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NATIONAL ENDOWMENT FOR THE ARTS

ADVISORY PANELS FY 77

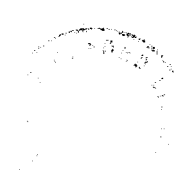
Listed on the following pages are the men and women who serve on Endowment Advisory Panels. Panelists are appointed to a specific Panel where they review grant applications, evaluate past programs, and advise Endowment staff and the National Council on the Arts as to the direction of future programs. Panel recommendations are presented to the National Council on the Arts which is responsible for final recommendations to the Chairman.

Not found in this listing are the many experts who serve on ad hoc panels formed for the Architecture + Environmental Arts and Visual Arts Programs. For specific information concerning these panels please write or call the appropriate program:

Architecture + Environmental Arts Program
Mail Stop 503
National Endowment for the Arts
Washington, D.C. 20506
202-634-4276

Visual Arts Program
Mail Stop 501
National Endowment for the Arts
Washington, D.C. 20506
202-634-1566

Program Information
November 1976



Prepared by
Program Information
Mail Stop 550
National Endowment for the Arts
Washington, D.C. 20506
202-634-6369

DANCE PROGRAM: DANCE ADVISORY PANEL FY 77

Manuel Alum	Director Manuel Alum Dance Company New York, New York
Jack Anderson	Critic, Freelance Writer DANCE MAGAZINE New York, New York
Toby Armour	Director New England Dinosaur Lexington, Massachusetts
Joy Austin	Chairman Tennessee Arts Commission Nashville, Tennessee
Merrill Brockway	Producer, "Dance in America" WNET 13 New York, New York
Shelbe Freeman Bullock	Dance Associate New York State Council on the Arts New York, New York
Jane Combs	Southwest Regional Representative National Association for Regional Ballet, Administrative Assistant for the Humanities Research Center Hoblitzelle Theatre Arts Library University of Texas Austin, Texas
Chuck Davis	Director Chuck Davis Dance Company Bronx, New York
Sarah Hale	Chairman Minnesota State Arts Board Minneapolis, Minnesota
Roy Helms	Executive Director Alaska State Council on the Arts Anchorage, Alaska
Robert Joffrey Chairman	Director City Center Joffrey Ballet New York, New York



Tom Leabhart

Director
Mime Theatre Company
Instructor, Department of Speech
and Dramatic Arts
University of Arkansas
Fayetteville, Arkansas

Bella Lewitzky
Vice-Chairman

Director
Bella Lewitzky Dance Company
Los Angeles, California

Charles K. McWhorter

Attorney for American Telephone
and Telegraph Company
Former member of the National
Council on the Arts
New York, New York

Elvi Moore

Associate Professor of Dance
University of Chicago
Chicago, Illinois

Josephine Schwarz

Artistic Advisor
Dayton Ballet
Dayton, Ohio

Michael Smuin

Associate Artistic Director
San Francisco Ballet Association
San Francisco, California

Violette Verdy

Principal Dancer
New York City Ballet
New York, New York

Barbara Weisberger

Executive Artistic Director
Pennsylvania Ballet Association
Philadelphia, Pennsylvania

Joanne Woodward

Actress
Hollywood, California

EDUCATION PROGRAM: ARTISTS-IN-SCHOOLS ADVISORY PANEL FY 77

Dewey Balfa	Coordinator, Acadiana School Project Basile, Louisiana
Alvin Batiste	Chairman, Jazz Institute Southern University Baton Rouge, Louisiana
Dr. Thomas Bergin Chairman	Dean, Center for Continuing Education University of Notre Dame Former Chairman of State Arts Agency South Bend, Indiana
Felix R.R. Drury	Architect New Haven, Connecticut
Robert Kiley	Dean, School of Fine Arts University of Montana Missoula, Montana
Molly LaBerge	Director Community Program in Arts and Sciences (COMPAS) St. Paul, Minnesota
Ruth Asawa Lanier	Sculptor President, Alvarado School Art Workshop San Francisco, California
Nancy B. Llewellyn	Chairman Office of Arkansas State Arts and Humanities Little Rock, Arkansas
Ellen Lovell	Executive Director Vermont Council on the Arts, Inc. Montpelier, Vermont
Dr. Sidney P. Marland, Jr. Vice-Chairman	President College Entrance Examination Board New York, New York
Clydia Nahwooksy	Coordinator Bureau of Indian Affairs Department of the Interior Washington, D.C.

