural ornamentation.</i> | 15,000 |
| Stanford University Stanford, California | <i>To research and prepare for publication the Museum of Art's collection of master drawings.</i> | 35,000 |
| Tampa Museum Tampa, Florida | <i>To catalogue, research, and prepare for publication the museum's collection of works by American artist C. Paul Jennewein, to accompany an exhibition to open in March 1981.</i> | 17,000 |
| Toledo Museum of Art Toledo, Ohio | <i>To publish a catalogue of Greek vases in the museum's collection as a fascicule of Corpus Vasorum Antiquorum.</i> | 26,060 |
| Wadsworth Atheneum Hartford, Connecticut | <i>To research the Wallace Nutting collection of 17th- and early 18th-century furniture.</i> | 25,000 |
| Wellesley College Wellesley, Massachusetts | <i>To research and catalogue the Jewett Arts Center's collections of Medieval, Renaissance, and Baroque painting and sculpture.</i> | 10,000 |
| Worcester Art Museum Worcester, Massachusetts | <i>To prepare and publish a catalogue of the museum's collection of Indian miniature paintings.</i> | 8,320 |

Visiting Specialists

To enable museums to engage outside consultants for such projects as fundraising, collection research, and public relations activities.

Program funds: \$98,600

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| American Indian Archaeological Institute Washington, Connecticut | <i>For a specialist to develop a fund-raising program.</i> | \$10,000 |
| Arizona Historical Society Tucson, Arizona | <i>For a visiting specialist to implement a storage retrieval system for the Society's collection.</i> | 10,230 |
| Capital Children's Museum Washington, D.C. | <i>For a specialist to develop a marketing strategy and assist in designing plans for audience development, exhibitions, and other special events which will complement the marketing effort.</i> | 7,500 |
| Clark (Sterling and Francine) Art Institute Williamstown, Massachusetts | <i>To hire a specialist to study possible methods of energy cost efficiency by identifying all potential savings, indicating payback period, and locating potential sources of financial assistance.</i> | 9,000 |
| Contemporary Arts Association of Houston Houston, Texas | <i>To hire a visiting specialist to work with the Contemporary Art Museum's Development Officer and Board of Trustees in designing a long-range development plan for the museum.</i> | 790 |
| Contemporary Arts Association of Houston Houston, Texas | <i>To hire a specialist to evaluate the education programs of the Contemporary Art Museum.</i> | 1,340 |
| Impression Five Lansing Michigan | <i>For a visiting specialist to conduct a study and develop a plan for a fund-raising campaign.</i> | 3,000 |
| International Exhibitions Foundation Washington, D.C. | <i>For a specialist to conduct a study-survey in preparation for a fund-raising campaign.</i> | 3,400 |
| Jacksonville Museum of Arts and Sciences Jacksonville, Florida | <i>For a specialist to evaluate the museum's current organization and goals and to develop plans for the future.</i> | 2,450 |
| Milwaukee Art Center Milwaukee, Wisconsin | <i>For a specialist to organize and catalogue the Prairie Archives of architectural and decorative arts.</i> | 14,530 |
| Musco del Barrio New York, New York | <i>For a visiting specialist to research the museum's 97 films on Puerto Rican art and culture, and to develop programs for registration, public screenings, and expansion of the collection.</i> | 11,100 |
| Museum Associates Los Angeles, California | <i>For a visiting specialist to decipher and interpret inscriptions on works in the Los Angeles County Museum of Arts collection of Tibetan art.</i> | 1,980 |
| Phillips Collection Washington, D.C. | <i>For a visiting specialist to conduct a feasibility and planning study in preparation for a major fund-raising campaign.</i> | 4,000 |
| Siouxland Heritage Museums Sioux Falls, South Dakota | <i>For a visiting specialist to survey the conservation needs of several murals by local folk artist Ole G. Rowing.</i> | 680 |
| Studio Museum in Harlem New York, New York | <i>For a visiting specialist to coordinate a comprehensive membership and public relations campaign.</i> | 12,600 |
| Yale University New Haven, Connecticut | <i>For two specialists to research, reorganize, and recommend conservation treatment and storage methods for the Art Gallery's textile collection.</i> | 6,000 |

Fellowships for Museum Professionals

To enable museum staff members to take leaves of absence up to one year for independent study, research, travel, or other activities that contribute to their professional development.

Program funds: \$123,850

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| Carter, Robert R. Chicago, Illinois | To study conservation at the <i>Musee des Arts Decoratifs</i> . | \$11,680 |
| Cooper, Helen A. New Haven, Connecticut | To research the work of John Trumbull (1756-1843) in preparation for an exhibition at the Yale University Art Gallery in 1982. | 1,930 |
| Elzea, Rowland P. Wilmington, Delaware | To travel in England for the purpose of studying pre-Raphaelite art and related decorative arts in public and private collections. | 3,500 |
| Gates, Kathryn B. Portland, Oregon | To visit museums in nine American cities to examine accession records and study general methods, formats, and procedures of recordkeeping. | 10,000 |
| Jacob, Mary Jane Detroit, Michigan | To study the role of American painters and sculptors in the design of functional items from 1930 to 1945. | 3,900 |
| Jonason, Alice F. Sacramento, California | To study museums that use prints and paintings of American industrial history in the development of curriculum supplements for schools. | 8,000 |
| Motz, Timothy A. Detroit, Michigan | To travel and study at major museums and archaeological sites in Italy and Greece. | 4,590 |
| Nash, Steven A. Buffalo, New York | To conduct research on the life and work of the Constructivist sculptor Naum Gabo. | 4,070 |
| Osman, Randolph E. Greenville, North Carolina | To travel to various museums and university galleries to observe each facility's holdings and methods of operation. | 2,860 |
| Percy, Ann B. Philadelphia, Pennsylvania | To visit and study the drawing collections of 35 museums in the United States and Canada. | 6,060 |
| Plous, Phyllis B. Santa Barbara, California | To travel throughout the Pacific Northwest and parts of the Southwest to meet young, contemporary artists and visit their studios. | 6,680 |
| Reeves, Lora U. C. Los Angeles, California | To visit conservators in Russia, Poland, Finland, Romania, Hungary, and Czechoslovakia to exchange textile conservation techniques and information. | 8,000 |
| Russell, H. Diane Washington, D.C. | To study the etchings of Claude Lorrain (1600-1682) and their impact on his paintings and drawings from the 1630's. | 11,720 |
| Turner, Cynthia C. New York, New York | To travel throughout northern and western Africa for the purpose of studying African arts and the role of the museum in these areas. | 11,000 |
| Waller, A. Bret Ann Arbor, Michigan | To study the international art market in New York and London. | 9,850 |
| William, Eunice Cambridge, Massachusetts | To travel and research the paintings of Jean Honore Fragonard (1732-1806). | 10,000 |
| Worswick, Clark B. Millbrook, New York | To study the work of artists who were precursors of photographers who worked in Asia and West Asia. | 10,000 |

Museum Training

To assist museums and universities in training museum professionals and technicians through college-level programs, internships, and apprenticeships.

Program funds: \$504,830

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| Boston University Boston, Massachusetts | <i>For a collaborative museum training program for students from the university to intern at five area museums.</i> | \$27,000 |
| California State University Long Beach, California | <i>For a stipend for one student in the university's Museum Studies Certificate Program.</i> | 3,000 |
| Contemporary Arts Association of Houston Houston, Texas | <i>For an internship in the Contemporary Arts Museum's curatorial department.</i> | 6,000 |
| Delaware, University of Newark, Delaware | <i>For two doctoral fellowships in the advanced study of American decorative arts and material culture, and two Master of Arts fellowships for the Winterthur Program in Early American Culture.</i> | 18,000 |
| Field Museum of Natural History Chicago, Illinois | <i>For four six-month internships in exhibition design and installation.</i> | 12,060 |
| Illinois, University of Champaign-Urbana, Illinois | <i>For the university's four-semester graduate program in museum studies, including stipends for two interns.</i> | 23,010 |
| Institute of American Indian Arts Museum | <i>For workshops and seminars on planning, design, collections care, exhibitions, and management at various Indian cultural centers.</i> | 10,000 |
| International Museum of Photography at George Eastman House Rochester, New York | <i>For three internships consisting of general orientation, curatorial training, and an individual project.</i> | 18,200 |
| Michigan, University of Ann Arbor, Michigan | <i>For the graduate program in Museum Practice which includes three to four academic terms at the university and an eight to ten month internship.</i> | 60,000 |
| Museum of Fine Arts Boston, Massachusetts | <i>For eight one-year internships in various departments in the museum.</i> | 40,000 |
| Museum of Modern Art New York, New York | <i>For the museum's technical apprenticeship program, providing training in exhibition preparation and production.</i> | 20,000 |
| Museum of Modern Art New York, New York | <i>For three curatorial interns in prints, photography, and architecture and design, and one program intern in education.</i> | 25,000 |
| New York University New York, New York | <i>For the Institute of Fine Arts' comprehensive museum training program, in which 38 students are currently enrolled.</i> | 60,000 |
| North American Indians Museum Association Niagara Falls, New York | <i>For eight internships for Indian museum personnel at the Denver Art Museum, the Denver Museum of Natural History, and the Littleton Area Historical Society.</i> | 20,000 |
| North Carolina Agricultural and Technical State University Greensboro, North Carolina | <i>To establish a pilot program in museum career preparation for minority students.</i> | 25,000 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | <i>For the first year of two two-year internships in the Department of Prints, Drawings, and Photographs.</i> | 20,000 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | <i>For the first year of two two-year internships in the Department of American Art.</i> | 20,000 |
| Smith College Northampton, Massachusetts | <i>For the college's intern training program designed for candidates for the Master's Degree in Art History.</i> | 16,410 |
| Virginia Museum of Fine Arts Richmond, Virginia | <i>For a one-year internship designed to expose an individual with a master's degree to all facets of museum operation.</i> | 4,200 |

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| Walker Art Center Minneapolis, Minnesota | <i>For three intern positions in the museum's training program with emphasis on education, administration, and curatorial functions.</i> | 25,900 |
| Wayne State University Detroit, Michigan | <i>For the university's two-year program designed to train graduate students for professional museum careers.</i> | 18,300 |
| Whitney Museum of American Art New York, New York | <i>For the Museum Studies Fellowship of the Whitney Museum Independent Study Program, which provides training in most aspects of museum operations.</i> | 25,000 |
| Yale University New Haven, Connecticut | <i>For field trips to neighboring museums for students enrolled in the university's museum training course.</i> | 7,750 |

Conservation

Includes four subcategories: *Planning* assists museums in the planning of conservation programs. *Conservation of Collections* assists museums in the implementation of conservation treatment for permanent collections. *Conservation Training* assists workshops, training centers, and internship programs to train conservation professionals. *Regional Conservation Centers* receive assistance for their formation or expansion.

Program funds: \$1,274,720

Planning

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| Cultural Council Foundation New York, New York | <i>For the Central Park Administrator's Office to provide a model program of conservation planning for outdoor sculpture in the City of New York.</i> | \$7,500 |
| Mills College Oakland, California | <i>To survey the College Art Gallery's collection of over 2,000 works on paper.</i> | 4,370 |
| North Carolina, University of Raleigh, North Carolina | <i>To survey the Ackland Art Museum's collection of paintings.</i> | 2,500 |
| St. Louis Art Museum St. Louis, Missouri | <i>For a one-week survey of the museum's collection of primitive art.</i> | 3,250 |
| Shelburne Museum Shelburne, Vermont | <i>To engage five conservators to serve as advisors on the museum's conservation program.</i> | 4,020 |
| Smith College Northampton, Massachusetts | <i>To survey the museum's collection of approximately 2,400 drawings.</i> | 5,000 |
| Virginia Museum of Fine Arts Richmond, Virginia | <i>To survey the museum's collection of miniature paintings on ivory, parchment, and paper.</i> | 1,440 |

Conservation of Collections

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| Akron Art Institute Akron, Ohio | <i>For the conservation of William Merritt Chase's <i>Girl in White</i>.</i> | \$3,740 |
| Art Museum of the Palm Beaches Palm Beach, Florida | <i>For conservation treatment on nine paintings and 20 works on paper.</i> | 8,000 |
| Baltimore Museum of Art Baltimore, Maryland | <i>To restore a Louis Comfort Tiffany stained glass window depicting the baptism of Christ.</i> | 6,670 |
| Berea College Berea, Kentucky | <i>To conserve Arthur Dow's <i>Sunset over Ipswich</i> and Caroline Thurber's <i>Portrait of a Girl</i>.</i> | 1,140 |

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| Bowdoin College Brunswick, Maine | <i>For the Museum of Fine Art's systematic conservation treatment of the permanent collection.</i> | 7,870 |
| Buffalo Fine Arts Academy Buffalo, New York | <i>For conservation of paintings by James Rosenquist, Joan Mitchell, Jasper Johns, and Bradley Walker Tomlin in the Albright-Knox Art Gallery.</i> | 5,000 |
| Cedar Rapids Art Center Cedar Rapids, Iowa | <i>To conserve works by Grant Wood and other American artists.</i> | 8,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>To conserve paintings in the gallery's permanent collection.</i> | 10,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>To conserve more than 100 drawings, pastels, and watercolors by American artist John Singer Sargent.</i> | 5,650 |
| Cornell University Ithaca, New York | <i>To conserve various paintings and drawings in the Herbert F. Johnson Museum of Art's permanent collections.</i> | 7,500 |
| Cranbrook Academy of Art Bloomfield Hills, Michigan | <i>For the treatment of Kingswood School furniture in the museum's permanent collection.</i> | 5,000 |
| Dartmouth College Hanover, New Hampshire | <i>To conserve five paintings by Barre, Bassano, Gottlieb, Palmezzano, and Voorhout.</i> | 8,730 |
| Denver Art Museum Denver, Colorado | <i>To conserve various American, European, and Oriental paintings in the museum's permanent collection.</i> | 10,000 |
| Edmundson Art Foundation Des Moines, Iowa | <i>To conserve Carl Milles' sculpture Pegasus and Bellerophon in the Des Moines Art Center.</i> | 2,500 |
| Essex Institute Salem, Massachusetts | <i>To conserve eleven portraits in the Institute's permanent collection.</i> | 3,890 |
| Frederick County Department of Public Works Winchester, Virginia | <i>To conserve a bronze Confederate memorial and tablets commemorating Lord Fairfax and Colonel James Wood.</i> | 2,500 |
| Hammond Museum Gloucester, Massachusetts | <i>To conserve metalwork and paintings in the museum's collections.</i> | 2,230 |
| Harvard University Cambridge, Massachusetts | <i>To conserve drawings, plans, blueprints, and other materials in the Busch-Reisinger Museum's Gropius Archive.</i> | 3,690 |
| Harvard University Cambridge, Massachusetts | <i>To purchase equipment for a conservation laboratory for the Peabody Museum of Archeology and Ethnology.</i> | 10,000 |
| Hebrew Union College Los Angeles, California | <i>To purchase equipment for textile conservation for the Skirball Museum.</i> | 5,000 |
| Honolulu Academy of Arts Honolulu, Hawaii | <i>To conserve four paintings and four panels of pictorial wallpaper.</i> | 4,310 |
| Illinois, University of Champaign-Urbana, Illinois | <i>To purchase equipment for a conservation laboratory at the World Heritage Museum.</i> | 4,000 |
| Jewish Museum New York, New York | <i>To conserve a Bavarian Torah Ark, circa 1740.</i> | 5,000 |
| Kansas, University of Lawrence, Kansas | <i>To conserve various paintings and Oriental prints in the Spencer Museum of Art.</i> | 11,470 |
| Kentuck Research Foundation, University of Lexington, Kentucky | <i>To conserve six paintings, five prints or drawings, and 25 Art Nouveau posters in the Museum of Art.</i> | 10,000 |
| Marquette University Milwaukee, Wisconsin | <i>To conserve six European paintings dating from the 11th through the 16th centuries.</i> | 5,000 |
| Michigan, University of Ann Arbor, Michigan | <i>To conserve nine paintings in the Museum of Art's collection.</i> | 7,640 |

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| Minnesota, University of Minneapolis, Minnesota | To conserve 32 works from the University Gallery's collections, including paintings by Marsden Hartley and Alfred Maurer. | 10,000 |
| Montana Historical Society Helena, Montana | To conserve 20 paintings by Charles M. Russell and an oil painting by Irvin Shupe. | 5,000 |
| Municipal Museum of the City of Baltimore Baltimore, Maryland | To conserve nine paintings, including three by Rembrandt Peale in the Peale Museum. | 6,750 |
| Museo del Barrio New York, New York | To conserve six paintings, including Still Life with Violin by Luis Cruz. | 670 |
| Museum of Fine Arts Boston, Massachusetts | To re-mat the museum's collection of prints by J. M. W. Turner. | 13,530 |
| Museums at Stony Brook Stony Brook, New York | To hire consultants for emergency conservation assistance to analyze and correct the effects of soot on costumes and textiles, the result of a malfunctioning furnace at the museum. | 7,200 |
| Nelson Gallery of Art Kansas City, Missouri | For the first year of a program to conserve the gallery's collection of Chinese and Japanese scrolls and screens. | 20,000 |
| Neuberger Museum, Friends of the Purchase, New York | For the first phase of a five year plan to conserve the Neuberger Museum's collections of paintings, sculpture, and works on paper. | 5,200 |
| New York, Research Foundation of the State University of Albany, New York | To restore a Public Works of Art Mural Project by Vernon Bennett Smith for the State University College at Cortland. | 7,670 |
| Pennsylvania Academy of Fine Arts Philadelphia, Pennsylvania | To conserve 25 pieces of American sculpture. | 7,500 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | To clean and restore a Savonnerie carpet, commissioned by Louis XIV for the Grande Galerie of the Louvre in 1664. | 10,000 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | To conserve important works on paper by Bonnard, Birch, Gainsborough, and Toulouse-Lautrec, and 91 photographs in Felice Beato's China Album. | 6,000 |
| Princeton University Princeton, New Jersey | To conserve Upstart II by Clement Meadmore and to research methods of treatment for Cor-Ten steel. | 15,000 |
| Santa Barbara Museum of Art Santa Barbara, California | To conserve eight paintings, including works by Church and Blakelock. | 4,210 |
| Toledo Museum of Art Toledo, Ohio | To conserve five pieces of 18th-century furniture. | 4,520 |
| Vermont, University of Burlington, Vermont | To conserve 11 paintings in the Fleming Museum and to train staff in methods of re-backing and hinging. | 10,000 |
| Washington (Mary) College Fredericksburg, Virginia | To conserve nine works constituting part of the Gari Melchers collection in the Gari Melchers Memorial Gallery. | 3,820 |
| Washington University St. Louis, Missouri | To conserve four paintings in the Gallery of Art by Pollock, Baziotis, Hartley, and Guston. | 2,920 |
| Wellesley College Wellesley, Massachusetts | To conserve 25 pieces of sculpture in the Jewett Art Center's collection. | 6,110 |
| Whitney Museum of American Art New York, New York | To conserve 53 American paintings produced between 1900 and 1929. | 15,000 |
| Whitney Museum of American Art New York, New York | To conserve approximately 400 works on paper by Edward Hopper. | 10,690 |
| Williams College Williamstown, Massachusetts | To conserve four paintings in the Museum of Art by Chester Harding, Juan de Valdes-Leal, Yves Tanguy, and John Peto. | 5,140 |
| Yale University New Haven, Connecticut | To conserve 13 significant works in the Societe Anonyme Collection of the Art Gallery. | 10,000 |

Conservation Training

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| Conservation Center for Art and Historic Artifacts Philadelphia, Pennsylvania | <i>For Elizabeth Schulte to study advanced problems in the conservation of works of art on paper with Marilyn Weidner, director of the Center.</i> | \$10,000 |
| Delaware, University of Newark, Delaware | <i>For the annual conference of the five formal art conservation training programs in the United States and Canada.</i> | 5,330 |
| Delaware, University of Newark, Delaware | <i>For the Master of Science Degree Program for training art conservators, conducted jointly by the University of Delaware and the Winterthur Museum.</i> | 250,000 |
| Harvard University Cambridge, Massachusetts | <i>For the Fogg Art Museum's program of formal short-term, advanced level internships in conservation.</i> | 43,000 |
| International Museum of Photography at George Eastman House Rochester, New York | <i>For Peter Mustardo to study conservation of photography with Grant Romer, conservator at the museum.</i> | 10,000 |
| Metropolitan Museum of Art New York, New York | <i>For Dorothy Mahon to study the conservation of paintings with John Brealey, paintings conservator at the museum.</i> | 5,000 |
| Metropolitan Museum of Art New York, New York | <i>For Marilyn Reiter to study the conservation of paintings with John Brealey, paintings conservator at the museum.</i> | 5,000 |
| Museum of Modern Art New York, New York | <i>To train a part-time apprentice in sculpture conservation.</i> | 7,500 |
| Museum of the Philadelphia Civic Center Philadelphia, Pennsylvania | <i>For conservation of the museum's collection of ethnographic material from the Amur River region of southeastern Siberia.</i> | 10,350 |
| New England Document Conservation Center Andover, Massachusetts | <i>For an internship position with Mary Todd Glaser, senior conservator at the Center.</i> | 10,000 |
| New York Historic Association Cooperstown, New York | <i>For the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works.</i> | 92,000 |
| New York University New York, New York | <i>For the training program at the Conservation Center of the Institute of Fine Arts.</i> | 225,000 |
| New York University New York, New York | <i>To purchase equipment for the new laboratories of the Conservation Center of the Institute of Fine Arts.</i> | 50,000 |

Regional Conservation Centers

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| Bishop (Bernice P.) Museum Honolulu, Hawaii | <i>For the regional conservation laboratory at the Bishop Museum.</i> | \$70,000 |
| Intermuseum Conservation Association Oberlin, Ohio | <i>To expand the Association's capability to analyze works in members' collections.</i> | 20,000 |
| New England Document Conservation Center Andover, Massachusetts | <i>To expand the Center into the area of fine arts conservation.</i> | 22,000 |
| Upper Midwest Conservation Association Minneapolis, Minnesota | <i>For the continued operation of the Center.</i> | 60,000 |

Renovation

Includes two sub-categories: *Survey grants* are for consultation services to identify problems and recommend solutions concerning security, storage, and climate control. *Installation grants* assist with renovation projects where surveys have been completed.

Program funds: \$ 90,050
 Treasury funds: \$1,183,740
 Private gifts: \$1,183,740

Survey

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| Bowdoin College Brunswick, Maine | <i>For a climate control survey of the Bowdoin College Museum of Art.</i> | \$8,500 |
| Chicago, University of Chicago, Illinois | <i>For a survey of temperature and humidity controls at the David and Alfred Smart Gallery of the University of Chicago.</i> | 2,670 |
| Cornell University Ithaca, New York | <i>For a survey of storage needs for the Cornell costume collection.</i> | 3,000 |
| Currier Gallery of Art Manchester, New Hampshire | <i>For a survey of the security needs of the gallery.</i> | 1,000 |
| Harvard University Cambridge, Massachusetts | <i>For a cost efficiency survey of the Fogg Art Museum's climate control system.</i> | 19,450 |
| International Museum of Photography at George Eastman House Rochester, New York | <i>For a survey to suggest modifications for climate control in the museum's archive.</i> | 1,500 |
| Long Beach Museum of Art Long Beach, California | <i>For a survey of climate control, security, and storage at the main museum and at the museum's annex.</i> | 3,920 |
| Minnesota, University of Minneapolis, Minnesota | <i>For a preliminary survey of buildings at the University to determine the feasibility of installing security and climate control appropriate for storage and exhibition of works of art.</i> | 5,000 |
| Pittsburgh Historical and Landmarks Foundation Pittsburgh, Pennsylvania | <i>For a survey to convert additional space into a proper study-storage areas.</i> | 5,500 |

Installation

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| Akron Art Institute Akron, Ohio | <i>For the installation of proper art storage, security, and climate control at the Institute's newly acquired Old Post Office Building in downtown Akron.</i> | TF \$35,940 PG 35,940 |
| Central Louisiana Art Association Alexandria, Louisiana | <i>To install a climate control system and develop a storage area for the museum's historic 19th-century facility.</i> | TF 3,090 PG 3,090 |
| Chicago, University of Chicago, Illinois | <i>To purchase and install cabinets in two of the Oriental Institute's basement storage areas.</i> | TF 5,320 PG 5,320 |
| Cincinnati Museum Association Cincinnati, Ohio | <i>For the second phase of a three-phase climate control and security project at the Cincinnati Art Museum.</i> | TF 63,490 PG 63,490 |
| Columbus Museum of Art Columbus, Ohio | <i>To install a comprehensive security system.</i> | TF 56,420 PG 56,420 |
| Flint Institute of Art Flint, Michigan | <i>To reorganize the Institute's storage areas.</i> | TF 7,750 PG 7,750 |
| Grand Rapids Art Museum Grand Rapids, Michigan | <i>To install a new climate control system in the newly acquired facility, a 1908 beaux-art Federal building in downtown Grand Rapids.</i> | TF 41,670 PG 41,670 |

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| Harvard University Cambridge, Massachusetts | <i>To create a climate controlled storage area for the Semitic Museum in a basement room vacated by the Center of International Affairs in the Harvard Semitic Museum building.</i> | 15,790 |
| Huntington Galleries Huntington, West Virginia | <i>To install a fire detection system.</i> | TF 7,200 PG 7,200 |
| Maryland Historical Society Baltimore, Maryland | <i>To apply a sun control film to the interior of the windows in the Thomas and Hugg Memorial Building of the Museum and Library of Maryland to help prevent heat loss.</i> | 3,580 |
| Mount Holyoke College South Hadley, Massachusetts | <i>To install climate control, lighting, and security for the newly renovated storage area, and to furnish work-study space in the Mount Holyoke College Art Museum.</i> | TF 5,940 PG 5,940 |
| Museum of Fine Arts Boston, Massachusetts | <i>For the final phase in the installation of a climate control system.</i> | TF 426,000 PG 426,000 |
| Museum of Modern Art New York, New York | <i>For the first phase of a three-phase plan to make needed improvements in the climate control, security, and storage systems.</i> | TF 500,000 PG 500,000 |
| Nevada Art Gallery Reno, Nevada | <i>To improve the gallery's climate control system by purchasing humidifiers and installing insulation.</i> | TF 1,630 PG 1,630 |
| Old Dartmouth Historical Society New Bedford, Massachusetts | <i>To extend climate controls into the Hirst Building from a climate control system that will be installed in the new library.</i> | TF 5,650 PG 5,650 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | <i>To design and construct an armor and arms study-storage area.</i> | TF 4,500 PG 4,500 |
| St. Louis Art Museum St. Louis, Missouri | <i>To install riot glass as a security measure in the museum's west wing.</i> | TF 19,140 PG 19,140 |
| Washington University St. Louis, Missouri | <i>To draft engineering plans with specifications to serve as working drawings for the Gallery of Art's proposed renovation.</i> | 3,750 |
| Wellesley College Wellesley, Massachusetts | <i>To install a cooling and heating unit for the exhibition and storage areas of the Jewett Arts Center.</i> | 16,390 |

Services to the Field

To support services to the field such as research, publications (other than periodicals), workshops, and seminars provided by museums or other organizations such as state or regional arts agencies and national or regional museum associations.

Program funds: \$281,081

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| American Law Institute Philadelphia, Pennsylvania | <i>For a scholarship program for museum personnel to attend a three-day course on legal problems of museum administration.</i> | \$28,800 |
| Corcoran Gallery of Art Washington, D.C. | <i>For a one-day seminar on museum exhibitions.</i> | 11,211 |
| Danforth Museum Framingham, Massachusetts | <i>For emergency repairs due to a fire in May 1980.</i> | 7,500 |
| Goshen Heritage Committee Torrington, West Virginia | <i>For a project to remove four WPA sponsored murals by E. E. Stevens from a school scheduled for demolition, provide them with conservation treatment, and install them in a new school building.</i> | 5,000 |
| Museums Collaborative New York, New York | <i>For the Collaborative's museum management training program and the publication of two case studies based on past participant projects.</i> | 29,730 |
| Museums Collaborative New York, New York | <i>For a four-day national publications management symposium providing intensive exposure to the design, production, marketing, and evaluation aspects of museum publications.</i> | 28,370 |
| Native American Center for the Living Arts Niagara Falls, New York | <i>To evaluate the impact of the American Indian Religious Freedom Act on museums and to develop several model approaches to the cooperative use of religious objects.</i> | 15,000 |

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| New England Document Conservation Center Andover, Massachusetts | <i>For workshops on conservation of photographic materials for curators and conservators.</i> | 10,000 |
| New York State Office of Parks and Recreation Albany, New York | <i>For a seminar for the Office's professional staff on the identification and description of stylistic characteristics, types of wood, and construction details of furniture made in North America between 1720 and 1850.</i> | 2,630 |
| New York University New York, New York | <i>For the publication of Art and Archaeology Technical Abstracts for the Institute of Fine Arts.</i> | 20,000 |
| Opportunity Resources for the Arts New York, New York | <i>For the Opportunity Resources' Museum Program.</i> | 17,000 |
| Roberson Center for the Arts and Sciences Binghamton, New York | <i>Emergency funding to assist the Center in repairing electrical equipment damaged by fire.</i> | 5,000 |
| Seattle Art Museum Seattle, Washington | <i>Emergency funding to prepare the museum for any future problems associated with eruptions of Mount St. Helens.</i> | 2,500 |
| Western Association of Art Museums San Francisco, California | <i>For the Museum Management Institute's four-week course in management theory and business practice.</i> | 73,180 |
| Western Association of Art Museums San Francisco, California | <i>For a visiting specialists program consisting of 20 specialists' visits to small and medium-sized art institutions in the western states.</i> | 14,240 |
| Western Association of Art Museums San Francisco, California | <i>To support a seminar for association members to explore, with the Museum Program's Policy Panel, the process and policies of federal grant writing.</i> | 10,920 |

* PG - Program Funds; TF - Treasury Funds



1961

Twentieth Anniversary

1981

Syracuse Symphony Orchestra

Christopher Keene, Music Director

Music

The new *Grove's Dictionary of Music* weighs 90 pounds and comes in 20 volumes; music has a long history. Although the Endowment's contribution to that history began a mere 15 years ago, we too fit into the historical perspective. We are patrons.

Individual patrons—the Esterhazys, the Brandenburgs, the Popes, and in our own time the Koussevitskys, the Coolidges, the Carnegies—have died out. What has taken their place, in America, are the foundations and, now, the National Endowment for the Arts.

State patronage of the arts is new to America but familiar to Europe. The Paris Opera, for example, is totally state-supported (at a figure that exceeds the Endowment's funding for all the arts in America). In contrast, except in the rarest cases, the Music Program supplies no more than 10 percent of any institution's budget. Given the nation's traditions and philosophy, the Endowment will play, always, only a modest financial role in the arts, but giving money is just the beginning of our responsibilities as patrons.

Although many people assume that all we do in the Music Program is hand out money or not hand out money—and it's true we do that—we also see our task as giving direction, as counseling, as helping to structure the field so that music is better served.

This year, for example, the Music Program has set in motion four brand-new areas of support, and beyond that we have changed and enlarged the direction of all our other areas of support.

The Composers' Program is a case in point. Because more and more groups of musicians wanted the excitement of playing music written especially for them by composers they admire, the Music Program developed a new category of funding. If three or more string quartets, say, want to commission new works, they come together, prepare a joint application, and present it to our Composers' Panel. If the panel likes what it sees—it judges on the quality of the consortium members and the composers they select to write for them—the application is

funded. The composers are commissioned and they go about writing their works for the three quartets. The obligation of the quartets—or whatever performing groups comprise the consortium—is to perform each of the works at least twice.

Although the money we supply is immensely important here, perhaps our greater function is to act as catalyst between music groups and composers. By encouraging a splendid idea, we help add to the body of contemporary music and, in the process, make more contemporary music available to audiences.

In the same way, the four areas of support added this year in response to demands from the field—professional training, solo recitalists, recordings of American music, and music festivals—also have importance beyond the funds supplied. In writing guidelines for the festivals category, for example, our policy panel saw a way not merely to support music festivals but to enrich the lives of the people who attend them and to create both new audiences for music and new opportunities for musicians.

Through careful structuring of the guidelines, the Music Program encourages festivals in areas that have little otherwise going on in music. It can encourage the programming to be open, imaginative, and exploratory. Does the festival include, in addition to the beloved standbys, chamber music, interesting jazz, new American music? Does it provide activities to increase the audience's ability to understand and appreciate unfamiliar music? Does it reach out to new audiences, to people who are not already part of the cultural circuit?

To be a patron like Count Brandenburg and receive the dedication of five concertos is one thing—and a great thing: We have been getting nourishment from those concertos for four centuries now. But shaping the field and building new audiences is no mean objective either. The more numerous and receptive the audiences, the more opportunities for all our wonderful musicians.

Musicians are the keystone. We are engaged—

BROOKLYN PHILHARMONIA



FREE
PARK CONCERTS



DAVID
AMRAM
and
BRUCE
FERDEN
Conductors

Series I - FERDEN

Thurs July **17** MIDWOOD FIELD
Ave. K & E. 16'

Sat July **19** CADMAN PLAZA PARK
Class. Hall

Sun July **20** SEASIDE PARK
Brighton Beach

Series II - AMRAM

July **24** MIDWOOD FIELD
Ave. K & E. 16'

July **26** PROSPECT PARK SHELL
P.B. & Prospect Park W.

July **27** SEASIDE PARK
Brighton Beach

7:30 PM

These concerts are sponsored by the New York State Council on the Arts and the Department of Cultural Affairs of the City of New York, and grants from the Hon. Fred Richmond, Exxon Corporation and Local 1814, I.L.A. AFR/10. The help of Morgan Guaranty Trust Company is also gratefully acknowledged.

not just in 1980 but always—in assisting creative and performing musicians of exceptional talent. But to do so means concerning ourselves with the field of music as a whole—the artists who perform music and the artists who compose it; the audiences who listen to it and the institutions that bring them all together.

If because of our concern, jazz can establish itself for what it is—a major American art form—we are doing something that money alone cannot do. If with our help and encouragement larger audiences attend concerts and eagerly purchase recordings of lesser known soloists, electronic music, new jazz, choral works, then our contribution to the world of music will be far greater than the sums of money we have to offer.

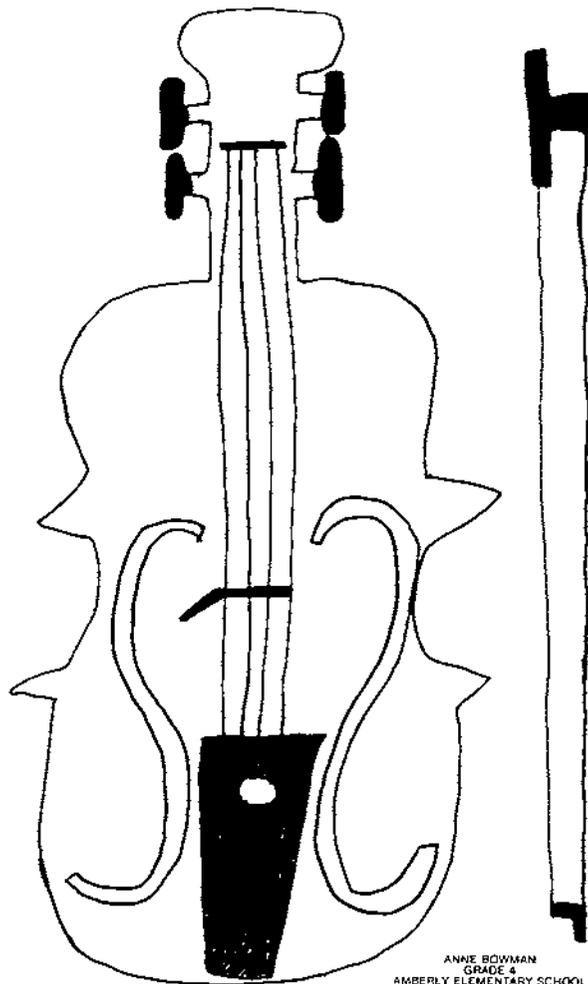
Critics of the Endowment say that market value should determine which artists and art forms survive and which do not. It is totally untrue. They're equating goodness with marketability. They're wrong. The Endowment's role—the Music Program's role—is to see to it that what is good survives in a consumer-oriented, competitive, throw-away society. The arts need financial support, certainly. More and more of it. But they also need protection and help. Tender Loving Care. We provide that not by acting like a Ministry of Music, which dictates what shall be played or composed, but by responding to the music that is happening in the country. We don't create series, we don't create music ensembles; we respond—with regrettably minimal funds but with maximum encouragement—to those that exist, to the extent that the quality of their activities warrants our support.

In the process, through the guidance and counsel of our panels, we encourage existent groups to improve an already fine thing, an already aesthetically valuable activity.

The point is that we are patrons of music not because we're doctrinaire and have a line to sell, and not because we want to improve our image. Our support of music comes from a desire to see to it that music survives. I wouldn't be here if I didn't believe what I'm saying.

Ezra Laderman

Ezra Laderman
Director, Music Program



ANNE BOWMAN
GRADE 4
AMBERLY ELEMENTARY SCHOOL

Music Advisory Panel

Policy Panel

Albert K. Webster, Co-Chairman
Symphony orchestra managing
director
New York, New York

Leonard Nelson, Co-Chairman
Attorney
Portland, Maine

Betty Allen
Mezzo-soprano
New York, New York

James Barnett
Arts patron
Atlanta, Georgia

Jacob Druckman
Composer, educator
Brooklyn, New York

Victor Fuentealba
Labor union official
New York, New York

Elliott Galkin
Educator
Baltimore, Maryland

John Goberman
Media director,
performing arts center
New York, New York

Gordon Hardy
Music festival executive
Aspen, Colorado

Margaret Hillis
Symphony orchestra choral director
Wilmette, Illinois

James Jordan
Arts administrator
New York, New York

Vera Brodsky Lawrence
Music historian
New York, New York

Robert Mann
Violinist, composer, conductor,
teacher
New York, New York

Thomas Morris
Symphony orchestra manager
Boston, Massachusetts

Ursula Oppens
Pianist
New York, New York

Robert Page
Symphony orchestra choral director,
educator
Pittsburgh, Pennsylvania

Milton Salkind
Educator
San Francisco, California

Hale Smith
Composer, educator
Freeport, New York

Stephen Thomas
Arts patron
Great Falls, Virginia

Chamber Music

Robert Mann, Chairman
Violinist, composer, conductor,
teacher
New York, New York

Thomas Wolf, Vice-Chairman
Arts administrator
Cambridge, Massachusetts

Samuel Baron
Flutist, composer, conductor
Great Neck, New York

Jerome Bunke
Clarinetists, concert artists' manager
New York, New York

Robert Jones
Union official
Portland, Oregon

Peter Marsh
Violinist, arts administrator
Binghamton, New York

Yoko Matsuda
Violinist
Newhall, California

Joanne Rile
Artists' manager
Philadelphia, Pennsylvania

Lucy Shelton
Soprano
New York, New York

Marcus Thompson
Violist, educator
Boston, Massachusetts

Chorus

Margaret Hillis, Co-Chairman
Symphony orchestra choral
director
Wilmette, Illinois

Robert Page, Co-Chairman
Symphony orchestra choral
director, educator
Pittsburgh, Pennsylvania

Betty Baisch
Choral association director, union
official
Yonkers, New York

Elaine Brown
Choral director, educator
Philadelphia, Pennsylvania

Robert De Cormier
Choral director
Belmont, Vermont

Thomas Dunn
Choral director
Boston, Massachusetts

Margaret Hawkins
Choral director, educator
Milwaukee, Wisconsin

Morris Hayes
Choral director, educator
Eau Claire, Wisconsin

Joseph Liebling
Choral director
Oakland, California

Albert J. Morales-McNeil
Choral director, educator
Hermosa Beach, California

Roger Wagner
Choral director
Los Angeles, California

Wendell Whalum
Choral director, educator
Atlanta, Georgia

Richard Westenburg
Choral director, educator
New York, New York

Composers

Jacob Druckman, Co-Chairman
Composer, educator
Brooklyn, New York

Hale Smith, Co-Chairman
Composer, educator
Freeport, New York

Leslie Bassett
Composer, educator
Ann Arbor, Michigan

Jack Beeson
Composer, educator
New York, New York

Hector Campos-Parsi
Composer, arts administrator
San Juan, Puerto Rico

Joe Darion
Librettist, author
Lyme, New Hampshire

Charles Dodge
Composer, educator
Brooklyn, New York

Sheldon Harnick
Lyricist, librettist
New York, New York

Karel Husa
Composer, conductor, educator
Ithaca, New York

Leon Kirchner
Composer, educator
Boston, Massachusetts

Barbara Kolb
Composer, educator
Philadelphia, Pennsylvania

Tania Leon
Composer, conductor
New York, New York

Shulamit Ran
Composer, educator
Chicago, Illinois

Morton Subotnick
Composer, educator
Valencia, California

Joan Tower
Composer, educator
New York, New York

Hugo Weisgall
Composer, educator
Great Neck, New York

Jazz

James Jordan, Chairman
Arts administrator
New York, New York

Richard Mihal Abrams
Musician, composer, historian
New York, New York

S. David Bailey
Jazz artist, arts administrator
White Plains, New York

Richard Davis
Jazz artist, educator
Madison, Wisconsin

Julian Euell
Government official
Washington, D.C.

Michael Grofsoresan
Jazz concert presenter, radio
programmer
Ann Arbor, Michigan

Gildo Mahones
Pianist, composer
Los Angeles, California

Jackie McLean
Educator, saxophonist
Hartford, Connecticut

Monk Montgomery
Jazz artist
Las Vegas, Nevada

Benny Powell
Musician, lecturer
Los Angeles, California

Vi Redd
Musician, educator
Inglewood, California

Leo Smith
Instrumentalist
West Haven, Connecticut

Patricia Willard
Writer, historian
Los Angeles, California

Vishnu Wood
Bassist, educator
New York, New York

New Music Performance

Ursula Oppens, Chairman
Pianist
New York, New York

Neva Pilgrim, Vice-Chairman
Soprano
Syracuse, New York

Elizabeth Larsen
Composer, artistic director
St. Paul, Minnesota

Carman Moore
Composer, critic
New York, New York

Juan Orrego-Salas
Composer, educator
Bloomington, Indiana

Ross Powell
Musician, lecturer
Los Angeles, California

Steve Reich
Composer, ensemble director
New York, New York

Dorrance Stalvey
Composer, concert director
Los Angeles, California

Joel Thome
Composer, conductor
Bronx, New York

Bertram Turetzky
Performer, author, composer
Del Mar, California

Orchestra

Thomas Morris, Chairman
Symphony orchestra manager
Boston, Massachusetts

Henry Lewis, Vice-Chairman
Conductor
New York, New York

Theo Alcantara
Symphony orchestra musical director
Phoenix, Arizona

Karen Dobbs
Symphony orchestra manager
Charlotte, North Carolina

Ernest Fleischmann
Symphony orchestra executive
director
Los Angeles, California

Thomas Gerdum
Chamber orchestra managing director
St. Paul, Minnesota

Oleg Lobanov
Symphony orchestra managing
director
Washington, D.C.

John Nelson
Symphony orchestra music director
Indianapolis, Indiana

Judy Rapanos
Symphony orchestra board member
Midland, Michigan

Henry Shaw
Editor, violinist
Cincinnati, Ohio

Leonard Slatkin
Symphony orchestra music director
St. Louis, Missouri

Yoshimi Takeda
Symphony orchestra music director
Albuquerque, New Mexico

Beatrice Vradenburg
Symphony orchestra manager
Colorado Springs, Colorado

Music Grants

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|-----------------|-------------|
| Program funds: | \$6,584,500 |
| Treasury funds: | \$6,987,800 |
| Private gifts: | \$6,987,800 |

Career Development

Includes three subcategories: *General Grants* assist organizations that provide career development and performance opportunities for young artists. *Training Grants* assist musical organizations that provide training opportunities in music. *Schools of Music Grants* are for scholarship aid, development activities, and master teacher residencies for eligible music school.

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| Program funds: | \$222,500 |
| Treasury funds: | \$742,500 |
| Private gifts: | \$742,500 |

General Grants

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| Affiliate Artists New York, New York | <i>For the Exxon/Arts Endowment Conductors' Program during the 1979-80 season.</i> | TF \$95,000 PG 95,000 |
| Affiliate Artists New York, New York | <i>For 38 Affiliate Artists appointments which place young professional performing artists in communities throughout the United States.</i> | TF 125,000 PG 125,000 |
| Concert Artists' Guild New York, New York | <i>For a program to further the career development of outstanding musicians which provides additional performance opportunities and exposure for artists after their debut concerts.</i> | 10,000 |
| Marlboro School of Music Marlboro, Vermont | <i>To provide postgraduate training and performing experience through scholarships and fellowships to young professional artists.</i> | 40,000 |

Training Grants

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|---|---|----------------------------------|
| Boston Symphony Orchestra Boston, Massachusetts | <i>For the Berkshire Music Center at Tanglewood, which provides opportunities for talented instrumentalists, vocalists, conductors, and composers to work, study, and perform under the guidance of a faculty of distinguished professional musicians.</i> | TF \$100,000 PG 100,000 |
| Los Angeles Philharmonic Association Los Angeles, California | <i>For the Orchestral Training Program for minority students, in which gifted instrumentalists from various minority communities in Los Angeles are selected to study with members of the Los Angeles Philharmonic.</i> | 27,500 |
| MCA Educational Activities Rockville, Maryland | <i>For administrative activities of the national office of the Music Critics' Association, planning and operation of the Music Critics' Institutes, publication and distribution of a newsletter, and development of a series of regional and state institutes and conferences.</i> | 30,000 |
| Music Associates of Aspen Aspen, Colorado | <i>For ongoing programs of the Aspen Music Festival, including the Festival Orchestra, the Aspen Chamber Symphony, the Contemporary Music Program, and the Training Program for Young Conductors.</i> | 50,000 TF 50,000 PG 50,000 |
| National Guild of Community Schools of the Arts New York, New York | <i>To expand the Guild's membership and to improve membership activities of the organization.</i> | 15,000 |
| New York Community Trust, Music Assistance Fund of the New York, New York | <i>For the Orchestral Fellowship Program, which places exceptionally talented non-white musicians with participating orchestras for one year to learn the repertoire and to gain performance experience.</i> | 35,000 |

Schools of Music

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| Berklee College of Music Boston, Massachusetts | <i>For the Development Office to increase fund-raising activities with alumni and the private sector.</i> | TF \$7,500 PG 7,500 |
| Cleveland Institute of Music Cleveland, Ohio | <i>For the scholarship aid program, the development program, which emphasizes a capital campaign for endowment funds, and master teacher residences.</i> | TF 40,000 PG 40,000 |
| Congress of Strings Scholarship Fund New York, New York | <i>For guest conductors, soloists, music directors, and faculty fees associated with the 1980 Congress of Strings program, which provides intensive training for 120 young string players at the University of Cincinnati and the University of Washington.</i> | 15,000 |
| Juilliard School New York, New York | <i>For the scholarship aid program which provides full and partial scholarships and fellowships.</i> | TF 55,000 PG 55,000 |
| Manhattan School of Music New York, New York | <i>For the scholarship aid program which provides financial assistance to students who are pursuing advanced training in music.</i> | TF 40,000 PG 40,000 |
| Mannes College of Music New York, New York | <i>For the scholarship aid program which provides financial assistance to students in all major areas of study.</i> | TF 30,000 PG 30,000 |
| New England Conservatory of Music Boston, Massachusetts | <i>For the scholarship aid program and for a development campaign to begin a deferred giving program.</i> | TF 45,000 PG 45,000 |
| New School of Music Philadelphia, Pennsylvania | <i>For the Orchestra Training-Teaching Program, which provides fellowships for instrumentalists who receive training and then teach disadvantaged young students.</i> | TF 30,000 PG 30,000 |
| Peabody Institute of the Johns Hopkins University Baltimore, Maryland | <i>For scholarships and fellowships to be awarded to undergraduate and graduate students, and for the Development Office to increase grant funds and contributions.</i> | TF 40,000 PG 40,000 |
| Philadelphia College of the Performing Arts Philadelphia, Pennsylvania | <i>For 117 full and partial scholarships to undergraduate students for the 1980-81 school year.</i> | TF 25,000 PG 25,000 |
| San Francisco Conservatory of Music San Francisco, California | <i>For the preparatory and collegiate scholarship programs and the development program.</i> | TF 40,000 PG 40,000 |
| Wisconsin Conservatory of Music Milwaukee, Wisconsin | <i>For the scholarship aid program which provides scholarship funds for talented and disadvantaged students, and for the development program.</i> | TF 20,000 PG 20,000 |

Composers

Includes five subcategories: I: *Composers Fellowships* provide for the creation or completion of musical works or for research related to creative activity. II: *Collaborations Fellowships* enable composers to collaborate with librettists, video artists, filmmakers, poets, or choreographers for the creation or completion of collaborative works. III: *Career Advancement Fellowships* help composers and librettists further their careers. IV: *Services to Composers* grants are awarded to organizations for projects that serve composers on a national or regional basis. V: *Centers for New Music Resources* are grants awarded to innovative music facilities, including electronic music studios and computer centers in order to encourage collaboration between composers and other creative artists.

For budgetary reasons, all fiscal 1980 fellowships in Categories I-III will be awarded during fiscal 1981. Names of the recipients will be listed in *Annual Report 1981*.

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| Program funds: | \$182,711 |
| Treasury funds: | \$ 68,000 |
| Private gifts: | \$ 68,000 |

Services to Composers

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| American Music Center New York, New York | <i>For the administration of the collection of works resulting from the Endowment's Composer/Librettist Program.</i> | \$22,711 |
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Centers for New Music Resources

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| American Music Center New York, New York | <i>For a lending library of contemporary music and reference services, an office in Los Angeles, and the publication of the third volume of AMC Library Catalogue: Orchestral Music.</i> | \$20,155 |
| American Music Center New York, New York | <i>For the Center's administration of the collection of works resulting from the Composers' Program.</i> | 19,000 |
| American Society of University Composers New York, New York | <i>To hire a part-time administrative assistant.</i> | 4,050 |
| and/or service Seattle, Washington | <i>For administration and maintenance, and for the purchase of a Serge modular synthesizer for the Electronic Music Studio, a resource for northwest composers.</i> | 3,000 |
| Brooklyn College New York, New York | <i>To extend the services of the Electronic Music Studio and Center for Computer Music to composers outside the City University of New York.</i> | 13,000 |
| California, University of La Jolla, California | <i>For salaries for specialized technical staff, and for maintenance of the computer and audio systems for the Center for Music Experiment.</i> | 11,000 |
| California, University of San Diego, California | <i>For the purchase of a computer system for the Center for Music Experiment.</i> | TF 50,000 PG 50,000 |
| Canyon Foundation Santa Fe, New Mexico | <i>For the expansion of the electronic music facility.</i> | 2,500 |
| Cincinnati, University of Cincinnati, Ohio | <i>For the 16th annual National Conference of the American Society of University Composers at the University of Cincinnati.</i> | 4,500 |
| Colgate University New York, New York | <i>For the visiting composer program at the Computer Music Studio and to purchase equipment for the studio.</i> | 8,750 |
| Columbia University New York, New York | <i>To expand the present capabilities of the Columbia-Princeton Electronic Music Center.</i> | 5,000 |
| Dartmouth College Hanover, New Hampshire | <i>For a visiting composer program at the Bregman Electronic Music Studio.</i> | 6,000 |
| Lewis and Clark College Portland, Oregon | <i>For administrative costs and to purchase equipment for the Center for Electronic Music.</i> | 2,500 |
| Massachusetts Institute of Technology Cambridge, Massachusetts | <i>For composers' workshops at the Experimental Music Studio.</i> | TF 18,000 PG 18,000 |
| Massachusetts Institute of Technology Cambridge, Massachusetts | <i>For the conversion of the present computer system to a more sophisticated digital process for the Experimental Music Studio.</i> | 10,000 |
| Michigan, University of Ann Arbor, Michigan | <i>For administrative costs and to purchase equipment for computerized sound generation and control to complement the existing analog facility at the Electronic Music Studio.</i> | 12,000 |
| Mills College Oakland, California | <i>To purchase equipment to expand the Center for Contemporary Music's capabilities, for staff salaries, workshops on recording studio techniques, and publication of a brochure outlining the services and improvements at the facility.</i> | 9,500 |
| Minnesota Composer's Forum Minneapolis, Minnesota | <i>For administrative costs and the printing of a newsletter serving composers in the midwest.</i> | 3,830 |
| North Texas State University Denton, Texas | <i>To establish six resident fellowships for visiting composers at the Electronic Music Center</i> | 2,500 |

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| Pittsburgh, University of Pittsburgh, Pennsylvania | To upgrade the present system of control-signal processing by computer and to add audio waveform processing by computer for the Computer and Electronic Music Studio. | 5,000 |
| Queens College Flushing, New York | For the 1980-81 International Computer Music Conference at Queens College. | 5,400 |
| Stanford University Stanford, California | To purchase equipment to upgrade the digital synthesizer at the Center for Computer Research in Music and Acoustics. | 12,315 |

Chamber Music

Includes two subcategories: *Ensembles and Presenting Organizations* are provided support in order to improve the quality of chamber music performances and to make the art form widely available. *Services to Chamber Music* are grants awarded to organizations for projects that serve professional chamber music ensembles on a national or regional basis.

Program funds: \$157,200
Treasury funds: \$194,000
Private gifts: \$194,000

Ensembles and Presenting Organizations

During fiscal 1980 the Ford Foundation provided \$150,000 as a direct gift to the Endowment to assist the funding of chamber music groups. To facilitate bookkeeping procedures, this money was awarded as "Private Gifts", which then released the same amount in Treasury Funds. Other chamber music organizations listed, but not funded in this manner, received program funds.

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| Aeolian Chamber Players New York, New York | For the 1980-81 touring program of mini-residencies and concerts. | TF \$3,250 PG 3,250 |
| Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota | For a two-week tour of the upper Midwest by the Chicago Brass Ensemble during the 1980-81 season. | TF 2,000 PG 2,000 |
| Alaska, University of Juneau, Alaska | For the four-day String Chamber Music Symposium, involving the Philadelphia String Quartet. | TF 4,500 PG 4,500 |
| Alternative Center for International Arts New York, New York | For the 1980-81 series of concerts of American music and chamber music from other cultures, including North India, South India, Japan, and Latin America. | TF 1,750 PG 1,750 |
| Amherst College, Trustees of Washington, D.C. | For musicians' rehearsal fees and guest artists' per diem for the 1980-81 season of the Folger Consort. | 6,750 |
| Ars Musica Ann Arbor, Michigan | For increased musicians' fees for the members of the ensemble and other expenses of the 1980-81 concert series. | 7,500 |
| Artists for Environment Foundation Walpack, New Jersey | For concerts by the Brewer Ensemble during the 1980-81 season. | TF 1,500 PG 1,500 |
| Arts Alaska Anchorage, Alaska | For a four-week tour of rural Alaska by Soni Ventorum, a woodwind quintet based in Seattle. | TF 5,000 PG 5,000 |
| Arvada Center for the Arts and Humanities Arvada, Colorado | For a series of four chamber music concerts during the 1980-81 season. | TF 2,250 PG 2,250 |
| Atlanta Chamber Players Decatur, Georgia | For concerts and workshops during the 1980-81 season. | 4,000 |
| Atlantic Performing Arts Center Wenonah, New Jersey | For concerts and residencies by the Kapelle Woodwind Trio during the 1980-81 season. | TF 1,250 PG 1,250 |
| Austin Symphony Orchestra Society Austin, Texas | To present local chamber ensembles during the 1980-81 season. | TF 1,000 PG 1,000 |

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| Boehm Quintette New York, New York | <i>For the 1980-81 concert season, including a tour to the Midwest.</i> | TF 3,000 PG 3,000 |
| Boston Camerata Boston, Massachusetts | <i>For musicians' fees for the 1980-81 season which includes concerts in the Boston area, in New York City, and in other out-of-town locations.</i> | 5,000 |
| Brooklyn Academy of Music Brooklyn, New York | <i>For the 1980-81 chamber music series.</i> | TF 3,500 PG 3,500 |
| Candlelight Concert Society Columbia, Maryland | <i>For the 1980-81 chamber music series.</i> | TF 750 PG 750 |
| Carlow College Pittsburgh, Pennsylvania | <i>For the 1980-81 performance season of the Renaissance City Woodwind Quintet.</i> | TF 1,000 PG 1,000 |
| Center for Chamber Music at Apple Hill Farm East Sullivan, New Hampshire | <i>For the 1980-81 concerts and workshops by the Apple Hill Chamber Players in the New England states.</i> | TF 2,500 PG 2,500 |
| Center for the Performing Arts at Yellow Springs Chester Springs, Pennsylvania | <i>To present the Philadelphia Trio in six concerts, each of which is preceded by an audience workshop, during the 1980-81 season.</i> | 2,000 |
| Chamber Music Society of Lincoln Center New York, New York | <i>For additional rehearsal time to prepare new works and for a new vocal chamber music series.</i> | TF 3,750 PG 3,750 |
| Chamber Music Society of Salt Lake City Salt Lake City, Utah | <i>For chamber music presentations during the 1980-81 season.</i> | TF 1,500 PG 1,500 |
| Concert Royal New York, New York | <i>For additional rehearsal time.</i> | TF 1,500 PG 1,500 |
| Concerted Effort Albany, New York | <i>For the 1980-81 series of free noontime chamber music concerts in Albany, Schenectady, and Troy.</i> | 2,000 |
| Connoisseur Concerts Association Spokane, Washington | <i>For performances by the Petite Band, a local chamber ensemble, as part of the Association's 1980-81 concert series.</i> | TF 1,500 PG 1,500 |
| Da Capo Chamber Players New York, New York | <i>For concerts, workshops, and mini-residencies during a tour of several states and symposia on 20th-century music.</i> | 12,150 |
| Dorian Woodwind Quintet Foundation New York, New York | <i>For a tour by the Dorian Wind Quintet that includes concerts and master classes.</i> | TF 5,000 PG 5,000 |
| Early Music Foundation New York, New York | <i>For concerts in Washington, D.C., by the Ensemble for Early Music.</i> | TF 1,000 PG 1,000 |
| Fine Arts Music Foundation of Chicago Northfield, Illinois | <i>For three chamber music workshops involving private coaching, master class demonstrations, and performances by the Fine Arts Quartet.</i> | TF 1,500 PG 1,500 |
| Group for Contemporary Music New York, New York | <i>For residencies by the Columbia String Quartet during the 1980-81 season, to include workshops, lecture-demonstrations, and master classes in conjunction with performances.</i> | 9,000 |
| Guild of Composers New York, New York | <i>For the 1980-81 season of performances by the Ensemble of the Guild of Composers, the Guild of Composers' String Quartet, and the Immanuel Wind Quintet.</i> | TF 1,000 PG 1,000 |
| Hartt College of Music West Hartford, Connecticut | <i>For musicians' fees for a residency by the Emerson String Quartet at Hartt College and several other locations throughout Connecticut.</i> | TF 1,000 PG 1,000 |
| Islip Arts Council Islip, New York | <i>For a free chamber music series at the Islip Art Gallery and the Bayard Cutting Arboretum.</i> | TF 1,250 PG 1,250 |
| Kronos Performing Arts Association Oakland, California | <i>For a residency by the Kronos Quartet at Mills College that includes concerts, workshops, readings, open rehearsals, and a children's outreach program.</i> | TF 7,500 PG 7,500 |
| La Jolla Chamber Music Society La Jolla, California | <i>For the 1980-81 concerts and lecture-demonstrations of the Amade Trio.</i> | TF 2,500 PG 2,500 |
| La Jolla Chamber Music Society La Jolla, California | <i>For a tour of the Southwest by the New York String Quartet that includes concerts, workshops, and lecture-demonstrations.</i> | TF 4,000 PG 4,000 |

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| L'Ensemble du Musique Cambridge, New York | <i>For increased rehearsal time for L'Ensemble.</i> | TF 1,500 PG 1,500 |
| Long Island Chamber Ensemble North Massapequa, New York | <i>For the 1980-81 season of concerts on Long Island and in New York City, including guest composers-in-residence.</i> | TF 2,500 PG 2,500 |
| Mohawk Trail Concerts Charlemont, Massachusetts | <i>For the 1980-81 concert tour by the ensemble of Mohawk Trail Concerts in western Massachusetts.</i> | TF 2,500 PG 2,500 |
| Mostly Music Chicago, Illinois | <i>For lunchtime chamber music concerts in Chicago's business district and for chamber music concerts at National College.</i> | TF 2,500 PG 2,500 |
| MSQ Enterprises Mt. Kisco, New York | <i>For increased rehearsal time and for a tour in New York and Connecticut by the Manhattan String Quartet, to include performances, workshops, master classes for young chamber music students, and premieres of works written for the quartet.</i> | 10,000 |
| Music from Japan New York, New York | <i>To present contemporary Japanese and American works.</i> | TF 1,500 PG 1,500 |
| Naumburg (Walter W.) Foundation New York, New York | <i>For an appearance in Alice Tully Hall by the chamber ensemble that receives the annual Naumburg Chamber Music Award.</i> | TF 4,250 PG 4,250 |
| Naumburg (Walter W.) Foundation New York, New York | <i>For musicians' fees for the 1980-81 tour of the Primavera String Quartet.</i> | TF 4,000 PG 4,000 |
| New England Foundation for the Arts Cambridge, Massachusetts | <i>For the 1980-81 touring program of 29 classical and contemporary music ensembles throughout New England.</i> | 20,000 |
| New York Consort of Viols New York, New York | <i>For rehearsal costs for the presentation of Renaissance music in elementary schools, colleges, adult education centers, and other performance settings.</i> | TF 750 PG 750 |
| New York Kammermusiker New York, New York | <i>For a residency in Monmouth County, New Jersey, including concerts, school appearances, and performances for senior citizens.</i> | TF 1,500 PG 1,500 |
| New York Philomusica New York, New York | <i>For the second year of the Philomusica's residency in Albany, sponsored by the State University of New York.</i> | TF 4,250 PG 4,250 |
| 92nd Street YM-YWHA New York, New York | <i>For the 1980-81 series of chamber music, including "Chamber Music at the Y."</i> | 7,500 |
| North Carolina School of the Arts Foundation Winston-Salem, North Carolina | <i>For residencies by the Clarion Wind Quintet at Washington and Lee University, Sweetbriar College, and Davidson College.</i> | TF 2,250 PG 2,250 |
| Ojai Festival Ojai, California | <i>For performances of contemporary chamber music during the May 1981 Ojai Festival.</i> | 5,200 |
| Orpheus Chamber Ensemble New York, New York | <i>For the ensemble's participation in the Spring 1981 Palm Beach Festival in Florida.</i> | TF 3,500 PG 3,500 |
| Renaissance Band Calliope New York, New York | <i>For tour-residencies in locations throughout the United States.</i> | TF 2,000 PG 2,000 |
| St. Luke's Chamber Ensemble New York, New York | <i>For increased rehearsal time and the rental of a rehearsal facility to prepare for the 1980-81 season at Alice Tully Hall.</i> | TF 1,750 PG 1,750 |
| Santa Fe Chamber Music Festival Santa Fe, New Mexico | <i>For the 1980 American Composer Program.</i> | 7,500 |
| Sarah Lawrence College Bronxville, New York | <i>For concerts by the Laurentian Chamber Players at the Paramus Mall Shopping Center in New Jersey.</i> | 2,100 |
| Sea Cliff Chamber Players New York, New York | <i>For outreach concerts to inner-city audiences, senior citizens, and school children, and to hire extra musicians.</i> | TF 3,750 PG 3,750 |
| Si-Yo Music Society Foundation New York, New York | <i>For the 1979-80 series of chamber music concerts.</i> | 5,000 |
| Society for Chamber Music in Rochester Rochester, New York | <i>For musicians' fees for a three-week residency by the Concert Royal Baroque Ensemble at the third Baroque Festival in May 1981.</i> | TF 1,750 PG 1,750 |
| Southern Arts Federation Atlanta, Georgia | <i>For tours in the Southeast by the Blair String Quartet and the Atlanta Chamber Players.</i> | TF 7,500 PG 7,500 |

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| Spoletto Festival, U.S.A. Charleston, South Carolina | <i>For chamber music performances at the 1981 Spoleto Festival, U.S.A.</i> | TF 4,000 PG 4,000 |
| Spring Wind Quintet Honolulu, Hawaii | <i>For outreach programs during the 1980-81 season.</i> | 1,500 |
| Strings for Schools Villanova, Pennsylvania | <i>To present string chamber ensembles in schools, institutions for the aged or handicapped, and at inner-city locations in south-eastern Pennsylvania.</i> | TF 2,500 PG 2,500 |
| Texas, University of Richardson, Texas | <i>For the presentation of the Folger Consort in lecture-recitals, workshops, and concerts in the Dallas metropolitan area.</i> | TF 1,000 PG 1,000 |
| Theater Chamber Players Washington, D.C. | <i>For the 1980-81 series of concerts in the Kennedy Center's Terrace Theater.</i> | TF 7,500 PG 7,500 |
| 20th Century Consort Washington, D.C. | <i>For the 1980-81 tour by the Emerson String Quartet.</i> | 8,500 |
| University Community Concerts Silver Spring, Maryland | <i>For musicians' fees for the 1980-81 chamber music concerts as part of a children's series, a young artist series, and a series presenting major artists.</i> | TF 750 PG 750 |
| Virginia Polytechnic Institute Blacksburg, Virginia | <i>For musicians' fees for a ten-week residency by the Audubon Quartet.</i> | 10,000 |
| Waverly Consort New York, New York | <i>For the 1980-81 performance season, including concerts in several states.</i> | TF 5,000 PG 5,000 |
| Westchester Chamber Chorus and Orchestra Foundation New York, New York | <i>For "Music with Jens Nygaard," a series of three concerts of Chopin's complete chamber music, and for "Lest We Forget," a concert of rarely performed works.</i> | 3,500 |
| Western States Arts Foundation Denver, Colorado | <i>For tours by the Jubal Trio, the American Quartet, The Gregg Smith Singers, and the Dorian Wind Quartet to 40 communities within the Foundation's ten-state region.</i> | TF 10,000 PG 10,000 |
| Wilson (Warren) College Swannanoa, North Carolina | <i>For the 1980 Summer Chamber Music Festival.</i> | 3,000 |
| Women's Interart Center New York, New York | <i>For the presentation of chamber music by women composers during the 1980-81 season.</i> | TF 2,000 PG 2,000 |
| YM and YWHA of Washington Heights and Inwood New York, New York | <i>For musicians' fees for the 1980-81 series of seven chamber music concerts.</i> | TF 2,250 PG 2,250 |

Services to Chamber Music

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| Chamber Music America New York, New York | <i>For administrative costs of activities and services to member chamber music organizations and individuals during the first six months of 1980.</i> | \$7,000 |
| Chamber Music America New York, New York | <i>For services to members, including publication of American Ensemble, and for assistance in making joint applications to major foundations during 1980-81.</i> | 20,000 |
| Chamber Music America New York, New York | <i>For a pilot program of technical assistance for ensembles funded by the Paul Foundation Chamber Music Residency Program.</i> | TF 44,000 PG 44,000 |

Chorus

Includes four subcategories: *Professional Choruses* that pay all of their singers receive assistance for rehearsal and concert salaries, touring, improved management, or collaboration with other groups. *Other Independent and Orchestra Choruses* that pay some or none of their singers receive support for salaries for a core of singers; fees for soloists, guest conductors, and master teachers; improved management; or choral workshops or festivals. *College, University, and Conservatory Choruses* are awarded grants for unique choral music

projects that are not a part of the school's regular curriculum. *Service Organizations* are given assistance to provide services to the field of choral music on a national basis.

Program funds: \$356,825

Professional Choruses

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| El Paso Pro Musica El Paso, Texas | <i>For musicians' fees for the 1980-81 season.</i> | \$1,500 |
| Gregg Smith Singers Great Neck, New York | <i>For musicians' fees for the 1980-81 season and the last six months of the 1979-80 season.</i> | 25,000 |
| Handel and Haydn Society Boston, Massachusetts | <i>For performances by a professional chamber chorus, which will perform with the larger chorus during its subscription series and sing additional concerts.</i> | 20,000 |
| I Cantori Los Angeles, California | <i>For a full-time secretary, increased salaries of the two conductors, and singers' salaries for the 1980-81 season.</i> | 4,000 |
| Kenneth Jewell Chorale West Bloomfield, Michigan | <i>For the salaries of singers during the 1980-81 season.</i> | 4,300 |
| Los Angeles Master Chorale Association Los Angeles, California | <i>For increased rehearsal time and for 12 community service run-out concerts.</i> | 20,000 |
| Music of the Baroque Concert Series Chicago, Illinois | <i>For salaries of a core chorus for a series of nine concerts in the 1980-81 season.</i> | 8,000 |
| Musica Sacra New York, New York | <i>For a series of choral concerts at Avery Fisher Hall.</i> | 20,000 |
| Musica Sacra New York, New York | <i>For the costs of the second annual Basically Bach Festival.</i> | 1,500 |
| Orpheon New York, New York | <i>For singers' salaries and to raise the part-time manager to full-time status.</i> | 5,000 |
| Pennsylvania Pro Musica Philadelphia, Pennsylvania | <i>For a performance of Handel's Messiah, including previews and workshops related to the concert.</i> | 1,500 |
| Philadelphia Singers Philadelphia, Pennsylvania | <i>For increased rehearsal time, a salary for the artistic director, and the hiring of a development director and a part-time publicity director.</i> | 13,000 |

Other Independent and Orchestra Choruses

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| Baltimore Choral Arts Society Baltimore, Maryland | <i>For soloists' fees for the 1980-81 season.</i> | \$7,400 |
| Baltimore Symphony Orchestra Baltimore, Maryland | <i>For costs of master teachers who will give lessons in music theory in addition to voice lessons to a core group of singers from the symphony chorus.</i> | 3,750 |
| Brattleboro Music Center, Friends of the Brattleboro, Vermont | <i>For soloists' fees for the 12th annual Bach Festival.</i> | 7,000 |
| Cantata Academy of Metropolitan Detroit Dearborn, Michigan | <i>For singers' salaries for a concert during the 1980-81 season at Orchestra Hall.</i> | 2,300 |
| Cecilia Society Brookline, Massachusetts | <i>For soloists' fees for a Handel Festival and to hire a part-time manager.</i> | 6,400 |
| Choral Arts Society of Washington Washington, D.C. | <i>For soloists' fees for the 1980-81 season subscription series and to expand the Audience and Fund Development Program by hiring additional staff.</i> | 8,000 |

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| Contra Costa Chorale San Francisco, California | <i>To hire an executive director to improve management.</i> | 1,500 |
| Community Chorus of Westerly Westerly, Rhode Island | <i>For soloists' fees for the 1980-81 season, to hire a part-time professional manager, and to improve fund-raising techniques.</i> | 4,000 |
| Community Music Center San Francisco, California | <i>To increase soloists' fees for the 1980-81 season and to hire a part-time public relations person for the Community Chorus and Chamber Chorus.</i> | 4,800 |
| Dale Warland Singers St. Paul, Minnesota | <i>For two run-out midwestern concert tours, including concerts and workshops.</i> | 10,000 |
| Grand Rapids Symphony Society Grand Rapids, Michigan | <i>For a guest conductor's fee for performances by the Symphonic Choir during the 1980-81 season.</i> | 4,000 |
| Honolulu Symphony Society Honolulu, Hawaii | <i>For the salaries of a core of singers and a vocal coach, and to hire a chorus coordinator.</i> | 2,000 |
| John Oliver Chorale Brookline, Massachusetts | <i>For soloists' fees for the 1980-81 season.</i> | 2,100 |
| Louisville Bach Society Louisville, Kentucky | <i>For soloists' fees for a free summer concert in the low-income section of Louisville.</i> | 2,100 |
| Mendelssohn Choir of Pittsburgh Pittsburgh, Pennsylvania | <i>For a three-day institute with the Gregg Smith Singers at a college campus in the area.</i> | 3,350 |
| Metropolitan Singers New York, New York | <i>For salaries for a core of singers and to improve management of the Metropolitan Singers/The Greek Choral Society.</i> | 3,000 |
| Miami Choral Society Miami, Florida | <i>For singers' salaries for a core chorus.</i> | 1,400 |
| Minnesota Chorale Minneapolis, Minnesota | <i>For salaries for a core of singers who will sing both opera and choral music. The chorale, in coordination with the Minnesota Opera Company, will establish a mutual operating rehearsal schedule.</i> | 5,000 |
| Montana Chorale Crest Falls, Montana | <i>For salaries for singers.</i> | 1,500 |
| Muse of Eloquence New York, New York | <i>For soloists for a performance of five Bach motets by The New Calliope Singers.</i> | 1,000 |
| Nashua Symphony Choral Society Nashua, New Hampshire | <i>For salaries for a core of singers.</i> | 2,000 |
| National Choral Foundation Washington, D.C. | <i>For salaries to increase the core of singers in the Paul Hill Chorale and to raise the administrator to full-time status.</i> | 8,000 |
| New York Choral Society New York, New York | <i>For soloists' fees and improved management.</i> | 4,625 |
| 92nd Street YM-YWHA New York, New York | <i>To hire additional section leaders in the chorus, to increase the number of soloists, and to improve management.</i> | 1,500 |
| Oakland Symphony Orchestra Association Oakland, California | <i>For a core of professional singers in the Oakland Symphony Chorus who will lead chorus workshops and have opportunities for solo work.</i> | 6,200 |
| Orange County Choral Association Newport Beach, California | <i>For salaries for a core of singers for the Irvine Master Chorale.</i> | 5,000 |
| Oratorio Society of Washington Washington, D.C. | <i>For the Young American Soloists Project, for which young American soloists are hired to perform with the Society during its 1980-81 season.</i> | 6,500 |
| Oregon Repertory Singers Portland, Oregon | <i>For soloists' fees for two performances during the 1980-81 season.</i> | 3,500 |
| Plymouth Music Series Minneapolis, Minnesota | <i>For soloists and an administrator for a performance of Domini- nick Argento's Jonah and the Whale.</i> | 3,250 |
| Pro Arte of Connecticut Westport, Connecticut | <i>For salaries for a core of singers.</i> | 2,550 |

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| Pro Arte Double Chorale Paramus, New Jersey | <i>For soloists' fees and salaries for administrative personnel.</i> | 6,500 |
| Rhode Island Civic Chorale and Orchestra Providence, Rhode Island | <i>For soloists' fees for the 1980-81 season.</i> | 2,750 |
| St. Louis Chamber Orchestra and Chorus St. Louis, Missouri | <i>For salaries for a core of singers.</i> | 3,500 |
| St. Louis Symphony Society St. Louis, Missouri | <i>For increased rehearsal time for a core of professional singers and to hire a part-time manager.</i> | 1,500 |
| San Diego Master Chorale San Diego, California | <i>For soloists' fees and salaries for a core of singers.</i> | 5,000 |
| San Francisco Symphony Association San Francisco, California | <i>For salaries for the core of 30 paid singers in the symphony chorus.</i> | 1,500 |
| Singing City Philadelphia, Pennsylvania | <i>For vocal soloists' fees for performances of Bloch's Sacred Service in the Philadelphia area.</i> | 1,500 |
| Singing City Philadelphia, Pennsylvania | <i>For an administrative intern program, to hire three interns for one year to work with the artistic and administrative personnel.</i> | 4,900 |
| Utah Chorale Salt Lake City, Utah | <i>To hire administrative personnel to improve management.</i> | 1,500 |
| Victoria Bach Festival Association Victoria, Texas | <i>For fees for soloists and guest conductors for the annual Bach Festival.</i> | 1,250 |
| Washington Bach Consort Washington, D.C. | <i>To hire a general manager.</i> | 3,000 |
| Zamir Chorale Foundation New York, New York | <i>To hire a business administrator to manage the Chorale.</i> | 1,000 |

College, University, and Conservatory Choruses

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| Arkansas, University of Fayetteville, Arkansas | <i>To enable the university's Schola Cantorum to demonstrate ex- perimental choral techniques to public school musicians in four school districts.</i> | \$1,000 |
| Livingston University Livingston, Alabama | <i>For a choral festival to bring the Gregg Smith Singers to the campus for a performance, an open rehearsal, and a clinic for visiting high school choral directors.</i> | 4,000 |
| Missouri, University of, Curators of the Columbia, Missouri | <i>For a Choral Arts Festival and Conference, involving a consor- tium of the university and three mid-Missouri college choirs and several distinguished scholars of choral music.</i> | 4,500 |
| North Carolina, University of Greensboro, North Carolina | <i>For a chorus composed of students from three area universities and colleges to perform Beethoven's Missa Solemnis with the Greensboro Symphony Orchestra.</i> | 2,500 |
| Ohio State University Research Foundation Columbus, Ohio | <i>For fees for choral singers to participate in a two-week master class in choral conducting.</i> | 5,000 |
| Oregon, University of Eugene, Oregon | <i>For soloists' fees and for professional choral singers to partici- pate in the Oregon Summer Festival of Music.</i> | 4,500 |
| Southern Mississippi, University of Hattiesburg, Mississippi | <i>For a project in which the university will assist two local commu- nities to develop a community chorus, by providing a nucleus choral ensemble.</i> | 5,000 |

Service Organizations

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| American Choral Directors' Association Lawton, Oklahoma | <i>For soloists' fees for a major choral work to be presented at the Association's 1981 national convention in New Orleans.</i> | \$6,000 |
| Association of Professional Vocal Ensembles Philadelphia, Pennsylvania | <i>For various activities, including publication of a newsletter, establishment of a consulting service for member organizations, production of a television special on choral music in America, and presentation of the annual conference.</i> | 10,000 |
| Iowa Choral Directors' Association Clear Lake, Iowa | <i>To bring the Gregg Smith Singers to Iowa for the sixth annual ICDA summer convention and choral symposium.</i> | 2,900 |
| Mid-America Arts Alliance Kansas City, Missouri | <i>For a tour by the Norman Luboff Choir and the Robert de Cormier Singers in Kansas, Missouri, Nebraska, and Oklahoma.</i> | 15,000 |
| Southern Arts Federation Atlanta, Georgia | <i>For a tour by the Gregg Smith Singers in ten southeastern states.</i> | 15,000 |

Services to the Art of Music

To assist organizations that provide services to the music field as a whole or to a sector of it. *Recordings* is a pilot subcategory to support the recording and distribution of American music.

Program funds: \$453,885

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| American Symphony Orchestra League* Vienna, Virginia | <i>For a cooperative agreement to administer on-site artistic evaluations of symphony and chamber orchestras and other music organizations by qualified experts during 1979-80 for use by the Endowment's Music Advisory Panels.</i> | \$155,210 |
| Dance Theater of Harlem New York, New York | <i>To train the percussion ensemble in both classical and ethnic percussion instruments and sight-reading.</i> | 10,000 |
| Grand Teton Music Festival Teton Village, Wyoming | <i>For the 1980 festival, including weekly concerts featuring 20th-century and chamber music, a composer-in-residence program, the presentation of young American artists, and audience development activities.</i> | 25,000 |
| Inter-American Music and Arts Festivals Foundation Washington, D.C. | <i>For the 11th Inter-American Music Festival.</i> | 25,000 |
| Lincoln Center for the Performing Arts New York, New York | <i>To support the Mostly Mozart Festival, which offers low-priced tickets to concerts during the summer months.</i> | 25,000 |
| National Music Council New York, New York | <i>For costs related to membership and executive board planning meetings of the National Music Council.</i> | 5,000 |
| New Music for Young Ensembles New York, New York | <i>For a minimum of three concerts of contemporary American compositions.</i> | 3,000 |
| New York Foundation for the Arts New York, New York | <i>To conduct workshops to be planned by Music Education for the Handicapped for public school teachers to learn how to teach music successfully to handicapped students in the classroom.</i> | 3,000 |
| New York, Research Foundation of the State University of Binghamton, New York | <i>To provide an outstanding professional arts administrator with the opportunity to serve temporarily in the Endowment's Music Program under the Intergovernmental Personnel Act.</i> | 72,174 |
| Robin Hood Dell Philadelphia, Pennsylvania | <i>For conductors' and soloists' fees and music rental for the 1980 season of Robin Hood Dell concerts.</i> | 7,500 |
| San Fernando Arts Council Los Angeles, California | <i>To produce four albums of songs by Robert Burns as arranged by Serge Hovey and sung by Jean Redpath.</i> | 18,000 |

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| Theater Development Fund New York, New York | <i>For the Music Voucher Program, which is designed to assist smaller professional music groups.</i> | 25,000 |
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Recordings

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| Composers' Recordings New York, New York | <i>For recording William Schuman's The Young Dead Soldiers with the "Y" Chamber Orchestra and Schuman's In Sweet Music with the Orpheus Trio; Concerto for Orchestra and Percussion by Robert Moevs with the Orchestra of the 20th Century; and recordings with the Da Capo Chamber Players for their tenth anniversary album which include Modern Love Waltz by Philip Glass and Robert Moran, Mind Willow Whisper by Joseph Schwanter, Scherzo by George Perle, Joan's by Charles Wuorinen, Petroushskates by Joan Tower, and Private Game by Shulamit Ran.</i> | \$20,000 |
| Jazz Composers' Orchestra Association New York, New York | <i>To expand and improve the promotional aspects of the New Music Distribution Service.</i> | 20,000 |
| Louisville Orchestra Louisville, Kentucky | <i>For First Edition Records to record the Louisville Orchestra performing Donald Erb's Concerto for Trombone, Autumn Music, Christmas Music, and Special Fanfare; George Crumb's Variazioni; Fresco by Sidney Hodkinson, Tournaments and Elegy by John Corigliano; and Forest Music by Paul Chihara.</i> | 20,000 |
| Recorded Anthology of American Music New York, New York | <i>For the recording of the Clarinet Concerto by John Corigliano and the Third Essay by Samuel Barber with the New York Philharmonic.</i> | 20,000 |

New Music Performance

Includes two subcategories: *Ensembles and Presenting Organizations* that perform or present 20th-century music, with an emphasis on the music of our time, are given grants to perform and present new music, to improve the quality of performance, and to increase the audience for new music. *Services to New Music Performance* are grants awarded to organizations for projects that serve the new music performance field on a national or regional basis.

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| Program funds: | \$571,800 |
| Treasury funds: | \$ 49,000 |
| Private gifts: | \$ 49,000 |

Ensembles and Presenting Organizations

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| American Camerata for New Music Wheaton, Maryland | <i>For increased rehearsal time, a three-concert series with open rehearsals, and to hire a part-time personnel manager during the 1980-81 season.</i> | \$4,500 |
| American Camerata for New Music Wheaton, Maryland | <i>For musicians' fees for the 1980-81 season, involving concerts and educational programs for young students.</i> | 4,500 |
| American Composers' Concerts New York, New York | <i>For the American Composers' Orchestra to perform three programs of American symphonic music in Alice Tully Hall during the 1980-81 season.</i> | 18,000 |
| American Dance Festival Durham, North Carolina | <i>For two collaborations by composers and choreographers which resulted in the performance of new works during the summer of 1980.</i> | 24,000 |
| and/or service Seattle, Washington | <i>To present concerts of small-ensemble new music during the 1980-81 season.</i> | 5,400 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | <i>For chamber concerts by the 20th-Century Chamber Theater of the Performing Arts.</i> | 1,500 |

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| Audium San Francisco, California | <i>For performance-seminars for college and high school groups during the 1980-81 season.</i> | 5,000 |
| Audium San Francisco, California | <i>For the 1980 series of performance-seminars for college and high school groups.</i> | 3,000 |
| Aurora Music Foundation New York, New York | <i>For the 1980-81 season of the Philip Glass Ensemble.</i> | 5,000 |
| Avant-Garde Music Festival New York, New York | <i>For residency activity by the Contemporary Chamber Ensemble during the 1980-81 season.</i> | 8,000 |
| Boehm Quintette New York, New York | <i>For the 1980-81 touring season.</i> | 6,000 |
| Boston Musica Viva Newton Center, Massachusetts | <i>For a new subscription series in Hartford, Connecticut during the 1980-81 season.</i> | 6,100 |
| Boston Musica Viva Newton Center, Massachusetts | <i>For musicians' fees and travel during the 1980-81 performance season.</i> | 5,000 |
| Cabrillo Guild of Music Aptos, California | <i>For musicians' fees for the performance of contemporary music during the 1980 Cabrillo Music Festival.</i> | 3,000 |
| Caldwell Community College and Technical Institute Lenoir, North Carolina | <i>For a transcontinental tour by the Ucharrie Clarinet-Percussion Duo during the 1980-81 season.</i> | 1,500 |
| California, University of La Jolla, California | <i>For guest artists' fees and touring expenses for KIVA, an experimental music ensemble formed by resident musicians at the university during the 1980-81 season.</i> | 1,000 |
| California, University of La Jolla, California | <i>For off-campus 20th-century music concerts.</i> | 5,000 |
| California, University of San Diego, California | <i>For the off-campus musical activities.</i> | 5,000 |
| Chicago Society of Composers Wilmette, Illinois | <i>For the 1980-81 series of contemporary chamber music programs in Chicago and a tour by the Society's ensemble to nearby cities.</i> | 2,500 |
| Chicago, University of Chicago, Illinois | <i>For the 1980-81 concert season of the Contemporary Chamber Players, including a tour to Washington, D.C., New York City, Urbana, and Milwaukee.</i> | 5,500 |
| Collage Boston, Massachusetts | <i>For a series of three concerts of contemporary chamber music at the Longy School of Music in Cambridge, Massachusetts.</i> | 4,000 |
| Colorado State University Fort Collins, Colorado | <i>For musicians' fees for the April 1981 Rocky Mountain Contemporary Music Festival.</i> | 1,500 |
| Composers' Conference and Chamber Music Center Hyde Park, Vermont | <i>For the summer 1980 conference involving fellowships to composers, with readings, rehearsals, performances, and discussions of their works.</i> | 17,000 |
| Composers' Forum New York, New York | <i>For two Composers' Invitational Concerts, including performances of chamber works by young composers, two video-music concerts, and two Spotlight Concerts during the 1980-81 season.</i> | 5,500 |
| Composers' Forum New York, New York | <i>For concerts of contemporary American music during the 1979-80 season.</i> | 2,500 |
| Conimicut Foundation Berkeley, California | <i>For the 1980-81 season of the Arch Ensemble for Experimental Music and musicians' fees for new music presentations at 1750 Arch Street.</i> | 9,500 |
| Conimicut Foundation Berkeley, California | <i>For concerts of 20th-century music during the 1979-80 season.</i> | 3,500 |
| Contemporary Arts Center Cincinnati, Ohio | <i>For concerts during 1980-81 in which composers will perform their own works, combining electronic and acoustic, solo and ensemble offerings.</i> | 5,000 |
| Contemporary Concerts Chicago, Illinois | <i>For the spring 1981 Festival of New Music, including concerts, workshops, and composer lectures.</i> | 3,500 |

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| Contemporary Music Forum Washington, D.C. | <i>For the 1980-81 regional touring program, embassy concerts, concerts at the National Bureau of Standards, extra rehearsal time for mixed-media works, and partial salaries for the music director and the director of development.</i> | 4,500 |
| Contemporary Music Forum Washington, D.C. | <i>For the 1979-80 concert series in Washington, D.C., and workshop-concerts in Baltimore and Richmond.</i> | 4,500 |
| Contrasts in Contemporary Music New York, New York | <i>For the 1980-81 season of Composers' Showcase, a series of six contemporary American music concerts at the Whitney Museum.</i> | 6,000 |
| Creative Music Foundation Woodstock, New York | <i>For audience development activities, and a tour by black new music artists to southern colleges, public service organizations, and other presenting organizations during the 1980-81 season.</i> | 4,500 |
| 80 Langton Street San Francisco, California | <i>For musicians' fees for presentations during the 1980-81 season.</i> | 2,000 |
| Experimental Intermedia Foundation New York, New York | <i>For the 1980-81 series of new music concerts, each of which is devoted to the work of one composer.</i> | 2,000 |
| Experimental Intermedia Foundation New York, New York | <i>For the 1980-81 series of concerts by Gamelan Son of Lion.</i> | 1,500 |
| Foundation for Modern Dance New York, New York | <i>For musicians' fees and travel for an eight-member chamber ensemble to accompany the Erick Hawkins Dance Company during the 1980-81 season.</i> | 7,000 |
| Gregg Smith Singers Great Neck, New York | <i>For the 1980-81 tour of two-day residencies including concerts, seminars, and workshops.</i> | 10,000 |
| Group for Contemporary Music New York, New York | <i>For the 1980-81 season of concerts of contemporary music in New York City.</i> | 10,000 |
| Haleakala New York, New York | <i>For the 1980-81 Contemporary Music Series at the Kitchen, presenting works of approximately 43 new-music composers in 70 performances.</i> | 12,000 |
| Harvestworks New York, New York | <i>For the 1980-81 season of Electronic Musicmobile, a touring ensemble of synthesizer players.</i> | 3,000 |
| Harvestworks New York, New York | <i>For the spring and summer 1980 tour of Electronic Musicmobile.</i> | 2,500 |
| Illinois, University of Urbana, Illinois | <i>For the 1980-81 tour by the Contemporary Chamber Players.</i> | 2,000 |
| Independent Composers' Association Los Angeles, California | <i>For the 1980-81 season of new American music concerts in the Los Angeles area.</i> | 3,500 |
| Institute of Puerto Rican Culture San Juan, Puerto Rico | <i>For musicians' fees for the biennial contemporary music festival, sponsored by the Sociedad Puertorriquena de Musica Contemporanea.</i> | 7,400 |
| League of Composers-International Society for Contemporary Music, U.S. Section New York, New York | <i>For the 1980-81 series of contemporary chamber music concerts at Carnegie Recital Hall.</i> | 5,000 |
| Long Island Chamber Ensemble North Massapequa, New York | <i>For the 1979-80 concert season and for workshops and concerts for school children.</i> | 5,000 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>For the 1980-81 series of six new-music concerts.</i> | 2,500 |
| Louisville Orchestra Louisville, Kentucky | <i>For a festival of contemporary music in May 1981.</i> | 10,000 |
| Media Study/Buffalo Buffalo, New York | <i>For new-music concerts and musician's residencies using Media Study's acoustical spaces during the 1980-81 season.</i> | 3,500 |
| Meet the Composer New York, New York | <i>For the 1980-81 performances, workshops, lecture-demonstrations, and residencies by composers.</i> | 36,000 TF 19,000 PG 19,000 |
| Meet the Composer New York, New York | <i>For the 1980-81 performances, workshops, and lecture-demonstrations by composers in several northeastern states.</i> | TF 25,000 PG 25,000 |

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| Minnesota Composers' Forum St. Paul, Minnesota | <i>For the 1980-81 concerts of contemporary works.</i> | 5,400 |
| Minnesota Public Radio St. Paul, Minnesota | <i>For musicians' and a consultant's fees for the national broadcast of New Music America concerts.</i> | 2,500 |
| Monadnock Music Peterborough, New Hampshire | <i>For new-music performances during summer 1980.</i> | 7,000 |
| Museum of Contemporary Art Chicago, Illinois | <i>For concerts during the 1980-81 season.</i> | 2,500 |
| Music Alliance Atlanta, Georgia | <i>For the fall 1980 tour of Georgia by the Atlanta New Music Ensemble.</i> | 1,000 |
| National Public Radio Washington, D.C. | <i>For "Radiovisions," a series of 14 one-hour programs of new music.</i> | 13,000 |
| Nevada State Council on the Arts Reno, Nevada | <i>For the ninth annual Contemporary Music Festival in Las Vegas.</i> | 2,000 |
| Nevada State Council on the Arts Reno, Nevada | <i>For the 1980-81 season of the Las Vegas Chamber Players, including six concerts of contemporary music, participation in the Contemporary Music Festival at California Institute of the Arts, and the tenth annual Contemporary Music Festival in Las Vegas.</i> | 8,500 |
| New Hampshire Music Festival Center Harbor, New Hampshire | <i>For the summer 1980 performances of contemporary music.</i> | 5,000 |
| New Hampshire Symphony Manchester, New Hampshire | <i>For performances of new music throughout New Hampshire during the 1980-81 season.</i> | 2,000 |
| New Mexico Jazz Workshop Albuquerque, New Mexico | <i>For the New Music Series, including performances by Sun Ra Arkestra and the Art Ensemble of Chicago.</i> | 3,500 |
| New Music Circle St. Louis, Missouri | <i>For the 1980-81 presentation of 20th-century music concerts, including performances by the Extended Vocal Technique Ensemble and musicians from the St. Louis Symphony.</i> | 4,500 |
| New Music Consort New York, New York | <i>For the 1980-81 tour for a series of concerts and lectures at York College, and for three concerts at Carnegie Hall.</i> | 5,000 |
| New Music Ensemble of Providence Providence, Rhode Island | <i>For a series of concerts in collaboration with the Trinity Square Repertory Company.</i> | 4,000 |
| New York New Music Ensemble New York, New York | <i>For the 1980-81 tours to upstate New York and Illinois, including concerts and workshops on American contemporary music.</i> | 5,000 |
| New York, Research Foundation of the State University of Albany, New York | <i>For musicians' residencies at the Center of the Creative and Performing Arts in Buffalo.</i> | 7,500 |
| Orchestra of Our Time Bronx, New York | <i>For the 1980-81 performance season, including performances in colleges, public schools, factories, and prisons.</i> | 23,000 TF 5,000 PG 5,000 |
| Orchestra Society of Philadelphia Philadelphia, Pennsylvania | <i>For performance of new music during the 1980-81 season.</i> | 1,000 |
| Performers' Committee New York, New York | <i>For the 1979-80 activities of Continuum, including mini-residencies with colleges and community organizations.</i> | 10,000 |
| Performers' Committee New York, New York | <i>For the 1980-81 activities of Continuum, including mini-residencies with colleges and community organizations around the country.</i> | 12,000 |
| Pittsburgh New Music Ensemble Pittsburgh, Pennsylvania | <i>For the 1980-81 performance season, including increased paid rehearsal time.</i> | 10,000 |
| Portland Center for the Visual Arts Portland, Oregon | <i>For the 1980-81 series of seven new-music concerts.</i> | 3,500 |
| Real Arts Ways Hartford, Connecticut | <i>For the 1980-81 series of 50 new-music concerts.</i> | 5,000 |
| Reich Music Foundation New York, New York | <i>For the 1980-81 season of Steve Reich and Musicians, including tours of the east and west coasts.</i> | 7,000 |

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| Reich Music Foundation New York, New York | <i>For the 1980-81 season of concerts of music by young composers.</i> | 5,000 |
| San Francisco Contemporary Music San Francisco, California | <i>For eight concerts at the San Francisco Museum of Modern Art during the 1980-81 season.</i> | 7,500 |
| S.E.M. Ensemble Buffalo, New York | <i>For performances at the Whitney Museum in New York City during the 1980-81 season.</i> | 1,000 |
| Southern California Chamber Music Society Los Angeles, California | <i>For the 1980-81 season of Monday Evening Concerts.</i> | 18,500 |
| Speculum Musicae New York, New York | <i>For the 1980-81 performance season.</i> | 7,500 |
| Syracuse Society for New Music Syracuse, New York | <i>For a concert and workshop by Muhal Richard Abrams in area universities and public schools, performers' fees for a young composers' program, and a regional composers' program during the 1980-81 season.</i> | 5,500 |
| Syracuse Society for New Music Syracuse, New York | <i>For a tour of contemporary music programs in central New York and a concert of music by American women composers during the 1979-80 season.</i> | 5,000 |
| Texas Tech University Lubbock, Texas | <i>For musicians' fees for the 1980-81 Leading Edge Music Series.</i> | 1,000 |
| 20th Century Consort Washington, D.C. | <i>For six contemporary music concerts and four lecture-recital workshops during the 1980-81 season.</i> | 12,500 |
| Universal Jazz Coalition New York, New York | <i>For five new-music concerts during the 1980-81 season.</i> | 3,000 |
| Universal Jazz Coalition New York, New York | <i>For three concerts by the Hal Freedman Ensemble during the 1980-81 season.</i> | 1,000 |
| Voices of Change Dallas, Texas | <i>For the 1980-81 concert series and an administrator's salary.</i> | 10,500 |
| Walker Art Center Minneapolis, Minnesota | <i>For the 1980-81 season of new-music concerts, including concerts by visiting composer-performers and concerts by groups and individuals based in the region.</i> | 4,000 |
| Walker Art Center Minneapolis, Minnesota | <i>For New Music America, a festival of new music held in June 1980.</i> | 4,000 |
| Washington, University of Seattle, Washington | <i>For the non-subscription concerts by the Contemporary Group during the 1980-81 season.</i> | 4,500 |
| West Virginia University Morgantown, West Virginia | <i>For fees for a residency by George Rochberg and the Concord String Quartet at the university during spring 1981.</i> | 1,000 |
| WGBH Educational Foundation Boston, Massachusetts | <i>For music costs for a pilot half-hour television program on new music.</i> | 2,500 |
| White Mountains Center for the Arts Jefferson, New Hampshire | <i>For a residency by the Concord String Quartet during the summer of 1980.</i> | 1,500 |
| Women's Interart Center New York, New York | <i>For the 1980-81 season of concerts by women composers.</i> | 3,500 |

Services to New Music Performance

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| Haleakala New York, New York | <i>For the activities of a steering committee to set up a national alliance of new-music centers.</i> | \$5,000 |
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Orchestra

Includes three subcategories: *Basic Grants* are limited to professional orchestras that have been in existence for at least three seasons. *Music resources* grants support innovative projects that may be used as models for future development in the orchestra field. *Services to the Orchestra Field* grants assist organizations with projects not included in other Orchestra subcategories, but which benefit the orchestra field.

Program funds: \$3,266,250
 Treasury funds: \$5,934,300
 Private gifts: \$5,934,300

Basic Grants

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| Albany Symphony Orchestra Albany, New York | <i>For run-out concerts, the Little Symphony's in-school performances, and to engage a public relations director.</i> | \$ 9,030 TF 20,970 PG 20,970 |
| Amarillo Symphony Amarillo, Texas | <i>For the in-school concerts and travel expenses.</i> | 8,000 |
| American Symphony Orchestra New York, New York | <i>For additional concerts in the Sunday Afternoon Subscription Series at Carnegie Hall.</i> | TF 60,000 PG 60,000 |
| Anchorage Symphony Orchestra Anchorage, Alaska | <i>To engage a string quartet to perform with the orchestra and to provide a musical outreach program to the community and master classes for current members of the symphony and advanced students in the area.</i> | 2,000 |
| Arkansas Orchestra Society Little Rock, Arkansas | <i>For a string instruction program, additional rehearsal time, training of an executive director, and to engage a string quartet.</i> | 9,030 TF 20,970 PG 20,970 |
| Atlanta Arts Alliance Atlanta, Georgia | <i>For the Atlanta Symphony Orchestra's southeast tour, run-out concerts, and educational concerts.</i> | 60,200 TF 139,800 PG 139,800 |
| Austin Symphony Orchestra Austin, Texas | <i>To engage additional string players and young American soloists to perform with the orchestra.</i> | 6,620 TF 15,380 PG 15,380 |
| Baltimore Symphony Orchestra Association Baltimore, Maryland | <i>For run-out concerts, a community program of free concerts and church concerts, and the development program.</i> | 61,700 TF 143,300 PG 143,300 |
| Bangor Symphony Orchestra Bangor, Maine | <i>To engage guest conductors and to expand the subscription concerts.</i> | 1,000 |
| Binghamton Symphony and Choral Society Binghamton, New York | <i>To engage additional string players and American soloists, and for additional rehearsal time for the free outdoor summer concert.</i> | 1,000 |
| Birmingham Symphony Orchestra Birmingham, Alabama | <i>For the Alabama State Symphony's summer concerts; tours and run-out concerts in the state, concerts for minority groups, the elderly, and the disabled; and to engage additional musicians.</i> | 12,040 TF 27,960 PG 27,960 |
| Boston Symphony Orchestra Boston, Massachusetts | <i>For free, outdoor summer concerts, youth concerts, a special performance in New York City, concerts by the Boston Symphony Chamber Players in Boston and on tour, and for promotional activities.</i> | 90,300 TF 209,700 PG 209,700 |
| Brooklyn Philharmonia Brooklyn, New York | <i>For the in-school performance program, the Music of the Americas Program, and to hire administrative staff.</i> | 12,040 TF 27,960 PG 27,960 |
| Buffalo Philharmonic Orchestra Society Buffalo, New York | <i>For a children's series, a New England tour, community concerts, and a concert production of Stravinsky's Oedipus Rex.</i> | 63,250 TF 93,750 PG 93,750 |

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| California Chamber Symphony Society Los Angeles, California | <i>To engage young American artists, and for an audience development program, including free and low admission concerts for senior citizens and handicapped persons.</i> | 6,020 TF 13,980 PG 13,980 |
| Canton Symphony Orchestra Association Canton, Ohio | <i>For a Kinder Konzerts Series, a senior citizens' concert, and to engage a string quartet and a brass quintet.</i> | 15,000 |
| Casper Civic Symphony Orchestra Casper, Wyoming | <i>For in-school concerts and concerts throughout the state of Wyoming, and to engage guest artists.</i> | 3,000 |
| Cedar Rapids Symphony Orchestra Association Cedar Rapids, Iowa | <i>To engage five principal string players to perform with the orchestra and provide ensemble services.</i> | 16,000 |
| Chamber Orchestra of New England New Haven, Connecticut | <i>To support a New England touring program.</i> | 1,000 |
| Charleston Symphony Orchestra Charleston, South Carolina | <i>To engage a string quartet and a woodwind quintet to perform with the orchestra and provide ensemble services.</i> | 2,000 |
| Charleston Symphony Orchestra Charleston, West Virginia | <i>To continue the touring program throughout West Virginia.</i> | 15,000 |
| Charlotte Symphony Orchestra Society Charlotte, North Carolina | <i>For the In-School Music Program, which involves performances by small ensembles and the 32-member Chamber Orchestra.</i> | 15,050 TF 34,950 PG 34,950 |
| Chattanooga Symphony Association Chattanooga, Tennessee | <i>For the engagement of guest artists, additional rehearsal time, and run-out concerts.</i> | 11,500 |
| Chautauqua Institution Chautauqua, New York | <i>For the engagement of a resident assistant conductor and additional musicians, for additional rehearsals, and for a series of concert performances by the Chautauqua Symphony Orchestra.</i> | 6,000 |
| Cincinnati Symphony Orchestra Cincinnati, Ohio | <i>For the Area Artist Series, which includes several adult concerts, concerts and master classes in area schools, and the mini-festival program which conducts two-day residencies in ten cities.</i> | 68,025 TF 157,975 PG 157,975 |
| Colorado Chamber Orchestra Boulder, Colorado | <i>To hire additional string players.</i> | 1,000 |
| Colorado Springs Symphony Orchestra Association Colorado Springs, Colorado | <i>For the continuation of ensemble programs and the hiring of professional musicians.</i> | 6,320 TF 14,680 PG 14,680 |
| Columbus Symphony Orchestra Columbus, Ohio | <i>For ensemble programs and full orchestra concerts for students, and for the addition of a third string quartet to perform concerts in schools and other public places.</i> | 18,360 TF 41,640 PG 41,640 |
| Concerto Soloists of Philadelphia Philadelphia, Pennsylvania | <i>For an apprentice conductor; low-cost tickets to students, senior citizens, and the disadvantaged; performances of young area composers' works; and the engagement of young area artists and senior citizens to perform as soloists with the orchestra.</i> | 13,500 |
| Corpus Christi Symphony Society Corpus Christi, Texas | <i>For free public performances of Handel's Messiah in English and Spanish, chamber concerts, concerts in junior high schools, and for the continued engagement of a bilingual administrator.</i> | 16,000 |
| Dallas Symphony Association Dallas, Texas | <i>For run-out concerts, school concerts, a pops series, and community services, including concerts for the handicapped.</i> | 55,685 TF 129,315 PG 129,315 |
| Dayton Philharmonic Orchestra Association Dayton, Ohio | <i>For young people's concerts, an ensemble program, a lunchtime "Brown Bag" concert, and the Piqua Artist Series.</i> | 6,620 TF 15,380 PG 15,380 |
| Delaware Symphony Association Wilmington, Delaware | <i>For young people's concerts, run-out concerts, and for the engagement of a full-time manager.</i> | 3,000 |
| Denver Symphony Orchestra Denver, Colorado | <i>For concerts in neighboring communities, young people's concerts, an extension of the holiday series, and free Sunday afternoon concerts.</i> | 57,190 TF 132,810 PG 132,810 |
| Des Moines Symphony Association Des Moines, Iowa | <i>For the chamber orchestra concerts, and for the Sunday matinee concerts to which free transportation is provided for senior citizens and handicapped persons.</i> | 16,000 |

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| Detroit Symphony Orchestra Detroit, Michigan | <i>For educational concerts in inner-city schools and the Ford Auditorium, and for the Bartok Music Festival.</i> | 63,210 TF 146,790 PG 146,790 |
| Duluth-Superior Symphony Association Duluth, Minnesota | <i>For additional rehearsal time, the engagement of five full-time musicians, in-school lecture demonstration concerts, and small ensemble performances.</i> | 18,350 |
| Eastern Music Festival Greensboro, North Carolina | <i>For "Project LISTEN," an outreach program by the Eastern Philharmonic Orchestra of special performances for the handicapped and other disadvantaged persons unable to attend regular concerts.</i> | 3,500 TF 10,000 PG 10,000 |
| El Paso Symphony Orchestra El Paso, Texas | <i>To repeat eight subscription concerts.</i> | 2,000 |
| Elkhart County Symphony Association Elkhart, Indiana | <i>For run-out concerts, a chamber concert, and for the engagement of a youth orchestra director and section instructors.</i> | 2,000 |
| Erie Philharmonic Erie, Pennsylvania | <i>For additional rehearsals, run-out concerts in rural areas, and in-school concerts.</i> | 6,620 TF 15,380 PG 15,380 |
| Evansville Philharmonic Orchestral Corporation Evansville, Indiana | <i>For additional rehearsal time and to hire guest artists.</i> | 2,500 |
| Fairbanks Symphony Association Fairbanks, Alaska | <i>For a tour of the orchestra to native Alaskan communities on the Yukon River and for production costs of a film of the tour.</i> | 2,000 |
| Flagstaff Festival of the Arts Flagstaff, Arizona | <i>For the performances of the concert orchestra and the symphony during the three-week summer festival.</i> | 3,000 |
| Flint Institute of Music Flint, Michigan | <i>For youth concerts, family "rug concerts," and educational concerts, including master classes in the community.</i> | 8,430 TF 19,570 PG 19,570 |
| Florida Gulf Coast Symphony St. Petersburg, Florida | <i>For youth concerts, tiny tots concerts, run-out concerts, and pops concerts.</i> | 9,030 TF 20,970 PG 20,970 |
| Florida Philharmonic Miami, Florida | <i>For family-youth concerts, a Mozart mini-festival, senior citizens' concerts, and free educational concerts.</i> | 10,530 TF 24,470 PG 24,470 |
| Florida Symphony Orlando, Florida | <i>For a contemporary music festival, run-out concerts, collaboration with local ballet and choral groups, and an extension of the season.</i> | 32,000 |
| Fort Lauderdale Symphony Orchestra Association Fort Lauderdale, Florida | <i>For community concerts by the orchestra and smaller ensembles using American artists.</i> | 15,000 |
| Fort Wayne Philharmonic Orchestra Fort Wayne, Indiana | <i>To engage professional musicians to perform with the orchestra and to provide chamber music services to schools, senior citizen centers, hospitals, and other locations throughout northern Indiana.</i> | 10,530 TF 24,470 PG 24,470 |
| Fort Worth Symphony Orchestra Association Fort Worth, Texas | <i>For ensemble and chamber orchestra concerts in school and in the community, for the engagement of a director on minority affairs, and for touring to various communities in Texas</i> | 15,000 |
| Fresno Philharmonic Association Fresno, California | <i>For run-out concerts, youth concerts, the engagement of a fund drive coordinator, and for a string trio.</i> | 9,630 TF 22,370 PG 22,370 |
| Glendale Symphony Orchestra Glendale, California | <i>For school concerts, pops concerts, additional rehearsal time, the engagement of guest artists, and open rehearsals for the physically handicapped and senior citizens.</i> | 2,000 |
| Grand Rapids Symphony Society Grand Rapids, Michigan | <i>To engage professional musicians to perform with the orchestra and to provide ensemble services, master classes, concert-clinics, and informal concerts.</i> | 10,530 TF 24,470 PG 24,470 |
| Greater Akron Musical Association Akron, Ohio | <i>For a summer Concert-in-the-Parks series, for additional rehearsals, and to increase the size of the string sections.</i> | 16,000 |

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| Haddonfield Symphony Society Haddonfield, New Jersey | To hire a manager. | 1,000 |
| Hartford, Symphony Society of Greater Hartford, Connecticut | For the Discovery Concert Series and for the engagement of a development director and an assistant conductor. | 27,500 |
| Honolulu Symphony Society Honolulu, Hawaii | For state touring program expansion and the improvement of the Starlight Festival, for continuation of educational services, and for the improvement of the public relations and development programs. | 39,130 TF 90,870 PG 90,870 |
| Houston Symphony Society Houston, Texas | For summer outdoor concerts, chamber orchestra concerts, and young people's concerts, including the Student Festival Orchestra in which students are selected to participate in clinics and performances with the symphony. | 48,340 TF 112,260 PG 112,260 |
| Hudson Valley Philharmonic Society Poughkeepsie, New York | To hire additional administrative staff and to engage a string quartet to perform with the orchestra and provide ensemble services. | 13,500 |
| Indiana State Symphony Society Indianapolis, Indiana | For youth concerts, a contemporary music festival, concerts in Indiana communities, and "Visions Concerts" for students in grades four through eight. | 60,200 TF 139,800 PG 139,800 |
| Jackson Symphony Orchestra Jackson, Mississippi | To expand the String Program, which provides lessons for more than 600 disadvantaged students throughout the state and more than 250 concerts by string ensembles. | 13,550 TF 31,450 PG 31,450 |
| Jacksonville Symphony Association Jacksonville, Florida | For youth concerts, programs in special areas, and school concerts. | 12,790 TF 29,710 PG 29,710 |
| Johnstown Municipal Symphony Johnstown, Pennsylvania | For additional rehearsals and the engagement of additional string players. | 2,000 |
| Kalamazoo Symphony Society Kalamazoo, Michigan | For young people's concerts, expansion of the chamber orchestra concert series, and the continued engagement of the three ensembles. | 7,100 TF 16,500 PG 16,500 |
| Kansas City Philharmonic Association Kansas City, Missouri | For a chamber concerts series, campus workshops, municipal concerts, a chamber orchestra series, young persons' concerts, and an audience development program. | 45,150 TF 104,850 PG 104,850 |
| Knoxville Symphony Society Knoxville, Tennessee | For young people's concerts, engagement of a string quartet, chamber orchestra concerts in the schools, and run-out concerts to outlying counties. | 15,000 |
| Lansing Symphony Association Lansing, Michigan | To hire an education coordinator, a string quartet, and a brass quintet for the school concerts program. | 2,000 |
| Lawton Philharmonic Orchestra Lawton, Oklahoma | For additional rehearsal costs and travel costs to transport musicians from Oklahoma City to Lawton. | 2,000 |
| Lexington Philharmonic Society Lexington, Kentucky | To hire additional musicians to perform with the orchestra. | 2,000 |
| Lima Symphony Orchestra Lima, Ohio | To engage a string quartet to perform with the orchestra and provide ensemble services. | 2,000 |
| Lincoln Symphony Orchestra Lincoln, Nebraska | For the subscription series with guest artists. | 1,000 |
| Long Beach Symphony Association Long Beach, California | For the engagement of a resident music director, for additional rehearsal time, and for ensemble performances in the schools. | 8,500 |
| Los Angeles Chamber Orchestra Los Angeles, California | To establish a development department and a marketing department and for guest artists' fees. | 6,020 TF 13,980 PG 13,980 |
| Los Angeles Philharmonic Association Los Angeles, California | For regional touring, for rehearsals with Carlo Maria Giulini, and for Composer's Choice Concerts, which feature prominent American composers and their work. | 90,300 TF 209,700 PG 209,700 |
| Louisville Philharmonic Society Louisville, Kentucky | To hire 35 musicians for a core orchestra to perform with the Louisville Philharmonic. | 19,560 TF 45,440 PG 45,440 |

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| Marin Symphony Association San Rafael, California | <i>For additional rehearsal time and guest artists' fees.</i> | 1,000 |
| Memphis Orchestral Society Memphis, Tennessee | <i>For chamber orchestra concerts, in-school concerts by the Memphis Little Symphony, and additional rehearsal time.</i> | 10,840 TF 25,160 PG 25,160 |
| Midland-Odessa Symphony and Chorale Midland, Texas | <i>To hire additional musicians.</i> | 2,500 |
| Milwaukee Symphony Orchestra Milwaukee, Wisconsin | <i>For educational concerts, run-out concerts to rural communities, free outdoor summer concerts, statewide touring, and for the development of marketing strategy.</i> | 55,685 TF 129,315 PG 129,315 |
| Minnesota Orchestral Association Minneapolis, Minnesota | <i>For outdoor parks concerts, a summer festival, an eastern tour, regional touring, and educational services.</i> | 79,770 TF 185,230 PG 185,230 |
| Monadnock Music Peterborough, New Hampshire | <i>For a subscription series of orchestral concerts, to include works by contemporary American composers.</i> | 7,300 |
| Monterey County Symphony Association Carmel, California | <i>To hire professional musicians to perform with the orchestra and to provide in-school ensemble programs.</i> | 9,000 |
| Music for Long Island North Massapequa, New York | <i>For the Orchestra da Camera's educational activities in the schools, including jazz, opera and ensemble programs.</i> | 32,550 TF 12,450 PG 12,450 |
| Music for Westchester Symphony Orchestra White Plains, New York | <i>To expand the orchestra's subscription series.</i> | 1,000 |
| Musical Arts Association Cleveland, Ohio | <i>For the Cleveland Orchestra's concerts in neighboring communities and educational concerts for junior and senior high school students and university students.</i> | 90,300 TF 209,700 PG 209,700 |
| Nashville Symphony Association Nashville, Tennessee | <i>To expand the orchestra's subscription series.</i> | 19,560 TF 45,440 PG 45,440 |
| National Symphony Orchestra Association Washington, D.C. | <i>For the orchestra's main subscription series.</i> | 52,670 TF 122,330 PG 122,330 |
| New Hampshire Symphony Manchester, New Hampshire | <i>For the engagement of a core orchestra to perform with the Symphony and provide ensemble services.</i> | 2,000 |
| New Haven Symphony Orchestra New Haven, Connecticut | <i>For additional rehearsal time, for the engagement of a development director, and for additional string players.</i> | 10,530 TF 24,470 PG 24,470 |
| New Jersey Symphony Orchestra Newark, New Jersey | <i>For summer concerts, regional concerts, and in-school concerts.</i> | 9,360 TF 114,640 PG 114,640 |
| New Mexico Symphony Orchestra Albuquerque, New Mexico | <i>For educational concerts and a statewide touring program.</i> | 12,040 TF 27,960 PG 27,960 |
| New Orleans Philharmonic Symphony Society New Orleans, Louisiana | <i>For regional touring, the presentation of young American soloists, additional rehearsal time, collaboration with ballet and choral groups, in-school concerts, and additional administrative staff.</i> | 48,340 TF 112,260 PG 112,260 |
| New York, Philharmonic-Symphony Society of New York, New York | <i>For subscription concerts and summer parks concerts.</i> | 90,300 TF 209,700 PG 209,700 |
| 92nd Street YM-YWHA New York, New York | <i>To expand the major concert series and for increased rehearsal time necessary to perform more contemporary music.</i> | 2,000 |
| North Carolina Symphony Society Raleigh, North Carolina | <i>For the education program involving the full orchestra, the Little Symphony, and ensembles.</i> | 24,000 TF 56,000 PG 56,000 |
| Northwest Chamber Orchestra Seattle, Washington | <i>For additional rehearsal time and a one-week tour to communities in Idaho and eastern Washington.</i> | 1,000 |

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| Oakland Symphony Orchestra Association Oakland, California | <i>For the education program, run-out concerts, and free public concerts in the city.</i> | 17,480 TF 36,520 PG 36,520 |
| Oklahoma Symphony Orchestra Oklahoma City, Oklahoma | <i>For the education program, a marketing program, run-out concerts, and the engagement of assistant conductors.</i> | 16,250 TF 31,750 PG 31,750 |
| Omaha Symphony Association Omaha, Nebraska | <i>To expand the subscription series and to engage a string quartet, a brass quintet, and a trio of harp, bass, and percussion.</i> | 13,550 TF 31,450 PG 31,450 |
| Opera Orchestra of New York New York, New York | <i>To expand the outreach programs and educational programs.</i> | TF 16,000 PG 16,000 |
| Orchestra Association Chicago, Illinois | <i>For educational programs and orchestra rehearsals for the Chicago Symphony Orchestra.</i> | 90,300 TF 209,700 PG 209,700 |
| Oregon Symphony Society Portland, Oregon | <i>For increased rehearsal time and expansion of the family and youth concert series.</i> | 31,600 TF 73,400 PG 73,400 |
| Owensboro Symphony Orchestra Owensboro, Kentucky | <i>For family concerts and educational services, including young people's concerts, ensemble concerts, private instruction, and master classes.</i> | 2,000 |
| Pasadena Symphony Association Pasadena, California | <i>For additional rehearsal time, the engagement of orchestra musicians to coach students, and for a conductor for the Pasadena Youth Symphony Orchestra.</i> | 6,020 TF 13,980 PG 13,980 |
| Peoria Symphony Orchestra Peoria, Illinois | <i>To engage an administrative assistant.</i> | 1,000 |
| Philadelphia Orchestra Association Philadelphia, Pennsylvania | <i>For the student and young people's concerts and the Robin Hood Dell concerts.</i> | 90,300 TF 209,700 PG 209,700 |
| Philharmonic Society of Northeastern Pennsylvania Avoca, Pennsylvania | <i>For additional rehearsals and run-out concerts, an "All American Music" concert, and the engagement of guest conductors.</i> | 17,000 |
| Phoenix Symphony Association Phoenix, Arizona | <i>For young people's concerts, run-out concerts, the collaboration with Ballet West, and a series of concerts by a chamber orchestra.</i> | 22,120 TF 51,380 PG 51,380 |
| Piedmont Chamber Orchestra and Piedmont Chamber Players Winston-Salem, North Carolina | <i>For additional rehearsal time, ensemble performances, and southeastern tour concerts.</i> | 12,000 |
| Pittsburgh Symphony Society Pittsburgh, Pennsylvania | <i>For college residencies of the chamber orchestra and full orchestra, for the collaboration with the Pittsburgh Ballet and Opera, and for a music festival with the orchestra.</i> | 79,770 TF 185,230 PG 185,230 |
| Portland Symphony Orchestra Portland, Maine | <i>For youth concerts, chamber orchestra concerts, and to engage a string quartet.</i> | 9,780 TF 22,720 PG 22,720 |
| Puerto Rico Symphony Orchestra San Juan, Puerto Rico | <i>For the island touring program, the engagement of young Puerto Rican soloists, pops concerts, and the continued engagement of administrative staff.</i> | 40,000 |
| Queens Symphony Orchestra Forest Hills, New York | <i>For increased rehearsal time, the engagement of additional players, and expansion of the concert series.</i> | 8,000 |
| Rhode Island Philharmonic Orchestra Providence, Rhode Island | <i>To engage additional musicians, and for the education program involving the orchestra and selected ensembles in schools throughout the state.</i> | 7,525 TF 17,475 PG 17,475 |
| Richmond Symphony Richmond, Virginia | <i>To expand the Richmond Sinfonia's statewide touring program.</i> | 19,560 TF 45,440 PG 45,440 |
| Rochester Civic Music Rochester, Minnesota | <i>To engage additional administrative staff.</i> | 3,000 |

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| Rochester Philharmonic Orchestra Rochester, New York | <i>For the educational concerts, run-out concerts, summer concerts, free public concerts, and pops concerts.</i> | 57,200 TF 132,800 PG 132,800 |
| Sacramento Symphony Association Sacramento, California | <i>To engage string players to perform with the orchestra and provide ensemble and educational services.</i> | 9,030 TF 20,970 PG 20,970 |
| St. Louis Symphony Society St. Louis, Missouri | <i>For the Environments Program in Laumeier Sculpture Park, a chamber music series, collaboration with Opera Theater of St. Louis, and for the continued engagement of public relations and marketing staff.</i> | 78,260 TF 181,740 PG 181,740 |
| St. Paul Chamber Orchestra St. Paul, Minnesota | <i>To engage additional string players and to expand the Capitol Series and the Baroque Series.</i> | 36,120 TF 83,880 PG 83,880 |
| Salem Symphony Association Salem, Oregon | <i>To engage a musical director and additional musicians.</i> | 1,000 |
| San Antonio, Symphony Society of San Antonio, Texas | <i>To extend the season; to engage additional string players, American guest artists and conductors, and a development director; to expand the in-school educational programs; and for continued participation in the Rio Grande Valley International Music Festival.</i> | 38,830 TF 90,170 PG 90,170 |
| San Diego Symphony Orchestra Association San Deigo, California | <i>To continue the summer outdoor concerts and young people's concerts.</i> | 21,670 TF 50,330 PG 50,330 |
| San Francisco Symphony Association San Francisco, California | <i>For the Symphony Forum, an education program for university students, and youth concerts.</i> | 72,840 TF 169,160 PG 169,160 |
| San Jose Symphony Association San Jose, California | <i>For young people's concerts, expansion of the subscription concerts, and the engagement of additional staff.</i> | 16,550 TF 38,450 PG 38,450 |
| Santa Barbara Symphony Orchestra Association Santa Barbara, California | <i>To continue the Sunday Matinee Concert Series and for additional rehearsal time.</i> | 16,000 |
| Santa Rosa-Sonoma County Symphony Orchestra Santa Rosa, California | <i>To hire a manager.</i> | 2,000 |
| Savannah Symphony Society Savannah, Georgia | <i>For the education program, and for the engagement of an assistant conductor and additional musicians.</i> | 10,530 TF 24,470 PG 24,470 |
| Seattle Symphony Orchestra Seattle, Washington | <i>For the Musical Galaxy Concert Series, a Sunday matinee series, the engagement of an associate conductor and American guest artists, the expansion of the development program, and the Bartok Festival.</i> | 55,685 TF 129,315 PG 129,315 |
| Shreveport Symphony Society Shreveport, Louisiana | <i>To engage additional musicians to comprise a core for the orchestra and to form a chamber orchestra.</i> | 20,000 |
| Sioux City Symphony Orchestra Association Sioux City, Iowa | <i>For family concerts.</i> | 2,000 |
| Spokane Symphony Society Spokane, Washington | <i>For the "Clearly Classical" series, the expansion of the touring program, the continuation of the Sunday matinee series, and the engagement of additional administrative staff.</i> | 12,040 TF 27,960 PG 27,960 |
| Springfield Orchestra Association Springfield, Massachusetts | <i>To continue the youth concerts, in-school ensemble concerts, and to engage additional musicians.</i> | 11,285 TF 26,215 PG 26,215 |
| Springfield Symphony Orchestra Springfield, Ohio | <i>For run-out concerts, residencies, education concerts, concerts in public places, and for an audience development program.</i> | 2,000 |
| Stockton Symphony Association Stockton, California | <i>To engage a string quartet to perform with the orchestra and provide educational services.</i> | 1,000 |

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| Syracuse Symphony Orchestra Syracuse, New York | <i>For touring in central New York, school concerts, family concerts, and a summer series.</i> | 34,250 TF 79,550 PG 79,550 |
| Toledo Symphony Orchestra Association Toledo, Ohio | <i>For run-out concerts to schools, nursing homes, and mental health centers, and for the educational development program.</i> | 13,550 TF 31,450 PG 31,450 |
| Tucson Symphony Society Tucson, Arizona | <i>For in-school concerts, run-out concerts, outdoor concerts, and for the engagement of additional musicians.</i> | 7,225 TF 16,775 PG 16,775 |
| Tulsa Philharmonic Society Tulsa, Oklahoma | <i>To engage a manager and additional musicians to perform with the orchestra and provide ensemble services, and for additional rehearsal time.</i> | 10,000 |
| Twin Cities Symphony St. Joseph, Minnesota | <i>To engage a string quartet to perform with the orchestra and provide ensemble and in-school services.</i> | 2,000 |
| Utah Symphony Salt Lake City, Utah | <i>For a regional touring program and a variety of concerts, including the collaboration with the Utah Opera Company, Ballet West, and the Utah Chorale.</i> | 57,190 TF 132,810 PG 132,810 |
| Vermont Symphony Orchestra Association Burlington, Vermont | <i>For the engagement of a resident string quartet, for rehearsal costs and youth programs.</i> | 17,000 |
| Virginia Orchestra Group Norfolk, Virginia | <i>For the expansion of the run-out concerts, summer concerts, and for the continued engagement of administrative staff.</i> | 8,275 TF 19,225 PG 19,225 |
| Wheeling Symphony Society Wheeling, West Virginia | <i>To engage a string quartet to perform with the orchestra and provide ensemble services.</i> | 6,320 TF 14,680 PG 14,680 |
| Wichita Symphony Society Wichita, Kansas | <i>For touring and run-out concerts in Kansas, for development activities, the Soirees Musicales, and the engagement of a string quartet.</i> | 16,550 TF 38,450 PG 38,450 |
| Winston-Salem Symphony Association Winston-Salem, North Carolina | <i>For the in-school educational program, and to engage professional musicians to perform with the orchestra.</i> | 10,000 |
| Youngstown Symphony Society Youngstown, Ohio | <i>To collaborate with an opera company, for youth and in-school concerts, and to engage guest conductors.</i> | 6,620 TF 15,380 PG 15,380 |

Music Resources

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| Oakland Symphony Orchestra Association Oakland, California | <i>For the Orchestral Fellowship Program, designed to give qualified minority orchestral players performing experience by allowing them to play with the orchestra in regular subscription concerts and other engagements.</i> | \$15,000 |
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Services to the Orchestra Field

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| American Symphony Orchestra League Vienna, Virginia | <i>For training services to all categories of orchestras, including regional workshops, management seminars, a national conference, and year-round technical assistance; for publications, reference, and research services for orchestras; and for the engagement of additional administrative staff.</i> | \$178,000 |
| Buffalo Philharmonic Orchestra Society Buffalo, New York | <i>To conduct research on how the orchestra might provide services to the hearing-impaired.</i> | 12,500 |
| Milwaukee Symphony Orchestra Milwaukee, Wisconsin | <i>For the development of pre-concert materials and a docent program for the handicapped, and to make concerts more physically accessible to the disabled.</i> | 9,750 |

Jazz

Includes four subcategories: *Fellowships for Composers and Performers* enable highly talented professional jazz composers and performers to advance their careers. *Study Fellowships* enable young musicians of exceptional talent to study with established artists for concentrated instruction and experience. *Organizations* are awarded grants to present jazz performances, educational programs, short-term residencies by jazz specialists, and regional or national festivals or tours. *Jazz-Related Activities* grants assist individuals and organizations with projects which are not included in other Jazz grant categories.