Don Redlich	Choreographer, Dancer, Teacher Director, Don Redlich Dance Company New York, New York
Robert Richards	Artists-in-Schools Coordinator for Kansas Arts Commission Topeka, Kansas
Toshiko Takaezu	Craftsperson Music Hall Building Clinton, New Jersey
DeLloyd Tibbs	National Executive Secretary American Guild of Musical Artists New York, New York
Edward J. Villella	Dancer The New York City Ballet Former member of the National Council on the Arts New York, New York
Melinda Ward	Film Coordinator Walker Art Center Minneapolis, Minnesota
Arne Zaslove	Associate Director Seattle Repertory Theatre Seattle, Washington

EXPANSION ARTS PROGRAM: EXPANSION ARTS ADVISORY PANEL FY 77*

Ken Billups	Supervisor of Vocal Music St. Louis Public Schools St. Louis, Missouri
Katherine Dunham	Dancer, Anthropologist Director, Dynamic Museum East St. Louis, Illinois
O'Neil Ford	Architect Former member of the National Council on the Arts San Antonio, Texas
Ruth Humleker	Arts Administrator Minneapolis, Minnesota
Ellida Kirk	Arts Administrator Tacoma, Washington
Samella Lewis	Artist, Art Historian Scripps College Claremont, California
Diego Navarrette Vice-Chairman	Dean of Student Services and Personnel Pima College Tucson, Arizona
Jerrold Ruby	Executive Director Wisconsin Arts Board Madison, Wisconsin
David Saltonstall	Director, Cultural Programs Mellon Foundation New York, New York
Brenda Sexton	Labor Educator Brooklyn, New York
William Strickland, Jr. Chairman	Director Manchester Craftsman Guild Pittsburgh, Pennsylvania
Isabelle Watkins	Chairman Georgia Council for the Arts Atlanta, Georgia
Jack Wright	Media Artist Director, Appalshop Whitesburg, Kentucky

*Note: three new panelists will be appointed by 1/1/77

OFFICE OF THE FEDERAL-STATE PARTNERSHIP: FEDERAL-STATE
PARTNERSHIP ADVISORY PANEL, FY 77

Jessie L. Brown	Director of Communication Center Old Dominion Professor of the Humanities Hampton Institute Hampton, Virginia
Carolyn Caine	State Coordinator of Festival of Arts for the Young Salt Lake City, Utah
Dunbar Carpenter Chairman	Former State Arts Agency Chairman Medford, Oregon
Ewel Cornett	Director Theatre Arts of West Virginia, Inc. Beckley, West Virginia
Ann E. Day Vice-Chairman	Curator of Educational Services Utah Museum of Fine Arts University of Utah Salt Lake City, Utah
L. James Edgy	Chairman, National Assembly of State Arts Agencies Director, Ohio Arts Council Columbus, Ohio
Barnet Fain	Former Chairman Rhode Island State Council on the Arts Providence, Rhode Island
William Hull	Director of Exhibitions Pennsylvania State University University Park, Pennsylvania
Philip Jessup	Program Director Donner Foundation New York, New York
Hayward King	Curator John Bowles Gallery San Francisco, California

Donald Mintz

Dean
School of Fine and Performing Arts
Montclair State College
Upper Montclair, New Jersey

David C. Sennema

Director
South Carolina Museum Commission
Columbia, South Carolina

Louise T. Trigg

Vice President, Trigg Cattle Co.
Former Chairman, New Mexico Arts
Commission
Santa Fe, New Mexico