Program funds: \$1,363,329

Fellowships for Composers and Performers

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| Ackerman, Robert Dallas, Texas | \$3,300 | Dara, Olu Long Island, New York | 4,125 |
| Amrod, Paul New York, New York | 2,950 | Davis, Nathan Allison Park, Pennsylvania | 5,500 |
| Auclair, Susan Jamaica Plain, Massachusetts | 1,875 | Davis, Stanton Jamaica Plain, Massachusetts | 4,125 |
| Bass, Lee New York, New York | 4,125 | Dean, Dan Seattle, Washington | 3,410 |
| Bent, Albert San Francisco, California | 3,850 | D'earth, John New York, New York | 3,300 |
| Berry, William North Hollywood, California | 5,500 | Dixon, Postina Los Angeles, California | 4,675 |
| Bobulinski, Gregory Flushing, New York | 3,300 | Dixon, Patricia New York, New York | 4,400 |
| Booker, Walter, Jr. New York, New York | 4,125 | Fineberg, Jean New York, New York | 3,300 |
| Branch, James Richmond, Virginia | 5,500 | Giuffre, James West Stockbridge, Massachusetts | 10,000 |
| Bridgewater, Ronald Brooklyn, New York | 5,430 | Golia, Vinny Sepulveda, California | 4,125 |
| Brookmeyer, Robert New York, New York | 7,500 | Grauer, Joanne Encino, California | 5,500 |
| Brown, Gerald New York, New York | 4,125 | Graves, Milford Jamaica, New York | 3,250 |
| Brown, Willex New York, New York | 4,125 | Griffin, James Teaneck, New Jersey | 5,500 |
| Bryant, Clora Los Angeles, California | 4,000 | Grimes, Lloyd "Tiny" New York, New York | 8,000 |
| Bushnell, Garvin Las Vegas, Nevada | 5,000 | Hamilton, Jimmy Christiansted, Virgin Islands | 8,000 |
| Carroll, Baikida Woodstock, New York | 4,125 | Harris, Barry New York, New York | 15,000 |
| Colson, Stephen Chicago, Illinois | 4,125 | Harris, Vandy Chicago, Illinois | 4,500 |
| Crotty, Michael Washington, D.C. | 7,500 | Henderson, Richard Washington, D.C. | 5,500 |
| Cyrille, Andrew Jamaica, New York | 3,250 | Henderson, William Los Angeles, California | 5,500 |

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| Hersey, Baird New York, New York | 4,500 | Moody, James Las Vegas, Nevada | 10,000 |
| Hobbs, William Minneapolis, Minnesota | 5,000 | Muhammad, Ali Detroit, Michigan | 2,000 |
| Horenstein, Stephen North Bennington, Vermont | 3,300 | Newton, James Brooklyn, New York | 5,000 |
| Jackson, Ronald New York, New York | 4,000 | Owens, Jimmy New York, New York | 15,000 |
| Jenkins, Leroy New York, New York | 10,000 | Reece, Alphonso New York, New York | 4,400 |
| Johnson, Rudolph Inglewood, California | 4,000 | Rejto, Nika Los Angeles, California | 1,875 |
| Jones, Jonathan, Sr. New York, New York | 15,000 | Rogers, Kenneth New York, New York | 4,125 |
| Jordan, Clifford New York, New York | 10,000 | Rowles, James New York, New York | 6,000 |
| Jordan, Sheila New York, New York | 3,800 | Ruiz, Hilton New York, New York | 6,600 |
| Layne, Alex Corona, New York | 4,000 | Sanders, Pharoah North Little Rock, Arkansas | 5,500 |
| Lee, William Brooklyn, New York | 5,000 | Saxton, William Richmond Hill, New York | 4,000 |
| Lewis, Fred Rochester, New York | 3,850 | Seeling, Ellen New York, New York | 3,300 |
| Lewis, James Temple Terrace, Florida | 3,500 | Skaff, Gregory New York, New York | 3,300 |
| Liebman, David New York, New York | 3,500 | Smith, Brian New York, New York | 7,500 |
| Lindsay, Gary Miami, Florida | 6,400 | Thompson, Malachi Brooklyn, New York | 3,300 |
| Lyons, Jimmy Bronx, New York | 4,400 | Valentine, Thomas "Kidd" New Orleans, Louisiana | 10,000 |
| Macchia, Frank Allston, Massachusetts | 3,300 | Watson, Robert New York, New York | 4,400 |
| Marsh, George San Francisco, California | 3,300 | Williams, Charles New York, New York | 5,500 |
| McIntyre, Kalaparusha Brooklyn, New York | 3,800 | Wilson, Joe New York, New York | 4,400 |
| Montgomery, Buddy Milwaukee, Wisconsin | 5,000 | | |

Study Fellowships

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| | | Anderson, Donald Murray, Kentucky | 750 |
| Abdus, Salim Newark, New Jersey | \$3,00 | Andrews, Deborah New York, New York | 1,000 |
| Abrams, James Louisville, Kentucky | 2,000 | Anzaldo, Sebastian, Jr. Omaha, Nebraska | 1,500 |
| Allen, Heath Philadelphia, Pennsylvania | 2,000 | Arenius, Claire Northampton, Massachusetts | 1,500 |
| Ambroise, Alix Queens Village, New York | 2,000 | Arner, David Barrytown, New York | 3,500 |

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| Aviles, Michael Brooklyn, New York | 1,500 | Harris, Cynthia Bronx, New York | 1,230 |
| Barrow, Stella Bronx, New York | 2,000 | Higgins, Patience New York, New York | 2,500 |
| Bern, Alan Bloomington, New York | 2,000 | Hinson, Antonio Flushing, New York | 1,500 |
| Bingham, Philip Montclair, New Jersey | 2,000 | Horington, Jonathan Morristown, New Jersey | 2,000 |
| Blue, Esther New York, New York | 2,500 | Jacober, Gary Cranston, Rhode Island | 2,500 |
| Bridgewater, Sheryl Brooklyn, New York | 4,000 | Jospe, Robert New York, New York | 2,000 |
| Brown, Ronald Dallas, Texas | 3,000 | Khalid, Abdullah Brooklyn, New York | 3,000 |
| Brown, Stephen Knoxville, Tennessee | 1,700 | Kinnon, Elizabeth Redondo Beach, California | 2,500 |
| Burns, Terry Clovis, New Mexico | 1,350 | Kofman, Alex New York, New York | 2,000 |
| Clark, David Swarthmore, Pennsylvania | 1,500 | Landis, Robert Wichita, Kansas | 1,330 |
| Clarke, Kim East Elmhurst, New York | 2,000 | Lawrence, Keith Queens, New York | 1,600 |
| Clayton, Frederick Dorchester, Massachusetts | 1,500 | Maupin, Bennie Altadena, California | 2,500 |
| Corra, Thomas Woodstock, New York | 2,500 | McIntosh, Franklyn Brooklyn, New York | 1,560 |
| Crawford, Gilbert Brooklyn, New York | 1,378 | Mitchell, James New York, New York | 1,500 |
| Denson, Estella New York, New York | 2,500 | Morgan, Jeff New York, New York | 1,000 |
| Dillon, Linda Burbank, California | 1,920 | Nelson, Alva Houston, Texas | 2,500 |
| Dorfman, Jonathan Rhinecliff, New York | 1,600 | Nelson, Milton Albuquerque, New Mexico | 1,000 |
| Draper, Beverly New York, New York | 1,663 | Owens, Charles Los Angeles, California | 1,000 |
| Elkjer, Robert Boston, Massachusetts | 2,000 | Patterson, Donald Houston, Texas | 1,000 |
| Eubanks, Robin Philadelphia, Pennsylvania | 3,000 | Powell, Keven New Brunswick, New Jersey | 2,000 |
| Floyd, Gary Milwaukee, Wisconsin | 1,500 | Purcell, Yvonne New York, New York | 2,000 |
| Forbes, Lacine Detroit, Michigan | 1,000 | Purviance, Douglas New York, New York | 5,000 |
| Freeman, Kendrick Simsbury, Connecticut | 1,200 | Rakha, Youssef Bronx, New York | 2,000 |
| Glanden, William Wilmington, Delaware | 1,420 | Ray, Carline New York, New York | 4,000 |
| Grice, Janet Middletown, Massachusetts | 2,000 | Rosemond, Janith New York, New York | 2,000 |
| Hammond, Mark Claremont, California | 3,000 | Rosinsky, Michael Omaha, Nebraska | 2,000 |

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| Scott, Patrick San Francisco, California | 1,500 | Varela, Frank Springfield, Massachusetts | 1,500 |
| Scribner, D. Robert Murray, Kentucky | 1,000 | Walker, John Alexandria, Virginia | 2,000 |
| Slatoff, Donald Brooklyn, New York | 1,500 | Williams, Daniel San Diego, California | 1,000 |
| Spencer, Richard Denton, Texas | 1,000 | Wolkonowski, Steve Arlington, Virginia | 2,500 |
| Thompson, Richard Norman, Oklahoma | 1,000 | Wood, Elise New York, New York | 2,000 |
| Torchia, Nancy New York, New York | 2,000 | Yarborough, Davey Mt. Rainer, Maryland | 2,000 |
| Tracy, Michael Louisville, Kentucky | 1,500 | | |

Organizations

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| Alaska, University of Fairbanks, Alaska | <i>For a series of jazz festivals—workshops intended to bring professional jazz musician-instructors to Alaskan musicians and students.</i> | \$7,000 |
| Alternative Center for International Arts New York, New York | <i>For a series of performances by professional jazz artists.</i> | 6,000 |
| Aquinas College Grand Rapids, Michigan | <i>To engage artist Clark Terry to participate in an intercollegiate, non-competitive big band jazz festival.</i> | 2,500 |
| Arizona State University Tempe, Arizona | <i>For the Real Jazz Series, a year-round program of jazz concerts and workshops.</i> | 5,000 |
| Artists Collective Hartford, Connecticut | <i>For a series of jazz workshop-demonstrations for local artists led by professional guest musicians.</i> | 7,000 |
| Arts Alaska Anchorage, Alaska | <i>For a series of residencies in Alaskan communities by the Art Resnick Quartet.</i> | 10,000 |
| Association for Advancement of Creative Musicians Chicago, Illinois | <i>To engage an administrative director and administrative assistant to develop fund-raising programs, develop audiences, and strengthen management.</i> | 20,000 |
| Atlanta, City of Atlanta, Georgia | <i>For the 1980 Atlanta Free Jazz Festival, including workshops, concerts, and performances in city parks.</i> | 10,000 |
| Bismarck Junior College Bismarck, North Dakota | <i>For a week-long Jazz Celebration consisting of a residency by a nationally known jazz artist and a series of concerts and workshops by visiting guest artists.</i> | 5,600 |
| Black Arts Music Society Jackson, Mississippi | <i>For a series of jazz concerts and instructional programs by visiting professional jazz artists.</i> | 5,000 |
| California State Polytechnic University Pomona, California | <i>For a residency by the Woody Herman Big Band.</i> | 2,000 |
| Centrum Foundation Port Townsend, Washington | <i>For the 1980 Port Townsend Jazz Festival, including a composer-arranger workshop.</i> | 8,000 |
| Century City Educational Arts Project Los Angeles, California | <i>For a regular jazz concert series featuring new jazz artists.</i> | 5,000 |
| Chelsea Performing Arts Studio New York, New York | <i>For a series of jazz concerts and workshops.</i> | 5,000 |
| City College New York, New York | <i>For a free Jazz Festival for the Harlem community at Aaron Davis Hall.</i> | 7,500 |

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| Collective Black Artists New York, New York | <i>For performances by the CBA Ensemble under the direction of Slide Hampton, including the engagement of guest artists.</i> | 18,000 |
| Community Renewal Team of Greater Hartford Hartford, Connecticut | <i>For the 1980 Hartford Festival of Jazz, consisting of a series of jazz concerts in Bushnell Park.</i> | 6,000 |
| Composers and Improvisors Association Seattle, Washington | <i>For the Composers and Improvisors Orchestra program of concerts and tours, and for residencies by nationally recognized jazz artists.</i> | 3,500 |
| Contemporary Arts Center New Orleans, Louisiana | <i>For a series of jazz concerts presenting local and nationally known jazz artists at the Arts Center's Downstairs Theater, and to hire an administrator for the Arts Center's jazz program.</i> | 13,750 |
| Cornish Institute of Allied Arts Seattle, Washington | <i>For a residency by Anthony Braxton to compose a new work for performance by the Composers and Improvisors Orchestra.</i> | 2,000 |
| Creative Music Foundation Woodstock, New York | <i>For the Creative Music Studio's Jazz Concert Series, and for residencies by professional jazz artists.</i> | 6,000 |
| Creative Musicians Improvisors' Forum New Haven, Connecticut | <i>For a series of week-long jazz workshops for students.</i> | 6,100 |
| Cultural Affairs Council Philadelphia, Pennsylvania | <i>For two 1980 jazz festivals featuring local jazz artists.</i> | 5,000 |
| Dance Visions New York, New York | <i>For the music component of a collaborative project between pianist Cecil Taylor and dancer Diane McIntyre.</i> | 3,000 |
| Dartmouth College, Trustees of Hanover, New Hampshire | <i>To engage jazz artists to perform at concerts in the John Coltrane Memorial World Music Series at Dartmouth College.</i> | 8,000 |
| Eastern Montana College Billings, Montana | <i>To develop a source center for jazz that will provide public concerts, workshops, and a residency by a prominent jazz artist.</i> | 6,000 |
| Florida State University Tallahassee, Florida | <i>To develop the Julian "Cannonball" Adderley Jazz Festival.</i> | 7,500 |
| For the Love of Jazz Reno, Nevada | <i>For a jazz concert series by visiting professional jazz artists, and for a jazz education program of workshops and lectures.</i> | 5,000 |
| Glassboro State College Glassboro, New Jersey | <i>For a series of performances and lectures by nationally recognized jazz artists.</i> | 2,500 |
| Hartford, University of Hartford, Connecticut | <i>To engage professional jazz artists to participate in community concerts and master classes.</i> | 13,740 |
| Hempstead, Town of Hempstead, New York | <i>To engage professional jazz artists to perform at two jazz festivals administered by the township.</i> | 3,000 |
| Henry Street Settlement New York, New York | <i>For a program of jazz workshops and concerts by professional jazz artists.</i> | 10,000 |
| Highlights in Jazz New York, New York | <i>For a series of jazz concerts at New York University's Loeb Student Center, each concert to emphasize the contribution of a pivotal jazz performer or style.</i> | 5,000 |
| Howard University Washington, D.C. | <i>For a three-day jazz arrangers' workshop.</i> | 5,250 |
| Human Arts Association New York, New York | <i>For rehearsal time and performances by the Sho' Nuf Orchestra, a forty-piece jazz orchestra.</i> | 5,000 |
| Illinois, University of Champaign-Urbana, Illinois | <i>For "Illini Jazz Festival '80," consisting of performances and lecture-demonstration by visiting professional jazz artists.</i> | 2,800 |
| Inter-Media Arts Center Bayville, New York | <i>For a series of jazz concerts.</i> | 5,000 |
| International Art of Jazz Stony Brook, New York | <i>For an arts education program consisting of performances and workshops by the IAJ Ensemble in public schools throughout the state of New York.</i> | 21,000 |
| International Art of Jazz Stony Brook, New York | <i>To engage a financial planner to assist in fund-raising and to strengthen the management of the organization.</i> | 10,175 |
| Jazz Arts Group of Columbus Columbus, Ohio | <i>For a series of short residencies by established jazz artists.</i> | 5,000 |

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| Jazz Arts Society Washington, D.C. | <i>For a series of jazz concerts featuring local performers.</i> | 5,000 |
| Jazz Coalition Boston, Massachusetts | <i>To develop a year-round jazz series to include concerts, programs in area institutions, and community residencies by professional jazz artists.</i> | 6,000 |
| Jazz in Arizona Paradise Valley, Arizona | <i>For a jazz residency program consisting of public concerts by professional artists and in-school workshops and programs.</i> | 8,000 |
| Jazz Research Institute Detroit, Michigan | <i>For the Creative Arts Collective's program of public concerts and free jazz workshops.</i> | 6,870 |
| Jazz Research Institute Detroit, Michigan | <i>For performances of the Pioneer Jazz Orchestra, a repertory jazz ensemble composed of Detroit musicians.</i> | 20,000 |
| Jazzmobile New York, New York | <i>For Jazzmobile's Summer Mobile Concerts in various locations, and for a school lecture-concert series presented in the five boroughs of New York and in Westchester County.</i> | 35,000 |
| Jazzmobile New York, New York | <i>To engage a development director to coordinate Jazzmobile's fund-raising, audience development, and long-range planning.</i> | 10,000 |
| Jewish Community Center of Greater Kansas City Kansas City, Missouri | <i>For a series of concerts and workshops by visiting jazz artists.</i> | 4,000 |
| Jonesboro Jazz Society Jonesboro, Arizona | <i>For a three-day jazz festival consisting of concerts, workshops, and jam sessions for students.</i> | 5,000 |
| Kuumbwa Jazz Society Santa Cruz, California | <i>For the administrative costs necessary to operate Kuumbwa Jazz Center.</i> | 5,250 |
| Las Vegas Jazz Society Las Vegas, Nevada | <i>For a jazz concert series, educational program, and jazz performances connected with Jazz Month activities in May 1980.</i> | 20,000 |
| Metropolitan Arts Council Omaha, Nebraska | <i>For a three-day outdoor Jazz Festival in spring 1981.</i> | 5,000 |
| Michigan State University East Lansing, Michigan | <i>For the Showcase Jazz series, consisting of a concert series and a residency by a prominent jazz performer.</i> | 6,000 |
| Michigan, University of Ann Arbor, Michigan | <i>For the Eclipse Jazz Series of concerts and workshops by professional jazz artists.</i> | 7,108 |
| Mid-America Arts Alliance Kansas City, Missouri | <i>For a tour through the Alliance's region by the Dizzy Gillespie Quartet, and for jazz performances held in conjunction with "Goin' to Kansas City," a traveling museum exhibit.</i> | 15,000 |
| Monmouth County Library Freehold, New Jersey | <i>For a program of free jazz performances and demonstrations held at three public libraries in New Jersey.</i> | 5,000 |
| National Jazz Ensemble New York, New York | <i>For the Ensemble's 1979-80 concert season, a regional tour, and the administrative costs necessary to maintain the Ensemble.</i> | 15,000 |
| Neighborhood Arts Center Atlanta, Georgia | <i>For in-school performances by the Neighborhood Arts Ensemble, a 22-piece jazz orchestra.</i> | 8,000 |
| New Muse Community Museum Brooklyn, New York | <i>For the Jazz Heritage Program, consisting of instructional workshops, a senior citizens' jazz concert series, and a musicians' forum.</i> | 20,000 |
| New York Shakespeare Festival New York, New York | <i>To engage artists to perform in the New Jazz Series at the Public Theater.</i> | 8,000 |
| Northern Colorado, University of Greeley, Colorado | <i>For a residency by a nationally recognized jazz artist.</i> | 1,500 |
| Oakland Ensemble Theater Oakland, California | <i>For the Festival of Black Women in Jazz, consisting of concerts, seminars, and radio programming.</i> | 10,000 |
| Paine College Augusta, Georgia | <i>For a series of jazz workshops and concerts bringing professional jazz to the community.</i> | 3,000 |
| Portland Center for the Visual Arts Portland, Oregon | <i>For a series of residencies by nationally recognized jazz artists, designed to bring local artists into contact with outstanding players, and for audience development in the Portland area.</i> | 5,500 |

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| Queens Council on the Arts Jamaica, New York | <i>For a series of jazz concerts in the Queens and Nassau County communities.</i> | 5,000 |
| Rod Rodgers Dance Company New York, New York | <i>To engage jazz artists to perform and rehearse with the Rod Rodgers Dance Company.</i> | 5,000 |
| Rutgers, the State University of New Jersey New Brunswick, New Jersey | <i>For jazz instruction programs in New Jersey high schools, outreach concerts for the general public, and a series of short residencies by visiting jazz artists on the Livingston College campus.</i> | 19,000 |
| Shaw University Raleigh, North Carolina | <i>For a program of jazz instruction for North Carolina musicians, students, and teachers using professional artists as instructors.</i> | 5,000 |
| Society of Universal Cultural Arts New York, New York | <i>For the Studio We Jazz Concert Series offering free concerts in parks throughout New York City.</i> | 10,000 |
| Southern Arts Federation Atlanta, Georgia | <i>For a touring program throughout the southeast by two professional jazz groups.</i> | 10,000 |
| Springfield Jazz Society Longmeadow, Massachusetts | <i>For a program of jazz concerts and educational presentations, and for "Jazz Week."</i> | 5,000 |
| Universal Jazz Coalition New York, New York | <i>For a concert series, the New York Women's Jazz Festival, the Young Musicians' Institute, the Big Apple Jazzwomen's performance at the Kansas City Jazz Festival and the costs of administering services to jazz artists.</i> | 20,000 |
| Universal Jazz Preservation Society Altadena, California | <i>For the administrative costs of seminars and concerts.</i> | 10,000 |
| Vermont, University of Burlington, Vermont | <i>For a series of performances for the community by professional jazz artists from New York or Boston</i> | 1,900 |
| Virginia Commonwealth University Richmond, Virginia | <i>For a series of jazz seminar-clinics and concerts by professional jazz artists during Richmond's bicentennial celebration.</i> | 7,500 |
| Walker Art Center Minneapolis, Minnesota | <i>For a series of jazz concerts featuring both local performers and nationally recognized artists.</i> | 5,500 |
| West Virginia Arts and Humanities Commission Charleston, West Virginia | <i>For a three-day jazz festival and a series of residencies in West Virginia communities by nationally known jazz groups.</i> | 8,000 |
| Wichita Jazz Festival Wichita, Kansas | <i>To engage nationally known jazz artists to participate in the 1980 Wichita Jazz Festival.</i> | 3,500 |
| Wolf Trap Foundation for the Performing Arts Vienna, Virginia | <i>To engage artists to perform and conduct workshops during the 1980 Wolf Trap International Jazz Festival.</i> | 10,000 |
| Women's Jazz Festival Kansas City, Missouri | <i>For the 1980 Women's Jazz Festival, consisting of concerts, in-school programs, workshops, and jam sessions.</i> | 10,000 |
| Young Audiences of Indiana Indianapolis, Indiana | <i>For a program of jazz instruction and performance in the Indianapolis public schools.</i> | 2,500 |

Jazz-Related Activities: Individuals

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| Bradley, Jack Harwichport, Massachusetts | <i>To prepare an extensive photo-essay on the life of Louis Armstrong.</i> | \$3,500 |
| Lawson, Janet New York, New York | <i>To develop Women in Jazz Theater, a musical-theater work using jazz performers to illustrate the role women have played in jazz.</i> | 7,500 |
| Parkerson, Michelle Washington, D.C. | <i>To complete a film portrait of Betty Carter.</i> | 5,000 |
| Pelletier, Ronald Los Angeles, California | <i>For a program of jazz instruction and demonstration in the Los Angeles public schools.</i> | 5,000 |
| Ridley, Larry Englishtown, New Jersey | <i>For administrative assistance as national coordinator for the Music/Jazz component of the Artists-in-Schools Program.</i> | 15,000 |

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| Russell, George Cambridge, Massachusetts | To support further development and refinement of the Lydian Chromatic Concept of Tonal Organization. | 15,000 |
| Wong, Herbert H. Kensington, California | For a concert in tribute to Count Basie based on archival material documenting Basie's contributions to American music. | 5,000 |

Jazz-Related Activities: Organizations

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| Consortium of Jazz Organizations and Artists New York, New York | For administrative costs to operate a full-time jazz service organization which provides information to the public concerning jazz activity; offers technical assistance to jazz organizations; and gathers information concerning nonprofit jazz programs. | \$26,000 |
| Consortium of Jazz Organizations and Artists New York, New York | To hire an administrator to assist the Consortium in its programs. | 15,000 |
| Country Music Foundation Nashville, Tennessee | To engage a jazz historian-discographer to assist the Foundation in identifying and cataloguing its extensive collection of jazz recordings for a jazz archive. | 7,500 |
| National Jazz Foundation Washington, D.C. | For the administration of a program of technical assistance to jazz organizations. | 40,000 |
| National Public Radio Washington, D.C. | For a series of special broadcasts called "Jazz Alive!" | 12,500 |
| Newark Public Radio Newark, New Jersey | For a retrospective on the life and music of Roland Kirk. | 4,320 |

Solo Artists

To assist a limited number of solo artists through a grant to a musical organization.

Program funds: **\$10,000**

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| Pro Musicis Foundation New York, New York | For the activities of the Foundation, including development of the careers of young American concert soloists. | \$10,000 |
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THE BARBER OF SEVILLE

It's the merriest romp in all opera!
Full of bubbly songs and high spirits.
All performances in English.

TEXAS OPERA THEATRE



Opera-Musical Theater

Why should the National Endowment for the Arts provide funds to support opera, an art form which was brought to the United States from its native Europe and which appeals to relatively few people? Why should the Endowment make grants to musical theater, which can earn large profits on Broadway? We are often asked questions like these, and we, too, ask them of ourselves.

We believe that both opera and musical theater are part of a wide music theater spectrum that includes a diverse and colorful variety of sung theater. Music theater is one of man's most basic, yet complex, arts. It enables him to celebrate his humanity through the drama of sung music, when the spoken word alone is inadequate to express his loves and hates, his joys and fears, his uncertainties and desires, his aspirations and passions.

Two-and-one-half years ago, the Opera-Musical Theater Program was created at the Endowment to provide public funds in support of music theater activities in all parts of the country. The following list of grants for the 1980-81 season describes those projects deemed worthy of assistance by the members of the panels listed in the following pages and by the National Council on the Arts and the Chairman of the Endowment. The panelists considered many more applications than could be funded with the money available and made their recommendations on several bases: the quality of the proposed project; its value to citizens and to the art of music theater; the excellence, stability, and potential for service of the group proposing it; and the likelihood that it could be carried out successfully.

It is always difficult to judge quality; such determinations are better left to history. The assistance of the National Endowment for the Arts, therefore, is most useful when it allows a broad and varied range of ideas and activities to enter the crucible of history. We can best serve our art by allowing its creators and interpreters to survive as long as possible in pursuit of their dreams. We can never be sure of our judgments of talent; but we can be sure that our funds are

being well used if they enable an artist to keep working a little bit longer or make it possible for him to see his work reach its public.

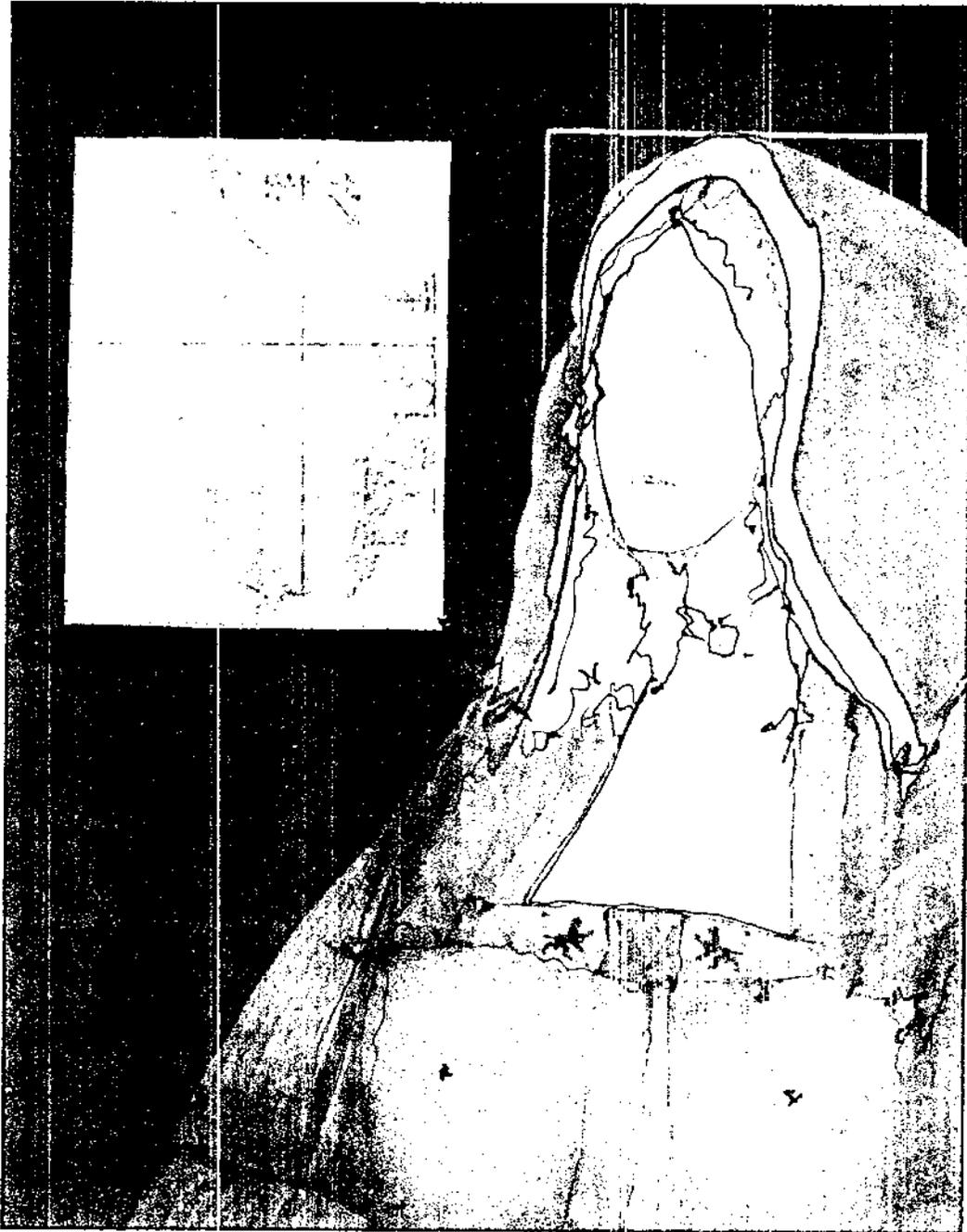
The Opera-Musical Theater Program has, from its inception, emphasized support for the *production* of music theater works, in the conviction that art is a communication between the creator and interpreter and the audience. We have also emphasized the irreplaceable role of new work in keeping the art form healthy.

Critics might find an irony in this concern for new works in a program which serves, as one of its components, opera—a form often unfairly derided for dully repeating, over and over, the same few dozen masterpieces. Opera in the United States is certainly not now characterized by such repetition. In the last 20 years, as opera companies have sprouted and flourished in almost every American city and town, interest in developing and presenting new works has become the most significant feature of a distinctly American operatic profile. Opera in the United States is now a genuinely American art form, bursting with vitality—reaching sell-out audiences everywhere; nourishing the most talented singers, conductors, directors, and designers to be found anywhere in the world; and continuously investigating fresh approaches to the lyric theater.

At the same time, the musical play or comedy, America's unique contribution to music theater, has grown up. This form deals with the issues and concerns of life as the world approaches the twenty-first century. It is stretching its creative perspective to become a major intellectual and emotional force in our lives. With the attention music theater as a whole is now receiving from the Endowment and other funding sources, a generation of nonprofit institutions is coming into being. They aim both to preserve the best of American musical theater of the last 100 years and to provide the means and structure for the gestation of the musical theater of the future.

How should panelists and staff determine quality, in a pluralistic society and in circumstances in which the need for support will always

Beverly Sills



Gian Carlo Menotti's **LA LOCA**

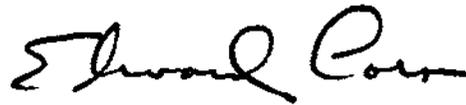
SAN DIEGO OPERA / WORLD PREMIERE / JUNE 3, 1979
LITO CARIBIANCO

outstrip the money available? Quality is no longer related to the personal tastes of the wealthy and powerful; the benefits and choices that formerly accrued to a privileged class from the labors of the many are now distributed much more widely. But quality is not democratically determined by popularity. Thus one of the jobs of the National Endowment for the Arts is that of leadership in demonstrating that there is such a thing as quality and that it deserves recognition. Our panels accept this task while remembering that, in our pluralistic democracy, many sorts of competing and complementing activities can all reflect high quality in different ways.

Opera-Musical Theater panelists must continually make choices: between preserving the best of the old and stimulating the new, between making fewer large grants to especially significant projects and more small grants to plant artistic seeds throughout the land, between supporting the artist and supporting the organi-

zation that transmits his work to an audience. Since the Endowment operates on the premise that its grants can supply only a small part of the support needed for arts activities and that a partnership must therefore exist between public and private sources of funds, these choices need not be made to the exclusion of alternatives.

There are no unquestionably right answers for all time to the issues discussed above. Our Opera-Musical Theater Program guidelines will therefore change from time to time to reflect the most urgent needs in a field which itself is full of change.

A handwritten signature in black ink, appearing to read "Edward Corn". The signature is fluid and cursive, with a large initial "E" and a long, sweeping underline.

Edward Corn
Director, Opera-Musical Theater Program

Opera-Musical Theater Advisory Panel

Policy Panel

Carlisle Floyd, Chairman
Composer, librettist, educator
Houston, Texas

Patricia Collins, Vice-Chairman
Lighting designer
Hamden, Connecticut

Kurt Herbert Alder
Conductor, opera company general
director
San Francisco, California

Carmen Balthrop
Soprano
Los Angeles, California

Michael Bronson
Opera company business administrator,
television producer
New York, New York

Edward Corn
Opera company manager
Philadelphia, Pennsylvania

Robert Darling
Stage designer, opera company artistic
director
Central City, Colorado

David Gockley
Opera manager and director
Houston, Texas

Joan Harris
Arts advisor, trustee
Chicago, Illinois

Stuart Ostrow
Producer
Pound Ridge, New York

Stanley Silverman
Composer, music, consultant
New York, New York

Stephen Sondheim
Composer, Lyricist
New York, New York

Edward Weston
Actor's union executive
Los Angeles, California

New American Works Special Opera-Musical Theater Projects

Carlisle Floyd, Chairman
Composer, librettist, educator
Houston, Texas

Patricia Collins, Vice-Chairman
Lighting designer
Hamden, Connecticut

Wesley Balk
Stage director, educator
Minneapolis, Minnesota

Adelaide Bishop
Stage director, singer, educator
Boston, Massachusetts

Edward Corn
Opera company manager
Philadelphia, Pennsylvania

Robert Darling
Stage designer, opera company artistic
director
Central City, Colorado

John Kander
Composer, conductor, arranger
New York, New York

Mike Malone
Stage director, choreographer
Cleveland, Ohio

Thea Musgrave
Composer, lyricist, conductor
Norfolk, Virginia

Stuart Ostrow
Producer
Pound Ridge, New York

Stanley Silverman
Composer, music consultant
New York, New York

Stephen Sondheim
Composer, lyricist
New York, New York

Conrad Susa
Composer
San Francisco, California

Professional Companies Regional Touring Services to the Art

Carlisle Floyd, Chairman
Composer, librettist, educator
Houston, Texas

Patricia Collins, Vice-Chairman
Lighting designer
Hamden, Connecticut

Kurt Herbert Alder
Conductor, opera company general
director
San Francisco, California

Wesley Balk
Stage director, educator
Minneapolis, Minnesota

Carmen Balthrop
Soprano
Los Angeles, California

Michael Bronson
Opera company business administrator,
television producer
New York, New York

Hazel Bryant
Producer, performer, playwright
New York, New York

Nash Cox
Arts administrator, arts consultant
Frankfort, Kentucky

David Gockley
Opera manager and director
Houston, Texas

Joan Harris
Arts advisor, trustee
Chicago, Illinois

Robert Herman
Opera manager
Miami, Florida

Robert Holton
Music publisher
New York, New York

Lynne Meadow
Producer, artistic director
New York, New York

Stuart Ostrow
Producer
Pound Ridge, New York

Anthony Turney
Executive director, regional arts
organization
Atlanta, Georgia

Edward Weston
Actor's union executive
Los Angeles, California

Opera-Musical Theater Grants

Program funds: \$2,097,000
 Treasury funds: \$3,500,000
 Private gifts: \$3,500,000

Professional Companies

To help opera companies improve their artistic quality and their management, reach new audiences, and broaden their repertoire to include more works by American artists.

Program funds: \$1,086,200
 Treasury funds: \$3,150,000
 Private gifts: \$3,150,000

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| Allen (Richard) Center for Culture and Art New York, New York | <i>For the residencies of a musical director and a composer during the 1980-81 performance season.</i> | \$5,000 |
| Amas Repertory Theater New York, New York | <i>For the 1980-81 season of production.</i> | 5,000 |
| Amas Repertory Theater New York, New York | <i>For the 1981-82 season of productions, including the engagement of artistic and administrative staff.</i> | 5,000 |
| Anchorage Civic Opera Association Anchorage, Alaska | <i>To hire an administrative director and an artistic director.</i> | 5,000 |
| Annapolis Opera Annapolis, Maryland | <i>To maintain professional administrative staff.</i> | 3,000 |
| Annapolis Opera Annapolis, Maryland | <i>To engage administrative and technical personnel for the 1981-1982 season.</i> | 3,000 |
| Arizona Opera Company Tucson, Arizona | <i>For the engagement of administrative and technical personnel, for education programs, audience development activities, and statewide touring.</i> | 6,000 |
| Arkansas Opera Theater Little Rock, Arkansas | <i>To hire consultants on set and costume design, and American artists.</i> | 3,000 |
| Asolo Opera Guild Sarasota, Florida | <i>For the 1981 opera season of productions, to include works by Verdi, Barber, Mozart, and Sousa.</i> | 3,000 |
| Atlanta Civic Opera Association Atlanta, Georgia | <i>To hire a music director, a production director, and a business manager.</i> | 7,500 |
| Augusta Opera Association Augusta, Georgia | <i>For the resident artists' ensemble program.</i> | 8,000 |
| Baltimore Opera Company Baltimore, Maryland | <i>To strengthen the company's administration, opera education, and production departments.</i> | 26,000 TF 50,000 PG 50,000 |
| Bronx Opera Company Bronx, New York | <i>For the 1980-81 season of productions.</i> | 3,000 |
| Central City Opera House Association Denver, Colorado | <i>To engage performers and support personnel for the Apprentice Artists' Program; for two productions during the 1980 Summer Festival; and for a production in Denver.</i> | 17,500 TF 40,000 PG 40,000 |
| Charlotte Opera Association Charlotte, North Carolina | <i>To hire personnel for wigs, and make-up, costuming, and properties.</i> | 10,000 |
| Charlotte Opera Association Charlotte, North Carolina | <i>For the engagement of administrative, technical, and artistic personnel; marketing and fund-raising activities; a fourth production during the 1981-82 season; and the education program.</i> | 10,000 |
| Chattanooga Opera Association Chattanooga, Tennessee | <i>To engage stage directors, stage managers, lighting designers, and choreographers.</i> | 6,700 |

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| Chautauqua Opera Association Chautauqua, New York | <i>For a new production of <i>Così fan Tutte</i>; the <i>Apprentice Program</i> for young American singers; and the engagement of a stage director, an assistant stage director, and a technical director.</i> | 10,000 TF 20,000 PG 20,000 |
| Chicago Opera Theater Chicago, Illinois | <i>For a new production of <i>The Marriage of Figaro</i>.</i> | 10,000 |
| Cincinnati Opera Association Cincinnati, Ohio | <i>For the 1980-81 season of productions, including the addition of a fall production; for education outreach programs; and for the engagement of performers and support personnel for a resident company.</i> | TF 90,000 PG 90,000 |
| City Center of Music and Drama New York, New York | <i>To support four new productions of the New York City Opera: Bizet's <i>The Pearl Fishers</i>, Nicolai's <i>The Merry Wives of Windsor</i>, Verdi's <i>Attila</i> and Janacek's <i>The Cunning Little Vixen</i>.</i> | 40,000 TF 185,000 PG 185,000 |
| Colorado Opera Festival Colorado Springs, Colorado | <i>For the 1980-81 season of productions and related theatrical activities.</i> | 3,000 |
| Columbus Symphony Orchestra Columbus, Ohio | <i>To produce three fully staged operas in English.</i> | TF 20,000 PG 20,000 |
| Connecticut Opera Association Hartford, Connecticut | <i>To engage young American artists to participate in touring and educational programs in addition to season productions; and for a fourth production during the 1980-81 season.</i> | 6,000 |
| Dallas Civic Opera Company Dallas, Texas | <i>To support artistic resources, outreach and audience development programs, and marketing and fund-raising campaigns.</i> | TF 95,000 PG 95,000 |
| Des Moines Metro Opera Company Des Moines, Iowa | <i>To engage American artists for the 1980-81 season.</i> | 7,500 |
| Encompass Theater Company New York, New York | <i>For the 1980-81 season of productions, including premieres of American operas, revivals of seldom performed works, and premieres of contemporary foreign works.</i> | 6,000 |
| Encompass Theater Company New York, New York | <i>For the 1981-82 season of productions, including premieres of new American operas, revivals of neglected works, and premieres of contemporary foreign works.</i> | 6,000 |
| Fargo-Moorhead Civic Opera Company Fargo, North Dakota | <i>To hire a business manager.</i> | 5,000 |
| Fort Worth Civic Opera Association Forth Worth, Texas | <i>For a production of Strauss' <i>Elektra</i>; for the engagement of a full-time marketing director; and to increase the number of performances presented by the mini-opera touring company, <i>Southwestern Opera Theater</i>.</i> | 17,500 |
| Glimmerglass Opera Theater Cooperstown, New York | <i>For the production of Bernstein's <i>Trouble in Tahiti</i>; and for touring activities, including performances in Lewiston, Utica, and Albany.</i> | 5,000 |
| Goodspeed Opera House Foundation East Haddam, Connecticut | <i>For the engagement of administrative and artistic personnel, and for workshop productions of new American musicals.</i> | 20,000 TF 20,000 PG 20,000 |
| Han Sheng Chinese Opera Institute Washington, D.C. | <i>For the 1980-81 season of productions.</i> | 3,000 |
| Hawaii Opera Theater Honolulu, Hawaii | <i>For the engagement of artistic personnel, education programs in cooperation with the Department of Education, and development programs.</i> | 10,000 TF 20,000 PG 20,000 |
| Houston Grand Opera Association Houston, Texas | <i>For the engagement of guest conductors, stage directors, and designers; the engagement of the Houston Symphony Orchestra for winter season rehearsals and performances; a marketing campaign to increase subscription sales; and to strengthen the fund-raising department.</i> | 30,000 TF 175,000 PG 175,000 |
| Houston Grand Opera Association Houston, Texas | <i>For the Texas Opera Theater's touring and community service programs including musical theater performances and residencies serving up to 60 communities within a ten-state region.</i> | 85,000 |
| International Arts Relations New York, New York | <i>For two musical theater productions, including intensive training in music, dance, voice, and diction for performers by INTAR, a bilingual Hispanic organization.</i> | 3,000 |

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| Kentucky Opera Association Louisville, Kentucky | <i>For the engagement of artistic personnel, including guest conductors and stage directors; and to increase the budget for scenery rental.</i> | 2,000 TF 20,000 PG 20,000 |
| Lyric Opera of Chicago Chicago, Illinois | <i>To engage apprentice artists for regular season performances; for production and rehearsal costs, three matinee performances for students, and the extension of the opera season by two weeks.</i> | 35,000 TF 175,000 PG 175,000 |
| Lyric Opera of Chicago Chicago, Illinois | <i>To support programs of the Opera School of Chicago, including production of a chamber opera and specially prepared performances for school children, the handicapped, and the elderly.</i> | 35,000 |
| Lyric Opera of Kansas City Kansas City, Missouri | <i>To hire artistic, production, and management personnel.</i> | 10,000 TF 50,000 PG 50,000 |
| Manhattan Theater Club New York, New York | <i>For the Musical Theater Program, with emphasis on the development of works in progress by American composers and lyricists.</i> | 10,000 TF 20,000 PG 20,000 |
| Memphis Opera Theater Memphis, Tennessee | <i>To strengthen artistic quality, including the engagement of a lighting designer/director for all productions.</i> | TF 25,000 PG 25,000 |
| Metropolitan Opera Association New York, New York | <i>For artistic and technical preparation for the 1980-81 season; the revival production of Berg's Lulu, including the new third act; and two weeks of free parks concerts.</i> | TF 750,000 PG 750,000 |
| Michigan Opera Theater Detroit, Michigan | <i>To engage management and artistic personnel.</i> | 20,000 TF 20,000 PG 20,000 |
| Milwaukee Florentine Opera Company | <i>For a third performance of each of three productions, additional rehearsals, the engagement of a director of audience development, and to hire artistic personnel.</i> | TF 20,000 PG 20,000 |
| Minnesota Opera Company St. Paul, Minnesota | <i>For the engagement of administrative and artistic personnel, including guest stage directors; and for commissioning and copying costs of a new American work.</i> | 35,000 TF 50,000 PG 50,000 |
| Mississippi Opera Association Jackson, Mississippi | <i>For the engagement of administrative and artistic personnel, and for education programs.</i> | 5,000 |
| Mobile Opera Guild Mobile, Alabama | <i>For the engagement of guest artistic personnel, including a lighting design evaluator.</i> | 6,000 |
| Mobile Opera Guild Mobile, Alabama | <i>For the 1981-82 season of productions, including the construction of scenery and costumes and the engagement of artistic personnel.</i> | 6,000 |
| Music-Theater Performing Group New York, New York | <i>For the 1980-81 season of productions of new American music-theater at the Lenox Arts Center.</i> | 17,500 TF 20,000 PG 20,000 |
| Natural Heritage Trust/Artpark Lewiston, New York | <i>For the 1980 summer opera-musical theater season, including two musical theater and four opera productions, and programs for senior citizens and youth.</i> | 6,500 |
| Natural Heritage Trust/Artpark Lewiston, New York | <i>For the 1981 summer opera-musical theater season of productions.</i> | 10,000 |
| Nevada Opera Guild Reno, Nevada | <i>For the engagement of administrative and artistic personnel.</i> | 15,000 |
| New Cleveland Opera Company Cleveland, Ohio | <i>To produce a classic American operetta to tour major cities in northern Ohio.</i> | 9,000 |
| New Orleans Opera Association New Orleans, Louisiana | <i>For additional rehearsals with members of the New Orleans Philharmonic, the engagement of guest conductors and directors, and a student performance.</i> | TF 30,000 PG 30,000 |
| New Theater School of Washington Washington, D.C. | <i>For the 1980-81 season of productions and related music-theater costs.</i> | 3,000 |
| Omaha Opera Company Omaha, Nebraska | <i>For the engagement of a general director and music programs director, the expansion of community outreach programs, and additional rehearsal time.</i> | TF 25,000 PG 25,000 |

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| Opera Association of New Mexico Santa Fe, New Mexico | <i>For Santa Fe Opera's apprentice training programs for singers and technicians during the 1981 summer season, and for the engagement of American artists.</i> | 60,000 TF 75,000 PG 75,000 |
| Opera Company of Boston Boston, Massachusetts | <i>For marketing, development, and operations programs; the engagement of designers and technical personnel; and a fourth performance series of each of the company's four productions.</i> | TF 100,000 PG 100,000 |
| Opera Company of Boston Boston, Massachusetts | <i>To help offset losses associated with a cancelled performance of Aida during the company's engagement at Wolf Trap in June 1980.</i> | TF 5,000 PG 5,000 |
| Opera Company of Philadelphia Philadelphia, Pennsylvania | <i>For a new production and the touring of a full-scale production to urban centers throughout the state.</i> | 27,500 TF 60,000 PG 60,000 |
| Opera Ebony/Philadelphia Philadelphia, Pennsylvania | <i>To support the engagement of administrative personnel.</i> | 6,000 |
| Opera Festival Association Glen Falls, New York | <i>For four productions at the 1981 Lake George Opera Festival and for the Young Resident Artist training programs.</i> | 10,000 TF 25,000 PG 25,000 |
| Opera Guild of Greater Miami Miami, Florida | <i>For four productions; and development and education programs.</i> | 10,000 TF 100,000 PG 100,000 |
| Opera New England Boston, Massachusetts | <i>For the engagement of administrative personnel, including a general manager, a technical director, and a tour manager; and for a regional fund-raising drive.</i> | 55,000 |
| Opera Theater of St. Louis St. Louis, Missouri | <i>For the 1981 season of productions in English, including a world premiere.</i> | 17,500 TF 40,000 PG 40,000 |
| Opera Theater of Syracuse Syracuse, New York | <i>To engage artistic and production personnel to be part of a 1980-81 collaborative season of three productions involving a part the communities of Syracuse, Buffalo, and Rochester.</i> | 15,000 |
| Pittsburgh Opera Pittsburgh, Pennsylvania | <i>To engage artistic, administrative, and technical personnel, including guest conductors and designers.</i> | TF 35,000 PG 35,000 |
| Portland Opera Association Portland, Oregon | <i>For a new production of Mozart's Don Giovanni using a minimal physical setting, and for the Association's first production of Wagner's Die Walkure using American singers.</i> | 7,000 TF 50,000 PG 50,000 |
| St. Luke's Chamber Ensemble New York, New York | <i>For a new production in English of Rossini's La Scala di Seta by Children's Free Opera of New York.</i> | 3,000 |
| San Diego Opera Association San Diego, California | <i>For development programs, a special series of free street opera performances throughout the county, and an eighth production for the 1980-81 season.</i> | TF 80,000 PG 80,000 |
| San Francisco Opera Association San Francisco, California | <i>For production and artistic resource needs, including increased rehearsal time, and for the engagement of additional administrative staff.</i> | 55,000 TF 195,000 PG 195,000 |
| Seattle Opera Association Seattle, Washington | <i>For the sixth annual Pacific Northwest Festival production of Wagner's The Ring of the Nibelung during the summer of 1980; the Opera-in-English Program; the development program; and education/outreach programs, including services to special constituencies.</i> | 25,000 TF 175,000 PG 175,000 |
| Sino-American Cultural Society Bethesda, Maryland | <i>For the Chinese Opera Society to produce authentic Chinese operas, engage artistic personnel, and prepare demonstration materials for lectures and instructional purposes.</i> | 3,000 |
| Skylight Comic Opera Milwaukee, Wisconsin | <i>To engage an American tenor and a mezzo-soprano as resident artists for the 1980-81 season.</i> | 5,000 |
| Spoletto Festival, U.S.A. Charleston, South Carolina | <i>For four productions during the 1980 Festival, including Conrad Susa's Transformations.</i> | TF 25,000 PG 25,000 |
| Spring Opera Theater San Francisco, California | <i>For productions of contemporary or rarely performed opera and musical theater works in English, featuring young American artists.</i> | TF 50,000 PG 50,000 |

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| Symphony Society of San Antonio San Antonio, Texas | For the 1981 season of productions. | TF 15,000 PG 15,000 |
| Theater Express Pittsburgh, Pennsylvania | For an improved pay scale for staff and performers, and for the development and distribution of promotional and educational materials. | 5,000 |
| Tri-Cities Opera Company Binghamton, New York | For productions, including the engagement of artistic, technical, and administrative personnel. | 2,500 TF 20,000 PG 20,000 |
| Tulsa Opera Tulsa, Oklahoma | For three productions, including orchestral services. | 10,000 TF 30,000 PG 30,000 |
| Urban Arts Theater New York, New York | To engage artistic and management personnel. | 15,000 TF 5,000 PG 5,000 |
| Utah Opera Company Salt lake City, Utah | To engage American singers for the 1980-81 season. | 5,000 |
| Utah Opera Company Salt Lake City, Utah | For the 1981-82 season of productions, including one special Christmas production. | 5,000 |
| Virginia Opera Association Norfolk, Virginia | To engage administrative, artistic, and technical personnel. | 15,000 TF 20,000 PG 20,000 |
| Washington Opera Washington, D.C. | To rent the Kennedy Center Opera House and Terrace Theater and to hire production, musical, and technical support personnel. | 20,000 TF 100,000 PG 100,000 |
| West Michigan Opera Company Grand Rapids, Michigan | To engage a full-time general manager. | 3,000 |
| Western Opera Theater San Francisco, California | For various activities, including the construction of sets and costumes for new and revived productions and the development of educational materials. | 85,000 |
| Whitewater Opera Company Richmond, Indiana | To engage artistic personnel. | 3,000 |
| Wolf Trap Foundation Vienna, Virginia | For two new productions, the engagement of American artists, and a series of 12 interpretive programs conducted by the artists, designed to introduce new audiences to opera. | TF 25,000 PG 25,000 |

New American Works

To encourage the creation, development, rehearsal, and production of contemporary American opera-musical theater works; to encourage their introduction into the standard repertory; and to make audiences more aware and appreciative of them.

Program funds: \$377,100

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| Central City Opera House Association Denver, Colorado | To continue the "Composer-at-Central" series, involving laboratory productions of two new American works. | \$25,000 |
| Choregos New York, New York | For the composition of <i>The Seasons</i> , a four-act opera by Tom Johnson. | 3,500 |
| City Center of Music and Drama New York, New York | For the premiere by New York City Opera of a music-theater work on an American subject by Stanley Silverman, composer, and Richard Foremen, librettist. | 40,000 |
| Encompass Theater Company New York, New York | For laboratory productions of three new American works. | 10,000 |
| Inner City Cultural Center Los Angeles, California | To support the creation of a new work by C. Bernard Jackson, composer, and Ron Milner, librettist, dealing with the multi-ethnic community in which the center is located. | 10,000 |

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| International Arts Relations New York, New York | <i>For the development of two new American musical theater works by INTAR, a bilingual Hispanic theater.</i> | 10,000 |
| Medicine Show Theater Ensemble New York, New York | <i>For the creation of a new music-theater work by William Hellerman, composer; Stephen Pollicoff, writer; James Barbosa, artistic director; and Joel Handorff, designer, using structured improvisation with a group of four performers.</i> | 10,000 |
| Minnesota Opera Company St. Paul, Minnesota | <i>For the premiere of Black River, a three-act opera by composer Conrad Susa and librettist Richard Street.</i> | 93,750 |
| National Opera Institute Washington, D.C. | <i>To continue the "Music Theater Workshop" project, involving the development of four new American works by two producing organizations.</i> | 30,000 |
| Natural Heritage Trust/Artpark Lewiston, New York | <i>For the American premiere of Philip Glass' Satyagraha.</i> | 25,000 |
| O'Neill (Eugene) Theater Center Waterford, Connecticut | <i>To continue the "Composer/Librettist Conference," involving laboratory productions of two new works and a pilot television workshop to develop a new work specifically for television.</i> | 20,000 |
| Opera Association of New Mexico Santa Fe, New Mexico | <i>For the premiere of a new American opera.</i> | 73,500 |
| Opera Theater of St. Louis St. Louis, Missouri | <i>For the creation of a full-length work by composer Stephen Paulus and librettist Colin Graham.</i> | 11,250 |
| St. Luke's Chamber Ensemble New York, New York | <i>For a laboratory performance and costume and set designs for Vittorio Rieti's The Clock by Children's Free Opera of New York.</i> | 7,500 |
| Snake Theater Sausalito, California | <i>To support the creation of two new musical theater works at this organization which produces only original material.</i> | 4,100 |
| Theater for the New City Foundation New York, New York | <i>To support the creation of four new works by artists Arthur Sainer, Rosalyn Drexler, Marie Irene Forness, and Sam Shepard.</i> | 3,500 |

Special Opera-Musical Theater Projects

For exemplary projects of national scope which respond to the needs and goals of the art, are innovative, and will enhance the development appreciation, and future of opera and musical theater.

Program funds: \$343,700

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| Affiliate Artists New York, New York | <i>To continue the San Francisco/Affiliate Artists career development program for young American opera performers.</i> | \$35,000 |
| American Music Center New York, New York | <i>To publish and circulate a catalogue of completed scores and works-in-progress of American opera and musical theater pieces.</i> | 3,200 |
| Ashley, Robert Oakland, California | <i>To develop a large scale, collaborative performance form based upon the compositions of jazz pianist Bud Powell, using a small chorus and orchestra, four speaker-singers, a large "player organ," and video monitors.</i> | 6,000 |
| Hoffman (Byrd) Foundation New York, New York | <i>To develop a co-sponsorship of Robert Wilson's works by American and European producing organizations.</i> | 15,000 |
| Houston Grand Opera Association Houston, Texas | <i>To continue the Houston Opera Studio, an advanced musical theater training program, jointly sponsored by the University of Houston and the Houston Grand Opera.</i> | 50,000 |
| Light Opera of Manhattan New York, New York | <i>For an advanced training program in light opera and operetta for eight young artists.</i> | 10,000 |
| Metropolitan Opera Association New York, New York | <i>For the Metropolitan Opera "Young Artist Program" in which six American emerging professional singers will be coached, and perform under the direction of visiting and resident artists of the company.</i> | 50,000 |

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| Michigan Opera Theater Detroit, Michigan | <i>For the resident core of six singers.</i> | 20,000 |
| New Cleveland Opera Cleveland, Ohio | <i>To support the pilot project "Arts in the Market Place."</i> | 7,500 |
| Oklahoma, State Arts Council of Oklahoma City, Oklahoma | <i>For a series of workshops, demonstrations, and performances of opera by the Church Circuit Opera Company at various prisons throughout the state.</i> | 10,000 |
| Opera America Washington, D.C. | <i>To develop and present a marketing seminar for the organization's membership to emphasize the marketing of new American music-theater works.</i> | 7,500 |
| Opera Association of New Mexico Santa Fe, New Mexico | <i>For the Santa Fe Opera's apprentice program in 12 areas of performance, production, and administration.</i> | 10,000 |
| Opera Company of Philadelphia Philadelphia, Pennsylvania | <i>For six performances of the Kurt Weill-Maxwell Anderson musical drama, <i>Lost in the Stars</i>, in association with Opera Ebony/Philadelphia.</i> | 50,000 |
| Puerto Rican Culture, Institute of San Juan, Puerto Rico | <i>To support expenses of the Lyric Theater of Puerto Rico, an umbrella organization serving the six companies in Puerto Rico which produce grand opera, operetta, and zarzuela.</i> | 4,500 |
| Southern Arts Federation Atlanta, Georgia | <i>For the second phase of a three-year project designed to encourage cooperation among Southeastern opera companies by sharing a new production of Offenbach's <i>The Tales of Hoffman</i> among the Agusta, Piedmont, and Kentucky opera companies.</i> | 30,000 |
| Uris, Dorothy New York, New York | <i>For a seminar-workshop in English diction for 35 vocal teachers and coaches in the New York area from which cassette tapes will be produced for nation distribution.</i> | 10,000 |
| Washington Opera Washington, D.C. | <i>To engage American artists for productions of chamber works, including two new one-act operas, in the Terrace Theater of the Kennedy Center for the Performing Arts.</i> | 25,000 |

Regional Touring (Pilot)

To enable professional, nonprofit opera or musical theater companies which are incorporated specifically as touring companies producing original productions to tour multi-state regions.

Program funds: \$145,00

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| Midwest Opera Theater St. Paul, Minnesota | <i>For productions with residencies to tour throughout the upper Midwest.</i> | \$25,000 |
| Opera New England Boston, Massachusetts | <i>To assist New England communities which host the touring programs provided by Opera New England.</i> | 25,000 |
| Texas Commission on the Arts Austin, Texas | <i>For six weeks of residencies and performances by Texas Opera Theater in Texas, Oklahoma, and Louisiana.</i> | 40,000 |
| Virginia Opera Association Norfolk, Virginia | <i>For Virginia Opera Theater's touring activities, including residencies in Virginia, North Carolina, Tennessee, and West Virginia.</i> | 15,000 |
| Western States Arts Federation Denver, Colorado | <i>For touring activities, including residencies by Western Opera Theater in several western states.</i> | 40,000 |

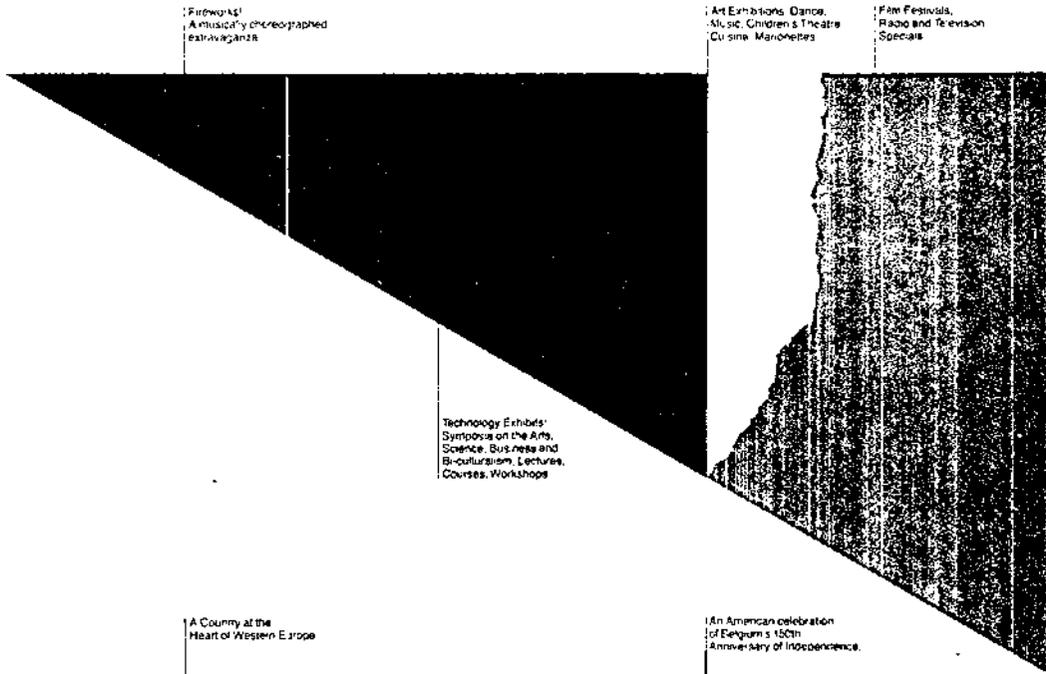
Services to the Art

To assist organizations that provide services to the opera-musical theater field as a whole or to a sector of it.

Program funds: \$145,000
 Treasury funds: \$350,000
 Private gifts: \$350,000

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| National Opera Institute Washington, D.C. | <i>For services, including fellowships to singers; apprenticeships in administration and production; assistance with productions of contemporary American repertory and, in exceptional cases, premieres; and special colloquia and publications.</i> | TF 350,000 PG 350,000 |
| National Opera Institute Washington, D.C. | <i>For technical assistance to opera and musical theater organizations.</i> | 50,000 |
| New York Public Library, Astor, Lenox, and Tildon Foundations New York, New York | <i>To increase administrative support for the Rodgers and Hammerstein Archives of Recorded Sound.</i> | 15,000 |
| OPERA America Washington, D.C. | <i>To continue support to OPERA America's national office, which provides programs of service to professional opera companies.</i> | 55,000 |
| OPERA America Washington, D.C. | <i>For the second year of the "Accessible Arts Demonstration Project" to continue the technical assistance program which helps member companies comply with Section 504 of the 1973 Rehabilitation Act.</i> | 25,000 |

PG - Program Funds: TF - Treasury Funds



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Courses, Workshops

A Country at the
Heart of Western Europe

An American celebration
of Belgium's 150th
Anniversary of Independence

Belgium Today

A Cultural Celebration

April, May, June
1990
Washington, D.C.
New York City
San Francisco

Belgium Today is made possible by grants from the National Endowment for the Humanities, the National Endowment for the Arts, Benelux-America Foundation, and is sponsored by the Belgian American Educational Foundation, Smithsonian Resident Associates Program, and the World Affairs Council of Northern California. Belgium Today is organized with the cooperation of the Government of Belgium.

Program Coordination

As head of the office that “coordinates” the various Endowment programs, I am frequently asked, “Just what do you do?” Here is the answer. Working under Mary Ann Tighe, Deputy Chairman for Programs, we in Program Coordination are responsible for four major areas: guidelines, regional representatives, international activities, and cross-cutting program explorations of such topics as touring and presenting. They are all quite different, yet all interrelate and all are challenging.

During 1980, we continued the effort to improve program guidelines in a variety of ways. The language was crisper, the approach more straightforward, and the design better than before this effort was begun. Even more fundamentally, program content and substance received more attention. A great deal of work went into making these changes, which involved all the programs. Guidelines remain what has been called “the primary communication link and the definitive expression of program policy to the field.” Developing and improving them, which involves countless hours of staff, panel, and Council deliberation and effort, continues to stimulate and educate all of us who are involved in the process. If I were to characterize 1980 with guidelines in mind, I would call it the year of consolidation and clarification—and the year that all the programs paid more attention to minority concerns.

In 1980 the Endowment finally reached its full complement of regional representatives. Twelve men and women now do this important work, living in different regions of the country, providing free services to artists, organizations, and the public. These representatives, most of whom work out of their own homes and have only part-time secretarial help, provide critical links between the Endowment and those around the country who might otherwise think of us as a bloodless, faceless bureaucracy. They travel endlessly in their regions, conduct workshops, answer hundreds of mail and telephone inquiries. Most importantly, they help people all over the country learn about us, and they help us here at

the Endowment understand more fully the needs, trends, and unique regional differences that characterize the arts in the United States.

International activities are the most recent arrival in Program Coordination. They were housed here in 1980 to help encourage all the Endowment's Programs and panels to include international concerns in their overall planning. Our efforts in this area are quite new and exciting, ranging as they do from our advisory work with the International Communication Agency to consultative work with UNESCO to modest funding for international symposia such as 1980's highly successful “Belgium Today” and artists' exchanges with the government of Japan. The Endowment's primary role and focus, of course, is to help American art and artists. But the agency has begun to play an increasingly active leadership and catalytic role here, since the international arena provides important opportunities to share our artists and learn from other nations. We will devote considerable time in the coming year to clarifying our policies and refining our priorities in these new international activities.

The year 1980 also seemed, at least sometimes, to be the year of touring and presenting. An exploration of these related areas occupied considerable attention throughout this past year. A steering committee, composed of representatives from state and regional arts agencies, the Association of College, University, and Community Arts Administrators, and Endowment program directors met regularly to discuss these topics. Throughout the year, too, our program panels have been looking carefully at current and proposed approaches to touring and presenting the arts across the country. The results of some of these discussions have already begun to show up in such program guidelines as Theater and Inter-Arts. And the work goes on.

So “Program Coordination” may sound a bit nebulous, but it certainly doesn't feel that way. Working as we do with all the programs, we are expected to know a great deal about all of them and help them learn from each other. The

guidelines we help produce offer information to a good many people. The regional representatives take that information out to the field and bring a lot back to us. This information can, in turn, feed into program deliberations. Our international activities offer new vistas for us all. And cross-cutting program issues constantly arise to challenge our minds and our energies. We

expect that the next 15 years will be at least as stimulating as the first 15 have been.

A handwritten signature in black ink, appearing to read "Ana Steele". The signature is fluid and cursive, with the first name "Ana" and the last name "Steele" clearly distinguishable.

Ana Steele
Director, Program Coordination

International Grants

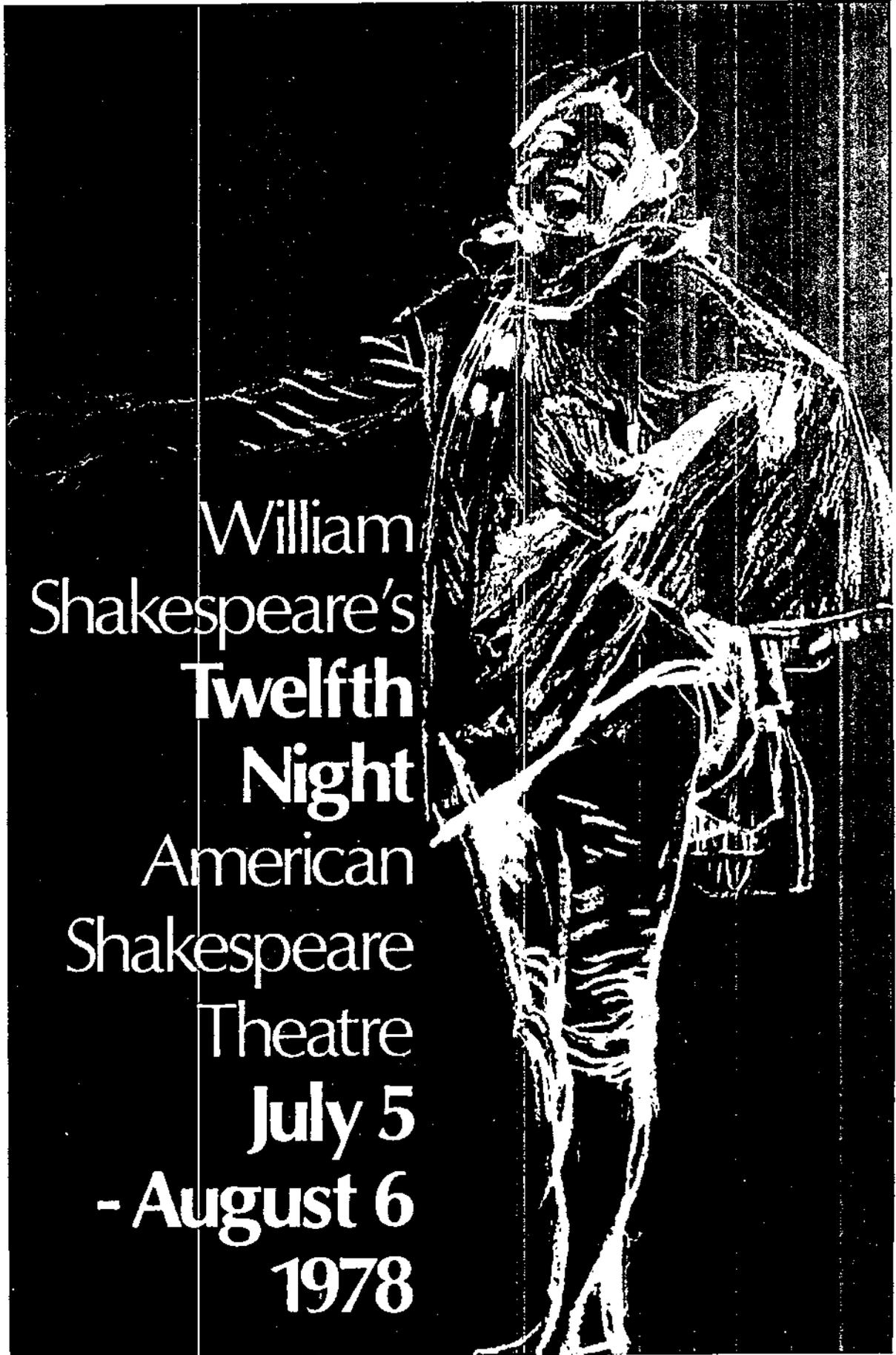
Program funds: \$350,131

International Activities

To broaden the exposure of American artists and audiences to international arts activities.

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| Arizona Commission on the Arts and Humanities Phoenix, Arizona | <i>For the Bi-National Arts Program, involving the coordination of joint arts programs between Mexico and the border states of Arizona, California, New Mexico, and Texas.</i> | \$10,000 |
| Belgian American Educational Foundation New York, New York | <i>For the "Belgium Today" symposium to enhance American awareness and understanding of contemporary Belgium.</i> | 114,500 |
| Cohen, John Putnam Valley, New York | <i>For a United States/United Kingdom Exchange Fellowship.</i> | 26,000 |
| Guggenheim (Solomon R.) Foundation New York, New York | <i>To present a display of Pol Bury's work as part of the "Belgium Today" symposium.</i> | 15,000 |
| Hodson, Millicent New York, New York | <i>For a United States/United Kingdom Exchange Fellowship.</i> | 16,200 |
| International Communication Agency Washington, D.C. | <i>For curatorial expenses of a major art exhibit involving five area museums. The exhibit was presented by the Agency in Mexico City.</i> | 20,000 |
| Japan-U.S. Friendship Commission Washington, D.C. | <i>For the United States/Japan Fellowship Program which enables five American artists to work and study in Japan.</i> | 75,000 |
| Labor Institute for Human Enrichment Washington, D.C. | <i>For Ed Weston to attend a special conference on the problems of dancers, attended by representatives of 45 nations; and to provide the Endowment with a report covering the conference.</i> | 2,631 |
| Meridian House International Washington, D.C. | <i>For the Meridian House International to participate in the "Belgium Today" symposium by offering exhibitions, musical events, panel discussions, film viewing, performing artists, and school programs.</i> | 3,000 |
| Randolph, Anne Montgomery, Alabama | <i>For a United States/United Kingdom Exchange Fellowship.</i> | 16,400 |
| Turocy, Catherine New York, New York | <i>For a United States/United Kingdom Exchange Fellowship.</i> | 18,600 |
| Valle del Sol Phoenix, Arizona | <i>For the Theater Exchange Project, to enable American sponsors in southwestern cities to present Mexican theater productions.</i> | 20,000 |
| Wong, Carey Portland, Oregon | <i>For a United States/United Kingdom Exchange Fellowship.</i> | 12,800 |

*contract; PG - Program Funds; TF - Treasury Funds



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1978**

Theater

In discussing the Theater Program at the Endowment, it is tempting to lay before the reader all this year's new programs, new categories, new "pilots" that capture the imagination. But first we need to remember that theater is an ancient and an honorable impulse, and its artists are the priests of that impulse. They can be decked out in new raiments, and they can *pretend* to be All New, All Improved. But they are not. They are the heirs of Thespis, of Pantalone, of Moliere, and of Bernhardt as well as of Sophocles, Shakespeare, Miller, and Medoff.

What is new is the spark they kindle every evening in the audience: The idea that suddenly becomes clear, the tear that creeps from the eye, the laugh that erupts from the gut, the realization of our own mortality. So let us look at theater and the Theater Program from a different angle.

The Endowment began 15 years ago as an attempt to make palpable the federal presence in the arts in America. A noble ambition and, for this country, a daring departure. From the start, there was a recognition that a new breed of theater was emerging in America. Where there had been commercial theater, educational theater, and amateur theater, a different aesthetic was informing a unique expression of that ancient art form. Professional artists were uniting to make theater happen in alternative patterns from that of the commercial, the amateur, or the educational. They were pitching their tents (sometimes literally) not on Broadway or just in New York City, but all over the country. They were essaying quite different repertoires: the classics, the plays of the cutting edge, the forgotten masterpieces.

These pioneer theaters were almost entirely the babies of the Dreamers who found, in the not-for-profit formula, a forum for bringing theater to America. These early daredevils included, amazingly enough, men and women still largely the leaders of their own (and our national) theaters: William Ball, Adrian Hall, Joseph Papp, Gordon Davidson, Zelda Fichandler, as well as the now-departed Nina Vance and Margo

Jones. Others created festivals in San Diego, in Ashland (Oregon), in Stratford (Connecticut). As they began to grow and build, a model emerged out in the prairies: Sir Tyrone Guthrie, together with Peter Zeisler and a talented roster of artists, took up the challenge and created out of whole cloth a full-fledged, classical repertory theater in the mode of the Stratford (Canada) and the Royal Shakespeare and the National (then the Old Vic) in England. The Ford Foundation stepped in with daring insight and provided vast sums just at the right moment to let these pioneer theaters sink tap roots in their own regions. The country was startled to find itself dotted with theaters of national and international repute.

Almost simultaneously the "next generation" (usually only a few years younger and less experienced) popped up and was profoundly dissatisfied with what had, almost overnight, become "establishment theater." Alternatives emerged, sometimes in the very cities where the Big Guys were (Minneapolis, Washington, Los Angeles, San Francisco, Chicago, and, of course, New York) and sometimes in cities which had not even thought of theater beyond the annual senior class production at the local high school. A Next Generation of Dreamers was nudging its way into the limelight.

And before we could catalogue and absorb this next generation of theaters, another was squirming and announcing itself from storefronts, abandoned churches, and former movie houses.

America had rediscovered theater. What, around the turn of the century, had been "the road" had died away in the face of radio, "the talkies," and television. But something had gone wrong with the machine-made, machine-fed "drama." Audiences sensed a loss of personal contact, of getting up and going out, of making a ceremony of theater-going. They missed something; or in the popular parlance, they were "alienated" in a world which made less sense than ever before. They needed what Camus has called their "illusions." Theater came along to help fill the need, to respond to the loss, to replenish the dream.



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The Theater Program has tried to stabilize, encourage, re-enforce the institutions through which these amazing artists might work their magic. Over the years, the Theater Program defined its territory: the professional, not-for-profit theater. At first largely limited to the larger, more established companies, it eventually divided and subdivided until now our "turf" includes all of the categories listed on the following pages. Of these, the new categories, approved in 1980 and effective for the 1981-1982 performance season, include:

Intermediate Professional Theater Companies, which will support theaters which previously have had to "compete" inequitably either with the largest or the smallest companies.

Fellowships for Playwrights (transferred to the Theater Program from the Literature Program), which will provide funds to enable dramatists to create new work for theaters and audiences.

Residencies for Playwrights (also transferred to Theater from Literature), which will enable theater companies and other organizations to

work directly and closely with playwrights of their own choice.

Artistic Associates, which will provide theater companies and mature artist with the benefit of sustained associations with one another.

In addition, three new pilot programs seek to examine ways by which the Theater Program can broaden assistance to the arts of theater and to theater audiences:

Director/Fellows, which brings mid-career directors to residencies in regional non-profit theater companies for a season of work.

Dramaturgen, which gives literary and artistic experts residencies with selected companies to extend the theater's repertoire and to introduce audiences to a broader, more varied kind of production and play.

Script Services, which provides theaters with access to new plays and provides playwrights with access to potential producing theaters.

By and large, our funding is small in every category. In fact, we give less than 4.4 percent to most of our large theaters, in terms of their annual operating budgets; and we provide only

6.1 percent to our small theaters, which have a much more difficult time raising money but which, of course, have much smaller operating budgets. However, the actual sums of money are only relative, because they make possible three distinct things:

- These funds provide recognition by peers, and at a federal level, of the legitimacy, the quality, and the importance of each institution.

- By judiciously expending the funds available, the panels constantly try to encourage exploration of the outer edges of theater and at the same time to encourage theaters to be daring and innovative in their repertoires. If each company had to depend solely on box office revenues, it would be extremely cautious in selecting a season or in daring to present new plays, let alone new playwrights.

- Our funding can be very effective, we know, if the company will use it as leverage in raising other monies from other sources: local and national, private and public.

An overview of the theater today must take note of the fact that the recession is particularly hard on theater. Lumber, electricity, materials all soar at an incredible rate, while sources of revenue are drying up. Box office and seating capacity are finite; if tickets go too high, the audience will perforce vanish; private donors feel the financial pinch and become more reluctant or unable to support companies of artists; and the major foundations seem to be drifting in their emphasis to projects in the physical and social sciences.

Too often, as the crunch presses in on these companies, the *artists* are the "fall guys"; they work for less and for longer hours to make theater come alive. The Theater Program *urgently* stresses that the artist must *not* be the one to bear the brunt financially of bringing art to America. We can best help by constantly reminding the institutions that artists are the heart of the matter and that they must be rendered dignity, salaries, and respect commensurate with the services they provide to the

community and the institution. If productions must be cut down, so be it; but if artists must work longer for less money, then both our institutions and our society must be made cognizant of the consequences. In sum, we will continue to put our money on the line to support the institutions in order to make it possible for artists to create excellent theater.

Times will be tough, no question about it. But we suggest that the best of theater will survive the worst of times. For as much as the theater needs its audiences, so does Man need his illusions, his dreams. The living theater is quite irreplaceable, quite indestructible because it is *needed*. So, Endowment or no, theater will survive. In fact, art will survive. Our monuments, our battles, our papers and our task forces, our committees and our wars, our offices and our pretensions, will all in time vanish. As Shelley wrote in *Ozymandias* of the monument bearing the boastful legend:

*My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!*

But Shelley goes on, of that monument:

*Nothing besides remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.*

But Art will remain. It will not only survive, but it will evolve and change and be our final epitaph, our sharing of Eternity. For when the nonsense is all stripped away, a poem, a play, a bit of statue, a space will be our link with Time beyond our reckoning.



Arthur Ballet
Director, Theater Program

Theater Advisory Panel

Policy Panel

Lloyd Richards, Co-Chairman
Dean; professor, artistic director, theater company
New Haven, Connecticut

Donald Schoenbaum, Co-Chairman
Managing director, theater company
Minneapolis, Minnesota

Margo Albert
Civic and cultural leader
Los Angeles, California

Dorothy Cullman
Television producer, theater company board member
New York, New York

Gordon Davidson
Artistic director, theater company
Los Angeles, California

Richard Foreman
Artistic director, theater company
New York, New York

David Frank
Artistic director, theater company
Buffalo, New York

Donald Grody
Union representative
New York, New York

Rosetta LeNoire
Artistic director, theater company; actress
New York, New York

Jonathan Levy
Playwright, professor
New York, New York

Henry Moran
Regional arts agency director
Kansas City, Missouri

Sara O'Connor
Managing director, theater company
Milwaukee, Wisconsin

Gideon Schein
Artistic director, theater company
Minneapolis, Minnesota

Peter Zeisler
Service organization director
New York, New York

Large Professional Theater Companies

Donald Schoenbaum, Chairman
Managing director, theater company
Minneapolis, Minnesota

Margo Albert
Civic and cultural leader
Los Angeles, California

Paul Baker
Managing director, theater company
Dallas, Texas

Len Cariou
Actor
New York, New York

Jean Dalrymple
Actress, director, producer, author
New York, New York

Gordon Davidson
Artistic director, theater company
Los Angeles, California

Donald Grody
Union Representative
New York, New York

Elizabeth Huddle
Actress
San Francisco, California

Robert Moss
Artistic director, theater company
New York, New York

Tharon Musser
Lighting designer
New York, New York

Sara O'Connor
Managing director, theater company
Milwaukee, Wisconsin

William Patton
General Manager, theater company
Ashland, Oregon

Nikos Psacharopoulos
Artistic director, theater company
Williamstown, Massachusetts

Steven Schacter
Artistic director, theater company
Chicago, Illinois

Michelle Shay
Actress
Los Angeles, California

Peter Zeisler
Service organization director
New York, New York

Small Professional Theater Companies

Lloyd Richards, Chairman
Dean, professor; artistic director, theater company
New Haven, Connecticut

Lee Breuer
Artistic director
New York, New York

Richard Foreman
Artistic director, theater company
New York, New York

Georgine Hall
Actress, educator
Princeton, New Jersey

Gregory Hausch
Co-Artistic director, theater company
Gainesville, Florida

Jorge Huerta
Professor
Cardiff, California

Rosetta LeNoire
Artistic director, actress
New York, New York

Patricia Mellrath
Artistic director, theater company
Kansas City, Missouri

Edith Oliver
Drama critic
New York, New York

Gideon Schein
Artistic director, theater company
Rochester, New York

Luis Valdez
Artistic director, theater company; playwright
San Juan Bautista, California

Peg Yorkin
Managing director, theater foundation; civic leader
Los Angeles, California

Professional Theater for Youth

Jonathan Levy, Chairman
Playwright, professor
New York, New York

Barbara Colton
Actress, union representative
New York, New York

John Clark Donahue
Artistic director, theater company
Minneapolis, Minnesota

Nancy Ebsen
Artistic director, educator
Balboa Island, California

Wayne Lawson
State arts agency director
Columbus, Ohio

Margo Lovelace
Artistic director, theater company; playwright, designer
Pittsburgh, Pennsylvania

Zuri McKie
Associate producer, theater company
New York, New York

Theater Grants

Program funds: \$5,311,442
 Treasury funds: \$3,106,150
 Private gifts: \$3,106,150

Professional Theater Touring (Pilot)

To bring high quality professional theater to areas where it has not been available.

Program funds: \$744,776

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| Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota | To assist a five-week tour of the Guthrie Theater to states throughout the region. | \$77,600 |
| Alabama State Council on the Arts and Humanities Montgomery, Alabama | To assist a tour of the Alabama Shakespeare Festival throughout the southeast. | 10,000 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | To assist a two-week residency by the Arizona Theater Company in the greater Phoenix area. | 17,750 |
| Arts Alaska Anchorage, Alaska | To assist a tour of the Alaska Repertory Theater to eight communities throughout the state. | 42,080 |
| Association of Community Arts Councils of Kansas Topeka, Kansas | To assist a tour of the Vanguard Company of the Missouri Repertory Theater to communities throughout Kansas. | 9,540 |
| Georgia Council for the Arts and Humanities Atlanta, Georgia | To assist tours of the Academy Theater and the Alliance Theater throughout the state. | 26,850 |
| Indiana Arts Commission Indianapolis, Indiana | To assist tours by the Indiana Repertory Theater, Milwaukee Repertory Theater, Loretto-Hilton Theater, National Theater of the Deaf, and Actors' Theater of Louisville to communities throughout Indiana. | 50,000 |
| Kentucky Arts Commission Frankfort, Kentucky | To assist a five-week tour of the Actors' Theater of Louisville to communities throughout Kentucky and West Virginia. | 43,680 |
| Lake Placid Olympic Organizing Committee Lake Placid, New York | To assist the premiere of a new work during a one-week residency by the Long Wharf Theater at the 1980 Winter Olympic Games. | 25,000 |
| Memphis Arts Council Memphis, Tennessee | To assist a three-week tour by the Playhouse on the Square to communities in Kentucky, Tennessee, and Missouri. | 8,660 |
| Michigan, University of Ann Arbor, Michigan | To assist a two-week tour of the Acting Company to six communities throughout the state. | 22,200 |
| New Jersey Council on the Arts Trenton, New Jersey | To assist a six-week tour by the McCarter Theater Company to communities throughout New Jersey and a three-week tour to communities in Delaware, New York, and Pennsylvania. | 50,000 |
| New York State Council on the Arts New York, New York | To assist a four-week tour of the Syracuse Stage to communities throughout the state. | 24,000 |
| Southern Arts Federation Atlanta, Georgia | To assist tours by the Negro Ensemble Company and the National Theater of the Deaf to communities in the south. | 74,668 |
| State Foundation on Culture and the Arts Honolulu, Hawaii | To assist the Honolulu Theater for the Youth Neighbor Island Tour. | 22,500 |
| State Foundation on Culture and the Arts Honolulu, Hawaii | To assist a two-week residency of the American Conservatory Theater Foundation in Hawaii. | 40,000 |
| State Foundation on Culture and the Arts Honolulu, Hawaii | To assist a statewide tour of the National Theater of the Deaf. | 5,000 |

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| Theater Association of Pennsylvania University Park, Pennsylvania | To assist tours by the <i>Independent Eye</i> , the <i>Iron Clad Agreement</i> , the <i>Lovellace Theater Company</i> , and <i>Theater Express</i> throughout the state. | 9,918 |
| United Auto Workers Detroit, Michigan | To assist a six-week tour of the <i>Labor Theater Company</i> to communities in Michigan, Ohio, New York, Connecticut, and North Carolina. | 10,000 |
| Valley Shakespeare Theater Scottsdale, Arizona | To assist a residency by the <i>Old Globe Company</i> at the <i>Scottsdale Center for the Arts</i> . | 20,000 |
| Walker Art Center Minneapolis, Minnesota | To assist five one-week residencies of an experimental theater company in Minneapolis, Duluth, Milwaukee, Chicago, Baltimore, and Pittsburgh. | 10,000 |
| Western States Arts Foundation Denver, Colorado | To assist the tours of the <i>Acting Company</i> , <i>Colonnades Theater Lab</i> , <i>Montana Repertory Theater</i> , <i>Paper Bag Players</i> , and <i>Seattle Repertory Theater</i> throughout the Foundation's ten-state region. | 145,330 |

Large Professional Theater Companies

To assist in the development of a theater company by aiding in artistic development, improving the effectiveness of administration, or supporting community service activities.

Program funds: \$1,926,750
 Treasury funds: \$3,001,000
 Private gifts: \$3,001,000

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| A Contemporary Theater Seattle, Washington | For the 1980-81 season of performances and for administrative staff development. | TF \$40,000 PG 40,000 |
| Actors Theater of Louisville Louisville, Kentucky | For the 1980-81 season of productions and related activities. | TF 140,000 PG 140,000 |
| Alaska Repertory Theater Anchorage, Alaska | For the 1980-81 season of productions and related activities. | 30,000 TF 30,000 PG 30,000 |
| Alley Theater Houston, Texas | For the 1980-81 season of productions and for artistic and administrative development. | TF 110,000 PG 110,000 |
| American Conservatory Theater Foundation San Francisco, California | For the 1980-81 season of productions and related activities. | TF 195,000 PG 195,000 |
| American Place Theater New York, New York | For the 1980-81 season of productions and staged readings. | 35,000 |
| American Repertory Theater Cambridge, Massachusetts | For artistic and creative development for the 1980-81 season. | 10,000 TF 85,000 PG 85,000 |
| Amherst College, Trustees of Washington, D.C. | For the 1980-81 season of productions by the <i>Folger Theater Group</i> and for artistic and support staff development. | 25,000 TF 20,000 PG 20,000 |
| Arizona Theater Company Tucson, Arizona | For the 1980-81 mainstage season and for artistic staff development. | TF 40,000 PG 40,000 |
| Asolo State Theater Sarasota, Florida | For the 1980-81 season of performances and for administrative assistance to the <i>Department of Planning and Development</i> . | 27,500 |
| Atlanta Arts Alliance Atlanta, Georgia | For the <i>Alliance Theater Company's</i> 1980-81 season of productions. | TF 45,000 PG 45,000 |
| Barter Foundation Abingdon, Virginia | For artistic and administrative development for <i>Barter Theater's</i> 1980-81 season. | 5,000 |
| Berkeley Repertory Theater Berkeley, California | For the 1980-81 season of productions and for expansion of artistic and administrative activities. | 17,500 |

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| Boarshead Players Lansing, Michigan | <i>To support playwrights involved in the production of their new plays during the 1980-81 season by enabling a residency at the BoarsHead Theater.</i> | 4,000 |
| Brooklyn Academy of Music Brooklyn, New York | <i>For BAM Theater Company's 1980-81 season of productions and related activities.</i> | 50,000 |
| California Actors' Theater Redwood City, California | <i>For artistic staff development for the 1980-81 season.</i> | 10,000 |
| Center Stage Associates Baltimore, Maryland | <i>For the 1980-81 season of plays and related activities.</i> | TF 85,000 PG 85,000 |
| Center Theater Group of Los Angeles Los Angeles, California | <i>For Mark Taper Forum's 1980-81 season of mainstage productions, the Forum Laboratory, and community service programs.</i> | TF 200,000 PG 200,000 |
| Chelsea Theater Center New York, New York | <i>For the 1980-81 season of productions.</i> | 35,000 |
| Chicago Theater Group Chicago, Illinois | <i>For the Goodman Theater's 1980-81 season of productions, touring, education and community services, studio work, and administrative and audience development.</i> | TF 95,000 PG 95,000 |
| Cincinnati Playhouse in the Park Cincinnati, Ohio | <i>For the 1980-81 season of plays on the mainstage and for the expansion and development of the Shelterhouse Theater.</i> | TF 85,000 PG 85,000 |
| Circle in the Square New York, New York | <i>For the 1980-81 season of productions.</i> | 25,000 TF 25,000 PG 25,000 |
| Circle Repertory Company New York, New York | <i>For the 1980-81 season of productions and for administrative and artistic development.</i> | 30,000 TF 30,000 PG 30,000 |
| Colonnades Theater Lab New York, New York | <i>For the 1980-81 season of productions and for artistic and administrative development.</i> | TF 35,000 PG 35,000 |
| Community Arts Foundation Chicago, Illinois | <i>For the 1980-81 season of plays of Body Politic Theater.</i> | 1,000 |
| Connecticut Players Foundation New Haven, Connecticut | <i>For the 1980-81 season of productions of Long Wharf Theater.</i> | 100,000 TF 75,000 PG 75,000 |
| Cricketer Theater Corporation Minneapolis, Minnesota | <i>For the 1980-81 season of mainstage productions, the Works-in-Progress Series, and outreach programs.</i> | 7,500 |
| Dallas Theater Center Dallas, Texas | <i>For the 1980-81 season of productions on the mainstage and at the Down Center Stage, and for administrative expansion.</i> | TF 60,000 PG 60,000 |
| Denver Center for Performing Arts Denver, Colorado | <i>For the Denver Center Theater Company's 1980-81 season of productions, for workshops and touring programs.</i> | 45,000 |
| Free Hall Theater Company Allentown, Pennsylvania | <i>For educational and community outreach programs during the Pennsylvania Stage Company's 1980-81 season.</i> | 2,500 |
| Free Public Theater Foundation Los Angeles, California | <i>For the free Shakespeare season during the summer of 1980 and for administrative development.</i> | 2,000 |
| Genesee Valley Arts Foundation Rochester, New York | <i>For GeVa Theater's 1980-81 season of productions and for administrative development.</i> | 22,500 |
| George Street Playhouse New Brunswick, New Jersey | <i>For the development of fully staffed administrative and production departments for the 1980-81 season.</i> | 17,000 |
| Group I Acting Company New York, New York | <i>For the Acting Company's production of plays during the 1980-81 season and for administrative staff support.</i> | 75,000 TF 65,000 PG 65,000 |
| Guthrie Theater Foundation Minneapolis, Minnesota | <i>For the 1980-81 season of plays, touring projects, and community services.</i> | TF 180,000 PG 180,000 |
| Hartford State Company Hartford, Connecticut | <i>For the 1980-81 season of productions and related theatrical activities.</i> | 50,000 TF 75,000 PG 75,000 |

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| Hartman Regional Theater Stamford, Connecticut | <i>For the 1980-81 season, including artistic and administrative development, and for the extension of rehearsal and performance periods.</i> | 5,000 |
| Indiana Repertory Theater Indianapolis, Indiana | <i>For the Second Theater's 1980-81 season and to increase actors' salaries.</i> | 25,000 TF 25,000 PG 25,000 |
| Inner City Cultural Center Los Angeles, California | <i>For the 1980-81 season of productions.</i> | 20,000 TF 15,000 PG 15,000 |
| Intiman Theater Seattle, Washington | <i>For the 1980-81 season of performances and for artistic administrative development.</i> | 15,000 |
| La Mama Experimental Theater Club New York, New York | <i>For productions and other theatrical activities for the 1980-81 season.</i> | 50,000 TF 20,000 PG 20,000 |
| La Mama Experimental Theater Club New York, New York | <i>For a six-week season of repertory with the International Center of Theater Research, under the direction of Peter Brook.</i> | 5,000 |
| Loretto-Hilton Theater St. Louis, Missouri | <i>For the 1980-81 season of productions on the mainstage and in the Studio Theater.</i> | TF 65,000 PG 65,000 |
| Manhattan Theater Club New York, New York | <i>For the Downstage and Upstage Series during the 1980-81 season.</i> | 47,125 TF 25,375 PG 25,375 |
| McCarter Theater Company Princeton, New Jersey | <i>For staff development and outreach programs during the 1980-81 season.</i> | 10,000 TF 30,000 PG 30,000 |
| Milwaukee Repertory Theater Milwaukee, Wisconsin | <i>For artistic development for the 1980-81 season and for the play development program.</i> | 15,000 TF 70,000 PG 70,000 |
| MRT, Inc. Kansas City, Missouri | <i>For Missouri Repertory Theater's 1980-81 season of productions and for artistic staff development.</i> | 58,000 |
| Negro Ensemble Company New York, New York | <i>For the 1980-81 season of productions, for on-the-job training, intern programs, and playwrights-in-residence.</i> | 190,000 TF 10,000 PG 10,000 |
| New Federal Theater New York, New York | <i>For increased production and artistic expenses for the 1980-81 season.</i> | 45,000 TF 10,000 PG 10,000 |
| New York Shakespeare Festival New York, New York | <i>For theatrical activity at the Public Theater for the 1980-81 season.</i> | TF 195,000 PG 195,000 |
| North Carolina, University of Chapel Hill, North Carolina | <i>For artistic and administrative development for Playmakers Repertory Company's 1980-81 season.</i> | 10,000 |
| North Light Repertory Company Evanston, Illinois | <i>For administrative staff development during the 1980-81 season.</i> | 10,000 |
| Oakland University Rochester, Michigan | <i>For artistic development for Meadow Brook Theater's 1980-81 season.</i> | TF 30,000 PG 30,000 |
| Old Globe Theater San Diego, California | <i>For increased artistic and administrative activities for the 1980-81 season.</i> | 15,000 TF 60,000 PG 60,000 |
| O'Neill (Eugene) Memorial Theater Foundation Waterford, Connecticut | <i>For the 1981 National Playwrights' Conference and the National Critics' Institute.</i> | 67,000 TF 68,000 PG 68,000 |
| Oregon Shakespearean Festival Association Ashland, Oregon | <i>For the 1980-81 season of productions and for increased artistic and administrative activities.</i> | TF 40,000 PG 40,000 |
| Organic Theater Company Chicago, Illinois | <i>For the 1980-81 season of mainstage productions, play readings, youth theater programs, and for administrative staff development.</i> | 27,250 |
| Performing Arts Foundation of Long Island Huntington Station, New York | <i>For the 1980-81 season of productions at PAF Playhouse.</i> | 25,000 |

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| Philadelphia Drama Guild Philadelphia, Pennsylvania | <i>For the 1980-81 season of productions and related theatrical activity.</i> | 30,000 |
| Pittsburgh Public Theater Corporation Pittsburgh, Pennsylvania | <i>For artistic and administrative staff development for the 1980-81 season and for the production of new plays.</i> | 25,000 TF 25,000 PG 25,000 |
| PlayHouse Cleveland, Ohio | <i>For Cleveland PlayHouse's 1980-81 season of productions and for artistic staff development.</i> | TF 78,000 PG 78,000 |
| Players State Theater Coconut Grove, Florida | <i>For the 1980-81 season of productions.</i> | 5,000 |
| Playwrights Horizons New York, New York | <i>For the 1980-81 season of new plays in Manhattan and Queens.</i> | 41,375 TF 18,625 PG 18,625 |
| Provisional Theater Foundation Los Angeles, California | <i>For the 1980-81 season of productions and for administrative development.</i> | 17,500 |
| Puerto Rican Traveling Theater New York, New York | <i>For artistic and administrative staff development and community service projects during the 1980-81 season.</i> | TF 32,500 PG 32,500 |
| St. Nicholas Theater Company Chicago, Illinois | <i>For the 1980-81 season.</i> | 15,000 TF 30,000 PG 30,000 |
| Seattle Repertory Theater Seattle, Washington | <i>For the expansion of the theater's artistic programs during the 1980-81 season.</i> | 30,000 TF 125,000 PG 125,000 |
| South Coast Repertory Costa Mesa, California | <i>For the 1980-81 season of productions and related artistic and administrative growth activities.</i> | TF 32,000 PG 32,000 |
| Southeastern Academy of Theater and Music Atlanta, Georgia | <i>For artistic and administrative development during Academy Theater's 1980-81 season.</i> | 40,000 TF 10,000 PG 10,000 |
| Springfield Theater Arts Association Springfield, Massachusetts | <i>For artistic development during State West's 1980-81 season.</i> | 10,000 |
| Studio Theater School Buffalo, New York | <i>For Studio Arena Theater's 1980-81 artistic, administrative, and community service programs.</i> | TF 34,500 PG 34,500 |
| Syracuse University Theater Corporation Syracuse, New York | <i>For Syracuse Stage's 1980-81 season of plays and related theatrical activity.</i> | 10,000 TF 40,000 PG 40,000 |
| Theater Arts of West Virginia Beckley, West Virginia | <i>For the 1980-81 season of productions and touring activity.</i> | 5,000 |
| Theater by the Sea Portsmouth, New Hampshire | <i>For the 1980-81 season of productions, for artistic development, and administrative programs.</i> | 15,000 |
| Theater, Inc. New York, New York | <i>For Phoenix Theater's 1980-81 season of new plays.</i> | 20,000 TF 20,000 PG 20,000 |
| Trinity Personna Company Providence, Rhode Island | <i>For Trinity Square Repertory Company's 1980-81 season of productions and related theatrical activity.</i> | 65,000 TF 125,000 PG 125,000 |
| Utah, University of Salt Lake City, Utah | <i>For Pioneer Memorial Theater's 1980-81 season of productions.</i> | 25,000 |
| Virginia Museum of Fine Arts Richmond, Virginia | <i>For Virginia Museum Theater's 1980-81 season of productions.</i> | 7,500 |
| Washington Drama Society Washington, D.C. | <i>For Arena Stage's 1980-81 season of productions and workshops.</i> | 235,000 |
| Whole Theater Company Montclair, New Jersey | <i>For the 1980-81 season of plays, for administrative development, and for the expansion of education programs.</i> | 7,500 |
| Yale University New Haven, Connecticut | <i>For Yale Repertory Theater's 1980-81 season of productions and for a community service program.</i> | 57,000 TF 72,000 PG 72,000 |

Professional Theater Companies with Short Seasons

To assist professional theater companies with performance seasons of less than five months, such as summer theaters and festivals.

Program funds: \$103,000
 Treasury funds: \$105,150
 Private gifts: \$105,150

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| Alabama Shakespeare Festival Anniston, Alabama | <i>For the 1981 season of productions and for artistic and administrative staff development.</i> | \$5,000 |
| Arrow Rock Lyceum Arrow Rock, Missouri | <i>For the 1980 season of productions and for administrative development.</i> | 3,000 |
| Berkshire Theater Festival Stockbridge, Massachusetts | <i>For the 1980 season of productions in three theaters and for apprentice and children's theater activities.</i> | TF 3,150 PG 3,150 |
| California Shakespearean Festival Visalia, California | <i>For the 1980 season of productions.</i> | 7,500 |
| Connecticut Center for Performing Arts Stratford, Connecticut | <i>For American Shakespeare Theater's production costs for the Student Audience and Festival Seasons, for audience development and educational and community service activities.</i> | 15,000 |
| Dallas Theater Arts Dallas, Texas | <i>For salaries, transportation, and housing for the company during the 1980 Shakespeare Festival of Dallas.</i> | 5,000 |
| Great Lakes Shakespeare Association Cleveland, Ohio | <i>For artistic staff development for the 1980-81 season.</i> | 17,500 |
| Horse Cave Theater 76 Horse Cave, Kentucky | <i>For artistic staff development for the 1980-81 season.</i> | 8,000 |
| League of Theater Artists Albany, New York | <i>For artistic and administrative development and for the playwrights-in-residence program for the 1980-81 season.</i> | 5,000 |
| New Jersey Shakespeare Festival of Morris County Madison, New Jersey | <i>For artistic staff development for the 1980 season.</i> | 3,000 |
| New York Shakespeare Festival New York, New York | <i>For the Free Shakespeare in Central Park and the Mobile Theater for the 1980-81 season.</i> | TF 60,000 PG 60,000 |
| Oak Park Festival Theater Oak Park, Illinois | <i>For the 1980-81 season of performances and for artistic and administrative development.</i> | 3,500 |
| Ohio Outdoor Historical Drama Association Dover, Ohio | <i>For artistic and technical staff development for the 1980 season.</i> | 2,500 |
| Peninsula Players Theater Foundation Green Bay, Wisconsin | <i>For the 1980-81 season of productions.</i> | 4,000 |
| Peterborough Players Peterborough, New Hampshire | <i>For artistic staff development during the 1980-81 season, including extended rehearsal periods, increased salaries for guest directors, and support of the New Plays Program.</i> | 3,000 |
| Shakespeare and Company Lenox, Massachusetts | <i>For the 1980 summer season of performances at the Mount.</i> | 4,000 |
| Souhegan Theater Council Milford, New Hampshire | <i>For American Stage Festival's 1980 summer season of productions.</i> | 15,000 |
| Theater at Monmouth Monmouth, Maine | <i>For community services project for the 1980 season.</i> | 2,000 |
| Williamstown Theater Foundation Williamstown, Massachusetts | <i>For the Williamstown Theater Festival's artistic and administrative expansion, an intern program, and new play development during the 1980-81 season.</i> | TF 42,000 PG 42,000 |

Professional Theater for Youth

To assist professional groups that are engaged primarily in the production of dramatic material for audiences aged five through fourteen.

Program funds: \$380,000

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| A Contemporary Theater Seattle, Washington | <i>For the 1979-80 touring season of the Young ACT Company.</i> | \$11,200 |
| Archaeus Productions Washington, D.C. | <i>For the 1979-80 season of performances for children.</i> | 1,500 |
| Asolo State Theater Sarasota, Florida | <i>For the 1979-80 season of the Asolo Touring Theater.</i> | 9,100 |
| Atlanta Arts Alliance Atlanta, Georgia | <i>For the 1979-80 season of productions of the Atlanta Children's Theater.</i> | 6,500 |
| Center Stage Association Baltimore, Maryland | <i>For the 1979-80 touring season of the Young People's Theater.</i> | 3,500 |
| Center Theater Group of Los Angeles Los Angeles, California | <i>For the Improvisational Theater Project's 1979-80 season of productions for children.</i> | 31,500 |
| Children's Theater Company and School Minneapolis, Minnesota | <i>For the 1979-80 season of eight productions and related theatrical activity.</i> | 37,800 |
| CTA Theater for Young People Baltimore, Maryland | <i>For the 1979-80 touring season of four productions.</i> | 2,500 |
| East-West Players Los Angeles, California | <i>For the touring season of the Total Theater Ensemble to communities in California.</i> | 4,000 |
| Educational Puppet Theater Atlanta, Georgia | <i>For artistic staff development at the Center for Puppetry Arts during the 1979-80 season.</i> | 4,600 |
| Genesee Valley Arts Foundation Rochester, New York | <i>For the production of two new plays for touring during the 1979-80 season of GeVa on Tour.</i> | 3,500 |
| Green Mountain Guild White River Junction, Vermont | <i>For artistic staff development and increased touring activity during the 1979-80 season.</i> | 4,000 |
| Hartford Stage Company Hartford, Connecticut | <i>For the Touring Theater's production of two new plays during the 1979-80 season.</i> | 12,000 |
| Henry Street Settlement New York, New York | <i>For the Family Matinee Theater's 1979-80 season of productions.</i> | 5,000 |
| Honolulu Theater for Youth Honolulu, Hawaii | <i>For artistic staff development during the 1979-80 season.</i> | 10,000 |
| Looking Glass Theater Providence, Rhode Island | <i>For the development of three new works during the 1979-80 season.</i> | 5,000 |
| Loon and the Heron Theater for Children Boston, Massachusetts | <i>For the 1979-80 touring season of four shows to schools and community groups.</i> | 2,900 |
| Loretto-Hilton Theater St. Louis, Missouri | <i>For increased touring, rehearsal time, and artistic staff development during the Imaginary Theater Company's 1979-80 season.</i> | 7,200 |
| Louisville Children's Theater Louisville, Kentucky | <i>For the 1979-80 season of six productions.</i> | 3,500 |
| Marionette Theater Arts Council Pittsburgh, Pennsylvania | <i>For the 1979-80 resident and touring season of the Lovelace Theater.</i> | 12,000 |
| Metro Theater Circus St. Louis, Missouri | <i>For the production and touring of two plays.</i> | 4,000 |
| Nashville Children's Theater Nashville, Tennessee | <i>For artistic staff development during the 1979-80 season.</i> | 2,900 |

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| Nebraska Arts Council Omaha, Nebraska | <i>To support the Nebraska Theater Caravan's 1979-80 season.</i> | 2,500 |
| Paper Bag Players New York, New York | <i>For the development of new works and touring during the 1979-80 season.</i> | 60,000 |
| Paper Bag Players New York, New York | <i>For artistic development geared to handicapped audiences and for the development of a new work for a national tour for the 1980-81 season.</i> | 5,000 |
| Performing Arts Foundation of Long Island Huntington Station, New York | <i>For the Performing Arts Foundation Center's 1979-80 season of productions for children.</i> | 11,900 |
| Performing Arts Repertory Theater Foundation New York, New York | <i>For the 1979-80 season of touring productions for young audiences.</i> | 21,500 |
| Periwinkle Production Monticello, New York | <i>For the 1979-80 season of five productions for children.</i> | 2,900 |
| Poncho Theater Advisory Council Seattle, Washington | <i>For the production of a new work during the 1979-80 season of the Poncho Theater.</i> | 1,500 |
| New York, Research Foundation of the State University of Albany, New York | <i>For the Empire State Youth Theater Institute's 1979-80 season of productions.</i> | 7,800 |
| Shadow Box Theater New York, New York | <i>For artistic and administrative staff development.</i> | 4,000 |
| South Coast Repertory Costa Mesa, California | <i>For the development of a new work by the Educational Theater Program during the 1979-80 season.</i> | 2,000 |
| Southeastern Academy of Theater and Youth Atlanta, Georgia | <i>For artistic staff development during the 1979-80 season of the Academy Theater for Youth Program.</i> | 9,000 |
| Twelfth Night Repertory Company Studio City, California | <i>For 20 weeks of touring to communities in California.</i> | 5,800 |
| Washington Drama Society Washington, D.C. | <i>For the Living Stage's 1979-80 season.</i> | 57,900 |
| Wayside Foundation for the Arts Middletown, Virginia | <i>For the Wayside Theater on Tour's 1979-80 season.</i> | 4,000 |

Small Professional Theater Companies

To assist small groups that concentrate on furthering the development of theater artists and the development and presentation of new works.

Program funds: \$875,140

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| Actor's Studio New York, New York | <i>For the 1979-80 season of activity, including the New York Playwrights' Lab, the Production Program, and the Development and Public Affairs Department.</i> | \$12,000 |
| Actors' Theater of St. Paul St. Paul, Minnesota | <i>For the 1979-80 season of productions and related theatrical activity.</i> | 2,500 |
| Afro/American Total Theater Arts Foundation New York, New York | <i>For the 1979-80 season of plays.</i> | 5,000 |
| Alice People Tampa, Florida | <i>For workshops in theater arts for professional actors.</i> | 2,000 |
| Amas Repertory Theater New York, New York | <i>For new productions during the 1979-80 season.</i> | 5,000 |
| American Contemporary Theater Hopewell Junction, New York | <i>For artistic staff development and the development of a new work.</i> | 6,000 |

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| American Theater Company Tulsa, Oklahoma | <i>For audience development activity for the 1979-80 season.</i> | 1,500 |
| Appalshop Whitesburg, Kentucky | <i>For Roadside Theater's production of new plays for touring.</i> | 1,500 |
| Artists in Prison Los Angeles, California | <i>For the production of a new work during the 1979-80 season.</i> | 5,000 |
| Associated Recreation Council Seattle, Washington | <i>For Bathhouse Theater's 1979-80 season of productions.</i> | 2,000 |
| Associated YM-YWHA's of Greater New York New York, New York | <i>For the 1979-80 season of the Jewish Repertory Theater.</i> | 1,500 |
| Association for the Development of Dramatic Arts New York, New York | <i>For the 1979-80 season of the Jean Cocteau Repertory.</i> | 4,000 |
| At the Foot of the Mountain Minneapolis, Minnesota | <i>For the development of a new work during the 1979-80 season.</i> | 6,000 |
| Berkeley Stage Company Berkeley, California | <i>For the 1979-80 season of plays and for the development of a new ensemble work.</i> | 20,000 |
| Billie Holiday Theater Brooklyn, New York | <i>For the 1979-80 season of plays.</i> | 1,500 |
| BoarsHead Players Lansing, Michigan | <i>For artistic staff development.</i> | 1,540 |
| Brooklyn Academy of Music New York, New York | <i>For the 1979-80 season of the Dodger Theater.</i> | 20,000 |
| Broom Street Theater Madison, Wisconsin | <i>For the 1979-80 season of productions.</i> | 5,000 |
| Center for Community Action Minneapolis, Minnesota | <i>For artistic staff development for the Mixed Blood Theater during the 1979-80 season.</i> | 3,000 |
| Centro Campesino Cultural San Juan Bautista, California | <i>For artistic and administrative staff development for El Teatro Campesino.</i> | 30,000 |
| Chicago Project New York New York, New York | <i>For the New York Art Theater Institute's 1979-80 season of performances.</i> | 1,500 |
| Chicago Theater Strategy Chicago, Illinois | <i>For the 1979-80 season.</i> | 2,000 |
| Circuit Playhouse Memphis, Tennessee | <i>To support administrative and artistic staff development for the Playhouse on the Square.</i> | 7,500 |
| Company Theater Foundation Los Angeles, California | <i>For a Festival of New Plays by Women and related theatrical activities.</i> | 5,000 |
| C.S.C. Repertory Limited New York, New York | <i>For the 1979-80 season of productions.</i> | 16,000 |
| Cultural Council Foundation New York, New York | <i>For the Production Company's 1979-80 season of productions.</i> | 1,500 |
| Direct Theater New York, New York | <i>For the 1979-80 season of productions.</i> | 5,000 |
| Douglass (Frederick) Creative Arts Center New York, New York | <i>For the 1979-80 season of productions.</i> | 5,000 |
| Downtown Cabaret Theater Bridgeport, Connecticut | <i>For the 1979-80 season of productions.</i> | 1,500 |
| East-West Players Los Angeles, California | <i>For a playwright-in-residence during the 1979-80 season.</i> | 6,640 |
| Empty Space Association Seattle, Washington | <i>For audience development and for promotion and fund-raising activities during the 1979-80 season.</i> | 25,000 |

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| Encompass Theater Company New York, New York | <i>For audience development and fund-raising activities during the 1979-80 season.</i> | 1,500 |
| Equinox Theater Houston, Texas | <i>For the Playwrights' Seminar Series, including lecture-seminars by six contemporary playwrights.</i> | 2,000 |
| Equity Library Theater New York, New York | <i>For artistic staff development, production expenses, and development activities during the 1979-80 season.</i> | 6,000 |
| Eugene Theater Company Eugene, Oregon | <i>For artistic staff development during the 1979-80 season of the Oregon Repertory Theater.</i> | 2,500 |
| Eureka Theater San Francisco, California | <i>For artistic and administrative staff development during the 1979-80 season.</i> | 2,000 |
| Facets Multimedia Chicago, Illinois | <i>For the 1979-80 season of the Facets Performance Ensemble.</i> | 1,500 |
| Fairmount Center for the Creative and Performing Arts Cleveland, Ohio | <i>For artistic staff development for the Fairmount Theater of the Deaf during the 1979-80 season.</i> | 5,000 |
| Family, Inc. New York, New York | <i>For the 1979-80 season of performances.</i> | 3,000 |
| Fifth Street Studio Theater Los Angeles, California | <i>For artistic and administrative staff development activities.</i> | 2,000 |
| Florida Studio Theater Sarasota, Florida | <i>For artistic and administrative staff development and fund-raising activities.</i> | 3,000 |
| Foundation for the Open Eye New York, New York | <i>For the 1979-80 season.</i> | 11,000 |
| Free Street Theater Chicago, Illinois | <i>For artistic staff development for Free Street Too.</i> | 2,000 |
| Friends Mime Theater Milwaukee, Wisconsin | <i>For the production of new work for touring during the 1979-80 season.</i> | 2,000 |
| Germinal Stage Denver, Colorado | <i>For artistic staff development during the 1979-80 season.</i> | 7,500 |
| HB Playwrights Foundation New York, New York | <i>For the 1979-80 season of new plays and related theatrical activity.</i> | 5,000 |
| Henry Street Settlement New York, New York | <i>For the 1979-80 season of the New Federal Theater.</i> | 50,000 |
| Hippodrome Theater Workshop Gainesville, Florida | <i>For touring activity during the 1979-80 season.</i> | 15,000 |
| Hoffman (Byrd) Foundation New York, New York | <i>For the development and the production of a new work by Robert Wilson.</i> | 40,000 |
| Hudson Guild Theater New York, New York | <i>For artistic staff development during the 1979-80 season.</i> | 6,000 |
| Illusion Theater and School Minneapolis, Minnesota | <i>For the development and production of a new work during the 1979-80 season.</i> | 1,500 |
| Impossible Ragtime Theater New York, New York | <i>For the 1979-80 season of new and revival productions.</i> | 7,500 |
| Independent Eye Lancaster, Pennsylvania | <i>For audience development during the 1979-80 season.</i> | 6,000 |
| International Arts Relations New York, New York | <i>For INTAR Theater's 1979-80 season of new plays.</i> | 5,000 |
| Julian Company Theater San Francisco, California | <i>For artistic staff development during the 1979-80 season.</i> | 3,500 |
| Labor Theater New York, New York | <i>For artistic staff development during the 1979-80 season.</i> | 4,000 |

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| League of Theater Artists Lexington, New York | <i>For the expansion of current activities, including the PROVOS program, the Lexington Conservatory Theater season, and the Cultural Resources Task Force.</i> | 4,000 |
| Lilith Foundation San Francisco, California | <i>For the production of a new work during the 1979-80 season.</i> | 1,500 |
| Lion Theater Foundation New York, New York | <i>For the 1979-80 season of plays.</i> | 10,000 |
| Little Flags Theater Foundation Roxbury, Massachusetts | <i>For the 1979-80 season.</i> | 6,000 |
| Los Angeles Actors' Theater Foundation Los Angeles, California | <i>For the 1979-80 season.</i> | 10,000 |
| Mabou Mines Development Foundation New York, New York | <i>For Mabou Mines' 1979-80 resident season.</i> | 40,000 |
| Mabou Mines Development Foundation New York, New York | <i>For the production of a new work by Squat Theater during the 1979-80 season.</i> | 2,000 |
| Magic Theater San Francisco, California | <i>For the 1979-80 season of productions.</i> | 40,000 |
| Magic Theater Foundation Omaha, Nebraska | <i>For the development and production of new work during the 1979-80 season and for related theatrical activity.</i> | 20,000 |
| Montana, University of Missoula, Montana | <i>To hire a director of sponsor development for the Montana Repertory Theater.</i> | 2,500 |
| Morning Glory Theater Foundation San Anselmo, California | <i>For the development and performance of a new work.</i> | 1,500 |
| Moving Men Theater Company of Berkeley Berkeley, California | <i>For the development of a new production for the 1979-80 season.</i> | 2,500 |
| Muse Conceptions Boston, Massachusetts | <i>For the 1979-80 season of performances.</i> | 1,500 |
| National Black Theater Workshop New York, New York | <i>For the 1979-80 season of plays and for audience development activity.</i> | 6,000 |
| New American Theater Rockford, Illinois | <i>For artistic staff and audience development activity during the 1979-80 season.</i> | 2,000 |
| New Dramatists New York, New York | <i>For programs and services for playwrights, including script readings, production observerships, and publications.</i> | 9,000 |
| New Playwrights Theater of Washington Washington, D.C. | <i>For the production of new plays during the 1979-80 season.</i> | 7,500 |
| Odyssey Theater Foundation Los Angeles, California | <i>For artistic and administrative staff development and fund-raising activity during the 1979-80 season.</i> | 5,000 |
| Old Creamery Theater Company Garrison, Iowa | <i>For the 1980 season of productions.</i> | 1,500 |
| Open Door Theater of Boston Jamaica Plain, Massachusetts | <i>For administrative staff development during the 1979-80 season.</i> | 1,500 |
| Open Space Theater Experiment New York, New York | <i>For administrative staff and actors' fees during the company's World Theater Season.</i> | 1,500 |
| Other Theater New York, New York | <i>For the production of two new works.</i> | 10,000 |
| Otrabanda Company New Orleans, Louisiana | <i>For the development of new work during the 1979-80 season.</i> | 5,000 |
| Palace Theater Minneapolis, Minnesota | <i>For the 1979-80 season of productions.</i> | 2,500 |
| Pan Asian Repertory Theater New York, New York | <i>For the 1979-80 season of productions.</i> | 2,000 |

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| Performance Community Chicago, Illinois | <i>For administrative and staff development during the 1979-80 season.</i> | 6,000 |
| Play Group Knoxville, Tennessee | <i>For the development of a new work and programs for the community.</i> | 4,000 |
| Playwrights' Lab Minneapolis, Minnesota | <i>For the 1979-80 program of script readings.</i> | 1,500 |
| Profile Theater Portland, Maine | <i>For artistic and administrative staff development during Portland Stage Company's 1979-80 season.</i> | 3,000 |
| Provisional Theater Foundation Los Angeles, California | <i>For the development of new work during the 1979-80 season.</i> | 17,500 |
| Puerto Rican Traveling Theater New York, New York | <i>For the 1979-80 season of plays and touring activity.</i> | 27,500 |
| Quaigh Theater New York, New York | <i>For the 1979-80 season of major productions and related theatrical activity.</i> | 1,500 |
| Reality Theater Boston, Massachusetts | <i>For the 1979-80 season of productions.</i> | 2,000 |
| Ridiculous Theatrical Company New York, New York | <i>For the production of new plays during the 1979-80 season.</i> | 22,500 |
| Riverside Shakespeare Company of New York City New York, New York | <i>For the 1979-80 season of productions.</i> | 1,500 |
| Roadside Attractions Detroit, Michigan | <i>For the Attic Theater's 1979-80 season of productions.</i> | 7,500 |
| San Diego Repertory Theater San Diego, California | <i>For administrative staff and audience development activity.</i> | 2,000 |
| Shared Forms Theater New York, New York | <i>For artistic and administrative staff development.</i> | 1,500 |
| Shelter West Company New York, New York | <i>For the 1979-80 season of plays and the in-house Works Ensemble Workshop.</i> | 1,500 |
| Silvera (Frank) Writers' Workshop Foundation New York, New York | <i>For the 1979-80 season, including the Monday Night Series and the Writer's-Director's Staged Readings.</i> | 20,000 |
| Snake Theater Sausalito, California | <i>For the production of a new work during the 1979-80 season.</i> | 2,000 |
| Spanish Theater Repertory Company New York, New York | <i>For the 1979-80 season of productions.</i> | 7,500 |
| Storefront Actors' Theater Portland, Oregon | <i>For administrative and artistic staff development during the 1979-80 season.</i> | 4,000 |
| Talking Band New York, New York | <i>For a production of Pedro Paramo during the 1979-80 season.</i> | 1,500 |
| Teatro de la Esperanza Santa Barbara, California | <i>For the theater's 1979-80 season of productions.</i> | 5,000 |
| Theater Center Philadelphia Philadelphia, Pennsylvania | <i>For the Playwrights' Workshop, productions, and Scripts-in-Progress Workshops.</i> | 2,000 |
| Theater Express Pittsburgh, Pennsylvania | <i>For the 1979-80 season of productions and for administrative and artistic staff development.</i> | 4,000 |
| Theater for the New City New York, New York | <i>For the 1979-80 season of productions and related theatrical activity.</i> | 25,000 |
| Theater X Milwaukee, Wisconsin | <i>For artistic staff development and the 1979-80 season of productions.</i> | 5,000 |
| Time and Space Limited Theater Company New York, New York | <i>For the 1979-80 season of productions.</i> | 1,500 |

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| Two Penny Circus Barre, Vermont | <i>For audience development and fund-raising activity during the 1979-80 season.</i> | 1,500 |
| Urban Arts Corps New York, New York | <i>For the production of plays during the 1979-80 season and for artistic staff and audience development activity.</i> | 13,500 |
| Victory Gardens Theater Chicago, Illinois | <i>For the production of new plays during the 1979-80 season.</i> | 10,000 |
| Westchester-Rockland Regional Theater Harrison, New York | <i>For the 1979-80 season of productions.</i> | 2,000 |
| Wisconsin, University of Madison, Wisconsin | <i>For the 1980 Midwest Playwrights' Laboratory.</i> | 1,500 |
| Wisdom Bridge Theater Chicago, Illinois | <i>For the 1979-80 season of plays.</i> | 4,500 |
| Women's Experimental Theater New York, New York | <i>For performances and for the development of a new work during the 1979-80 season.</i> | 6,500 |
| Women's Interart Center New York, New York | <i>For the Interart Theater's 1979-80 season of productions.</i> | 10,000 |
| Wooster Group New York, New York | <i>For the Performance Group's 1979-80 season.</i> | 40,000 |
| Workshop for the Players Art Foundation New York, New York | <i>For the 1979-80 season of productions and workshop performances.</i> | 7,500 |

Professional Theater Training

To assist training projects that benefit the field as a whole.

Program funds: \$200,000

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| League of Professional Theater Training Programs New York, New York | <i>To support major theater training programs throughout the nation, such as supplementing existing faculty with visiting master teachers, using guest directors to enhance the performance experiences of young artists, providing financial assistance to students in their final year of training, and evaluating and communicating with the field.</i> | \$200,000 |
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Director Intern Program

To help talented individuals make the transition between professional training and full professional work experience.

Program funds: \$144,000

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| American Repertory Theater Company Cambridge, Massachusetts | <i>For a director fellow to collaborate for one year with the theater's artistic director by directing one play in the repertory season and participating in all aspects of the theater's operations.</i> | \$18,000 |
| Circle Repertory Company New York, New York | <i>For a director fellow to direct works by emerging playwrights and to participate in the Projects-in-Progress Series and in the Circle Laboratory's experimental works.</i> | 18,000 |
| Empty Space Association Seattle, Washington | <i>For a director fellow to participate in all aspects of the theater's operations, including two directing projects and contacts with new playwrights, and to gain experience in managing the daily operations of the season.</i> | 18,000 |
| Manhattan Theater Club New York, New York | <i>For a director fellow to work as assistant director on two major productions, direct several in-house stage readings, and work closely with the casting staff and literary associate in reading scripts during the theater's 1980-81 season.</i> | 18,000 |

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| New York Shakespeare Festival New York, New York | <i>For a director fellow to work with several professional directors in the country and with the festival's artistic, administrative, and technical staffs.</i> | 18,000 |
| Pittsburgh Public Theater Pittsburgh, Pennsylvania | <i>For a director fellow to participate in the selection of repertory, direct at least one mainstage production, participate in all staff operations, and assist in other mainstage productions.</i> | 18,000 |
| Washington Drama Society Washington, D.C. | <i>For a director fellow to participate in Arena Stage's 1980-81 production season.</i> | 18,000 |
| Yale University New Haven, Connecticut | <i>For a director fellow during Yale Repertory Theater's 1980-81 season to assist the artistic director, direct one play in the theater's Winterfest, serve as director of the Playwrights' Theater, and direct works for the Sunday Series and the Yale Cabaret.</i> | 18,000 |

Play Publication (Pilot)

To advance the professional careers of contemporary playwrights and the artistic development of theaters by supporting the publication and dissemination of new plays.

Program funds: \$40,000

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| Theater Communications Group New York, New York | <i>For the Plays Project, including the selection, publication, and distribution of up to 24 scripts by contemporary playwrights.</i> | \$40,000 |
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Dramaturgen Program (Pilot)

To advance the artistic development of a theater by enabling it to employ a literary manager, or dramaturg, who will assist in the selection, development, and analysis of plays for the theater's season.