FOLK ARTS PROGRAM: FOLK ARTS ADVISORY PANEL FY 77

Dr. Roger Abrahams	Professor, Department of English University of Texas Austin, Texas
Dr. Henry Glassie	Professor, National Humanities Institute, Yale University New Haven, Connecticut
Dr. Kenneth Goldstein	Professor, Department of Folklore Memorial University of Newfoundland St. Johns, Newfoundland, Canada
David E. Nelson	Executive Director Montana Arts Council Missoula, Montana
Dr. Barre Toelken	Professor, Department of English University of Oregon Eugene, Oregon

LITERATURE PROGRAM: LITERATURE ADVISORY PANEL FY 77

Len Fulton	Editor, Novelist Paradise, California
Ernest Gaines	Novelist San Francisco, California
Albert Goldbarth	Poet Ithaca, New York
Wayne Knutson	Dean, College of Fine Arts University of South Dakota Chairman, South Dakota Arts Council Vermillion, South Dakota
Robert Kotlowitz	Novelist Vice President and Director of Programming for Educational Broadcasting Corporation, Channel 13 New York, New York
Maxine Kumin	Poet Warner, New Hampshire
Romulus Linney	Playwright, Novelist New York, New York
Bernard Blas Lopez	Professional Photographer Executive Director, New Mexico Arts Commission Santa Fe, New Mexico
Mary MacArthur	Editor Arlington, Virginia
William P. Matthews	Editor, Poet, Critic Boulder, Colorado
William Meredith	Poet, Teacher English Department Connecticut College New London, Connecticut
Speer Morgan	Fiction writer, Critic, Teacher English Department University of Missouri Columbia, Missouri

Reynolds Price
Chairman

Novelist, Teacher
Durham, North Carolina

Roger Rosenblatt

Writer, Literary Editor
THE NEW REPUBLIC
Washington, D.C.

Jack Shoemaker

Poet, Small Press Editor
Berkeley, California

James Welch

Poet, Novelist
Missoula, Montana

MUSEUM PROGRAM: MUSEUM ADVISORY PANEL FY 77

William Agee	Director The Museum of Fine Arts Houston, Texas
Craig Black Co-Chairman	Director Carnegie Museum of Natural History Pittsburgh, Pennsylvania
Harold G. Blatt	Attorney at Law St. Louis, Missouri
Joel Bloom	Vice-President and Director The Franklin Institute Science Museum and Planetarium Philadelphia, Pennsylvania
E. John Bullard	Director New Orleans Museum of Art New Orleans, Louisiana
Anne d'Harnoncourt	Curator Philadelphia Museum of Art Philadelphia, Pennsylvania
David Driskell	Director Carl Van Vechten Gallery of Fine Arts Nashville, Tennessee
James Elliott	Director University Art Museum University of California, Berkeley Berkeley, California
Martin Friedman Co-Chairman	Director Walker Art Center Minneapolis, Minnesota
George H. Hamilton	Director Sterling and Francine Clark Art Institute Williamstown, Massachusetts
Edward R. Hudson, Jr.	Attorney at Law Fort Worth, Texas
Ruth Kohler	Chairman, Wisconsin Arts Board Director, John M. Kohler Art Center Seboygan, Wisconsin
Thomas N. Maytham	Director The Denver Art Museum Denver, Colorado

Thomas M. Messer	Director The Solomon R. Guggenheim Museum New York, New York
Richard E. Oldenburg	Director The Museum of Modern Art New York, New York
Russell I. Peithman	Director The Charlotte Nature Museum Charlotte, North Carolina
Alan Shestack	Director Yale University Art Gallery New Haven, Connecticut
Louise C. Tester	Executive Director Arizona Commission on the Arts and Humanities Phoenix, Arizona
Thomas J. Vaughan	Director Oregon Historical Society Portland, Oregon
E. Leland Webber	Director, Field Museum of Natural History Former member of the National Council on the Arts Chicago, Illinois