Program funds: \$40,000

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| New York Shakespeare Festival New York, New York | <i>To engage Wilford Leach as a dramaturg for the 1980-81 season at the Public Theater.</i> | \$20,000 |
| PlayHouse Cleveland, Ohio | <i>To engage Peter Sander as dramaturg for the 1980-81 season at the Cleveland PlayHouse.</i> | 20,000 |

Services to the Field/ Theater Resources

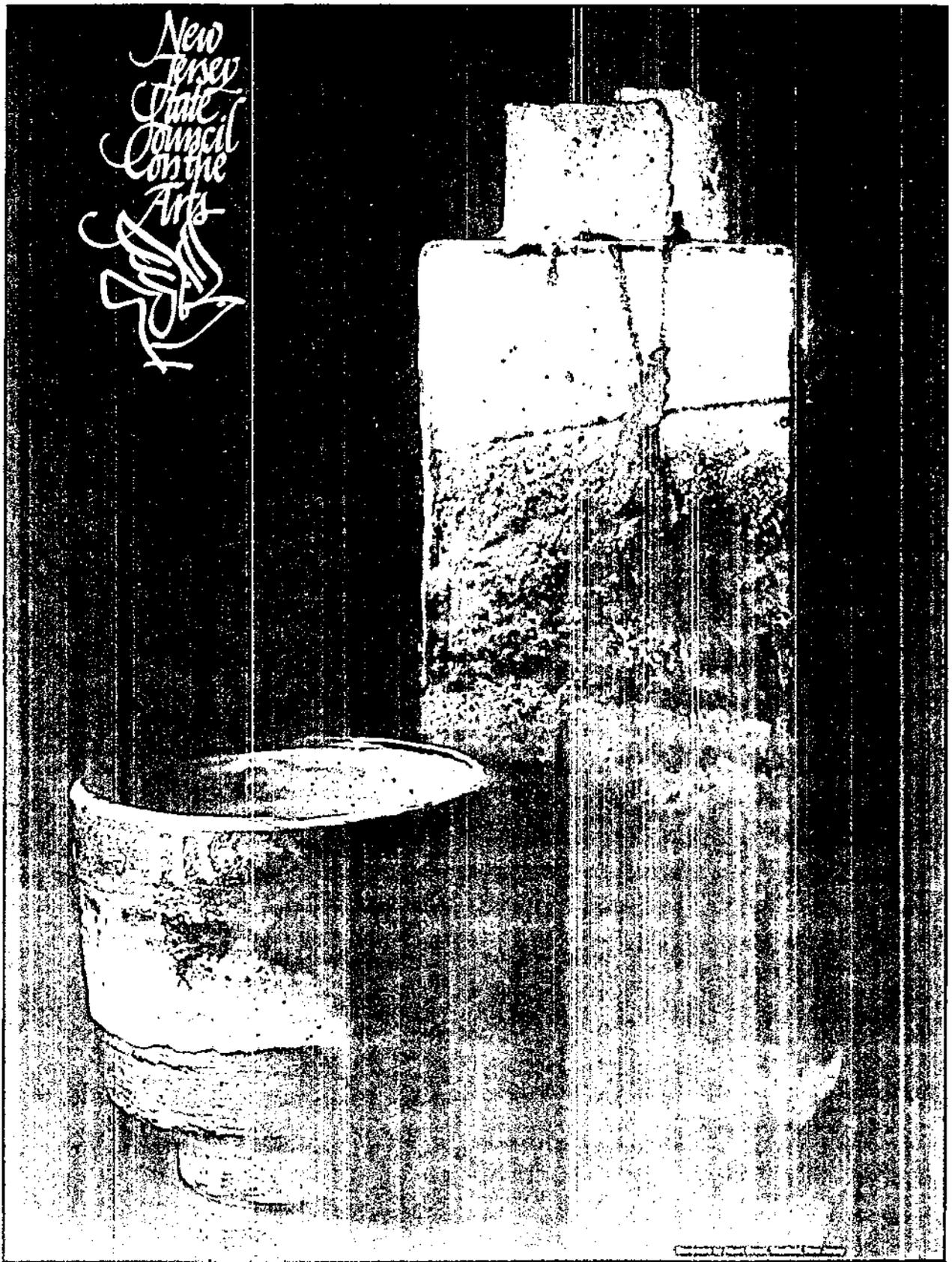
To assist organizations that provide services to the theater field as a whole or to a sector of it.

Program funds: \$857,776

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| Afro-American Total Theater New York, New York | <i>For a Participating Directors' Conference, for audience development, and promotion activity for the "Black Theater Festival International—An Arts Revival at Lincoln Center."</i> | \$10,000 |
| American Puppet Arts Council New York, New York | <i>For transportation and artistic salaries for presentations by Bil Baird's Marionettes at the International Puppet Festival in Washington, D.C., in 1980.</i> | 4,473 |
| American Theater Association Washington, D.C. | <i>For directors' honoraria and travel expenses for the 12th annual American College Theater Festival's Workshop-Symposia.</i> | 5,000 |
| American Theater Association Washington, D.C. | <i>For a management study of the association conducted by Arthur D. Little, Inc.</i> | 5,000 |
| Black Theater Alliance New York, New York | <i>For administrative staff development and the continuation of services offered to black theater companies, including publications and newsletters.</i> | 30,000 |

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| California Theater Council Santa Maria, California | <i>For administrative staff development for the Council.</i> | 5,000 |
| Foundation for the Extension and Development of the American Professional Theater New York, New York | <i>For the technical assistance services offered by FEDAPT to non-profit theaters.</i> | 38,420 |
| International Theater Institute of the United States New York, New York | <i>To support the Institute's service programs, including publications, a reference library, visitor and consultation services, and conference representation.</i> | 75,000 |
| Los Angeles Theater Alliance Los Angeles, California | <i>For the Alliance's services, developmental projects, and advocacy efforts for 42 small professional theaters in Los Angeles.</i> | 5,000 |
| Minnesota, University of Minneapolis, Minnesota | <i>To provide an outstanding arts administrator with the opportunity to serve temporarily in the Endowment's Theater program under the Intergovernmental Personnel Act.</i> | 60,023 |
| Museo del Barrio New York, New York | <i>For the second Latin American Popular Theater Festival.</i> | 10,000 |
| New Theater Festival Baltimore, Maryland | <i>For artistic, instructor, and seminar fees for the 1980 New Theater Festival.</i> | 15,000 |
| New York Public Library New York, New York | <i>For the continued operation, supervision, and growth of the Theater on Film and Tape Project.</i> | 75,000 |
| North Carolina, University of Chapel Hill, North Carolina | <i>For the Institute of Outdoor Drama's advisory service consultation to outdoor drama companies.</i> | 10,000 |
| Off Off Broadway Alliance New York, New York | <i>For services to Off Off Broadway theaters, including the Resources and Referral Center and training meetings, seminars, and workshops.</i> | 25,000 |
| Puppeteers of America Washington, D.C. | <i>For the 1980 World Puppetry Festival.</i> | 20,000 |
| Puppeteers of America Washington, D.C. | <i>For administrative staff development.</i> | 7,500 |
| Theater Communications Group New York, New York | <i>For service programs and activities during 1979-80, including publications, management services, and artist and personnel services to member nonprofit professional theaters.</i> | 200,000 |
| Theater Communications Group* New York, New York | <i>To amend a previous contract to provide a program of services related to artistic and administrative evaluation for member nonprofit professional theater companies throughout the country.</i> | 119,241 |
| Theater Development Fund New York, New York | <i>For service programs, including the ticket subsidy program, the non-subsidized ticket distribution program, the theater voucher program, and the costume collection.</i> | 100,000 |
| Turner, Knox* Washington, D.C. | <i>To plan and implement two new categories of funding for the Theater Program, Fellowships for Playwrights and Residencies for Playwrights.</i> | 20,620 |
| University Players Washington, D.C. | <i>For artistic staff development for the 32nd annual tour of the National Players.</i> | 17,500 |

*contract; PG - Program Funds; TF - Treasury Funds



Visual Arts

We had rivers of proposals and applications come through again this year. One of the impressive things that we have been noticing is the diversity of modes of artmaking. Artists are working in new mediums that they have invented themselves; some are seriously working with such subjects as ecological and social structures. Today artists are forcing us to redefine traditional disciplines and even to revise our preconceptions of what art is.

Artists who focus on art for and of public places are no exception. The past year has shown us how differently they can approach public projects. The Art Commission of King County, Washington, for example, invited artists to find ways of transforming exhausted strip-mining sites. That may sound like an odd assignment to give to artists, but it isn't when you consider how artists are naturally involved in transformation. To render a scar in the landscape into a wonderful place to be is a perfect job for some artists. Alan Sonfist, for example, has developed ways of restoring vegetation to a city. He brings in a research team that finds out what the landscape looked like hundreds of years ago before the city was there. He reintroduces those grasses, those shrubs, those trees, so that you have a city block in lower Manhattan with the old landscape. It's a long way from the days when we thought of a public artwork as a statue of a prominent citizen on horseback or an arty shape designed with no concern for where it would appear.

In past years we've seen some regrettable results when the artwork is an afterthought, commissioned and installed after all else is completed. A sculpture in that situation often ends up looking as though it were stuck on where it didn't belong. Recently, the Visual Arts Program has had some success in bringing architects and artists together while a project is still being planned. We're beginning to see some sensational results from this kind of collaboration.

Commissions for art in an architectural context may involve not only sculptors and painters but also craftspeople. Such collaboration

used to be common practice: The craftwork at Timberline Lodge or the Library of Congress is integral to those buildings. Commissions to craftspeople this past year have included the flooring of a plaza and wrought ironwork in the plaza furniture. The new category of Building Arts encourages research leading to the design of components for buildings.

Building Arts also encourages research leading to the building of one-of-a-kind houses for personal use. Especially on the West Coast and in the Southwest, large numbers of artists are moving to rural areas, buying land in the wilderness and building on it. They are hand-building their own houses and doing it with ingenuity and a great sense of purpose. The results are frequently quite beautiful and closely attuned to the land and the climate. Instead of building a house that might be suitable anywhere and then hooking up their energy sources, they are starting with their energy sources. A sculptor in New Mexico, for example, designed his own hydro-electric system to tap a stream on his property and then built his house around it. Considering the increasing scarcity of energy sources and materials, such demonstrations of alternatives are timely and worth encouraging.

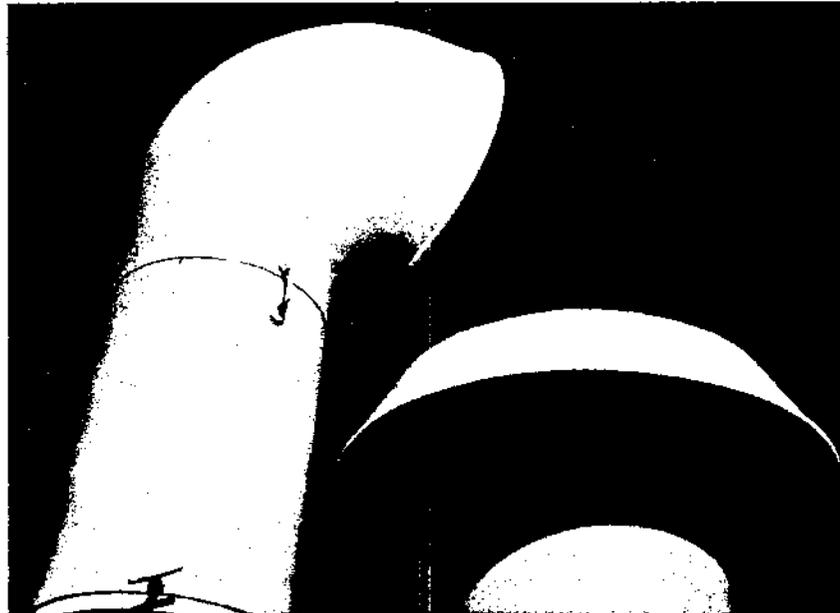
Questions of supply and survival worry photographers as well. The days of silver printing seem to be numbered. With the invention of new processes and alternatives to silver, photographic artists will undoubtedly surprise us with new imagery. Artists are that resourceful.

Again this year, the Visual Arts Program has delighted in helping increase the number of first-rate photography exhibitions and publishing activities throughout the country. Public awareness of photographic art has grown rapidly; the increase in shows and sales reflects it. And yet there's reason to doubt that the nature of photographic art is understood. People tend to think of it in terms of painting, as though it were possible to draw analogies between two such inherently different disciplines. For example,

An exhibition of photographs by

GROUP

f. 64



Wilard Van Dyke

Funnels, 1932

April 3-30, 1978
Gallery 210 Lucas Hall
University of Missouri-St. Louis

May 7-31, 1978
Gallery of Fine Arts
University of Missouri-Kansas City

June 12-July 7, 1978
Fine Arts Gallery
University of Missouri-Columbia

July 18-September 10, 1978
The Oakland Museum
Oakland, California

Originated at the University of Missouri-St. Louis with funds from the Missouri Arts Council and the National Endowment for the Arts.

critics look for periods of Abstract Expressionism and Formalism to appear. Again, the difficulty can be traced back to faulty preconceptions which get in the way of seeing. If we can trust artists to be our eyes, we'll find that they can free us from outlived notions of what a discipline is like or of the nature of art itself. Our artists can

even bring us revelations of the world, providing we let them.

James Melchert
Director, Visual Arts Program

Visual Arts Advisory Panel

Policy Panel

Robert Adams
Photographer
Longmont, Colorado

Benny Andrews
Painter
New York, New York

Richard Artschwager
Artist
Charlottesville, New York

Anne d'Harnoncourt
Museum curator
Philadelphia, Pennsylvania

Anne Focke
Arts organization director
Seattle, Washington

Janis Harris
State arts agency director
Indianapolis, Indiana

Luis Jimenez
Sculptor
El Paso, Texas

Ruth Kohler
Arts center director
Sheboygan, Michigan

Edward Levine
Dean of arts college
Minneapolis, Minnesota

Nathan Lyons
Photographer, director of
photography workshop
Rochester, New York

Warren MacKenzie
Potter
Stillwater, Minnesota

Critics' Fellowships

Lawrence Alloway
Critic, professor of art
Stony Brook, New York

David Driskell
Artist, critic, professor
College Park, Maryland

May Natalie Tabak
Critic
New York, New York

Photographers' Fellowships

Carole Kismarie
Photography editor
New York, New York

Bart Parker
Photographer
Providence, Rhode Island

Leland Rice
Photographer
Inglewood, California

Eve Sonneman
Photographer
New York, New York

Evon Streetman
Photographer
Gainesville, Florida

Apprentice Fellowships in Crafts

Lisa Cook
Fiber artist
Berkeley, California

Bob Fosdick
Artist-collaborator
New York, New York

Warren Mackenzie
Potter
Stillwater, Minnesota

Bruce Schnabel
Artist, bookbinder

Photography Workshops Photography Surveys

Robert Fictor
Photographer
Tallahassee, Florida

Frank Gohlke
Photographer
Minneapolis, Minnesota

Nathan Lyons
Photographer, director of
photography workshop
Rochester, New York

Ellen Manchester
Director of photography workshop
Sun Valley, Idaho

Artists' Spaces

John Baldessari
Artist
Los Angeles, California

Linda Goode Bryant
Director of artists' spaces organization
New York, New York

Leonard Hunter
Artist, professor of art
Lexington, Kentucky

Marcia Tucker
Museum director
New York, New York

Crafts Exhibitions Workshops and Master Classes

Penelope Hunter-Steible
Museum curator
New York, New York

Bernard Kester
Fiber artist, professor
Los Angeles, California

Andrew Maass
Art center director
Fresno, California

Angelo Randazzo
Arts center director
Nashua, New Hampshire

Betty Woodman
Ceramist
Boulder, Colorado

Artists' Fellowships (Video)

Ira Schneider
Video artist
New York, New York

David Ross
Museum curator
Berkeley, California

Jamie Davidovich
Video artist
New York, New York

Gayla Jamison
Video center director
Atlanta, Georgia

Artists' Fellowships (Drawing and Printmaking)

Anna Bliss
Printmaker
Salt Lake City, Utah

Mike Kanemitsu
Printmaker
Los Angeles, California

Howardena Pindell
Printmaker, professor
New York, New York

William Wegman
Video/performance artist

Alexis Smith
Video/performance artist
Los Angeles, California

Artists' Fellowships (Conceptual and Performance)

Vito Acconci
Video/performance artist
New York, New York

Artists' Fellowships (Painting and Sculpture)

Tom Garver
Museum director
Newport Beach, California

Nancy Holt
Sculptor
New York, New York

Alex Katz
Painter
New York, New York

Nilda Peraza
Director of artists' spaces organization
New York, New York

Katherine Porter
Painter
Lincolnton, Maine

Martin Puryear
Sculptor
Chicago, Illinois

Photography Exhibition and Publications

Thomas Barrow
Photographer
Albuquerque, New Mexico

William Ewing
Photography curator
New York, New York

Therese Heyman
Photography curator
Oakland, California

Anne Tucker
Photography curator
Houston, Texas

**Craftsmen's Fellowships
Craftsmen's Projects**

Art Carpenter
Woodworker
Bollinas, California

Jamie Carpenter
Glass artist, designer
New York, New York

Marlene Gabel
Crafts gallery director
Portland, Oregon

Aleksandra Kasuba
Architectural craftsman
New York, New York

Gerhard Knodel
Fiber artist
Bloomfield Hills, Michigan

David McDonald
Ceramist
Syracuse, New York

Art in Public Places

Siah Armajani
Sculptor
Minneapolis, Minnesota

Hugh Davies
University gallery director
Amherst, Massachusetts

Janel Kardon
Museum director
Philadelphia, Pennsylvania

Emily Pulitzer
Museum curator
St. Louis, Missouri

Challenge Grant Panel

Ed Colker
Artist, professor
Chicago, Illinois

Robert Fitzpatrick
Art school director
Valencia, California

Mary McArthur
Director of artists' spaces organization
New York, New York

Bill Shanhouse
Sculptor
Arlington, Virginia

Rose Slivka
Writer

Services to the Field

Ed Colker
Artist, professor
Chicago, Illinois

Helene Fried
Art school gallery director
San Francisco, California

Mary McArthur
Artists' spaces organization director
New York, New York

Frank McNutt
State arts agency crafts coordinator
Columbia, South Carolina

E. J. Montgomery
Jeweler, curator
Nashville, Tennessee

Ed Moses
Artist
Los Angeles, California

Carole Sedestrom
Crafts marketing expert
New Paltz, New York

Building Arts

Malcolm Leland
Industrial designer, craftsman
Potrero, California

Deva Rajar
Craftsman, builder
Canyon, California

Audrey Sabol
Collector, patron
Villanova, Pennsylvania

James Sinatra
Dean of design college
Ames, Iowa

Visual Arts Grants

Program funds: \$7,252,229

Art in Public Places

To enable cities, universities, nonprofit private groups, and state arts agencies to commission or purchase works of art for such places as parks, plazas, riverfronts, airports, subways, and public buildings.

Program funds: \$865,260

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| Arizona, University of Tucson, Arizona | To commission Athena Tacha for an environmental sculpture on a mall at the entrance to the campus. | \$50,000 |
| California State College Bakersfield, California | To commission Maria Nordman for an environmental sculpture for an eleven-acre site on the California State College campus at Bakersfield. | 18,000 |
| Cambridge Arts Council Cambridge, Massachusetts | To commission Richard Fleischner for a site-specific sculpture at the new Alewife Subway Station, terminal of the Massachusetts Bay Transportation Authority's red line. | 40,000 |
| Corpus Christi State University Corpus Christi, Texas | To commission Vernon Fisher for a work on the lobby wall of the university's new Center for the Arts. | 10,000 |
| Creative Time New York, New York | To commission Bill Brand for a permanent installation designed to create the experience of the cinema in the subway. | 27,000 |
| Eleventh International Sculpture Conference Princeton, New Jersey | For installations of sculpture by 47 American artists at sites throughout Washington, D.C., for the eleventh International Sculpture Conference in the summer of 1980. | 50,000 |
| Eleventh International Sculpture Conference Princeton, New Jersey | To commission Rockne Krebs to create and install a laser work on the Capitol Mall in Washington, D.C., on the occasion of the eleventh International Sculpture Conference. | 10,000 |
| Eugene Performing Arts Center Eugene, Oregon | To commission David Gilhooly and Anita Fisk for sculptures at the city's new Performing Arts Center. | 17,500 |
| 42nd Street Local Development Corporation New York, New York | To commission Mary Miss and Stephen Antonakos for the Theater Row redevelopment project. | 50,000 |
| Governors State University Park Forest South, Illinois | To commission Mary Miss to create an environmental sculpture on a five-acre site on the university campus. | 40,000 |
| Hanna, Town of Hanna, Wyoming | To commission Stanley Dolega to design an environmental earth sculpture for the town of Hanna. | 50,000 |
| Hartford, City of Hartford, Connecticut | To commission Romare Bearden for a mural in the four entrance lobby areas of the city's new Veterans' Memorial Coliseum at the Hartford Civic Center. | 25,000 |
| Janesville Art League Janesville, Wisconsin | To commission Joseph Kinnebrew to collaborate with a landscape architect on the development of a new mini-park for the city. | 10,000 |
| Kanawha Arts Alliance South Charleston, West Virginia | To commission Charles Ginnever for a sculpture for the Post Office Plaza in South Charleston. | 27,000 |
| Kent Art Commission Kent, Washington | To commission Herbert Bayer to design an earth sculpture to be integrated into the design of an erosion and flood control project at the Mill Creek Canyon park. | 15,000 |
| Massachusetts Institute of Technology Cambridge, Massachusetts | To support a collaboration between six artists and architects I. M. Pei and Partners in the design of the new Arts and Media Technology Facility at Massachusetts Institute of Technology. | 75,000 |
| Milwaukee Art Center Milwaukee, Wisconsin | To commission Richard Haas for a mural on a prominent downtown building. | 14,800 |
| Minnesota, Regents of the University of Minneapolis, Minnesota | To commission Robert Irwin for a sculpture for the campus. | 50,000 |
| New Brunswick Tomorrow New Brunswick, New Jersey | For a commission for a sculpture by Tony Smith. | 50,000 |

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| New Orleans, City of New Orleans, Louisiana | <i>To support a planning grant to the City of New Orleans to select an artist to collaborate with a landscape architect in the creation of a downtown sculpture site for the city.</i> | 15,000 |
| Palomar College San Marcos, California | <i>To support the completion of a mural by artists Edgar Rodriguez, George Papciak, and Manuel Sepulveda on the west wall of the racquetball-court building.</i> | 8,210 |
| Partners for Livable Places* Washington, D.C. | <i>To compile, design, and produce a comprehensive publication describing over 300 projects for art in public places funded in part by the Endowment.</i> | 55,000 |
| Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania | <i>To commission Claes Oldenburg for a work on the campus.</i> | 37,500 |
| Public Art Fund New York, New York | <i>To commission Eric Staller to create an environmental installation along a 1-1/4 mile stretch of East River Park.</i> | 4,750 |
| Public Auditorium Authority of Pittsburgh and Allegheny County Pittsburgh, Pennsylvania | <i>To commission Mark di Suvero for a sculpture at the new David L. Lawrence Convention Center.</i> | 50,000 |
| Roanoke College Salem, Virginia | <i>To commission Siah Armajani to create a sculpture for a site between the arts and humanities building and the Memorial Chapel on the campus.</i> | 10,000 |
| St. Louis, City of St. Louis, Missouri | <i>To amend a previous grant for a commission to Richard Serra for a sculpture for the Twelfth Street Plaza.</i> | 5,000 |
| Seattle Arts Commission Seattle, Washington | <i>To commission Robert Irwin for an environmental sculpture for the plaza of the Public Safety Building.</i> | 50,000 |

Art in Public Places/ Planning Grants for Artists

For artists' exploration of the potential offered by public sites and for the development of proposals which expand current thinking about art in public places.

Program funds: **\$26,000**

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| Armajani, Siah Minneapolis, Minnesota | <i>To investigate methods of extending the span and developing a new structural support system of trusses in wooden bridge sculptures.</i> | \$2,000 |
| Dolega, Stanley Laramie, Wyoming | <i>To develop the concept of environmental sculpture in connection with the reclaiming of abandoned surface-mine land.</i> | 2,000 |
| Fasnacht, Heide New York, New York | <i>To plan environmental sculpture projects for the breaker zone of the ocean shore.</i> | 2,000 |
| Hirschfield, Jim Seattle, Washington | <i>To develop sculpture designs for inland water sites in the urban Seattle area.</i> | 2,000 |
| Janto, Phyllis New York, New York | <i>To develop a concept for an environmental sculpture that offers learning and play experiences.</i> | 2,000 |
| Kostelanetz, Richard New York, New York | <i>To explore potential sites and the feasibility of permanent installations of works involving words, numbers, and lines.</i> | 2,000 |
| Loeffler, Carl San Francisco, California | <i>To develop project designs for permanent video installations in underground transportation systems.</i> | 2,000 |
| Nelson, Judson New York, New York | <i>To investigate materials and structural techniques for large-scale sculptures appropriate for public sites.</i> | 2,000 |
| Richards, Peter San Francisco, California | <i>To develop a design for a water organ sculpture that would produce sounds when acted upon by waves and other ambient environmental forces.</i> | 2,000 |
| Sato, Nori Seattle, Washington | <i>To research various aspects of placing the electronic arts in public spaces, and to examine different types of video work appropriate for public places.</i> | 2,000 |

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| Simpson, Louis Seattle, Washington | <i>To develop a manual to be used by designers and urban planners outlining how to salvage materials from the urban environment for use in designs for public works.</i> | 2,000 |
| Smith, George Buffalo, New York | <i>To investigate new materials for architectural sculptures or earthworks inspired by the indigenous architecture of northern Nigeria, Africa.</i> | 2,000 |
| Sonfist, Alan New York, New York | <i>To plan a project using a system of natural terrains that would be botanically historical to a specific area as well as able to withstand periodic flooding.</i> | 2,000 |

Artists, Critics, Photographers, and Craftsmen in Residence

To enable art schools, university art departments, and other arts organizations to invite artists, critics, photographers, and craftsmen of national reputation for short-term stays to instruct and work with students and faculty while practicing their professions.

Program funds: \$221,047

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| Alabama, University of Birmingham, Alabama | \$2,000 | California State University, Foundation of Sacramento, California | 2,000 |
| American Crafts Council New York, New York | 2,000 | California, University of Riverside, California | 1,800 |
| Anderson Ranch Arts Foundation Aspen, Colorado | 2,000 | Catskill Art Society Hurleyville, New York | 686 |
| Arizona Commission on the Arts and Humanities (Center for Creative Photography) Phoenix, Arizona | 1,500 | Catskill Center for Photography Woodstock, New York | 2,000 |
| Arizona, University of Tucson, Arizona | 1,500 | Chicago Project, New York (New York Art Theater Institute) New York, New York | 1,000 |
| Arizona, University of Tucson, Arizona | 2,000 | Chicago Project, New York (New York Art Theater Institute) New York, New York | 2,000 |
| Art Academy of Cincinnati Cincinnati, Ohio | 1,000 | Chicago, University of Chicago, Illinois | 2,000 |
| Artists in Residence New York, New York | 1,000 | Cincinnati, University of Cincinnati, Ohio | 875 |
| Arts Festival of Atlanta Atlanta, Georgia | 2,000 | Claremont University Center Claremont, California | 1,500 |
| Baltimore Museum of Art Baltimore, Maryland | 1,200 | Claremont University Center Claremont, California | 1,490 |
| Beaver College Glenside, Pennsylvania | 1,500 | Clayworks Studio Workshop New York, New York | 2,000 |
| Bennington College Bennington, Vermont | 1,600 | Colorado Mountain College Glenwood Springs, Colorado | 2,000 |
| Berry College Mount Berry, Georgia | 2,000 | Colorado, University of Boulder, Colorado | 2,000 |
| Boston University Boston, Massachusetts | 2,000 | Colorado, University of Denver, Colorado | 1,800 |
| Boulder Public Library Boulder, Colorado | 2,000 | Columbia College Chicago, Illinois | 1,600 |
| California College of Arts and Crafts Oakland, California | 2,000 | Columbus Recreation and Parks Department Columbus, Ohio | 2,000 |
| California, Regents of the University of Berkeley, California | 2,000 | Contemporary Arts Center New Orleans, Louisiana | 2,520 |
| California State College Bakersfield, California | 2,000 | | |

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| Cornell University Ithaca, New York | 500 | Middlebury College Middlebury, Vermont | 2,000 |
| Cornish Institute Seattle, Washington | 2,000 | Mississippi, University of University, Mississippi | 1,500 |
| Corpus Christi State University Corpus Christi, Texas | 1,200 | Muhlenberg College Allentown, Pennsylvania | 1,000 |
| Cranbrook Academy of Art Bloomfield Hills, Michigan | 2,000 | New Organization for the Visual Arts Cleveland, Ohio | 1,300 |
| Dallas County Community College District Lancaster, Texas | 1,000 | New York, Research Foundation of the State University of Buffalo, New York | 680 |
| Dance Theater Workshop New York, New York | 1,800 | New York, Research Foundation of the State University of Plattsburgh, New York | 2,000 |
| Delaware, University of Newark, Delaware | 2,000 | Nexus Atlanta, Georgia | 2,000 |
| 80 Langton Street San Francisco, California | 2,000 | North Carolina School of the Arts Foundation Winston-Salem, North Carolina | 1,500 |
| Film in the Cities St. Paul, Minnesota | 1,700 | North Carolina State University Raleigh, North Carolina | 850 |
| Fort Wright College of the Holy Names Spokane, Washington | 405 | North Carolina State University Raleigh, North Carolina | 850 |
| Fort Wright College of the Holy Names Spokane, Washington | 2,000 | North Dakota, University of Grand Forks, North Dakota | 1,500 |
| George Washington University Washington, D.C. | 1,060 | Northern State College Aberdeen, South Dakota | 1,500 |
| Hawaii, University of Manoa, Hawaii | 2,000 | Northwestern University Evanston, Illinois | 2,000 |
| Hudson River Museum Yonkers, New York | 1,000 | Pacific Northwest Arts and Crafts Association (Bellevue Art Museum) Bellevue, California | 2,000 |
| Illinois, University of Chicago, Illinois | 1,500 | Pennsylvania, University of (Institute of Contemporary Art) Philadelphia, Pennsylvania | 2,000 |
| Kutztown State College Kutztown, Pennsylvania | 2,000 | Phillips Exeter Academy Exeter, New Hampshire | 2,000 |
| La Mamelle San Francisco, California | 1,100 | Polytechnic Institute of New York New York, New York | 2,000 |
| Laguna Gloria Art Museum Austin, Texas | 2,000 | Portland Art Association Portland, Oregon | 750 |
| Lake Placid Association of Music, Drama, and Art Lake Placid, New York | 2,000 | Portland Art Association Portland, Oregon | 2,000 |
| Los Angeles Center for Photographic Studies Los Angeles, California | 2,000 | Portland Center for the Visual Arts Portland, Oregon | 700 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | 2,000 | Portland State University Portland, Oregon | 2,000 |
| Maryland, University of College Park, Maryland | 2,000 | Pratt Institute Brooklyn, New York | 1,500 |
| Massachusetts Institute of Technology Cambridge, Massachusetts | 2,000 | Private Arts Foundation (Washington Project for the Arts) Washington, D.C. | 2,000 |
| Memphis State University Memphis, Tennessee | 1,500 | Rice University Houston, Texas | 2,000 |
| Metropolitan Dade County Center for the Fine Arts Miami, Florida | 1,000 | Roberson Memorial Binghamton, New York | 1,000 |
| Middle Tennessee State University Murfreesboro, Tennessee | 1,326 | | |

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| Rochester Institute of Technology Rochester, New York | 1,500 | Virginia Polytechnic Institute Blacksburg, Virginia | 930 |
| Rutgers University New Brunswick, New Jersey | 1,500 | Visual Arts Center of Alaska Anchorage, Alaska | 1,000 |
| Rutgers University Newark, New Jersey | 1,600 | Visual Arts Center of Alaska Anchorage, Alaska | 1,200 |
| Skowhegan School of Painting and Sculpture Skowhegan, Maine | 2,000 | Visual Studies Workshop Rochester, New York | 2,000 |
| Southern Illinois University, Board of Trustees of Carbondale, Illinois | 1,700 | Wake Forest University Winston-Salem, North Carolina | 1,500 |
| Southern Illinois University, Board of Trustees of Carbondale, Illinois | 1,300 | Walker Art Center Minneapolis, Minnesota | 1,000 |
| Summer School of Painting at Saugatuck, Michigan Chicago, Illinois | 2,000 | Walla Walla College College Place, Washington | 900 |
| Sun Valley Center for the Arts and Humanities Sun Valley, Idaho | 1,300 | Washington State University Pullman, Washington | 4,500 |
| Temple University Philadelphia, Pennsylvania | 4,000 | Wilkes College Wilkes-Barre, Pennsylvania | 2,000 |
| Texas, University of San Antonio, Texas | 1,575 | Women's Caucus for Art Detroit, Michigan | 2,000 |
| Union of Independent Colleges of Art Kansas City, Kansas | 36,000 | Women's Community Los Angeles, California | 1,500 |
| Vanderbilt University Nashville, Tennessee | 1,250 | Women's Studio Workshop Rosendale, New York | 2,000 |
| Virginia Commonwealth University Richmond, Virginia | 1,500 | Wright State University Dayton, Ohio | 1,500 |
| Virginia Commonwealth University Richmond, Virginia | 1,500 | | |

Photography Exhibitions

To help groups organize or borrow photography exhibitions of contemporary or historical significance. This category also assists in the publication of exhibition catalogues.

Program funds: \$341, 357

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| Amarillo Art Center Amarillo, Texas | <i>For "Touring the World," an exhibition of 60 19th-century travel photographs of Egypt, the Near East, India, Italy, and Central Europe.</i> | \$3,000 |
| Apeiron Workshop Millerton, New York | <i>For two photography exhibitions: "An Edwardian Observer," an exhibition of 50 photographs by L. H. Wilson; and "The Exotic View," an exhibition of 60 19th-century photographs from Tibet, the South Seas, and the Orient.</i> | 7,500 |
| Appalshop Whitesburg, Kentucky | <i>For a catalogue of "Portraits and Dreams," an exhibition of photographs by children.</i> | 3,000 |
| Arapahoe Community College Foundation Littleton, Colorado | <i>To bring an exhibition of the photographs of Dorothea Lange to the Community Gallery of Art.</i> | 3,000 |
| Arizona State University Tempe, Arizona | <i>For the Northlight Gallery's exhibition program for the 1980-81 academic year.</i> | 7,500 |
| Arizona, University of Tucson, Arizona | <i>For a major retrospective exhibition of the work of Aaron Siskind at the Center for Creative Photography.</i> | 15,000 |

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| Association for the Preservation of the Eno River Valley Durham, North Carolina | <i>For four photography exhibitions: "Eye Music," work by black photographer Gordon Parks; an exhibition of work by contemporary Durham photographers; an exhibition of historical portraiture; and an exhibition of work by Durham photographer Hugh Mangum.</i> | 5,000 |
| California State University Long Beach Foundation Long Beach, California | <i>For an exhibition resulting from a photography survey of Long Beach by six Los Angeles area photographers.</i> | 9,000 |
| California State University Long Beach Foundation Long Beach, California | <i>To amend a previous grant for publication costs for a catalogue to accompany an exhibition of the work of Frederick Sommer.</i> | 4,250 |
| Catskill Center for Photography Woodstock, New York | <i>For a series of small photography exhibitions.</i> | 3,000 |
| Center for Exploratory and Perceptual Arts Buffalo, New York | <i>For a series of three photography exhibitions: "Gestures in Sequence"; an exhibition examining current trends in portraiture; and an exhibition of work by Charles Schorre.</i> | 4,000 |
| Cochise Fine Arts Bisbee, Arizona | <i>For an exhibition of photographs taken between 1880 and 1920 illustrating the development of Bisbee.</i> | 6,000 |
| Coleman (Alex) Foto Gallery New York, New York | <i>For a series of photography exhibitions.</i> | 2,000 |
| Corcoran Gallery of Art, Trustees of the Washington, D.C. | <i>For a series of contemporary photography exhibitions and accompanying catalogues.</i> | 10,000 |
| Cranbrook Academy of Art Bloomfield Hills, Michigan | <i>For a catalogue on the Academy's "Still Life" exhibition.</i> | 2,000 |
| Cultural Council Foundation New York, New York | <i>For two exhibitions by contemporary Hispanic photographers at En Foco.</i> | 7,500 |
| Everson Museum of Art Syracuse, New York | <i>For "The Coming of Age of Color Photography," a traveling exhibition, with catalogue, of 200 works by contemporary artists.</i> | 12,500 |
| Eyes and Ears Foundation San Francisco, California | <i>For an outdoor exhibition of work by eight California photographers which will be mounted on a commercial billboard in San Francisco.</i> | 7,200 |
| Film in the Cities St. Paul, Minnesota | <i>For a series of exhibitions of work by regional and nationally recognized photographers.</i> | 10,000 |
| Fine Arts Museum Foundation San Francisco, California | <i>For "San Francisco/Los Angeles, 1945-80," a photography exhibition of approximately 60 works by Max Yarno.</i> | 5,500 |
| Friends of the Earth Foundation San Francisco, California | <i>For "At Mono Lake," an exhibition of photographs of Mono Lake and the surrounding area.</i> | 5,000 |
| Georgia, University of Athens, Georgia | <i>For the production of a catalogue of the work of photographer William E. Wilson.</i> | 3,500 |
| Harvard College, President and Fellows of Cambridge, Massachusetts | <i>For an exhibition and catalogue of the work of Joe Steinmetz from 1940 to 1979.</i> | 9,540 |
| Harvard College, President and Fellows of Cambridge, Massachusetts | <i>For an exhibition of the work of photographer Josef Koudelka.</i> | 4,000 |
| Institute for Art and Urban Resources New York, New York | <i>For the P.S. 1 Solo Exhibitions series involving two New York artists and two national artists, and for a group exhibition of 75 photographers.</i> | 10,000 |
| Institute of Contemporary Art Boston, Massachusetts | <i>For a retrospective exhibition on the Carl Siemab Gallery.</i> | 10,000 |
| International Center of Photography New York, New York | <i>For Insights III, a series of photography exhibitions including work by Charles Roitz, Gary Metz, Bill Jones, Judith Turner, and Robert Bourdeau.</i> | 15,000 |
| League of United Chicano Artists Austin, Texas | <i>To prepare an exhibition of contemporary Mexican photography, organized by Mexican photographer Manuel Alvarez Bravo.</i> | 3,000 |

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| Maine, University of Presque Isle, Maine | <i>For a traveling exhibition of historical photographs of Aroostook County, Maine, from 1875 to 1945.</i> | 3,000 |
| Media Study Buffalo, New York | <i>For the exhibition, "From the Daguerreotype to the Silver Print: A History of Photography through Images of Niagara Falls."</i> | 5,000 |
| Memphis Academy of Arts Memphis, Tennessee | <i>For a city-wide exhibition, "Southern Eye — Southern Mind: A Photographic Inquiry," for which ten museums and institutions of higher education will collaborate to mount 12 exhibitions.</i> | 9,000 |
| Museo del Barrio New York, New York | <i>For a series of exhibitions of work by contemporary Hispanic photographers.</i> | 2,500 |
| Museum of Fine Arts Houston, Texas | <i>For "The Calotype Process in Great Britain and France, 1839-1870," a major exhibition including the work of 20 artists.</i> | 15,000 |
| New Hampshire Art Association Manchester, New Hampshire | <i>For an exhibition of theater and dance photographs by Lotte Jacobi.</i> | 3,000 |
| New Muse Community Museum of Brooklyn Brooklyn, New York | <i>For "Sepia Tone," an exhibition of work by six African-American photographers.</i> | 5,000 |
| New York University New York, New York | <i>For the Grey Art Gallery and Study Center to research and organize the first art museum exhibition concerned with outer space, using the photographic resources available through NASA and the Jet Propulsion Laboratories.</i> | 5,182 |
| Northeastern Pennsylvania Philharmonic Avoca, Pennsylvania | <i>For a traveling exhibition of photographs which document seven counties in northeastern Pennsylvania by Mark Cohen.</i> | 2,500 |
| Northwestern University Evanston, Illinois | <i>For "Exploring Society Photographically," an exhibition at the Mary and Leigh Block Gallery, with accompanying catalogue of photographs made by anthropologists and sociologists in the course of their research.</i> | 10,000 |
| Oakland Museum Association Oakland, California | <i>For an exhibition with accompanying catalogue of western landscape photography.</i> | 7,885 |
| Oregon Center for the Photographic Arts Portland, Oregon | <i>For an exhibition and catalogue of works by photographers shown at Blue Sky Gallery during the past five years.</i> | 5,000 |
| Port Washington Public Library Port Washington, New York | <i>For a series of photography exhibitions and videotaped interviews with photographers.</i> | 4,000 |
| Private Arts Foundation of Washington Washington, D.C. | <i>For a series of photography exhibitions of works by significant local photographers at the Washington Project for the Arts.</i> | 6,900 |
| Puerto Rican Arts Cultural Center Rochester, New York | <i>For an exhibition of community photography, "Community and Its Habitat," and for a series of seminars.</i> | 2,000 |
| San Francisco Camerawork San Francisco, California | <i>To bring the exhibition "Disability and the Arts" to San Francisco, and for the accompanying catalogue.</i> | 3,000 |
| San Francisco Museum of Modern Art San Francisco, California | <i>For an exhibition and accompanying catalogue of work that deals with the narrative in photography.</i> | 7,500 |
| San Francisco Museum of Modern Art San Francisco, California | <i>For an exhibition and accompanying catalogue of the work of Will Connell.</i> | 7,500 |
| San Francisco Museum of Modern Art San Francisco, California | <i>For an exhibition and accompanying catalogue of European photography from the period between the two world wars.</i> | 15,000 |
| Southern Illinois University, Board of Trustees of Carbondale, Illinois | <i>For an exhibition of early 20th-century photographs and a catalogue documenting Joliet Prison.</i> | 10,000 |
| Southern Illinois University, Board of Trustees of Carbondale, Illinois | <i>For an exhibition and accompanying catalogue of the work of Adelaide Hanscom Leeson.</i> | 7,500 |
| Visual Arts Center of Alaska Anchorage, Alaska | <i>For the exhibition "The Manipulated Photograph."</i> | 2,900 |

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| Visual Studies Workshop Rochester, New York | <i>For the traveling exhibitions program, which circulates 15 shows to various institutions around the country.</i> | 10,000 |
| Wisconsin, University of La Crosse, Wisconsin | <i>For a traveling exhibition of Paul Caponigro's Stonehenge photographs.</i> | 5,000 |

Crafts Exhibitions

To help groups organize or borrow crafts exhibitions of contemporary or historical significance. This category also assists in the publication of exhibition catalogues.

Program funds: \$325,820

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| American Crafts Council New York, New York | <i>To support "For the Tabletop," an exhibition at the Museum of American Crafts in New York.</i> | \$20,000 |
| American Federation of the Arts New York, New York | <i>For "The Art Fabric," a major exhibition of works in fiber by 35 internationally known artists.</i> | 15,000 |
| Arts and Crafts Society of Portland, Oregon Portland, Oregon | <i>For a major regional exhibition of works in fiber and metal that will be coordinated with a workshop-conference of northwestern craftsmen.</i> | 10,000 |
| California State University Fullerton, California | <i>For "Claire Zeister: Dimensional Fiber," an exhibition and catalogue of her work.</i> | 7,000 |
| Colorado Springs Fine Arts Center Colorado Springs, Colorado | <i>For a comprehensive exhibition and catalogue of contemporary woodcrafts of the Rocky Mountains and southern regions.</i> | 15,000 |
| Contemporary Crafts Association Portland, Oregon | <i>For an exhibition and catalogue of current works by Toshiko Takaezu.</i> | 7,200 |
| Cooperative Social Settlement Society of the City of New York New York, New York | <i>For four one-person exhibitions in the Greenwich House Gallery featuring ceramists M. C. Richards, Rudy Antio, Jane Ford, and Warren MacKenzie.</i> | 5,000 |
| Craft and Folk Art Museum Los Angeles, California | <i>For "Crafts of Hollywood," a major exhibition and catalogue documenting design and construction of sets, recording of action in picture and sound, costume design and presentation, make-up, and special effects.</i> | 15,000 |
| Craft and Folk Art Museum Los Angeles, California | <i>To show the traveling exhibition "Miniature Fiber Arts: A National Exhibition," organized by the Textile Workshops in Santa Fe.</i> | 2,750 |
| Fashion Institute of Technology New York, New York | <i>For the third biennial exhibition of the Surface Design Association at the FIT Gallery in April 1980 and for a catalogue documenting the exhibition.</i> | 18,000 |
| Florida Department of State White Springs, Florida | <i>For an exhibition at the Stephen Foster Center, of the basketry styles of Florida, from traditional to contemporary form, and for a catalogue.</i> | 5,000 |
| Fondo del Sol Washington, D.C. | <i>For "The Other Gods," an exhibition and catalogue of contemporary artists who make icons, fetishes, altars, and ritual objects using archetypal themes, racial memories, and mythological images.</i> | 10,000 |
| Frog Hollow Craft Center Middlebury, Vermont | <i>For "Fiber and Fabrics: The Process," an exhibition of contemporary woven, dyed, stitched, and spun fiber pieces.</i> | 2,990 |
| Gallup Area Arts Council Gallup, New Mexico | <i>For a general exhibition of area craftspersons.</i> | 1,500 |
| Grossmont College El Cajon, California | <i>For "Viewpoint: Ceramics 1981," an exhibition with catalogue of conceptual artists working in ceramics.</i> | 3,500 |
| Hawaii, University of Honolulu, Hawaii | <i>For "Filaments of the Imagination," a traveling exhibition with catalogue of contemporary American work in fiber.</i> | 10,000 |
| Honolulu Academy of Art Honolulu, Hawaii | <i>For "Matter, Meaning and Memory," an exhibition of 12 craft artists.</i> | 10,000 |

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| Institute of Contemporary Art Boston, Massachusetts | <i>For an exhibition with catalogue of the work of ceramist Marilyn Levine.</i> | 7,500 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>For "Primarily Paper," a comprehensive exhibition, including a catalogue, of craftspeople whose work investigates the properties and potentials of paper.</i> | 7,500 |
| Moore College of Art Philadelphia, Pennsylvania | <i>For the 1st American exhibition of the work of Claus Bury from 1969-1980.</i> | 15,000 |
| Moore College of Art Philadelphia, Pennsylvania | <i>For "Survey of the 70's," an exhibition that explores works in all media, and for a catalogue.</i> | 23,000 |
| National Standards Council of American Embroiderers Northfield, Illinois | <i>For "Needle Expressions '80," a biennial exhibition of textile art.</i> | 5,000 |
| Native American Center for the Arts Niagara Falls, New York | <i>For "Shining Symbols—Iroquois Silver-work," an exhibition providing an historical overview of the development of silver ornaments among the Iroquois.</i> | 10,000 |
| New Gallery of Contemporary Art Cleveland, Ohio | <i>For an exhibition and catalogue of the work of five makers of handmade wood furniture.</i> | 6,000 |
| Northern Illinois University DeKalb, Illinois | <i>For an exhibition of fiber arts in the midwest from 1940 to 1980.</i> | 10,000 |
| Oakland Museum Oakland, California | <i>For "Western Woodworkers," an exhibition featuring furniture and related wood objects by 10 established and emerging California craftsmen.</i> | 11,380 |
| Rhode Island School of Design Providence, Rhode Island | <i>For an exhibition and catalogue of six contemporary ceramic artists whose work is considered to be contemporary art rather than pottery.</i> | 15,000 |
| St. Clair Community College Point Huron, Michigan | <i>For six one-person exhibitions in various media.</i> | 2,000 |
| Sheboygan Arts Foundation Sheboygan, Wisconsin | <i>For "Paint on Clay," an exhibition and catalogue of surface embellishment of clay objects using non-fired materials.</i> | 3,000 |
| Sheboygan Arts Foundation Sheboygan, Wisconsin | <i>For "Basketworks," a major exhibition of baskets and basket-making in the United States.</i> | 15,000 |
| Springfield Library and Museums Association Springfield, Massachusetts | <i>For three one-person exhibitions, including catalogues, of the work of Thomas Patti, glass-maker; Wendell Castle, woodworker; and Brother Thomas, ceramist at the Smith Art Museum.</i> | 7,500 |
| Tennessee Arts Commission Nashville, Tennessee | <i>For a project to plan and research the exhibition potential of the newly opened Appalachian Center for Crafts in Smithville, Tennessee.</i> | 7,500 |
| Textile Workshops Santa Fe, New Mexico | <i>For a catalogue to accompany the "National Miniature Fiber Exhibition."</i> | 10,000 |
| Western Association of Art Museums Oakland, California | <i>For the traveling exhibition "Homage to Josiah Wedgwood."</i> | 7,500 |
| Wildcliff Museum New Rochelle, New York | <i>For an exhibition featuring work by artists experimenting with paper, and for a catalogue.</i> | 5,000 |

Photography Publications

To make possible the publication of important works in photography, including works of historical or contemporary importance, works of little-known but historically important photographers, and books containing research findings, criticism, or essays about the art of photography.

Program funds: \$128,500

Arizona, University of
Tucson, Arizona

For the Center for Creative Photography to publish a monograph, Color Photography in the Seventies, that contains 50 four-color reproductions of nearly two dozen photographers.

\$15,000

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| Calaveras Heritage Council San Andreas, California | <i>To publish the work of photographer Jack Fulton, including photographs taken in the Sierra Nevada since 1977.</i> | 7,500 |
| Colorado Springs Fine Arts Center Colorado Springs, Colorado | <i>To publish a book of the photographs taken in 1940 by Russell Lee in Chamisal and Penasco, two New Mexico villoges.</i> | 10,000 |
| Confederacion Agricola de California Salinas, California | <i>To prepare the publication, In the Fields, a comprehensive photographic and literary essay on the lives of farmworkers.</i> | 2,500 |
| Cultural Council Foundation New York, New York | <i>For Another View to prepare Volume Five of The Black Photographers Annual.</i> | 2,500 |
| Eakins Press Foundation New York, New York | <i>For the publication of two Eakins Exhibitions Albums, Heroes of Harlem and Soul of Puerto Rico.</i> | 10,000 |
| Friends of Photography Carmel, California | <i>For the publication of a major monograph, Robert Heinecken, 1962-1980.</i> | 15,000 |
| International Center of Photography New York, New York | <i>To publish a major book on the history of Polish photography.</i> | 10,000 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>To publish a book of the photographs of George Platt Lynes.</i> | 12,500 |
| Media Study Buffalo, New York | <i>To publish The Roots of Modern Photography in Western New York, which examines the work of pictorial artists working from 1893 to 1927 in Buffalo.</i> | 15,000 |
| Miami Beach, City of Miami Beach, Florida | <i>To publish Miami Beach, a photography survey of the South Beach area of Miami Beach.</i> | 5,000 |
| New Orleans Museum of Art New Orleans, Louisiana | <i>To publish a book on the work of Mother St. Croix, from the Ursuline convent in New Orleans.</i> | 10,000 |
| Temple University Philadelphia, Pennsylvania | <i>To publish The Altered Print, an edition featuring work by photographers who have engaged in the process of altering or manipulating the traditional photographic print.</i> | 4,500 |
| Visual Studies Workshop Rochester, New York | <i>For a monograph on the work of photographer Bart Parker, to include photographs, a critical essay, and an extensive chronology.</i> | 6,000 |
| Visual Studies Workshop Rochester, New York | <i>To amend a previous grant for additional publication costs for the monograph William Klein: Painter, Photographer, Filmmaker.</i> | 3,000 |

Photography Surveys

To help organizations commission photographers to document the geography or way of life in a particular city or region.

Program funds: \$116,075

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| Arlington Council School Board Arlington, Virginia | <i>For a photography survey of Arlington County.</i> | \$5,000 |
| Art Institute of Boston Boston, Massachusetts | <i>For the Outer Boston Project, a photography survey of the suburban areas between the two circumferential highways around metropolitan Boston.</i> | 9,000 |
| Artists Foundation Boston, Massachusetts | <i>For a photography survey of the Leather District and the Fort Point Channel area.</i> | 14,500 |
| Beloit College Beloit, Wisconsin | <i>For a photography survey of the vernacular structures and architectural landscapes of southern Wisconsin.</i> | 10,000 |
| Confederacion Agricola de California Salinas, California | <i>For a photography survey, to be complemented by historical photographs, of the life of contemporary agricultural field workers in California.</i> | 5,575 |
| Dutchess County Arts Council Poughkeepsie, New York | <i>For a photography survey of Millerton, New York, including an examination of the impact on the community of the educable retarded, who form a significant percentage of the population.</i> | 9,000 |

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| Grossmont College El Cajon, California | <i>For a photography survey of California water resources.</i> | 6,000 |
| Hampshire College Amherst, Massachusetts | <i>For a photography survey of western Massachusetts documenting architectural monuments, topography, industry and farming, towns, and educational institutions.</i> | 9,000 |
| Maryland Institute Baltimore, Maryland | <i>For a comprehensive photography survey of the state of Maryland examining selected cultural, geographical, economic, and topological features of the state.</i> | 9,000 |
| Pittsburgh Filmmakers Pittsburgh, Pennsylvania | <i>For a photography survey of Pittsburgh.</i> | 9,000 |
| Sacramento Museum and History Division Sacramento, California | <i>For a photography survey of the Central Sacramento Valley using historical photographs.</i> | 15,000 |
| Seattle Arts Commission Seattle, Washington | <i>For a photography survey of Seattle and the surrounding area.</i> | 9,000 |
| Worcester Historical Museum Worcester, Massachusetts | <i>For the Shrewsbury Street Photographic Project, documenting the culture and physical character of the Italian-American community of Worcester.</i> | 6,000 |

Artists Spaces

To enable organizations to provide visual artists with spaces where they can experiment and create new works; and to provide access to resources, such as exhibition space, not generally available from museums or commercial galleries. Funds awarded to several grantees include a non-matching portion (NM) to be used for honoraria paid directly to artists for exhibitions, performances, sited works, or screening/installations of video art.

Program Funds \$919,550

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| Alternative Center for International Arts New York, New York | <i>For an exhibition series of 12 shows, including fees to participating artists and curators.</i> | \$10,000 |
| American Indian Community House New York, New York | <i>For the presentation of three exhibitions of American Indian art in New York City.</i> | 2,000 |
| and/or service Seattle, Washington | <i>For the creation and presentation of art by local and national artists.</i> | 20,000 NM 8,000 |
| Apeiron Workshops Millerton, New York | <i>For photography workshop programs, including an advanced summer workshop, one- and three-month residential programs, and special programs.</i> | 10,000 |
| ARC Educational Foundation Chicago, Illinois | <i>To support an exhibition program at the ARC Gallery for local women artists and a workshop series for the local art community.</i> | 2,000 NM 6,500 |
| Artists in Residence New York, New York | <i>For seminars and exhibitions by the first women's cooperative gallery in the country.</i> | 7,500 NM 1,000 |
| Artlink Fort Wayne, Indiana | <i>For an exhibition and performance program for local and nationally known artists.</i> | 3,000 |
| Arts Place Portland, Oregon | <i>For an exhibition space for northwest and nationally known artists.</i> | 2,000 |
| Asylum Hill Artists' Cooperative Hartford, Connecticut | <i>For an alternative exhibition space showing local artists' work and work from cooperative galleries across the country.</i> | 5,000 |
| Atlanta Art Workers Coalition Atlanta, Georgia | <i>For an exhibition program, which shows non-traditional media work by nationally known artists.</i> | 3,500 |
| Atlanta Women's Art Collective Atlanta, Georgia | <i>For an exhibition program of the work of local and nationally known women artists, to include workshops, exchange exhibitions with other women's groups, and catalogue documentation.</i> | 2,000 |

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| Boston Visual Artists Union Boston, Massachusetts | <i>For an exhibition program for local artists to be shown both in an artist-run gallery and in non-traditional places throughout the state.</i> | 10,000 |
| Boulder Assembly on the Arts and Humanities Boulder, Colorado | <i>For a program of exchange shows organized by Front Range Women in the Visual Arts with other women artists' groups across the country.</i> | 2,000 |
| Brandywine Graphic Workshop Philadelphia, Pennsylvania | <i>For support of a printmaking workshop facility which invites both local and nationally known minority artists to make prints.</i> | 8,000 |
| Cameravision Los Angeles, California | <i>For an exhibition space and idea exchange forum for photographers in the Los Angeles area, to include works by minority and handicapped artists.</i> | 4,000 NM 1,000 |
| Catskill Center for Photography Woodstock, New York | <i>For exhibitions and workshops for the community conducted by nationally known artists.</i> | 5,000 NM 2,000 |
| Center for Book Arts New York, New York | <i>For a center that exhibits book art; encourages collaboration among artists, binders, and printers; and tours book art shows to libraries and universities.</i> | 5,000 |
| Center for Exploratory and Perceptual Arts Buffalo, New York | <i>For a photographic center and gallery space for local artists.</i> | 6,500 |
| Chicago Center for Contemporary Photography Chicago, Illinois | <i>For photography exhibitions, catalogues, and a resource center.</i> | 10,000 |
| Cincinnati Artists Group Effort Cincinnati, Ohio | <i>For an alternative arts forum, focusing on exhibition, performance, experimentation, and dialogue in the visual arts.</i> | 4,000 |
| Clayworks Studio Workshop New York, New York | <i>For New York Experimental Glass Workshop's facilities, with all processes open to artists at large.</i> | 5,000 |
| Committee for the Visual Arts New York, New York | <i>For programs in performance, film and video events, exhibitions, panels, lectures, and meetings at Artists Space.</i> | 15,000 NM 8,000 |
| Contemporary Arts Center New Orleans, Louisiana | <i>For a regional exhibition center, to offer workshops, technical assistance, and financial support for artists who work in diverse media.</i> | 12,500 NM 5,000 |
| Contemporary Arts Center Cincinnati, Ohio | <i>For a program providing presentation opportunities for artists, including small grants for artists to present their own exhibitions.</i> | 2,700 NM 3,000 |
| Craftsmen's Guild of Mississippi Jackson, Mississippi | <i>For a studio space project and a traveling exhibition featuring local Mississippi artists.</i> | 3,000 NM 1,000 |
| Creative Time New York, New York | <i>To commission temporary exhibitions of new artworks in highly visible, unused corporate and municipal spaces.</i> | 17,500 NM 8,000 |
| Crossroads Community, The Farm San Francisco, California | <i>For local and national artists to create and exhibit work within the context of The Farm, an animal and plant environment.</i> | 7,500 NM 3,000 |
| Cultural Council Foundation New York, New York | <i>For Bobsband's urban installations and site exhibitions.</i> | 2,500 |
| Dayton, City of Dayton, Ohio | <i>For installations and workshops by nationally known experimental artists in city public spaces.</i> | 10,000 NM 2,500 |
| 80 Langton Street San Francisco, California | <i>For performance programs and exhibitions, including non-object, temporal, site-specific, and interdisciplinary formats.</i> | 20,000 NM 8,000 |
| Fabric Workshop Philadelphia, Pennsylvania | <i>For short-term visiting artists' workshops for artists who work with fiber.</i> | 12,000 |
| Fiberworks Berkeley, California | <i>For exhibitions, lectures, and performances.</i> | 5,000 NM 8,000 |
| Fog Store New York, New York | <i>For exhibitions and performances sponsored by Fashion Moda in areas of New York City which otherwise would not have exposure to unusual art forms.</i> | 8,000 NM 4,000 |
| Fondo del Sol Washington, D.C. | <i>For an exhibition space showing works of minority artists and exchange shows.</i> | 5,000 NM 3,300 |

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| Forrest Avenue Consortium Atlanta, Georgia | <i>For regional exhibitions, performances, and special projects.</i> | 10,000 NM 4,000 |
| Foundation for Art Resources Venice, California | <i>For an exhibition program featuring local artists working in a variety of media, including video, film, and performance.</i> | 10,000 NM 5,000 |
| Foundation for Today's Art Philadelphia, Pennsylvania | <i>For exhibitions at Nexus featuring regional artists, and for exchange shows with other artist-run galleries nationwide.</i> | 6,000 |
| Franklin Furnace Archive New York, New York | <i>For a program of exhibitions, performances, and an information center for artists' books.</i> | 20,000 NM 8,000 |
| Friends of Photography Carmel, California | <i>For 11 workshops for photography professionals, a conference of photographers from across the country, and a major group exhibition with a catalogue.</i> | 7,500 |
| Friends of Puerto Rico New York, New York | <i>For the Cayman Gallery program, featuring three-week solo exhibitions of works by Latino-American artists.</i> | 10,000 |
| Galeria/Studio 24 San Francisco, California | <i>For a program of experimental printmaking workshops.</i> | 4,000 |
| Haleakala New York, New York | <i>For the Kitchen's video viewing room gallery, the performance series of 25 artists per season, the major installations room, and a short-term residency program.</i> | 15,000 |
| Hallwalls Buffalo, New York | <i>For a visiting artist program, exhibitions, and performances.</i> | 20,000 NM 8,000 |
| Hera Educational Foundation Wakefield, Rhode Island | <i>For exhibitions of experimental work by professional women artists in conjunction with a lecture and visiting artists program.</i> | 1,500 |
| Illinois Arts Council Chicago, Illinois | <i>For exhibitions and a special events program at the West Hubbard Gallery to include film, video, and performance arts.</i> | 2,500 |
| Illinois Arts Council Chicago, Illinois | <i>For the activities of Chicago Books, including a publishing cooperative for local artists and the publication of artists' broadsides.</i> | 8,000 NM 1,500 |
| Indiana University Indianapolis, Indiana | <i>For major exhibition with catalogues of Midwest artists, a performance schedule of nationally known artists, and smaller exhibitions and installations at the Herron School of Art.</i> | 7,200 |
| Institute for Art and Urban Resources New York, New York | <i>For 16 solo exhibitions at the Clocktower—a downtown public building.</i> | 5,000 NM 2,500 |
| Iowa, University of Iowa City, Iowa | <i>For a series of visiting artist programs including workshops, exhibitions, and performances at Corroborree Gallery.</i> | NM 5,000 |
| Just Above Midtown New York, New York | <i>For an exhibition program and exhibition services for minority artists.</i> | 15,000 NM 1,000 |
| La Mamelle San Francisco, California | <i>For performances, exhibitions, and video documentation.</i> | 4,000 NM 4,200 |
| Light Factory Charlotte, North Carolina | <i>For the development of a regional clearing house and exhibition space for photography as an art form and communication medium.</i> | 5,000 |
| Light Work Syracuse, New York | <i>For an exhibition and residency program for artists producing experimental photography.</i> | 12,000 |
| Line Association New York, New York | <i>For exhibition projects, films, video screenings and performances, sponsored by Collaborative Projects.</i> | 10,000 |
| Los Angeles Contemporary Exhibitions Los Angeles, California | <i>For exhibitions by southern Californians and nationally known artists who work in new and unusual media.</i> | 9,700 NM 4,000 |
| Los Angeles Institute of Contemporary Art Los Angeles, California | <i>For exhibitions by southern Californians and national artists selected by guest curators.</i> | 5,000 NM 5,000 |
| Maryland Writer's Council Baltimore, Maryland | <i>For an interchange between national and local performance artists through productions in various locations around the city, organized by The Merzbaum Collective.</i> | 5,000 NM 2,500 |

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| Mayor's Advisory Committee on Art and Culture Baltimore, Maryland | <i>For a program providing exhibition space for local artists working in non-traditional methods and materials, performance, and video.</i> | 7,000 NM 5,400 |
| Minneapolis Society of Fine Arts Minneapolis, Minnesota | <i>For Minneapolis College of Art and Design's workshop and exhibition program, including four prominent artists who will offer workshops and work on their own projects.</i> | 5,000 NM 6,000 |
| Minneapolis Society of Fine Arts Minneapolis, Minnesota | <i>For lectures and exhibitions selected by local artists, showing regional art and work by artist groups from around the nation.</i> | 9,000 NM 3,000 |
| MoMing Collection Chicago, Illinois | <i>For a forum exhibiting the work of local and national artists.</i> | 8,000 |
| N.A.M.E. Gallery Chicago, Illinois | <i>For an exhibition space for local artists, a film and performance series, and exchanges with other spaces.</i> | 16,500 |
| New Gallery of Contemporary Art Cleveland, Ohio | <i>For gallery symposia, lectures, and performances, including regional and nationally known artists.</i> | 8,000 |
| New Ground Presentations New York, New York | <i>To support the 15th annual Avant-Garde Festival of New York.</i> | 4,000 |
| New Harmony Gallery of Contemporary Art New Harmony, Indiana | <i>For a local space for nationally exhibited artists from the region.</i> | 2,500 NM 2,000 |
| New Museum New York, New York | <i>For an exhibition program and an information-documentation center for work that would not otherwise be seen in New York City.</i> | 20,000 NM 8,000 |
| New Organization for the Visual Arts Cleveland, Ohio | <i>For a program of providing local artists with professional exhibit opportunities throughout the city.</i> | 5,500 |
| Nexus Atlanta, Georgia | <i>For exhibitions, workshops, and publications for local and nationally known artists.</i> | 10,000 NM 1,900 |
| Northwest Artists Workshop, Second Floor Gallery Portland, Oregon | <i>For a program devoted to experimental work by primarily local artists working outside the traditional museum or commercial gallery.</i> | 5,000 |
| 112 Workshops New York, New York | <i>For exhibition programs, screenings, performances, lectures, and installations for emerging artists in the New York area.</i> | 13,000 NM 4,000 |
| 1708 East Main Richmond, Virginia | <i>For a regional exhibition space, performance program, and artists services.</i> | 8,000 NM 2,500 |
| Open Gallery Northwest Eugene, Oregon | <i>For an exhibition and exchange program including visiting artists.</i> | 7,000 NM 3,000 |
| Oregon Center for the Photographic Arts Portland, Oregon | <i>For an exhibition program for emerging regional artists and nationally known artists, including thematic exhibitions which expand the limits of the medium.</i> | 5,000 NM 1,650 |
| Photographic Resource Center Boston, Massachusetts | <i>For publications, a film series, a library, and a photo-book workshop.</i> | 5,000 |
| Portable Channel Rochester, New York | <i>For Pyramid Gallery, a regional exhibition center presenting the work of major contemporary artists.</i> | 5,000 NM 1,500 |
| Portland Center for the Visual Arts Portland, Oregon | <i>For a regional exhibition center presenting the work of major contemporary artists.</i> | 5,000 NM 5,000 |
| Printmaking Workshop New York, New York | <i>For workshop and teaching exhibition programs, including traveling print exhibitions and classes in etching and lithography.</i> | 10,000 |
| Private Arts Foundation of Washington Washington, D.C. | <i>For Washington Project for the Arts, an exhibition space and performance and resource center for locally and nationally known artists.</i> | 20,000 NM 3,000 |
| Randolph Street Gallery Chicago, Illinois | <i>For an exhibition, lecture, and workshops by local experimental artists.</i> | 5,000 NM 2,000 |
| Real Art Ways Hartford, Connecticut | <i>For a program of exhibitions, performance, video, and films.</i> | 8,000 |
| San Francisco Camerawork San Francisco, California | <i>For photography exhibitions, workshops, and publications.</i> | 10,000 |

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| Santa Barbara Contemporary Arts Forum Santa Barbara, California | <i>For exhibitions, lectures, and performances with a special interdisciplinary symposium, to be documented by a journal.</i> | 3,000 NM 3,000 |
| Sculpture Space Clinton, New York | <i>For a workspace with facilities for artists to fabricate large-scale steel sculptures.</i> | 3,500 |
| Self-Help Graphics and Art Los Angeles, California | <i>For an exhibition space for Latin-American artists and a training program for gallery directors.</i> | 5,000 |
| Site, Cite, Sight San Francisco, California | <i>For a project space and exhibition program.</i> | 10,000 NM 3,000 |
| Soho Baroque Opera Company New York, New York | <i>For support of visual artists' exhibition spaces.</i> | 4,500 |
| Spaces Cleveland, Ohio | <i>For local artists' exhibitions, workshops, works in progress, and community outreach involvement provided by Spaces.</i> | 5,000 NM 1,500 |
| Upstairs Tyron, North Carolina | <i>For an exhibition space and regional forum for artists.</i> | 1,500 NM 500 |
| Urban Communications Group Detroit, Michigan | <i>For exhibitions and performances by regional artists in the Detroit area.</i> | 5,000 |
| Urban Institute for Contemporary Art Grand Rapids, Michigan | <i>For a program of exhibitions, lectures, performances, and video.</i> | 4,000 NM 1,000 |
| Visual Arts Center of Alaska Anchorage, Alaska | <i>For a work-space gallery, a library, and a lecture series.</i> | 4,000 NM 1,000 |
| Visual Studies Workshop Rochester, New York | <i>For a major photographic center's program of lectures, exhibitions, and workshops.</i> | 15,000 |
| Washington Women's Arts Center Washington, D.C. | <i>For an exhibition space and exchange program for local women artists.</i> | 7,500 NM 1,500 |
| Wave Hill Bronx, New York | <i>For exhibitions of site-oriented sculpture.</i> | 5,000 |
| WGBH Educational Foundation Boston, Massachusetts | <i>For a broadcast laboratory program for visual artists from across the country.</i> | NM 10,000 |
| Women and Their Work Austin, Texas | <i>For a multi-ethnic series of visual workshops.</i> | 3,500 |
| Women's Interart Center New York, New York | <i>For Interart Gallery's exhibition space for artists from outside New York City.</i> | 2,000 NM 1,000 |
| Wordworks San Jose, California | <i>For exhibitions and performances of work by local artists.</i> | 4,500 |

Artists' Fellowships

To enable artists to set aside time, purchase materials, and generally advance their careers as they see fit. Fellowships are awarded to painters, sculptors, printmakers, artists specializing in drawing, video artists, conceptual artists, and environmental artists. Video Artists' Fellowships were funded jointly with the Media Arts Program.

Program funds: \$1,734,000

The following artists were awarded \$10,000 each:

Abish, Cecile
New York, New York

Alvarez-Pinciro, Emma
New York, New York

Aycock, Alice
New York, New York

Ahearn, John
New York, New York

Anderson, Laurie
New York, New York

Balsley, John
Milwaukee, Minnesota

Alexander, Peter
Topanga, California

Applebroog, Ida
New York, New York

Bang, Thomas
Rochester, New York

- Boice, Bruce**
New York, New York
- Bosson, Jack**
New York, New York
- Brown, Joan**
San Francisco, California
- Buchwald, Howard**
New York, New York
- Buck, John**
Bozeman, Montana
- Butterfield, Deborah**
Bozeman, Montana
- Clapsaddle, Jerry**
Riverdale, Maryland
- Colescott, Robert**
Oakland, California
- Cortright, Steven**
Santa Barbara, California
- Couch, Jane**
New York, New York
- Dennis, Donna**
New York, New York
- Diamond, Martha**
New York, New York
- Diamond, Stuart**
New York, New York
- Diao, David**
New York, New York
- Donley, Robert**
Oak Park, Illinois
- Doolin, James**
Los Angeles, California
- Downes, Rackstraw**
New York, New York
- Dusenbery, Walter**
New York, New York
- Edinger, Thomas**
New York, New York
- Egner, John**
New York, New York
- Fleischner, Richard**
Providence, Rhode Island
- Francis, Linda**
New York, New York
- Gamboa, Harry**
Los Angeles, California
- Geis, William**
San Francisco, California
- Gianakos, Cristos**
New York, New York
- Goldin, Leon**
New York, New York
- Gordon, Russell**
Montreal, Canada
- Graves, Bradford**
New York, New York
- Green, Tom**
Cabin John, Maryland
- Guerin, Spence**
Anchorage, Alaska
- Hafif, Marcia**
Gardiner, New York
- Hamrol, Lloyd**
Venice, California
- Hanson, Lawrence**
Bellingham, Washington
- Hatcher, L. Brower**
Eagle Bridge, New York
- Hendricks, David**
Chicago, Illinois
- Hill, Clinton**
New York, New York
- Hinman, Charles**
New York, New York
- Hobbs, Joe**
Norman, Oklahoma
- Hogan, Patrick**
Los Angeles, California
- Hollis, Douglas**
Berkeley, California
- Huntington, James**
New York, New York
- Huzsom, Michael**
Chicago, Illinois
- Jackson, Oliver**
Sacramento, California
- Jaecuard, Jerald**
Bloomington, Indiana
- Jones, Jerry**
New York, New York
- Kohn, Misch**
Castro Valley, California
- Lasch, Pat**
New York, New York
- Levers, Robert**
Austin, Texas
- Levine, Marilyn**
Oakland, California
- Madsen, Loren**
New York, New York
- Mayo, Edward**
Washington, D.C.
- McGowin, Edward**
New York, New York
- Mogensen, Paul**
New York, New York
- Moss, Joe**
Newark, Delaware
- Myers, Forrest**
New York, New York
- Myers, Rita**
New York, New York
- Neri, Manuel**
Benicia, California
- Newton, Carlton**
San Francisco, California
- Newton, Lee**
Boston, Massachusetts
- Obuck, John**
Chicago, Illinois
- Pasquini, Phil**
Sacramento, California
- Peterson, Jon**
Los Angeles, California
- Phillips, Michael**
Goshen, Indiana
- Portnow, Marjorie**
New York, New York
- Potoff, Reeve**
Waterbury, Connecticut
- Reich, Murray**
New York, New York
- Reiss, Roland**
Venice, California
- Rigsby, John**
Evergreen, Colorado
- Ripps, Rodney**
New York, New York
- Roloff, John**
San Francisco, California
- Rose, Herman**
New York, New York
- Rosen, Jane**
New York, New York
- Ruben, Richards**
New York, New York
- Salazar, Jorge**
New York, New York
- Scanga, Italo**
La Jolla, California
- Schoonhoven, Terry**
Los Angeles, California
- Schueler, Jon**
New York, New York
- Semmel, Joan**
New York, New York

Shatter, Susan
New York, New York

Shorr, Harriet
New York, New York

Simonds, Charles
New York, New York

Smyth, Ned
New York, New York

Snyder, Charles
Bloomington, Indiana

Sonfist, Alan
New York, New York

Strider, Marjorie
New York, New York

Stuart, Michelle
New York, New York

Teraoka, Masami
Los Angeles, California

Valentine, DeWain
Venice, California

Wayne, June
Los Angeles, California

Welch, Roger
New York, New York

Wharton, Margaret
Glenview, Illinois

Whyne, Susan
Austin, Texas

Willis, Thornton
New York, New York

Willis, William
Adelphi, Maryland

Wilmarth, Christopher
New York, New York

Winters, Robin
New York, New York

Wofford, Philip
Hoosick Falls, New York

The following artists were awarded \$3,000 each:

Aber, Richard
Santa Barbara, California

Adams, Allan
San Francisco, California

Adams, Mac
New York, New York

Albertson, James
Oakland, California

Alfieris, Joey
Savannah, Georgia

Amenoff, Gregory
Boston, Massachusetts

Andrade, Bruno
Columbia, Missouri

Aoki, Keith
New York, New York

Arlen, Nancy
New York, New York

Arreguin, Alfredo
Seattle, Washington

Axelrod, Dee
New York, New York

Ayers, Philip
New Haven, Connecticut

Azaceta, Luis Cruz
Ridgewood, New York

Baez, Myrna
Hato Rey, Puerto Rico

Bao, Yee Jan
New York, New York

Beaumont, Betty
New York, New York

Bechara, Antonio
New York, New York

Beckman, Ericka
New York, New York

Berg, Peter
New York, New York

Berkeley, Pamela
New York, New York

Bernardi, Rosemarie
Huntsville, Alabama

Bills, Thomas
New York, New York

Blane, Marc
New York, New York

Blell, Dianne
San Francisco, California

Bohnenkamp, Leslie
New York, New York

Bonar, Albert
Austin, Texas

Borstein, Elena
New York, New York

Bostick, Lynn
Berkeley, California

Boyle, Kevin
Los Angeles, California

Breverman, Harvey
Buffalo, New York

Brickhouse, Farrell
New York, New York

Broderick, Timothy
Del Mar, California

Bromberg, Faith
Tarzana, California

Buchanan, Beverly
Macon, Georgia

Buchman, James
New York, New York

Buckner, Barbara
New York, New York

Bunkley, John
Jamestown, Rhode Island

Butter, Thomas
New York, New York

Calamar, Gloria
Summerland, California

Carnwath, Squeak
Alameda, California

Charlesworth, Sarah
New York, New York

Childress, William
New York, New York

Chong, Ping
New York, New York

Cohen, Maxi
New York, New York

Cohen, Ronald
Chicago, Illinois

Colburn, Jon
New York, New York

Conley, Stoney
Provincetown, Massachusetts

David, Cyril
Sag Harbor, New York

Davis, Michael
San Pedro, California

Denby, Jillian
New York, New York

Dienes, Sari
Stone Point, New York

- Dolega, Stanley
Laramie, Wyoming
- Dougherty, Edward
Manhattan Beach, California
- Dunn, Catherine
Montevalle, Alabama
- Dutterer, William
New York, New York
- Eins, Stefan
New York, New York
- Elozua, Raymond
New York, New York
- Enck, Bill
New York, New York
- Evans, Dennis
Seattle, Washington
- Ewing, May
New York, New York
- Fahlen, Charles
Philadelphia, Pennsylvania
- Fick, John
Oakland, California
- Fisher, Vernon
Denton, Texas
- Floeter, Kent
New York, New York
- Ford, James
New York, New York
- Franceschi, Edgar
Humacao, Puerto Rico
- Friedman, Susan
Sunderland, Massachusetts
- Geyer, George
Huntington Beach, California
- Gilbert-Rolfe, Jeremy
New York, New York
- Gillen, John
New York, New York
- Gilliam, Scott
Atlanta, Georgia
- Goldsmith, Lloyd
New York, New York
- Goodwin, Guy
New York, New York
- Guberman, Sidney
Atlanta, Georgia
- Gutkin, Peter
San Francisco, California
- Hacklin, Allan
Jefferson, New York
- Haley, Nade
Washington, D.C.
- Hassinger, Maren
Los Angeles, California
- Healy, Wayne, and Botello, David
Los Angeles, California
- Hershman, Lynn
San Francisco, California
- Holden, Barry
Oak Park, Illinois
- Holste, Thomas
Orange, California
- Huebler, Douglas
Newhall, California
- Hynes, Frances
Bayside, New York
- Itatani, Michiko
Chicago, Illinois
- Ivers, Peter
Los Angeles, California
- Jenkins, Thomas
Santa Monica, California
- Jenkins, Ulysses
Los Angeles, California
- Kahn, Ellen, and Kahn, Lynda
New York, New York
- Karpowicz, Terrance
Chicago, Illinois
- Kelly, Mary
Bozeman, Montana
- Kennedy, Brigid
New York, New York
- Kosloff, Elliot
New York, New York
- Lerner, Arthur
Chicago, Illinois
- Levine, Les
New York, New York
- Lightbody, Joyce
Malibu, California
- Lloyd, Gary
Los Angeles, California
- Lonidier, Fred
La Jolla, California
- Lubar, Cynthia
New York, New York
- Malicoat, Conrad
Provincetown, Massachusetts
- Mann, Story
Durham, North Carolina
- Margolis, Margo
New York, New York
- Marioni, Tom
San Francisco, California
- McCollum, Mike
Blue Diamond, Nevada
- McKay, Martha
Chevy Chase, Maryland
- Mechling, Elizabeth
Richmond, Virginia
- Mendieta, Ana
New York, New York
- Miyasaki, George
San Francisco, California
- Mullican, Matt
New York, New York
- Nahas, Nabil
New York, New York
- Nanao, Kenjilo
Berkeley, California
- Neubert, George
Oakland, California
- Nordgren, Carol
Washington, D.C.
- Omar, Margit
Venice, California
- Opinsky, James
Washington, D.C.
- Paige, Patti
New York, New York
- Patterson, Raymond
Pacific Palisades, California
- Perlman, Joan
San Francisco, California
- Picard, Lil
New York, New York
- Pletos, Nancy
Detroit, Michigan
- Provisor, Janis
San Francisco, California
- Reed, Robert
New Haven, Connecticut
- Resnick, Minna
Fort Collins, Colorado
- Reynolds, Jane
Fullerton, California
- Rios, Yando
Fullerton, California
- Roberts, Kent
San Francisco, California
- Roddy, Mike
New York, New York
- Rodriguez, Jorge
New York, New York
- Routh, Brian
Venice, California

| | | |
|---|---|---|
| Rubins, Nancy Tallahassee, Florida | Sky, Blue Columbia, South Carolina | Tufino, Nitza New York, New York |
| Ruda, Edwin New York, New York | Snyder, Kit-Yin New York, New York | Vaccarino, Robin Studio City, California |
| Rush, Cynthia New York, New York | Sorenson, Donald Pasadena, California | von Hasselberg, Martin Venice, California |
| Saganic, Livio North Bergen, New Jersey | Spofforth, John Athens, Ohio | Williams, Danny Dallas, Texas |
| St. Pierre, Jean Newport Beach, California | Sproat, Christopher New York, New York | Williams, Mark Dallas, Texas |
| Sakoguchi, Ben Pasadena, California | Statom, Therman Washington, D.C. | Williams, Reese New York, New York |
| Saltz, Jerry New York, New York | Stein, Lewis New York, New York | Wilson, Ann New York, New York |
| Schneeman, George New York, New York | Stoltz, David New York, New York | Wilson, Brett Woodbridge, Virginia |
| Senungetuk, Joseph Anchorage, Alaska | Sultan, Donald New York, New York | Witlicki, Randall Bristol, Connecticut |
| Shelton, Peter Los Angeles, California | Thomas, Larry San Francisco, California | Wojeik, Gary Trumansburg, New York |
| Sherk, Bonnie San Francisco, California | Thompson, Mark Orinda, California | Yarborough, Bert Provincetown, Massachusetts |
| Sherman, Stuart New York, New York | Tibbetts, Roger Pittsburgh, Pennsylvania | Zimmerman, Elyn New York, New York |
| | Torres, Francese New York, New York | |

Video Artists' Fellowships

The following video artists received fellowships totalling \$10,000 each, the funds for which were granted through two different Endowment programs: Visual Arts awarded \$8,000 and Media Arts awarded \$2,000 for each fellowship.

| | | |
|---|--|--|
| Beirne, Bill New York, New York | Fried, Howard San Francisco, California | Meyers, Rita New York, New York |
| Burden, Christopher Venice, California | Friedman, Barton Woodstock, New York | Milano, Susan New York, New York |
| Crane, Dena Windham, New York | Gillette, Frank New York, New York | Palestine, Charlemagne New York, New York |
| Darling, Lowell Sacramento, California | Jonas, Joan New York, New York | Reeves, Daniel Burdett, New York |
| Downey, Juan New York, New York | Kubota, Shigeo New York, New York | Sturgeon, John Herber City, Utah |
| | Lord, Charles San Francisco, California | |

The following video artists received fellowships totalling \$3,000 each, the funds for which were granted through two different Endowment programs: Visual Arts awarded \$2,000 and Media Arts awarded \$1,000 for each fellowship.

| | | |
|--|---|---|
| Backus, Jules San Francisco, California | Bergery, Benjamin Cambridge, Massachusetts | Blumberg, Skip San Francisco, California |
|--|---|---|

Brettschneider, Jane
New York, New York

Broderick, Timothy
Del Mar, California

Buchanan, Nancy
Los Angeles, California

Buckner, Barbara
New York, New York

Cohen, Maxi
New York, New York

Despota, Nick
Chicago, Illinois

DeVito, Cara
New York, New York

Duane, Hildegard
Los Angeles, California

Gillerman, Jo Ann
Oakland, California

Gold, Joel
New York, New York

Gorewitz, Shalom
New York, New York

Grace, Sharon
San Francisco, California

Gussella, Ernest
New York, New York

Harris, Bob
New York, New York

Iatrou, Mildren
New York, New York

Iimura, Taka
New York, New York

Kriegman, Mitchell
New York, New York

Latham, Barbara
Chicago, Illinois

Logue, Joan
New York, New York

Lucier, Mary
New York, New York

Mack, Theresa
New York, New York

Maiwald, Christa
New York, New York

Marpet, William
New York, New York

McClard, Michael
New York, New York

McCray, Melvin
New York, New York

Nelson, Lisa
Northampton, Massachusetts

Pulido, Guillermo
Houston, Texas

Rosler, Martha
San Francisco, California

Rush, Cynthia
New York, New York

Sandlin, Daniel
Chicago, Illinois

Stensberg, Brad
La Jolla, California

Velez, Edin
New York, New York

Photographers' Fellowships

To enable photographers to set aside time, purchase materials, and generally advance their careers as they see fit.

Program funds: \$662,000

The following photographers were awarded \$10,000 each:

Alinder, Jim
Carmel, California

Barboza, Anthony
New York, New York

Bernal, Louis
Tucson, Arizona

Bowers, Harry
Berkeley, California

Brooks, Ellen
San Francisco, California

Brumfield, John
Fraizer Park, California

Callis, Jo Ann
Los Angeles, California

Chappell, Walter
Santa Fe, New Mexico

Clift, William
Santa Fe, New Mexico

Cooper, Ron
Venice, California

Cumming, Donigan
Montreal, Canada

Curran, Darryl
Los Angeles, California

Deal, Joe
Riverside, California

Dow, James
Belmont, Massachusetts

Fichter, Robert
Tallahassee, Florida

Gowin, Emmet
Newton, Pennsylvania

Henkle, James
Minneapolis, Minnesota

Hernandez, Anthony
Los Angeles, California

Hujar, Peter
New York, New York

Kahn, Stephen
Malibu, California

Koudelka, Josef
New York, New York

Kwilecki, Paul
Bainbridge, Georgia

Land-Weber, Ellen
Arcata, California

Larson, William
Wyncote, Pennsylvania

Lazorik, Wayne
Albuquerque, New Mexico

Liebling, Jerome
Amherst, Massachusetts

Maguire, William
Homestead, Florida

Mark, Mary Ellen
New York, New York

Metz, Gary
New York, New York

Morimoto, Hiromitsu
New York, New York

Mudford, Grant
Los Angeles, California

Nixon, Nicholas
Cambridge, Massachusetts

Pajunen, Timo
Point Richmond Station, California

Parker, William
Eastford, Connecticut

Phillips, Donna-Lee
San Francisco, California

Prince, Douglas
Providence, Rhode Island

Renner, Eric
San Lorenzo, New Mexico

Rodriguez, Geno
New York, New York

Schoore, L. Charles
Houston, Texas

Sennhauser, Robert, and Schnitzer, Klaus
Chicago, Illinois

Shore, Stephen
Berkeley, California

Sternfeld, Joel
New York, New York

Stiegler, Robert
Chicago, Illinois

Sultan, Larry
Greenbrae, Georgia

Thomas, Lew
San Francisco, California

Toth, Carl
Bloomfield Hills, Michigan

Widmar, Gwen
Cedar Falls, Iowa

Worth, Don
Mill Valley, California

Yavno, Max
Los Angeles, California

The following photographers were awarded \$3,000 each:

Bach, Laurence
Philadelphia, Pennsylvania

Baz, Douglas
Annandale, New York

Berger, Eileen
Wyndmoor, Pennsylvania

Berkowitz, Steven
Philadelphia, Pennsylvania

Bloom, John
Albuquerque, New Mexico

Breeden, Thomas
Breckenridge, Colorado

Burns, Michael
Seattle, Washington

Carnell, John
Jenkintown, Pennsylvania

Collins, Stephen
San Francisco, California

Conner, Lois
New York, New York

Danko, Stephen
Venice, California

Danzinger, Avery
Chapel Hill, North Carolina

Fisher, Hal
San Francisco, California

de Alfaro, Luciano Franchi
Chicago, Illinois

George, Wallace
Santa Rosa, California

Gilden, Bruce
Brooklyn, New York

Goldberg, Jim
San Francisco, California

Grazda, Edward
New York, New York

Hammerbeck, Wanda
Berkeley, California

Harper, Mark
Philadelphia, Pennsylvania

Haxton, J. David
New York, New York

Henrich, Kenneth
Buffalo, New York

Hereford, Susan
Portland, Oregon

Hester, Paul
Houston, Texas

Hock, Rich
Rochester, New York

House, Suda
Los Angeles, California

Jahoda, Susan
Berkeley Heights, New York

Jamison, Alex
Washington, D.C.

Klett, Mark
Sun Valley, Idaho

Maclay, David
San Francisco, California

Madigan, Martha
Grosse Pointe Park, Michigan

Moskowitz, Sonia
New York, New York

Peress, Gilles
New York, New York

Rankaitis, Susan
Inglewood, California

Raymo, James
Grosse Pointe Park, Michigan

Reep, Richard
Memphis, Tennessee

Schoenfeld, Diana
Eureka, California

Schorr, Kenneth
Urbana, Illinois

Schrager, Victor
New York, New York

Staller, Jan
New York, New York

Strawn, Martha
Mewell, North Carolina

Sweet, Andy
Miami Beach, Florida

Van Pelt, Richard
Broomfield, Colorado

Verdugo, Rene
Tucson, Arizona

Wallis, Robert
San Francisco, California

Widdecombe, Robert
Albuquerque, New Mexico

Witkin, Joel
Albuquerque, New Mexico

Wolz, Claudia
Oakland, California

Yates, Steven
Albuquerque, New Mexico

The following 1981 Photographers' Fellowships were awarded with fiscal 1980 funds:

| | | | |
|---|----------|---|--------|
| Henle, Fritz Christiansted, Virgin Islands | \$12,500 | Polk, Prentice Tuskegee Institute, Alabama | 12,500 |
|---|----------|---|--------|

Art Critics' Fellowships

To enable art critics to set aside time to pursue a specific project which is not feasible in their present circumstances. Smaller fellowships for travel also are made to critics to expand their knowledge of the current art scene outside their own regions.

Program funds: \$33,000

| | | | |
|--|----------|---|--------|
| Brown, Christopher, and Dunham, Judith Berkeley, California | \$10,000 | Frank, Peter New York, New York | 10,000 |
| Butterfield, Jan San Francisco, California | 10,000 | Stofflet, Mary San Francisco, California | 3,000 |

Craftsmen's Fellowships

To enable craftsmen to set aside time, purchase materials, and generally advance their careers as they see fit.

Program funds: \$535,000

The following craftsmen were awarded \$10,000:

| | | |
|--|---|---|
| Akers, Adela Berkeley, California | Elskus, Albinas New York, New York | Lewis, John Oakland, California |
| Armijo, Frederico Albuquerque, New Mexico | Ferguson, Ken Shawnee Mission, Kansas | Littlebird, Harold Santa Fe, New Mexico |
| Autio, Rudy Missoula, Montana | Golder, Stuart Stout, Ohio | Makins, James New York, New York |
| Bean, Bennett Blairstown, New Jersey | Hendry, Kenneth Fort Collins, Colorado | Marx, Vaea Berkeley, California |
| Beeken, Bruce Burlington, Vermont | Horsley, Patrick Portland, Oregon | Moss, Charles West Rockport, Maine |
| Boussard, Dana Arlee, Montana | Houiberg, Klindt Chicago, Illinois | Ohannesian, David Seattle, Washington |
| Brooke, Anne Putney, Vermont | Jampel, Judith New York, New York | Oppenheimer, Edmund Santa Fe, New Mexico |
| Cain, Charlotte Fairfield, Iowa | Jervis, Margie and Krasnican, Susie Falls Church, Virginia | Osgood, Jere Somerville, Massachusetts |
| Cornelius, Phillip Pasadena, California | Jimenez-Mizuno, Juanita Los Angeles, California | Ozereko, Frank Auburn, Alabama |
| Crow, Nancy Baltimore, Ohio | Kodani, Mia Oakland, California | Pharis, Mark Houston, Texas |
| Davis, Nelsie White Salmon, Washington | Lacagnina, Thomas Alfred, New York | Piepenburg, Robert Dearborn, Michigan |
| DeVore, Richard Fort Collins, Colorado | Langlet, Ragnhild Sausalito, California | Poxson-Fawkes, Judith Portland, Oregon |
| Duckworth, Ruth Chicago, Illinois | LePage, Christine Belleville, Wisconsin | Selvin, Nancy Berkeley, California |

Sharbaugh, Kathryn
Holly, Michigan

Spear, Shigeko
Lawrence, Kansas

Steiner, Joan
Greenville, New York

Takaezu, Toshiko
Quakertown, New Jersey

Weinburg, Steven
Huntington, New York

Whitley, Robert
Solebury, Pennsylvania

Woodman, Elizabeth
Boulder, Colorado

The following craftsmen were awarded \$3,000 each.

Anderson, Janet
Los Angeles, California

Ben Tre, Howard
Providence, Rhode Island

Benzle, Curtis
Hilton Head, South Carolina

Boeder, Caryl
East Glacier Park, Montana

Bondi, Stephen
San Anselmo, California

Cox, Kris
Laguna Beach, California

Dear, David
San Juan Pueblo, New Mexico

Goldman, Harvey
North Dartmouth, Massachusetts

Hall, Jon
Barrington, Rhode Island

Hammersley, Williams
Richmond, Virginia

Madsen, Kristina
Northampton, Massachusetts

Mahlstedt, Susan
Deerfield, Connecticut

Mancini, Wesley
Northford, Connecticut

Meaker, Charles
Bozeman, Montana

Moonelis, Judith
East Norwich, New York

Mufson, Phyllis
San Francisco, California

O'Hanrahan, Brigid
Bloomington, Indiana

Schnabel, Bruce
New York, New York

Silver, Ronna
Philadelphia, Pennsylvania

Spleth, Thomas
Alfred Station, New York

Thompson, Rena
Saranac, New York

Wallace, James
Memphis, Tennessee

Ward, Cheryl
Philadelphia, Pennsylvania

Wujick, Len
Lexington, Kentucky

Yelda, Peter
San Luis Obispo, California

Crafts Projects

To enable craftsmen to carry out specific short-term projects, such as travel, research and experimentation, or other activities that advance their careers.

Program funds: \$58,115

| | | |
|---|--|---------|
| Bertelson, Christine Madison, Wisconsin | <i>To produce a handmade edition of a children's book printed in braille and large type, with tactile illustrations.</i> | \$2,771 |
| Bilan, Peter Albuquerque, New Mexico | <i>To explore the safe use of the anhydrous ammonia process of working with wood.</i> | 2,900 |
| Bresnahan, Richard Collegeville, Minnesota | <i>To experiment with local clay and glazes to be fired in a 35-foot, five-chamber woodburning kiln.</i> | 3,000 |
| Butler, Colin Layton, New Jersey | <i>To construct a matched set of acoustic six-string guitars, one of which is traditional and the other acoustically experimental.</i> | 3,000 |
| Conway, Peggy Fruitvale, Idaho | <i>To purchase equipment for making full use of locally available clays and glazes.</i> | 2,955 |
| Cook, Lia Berkeley, California | <i>To purchase a Jacquard Mechanic from Lyon, France, and to travel to Lyon for instruction in the technical aspects of this type of loom.</i> | 3,000 |
| Dickey, Phillip Seattle, Washington | <i>To purchase an electronic bore-measuring device for obtaining extremely accurate internal dimensions of original musical instruments.</i> | 2,989 |

| | | |
|---|---|-------|
| Dougan, Peter Cerrillos, New Mexico | <i>To locate and reserve native high-fire clay sources and glaze materials in the Cerrillos-Madrid area.</i> | 3,000 |
| Felde, Nathan Louisville, Kentucky | <i>For Mr. Felde, a typography designer, to apprentice with a papermaker and a bookbinder.</i> | 2,500 |
| Fox, Judith Berkeley, California | <i>To use the Tektronix-4051 Microcomputer in the development of experimental woven textiles.</i> | 3,000 |
| Frasier, Debra Hockessin, Delaware | <i>To explore the use of various aspects of fabric to be used in ritualistic pageants.</i> | 3,000 |
| Freedman, Jacqueline Elmhurst, New York | <i>To research primitive dwellings and architecture and the uses of clay in buildings.</i> | 3,000 |
| Goewey, Scott Middlesex, New York | <i>To research and experiment with creating architectural wall reliefs and clay murals.</i> | 3,000 |
| Hedman, Donn State University, Arkansas | <i>To travel to East Africa, Mr. Hedman's birthplace, to study the objects of the Chaga and Masai tribes which have influenced his own work.</i> | 3,000 |
| Kuo, Susanna Portland, Oregon | <i>To study and document Katazome textiles and Katagami paper stencils in public and private collections in Victoria, British Columbia; Seattle, Washington; and San Francisco, California.</i> | 2,000 |
| Minsky, Richard Kew Gardens, New York | <i>To construct ten works for a one-man exhibition in 1981.</i> | 3,000 |
| Rawcliffe, Susan Los Angeles, California | <i>For a travel and research project to study the clay flutes and ocarinas in several museums in Mexico, and to visit with craftspeople making flutes, ocarinas, and whistles in clay.</i> | 3,000 |
| Sherill, Diane Tallahassee, Florida | <i>For a travel and research project to study the decorative arts, including jewelry, in Cairo, Egypt; Nairobi, Kenya; and Kumasi, Ghana.</i> | 3,000 |
| Turner, Lynn Berkeley, California | <i>For a travel project to research what methods of the ceramic industry can be adapted to the needs of a studio potter.</i> | 3,000 |
| Wu, Han-Lien Ann Arbor, Michigan | <i>For a travel project to investigate the state of the fiber arts in the People's Republic of China.</i> | 3,000 |

Crafts Workshops and Master Classes

To help organizations sponsor short-term workshops and master classes during which nationally recognized craftsmen meet with professionals and advanced students to experiment, collaborate, share ideas, or produce new works.

Program funds: **\$86,465**

| | | |
|---|--|---------|
| Artist-Blacksmith Association of North America Gainesville, Florida | <i>For the workshop-demonstration segment of the annual national conference of iron workers.</i> | \$5,000 |
| Arts and Crafts Society of Portland Portland, Oregon | <i>For an exhibition in fibers and metals, the final phase of a series of regional exhibitions in all media at the Oregon School of Arts and Crafts.</i> | 10,000 |
| California College of Arts and Crafts Oakland, California | <i>For a series of five one-week workshops for working professionals and advanced students in the book arts.</i> | 3,500 |
| California College of Arts and Crafts Oakland, California | <i>For a series of two-week master crafts workshops in the metal arts for professionals and advanced students.</i> | 3,500 |
| Clayworks Studio New York, New York | <i>For a series of four master classes at the New York Experimental Glass Workshop for professional glass artists and advanced students in the following areas: glass in architecture; design and commercial possibilities; artistic potentials; and the influence of the fine arts on glass work.</i> | 5,000 |

| | | |
|--|--|--------|
| Colorado Mountain Junior College Vail, Colorado | <i>For the 1980 Battle Mountain Glass Symposium, which will assemble visiting glass artists to discuss and experiment with new ideas, concepts, and techniques; and to provide those students in attendance with the opportunity to work closely with the visiting artists in workshop situations.</i> | 7,500 |
| Frog Hollow Craft Association Middlebury, Vermont | <i>For a series of six workshops for professional craftspeople in weaving, dying textiles, hand-building and wheel-throwing clay, photo-etching metal and jewelry.</i> | 3,000 |
| Long Beach City College Long Beach, California | <i>For a ten-day workshop for ten nationally known metalsmith/educators to explore an industrial technique called "tungsten inert gas welding" from an aesthetic point of view.</i> | 8,965 |
| Natural Heritage Trust/Artpark Lewiston, New York | <i>For residencies for craft artists at Artpark to develop major site projects for the 1980 season.</i> | 10,000 |
| Sheboygan Arts Foundation Sheboygan, Wisconsin | <i>For a four-month workshop for six artists in the Kohler Company pottery and enamel shop.</i> | 10,000 |
| Sun Valley Center for the Arts and Humanities Sun Valley, Idaho | <i>For a two-week workshop inviting three master artists to work together with advanced students on concepts of the mutual effects between the environment and artists' work.</i> | 4,000 |
| Textile Workshops Santa Fe, New Mexico | <i>For a series of workshops for professionals in the fiber arts.</i> | 5,000 |
| Visual Arts Center of Alaska Anchorage, Alaska | <i>For four ten-day workshops in the areas of metal and fiber for professionals and advanced students.</i> | 7,000 |
| Women's Interart Center New York, New York | <i>For a workshop devoted to the in-depth study of mural design and construction in ceramic materials.</i> | 4,000 |

Crafts Apprenticeships

Includes two subcategories: *Individual Craftsmen* receive support to work as apprentices in the studios of master craftsmen, or master craftsmen receive funds to cover the cost of taking on an apprentice. *Organizations* are awarded grants to sponsor apprenticeship programs.

Program funds: \$80,000

Individual Craftsmen

| | | |
|--|--|---------|
| Baldwin, Phillip Boston, Massachusetts | <i>To apprentice with Ann Warff and Wilke Adolfsson in glass in Kosta, Sweden.</i> | \$5,000 |
| Borg, Jennifer Richmond, Virginia | <i>To apprentice with Cate Fitt in wearable art in Richmond, Virginia.</i> | 5,000 |
| Danko, Peter Alexandria, Virginia | <i>To support furniture-making master training for an apprentice.</i> | 1,000 |
| Duncan, MacDonald Alexandria, Virginia | <i>To apprentice with Peter Danko in furniture-making in Alexandria, Virginia.</i> | 5,000 |
| Fraterdeus, Peter Evanston, England | <i>To apprentice with Ieuan Rees in calligraphy in Ammanford, England.</i> | 5,000 |
| Harper, William Tallahassee, Florida | <i>To support enamelling master training for an apprentice.</i> | 1,000 |
| Jaffe, Joanne New York, New York | <i>To apprentice with Mary Frank in ceramics in New York City.</i> | 5,000 |
| Johnson, Bradley Troutdale, Oregon | <i>To apprentice with Timothy O'Neil in stained glass in Troutdale, Oregon.</i> | 5,000 |
| Kainz, Daniel Breinigsville, Pennsylvania | <i>To apprentice with Karel Mikolas in glass in Slatington, Pennsylvania.</i> | 5,000 |
| Karel, Mikolas Slatington, Pennsylvania | <i>To support glass master training for an apprentice.</i> | 500 |

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| Molinaro, Louise Elkins Park, Pennsylvania | <i>To apprentice with Ron Klein in ceramics in Elkins Park, Pennsylvania.</i> | 5,000 |
| Simmons, Peggy Tallahassee, Florida | <i>To apprentice with William Harper in enamelling in Tallahassee, Florida.</i> | 5,000 |
| Willard, Steven Woodstown, New Jersey | <i>To apprentice with Leeds Design Workshop in furniture-making in Easthampton, Massachusetts.</i> | 5,000 |

Organizations

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| Center for Book Arts New York, New York | \$7,500 | Fabric Workshop Philadelphia, Pennsylvania | 10,000 |
| Clayworks Studio Workshop New York, New York | 5,000 | Sun Valley Center for Arts and Humanities Sun Valley, Idaho | 5,000 |

Building Arts

For craftsmen and artists to research and plan new designs and experiment with materials and techniques for building construction.

Program funds: **\$106,800**

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| Axel, Jan New York, New York | <i>For a design project and research in pottery at the Kohler Company dealing with the fabrication of tiles, fixtures, and room dividers made from cast ceramic modules.</i> | \$5,000 |
| Baden, Mowry Fort Bragg, California | <i>For a design project exploring an inexpensive, double shell, passive solar house.</i> | 5,000 |
| Berolzheimer, Rae Long Island City, New York | <i>For research into building materials and methods used in the construction of architectural forms.</i> | 5,000 |
| Callahan, David Athens, Ohio | <i>For design work involving the development of traditional masonry techniques that could accommodate modern design methods.</i> | 4,800 |
| Carpenter, James New York, New York | <i>To investigate and develop innovative designs and concepts in glass as they relate directly to architecture.</i> | 5,000 |
| Emmons, Keith Sausalito, California | <i>To complete the design of the interior of a floating living space which, with restoration, modification, and the construction of an additional structure, incorporates as its main feature the last wood railroad car.</i> | 5,000 |
| Evans, Richard San Francisco, California | <i>For research and further development of the use of silicone bonding of glass in three-dimensional forms.</i> | 5,000 |
| Furnival, Lawrence North Haven, Connecticut | <i>For the development of a labor-saving building system using a prefabricated modular grid which can be used in conjunction with rarer stone or tiles that clip in place.</i> | 5,000 |
| Hilton, Eric Odessa, New York | <i>To explore the potential of glass as a factor in environmental design, its use in the division of interior space, and for exterior walls and other surfaces.</i> | 5,000 |
| Hopman, Fred Taos, New Mexico | <i>For the development of innovative methods using adobe by applying modern materials and techniques to upgrade its suitability as a building material.</i> | 5,000 |
| Hughes, Michael Des Moines, Iowa | <i>For a study of existing post and beam construction in the Midwest for the purpose of integrating historical methods with contemporary house design.</i> | 2,000 |
| Martin, Eddie Buena Vista, California | <i>To investigate and develop innovative temple design using circular forms.</i> | 5,000 |
| Peterson, John Clinton, Wisconsin | <i>For the design of a multi-purpose complex that will infuse artistic principles into a modern agricultural structure to be used for artists' living quarters, gallery, and studio space.</i> | 5,000 |

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| Radich, Michael Auburn, California | <i>To research solar, wind, hydroponics, and computer technology to integrate advanced techniques into a living space suitable for purchase by limited-income families.</i> | 5,000 |
| Siegel, Steven New York, New York | <i>To investigate fence design to determine the efficiency of the designs and materials for the intended function, and to evaluate its visual impact on the landscape.</i> | 5,000 |
| Singer, Michael Wilmington, Vermont | <i>For research on the building principles and techniques of bamboo.</i> | 5,000 |
| Smith, Alfred Washington, D.C. | <i>For research on color and the use of the grid concerning setting, time, rhythm, pattern, and texture in architectural spaces.</i> | 5,000 |
| Spofforth, John Athens, Ohio | <i>For research and design projects involving the technology for producing hand-formed and designed brick and latex-based mortars.</i> | 5,000 |
| Starbuck, Beth Champaign, Illinois | <i>For the development of geometric design imageries to be developed and produced in modular systems of tiles.</i> | 5,000 |
| Stephenson, James State College, Pennsylvania | <i>To design architecturally related ceramic walls for permanent exterior installation in collaboration with local tile and brick factories capable of producing the necessary modules.</i> | 5,000 |
| Stonorov, Derek Homer, Arkansas | <i>To plan and design a prefabricated natural log house.</i> | 5,000 |
| Willcox, Donald Fenland, North Carolina | <i>To explore "Surewall," a new building material, which can be used to achieve lightweight, waterproof forms over a variety of armatures.</i> | 5,000 |

General Services to the Field

To assist organizations, artists' groups, and individuals concerned with providing services to visual artists.

Program funds: \$1,013,240

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| American Crafts Council New York, New York | <i>For a special major feature in American Craft magazine, to recognize 46 craftsmen of merit who have received fellowships from the Endowment.</i> | \$10,000 |
| Aminoff, Judith G. New York, New York | <i>For the publication of Cover magazine.</i> | 3,000 |
| and/or service Seattle, Washington | <i>For the operation and expansion of and/or's "Resources in Contemporary Arts," a library which serves visual arts, contemporary music, film, video, and audio work.</i> | 8,000 |
| Archdiocesan Communications San Francisco, California | <i>For Video Free America's video editing programs, which allow artists to finish tapes using advanced editing equipment they normally could not afford to use.</i> | 5,000 |
| Arizona Commission on the Arts Phoenix, Arizona | <i>For Arizona Artist, a newsletter serving 2,800 Arizona artists that carries information on organizations, exhibitions, legal and economic problems, and notices and reviews.</i> | 2,500 |
| Art Institute of Chicago Chicago, Illinois | <i>For the Our Art/Artists project of production and distribution of tapes on contemporary art by Video Data Bank.</i> | 9,000 |
| Artemisia Fund Chicago, Illinois | <i>For honoraria for performance artists participating in this year's symposium.</i> | 3,500 |
| Artist-Blacksmith Association of North America Gainesville, Florida | <i>For ten American blacksmiths to travel to England to participate in Britain's "International Conference and Workshop: Forging Iron."</i> | 3,000 |
| Artists Foundation Boston, Massachusetts | <i>For "Artwork Boston 1980," a one-week festival designed to promote the work of Boston's visual artists.</i> | 5,000 |

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| Artists in Residence New York, New York | <i>For the "Monday Night Program," a forum for panel discussions on specific concepts of contemporary art.</i> | 3,500 |
| Arts Council of Windham County Brattleboro, Vermont | <i>For the county council's project of services to visual artists.</i> | 2,000 |
| Artspace Albuquerque, New Mexico | <i>For honoraria for regional editorial coordinators and writers in major cities in three states bordering New Mexico to contribute to Artspace; Southwestern Contemporary Arts Quarterly.</i> | 4,500 |
| Asylum Hill Artists' Cooperative Hartford, Connecticut | <i>For "Artists' Cooperatives in the Northeast Region," a regional conference for New England states to plan cooperative efforts and pooling of resources.</i> | 3,500 |
| Atlanta Art Workers' Coalition Atlanta, Georgia | <i>To publish the Atlanta Art Workers' Coalition Newspaper.</i> | 5,000 |
| Atlanta Art Workers' Coalition Atlanta, Georgia | <i>For services provided by the Coalition, including a slide registry, an archival and documenting service for artists' exhibitions at the Coalition, and for publications.</i> | 3,500 |
| Atlanta, City of Atlanta, Georgia | <i>To increase the number of grants to visual artists given by the city's "Artist-Initiated" program.</i> | 5,000 |
| Barrett, Clotilde Boulder, Colorado | <i>To research and publish a monograph on the technique of weaving Andean slings.</i> | 2,500 |
| Bookspace Chicago, Illinois | <i>For services offered by the resource center for artists' books in Chicago.</i> | 3,500 |
| Boston Visual Arts Union Boston, Massachusetts | <i>For programs including a Wednesday evening lecture series.</i> | 5,000 |
| Brockman Gallery Productions Los Angeles, California | <i>For a slide-registry archive to promote minority artists.</i> | 4,000 |
| Brogan, Jack F. San Pedro, California | <i>To aid artists and craftsmen in the fabrication and design of large-scale works by providing engineering information on graphite epoxy, a new material.</i> | 7,500 |
| Bruce, Roger* Washington, D.C. | <i>For a cooperative agreement to research and compile all necessary material for a task force on photography to assess the needs of the field and to evaluate the effectiveness of the Endowment's Photography programs. Mr. Bruce will also organize and implement up to ten regional meetings with prominent individuals in the photography field.</i> | 29,800 |
| Carroll, James F. Kutztown, Pennsylvania | <i>For the Art Series Program, a visiting artist series at Kutztown State Gallery including honoraria to artists, documentation, and clerical support.</i> | 3,000 |
| Center for New Art Activities New York, New York | <i>For emergency support for production costs of Italy: Autonomia/Post-Political Politics.</i> | 4,000 |
| Center for New Art Activities New York, New York | <i>For indexing extensive research on telecommunications pertinent to the visual arts field, to be made available through a toll-free line to a computer terminal at the Center.</i> | 7,500 |
| Center for New Art Activities New York, New York | <i>For the next three issues of Semiotext(e).</i> | 8,000 |
| Center for Occupational Hazards New York, New York | <i>For the Center's Art Hazards Project, a clearing house for information on the health hazards of arts and crafts materials.</i> | 6,000 |
| Center for Occupational Hazards New York, New York | <i>For the visual arts portion of the Arts Hazards Project, an effort to research and identify the hazards inherent in the materials and methods used by artists.</i> | 4,000 |
| Center for the Visual Arts Oakland, California | <i>To incorporate recorded artist interviews into the archive of artists' slides.</i> | 3,000 |
| Chicago New Art Association Chicago, Illinois | <i>For contributing writers to the periodical, New Art Examines.</i> | 7,500 |

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| Citiart Providence, Rhode Island | <i>For a fund-raiser/advertising salesperson's salary, and for writers' and artists' fees for the publication Citiartnews.</i> | 5,000 |
| Clark (Daniel) Foundation Goffstown, New Hampshire | <i>For an extensive advertising campaign designed to increase the circulation of Studio Potter magazine.</i> | 6,000 |
| Clark, Garth Claremont, California | <i>For a comprehensive program to be recorded on video-cassette that presents a history of the ceramic art movement in the West from 1850 to the present.</i> | 4,000 |
| Clayworks Studio Workshop New York, New York | <i>For new work, a magazine featuring experimental and environmental glass sculpture being done in metropolitan New York's project of the New York Experimental Glass Workshop.</i> | 2,000 |
| Coast Community College District Costa Mesa, California | <i>For videotaped interviews with six senior women photographers over 70 years of age, to provide important information on the history of the field.</i> | 10,000 |
| Cochise Fine Arts Bisbee, Arizona | <i>To establish a contemporary arts library to serve Bisbee's community of 500 artists and the general public.</i> | 4,000 |
| Committee for the Visual Arts New York, New York | <i>For the Independent Exhibitions Program, which provides grants and assistance and encourages groups of artists to organize shows for public spaces.</i> | 5,000 |
| Committee for the Visual Arts New York, New York | <i>For the Emergency Materials Fund, which provides grants to artists preparing or completing work for exhibition.</i> | 5,000 |
| Community Free School Boulder, Colorado | <i>For Criss-Cross Art Communications, an artists' periodical serving the Plains-Rocky Mountain Region by providing an exhibition format through which artists can gain national exposure in the visual arts community.</i> | 5,000 |
| Contemporary Art/Southeast Atlanta, Georgia | <i>For three issues of Contemporary Art/Southeast, which serves as an information exchange.</i> | 4,000 |
| Contemporary Arts Center Cincinnati, Ohio | <i>For a symposium among leading artists and critics on the functions of art and the artist as affecting social change.</i> | 2,600 |
| Copley, Claire* New York, New York | <i>To research and develop a directory to include information on the purpose, focus, programs, and funding of artists' spaces.</i> | 4,000 |
| Cornish Institute Seattle, Washington | <i>For a facility for slide production which is open to the public.</i> | 2,000 |
| Creative Artists Program Services New York, New York | <i>For the Visual Arts Referral Service project, including an extensive slide registry of New York artists.</i> | 7,500 |
| Creative Time New York, New York | <i>To publish the documentation of all projects sponsored through Creative Time, and to develop a resource center for organizations interested in implementing similar projects and programs.</i> | 5,000 |
| Davisson, Lacy* Washington, D.C. | <i>To research and document the history and development of artists' spaces.</i> | 7,862 |
| D.C. Slide Registry of Women Artists Washington, D.C. | <i>To update the Directory of Women's Slide Registries and to publish a manual on how to organize and maintain a slide registry.</i> | 1,500 |
| deAk, Edit New York, New York | <i>To restore and preserve a selected group of Super 8 films known as "New Wave Cinema."</i> | 2,500 |
| Drawing Center New York, New York | <i>For the Center's symposia and workshops on conservation of drawings and for the slide registry of contemporary drawings.</i> | 2,000 |
| Depuy Art Performance Workshop New York, New York | <i>For the final stages of production and publication of an anthology on art activity during the seventies, emphasizing performance work and collective art shows.</i> | 5,000 |
| 80 Langton Steet San Francisco, California | <i>For an annual catalogue documenting the past year's events.</i> | 3,500 |
| Ellenbogen, Jon Penland, North Carolina | <i>For a research project on the development and construction of a simple heat exchange system to recycle the energy lost to flue gases while using fuel-fired kilns or furnaces.</i> | 4,000 |

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| Ellis, Robert* Albuquerque, New Mexico | <i>To amend a previous contract for increased printing costs for the design and production of artists-craftsmen information bulletins.</i> | 3,000 |
| Eyes and Ears Foundation San Francisco, California | <i>To research and prepare a publication on the work of photographer John Gutmann.</i> | 1,000 |
| Foundation for Art Resources Los Angeles, California | <i>For publication of the next four issues of High Performance, a quarterly magazine documenting current performance activity.</i> | 3,500 |
| Foundation for the Community of Artists New York, New York | <i>For the Artworkers News, a publication providing information on jobs, housing, and legislation affecting the professional artist.</i> | 7,500 |
| Foundation for Today's Art-Nexus Philadelphia, Pennsylvania | <i>For Nexus to sponsor professional artists' collaboration with student interns to create and exhibit artists' works, and for workshops covering all aspects of book production.</i> | 4,000 |
| Franklin Furnace Archive New York, New York | <i>To continue cataloging and conservation of works in the Archive's collection of artists' books.</i> | 10,000 |
| Friends of Puerto Rico New York, New York | <i>To support the Resource Center, which consists of a slide registry and resume file on Latin-American artists.</i> | 10,000 |
| Gerakaris, Dimitri North Canaan, New Hampshire | <i>For coverage of the "International Exhibition of Modern Wrought Ironwork and Sculpture," held in Lindau, Germany, and for publication in Anvil's Ring, a national publication for blacksmiths.</i> | 5,354 |
| Gray, Andrea Carmel, California | <i>To conduct research for a one-hour documentary film on photographer Ansel Adams.</i> | 10,000 |
| Hajicek, James Tempe, Arizona | <i>To conduct research on the Woodbury-type process and for development of facilities at Arizona State University.</i> | 8,975 |
| Haleakala New York, New York | <i>To provide small completion grants to media, performance, and interdisciplinary artists, and to document work presented at The Kitchen and other spaces around New York.</i> | 10,000 |
| Hallwalls Buffalo, New York | <i>For a contemporary arts library in western New York, acquisition of new books and art journals and magazines, and audio-vidéo-tape for documentation.</i> | 5,500 |
| Handicapped Activities Unlimited Pacific Grove, California | <i>For a resource center and handicapped artists' slide registry.</i> | 5,000 |
| Hoffberg, Judith Glendale, California | <i>For publication of Umbrella, an information newsletter distributed nationwide through the artists spaces and university libraries.</i> | 3,000 |
| Hoffman, Carol Maree Denver, Colorado | <i>For editorial services for Craft Range magazine.</i> | 1,000 |
| Holmes, Gregory, and Wolin, Martin Dannemora, New York | <i>For Portfolio magazine, which represents the photographic art of educators and college photographers.</i> | 5,000 |
| Ibero-American Action League Rochester, New York | <i>For the Puerto Rican Arts Cultural Center to provide financial aid, training, materials, equipment, information, and exhibition opportunities to the Hispanic community.</i> | 2,500 |
| Illinois Arts Council Chicago, Illinois | <i>For the salary of a trained technician for Chicago Books who will assist in establishing a fast print service to serve non-profit art groups and individual artists.</i> | 3,000 |
| Institute for Architecture and Urban Studies New York, New York | <i>For October Magazine to commission writers, and for the cost of translations of articles to reach an international community.</i> | 10,000 |
| Institute for Art and Urban Resources Long Island City, New York | <i>For the Artists Surplus Materials Funds program and the Art and Urban Resources Studio Workshop program at P.S.1.</i> | 5,000 |
| International Center for Photography New York, New York | <i>To expand the library and resource center.</i> | 5,000 |
| International Sculpture Center Princeton, New Jersey | <i>For transportation costs for participants in the eleventh International Sculpture Conference.</i> | 4,000 |

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| Just Above Midtown New York, New York | To produce a catalogue to accompany the exhibition "Dialogues." | 5,325 |
| Just Above Midtown New York, New York | For "The Business of Being an Artist," a program designed to enable ethnic artists to make the transition from the studio to public exhibitions. | 5,000 |
| Kaufman, Glen Athens, Georgia | To support a documentation project on printed textiles produced in the United States during the 20th century. | 4,000 |
| Kentucky, University of Lexington, Kentucky | To provide an outstanding arts administrator with the opportunity to serve temporarily in the Endowment's Visual Arts Program under the Intergovernmental Personnel Act. | 55,837 |
| Latent Images Palo Alto, California | To publish a volume of Latent Image on the directorial genre in photography. | 2,500 |
| Lawson, Thomas New York, New York | For Real Life Magazine, an arts quarterly of essays, reviews, and articles. | 3,000 |
| League of United Chicano Artists Austin, Texas | To purchase educational materials on Chicano-Latino and Mexican visual arts for a library resource center. | 5,238 |
| Leland, Caryn R. New York, New York | To write, produce, and distribute a handbook for visual artists that explains the essentials of art law pertinent to the negotiation of public and private commissions for works of art. | 5,000 |
| Line Association New York, New York | For the "Line," a service organization of artists that assists other artists with small grants for publication projects. | 3,500 |
| Los Angeles Center for Photographic Studies Los Angeles, California | For services to the photography community, including a monthly PhotoCalendar, newsletters, lectures, a slide registry, and symposia. | 9,250 |
| Los Angeles Contemporary Exhibitions Los Angeles, California | To support the periodical library of contemporary art publications and the mini-grant project, which awards small grants to artists for developing projects at non-gallery sites. | 6,650 |
| Los Angeles Institute for Contemporary Art Los Angeles, California | For the exhibition "Ritual Events," a sculptural installation by Shiro Ikegawa. | 2,000 |
| Los Angeles Institute for Contemporary Art Los Angeles, California | For honoraria to guest editors and writers of the Journal/Southern California Art Magazine. | 6,000 |
| Lou, Nils Willamina, Oregon | To compile information on kilns, wheels, equipment, tools, and other devices available to potters. | 4,000 |
| Lower Manhattan Cultural Council New York, New York | For a project that exposes a mass audience to media art through poster board displays on the New York subway system. | 2,500 |
| Mangurian, Robert E. Venice, California | For symposia on collaborative possibilities. | 3,500 |
| Maryland Institute Baltimore, Maryland | To publish a new technical handbook for artists containing information on copyright laws, taxes, career development, grantsmanship, and legal help. | 3,000 |
| Maryland Institute Baltimore, Maryland | For "Forming Tomorrow Today," a series of conferences preceding the 1980 Washington International Sculpture Conference. | 2,500 |
| Maryland State Arts Council Baltimore, Maryland | To hire a full-time administrator for the Maryland Crafts Council. | 4,000 |
| Massachusetts Association for the Crafts Halifax, Massachusetts | For the International Conference of Hand Papermakers, to be held in Boston, Massachusetts. | 7,870 |
| McCrary, Ellen New Carrollton, Maryland | For editorial services to produce the Abbey Newsletter, a publication for the professional bookbinding and restoration community. | 1,000 |
| Miami Design Preservation League Miami Beach, Florida | For a cottage industry project in the Art Deco district using the skills of retired garment workers. | 5,000 |

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| Midmarch Associates New York, New York | <i>For the second printing of Guide to Women's Art Organizations.</i> | 2,800 |
| Midmarch Associates New York, New York | <i>For Artists Talk on Art, Inc., to sponsor the artists' panel discussion series.</i> | 2,500 |
| Midmarch Associates New York, New York | <i>For Women Artists News, an independent newsletter serving American women artists.</i> | 1,500 |
| National Assembly of State Arts Agencies* Washington, D.C. | <i>For a cooperative agreement for the Crafts Advocacy Project, a series of task-force meetings across the country to determine the needs of the field and how existing state, federal, and private resources might be used to meet those needs.</i> | 175,000 |
| National Conference of Artists Washington, D.C. | <i>For a catalogue of the N.C.A.'s exhibit "Ten African-American Artists" at the Corecoran Gallery of Art, and to assist with transportation costs of the exhibit's participants.</i> | 10,000 |
| Natural Heritage Trust/Artpark Lewiston, New York | <i>For the annual year-end documentation of all of Artpark's summer activities.</i> | 2,800 |
| New Ground Presentations New York, New York | <i>For the sixteenth annual Avant-Garde Festival of New York, which presents works in various media, including photography, painting, and sculpture.</i> | 7,500 |
| New Hampshire Commission on the Arts | <i>To update, manage, and promote a 2,200 slide file of New Hampshire's professional artists and craftsmen.</i> | 1,500 |
| New Museum New York, New York | <i>To travel, survey, and document art activity in communities across the United States in order to plan future exhibits at the museum which will reflect an awareness of the national scene.</i> | 3,000 |
| New Organization for the Visual Arts Cleveland, Ohio | <i>For "Nova News; Novart," a program to assist in the marketing of work by local artists to corporations and businesses; and for NOVA Image Resource Center, a workshop providing presses and advanced photo and electrostatic equipment to artists.</i> | 3,500 |
| New York Public Library New York, New York | <i>To survey, inventory, and document the New York Public Library's photography collections.</i> | 17,800 |
| Northwest Artists Workshop Portland, Oregon | <i>To expand the subscription program at the Workshops' reference library, which prints a monthly arts reference guide as a service to the community.</i> | 3,500 |
| Oberlin Dance Collective San Francisco, California | <i>To hire an editor for New Performance, a journal that documents and explores performance art on the West Coast.</i> | 3,500 |
| Ohio Foundation on the Arts Columbus, Ohio | <i>For Dialogue, Ohio's bimonthly arts journal.</i> | 5,000 |
| Orange Coast College Costa Mesa, California | <i>To document a symposium on photographer Henry Holmes Smith and several of his prominent students.</i> | 649 |
| Oregon Artists Equity Association Portland, Oregon | <i>For the OEA News, an advocacy newsletter serving the Pacific Northwest with information on arts legislation.</i> | 3,000 |
| Organization of Independent Artists New York, New York | <i>For the organization's program of mutual assistance in staging group shows.</i> | 7,500 |
| Pennsylvania, Trustees of the University of Philadelphia, Pennsylvania | <i>To continue the Institute for Contemporary Art's archive holdings of artists' performance works.</i> | 3,000 |
| Performing Arts Journal New York, New York | <i>For Performance Art Magazine, a publication documenting the art of performance.</i> | 3,500 |
| Photographic Resource Center Boston, Massachusetts | <i>For services and activities for the photography community, including a lecture series, photography workshops, and publication of a calendar of events in New England.</i> | 7,500 |
| Print and Dye Works Brookline, Massachusetts | <i>To provide facilities and equipment to textile artists and craftsmen working with the application of dyes to fiber and fabric, such as screen printing and batik.</i> | 5,000 |

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| Printed Matter New York, New York | <i>For distribution of all artist's books through mail order and bookstore showcases.</i> | 10,000 |
| Private Arts Foundation of Washington Washington, D.C. | <i>For the Washington Project for the Arts' bookstore, an outlet for alternative-publishing periodicals and artists' books.</i> | 5,000 |
| Public Art Fund New York, New York | <i>To maintain a resource center on public art and to facilitate the process of bringing art into public environments.</i> | 5,000 |
| Puerto Rican Workshop New York, New York | <i>For the Visual Research and Resource Center to provide free events for the Puerto Rican Community.</i> | 3,000 |
| Rice, Shelley New York, New York | <i>To expand an archive on contemporary women's photography to be donated to the International Center for Photography in New York City.</i> | 2,500 |
| St. John's University Collegeville, Minnesota | <i>To establish a pottery for regional craftsmen and schools, which is to become self-sufficient in two years by relying on local clay, glaze, and fuel sources.</i> | 5,000 |
| Samore, Samuel San Anselmo, California | <i>To produce a series of videotapes on Bay Area photography to be screened and catalogued by Camera work Gallery.</i> | 5,000 |
| San Francisco Art Commission San Francisco, California | <i>For Neighborhood Arts Program to provide photographic documentation of 30 Bay Area artists' work.</i> | 3,500 |
| Santa Barbara Contemporary Arts Forum Santa Barbara, California | <i>For an interdisciplinary symposium, to include historians, artists, physicists, psychologists, and media experts, to discuss the adaptability and mutual influences of various disciplines with regard to the future of our culture.</i> | 2,000 |
| Schnabel, Bruce New York, New York | <i>For the Artists' Book Consulting Service which enables artists working in the book format the opportunity to obtain technical information necessary to produce mechanically sound books as works of art.</i> | 2,000 |
| Self Help Graphics Los Angeles, California | <i>For publication of a bilingual fine arts catalogue based on four planned Latin-American exhibitions.</i> | 5,000 |
| Slivka, Rose New York, New York | <i>For a symposium of knowledgeable scholars and practitioners from various disciplines to investigate and formulate new criteria toward the development of a body of scholarship and criticism in the crafts. \$5,000 for this grant was transferred from the National Endowment for the Humanities.</i> | 10,000 |
| Society of North American Goldsmiths Clinton, Ohio | <i>To expand the Society's national publication, Goldsmith Journal.</i> | 8,000 |
| Southeastern Center for Contemporary Art Winston-Salem, North Carolina | <i>To establish an annual national visual arts fellowship program.</i> | 2,500 |
| Southeastern Center for Contemporary Art Winston-Salem, North Carolina | <i>For Awards in the Visual Arts, a program that recognizes significant artistic achievement in the visual arts.</i> | 17,500 |
| Southeastern Center for Contemporary Art Winston-Salem, North Carolina | <i>For the Southeastern Regional Artists Fellowship Program.</i> | 10,000 |
| Summers (Elaine) Experimental Intermedia Foundation New York, New York | <i>For Heresies Collective to publish Heresies: A Feminist Publication on Art and Politics.</i> | 10,000 |
| Summers (Elaine) Experimental Intermedia Foundation New York, New York | <i>For an anthology of performance art to be produced for video recording and eventual broadcast.</i> | 7,500 |
| Sun Valley Center for the Arts and Humanities Sun Valley, Idaho | <i>For the ceramics department to explore newly constructed sites for possible installation of sculptural and functional ceramics.</i> | 1,500 |

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| Sunseri, Donald West Glover, Vermont | <i>To discover and promote elderly artists in northeast Vermont.</i> | 5,000 |
| Surface Design Association St. Paul, Minnesota | <i>To improve the Surface Design Journal's visual and professional image, and for editorial and production services for Surface Design Resources, a supplemental publication listing suppliers, galleries, and university programs.</i> | 4,000 |
| Tennessee Technological University Cookeville, Tennessee | <i>To supplement the salary of a director for the Joe L. Evins Appalachian Center for Crafts in order to hire a person of national reputation.</i> | 15,000 |
| Texas Fine Arts Association Austin, Texas | <i>For the Artists Credit Union which provides loans, insured savings, financial counseling, and a group health insurance plan for artists.</i> | 5,000 |
| Tubis, Seymour Santa Fe, New Mexico | <i>For a publication of the history and development of printmaking at the Institute of American Indian Arts.</i> | 5,000 |
| University City Science Center Philadelphia, Pennsylvania | <i>To rent a Xerox 6500 color copier to allow artists to explore new possibilities in printing.</i> | 2,500 |
| Utah Arts Council Salt Lake City, Utah | <i>To hire a project coordinator to survey the needs of the artists living in Utah.</i> | 2,000 |
| Valentine, DeWain Venice, California | <i>To support participation of the Artists Advisory Council in the planning and creation of a new contemporary and modern art museum in downtown Los Angeles.</i> | 7,500 |
| Vision Publications Alva, Maine | <i>To hire an editor and business manager for Vision, a state-wide quarterly journal.</i> | 4,000 |
| Visual Arts Center of Alaska Anchorage, Alaska | <i>For a new periodical library for the community and for educational workshops in Anchorage.</i> | 2,000 |
| Visual Studies Workshop Rochester, New York | <i>To publish, for Afterimage, three eight-page supplements on the Endowment's Photographers' Fellowships; the report by the Endowment's Task Force on Photography; and the responses generated by the task force report.</i> | 5,000 |
| Visual Studies Workshop Rochester, New York | <i>For Afterimage, a national photography publication.</i> | 5,000 |
| Western States Arts Foundation Denver, Colorado | <i>To assist artists and craftsmen whose work is used in architecture by awarding fellowships, holding symposia, and publishing a catalogue for architects and building contractors.</i> | 10,000 |
| Williams, Reese R. New York, New York | <i>To publish Reading, a collection for artists' ideas on criticism, fiction, and other subjects, and Radio Novel by Mike Roddy and Thereas Cha.</i> | 5,000 |
| Women in the Arts Foundation New York, New York | <i>For service programs for women artists, including workshops, lectures, and panel discussions.</i> | 3,000 |
| Women's Caucus for Art San Francisco, California | <i>For a national newsletter for members of the Caucus.</i> | 2,000 |
| Wordworks San Jose, California | <i>For Wordworks, a thrice-yearly publication which hires different guest editors for each issue.</i> | 2,500 |
| Wright State University Dayton, Ohio | <i>For honoraria to artists participating in Wright State's program of bringing contemporary art to the tri-state region of Ohio, Kentucky, and Indiana, and for temporary installations, performance works, or other ephemeral projects.</i> | 3,000 |
| Wyoming State Archives, Museums, and Historical Department Cheyenne, Wyoming | <i>For preparation of a publication on the J. E. Stimson Collection of photographs, a collection dating from the first half of the 20th century.</i> | 3,000 |

Policy and Planning

*Deputy Chairman's
Statement
Challenge Grants
Endowment Fellows
Research
Special Constituencies*

Deputy Chairman's Statement

During the past few years the Arts Endowment has directed its efforts increasingly toward two principal goals. The first is to better support excellence in the arts' many manifestations across the country. Through its programs, the Endowment has worked at its primary labor to identify and help support talent and quality in the arts. To that end, the peer review system was strengthened and the National Council on the Arts asked to participate in the affairs of the Endowment to a greater extent than at any time since its very first years.

The second goal is to galvanize the collective wisdom of the National Council, the chairman and deputies, the program directors and panels into a coherent vision of the agency's role in the future of arts support in this country. As the Endowment grows, so does the need and the responsibility to be clear about what it does so well on a day-to-day basis and, if possible, eloquent about what it sets out to do. This task is not an easy one. Nor should it be. The 15 years during which the Endowment matured were marked by an enormous and restless growth in the arts and by an even wider national recognition. That growth is part of a major, dynamic change in the basic social fabric of America whereby the quality of life and the richness of our culture have taken on an unexpected importance.

In such circumstances, an agency of government charged by law to develop "a national policy in support of the arts" could easily find itself adrift in perilous waters unless it possessed a firm, well-grounded sense of its mission. Winston Churchill said, "Those who are possessed of a definite body of doctrine and of deeply rooted convictions upon it will be in a much better position to deal with the shifts and surprises of daily affairs." Fortunately, the Endowment began in 1966 with a statement of purpose in its basic governing statute which has been reaffirmed, as it has in 1980, each time the law has come before Congress for reauthorization. I don't have space to quote the law's complete Declaration of Purpose, but a portion will

suffice: "that the world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the nation's high qualities as a leader in the realm of ideas and of the spirit."

Those in public and private life who were the driving force behind the drafting of this law and the establishment of the Endowment shared a healthy concern about creating an agency that would assume a role not intended for it. Those men and women revered quality and competition, and the notion that the arts would develop organically from the whole of American life, not simply in response to the political exigencies of the moment. That is why they wisely called for the development of a "national policy *in support of the arts*," rather than a national arts policy.

And that is why our current Chairman asked the National Council on the Arts and its Committee on Policy and Planning, which he created, to develop a long-range vision for Endowment support of the arts. The charge was first to draft a statement of mission against which future plans could be evaluated, keeping in mind the basic principles on which the Endowment was founded. In 1978 the Policy and Planning Committee drafted and the Council adopted a statement which says: "The goal of the Endowment is the fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public." This statement also described five activities the Endowment should encourage through its support: individual creativity; institutional creativity; preservation of our living artistic heritage; making the arts available; and, finally, leadership and advocacy on behalf of the arts.

As a government agency charged with supporting the arts without dominating them, the Endowment must assume a catalytic role. The federal, state, and local government agencies that assist the arts, plus many private organiza-

tions and individuals as well as businesses and corporations—these make up a lattice work of interrelationships upon which the arts must and should continue to depend. The balance, which I believe the Endowment must always seek to strike, is between support that makes a difference and support that overwhelms.

Of equal concern is the need to balance theory and practice. As we develop our vision, we must preserve those time-tested practices, such as National Council and peer panel review, which make it possible to do as we say we do. Peer review is where theory and practice come together in creative decision-making. The willingness of the members of the National Council to assume wider responsibilities and take time to work with the Endowment has provided guidance and insight where a bewildering array of forces might otherwise have confounded our best efforts to clarify our activities and foresee our future with confidence.

As a result, during the past two-and-a-half years, improvements in our budget have meant not simply more grants, but better planning. As the National Council has become more active, its members help formulate long-range and short-range planning, determine annual budget priorities, set policy with the state art agencies, and decide upon challenge grant awards.

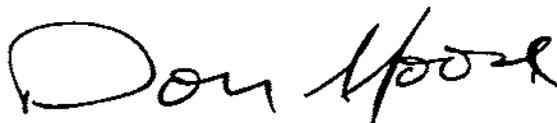
Government should never be an end in itself. It is, and must be, a means by which commonly agreed-upon goals are sought. And in working toward these ends, it must be responsive to the needs it is perceived to serve.

As a nation, we are undergoing a broad-based reconsideration of government's role—internal and external. This assessment extends to many important aspects of our national life: to our economy, to the resources necessary to maintain the strength and character of our society, and to a

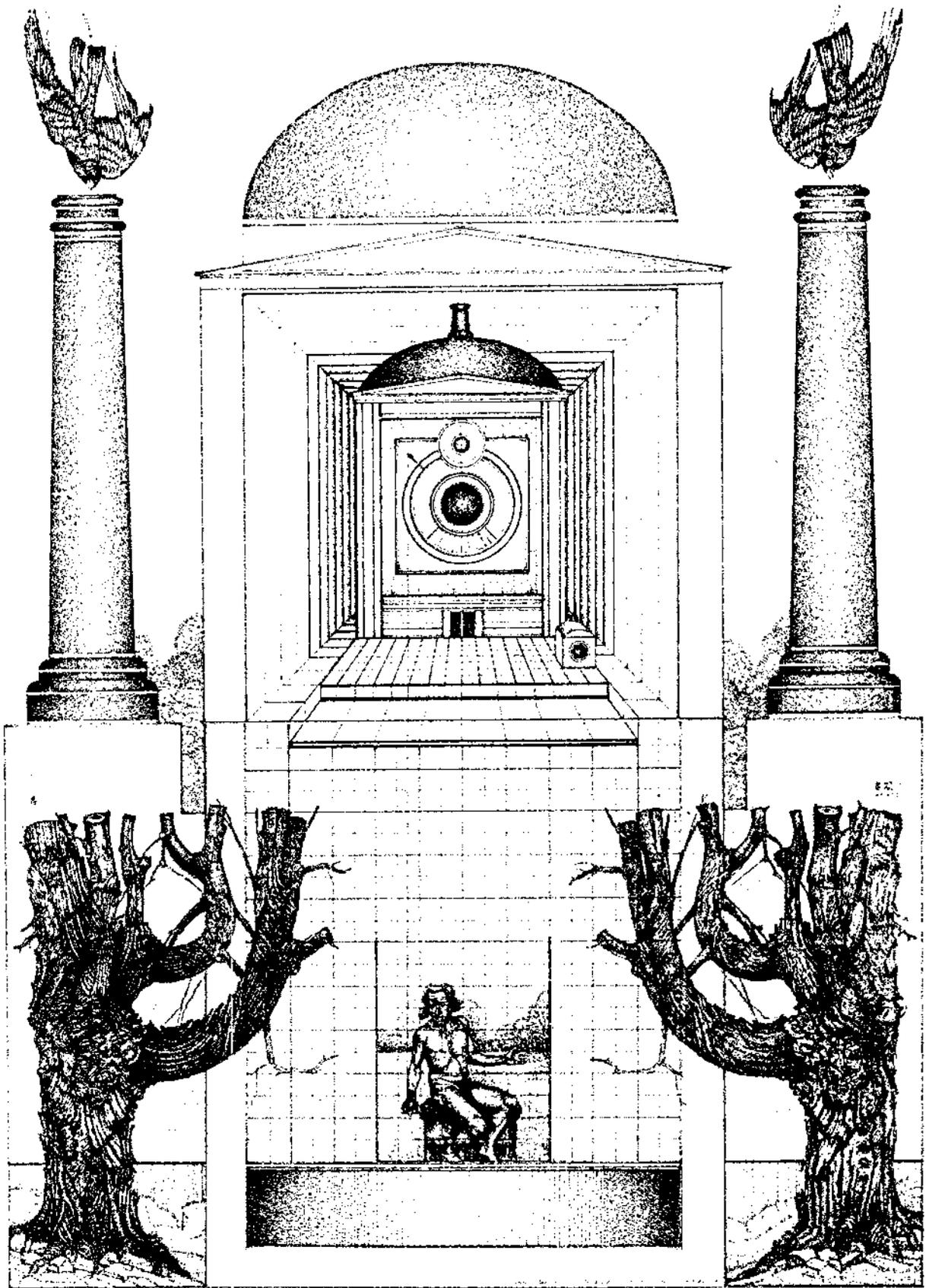
heightened interest in the quality of our cultural life. In like fashion, the Endowment, both internally and externally, is engaged upon an intense period of examination, wholly appropriate for an agency of government, but especially important for one which works to support the arts. Development, change, evolution are critical aspects of the creative impulse.

I think that I reflect the opinion of the National Council and the staff when I say that we are optimistic for the arts, for America's artists, and for our cultural organizations throughout the country. The Endowment is a unique enterprise, one joined by all of the 50 states, seeking to fulfill the responsibilities set forth in its original mandate with a continuing sensitivity to excellence and with a clear recognition that it is just one organization among many dedicated to enhancing opportunity for the arts.

John Ruskin said: "Great nations write their autobiography in three manuscripts: the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last." My reason for confidence about the arts rests on the conviction that over the past two decades our country began that third manuscript and that the drafting has been feverish. The vitality and energy of our diverse land is opening a broad new channel for expression through the arts.



Donald A. Moore
Deputy Chairman for Policy and Planning



Winter Canvas III. Almazan, 1979-80, pen and ink on Arches Bull paper, 30" x 22". Collection of Roberson Center.

CHARLES ELDRED: SCULPTURE & DRAWING ■ March 23-June 1, 1980 ■ Roberson Center, Binghamton, NY

The exhibition is made possible, in part, with public funds from the New York State Council on the Arts. The exhibition is also supported by contributions from individuals, corporations, and foundations.

Challenge Grants

As American cultural institutions reach out to new audiences and struggle with the effects of inflation, their income must increase and their management systems must become more sophisticated. In 1976 Congress authorized the Challenge Grant Program as a long-term way of helping arts organizations cope with these new financial realities.

The reasoning behind the Program recalls an ancient Chinese proverb that goes: "If you give a man a fish, you feed his family today, but if you teach him how to fish, you feed his family every day." Grants from the Endowment's discipline Programs help arts groups stay alive from year to year, but are seldom large enough to lift the organization up to a new level of financial and artistic health. A challenge grant, however, means much more to the recipient than the grant money itself. By encouraging a quantum leap in private contributions and by focusing attention on administrative techniques, particularly long-range planning, the Challenge Grant Program helps build arts institutions for the years ahead.

From 1977 to 1980, the Endowment awarded 281 challenge grants to 335 institutions; these grantees have matched their total of \$83,385,500 in federal funding with nearly \$500 million in private contributions.

Whether an applicant organization receives a challenge grant depends upon evaluation of both its artistic and management quality. Since the Program's initial year, challenge applications have been reviewed annually by panels convened by the Endowment's discipline Programs; a management and consulting firm on contract to the Endowment; a special committee of the National Council on the Arts, composed in 1980 of Willard Boyd, Norman Champ, J.C. Dickinson, Bernard Lopez, Franklin Schaffner, Dolores Wharton, Jessie Woods, and Rosalind Wyman; the full Council; and the Chairman of the Arts Endowment, who approves the final grant awards. This multi-level review assesses the quality of each applicant's administrative structure, its ability to match a grant, the potential long-range benefits of the three-year challenge

grant campaign, and the artistic caliber of its program.

Under this system in 1980, grants went to 120 culturally and geographically diverse institutions. Notable results from our 1980 grantees so far include:

- California Institute of the Arts in Valencia—Preparing the fund-raising files for the challenge campaign enabled the school, one of nine arts training institutions to receive a grant in this round, to change over to a computer system that will increase speed and accuracy in handling development data.

- Chicago Educational Television Association/WTTW—The increased funds raised in the campaign helped the station buy equipment to increase its arts programming.

- Cleveland Consortium for the Performing Arts—A Cleveland Foundation study brought together seven arts groups, ranging from the Cleveland Ballet to Karamu House, in a joint fund-raising campaign; the study also resulted in improved management techniques and a five-year financial plan for each organization.

- Walters Art Gallery in Baltimore—A reorganized development staff and beefed-up exhibition schedule meant increases of 43 percent in membership, 42 percent in attendance, and 23 percent in annual giving.

- Yaddo in Saratoga Springs, New York—This artists' colony, founded in 1926, launched the largest fund-raising campaign in its history.

As these examples make clear, our primary concern is that the grant not only contribute to the financial stability of the institution but also help it develop and refine its administrative side. The written evaluations prepared by our management consulting firm are available to applicants; these often lead to further self-study and constructive changes in procedures, record-keeping, and board structure. Many applicants tell us that the application process itself—especially the need to prepare a five-year plan—focuses attention on long-range financial planning as a continuous management tool.

Realizing that not every arts organization can

Picasso

from the Musée Picasso, Paris



Original: 1937, Musée Picasso, Paris

© 1978, Picasso, New York

Walker Art Center
10 February through 30 March 1980

Museum funding for this exhibition was provided by IBM. Additional support: National Endowment for the Arts, National Endowment for the Humanities, The Bush Foundation, Taylor-Hudson Foundation, Central Milk Foundation, De McKnight Foundation, Metropolitan Star and Tribune Companies and Minnesota State Arts Board.

receive a challenge grant—or is ready for one—but believing that all cultural institutions might profit from an account of our grantees' experiences, we published *The Challenge Grant Experience: Planning, Development, and Fund-raising* last year. This book's short case histories graphically illustrate some successful efforts, and problems, in the areas of long-range planning, development, public relations, boards of trustees, and fund-raising. Distributed free of charge, the book, we hope, will serve as a source of ideas for many nonprofit organizations, particularly arts institutions of all sizes in all artistic disciplines. In addition, we believe it will document for major contributors—especially foundations and corporations which have taken an active part in the Challenge Grant Program—the management and development techniques currently employed by arts institutions.

To determine current attitudes about the possibility of awarding previous grantees a second challenge grant, we also conducted a survey of grantees, rejectees, and Endowment program directors. We plan to consider such issues as the effect of inflation and the economy on the grants, the continuing process necessary for an arts group to achieve long-term financial stability, the need for technical assistance, and the possibility of counting earned income toward the matching requirements. As we seek in the coming year to develop a program that answers the prevalent financial and administrative needs of our outstanding cultural institutions, this discussion of some form of second-time challenge grants will continue.

Finally, we have recognized a gap in the Challenge Grant Program; the Endowment's insistence on a high degree of managerial competence and fund-raising capability has screened out many organizations of high artistic

quality that could benefit enormously from a challenge grant. As a result, we have begun a two-phase pilot Advancement Grant Program to serve these organizations. Since most are in an emerging stage of development where the excellence of their programs has outstripped their administrative capabilities, the first phase would provide grantees with special consultants in public relations, management, marketing, fund-raising, and similar fields. Upon successful completion of the first phase, they would be eligible to receive a special form of challenge grant requiring the usual three-to-one match, but allowing both contributed and earned income to count toward that match.

As the final chapter of *The Challenge Grant Experience* states: "Like all new endeavors, the Challenge Grant Program has found that there is room for improvement." Our continual dialogue with applicants, grantees, corporations and foundations, and arts administrators helps us define the areas that need increased attention. In the coming year we hope the development of these new programs will answer some of the institutional needs of arts organizations. Additional publications in particular might help fill the need for management assistance. The important point is that the Endowment and arts institutions will continue to work together in identifying problem areas and sharing their successes and failures.



Elizabeth Weil
Director, Challenge Grant Program

Challenge Grants

Program funds: \$25,422,237

The Challenge Grant Program, established by Congress in 1976, encourages cultural organizations to broaden their base of contributed, private support and achieve financial stability.

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| Affiliate Artists New York, New York | To meet increased costs of expanded programs, and to help create a major cash reserve fund. | \$300,000 |
| Akron Art Institute Akron, Ohio | To build a larger endowment fund, and to renovate the old post office building as a new museum facility. | 150,000 |
| Allentown Art Museum Allentown, Pennsylvania | To augment the endowment fund, and to eliminate a building expansion debt. | 100,000 |
| American Academy in Rome New York, New York | To meet expanded program costs and, to augment the Academy's endowment. | 200,000 |
| American Crafts Council New York, New York | To support increased expenses of the magazine American Crafts, traveling exhibitions and educational activities at the museum, a nationwide audio-visual service, and the American Crafts Council library. | 150,000 |
| American Dance Festival Durham, North Carolina | To eliminate an accumulated deficit and to establish an endowment. | 175,000 |
| American Shakespeare Festival Stratford, Connecticut | To initiate a cash reserve and help meet increased costs. | 200,000 |
| Aperture Millertown, New York | To initiate a cash reserve fund to assist regular production schedules for publications. In addition, funds will be used for increased expenses associated with production, promotion, and administration. | 80,000 |
| Arkansas Art Center Little Rock, Arkansas | To initiate a cash reserve, augment the endowment fund, provide funds for the renovation of the Center for the Decorative Arts, and help meet increased expenses. | 100,000 |
| Arts Alaska Anchorage, Alaska | To assist a fund-raising campaign designed to establish an endowment and cash reserve. | 45,000 |
| Arts and Sciences Council of Charlotte-Mecklenburg Charlotte, North Carolina | On behalf of: Charlotte Nature Museum—to meet the increased costs of exhibitions and science and technology programs. Charlotte Opera Association—to establish a cash reserve and meet increased costs of expanded staff, programs, and productions. Charlotte Symphony Orchestra—to eliminate an accumulated deficit, augment a cash reserve, and meet increased costs of productions and general administration. Mint Museum of Art—to develop needed storage and workshop spaces. Spirit Square Arts Center—to meet increased costs associated with all areas of programs and administration. United Arts Fund—to increase support for consortium members. | 500,000 |
| Berkeley Repertory Theater Berkeley, California | To retire a construction loan, and to renovate a larger theater facility. | 120,000 |
| Berkeley Stage Company Berkeley, California | To meet increased costs associated with an expanded season, and increased development and membership efforts. | 45,000 |
| Bloomingdale House of Music New York, New York | To eliminate an accumulated operating deficit and a building mortgage, to meet increased program and administrative costs, and to build a cash reserve. | 40,000 |
| Brooklyn Center for the Performing Arts Brooklyn, New York | To meet increased costs, initiate a cash reserve, and eliminate a deficit. | 50,000 |

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| Brooklyn Philharmonia Brooklyn, New York | To eliminate accumulated deficits and to meet increased costs associated with concerts and new development efforts. | 50,000 |
| Buffalo Fine Arts Academy Buffalo, New York | To eliminate accumulated deficits, to augment an endowment, and to provide funds for an expanded development program for the Albright-Knox Art Gallery. | 200,000 |
| Buffalo Philharmonic Orchestra Society Buffalo, New York | To augment the endowment, and to meet increased costs. | 625,000 |
| California Academy of Sciences San Francisco, California | To augment the Academy's endowment, with resulting income used to expand educational programs, enhance and modernize exhibits, prepare traveling exhibits, increase research efforts, and complete the renovation on existing facilities. | 400,000 |
| California Institute of the Arts Valencia, California | To increase the endowment, add to a cash reserve, fund an operating deficit, and meet the costs of increased faculty, enrollment, and programing. | 500,000 |
| California, University of Berkeley, California | To establish an endowment, and to meet increased operating costs of the University Art Museum. | 250,000 |
| California, University of Los Angeles, California | To provide necessary renovation of Royce Hall, and to establish an endowment, income from which will allow payment of increased artists' fees, a reduction in state and university support, and the ability to host experimental as well as popular events. | 500,000 |
| Center Stage Baltimore, Maryland | To reestablish a cash reserve, and to develop the pilot program, "First Stage," which involves production of four new full-length plays. | 157,500 |
| Central City Opera Denver, Colorado | To eliminate an accumulated deficit, to augment an endowment, to add to a cash reserve, and to meet increasing production costs. | 125,000 |
| Chicago Educational Television/ WTTW Chicago, Illinois | To upgrade arts programming through the establishment of a renewable program development fund and the acquisition of broadcasting and production equipment. | 475,000 |
| Cleveland Foundation Cleveland, Ohio | On behalf of: Cleveland Ballet—to eliminate accumulated deficits, initiate a cash reserve and an endowment, and meet increased costs associated with an expanded repertoire, increased touring, and a move to the State Theater in Playhouse Square. Cleveland Play House—to augment the endowment, provide capital improvements associated with renovation, and help meet increased costs associated with needed additional artistic and management staff. Great Lakes Shakespeare Festival—to meet increased costs associated with the growth of the company, expansion of the season, and added rehearsal time. In addition, funds will assist plans to increase earned income through audience development, add to a cash reserve, and aid in establishing an endowment. Karamu House—to initiate a cash reserve, eliminate an accumulated deficit, and meet increased costs associated with new development efforts and the establishment of a professional theater program. New Cleveland Opera Company—to meet increased costs associated with a move to the renovated State Theater in Playhouse Square, and an expanded season, and to establish a cash reserve. Playhouse Square Foundation—to assist in the renovation of the State, Ohio, and Palace Theaters which will provide new homes and additional performing spaces for Cleveland's performing arts groups, including the Cleveland Ballet and the New Cleveland Opera Company. | 1,750,000 |
| Cleveland Institute of Music Cleveland, Ohio | To augment an endowment. | 200,000 |
| Community Music Center San Francisco, California | To initiate a cash reserve, and to meet the costs of an expanded instructional program. | 25,000 |

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| Community Television of Southern California/KCET Los Angeles, California | <i>To improve and expand cultural and arts program development, production, acquisition, and availability to viewers in southern California and the entire PBS audience.</i> | 200,000 |
| Concerto Soloists of Philadelphia Philadelphia, Pennsylvania | <i>To reduce an accumulated deficit, and to meet the increased expenses of establishing a secondary concert series in other cities in the region.</i> | 15,000 |
| Connecticut Educational Telecommunications Corporation/CETC Hartford, Connecticut | <i>To retire a debt and stimulate community support for expanded programming, services, and facilities. The resulting radio and television network will allow production of local as well as national arts programming from throughout the state.</i> | 350,000 |
| Contemporary Theater Seattle, Washington | <i>To meet the increased costs incurred through expansion of the Mainstage season, to establish a Seattle performance residency, and to establish a cash reserve.</i> | 75,000 |
| Corcoran Gallery of Art Washington, D.C. | <i>To meet increased costs of exhibitions and operations, to augment an endowment, and to modernize and restore the museum facility, an historic building.</i> | 250,000 |
| Corporation of Yaddo Saratoga Springs, New York | <i>For Yaddo's first major public fund-raising campaign intended to eliminate accumulated deficits.</i> | 60,000 |
| Cricket Theater Minneapolis, Minnesota | <i>To initiate a cash reserve, eliminate a current deficit, purchase needed light and sound equipment, and meet increased expenses associated with the theater's move to the Hennepin Center for the Arts.</i> | 50,000 |
| Cultural Council Foundation New York, New York | <i>To underwrite the development of computer-based financial services, and to strengthen and to add to the staff in all areas.</i> | 32,500 |
| Currier Gallery Manchester, New Hampshire | <i>To augment an endowment.</i> | 200,000 |
| Curtis Institute of Music Philadelphia, Pennsylvania | <i>To provide the impetus for the Institute's first major development program, intended to augment the endowment.</i> | 150,000 |
| Dallas Civic Opera Company Dallas, Texas | <i>To eliminate accumulated deficits and expand marketing of subscriptions.</i> | 350,000 |
| Dance Concert Society St. Louis, Missouri | <i>To initiate a cash reserve, help eliminate accumulated deficits, and meet increased costs associated with an expanded concert season, an educational impact program, general administration, and increased development efforts.</i> | 64,500 |
| Dayton Art Institute Dayton, Ohio | <i>To augment an endowment, and renovate the facility.</i> | 250,000 |
| Dean Dance Foundation New York, New York | <i>To extend the home season, increase touring activities, and develop a broadcast quality videotape.</i> | 30,000 |
| Denver Museum of Natural History Denver, Colorado | <i>For the first public campaign to develop a broader base of support. Funds will augment an endowment and support the costs of producing exhibits.</i> | 250,000 |
| Ebony Talent Chicago, Illinois | <i>To eliminate accumulated deficits, and to meet increased costs resulting from the acquisition and operation of Ebony Talent Square, which will allow increased programming in a consolidated space.</i> | 70,000 |
| Fine Arts Work Center Provincetown, Massachusetts | <i>To augment an endowment fund, to initiate a cash reserve, and to support the Work Center's programs for fellows and visiting artists, as well as gallery show, publication of Shankpainter Magazine, and various community cultural services.</i> | 30,000 |
| First All Children's Theater New York, New York | <i>To initiate a cash reserve, and to meet increased costs associated with administration and programming.</i> | 40,000 |
| Folger Theater Washington, D.C. | <i>To add to a cash reserve, help meet accumulated deficits, and meet increased costs associated with new fiscal management systems and development efforts.</i> | 175,000 |

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| Gallery Players of Oregon McMinnville, Oregon | <i>To provide capital improvements, to expand programs and staff, and to support the initiation of a Summer Festival of American Theater.</i> | 100,000 |
| Galveston County Cultural Arts Council Galveston, Texas | <i>To augment a cash reserve, to meet increased costs for the Council's two arts facilities, and to provide capital improvements.</i> | 200,000 |
| Garden State Ballet Newark, New Jersey | <i>To initiate a cash reserve, eliminate accumulated deficits, and meet increased costs associated with expanded outreach programs.</i> | 30,000 |
| Grand Rapids Symphony Society Grand Rapids, Michigan | <i>To eliminate a deficit, and to cover increased costs associated with a move to the new Performing Arts Center.</i> | 45,000 |
| Hartford Ballet Hartford, Connecticut | <i>To develop two major new productions, and to meet the costs of moving to new quarters and expanding the touring schedule.</i> | 125,000 |
| Hennepin Center for the Arts Minneapolis, Minnesota | <i>To initiate a cash reserve and to provide capital improvements for the public theater space.</i> | 50,000 |
| Hippodrome Theater Workshop Gainesville, Florida | <i>To provide capital improvements for a new theater space in the historic old post office building.</i> | 175,000 |
| Historic Albany Albany, New York | <i>To establish an endowment and a cash reserve, eliminate a deficit, and augment a revolving fund used to finance acquisitions and construction work.</i> | 80,000 |
| Houston Symphony Society Houston, Texas | <i>For increased costs, and to eliminate accumulated deficits.</i> | 250,000 |
| Indiana Repertory Theater Indianapolis, Indiana | <i>To augment a cash reserve, provide capital improvements, and meet increased costs associated with a move.</i> | 250,000 |
| Indiana State Symphony Indianapolis, Indiana | <i>To augment the endowment.</i> | 850,000 |
| INTAR (International Arts Relations) New York, New York | <i>To renovate a new space, to meet increased costs resulting from the new, larger space, to establish a cash reserve, and to hire a development officer.</i> | 16,726 |
| Island Center of St. Croix St. Croix, Virgin Islands | <i>To retire current liabilities, expand the facility, increase a cash reserve fund, and meet increased costs of expanded programs.</i> | 50,000 |
| Jenkintown Music School Jenkintown, Pennsylvania | <i>To support a building relocation fund drive, augment an endowment to eliminate deficits, and purchase instruments and equipment.</i> | 100,000 |
| Just Above Midtown New York, New York | <i>To meet increased costs incurred from the expansion of programs, and to develop revenue items including books, catalogues, and workshop records.</i> | 30,000 |
| Kansas City Philharmonic Kansas City, Kansas | <i>To augment an endowment, initiate a cash reserve, eliminate deficits, and meet increased costs of administration and programming.</i> | 150,000 |
| Kitani Foundation Columbia, South Carolina | <i>To initiate a cash reserve, eliminate accumulated deficits, and meet increased costs associated with program development.</i> | 55,675 |
| Knoxville Heritage Knoxville, Tennessee | <i>To eliminate mortgages and other debts, establish a cash reserve, and meet increased costs associated with growing staff and programs.</i> | 150,000 |
| Long Beach Symphony Long Beach, California | <i>To establish an endowment, initiate a cash reserve, help eliminate accumulated deficits, and meet increased operating costs resulting from a move to a new concert hall.</i> | 125,000 |
| Maryland Institute and College of Art Baltimore, Maryland | <i>To improve facilities, enhance the curriculum, and augment an endowment.</i> | 500,000 |
| Massachusetts Institute of Technology Cambridge, Massachusetts | <i>To construct a cultural facility for interdisciplinary arts programming.</i> | 250,000 |

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| Memphis Arts Council Memphis, Tennessee | <i>On behalf of:</i> <i>Ballet Society of Memphis—to meet increased costs incurred in presenting public service and in-school lecture-demonstration programs.</i> <i>Beethoven Club—to meet increased operating costs associated with expanding and improving the Young Artists Competition.</i> <i>Circuit Playhouse—to augment the endowment.</i> <i>Memphis Academy of Arts—to meet increased operating costs.</i> <i>Memphis Little Theater—to meet increased expenses.</i> <i>Memphis Orchestral Society—to meet increased costs associated with artistic personnel and administration.</i> <i>Opera Memphis—to support an expanded subscription series.</i> <i>Red Balloon Players—to meet increased costs associated with an expanded season.</i> <i>Memphis Arts Council—to raise allocations to consortium members, coordinate the Challenge Grant campaign, and meet increased operating costs associated with leasing better office equipment.</i> | 75,000 |
| Minneapolis Society of Fine Arts Minneapolis, Minnesota | <i>To retire the debt for museum renovations, and to develop the exhibition and education programs.</i> | 400,000 |
| Morgan County Foundation Madison, Georgia | <i>To create two small endowments to provide income for the Madison Morgan Cultural Center and to support expanded programs and staff.</i> | 50,000 |
| Museum of International Folk Arts Santa Fe, New Mexico | <i>To augment an endowment, and expand the museum to house the Girard Foundation Collection of over 100,000 folk objects.</i> | 350,000 |
| Music Associates of Aspen Aspen, Colorado | <i>To help establish an endowment for the Aspen Music Festival.</i> | 250,000 |
| Music Hall Center for the Performing Arts Detroit, Michigan | <i>To initiate a cash reserve, eliminate debts, and meet increased costs of in-house theatrical productions.</i> | 75,000 |
| New England Conservatory of Music Boston, Massachusetts | <i>To stimulate support for the Conservatory's major endowment campaign.</i> | 150,000 |
| New Jersey Symphony Newark, New Jersey | <i>To initiate a cash reserve, and meet increased programming and administration costs.</i> | 150,000 |
| New Orleans Opera New Orleans, Louisiana | <i>To eliminate deficits and meet costs associated with increasing the staff and expanded programming in the schools.</i> | 75,000 |
| New Orleans Philharmonic Symphony Orchestra New Orleans, Louisiana | <i>To augment an endowment.</i> | 150,000 |
| New York City Hispanic-American Dance Company New York, New York | <i>To help eliminate accumulated deficits, meet increased administrative costs, and to renovate two buildings for expanding educational, performing, and community services.</i> | 30,000 |
| New York Zoological Society New York, New York | <i>To augment a cash reserve.</i> | 500,000 |
| Newport Harbor Art Museum Newport Beach, California | <i>To initiate a cash reserve and augment an endowment.</i> | 150,000 |
| North Carolina Symphony Orchestra Raleigh, North Carolina | <i>To help eliminate accumulated deficits, to augment an endowment, and to meet increased costs associated with performances, education programs, and development.</i> | 200,000 |
| Oakland Museum Association Oakland, California | <i>To augment a cash reserve and to meet increased operating costs associated with climate control, conservation facilities, professional staff, and a strengthened education program.</i> | 205,000 |
| Oakland Symphony Oakland, California | <i>To augment an endowment and to meet increased expenses associated with new and improved programs and services.</i> | 150,000 |
| Ocean State Performing Arts Center Providence, Rhode Island | <i>To retire the mortgage, and for theatrical equipment improvements, education-oriented productions, and staff expenses.</i> | 150,000 |

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| Old Globe Theater San Diego, California | <i>To rebuild the Old Globe Theater as a modernized, flexible-use, thrust-stage facility.</i> | 800,000 |
| Opera Company of Boston Boston, Massachusetts | <i>To eliminate accumulated deficits, augment an endowment, and meet increased operating costs associated with an expanded season.</i> | 450,000 |
| Opera Guild of Greater Miami Miami, Florida | <i>To augment an endowment and create a cash reserve.</i> | 450,000 |
| Organic Theater Company Chicago, Illinois | <i>To retire the debts on the Buckingham Theater building, to be renovated as a 450-seat theater, and to meet increased costs associated with increased development efforts.</i> | 225,000 |
| Orpheus Chamber Ensemble New York, New York | <i>To eliminate an accumulated deficit and establish an annual subscription series.</i> | 40,000 |
| Pacific Northwest Dance Company Seattle, Washington | <i>To initiate a cash reserve and to increase performance expenses and artists' compensation.</i> | 150,000 |
| Painted Bride Art Center Philadelphia, Pennsylvania | <i>To initiate a cash reserve and to meet increased administrative program costs.</i> | 20,000 |
| Paul Taylor Dance Foundation New York, New York | <i>To establish an endowment, extend the home season, and establish "second home" performing seasons nationwide.</i> | 80,000 |
| Peabody Institute of John Hopkins University Baltimore, Maryland | <i>To augment an endowment.</i> | 350,000 |
| Penland School of Crafts Penland, North Carolina | <i>To establish a cash reserve, purchase equipment, and meet increased costs associated with improved programming.</i> | 100,000 |
| Performing Arts for Community and Education Miami, Florida | <i>To initiate a cash reserve and to transfer record-keeping procedures to a computer system.</i> | 100,000 |
| Philadelphia Museum of Art Philadelphia, Pennsylvania | <i>To augment an endowment and expand basic museum programs.</i> | 500,000 |
| Philadelphia Orchestra Philadelphia, Pennsylvania | <i>To augment an endowment and increase salaries.</i> | 1,000,000 |
| Pittsburgh Ballet Theater Pittsburgh, Pennsylvania | <i>To eliminate the accumulated deficit, create a cash reserve, and meet expenses associated with increased artistic salaries, performance costs, and school operations.</i> | 150,000 |
| Pittsburgh Filmmakers Pittsburgh, Pennsylvania | <i>To eliminate an accumulated deficit, purchase equipment, and meet increased costs associated with publications, rentals, and administration.</i> | 30,000 |
| Pittsburgh Opera Pittsburgh, Pennsylvania | <i>To establish an endowment.</i> | 100,000 |
| Portland Opera Portland, Oregon | <i>To establish an endowment.</i> | 300,000 |
| Rhode Island Philharmonic Providence, Rhode Island | <i>To meet increased expenses associated with new staff, the move to the Ocean State Performing Arts Center, and an increased publicity program.</i> | 30,000 |
| Roberson Center for the Arts and Sciences Binghamton, New York | <i>To augment an endowment.</i> | 250,000 |
| Rochester Museum and Sciences Center Rochester, New York | <i>To augment an endowment.</i> | 250,000 |
| St. Paul Chamber Orchestra St. Paul, Minnesota | <i>To establish an endowment, create a cash reserve, and eliminate deficits.</i> | 400,000 |

330 *Challenge Grants*

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| San Antonio Symphony San Antonio, Texas | <i>To eliminate accumulated deficits, meet increased operating costs, and augment an endowment.</i> | 150,000 |
| San Francisco Conservatory San Francisco, California | <i>To augment an endowment.</i> | 150,000 |
| School of American Ballet New York, New York | <i>To augment an endowment and to meet increased operating costs associated with a scholarship program, an instructional program, and administrative expenses.</i> | 250,000 |
| Syracuse University Theater Corporation Syracuse, New York | <i>To support the renovation and development of the Regent Theater, allowing the theater to expand its audience and thus its earned income.</i> | 180,000 |
| Tennessee, University of Nashville, Tennessee | <i>To provide an outstanding arts administrator with the opportunity to serve temporarily in the Endowment's Challenge Grant Program under the Intergovernmental Personnel Act.</i> | 47,062 |
| Theater by the Sea Portsmouth, New Hampshire | <i>To renovate a larger theater facility, and to eliminate accumulated deficits.</i> | 50,000 |
| Toledo Museum of Art Toledo, Ohio | <i>To renovate the centrally located auditorium into a major new exhibition gallery, offices, storage, and public facilities, and and to augment an endowment.</i> | 400,000 |
| Upper Catskill Commission on the Arts Oneonta, New York | <i>On behalf of: Catskill Conservatory—to expand services. Catskill Symphony Orchestra—to establish an endowment and a cash reserve, and to cover salary increases. Community Chorale—to establish a cash reserve and improve salaries for artistic and managerial staff. Glimmerglass Opera Theater—to create a cash reserve and to eliminate an accumulated operating deficit. Upper Catskill Community Council of the Arts—to expand services.</i> | 35,500 |
| Vermont Symphony Orchestra Burlington, Vermont | <i>To establish an endowment and eliminate debts.</i> | 10,000 |
| Visual Studies Workshop New York, New York | <i>To renovate a building in an historic district to provide larger facilities for the workshop, and to establish an endowment.</i> | 70,000 |
| Wadsworth Atheneum Hartford, Connecticut | <i>To establish an endowment.</i> | 107,774 |
| Walters Art Gallery Baltimore Maryland | <i>To augment an endowment.</i> | 500,000 |
| Washington Performing Arts Society Washington, D.C. | <i>To establish a cash reserve and to eliminate a deficit.</i> | 100,000 |
| Wolf Trap Foundation Vienna, Virginia | <i>To increase an endowment, initiate a cash reserve, and expand programs.</i> | 400,000 |
| Workshops for Careers in the Arts Washington, D.C. | <i>To establish an endowment, initiate a cash reserve, help meet increased operating costs, and establish a media program.</i> | 250,000 |
| Zoological Society of Buffalo Buffalo, New York | <i>To support, modernize, and redevelop the zoo.</i> | 150,000 |

*contract; PG - Program Funds; TF - Treasury Funds

Endowment Fellows

Fellowship Grants

Program funds: \$133,662

To acquaint arts administrators or potential arts administrators with the policies, procedures, and operations of the Endowment, and to give them an overview of arts activities in this country.

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| Allied Arts Foundation Seattle, Washington | To amend a previous grant to sponsor Rebecca For in the Endowment's Fellowship Program. | \$115 |
| American University Washington, D.C. | To sponsor Tim Brown in the Endowment's Fellowship Program. | 2,660 |
| Art Research Center Kansas City, Missouri | To sponsor Elisabeth Kirsh in the Endowment's Fellowship Program. | 2,970 |
| Artrium Santa Rosa, California | To sponsor Craig Watson in the Endowment's Fellowship Program. | 3,230 |
| Association of California Symphony Orchestras Pebble Beach, California | To amend a previous grant to sponsor David Lichtenstein in the Endowment's Fellowship Program. | 122 |
| Boston Symphony Orchestra Boston, Massachusetts | To sponsor Bernice Silverstein in the Endowment's Fellowship Program. | 2,830 |
| Boston Symphony Orchestra Boston, Massachusetts | To sponsor David Albert in the Endowment's Fellowship Program. | 2,850 |
| Bowling Green State University Bowling Green, Ohio | To sponsor Adam Hammer in the Endowment's Fellowship Program. | 5,090 |
| Bryn Mawr College Bryn Mawr, Pennsylvania | To sponsor Rebecca Rosenthal in the Endowment's Fellowship Program. | 2,660 |
| California, University of Los Angeles, California | To sponsor Burt Geller in the Endowment's Fellowship Program. | 3,260 |
| California, University of Los Angeles, California | To sponsor Joan Michaelson in the Endowment's Fellowship Program. | 3,320 |
| California, University of Los Angeles, California | To amend a previous grant to sponsor Ernest Dillihay in the Endowment's Fellowship Program. | 2,250 |
| Center for Creative Studies Detroit, Michigan | To sponsor Ilsa Draznin in the Endowment's Fellowship Program. | 2,840 |
| Chicago Choreographer's Workshop Chicago, Illinois | To sponsor Katherine de Shaw in the Endowment's Fellowship Program. | 2,800 |
| Cincinnati Museum Association Cincinnati, Ohio | To sponsor James Kamm in the Endowment's Fellowship Program. | 2,860 |
| Concordium Hawaii Fayetteville, Arkansas | To sponsor Richard Arnest in the Endowment's Fellowship Program. | 3,050 |

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| Friends of Puerto Rico New York, New York | <i>To sponsor Ramon Aboy in the Endowment's Fellowship Program.</i> | 3,040 |
| George Washington University Washington, D.C. | <i>To sponsor Mursha Maguire in the Endowment's Fellowship Program.</i> | 2,660 |
| Georgia, University of Athens, Georgia | <i>To sponsor Pamela Meister in the Endowment's Fellowship Program.</i> | 3,010 |
| Greater Birmingham Arts Alliance Birmingham, Alabama | <i>To sponsor Elizabeth Adams in the Endowment's Fellowship Program.</i> | 2,880 |
| Harvard, President and Fellows of Cambridge, Massachusetts | <i>To sponsor Andrea Kaliski in the Endowment's Fellowship Program.</i> | 2,880 |
| Illinois Arts Council Chicago, Illinois | <i>To sponsor Gwendolyn Osborne in the Endowment's Fellowship Program.</i> | 2,880 |
| Intercultural Resources Development New York, New York | <i>To sponsor Katherine Dealy in the Endowment's Fellowship Program.</i> | 2,660 |
| Iowa State University Ames, Iowa | <i>To sponsor Gina Crandell in the Endowment's Fellowship Program.</i> | 2,965 |
| Michigan, University of Flint, Michigan | <i>To sponsor Sidney McQueen in the Endowment's Fellowship Program.</i> | 2,825 |
| Minnesota, University of Minneapolis, Minnesota | <i>To sponsor William Metcalf in the Endowment's Fellowship Program.</i> | 3,210 |
| New Mexico State University, Regents of Las Cruces, New Mexico | <i>To sponsor Jeanne Francisco-Hernandez in the Endowment's Fellowship Program.</i> | 3,210 |
| New Museum New York, New York | <i>To sponsor Edward Jones in the Endowment's Fellowship Program.</i> | 2,790 |
| New York, State University of New York, New York | <i>To sponsor Paul Fitzgerald in the Endowment's Fellowship Program.</i> | 2,775 |
| New York University New York, New York | <i>To sponsor Lacy Davison in the Endowment's Fellowship Program.</i> | 2,757 |
| Ohio State University Athens, Ohio | <i>To sponsor Rene Sandell in the Endowment's Fellowship Program.</i> | 2,800 |
| Opera da Camara Rio Piedras, Puerto Rico | <i>To sponsor Luis Pereira in the Endowment's Fellowship Program.</i> | 3,040 |
| Pennsylvania State University University Park, Pennsylvania | <i>To amend a previous grant to sponsor Ina Goldman in the Endowment's Fellowship Program.</i> | 28 |
| Philadelphia College of Performing Arts Philadelphia, Pennsylvania | <i>To sponsor Ivana Pelnar-Zaiko in the Endowment's Fellowship Program.</i> | 2,755 |
| Religious Communities for the Arts New York, New York | <i>To sponsor Steven Keith in the Endowment's Fellowship Program.</i> | 2,770 |
| Rhode Island State Council on the Arts Providence, Rhode Island | <i>To sponsor Laurie Rhodes in the Endowment's Fellowship Program.</i> | 2,870 |
| Rod Rodgers Dance Company New York, New York | <i>To sponsor Priscilla Norfleet in the Endowment's Fellowship Program.</i> | 2,770 |
| Santa Fe Council for the Arts Santa Fe, New Mexico | <i>To sponsor Malin Wilson in the Endowment's Fellowship Program.</i> | 3,190 |
| Smith College Northampton, Massachusetts | <i>To sponsor Heather Doughty in the Endowment's Fellowship Program.</i> | 2,770 |

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| Southern California, University of Los Angeles, California | <i>To sponsor Tamara Brown in the Endowment's Fellowship Program.</i> | 3,360 |
| Temple University Philadelphia, Pennsylvania | <i>To sponsor Ray Wellbaum in the Endowment's Fellowship Program.</i> | 2,760 |
| Virginia Opera Association Norfolk, Virginia | <i>To sponsor William Gillespie in the Endowment's Fellowship Program.</i> | 2,800 |
| West Virginia State College Institute, West Virginia | <i>To sponsor Charlotte Giles in the Endowment's Fellowship Program.</i> | 2,760 |
| Whatcom Community College Bellingham, Washington | <i>To sponsor William Edes in the Endowment's Fellowship Program.</i> | 3,310 |
| Williams College Williamstown, Massachusetts | <i>To sponsor Maryann Dore in the Endowment's Fellowship Program.</i> | 2,935 |
| Wyoming Council on the Arts Cheyenne, Wyoming | <i>To sponsor Laurie Kutchins in the Endowment's Fellowship Program.</i> | 3,210 |
| Yale University New Haven, Connecticut | <i>To sponsor Susan Solt in the Endowment's Fellowship Program.</i> | 2,815 |

*contract; PG - Program Funds; TF - Treasury Funds

Research

Research Division Consultants

Robert Bednarzik
Federal statistician
Washington, D.C.

Mary Beebe
Arts administrator
Portland, Oregon

Stephen Benedict
Arts administration executive
New York, New York

Baynard L. Catron
Professor of public information
Washington, D.C.

Henry J. Cauthen
Broadcasting executive
Columbia, South Carolina

David Chinitz
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Sandra Daughton
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Karl Katz
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New York, New York

Thomas Litkowski
Federal executive
Washington, D.C.

Eunice Lockhart-Moss
Management consultant
Milwaukee, Wisconsin

Nathan Lyons
Arts administrator
Rochester, New York

Nora L. Mandel
Arts administrator
New York, New York

Thomas Maytham
Museum director
Denver, Colorado

Merle Paul Minda
Arts administrator
Minneapolis, Minnesota

Deanna Nash
Media consultant
Washington, D.C.

Ted Perry
College dean
Middlebury, Vermont

Mary G. Peters
Accounting consultant
Washington, D.C.

Bruce Rorbacher
Local government executive
Washington, D.C.

John Robinson
Time-use research consultant
Cleveland, Ohio

Sam Schwarz
Economist
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Dan Skelly
Federal statistician
Washington, D.C.

Bob Smith
Art institute director
Los Angeles, California

Karl Stevenson
Arts administrator
Washington, D.C.

William Storke
Arts administrator
New York, New York

Evon Streetman
Professor/photographer
Gainesville, Florida

Tim Sublette
Arts administrator
Columbus, Ohio

Seymour Sudman
Sociologist
Urbana, Illinois

Michael Useem
Sociologist
Boston, Massachusetts

David Waterman
Economist
Los Angeles, California

E. Leland Webber
Museum administrator
Chicago, Illinois

Ken Wirt
Media consultant
Washington, D.C.

Blue Wooldrige
Professor of urban affairs
Blacksburg, Virginia

Jiri Zuzanek
Leisure research consultant
Ontario, Canada

Research Grants

Program funds: \$883,756

To assist the Endowment and the Council by developing new information on the needs and conditions of the arts field. The division consults with the Endowment programs, providing evaluations from research and program analyses to assist in the development of policy and the improvement of guidelines for funding. The Research Division also aids local and national organizations, both public and private, by furnishing data conclusions and recommendations from research projects. The division continues to maintain communication with organizations engaged in arts-related research.

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| American Council for the Arts New York, New York | <i>To provide an update and extension of the survey "Americans and the Arts."</i> | \$50,000 |
| Commerce, Department of (Bureau of Census) Washington, D.C. | <i>To prepare a special data tabulation from the 1977 Census of Service Industries, relating to arts organizations.</i> | 14,400 |
| Commerce, Department of (Bureau of Census) Washington, D.C. | <i>To collect data for a national assessment of public participation in the arts in the 1980s.</i> | 25,000 |
| Emily, Catherine* Kansas City, Missouri | <i>To prepare the draft texts of brochures of Research Division information intended for the general public.</i> | 6,000 |
| Far West Laboratory for Educational Research and Development* San Francisco, California | <i>For an analysis of media programming in the arts.</i> | 69,670 |
| Informatics* Rockville, Maryland | <i>For a comparative analysis of the growth and change of arts organizations during the decade of the 1970s.</i> | 98,650 |
| Market Facts* Washington, D.C. | <i>To survey expansion arts organizations.</i> | 99,069 |
| Mathematica Policy Research* Princeton, New Jersey | <i>To conduct a survey of unaffiliated crafts-artists.</i> | 37,142 |
| MITRE Corporation McLean, Virginia | <i>To assemble and translate data on the energy future of the United States to assist arts organizations in planning for the future.</i> | 13,990 |
| National Association of Community Arts Agencies Washington, D.C. | <i>To prepare and disseminate a report entitled "The Economic Impact of the Arts."</i> | 15,000 |
| North Carolina, University of Chapel Hill, North Carolina | <i>To analyze the data on a study of consumer demand for arts and cultural services in the South.</i> | 15,078 |
| Publishing Center for New York, New York | <i>For the continued development of a pilot program for non-profit publications in the arts.</i> | 47,252 |
| Skidmore, Owings, and Merrill* Washington, D.C. | <i>To analyze the impact and effectiveness of Endowment fellowships to visual artists.</i> | 50,000 |
| Skuce, John E.* Washington, D.C. | <i>To assess the impact and effectiveness of the Expansion Arts Program's "CityArts" funding category.</i> | 33,500 |
| University Associates* Washington, D.C. | <i>To review and recommend suitable methods for the Endowment's program analysis activities.</i> | 6,165 |
| Washburn (Michael) and Associates* New York, New York | <i>To analyze the impact and effectiveness of the Museum Program's "Special Exhibitions" category.</i> | 75,000 |
| Yale University* New Haven, Connecticut | <i>To analyze the effectiveness of the Endowment's support of museum coordinators.</i> | 17,500 |

Yale University
New Haven, Connecticut

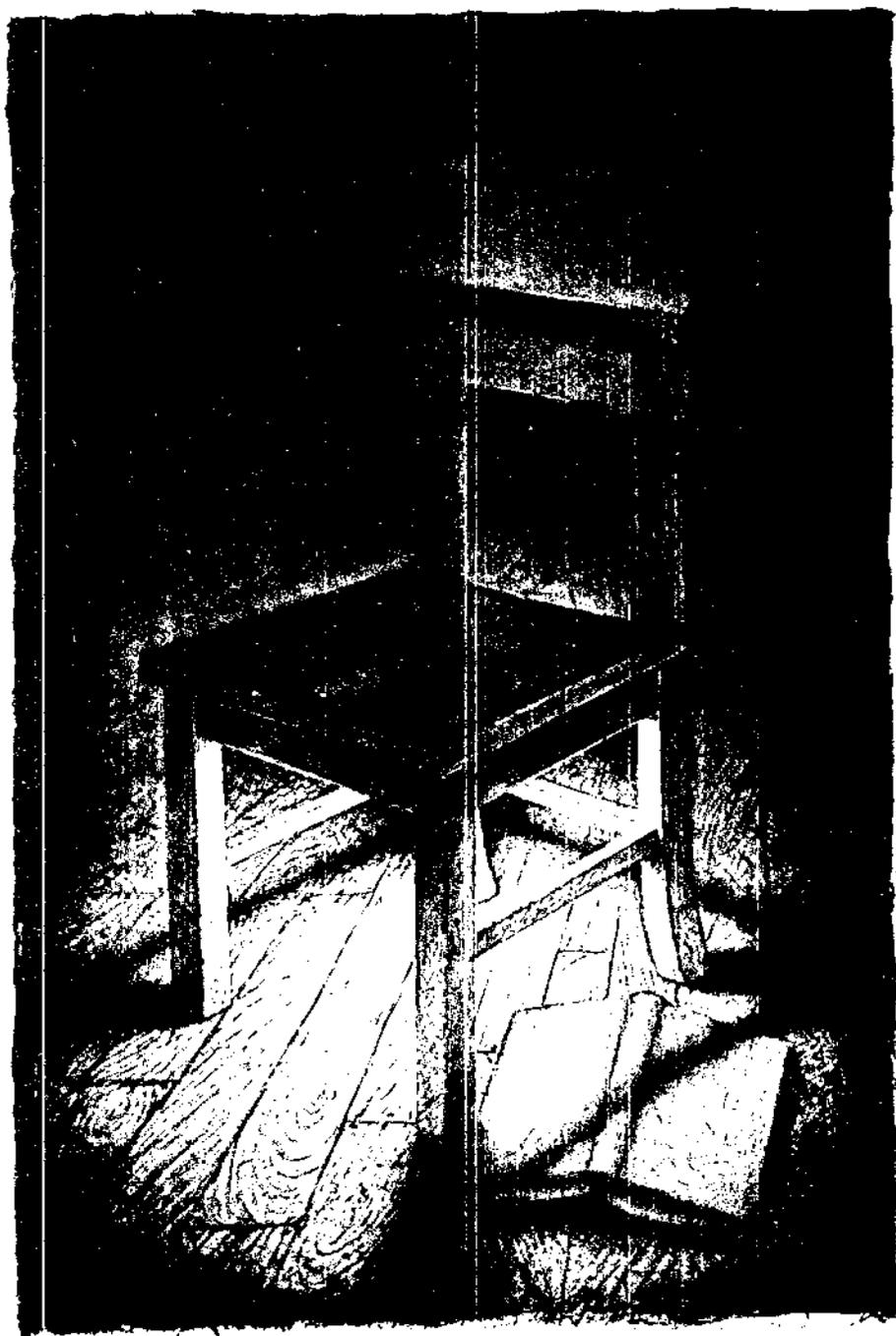
To survey arts administrators about changes in organizational structure and management strategies.

12,000

The following contracts have come from outside the Research Division, but are included in this division for accounting purposes.

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| Canavier, Elena* Washington, D.C. | <i>For a study of corporate support for the visual arts.</i> | \$45,608 |
| Lobanov, Oleg* Fairfax, Virginia | <i>For a research study on corporate and foundation giving in the arts.</i> | 33,113 |
| Rogers, Forbes* Washington, D.C. | <i>To evaluate education and training programs for arts administrators.</i> | 44,078 |
| Walker, Pamela* Washington, D.C. | <i>To develop a paper on second-round Challenge Grants and to develop supplementary materials for all challenge grantees.</i> | 18,798 |
| Washburn (Michael) and Associates* New York, New York | <i>To design an evaluation and advocacy program for the Institutional Advancement Pilot Project.</i> | 35,743 |
| Washburn (Michael) and Associates* New York, New York | <i>To implement the evaluation and technical assistance phases of the Institutional Advancement Pilot Project.</i> | 21,000 |

*contract; PG - Program Funds; TF - Treasury Funds



PERCEIVING MODERN SCULPTURE
Selections for the Sighted and Non-Sighted

Grey Art Gallery and Study Center — New York University
July 8-August 22, 1980

Special Constituencies

Last year the Arts Endowment gave a \$10,000 demonstration grant to the Mark Taper Forum to help the Los Angeles theater make its productions more inviting to deaf people. As a result of that grant, the theater began presenting two performances of each play with sign language interpreters; hired a deaf staff member and offered classes in signing to the rest of the staff; and installed a special telephone device (a TTY machine) that enables the deaf to phone for reservations. Soon the Taper had 350 new subscribers.

More important, according to Artistic Director Gordon Davidson, is that this consciousness-raising process made the artistic staff quite receptive to a new play by Mark Medoff entitled *Children of a Lesser God*—the story of a romantic relationship between a deaf woman and a hearing man, told in both signed and spoken dialogue. When the play was taken to Broadway, the Taper insisted that the commercial producers install a TTY machine and teach box-office personnel some sign language. The play received three Tony awards; Phyllis Frelich was named “Best Actress”—the first time a deaf performing artist has received this kind of recognition.

This is a particularly fine model because of its extraordinary catalytic effect; it demonstrates how becoming involved with “special constituencies”—handicapped individuals, older persons, veterans, those institutionalized in hospitals or prisons—can expand our ideas of art.

To make the arts more accessible to these groups, both as participants and audiences, the Endowment's Office for Special Constituencies, established in 1976, works closely with the Endowment's discipline Programs, their grantees, state and community arts agencies, and other federal agencies. Our advocacy efforts take myriad forms, some of them rather subtle. For example, we participated in the House of Representatives' Subcommittee on Aging hearings held on February 7, 1980. The testimony delivered—on how arts programs can contribute to the mental and physical well-being of the aging and on the contributions older artists make to the arts—led

the subcommittee to recommend that “arts and cultural services” be included in funding provisions for the Older Americans Act. This action would be a landmark, making it possible for state and local agencies for the aging to hire more professional artists.

It's important to remember that by December 1981, when the planned White House Conference on Aging takes place, 24 million Americans will be over 65 years of age. At the previous White House Conference in 1971, such pressing issues as housing and health needs dominated the discussions. To make sure that cultural activities are on the agenda this time, we've signed a cooperative agreement with the Humanities Endowment, the Administration on Aging, and the White House Conference on Aging. In essence, the four agencies will cooperate in supporting a policy conference or symposium (to be held early in 1981) which will bring together experts on the arts, the humanities, and the aging.

Two other interagency agreements have borne fruit in the last year. In 1976 we joined with the U. S. Bureau of Prisons to establish artist-in-residence programs. Thus far 17 prisons have brought in professional artists to tap their inmates' creativity, and local sources have assumed the funding for 13 of these programs.

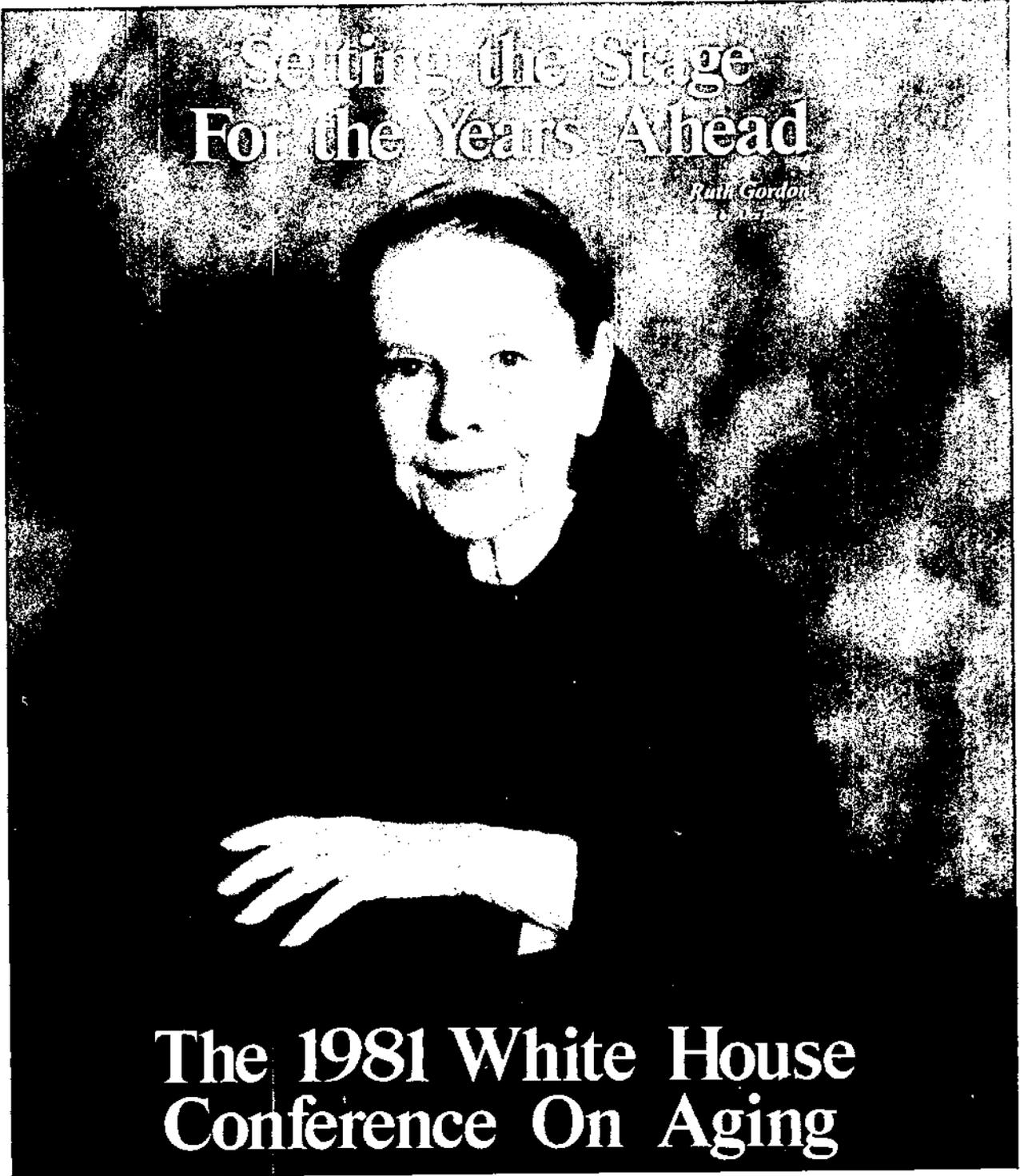
Under a similar agreement with the Veterans' Administration (VA) signed in September 1979, the Hines Medical Center in Illinois set up a comprehensive visual arts program for its patients. The VA has been so pleased with this first residency that it plans to hire the artist as part of its permanent staff. We have been helping the VA work out a civil service procedure under which the artists would be selected by a panel of local artists, arts administrators, and the hospital's staff.

As part of the same agreement, the VA also set aside one-half of one percent of its hospital construction costs for public artworks. To date, the Endowment's Visual Arts Program has convened panels at 12 sites to select the artists, and 10 works have been commissioned.

The largest part of our constituency, of course,

Setting the Stage For the Years Ahead

Ruth Gordon
by [unreadable]



The 1981 White House Conference On Aging

is the 35 million Americans classified as handicapped in some way. In May 1979 the Arts Endowment became the third federal agency to publish its regulations for implementing Section 504 of the 1973 Rehabilitation Act, the law requiring federal grantees and contractors to make at least part of their programs accessible to handicapped individuals. One of the chief vehicles for encouraging voluntary compliance with these regulations is a contract with the National Access Center, formerly named the Arts and Special Constituencies Project. Working through the state arts agencies, this organization sensitizes arts administrators to the accessibility issue and offers technical assistance in the form of seminars, publications, and slide presentations. Largely as a result of these efforts, all but three states have now hired their own 504 coordinators.

In addition, cultural institutions across the country have created advisory committees of handicapped people, to evaluate their programs and educate their staffs. For example, the 504 coordinator at the Museum of Modern Art in New York City, after consulting with the advisory committee, used the Picasso exhibition as an opportunity to test ways of making the visual arts accessible to visually impaired visitors. The museum produced a large-type guide to the exhibition as well as a braille transcript for the blind, and incorporated this material into the standard audio tour. It also designed a tactile tour of its sculpture collection and a similar catalogue in braille and large type.

I believe the heart of our program lies in the grants for model demonstration projects, which

are funded through the Endowment's regular programs. In 1980 we supported 27 such projects totaling \$300,000, a considerable increase over the previous year's budget of \$200,000. Each of these grants offers ample material for an essay in itself, but just a few of the more interesting include:

- The O'Neill Theater Center in Connecticut, which held a conference to train sign interpreters in the technique of interpreting theatrical presentations for deaf audiences.

- The Yale School of Architecture, which is offering courses on how to design and adapt cultural facilities for handicapped persons.

- The Kansas Arts Commission, which is touring a tactile arts exhibit, "Touch and See," in conjunction with workshops conducted by a visually impaired consultant for one month in each community.

None of these projects is large or very expensive. Yet each one brings us closer to the goal first endorsed by the National Council on the Arts in 1973: "No citizen, regardless of physical and mental conditions and abilities, age, or living environment should be deprived of the beauty and insight into the human experience that only the arts can impart."



Paula Terry
Coordinator, Office for Special Constituencies

Special Constituencies Grants

Program funds: \$413,929

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| Malvagni-Vaznaugh, Delpha* Washington, D.C. | <i>To work with the White House Conference on Aging and the arts/humanities steering committee to plan and coordinate the arts and humanities programming for the December 1981 White House Conference on Aging.</i> | \$20,000 |
| Molloy, Lawrence* Washington, D.C. | <i>To amend a previous contract to provide information and technical assistance for the Arts and Special Constituencies Project. This will consist of such activities as publishing booklets, creating slide presentations, and making presentations at conferences of arts service organization related to compliance with federal regulations concerning nondiscrimination of the handicapped. In addition, a transfer of \$165,000 from the Department of Education's Office for Civil Rights is for a cooperative agreement to convene a museum advisory task force to formulate policy concerning program accessibility for the handicapped among fine arts, historical, science, and children's museums.</i> | 325,929 |
| National Council on Aging* Washington, D.C. | <i>For a policy conference on "The Arts, the Humanities, and Older Americans" in 1981, including the preparation of the conference report, the publication of a symposium volume, and establishing an arts/humanities steering committee. \$30,000 for this project was transferred from the National Endowment for the Humanities.</i> | 60,000 |

Model Projects

The following model projects demonstrate ways to make the arts accessible to handicapped, older Americans, and institutionalized populations both as audiences and as participants. Organizations are encouraged to make special constituencies part of their regular programming, rather than to develop separate programs that segregate them. A total of \$253,386 in program funds supported the model projects of which \$245,386 was transferred from the Office of Special Constituencies to other Endowment programs as indicated.

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| Arizona Commission on the Arts Phoenix, Arizona | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | \$10,150 |
| Arts Council of Tampa-Hillsborough County Tampa, Florida | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 9,640 |
| Artists Foundation Boston, Massachusetts | <i>To provide information to arts groups and handicapped people on cultural programs designed for special constituencies through the use of a computerized system.</i> | 8,000 |
| Buffalo Philharmonic Orchestra Buffalo, New York | <i>Transferred to the Music Program under "Orchestra."</i> | 10,000 |
| Council for the Arts in Westchester White Plains, New York | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 10,000 |
| Duke University Durham, North Carolina | <i>Transferred to the Inter-Arts Program under "Special Projects A."</i> | 10,000 |
| Grand Monadnock Arts Council Keene, New Hampshire | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 7,440 |
| Johnson City Community College Overland Park, Kansas | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 1,140 |
| Kansas Arts Commission Topeka, Kansas | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 4,396 |

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| Kentucky Arts Commission Frankfort, Kentucky | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 9,250 |
| Massachusetts Council on the Arts and Humanities Boston, Massachusetts | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 6,000 |
| Middlesex County Arts Council Edison, New Jersey | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 8,570 |
| Miles, Josephine Berkeley, California | <i>Transferred to the Literature Program under "Services to the Field: Senior Fellowships."</i> | 15,000 |
| Milwaukee Symphony Orchestra Milwaukee, Wisconsin | <i>Transferred to the Music Program under "Orchestra."</i> | 9,750 |
| Mississippi Arts Commission Jackson, Mississippi | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 5,000 |
| National Council on Aging Washington, D.C. | <i>Transferred to the Inter-Arts Program under "Services to the Field."</i> | 32,500 |
| New York Foundation for the Arts New York, New York | <i>Transferred to the Music Program under "Services to the Art of Music."</i> | 3,000 |
| Opera America Washington, D.C. | <i>Transferred to the Opera-Musical Theater Program under "Services to the Art."</i> | 25,000 |
| Opportunity Resources for the Arts New York, New York | <i>Transferred to the Inter-Arts Program under "Services to the Field."</i> | 5,000 |
| Pinnellas County Arts Council Clearwater, Florida | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 5,000 |
| Pushkin Press Washington, D.C. | <i>Transferred to the Expansion Arts Program under "Arts Exposure."</i> | 5,000 |
| Rhode Island State Council on the Arts Providence, Rhode Island | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 10,000 |
| San Fernando Arts Council Northridge, California | <i>Transferred to the Music Program under "Services to the Art of Music."</i> | 12,000 |
| South Carolina Arts Commission Columbia, South Carolina | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 5,550 |
| Special Audiences Atlanta, Georgia | <i>Transferred to the Inter-Arts Program under "Special Projects A."</i> | 10,000 |
| Utah Arts Council Salt Lake City, Utah | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 6,000 |
| Wisconsin Arts Board Madison, Wisconsin | <i>Transferred to the Partnership Coordination Program under "Partnership Coordination Services."</i> | 10,000 |

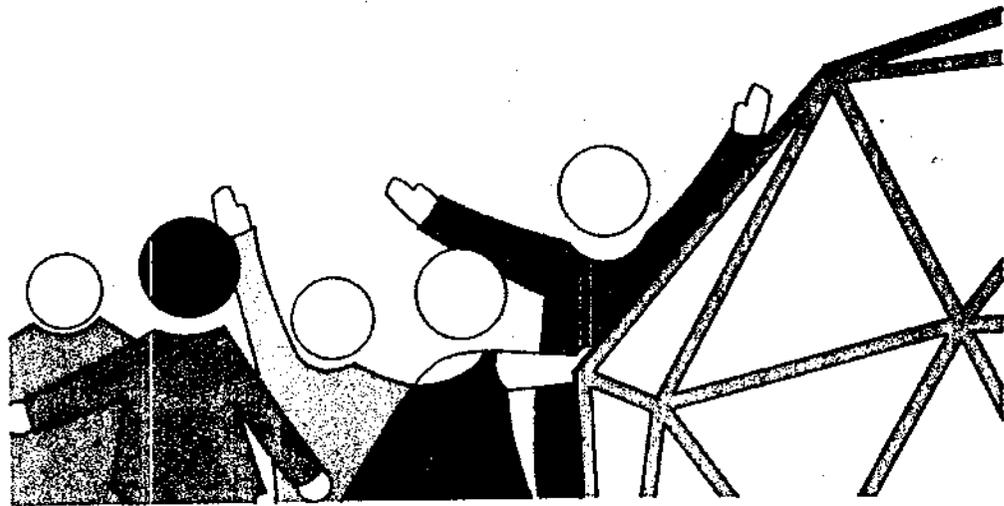
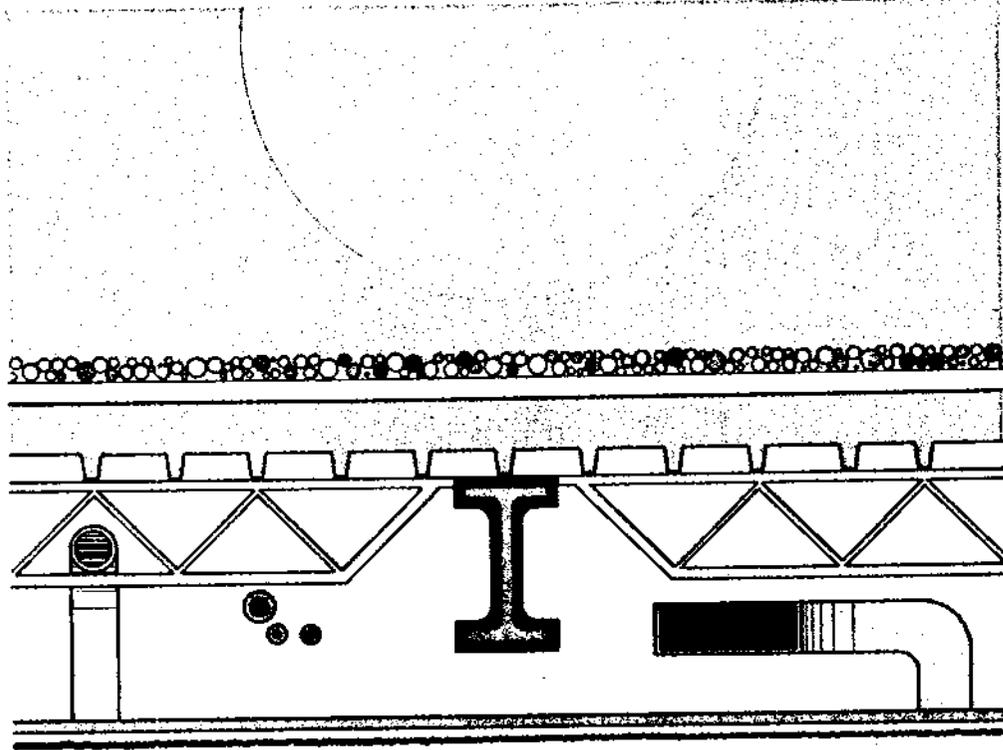
*contract: PG - Program Funds; TF - Treasury Funds

*Office for
Partnership*

*Artists in Education
Partnership Coordination
State Programs*

Henry E. Putsch
Executive Director, Office for Partnership

Architects in Schools



ARTICLES SERRA

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Artists in Education

As Fiscal 1980 began, the Artists-in-Schools Program (AIS) stood on the threshold of change. Although the Program had proved itself in its ten years of existence as one of the Arts Endowment's most successful and innovative projects, there was uncertainty about its future. A renewed, forward-looking policy was needed, and in August 1979 the National Council on the Arts approved a proposal to assess the impact and potential of the AIS experience and develop a plan for the future—a plan by which, in accordance with National Council policy, the Program would move “beyond its demonstration phase to a truly national program.”

In February 1980, the National Council approved a blueprint for this process that included appointing a 39-member national advisory committee, holding six regional and two national meetings, requesting oral and written testimony from a wide spectrum of individuals, and developing a plan based on the study.

The advisory committee carefully examined the existing program, outlined an ideal program, analyzed impediments to that ideal, and raised the critical issues. The committee's views were then examined, tested, reinforced, or altered by artists, educators, administrators, and citizens from every state at the six regional meetings held in Washington, D.C., Chicago, Denver, San Francisco, Atlanta, and Boston. Artists talked about how they had grown as artists through the program. Students and teachers spoke of the enrichment of their educational environment and their lives by the program. Community leaders emphasized how entire communities had benefited from artists' residencies. Art administrators believed that the successes of school residencies could equally enhance other educational settings. At the same time, certain concerns were consistently voiced: Simply put, an improved program required a broader funding base, more support services, flexibility in responding to needs, and better evaluation and documentation for program development and advocacy.

We collected, in all, 60,000 pieces of written and oral data from over 1,200 individuals. Based on this data, the advisory committee and the AIS

panel recommended a redefined program consisting of three parts:

- First, a system of grants to state arts agencies for residencies that would place practicing artists of professional excellence not only in schools, but in a wide range of educational programs in communities, cultural institutions, colleges and universities, and social organizations.

- Second, a means for the Endowment to respond directly to special projects that serve as models in which the arts and artists strengthen a wide range of learning environments.

- Third, technical services to assist in the growth and development of arts in education.

Because of its broader scope, philosophy, processes, and purposes, the revised Program was entitled Artists in Education.

Approved by the National Council in August 1980, the Artists in Education Program not only reaffirms the Endowment's long-standing recognition that the arts community has a valued and valuable role in education. It also reflects the Endowment's awareness that arts education, audience development, artist training, and career development occur in a wide variety of learning environments for a significant portion of the American population. In addition, the Program provides for appropriate interaction among federal, state, and local government agencies and private organizations in their arts and education efforts.

And so in fiscal 1980 the Artists-in-Schools Program evolved into the Artists in Education Program. The Program exits the year broadened in vision, renewed in vitality, heightened in value, and enriched by a sense of mutual trust and a commitment to cooperation on the part of agencies and individuals at every level. The planning process resulted in more than a new program. It established a climate for respect and advancement in the years ahead.



Joe Prince
Director, Artists in Education Program

Artists in Education Advisory Panel

Donald Aldrich
State arts agency chairman
Providence, Rhode Island

Juan M. Carrillo
Artist-in-Schools Coordinator for state
arts agency
Sacramento, California

Shirley Trusty Corey
School district arts administrator
New Orleans, Louisiana

Chuck Davis
Dance company director
Bronx, New York

Ruth Draper
State arts agency director
Salt Lake City, Utah

Jimmy C. Driftwood
Musician, teacher
Timbo, Arkansas

Richard B. Holzman
School superintendent
Teaneck, New Jersey

Gigi Ledkovski
Artists-in-Schools Coordinator for state
arts agency
Augusta, Maine

Ron Libertus
Department of Natural Resources
official
St. Paul, Minnesota

Raymond F. Sisneros
Public schools program director
Bernalillo, New Mexico

Jack Stefany
Architect
Tampa, Florida

Richard Taylor
Artist-in-residence
Frankfort, Kentucky

Artists in Education Grants

Program funds: \$5,306,125

Artists-in-Schools

For a national state-based program which places professional artists in residencies in elementary and secondary schools and communities, and other activities related to Artists-in-Schools.

Program funds: \$4,452,610

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| Alabama State Council on the Arts and Humanities Montgomery, Alabama | \$90,355 | Fine Arts Council of Florida Tallahassee, Florida | 120,275 |
| Alaska State Council on the Arts Anchorage, Alaska | 108,960 | Georgia Council for the Arts and Humanities Atlanta, Georgia | 65,805 |
| American Samoa Arts Council Pago Pago, American Samoa | 25,000 | (Guam) Insular Arts Council Agana, Guam | 18,300 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | 75,500 | (Hawaii) State Foundation on Culture and the Arts Honolulu, Hawaii | 67,860 |
| Arkansas Arts Council Little Rock, Arkansas | 100,000 | Idaho Commission on the Arts Boise, Idaho | 50,000 |
| California Arts Council Sacramento, California | 132,420 | Illinois Art Council Chicago, Illinois | 80,675 |
| Colorado Council on the Arts and Humanities Denver, Colorado | 65,000 | Indiana Arts Commission Indianapolis, Indiana | 93,325 |
| Connecticut Commission on the Arts Hartford, Connecticut | 74,410 | Iowa State Arts Council Des Moines Iowa | 95,700 |
| D.C. Commission on the Arts and Humanities Washington, D.C. | 29,232 | Kansas Arts Commission Topeka, Kansas | 55,000 |
| Delaware State Arts Council Wilmington, Delaware | 47,200 | Kentucky Arts Commission Frankfort, Kentucky | 75,900 |

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| (Louisiana) Department of Culture, Recreation and Tourism Baton Rouge, Louisiana | 90,700 | Oklahoma, State Arts Council of Oklahoma City, Oklahoma | 66,600 |
| Maine State Commission on the Arts and the Humanities Augusta, Maine | 82,015 | Oregon Arts Commission Salem Oregon | 89,200 |
| Maryland State Arts Council Baltimore, Maryland | 50,000 | Pennsylvania Council on the Arts Harrisburg, Pennsylvania | 81,050 |
| Massachusetts Council on the Arts and Humanities Boston, Massachusetts | 78,000 | Puerto Rican Culture, Institute of San Juan, Puerto Rico | 20,000 |
| Michigan Council for the Arts Detroit, Michigan | 84,290 | Rhode Island State Council on the Arts Providence, Rhode Island | 80,000 |
| Minnesota State Arts Board Minneapolis, Minnesota | 130,000 | South Carolina Arts Commission Columbia, South Carolina | 137,910 |
| Mississippi Arts Commission Jackson, Mississippi | 50,000 | South Dakota Arts Council Sioux Falls, South Dakota | 51,700 |
| Missouri State Council on the Arts St. Louis, Missouri | 48,400 | Tennessee Arts Commission Nashville, Tennessee | 84,400 |
| Montana Arts Council Missoula, Montana | 55,000 | Texas Commission on the Arts Austin, Texas | 133,500 |
| Nebraska Arts Council Omaha, Nebraska | 121,500 | Utah Arts Council Salt Lake City, Utah | 68,795 |
| Nevada State Council on the Arts Reno, Nevada | 50,100 | Vermont Council on the Arts Montpelier, Vermont | 53,000 |
| New Hampshire Commission on the Arts Concord, New Hampshire | 68,400 | Virgin Islands Council on the Arts Christiansted, St. Croix, Virgin Islands | 25,500 |
| New Jersey State Council on the Arts Trenton, New Jersey | 75,765 | Virginia Commission for the Arts Richmond, Virginia | 60,000 |
| New Mexico Arts Division Santa Fe, New Mexico | 62,000 | Washington State Arts Commission Olympia, Washington | 114,965 |
| New York State Council on the Arts New York, New York | 177,300 | (West Virginia) Department of Culture and History Charleston, West Virginia | 78,200 |
| North Carolina Arts Council Raleigh, North Carolina | 76,300 | Wisconsin Arts Board Madison, Wisconsin | 55,755 |
| North Dakota Council on the Arts Fargo, North Dakota | 48,340 | Wyoming Council on the Arts Cheyenne, Wyoming | 49,300 |
| Ohio Arts Council Columbus, Ohio | 73,410 | | |

The following projects benefit the Artists-in-Schools program.

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| American Music Conference Wilmette, Illinois | <i>To facilitate involvement and interchange among all participants in the pilot jazz component of the Artists-in-Schools Programs.</i> | \$50,000 |
| Great Lakes Arts Alliance* Columbus, Ohio | <i>For the coordination of regional meetings for planning and developing the Artists-in-Schools Program.</i> | 4,999 |
| National Assembly of Community Arts Washington, D.C. | <i>For the coordination of regional meetings for planning and developing the Artists-in-Schools Program.</i> | 24,437 |

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| New England Foundation for the Arts* Cambridge, Massachusetts | <i>For the coordination of regional meetings for planning and developing the Artists-in-Schools Program.</i> | 3,212 |
| Senahan, Inc.* New York, New York | <i>To assist dance workshops and for fees and transportation for dance movement specialists.</i> | 193,098 |
| Southern Arts Federation* Atlanta, Georgia | <i>For the coordination of regional meetings for planning and developing the Artists-in-Schools Program.</i> | 4,355 |
| Utah Heritage Foundation Salt Lake City, Utah | <i>For Wind River Productions to produce a short animated film on the built environment for the Artists-in-Schools Architecture Component.</i> | 20,000 |
| Western States Arts Foundation* Santa Fe, New Mexico | <i>For the coordination of regional meetings for planning and developing the Artists-in-Schools Program.</i> | 10,197 |

Artists-in-Schools/ Coordination Costs

National coordinators offer professional and technical assistance to specific components of the Artists-in-Schools Program.

Program funds: \$552,490

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| Buki, Linda* Frenchtown, New Jersey | <i>For national coordination of the Folk Arts Component of the Artists-in-Schools Program for the 1979-80 school year, and for a national survey of folk artists and folk arts programs.</i> | \$48,567 |
| Educational Futures, Inc.* Philadelphia, Pennsylvania | <i>For national coordination of the architecture component of the Artists-in-Schools Program for the 1979-80 school year, including the costs for one national and three regional meetings.</i> | 243,386 |
| Harris, Jack M.* New York, New York | <i>For national coordination of the film/video component of Artists-in-Schools Program for the 1979-80 school year.</i> | 10,711 |
| Lichtmann, Dean A.* Jackson, New Jersey | <i>For national coordination of the visual arts/crafts component of the Artists-in-Schools Program for the 1979-80 school year.</i> | 44,732 |
| Reinhart (Charles) Management* New York, New York | <i>For national coordination of the dance component of the Artists-in-Schools Program for the 1979-80 school year, including costs for the administration of one national meeting, and development and production of the AIS Directory of Dance Companies and Dance Movement Specialists.</i> | 156,180 |
| Ridley, Larry* Englishtown, New Jersey | <i>For national coordination of the music component of the Artists-in-Schools Program for the 1979-80 school year, including preparatory work on the pilot jazz program.</i> | 33,190 |
| Shema, Carol* Washington, D.C. | <i>To coordinate the planning process and assist in the implementation of recommendations made by the National Council on the Arts concerning the Artists-in-Schools Program.</i> | 15,724 |

Learning Through the Arts

To involve people of all ages in arts activities beyond the traditional classroom. Generally, grants are awarded to community cultural centers, experimental schools, "schools without walls," and other public and private organizations, including state arts agencies.

Program funds: \$105,000

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| Children's Arts Carnival New York, New York | <i>For workshops for young people throughout the metropolitan New York area to learn painting, printmaking, photography, filmmaking, 3D construction, puppetry, and sculpture.</i> | \$22,500 |
| Growing Mind Bolinas, California | <i>For Full Circle's Crafts Program for children with severe perceptual and learning disabilities to develop new skills and work habits.</i> | 20,000 |

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| Karamu House Cleveland, Ohio | <i>For the Pre-School Arts Program which provides arts experiences in dance, visual arts, and music to children and music to children ages two-and-one-half to five.</i> | 20,000 |
| Learning About Learning Education Foundation San Antonio, Texas | <i>For an experimental project involving artists from all arts disciplines to study children's innate creative abilities.</i> | 20,000 |
| RWanda Lewis Afro-American Dance Company Los Angeles, California | <i>For an education program of workshops in dance and rhythm movement for the deaf and hearing impaired, mentally retarded, autistic, deaf-blind, and emotionally handicapped.</i> | 7,500 |
| SITE New York, New York | <i>For lectures and workshops on the environmental arts and architecture, the national lecture series, and the in-studio workshops for high school and university students and teachers.</i> | 15,000 |

General Services to the Field

For service organizations to provide assistance to the field and to fund projects not eligible for support through other grant categories.

Program funds: \$196,025

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| American Association of State Colleges and Universities Washington, D.C. | <i>To coordinate the "Gallery of the Arts Week" to celebrate the state college and university as a cultural resource to the community.</i> | \$10,000 |
| Arts, Education, and Americans New York, New York | <i>For the "Advocacy for Action" program to increase public awareness of arts and education.</i> | 70,000 |
| Centrum Foundation Port Townsend, Washington | <i>For the "Experiences in Creativity" workshops at Fort Worden State Park.</i> | 10,000 |
| Department of Defense Dependents Schools Seattle, Washington | <i>For an artist-in-residence (illustrator-poet/writer) to aid in the integration of art with academic subjects by showing teachers how to create their own illustrated writings.</i> | 16,025 |
| Henry Street Settlement New York, New York | <i>For an after-school drama and visual arts program for New York City.</i> | 15,000 |
| Knoxville School Corporation Knoxville, Tennessee | <i>For Laurel School's art program which includes in-school workshops, classes, extension programs conducted by local artists, and community art services.</i> | 5,000 |
| Learning Guild Boston, Massachusetts | <i>For the Intergenerational Arts Program which pairs groups of children with groups of senior citizens in workshops in the various arts.</i> | 30,000 |
| Media Study/Buffalo Buffalo, New York | <i>For the Summer School of the Arts in Film and Media, a six-week arts program, including workshops, seminars, and other arts events for New York State high-school students.</i> | 15,000 |
| Minnesota State Department of Corrections St. Paul, Minnesota | <i>For "Arts in Corrections," a project designed to make use of the arts as a rehabilitative resource.</i> | 15,000 |
| North Dakota, University of Grand Forks, North Dakota | <i>For the Northern Plains Art and Education Festival II, which brings together teachers and students with representatives of state and federal arts agencies, professional artists, and arts educators to participate in a series of arts events, symposia and workshops.</i> | 10,000 |



sponsored by the illinois arts council

Partnership Coordination

While pleading for a part in a show, one of the characters in *A Chorus Line* sings plaintively, "God, I'm a dancer. A dancer dances!" Would that it were that simple and straightforward to explain Partnership Coordination.

In the spring of 1979, the Chairman authorized the reorganization of the Office of Federal-State Partnership; through that restructuring, the Partnership Coordination Program was born. Its charge was to "foster collaborative, mutually supportive working relationships between the Endowment and other federal arts support programs, state, regional and local public arts agencies, and professional arts organizations." The Program is challenged to find new ways in which federal, state, and local government agencies can work together more efficiently to serve their mutual constituencies. Implied is a new perspective on the traditional grantee/grantor relationship of the Endowment to the state arts agencies and a recognition that each is an important collaborator in the other's work: partners not just in name, but in practice in support of the arts. We are a connecting link among the various parts of the public arts support networks—a network made up of Endowment programs, state and local arts agencies, and regional consortia, a network which is still nascent and uncertain, but a network which is growing.

As in any public enterprise, as state and federal arts agencies gain success in their efforts, they come under increasing public scrutiny. More and more people—artists and audiences alike—want not only more money but also greater access to decision-making. With stakes larger now than ever before in the relatively short history of public arts support, the staffs, panels, and board members responsible for weighing and integrating the sometimes conflicting needs of their various constituencies often find themselves breaking new ground without the benefit of models or mentors. In its initial year, Partnership Coordination tried to help shed light on this process, to document and disseminate what has been learned, and to

encourage cooperation among the member groups of the arts support network.

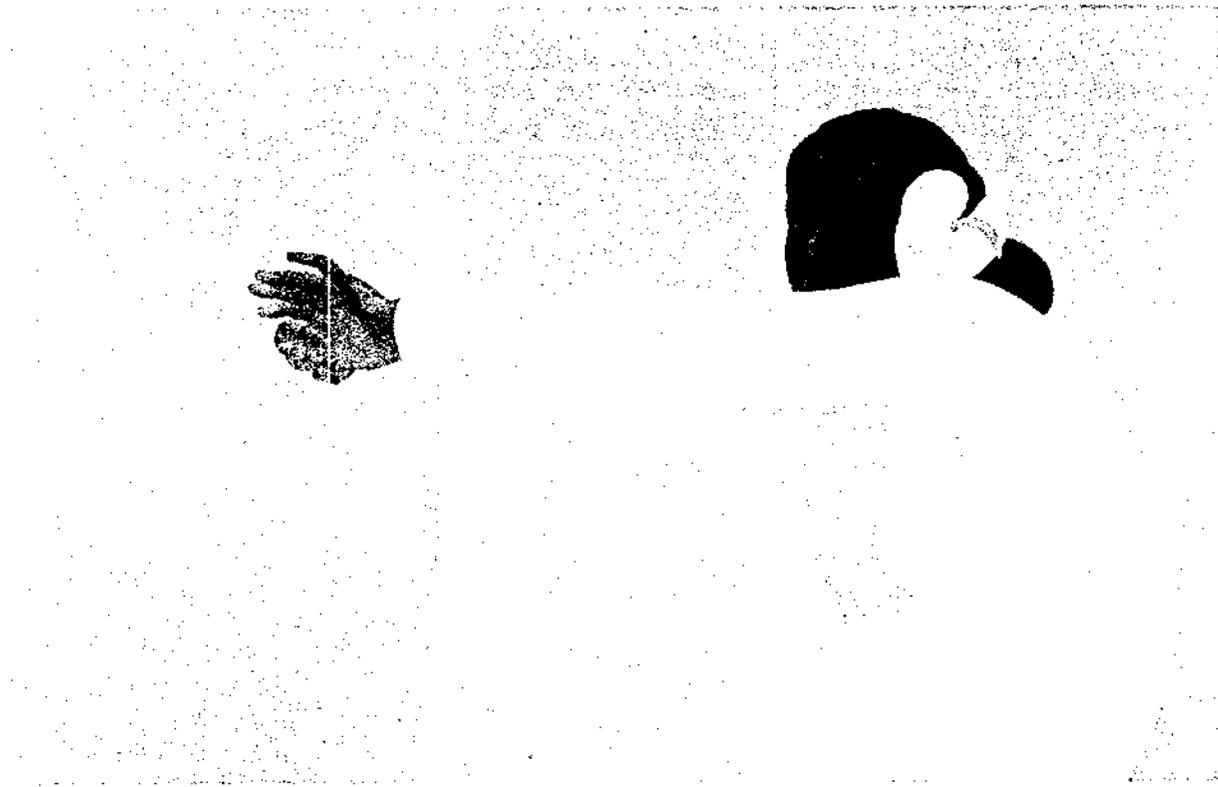
We inherited some activities which were in progress when our Program began; others reflected what the Program judged to be the needs of the field. Some work was theoretical; most was concrete and quantifiable. At times we addressed immediate demands; at others, we took the long view and hoped that our grandchildren would thank us for it.

The Program's panel was composed of representatives of state and regional agencies, Endowment Programs, and arts disciplines; together, they provided a wide range of opinion and perspective. As a rule, the Program did not award grants on a competitive basis. Rather, it solicited proposals from organizations and individuals to carry out activities that were based on ideas that the panel brought from the field.

Partnership Coordination supported projects such as the National Information Systems Project which, in its second year, began to establish a uniform base of information through a nationally organized system within state arts agencies and the Endowment. The staff also implemented Partnership Consultations, a project in which artists and administrators from across the country spent time in four pilot states to talk with artists, audiences, managers, educators, politicians, community leaders, volunteers, grantees, non-grantees, and state arts agency staff and board members to assess the effect of public funding of the arts. The Program funded such services as the final year of the National Assembly of State Arts Agencies' pilot planning project in selected states, and provided technical assistance to local arts agencies through the National Assembly of Community Arts Agencies.

The Program also:

- Asked a non-governmental organization to investigate and analyze the participation of racial minorities in public arts agencies so that it would have a basis for designing activities to strengthen that involvement and to encourage cultural pluralism.



Hawaii Opera Theatre

Twenty-first Season 1991

La Bohème January 16-18-20

Lucia di Lammermoor January 30-February 1-3

Carmen February 13-15-17

- Commissioned a study by four individuals on the current and future status of government support of the arts at all levels for the National Partnership Meeting, a major convocation of leaders in the arts field held in June.

- Awarded grants for exemplary projects to include the handicapped in state and local arts activities.

- Joined our funds with those of the Crafts Division of the Visual Arts Program to support a series of hearings around the country to survey the needs of the American crafts community.

Our many activities were undertaken in cooperation with other agencies or programs

and all arose from an often-voiced need for more accurate and timely information and more comfortable and productive relationships between the Endowment and state arts agencies—in short, for greater coordination among the parts so that the arts support network, as a whole, would be viable and strong.

William Terry
Director, Partnership Coordination

Partnership Coordination Advisory Panel

Mildred E. Bautista
Executive director of state arts
agency
Washington, D.C.

Jessie L. Brown
Chairman of state arts agency
Richmond, Virginia

Edward Corn
Opera company manager
Philadelphia, Pennsylvania

Robert L. Huffman
Chairman of state arts agency
Jackson, Tennessee

Bill Jamison
President of regional arts agency
Santa Fe, New Mexico

Jon Jory
Theater producing director
Louisville, Kentucky

Joyce Moffatt
Ballet company manager
New York, New York

Esther Novak
Director of Inter-Arts program
National Endowment for the Arts
Washington, D.C.

John Reed
Executive director of state arts
agency
Topeka, Kansas

Lida Rogers
Executive director of state arts
agency
Jackson, Mississippi

A.B. Spellman
Director of Expansion Arts Program
National Endowment for the Arts
Washington, D.C.

Ana Steele
Director of Program Coordination
National Endowment for the Arts
Washington, D.C.

Edward Vega
Visual artist
Albuquerque, New Mexico

David Wilk
Director of Literature Program
National Endowment for the Arts
Washington, D.C.

Philip Yasinski
Vice-president of orchestra service
organization
Vienna, Virginia

Partnership Coordination Grants

Program funds: \$872, 987

Partnership Coordination Service

For projects to assure coordination of effort in planning, policy development, and programming in the arts among the Endowment, states, regions and communities.

Program funds: \$872,987

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| Center for Responsive Governance* Washington, D.C. | <i>For a study and the preparation of an analytic report recommending a future course of action for the Endowment concerning local public arts agencies.</i> | \$65,144 |
| Gelles, George* New York, New York | <i>To research, write, and produce a report on issues concerning public support for the arts.</i> | 11,028 |
| Napier, Rodney* Wyncote, Pennsylvania | <i>To evaluate the effectiveness of the Office for Partnership and to recommend a program plan for the Artists in Education Program.</i> | 15,500 |
| National Assembly of Community Arts Washington, D.C. | <i>To examine priorities for local arts agencies for the next decade in relation to the public arts agency network.</i> | 27,300 |
| National Assembly of Community Arts Agencies Washington, D.C. | <i>To support NACAA's costs for the headquarters office and staff, board meetings, and an annual meeting.</i> | 85,000 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>For continued support of the NEA panel-initiated Pilot Planning Project to develop planning models and techniques for upgrading the skills and resources of state arts agencies.</i> | 175,000 |

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| National Assembly of State Arts Agencies Washington, D.C. | <i>For the second year support of the National Information Systems Project, a national effort to develop standard information systems for state and regional arts agencies.</i> | 186,115 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>For third year support of the National Information Systems Project, which serves state and regional arts agencies.</i> | 82,695 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>To examine public support for the arts at the state level and to prepare research materials concerning NASAA's priorities for the next decade.</i> | 65,750 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>For Partnership Consultations, a pilot project to assess the effect of public funding on the arts through state arts agencies.</i> | 11,500 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>To hire staff to train members of a Craft Task Force to organize 14 task force meetings on the needs of the nation's craftsmen.</i> | 25,000 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>To amend a previous grant to provide travel monies for the NASAA representatives on the NASAA/Endowment Committee on Touring/Presenting.</i> | 4,570 |
| New England Foundation for the Arts Cambridge, Massachusetts | <i>To complete studies of the economic impact of educational institutions and audience development for inclusion in a regional study of arts and the economy.</i> | 10,000 |

Special Constituencies Technical Assistance Project

The Special Constituencies Program has made available funds to enable state and local arts agencies to develop, implement, evaluate, and document ways of accommodating and integrating handicapped individuals and older adults into arts activities, both as audience members and as participants.

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| Arizona Commission on the Arts Phoenix, Arizona | <i>To organize a program, in cooperation with the Tuscon Public Library, of arts access for the physically and mentally handicapped.</i> | \$10,150 |
| Arts Council of Tampa-Hillsborough County Tampa, Florida | <i>For a technical assistance program for arts organizations to make theater, dance, and visual arts accessible to visually impaired and deaf persons.</i> | 9,640 |
| Council for the Arts in Westchester White Plains, New York | <i>To support the establishment of a pilot statewide network of community "504 Facilitators," based in ten arts service organizations around New York State.</i> | 10,000 |
| Grand Monadnock Arts Council Keene, New Hampshire | <i>To expand the program of performances and workshops for the handicapped and disadvantaged persons and to document it as a guide for other local arts agencies.</i> | 7,440 |
| Johnson County Community College Overland Park, Kansas | <i>To provide interpreted tours of art museums and signed theater performances to deaf persons in the Kansas City area.</i> | 1,140 |
| Kansas Arts Commission Topeka, Kansas | <i>For a tactile "Touch to See" art exhibit on a statewide tour plus workshops at each site conducted by a visually impaired consultant.</i> | 4,395 |
| Kentucky Arts Commission Frankfort, Kentucky | <i>To help Kentucky arts organizations comply with section 504 of the 1973 Rehabilitation Act by bringing disabled advocates on the boards and advisory committees of nonprofit arts organizations.</i> | 9,250 |
| Massachusetts Council on the Arts and Humanities Boston, Massachusetts | <i>For a series of seminars training handicapped persons of the Boston area to become advocates for cultural activities within their own organizations and communities.</i> | 6,000 |
| Middlesex County Arts Council Edison, New Jersey | <i>For a program, in conjunction with the New Jersey Committee Arts for the Handicapped, to help arts organizations comply with section 504 and to help the handicapped participate in arts activities despite architectural or program inaccessibility.</i> | 8,570 |

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| Mississippi Arts Commission Jackson, Mississippi | <i>To help handicapped persons take advantage of community arts activities upon their release from institutions.</i> | 5,000 |
| Pinellas County Arts Council Clearwater, Florida | <i>For consultant services to five Florida areas to develop a model "arts for the aging" program.</i> | 5,000 |
| Rhode Island State Council on the Arts Providence, Rhode Island | <i>To help arts organizations in Rhode Island comply with Section 504 of the 1973 Rehabilitation Act.</i> | 10,000 |
| South Carolina Arts Commission Columbia, South Carolina | <i>To help local arts organizations increase access for handi- capped persons.</i> | 5,550 |
| Utah Arts Council Salt Lake City, Utah | <i>For a project to make exhibits at the Utah Museum of Fine Arts more accessible to the elderly and to document the results.</i> | 6,000 |
| Wisconsin Arts Board Madison, Wisconsin | <i>To assist the development, implementation, and evaluation of two models of Section 504 implementation in Wausau.</i> | 10,250 |

*contract; PG - Program Funds; TF - Treasury Funds

Creative Expressions

Make Lasting Impressions

Created for the
Foundation for the Arts in South Dakota
and the South Dakota Arts Council
by the South Dakota Advertising Federation

T. Dimpster, Sioux Falls

Solving, Giesen

Design of The People



1980
is awakening
art
awareness.

State Programs

The authors of the law that established the Arts Endowment knew that a single agency, based in Washington, could not address all the diverse cultural needs of the vast collection of states and territories that make up the United States. Therefore, they provided that no less than 20 percent of the new agency's annual program budget would go to the states for support of their own arts activities.

In fiscal 1980, State Programs—the Endowment office that carries out this Congressional mandate—awarded grants totaling \$19.3 million to 56 state and territorial arts agencies. While Endowment funding clearly plays a significant role, direct appropriations from state legislatures, which added up to \$98.6 million in 1980, have become the backbone of state arts support.

State Programs also awards grants to such regional groups of state arts agencies as the Southern Arts Federation, the Western States Arts Foundation, and the Mid-America Arts Alliance. These are private, nonprofit organizations created by the states to carry out programs, like touring, and provide services that work best on a multi-state basis. Last year the eight regional arts organizations received nearly \$2.8 million in Endowment funding as well as financial support from their member state agencies and, for some, funding from the private sector.

Over the past 15 years state arts agencies and regional groups have supported more than 50,000 arts projects and activities with the help of Endowment funds. Recently State Programs funding has been used for: Native American cultural festivals and workshops in Alaska; general operations of the Tyrone Guthrie Theater in Minneapolis; teaching residencies by Merce Cunningham's dance company in Seattle and Tacoma; professional management assistance for the Wheeling (West Virginia) Symphony; general operations of the Cincinnati Art Museum; jazz festivals and workshops in Kansas; touring by the Negro Ensemble Company in the Southeast; ticket subsidies for older audiences in North Dakota; touring by the Alvin Ailey

Repertory Ensemble in the West; a state crafts center at Frog Hollow, Vermont; the commissioning of public sculptures in Indiana; a touring exhibition of 60 works by Georgia O'Keeffe in the Midwest; poetry residencies in rural libraries in Kentucky; professional crafts instruction for low-income residents of Macon County, North Carolina; and the Just Us Theater Company's development of black audiences in Atlanta through presentation of works by black playwrights.

The crucial point to remember about State Programs funds is that the state and regional agencies, not the Endowment, determine how they will be used. One state may opt for supporting arts institutions, while another agency might use the major part of its State Programs grant to support visual and performing arts touring. A third state may emphasize support for individual artists or community arts activities. In each case the Endowment funding goes to satisfy local needs.

To ensure accountability for these federal dollars, however, the procedures by which state arts agencies and regional groups set priorities, make decisions, and carry out programs must address a set of criteria worked out by the State Programs Panel. Unlike the panels in most Endowment Programs, our panel judges a *process*, not an artistic *product*. Among the criteria each state plan must meet are: effective planning, involvement of minorities and special constituencies, fair decision-making, public access to programs, and adequate provisions for evaluation and reporting. Our panel and staff devote much time and energy to intensive review of the basic plans submitted by the state and regional agencies. The panel does not recommend approval of funding until a state sends in a plan that satisfactorily addresses the criteria.

The years 1977, 1978, and 1979 were times of reassessment and transition for State Programs. During these years we made significant progress in developing a more efficient and responsive grant-making relationship with state arts agencies and regional groups. In 1980 we undertook



Our Common Wealth

A *Working Paper*, 1896, oil on canvas, 28" x 36", by Massachusetts artist Edwin Romanzo Elmer (1850-1923). Smith College Museum of Art.

Folk Painting. Number ten in a series of thirteen posters developed by the Massachusetts Council of the Arts and Humanities.

"This picture of the artist's eight-year-old daughter, painted shortly after her death, has been described as operating 'on a wave length that has taken nearly a century to become audible.' This is borne out by the letters, poetry, and even musical compositions received by the museum following the picture's exhibition in major American and European cities." Charles Cherham, Director, Smith College Museum of Art.

Printed by Acme Printing Company, Medford, Massachusetts

Photograph by David Stansbury

The Arts in
Massachusetts

to consolidate these gains by clarifying and simplifying our goals, funding criteria, and program categories, and by improving the methods under which funds are apportioned among the states and regions.

The law prescribes that 15 percent of the Endowment's total program funds be divided equally among the states. Under policies adopted in 1980, an additional 5 percent of the agency's program funds will be apportioned as follows: 2.5 percent divided among the states chiefly on the basis of state population size, and the remaining 2.5 percent made available in equal amounts per state for support of regional group activities. The State Programs Panel recommended these policies after careful examination of the potential impact of a variety of suggested funding methods and after extensive consultation with the states and regions.

State Programs has at last emerged from a

period of reassessment and transition with a clearer understanding of its role and with more efficient grant-making procedures. Although we anticipate no major changes in the near future, our staff and advisory panel will continue to review and evaluate our grant-making procedures. We also plan to seek ways to help state arts agencies and regional groups strengthen their programs and present more detailed reporting on the ways in which State Programs dollars foster the arts.

Anthony Turney
Director, State Programs

State Programs Advisory Panel

Ann Farris Darling
Arts Administrator
Washington, D.C.

Lee Howard
Arts administrator
Huntington, New York

Dorothy Olson
Potter, arts administrator
Brattleboro, Vermont

Mary De Hahn
Arts administrator
St. Louis, Missouri

Michael Lomax
County commissioner
Atlanta, Georgia

Wallace A. Richardson
Arts administrator, attorney
Lincoln, Nebraska

Rick George
Arts administrator
Atlanta, Georgia

Robert A. Mayer
Arts administrator
New York, New York

E. Ray Scott
Arts administrator
Detroit, Michigan

Alfredo Gutierrez
State senator
Phoenix, Arizona

David E. Nelson
Arts administrator
Missoula, Montana

Thomas Wolf
Arts administrator
Cambridge, Massachusetts

Peter deC. Hero
Arts administrator
Salem, Oregon

Marvin Oliver
Visual artist, educator
Bainbridge Island, Washington

Yen Lu Wong
Choreographer, educator
Los Angeles, California

State Programs Grants

Program Funds: \$22,121,305

Basic State Operating Grants

To provide basic support to state arts agencies.

Program funds: \$15,125,000

State and National Priorities Grants

For support of arts projects identified as priorities by state arts agencies.

Program funds: \$4,199,715

| | Basic State Operating Grants | State and National Priorities |
|---|---------------------------------------|--|
| Alabama State Council on the Arts and Humanities Montgomery, Alabama | \$275,000 | \$53,590 |
| Alaska State Council on the Arts Anchorage, Alaska | 275,000 | 182,250 |
| American Samoa Arts Council Pago Pago, American Samoa | 275,000 | 20,000 |
| Arizona Commission on the Arts and Humanities Phoenix, Arizona | 275,000 | 34,625 |
| Arkansas State Arts and Humanities, Office of Little Rock, Arkansas | 275,000 | 74,790 |
| California Arts Council Sacramento, California | 275,000 | 238,910 |
| Colorado Council on the Arts and Humanities Denver, Colorado | 275,000 | 49,680 |
| Connecticut Commission on the Arts Hartford, Connecticut | 275,000 | 71,590 |

362 State Programs

| | | |
|---|---------|---------|
| D.C. Commission on the Arts and Humanities Washington, D.C. | 275,000 | 27,670 |
| Delaware State Arts Council Wilmington, Delaware | 275,000 | 29,895 |
| Fine Arts Council of Florida Tallahassee, Florida | 275,000 | 100,990 |
| Georgia Council for the Arts and Humanities Atlanta, Georgia | 275,000 | 69,450 |
| (Guam) Insular Arts Council Agana, Guam | 275,000 | 20,000 |
| (Hawaii) State Foundation on Culture and the Arts Honolulu, Hawaii | 275,000 | 119,550 |
| Idaho Commission on the Arts Boise, Idaho | 275,000 | 20,850 |
| Illinois Arts Council Chicago, Illinois | 275,000 | 124,655 |
| Indiana Arts Commission Indianapolis, Indiana | 275,000 | 78,085 |
| Iowa Arts Council Des Moines, Iowa | 275,000 | 39,865 |
| Kansas Arts Commission Topeka, Kansas | 275,000 | 34,020 |
| Kentucky Arts Commission Frankfort, Kentucky | 275,000 | 64,320 |
| (Louisiana) Department of Culture, Recreation, and Tourism; Division of Arts Baton Rouge, Louisiana | 275,000 | 64,590 |
| Maine State Commission on the Arts and the Humanities Augusta, Maine | 275,000 | 38,370 |
| Maryland State Arts Council Baltimore, Maryland | 275,000 | 72,060 |
| Massachusetts Council on the Arts and Humanities Boston, Massachusetts | 275,000 | 100,285 |
| Michigan Council for the Arts Detroit, Michigan | 275,000 | 154,210 |
| Minnesota State Arts Board Minneapolis, Minnesota | 275,000 | 110,320 |
| Mississippi Arts Commission Jackson, Mississippi | 275,000 | 41,020 |
| Missouri State Council on the Arts St. Louis, Missouri | 275,000 | 122,265 |
| Montana Arts Council Missoula, Montana | 275,000 | 22,810 |
| Nebraska Arts Council Omaha, Nebraska | 275,000 | 45,575 |
| Nevada State Council on the Arts Reno, Nevada | 275,000 | 23,990 |
| New Hampshire Commission on the Arts Concord, New Hampshire | 275,000 | 27,090 |

| | | |
|---|---------|---------|
| New Jersey State Council on the Arts Trenton, New Jersey | 275,000 | 103,390 |
| New Mexico Arts Division Santa Fe, New Mexico | 275,000 | 34,100 |
| New York State Council on the Arts New York, New York | 275,000 | 394,950 |
| North Carolina Arts Council Raleigh, North Carolina | 275,000 | 84,080 |
| North Dakota Council on the Arts Fargo, North Dakota | 275,000 | 24,160 |
| Ohio Arts Council Columbus, Ohio | 275,000 | 149,330 |
| Oklahoma, State Arts Council of Oklahoma City, Oklahoma | 275,000 | 47,000 |
| Oregon Arts Commission Salem, Oregon | 275,000 | 38,815 |
| Pennsylvania Council on the Arts, Commonwealth of Harrisburg, Pennsylvania | 275,000 | 135,765 |
| Puerto Rican Culture, Institute of San Juan, Puerto Rico | 275,000 | 19,000 |
| Rhode Island State Council on the Arts Providence, Rhode Island | 275,000 | 60,520 |
| South Carolina Arts Commission Providence, Rhode Island | 275,000 | 60,520 |
| South Carolina Arts Commission Columbia, South Carolina | 275,000 | 76,415 |
| South Dakota Arts Council Sioux Falls, South Dakota | 275,000 | 35,500 |
| Tennessee Arts Commission Nashville, Tennessee | 275,000 | 57,680 |
| Texas Commission on the Arts Austin, Texas | 275,000 | 131,320 |
| Utah Arts Council Salt Lake City, Utah | 275,000 | 139,715 |
| Vermont Council on the Arts Montpelier, Vermont | 275,000 | 36,505 |
| Virgin Islands Council on the Arts Christiansted, St. Croix, Virgin Islands | 275,000 | 20,000 |
| Virginia Commission for the Arts Richmond, Virginia | 275,000 | 76,060 |
| Washington State Arts Commission Olympia, Washington | 275,000 | 52,550 |
| West Virginia Department of Culture and History; Arts and Humanities Division Charleston, West Virginia | 275,000 | 123,780 |
| Wisconsin Arts Board Madison, Wisconsin | 275,000 | 61,190 |
| Wyoming Council on the Arts Cheyenne, Wyoming | 275,000 | 20,520 |

Regional Arts Programming Grants

For regional groups of two or more state arts agencies to support arts programs planned and implemented on a multi-state basis.

Program funds: \$2,766,890

| | | |
|---|--|-----------|
| Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota | <i>For regionally coordinated touring programs and support services in Iowa, Minnesota, North Dakota, South Dakota and Wisconsin.</i> | \$312,790 |
| Arts Alaska Anchorage, Alaska | <i>For the Consortium for Pacific Arts and Cultures' regional arts programming for Alaska, American Samoa, California, Guam, Hawaii, and the Northern Marianas.</i> | 210,000 |
| Great Lakes Arts Alliance Cleveland, Ohio | <i>For regionally coordinated arts programs and support services in Illinois, Indiana, Michigan, and Ohio.</i> | 160,000 |
| Mid-America Arts Alliance Kansas City, Missouri | <i>For regionally coordinated arts programs and support services in Arkansas, Kansas, Missouri, Nebraska, and Oklahoma.</i> | 422,080 |
| Mid-America Arts Alliance Kansas City, Missouri | <i>For planning and preparation costs for Arkansas to participate in programs of the Mid-America Arts Alliance.</i> | 17,000 |
| Mid-Atlantic States Arts Consortium Baltimore, Maryland | <i>For regionally coordinated programs, research, and support services in Delaware, Maryland, New Jersey, New York, Pennsylvania, and West Virginia.</i> | 240,000 |
| New England Foundation for the Arts Cambridge, Massachusetts | <i>For regionally coordinated arts programs and support services in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.</i> | 314,820 |
| Southern Arts Federation Atlanta, Georgia | <i>For regionally coordinated arts programs and support services in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia.</i> | 493,840 |
| Texas Commission on the Arts Austin, Texas | <i>For cooperation with the Mid-American Arts Alliance, Southern Arts Federation, and Western States Arts Foundation to explore alternatives for Texas to participate in regional arts activities.</i> | 12,500 |
| Western States Arts Foundation Denver, Colorado | <i>For regionally coordinated programs and support services in Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.</i> | 583,860 |

State Support Services

To support costs of services provided on a national basis to state arts agencies and regional groups.

Program funds: \$29,700

| | | |
|---|---|----------|
| National Assembly of State Arts Agencies Washington, D.C. | <i>For partial support of general operations.</i> | \$13,000 |
| National Assembly of State Arts Agencies Washington, D.C. | <i>For supplementary administrative and travel expenses connected with the 1980 NASAA Annual Meeting.</i> | 8,000 |
| New England Foundation for the Arts Cambridge, Massachusetts | <i>To research alternative funding formulas for state and regional arts agencies.</i> | 8,700 |

Financial Summary

| | Fiscal Year 1980 |
|---|----------------------------|
| Summary of Funds Available | |
| Appropriation, Regular Program Funds | \$ 97,000,000 ¹ |
| Appropriation, Treasury Funds (to match nonfederal gifts) | 18,500,000 |
| Appropriations, Challenge Grant Funds (to match nonfederal gifts) | <u>26,900,000</u> |
| Total, Federal Appropriations | \$142,400,000 |
| Nonfederal Gifts (of which \$42,901,625 was to release federal appropriation) | \$ 42,996,489 |
| Transferred from Other Agencies | 314,000 |
| Recovery of Prior Year Obligations | 1,210,674 |
| Unobligated Balance, Prior Year | <u>1,217,815</u> |
| Total Funds Available | \$188,138,978 |

¹Not less than 20 percent for support of state arts agencies and regional groups.

| | Fiscal Year 1980 | 1980 Challenge Grant |
|--------------------------|------------------------|----------------------------|
| Funds Obligated | | |
| Artists in Education | \$ 5,306,125 | \$ 90,000 |
| Dance | 7,993,768 | 2,049,000 |
| Design Arts | 3,669,906 | 1,424,802 |
| Expansion Arts | 8,155,914 | 2,090,000 |
| Folk Arts | 2,270,000 | — |
| Inter-Arts | 4,193,836 | 9,445,000 |
| International/Fellows | 483,793 | — |
| Literature | 4,727,750 | — |
| Media Arts | 8,446,200 | 2,110,000 |
| Museum | 11,234,167 | 11,125,548 |
| Music | 13,572,300 | 11,880,000 |
| Opera-Musical Theater | 5,597,000 | 3,700,000 |
| Partnership Coordination | 872,987 | — |
| Research | 883,756 | — |
| Special Constituencies | 413,929 | — |
| State Programs | 22,121,305 | 71,000 |
| Theater | 8,417,593 | 4,905,000 |
| Visual Arts | <u>7,252,229</u> | <u>1,860,000</u> |
| Total Funds Obligated | \$115,612,558 | \$50,750,350 ¹ |

¹Includes \$25,375,175 in nonfederal matching gifts and donations which released \$25,375,175 in indefinite Challenge Grant funds.

History of Authorizations and Appropriations

| | Arts Authorization | Arts Appropriation | Administrative Funds |
|-----------------------------|-----------------------|-----------------------|-------------------------|
| Fiscal 1966 | | | |
| Program Funds | \$ 5,000,000 | \$ 2,500,000 | \$ 727,000* |
| Treasury Funds** | 2,250,000 | 34,308 | |
| Total Funds for Programming | \$ 7,250,000 | \$ 2,534,308 | |
| Fiscal 1967 | | | |
| Program Funds | \$ 5,000,000 | \$ 4,000,000 | \$ 1,019,500* |
| State Arts Agencies (block) | 2,750,000 | 2,000,000 | |
| (Subtotal—Program Funds) | (7,750,000) | (6,000,000) | |
| Treasury Funds** | 2,250,000 | 1,965,692 | |
| Total Funds for Programming | \$ 10,000,000 | \$ 7,965,692 | |
| Fiscal 1968 | | | |
| Program Funds | \$ 5,000,000 | \$ 4,500,000 | \$ 1,200,000* |
| State Arts Agencies (block) | 2,750,000 | 2,000,000 | |
| (Subtotal—Program Funds) | (7,750,000) | (6,500,000) | |
| Treasury Funds** | 2,250,000 | 674,291 | |
| Total Funds for Programming | \$ 10,000,000 | \$ 7,174,291 | |
| Fiscal 1969 | | | |
| Program Funds | \$ 6,000,000 | \$ 3,700,000 | \$ 1,400,000* |
| State Arts Agencies (block) | 2,000,000 | 1,700,000 | |
| (Subtotal—Program Funds) | (8,000,000) | (5,400,000) | |
| Treasury Funds** | 3,375,000 | 2,356,875 | |
| Total Funds for Programming | \$ 11,375,000 | \$ 7,756,875 | |
| Fiscal 1970 | | | |
| Program Funds | 6,500,000 | \$ 4,250,000 | \$ 1,610,000* |
| State Arts Agencies (block) | 2,500,000 | 2,000,000 | |
| (Subtotal—Program Funds) | (9,000,000) | (6,250,000) | |
| Treasury Funds** | 3,375,000 | 2,000,000 | |
| Total Funds for Programming | \$ 12,375,000 | \$ 8,250,000 | |
| Fiscal 1971 | | | |
| Program Funds | \$ 12,875,000 | \$ 8,465,000 | \$ 2,660,000* |
| State Arts Agencies (block) | 4,125,000 | 4,125,000 | |
| (Subtotal—Program Funds) | (17,000,000) | (12,590,000) | |
| Treasury Funds** | 3,000,000 | 2,500,000 | |
| Total Funds for Programming | \$ 20,000,000 | \$ 15,090,000 | |
| Fiscal 1972 | | | |
| Program Funds | \$ 21,000,000 | \$ 20,750,000 | \$ 3,460,000* |
| State Arts Agencies (block) | 5,500,000 | 5,500,000 | |
| (Subtotal—Program Funds) | (26,500,000) | (26,250,000) | |
| Treasury Funds** | 3,500,000 | 3,500,000 | |
| Total Funds for Programming | \$ 30,000,000 | \$ 29,750,000 | |

| | Arts Authorization | Arts Appropriation | Administrative Funds |
|--|---------------------------|-----------------------|-------------------------|
| Fiscal 1973 | | | |
| Program Funds | \$ 28,625,000 | \$ 27,825,000 | \$ 5,314,000* |
| State Arts Agencies (block) | 6,875,000 | 6,875,000 | |
| (Subtotal—Program Funds) | (35,500,000) | (34,700,000) | |
| Treasury Funds** | 4,500,000 | 3,500,000 | |
| Total Funds for Programming | \$ 40,000,000 | \$ 38,200,000 | |
| Fiscal 1974 | | | |
| Program Funds | \$ 54,000,000 | \$ 46,025,000 | \$ 6,500,000* |
| State Arts Agencies (block) | 11,000,000 | 8,250,000 | |
| (Subtotal—Program Funds) | (65,000,000) | (54,275,000) | |
| Treasury Funds** | 7,500,000 | 6,500,000 | |
| Total Funds for Programming | \$ 72,500,000 | \$ 60,775,000 | |
| Fiscal 1975 | | | |
| Program Funds*** | \$ 90,000,000 | \$ 67,250,000 | \$10,783,000* |
| Treasury Funds** 10,000,000 | 7,500,000 | | |
| Total Funds for Programming | \$100,000,000 | \$ 74,750,000 | |
| Fiscal 1976 | | | |
| Program Funds*** | \$113,500,000 | \$ 74,500,000 | \$10,910,000* |
| Treasury Funds** 12,500,000 | 7,500,000 | | |
| Total Funds for Programming | \$126,000,000 | \$ 82,000,000 | |
| Transition Quarter | | | |
| July 1, 1976-September 30, 1976 | | | |
| Program Funds*** | — | \$ 33,437,000 | \$ 2,727,000* |
| Treasury Funds** | — | 500,000 | |
| Total Funds for Programming | — | \$ 33,937,000 | |
| Fiscal 1977 | | | |
| Program Funds*** | \$ 93,500,000 | \$ 77,500,000 | \$11,743,000* |
| Treasury Funds** 10,000,000 | 7,500,000 | | |
| Challenge Grants** | 12,000,000 | 9,000,000 | |
| Photo/Film Projects | 4,000,000 | — | |
| Total Funds for Programming | \$119,500,000 | \$ 94,000,000 | |
| Fiscal 1978 | | | |
| Program Funds*** | \$105,000,000 | \$ 89,100,000 | |
| Treasury Funds** | 12,500,000 | 7,500,000 | |
| Challenge Grants** 18,000,000 | 18,000,000 | | |
| Photo/Film Project | 2,000,000 | — | |
| Total Funds for Programming | \$137,500,000 | \$114,600,000 | |
| Administrative Funds | such sums as necessary | 8,900,000 | \$ 8,200,000* |
| Fiscal 1979 | | | |
| Program Funds*** | — | \$102,160,000 | |
| Treasury Funds** | — | 7,500,000 | |
| Challenge Grants** | — | 30,000,000 | |
| Administrative Funds | — | 9,925,000 | |
| Total Funds for Programming | such sums as necessary | \$149,585,000 | |
| Fiscal 1980 | | | |
| Program Funds*** | — | \$ 97,000,000 | |
| Treasury Funds** | — | \$ 18,500,000 | |
| Challenge Grants** | — | \$ 26,900,000 | |
| Administrative Funds | — | \$ 12,210,000 | |
| Total Funds for Programming | such sums as necessary | \$154,610,000 | |

| | Arts Authorization | Arts Appropriation | Administrative Funds |
|------------------------------------|-----------------------|-----------------------|-------------------------|
| Fiscal 1981 | | | |
| Program Funds*** | \$115,500,000 | \$113,960,000 | |
| Treasury Funds** | 18,500,000 | 19,250,000 | |
| Challenge Grants** | 27,000,000 | 13,450,000 | |
| Administrative | 14,000,000 | 11,900,000 | |
| Total Funds for Programming | <u>\$175,000,000</u> | <u>\$158,560,000</u> | |

*These funds were jointly provided to the National Endowment for the Arts and the National Endowment for the Humanities until the two agencies were administratively separated in 1978.

**Federal funds appropriated by Congress to match nonfederal donations to the Endowment.

***Not less than 20 percent of Program Funds are required to go to state arts agencies and regional arts groups.

Published by the Division of Publications
National Endowment for the Arts
2401 E St., N.W., Washington, D.C. 20506

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