MUSIC PROGRAM: MUSIC ADVISORY PANEL FY 77

Planning Section

Jacob Avshalomov
Co-Chairman

Composer, Conductor
Portland Junior Symphony
Portland, Oregon

Joan Briccetti
(Chairman, Orchestra Panel)

General Manager
Richmond Symphony
Richmond, Virginia

Jess Casey

Dean, School of Music
Winthrop College
Rock Hill, South Carolina

Sophie Consagra

Executive Director
Delaware State Arts Council
Wilmington, Delaware

John Crosby

General Director
Santa Fe Opera Company,
President
Manhattan School of Music,
President
Opera America,
New York, New York

James de Blasis

General Director
Cincinnati Opera Company
New York, New York

Rafael Druian

Violinist, Professor of Music
University of California, San Diego
La Jolla, California

Claude Frank

Pianist, Professor of Music, Adjunct
Yale University
New Haven, Connecticut

Eugene Frey

President, Local 1
American Federation of Musicians
Hamilton, Ohio

Elliott Galkin

President, Music Critics' Association
Music Critic, BALTIMORE SUN
Chairman, Music Department
Goucher College/John Hopkins University
Timonium, Maryland

Leonard Garment	Attorney Brooklyn Heights, New York
David Gockley (Chairman, Opera Panel)	General Director Houston Grand Opera Association Houston, Texas
Margaret Hillis (Chairman, Choral Panel)	Director Chicago Symphony Orchestra Chorus Wilmette, Illinois
Natalie Hinderas	Pianist, Professor of Music Temple University Philadelphia, Pennsylvania
Ezra Laderman (Chairman, Composer/Librettist Panel)	Composer, Composer-in-Residence State University of New York at Binghamton Member, Advisory Board ASCAP Teaneck, New Jersey
Daniel Martino	Chairman Utah State Division of Fine Arts Director of Cultural Affairs Wever State College Ogden, Utah
Leonard Nelson	Attorney, Former Chairman Maine State Commission on the Arts and the Humanities Portland, Maine
Larry Ridley (Chairman, Jazz Panel)	Chairman, Music Department Livingston College of Rutgers University Englishtown, New Jersey
Roger Ruggeri	Composer, Principal Bass Milwaukee Symphony Orchestra Shorewood, Wisconsin
Milton Salkind	President San Francisco Conservatory of Music San Francisco, California

Albert K. Webster
Co-Chairman

Managing Director
New York Philharmonic
New York, New York

Lucien Wulsin

Chairman
Baldwin Piano Company
Cincinnati, Ohio

Choral Section

Elaine Brown

Director
Singing City
Philadelphia, Pennsylvania

Thomas Dunn

Editor-in-Chief
E.C. Schirmer Company
Boston, Massachusetts

Robert Fountain

Professor of Music, Director of
Graduate Program of Master of
Music and Choral Conducting
University of Wisconsin, Madison
Madison, Wisconsin

Morris Hayes

Vice President
American Choral Directors
Association
Eau Claire, Wisconsin

Margaret Hillis
Chairman of
Choral Section

Director
Chicago Symphony Orchestra Chorus
Wilmette, Illinois

Joseph Liebling

Director
Oakland Symphony Chorus
Oakland, California

Robert Page

Chairman, Music Department
Carnegie-Mellon University
Pittsburgh, Pennsylvania

Roger Wagner

Director
Los Angeles Master Chorus
Los Angeles, California

Evelyn White

Professor of Choral Music and
Theory, School of Music
Howard University
Washington, D.C.

Composer/Librettist Section

William Bolcom	Composer, Assistant Professor of Composition University of Michigan Ann Arbor, Michigan
Phyllis Bryn-Julson	Soprano Potomac, Maryland
Donald Erb	Composer, Faculty Cleveland Institute of Music Cleveland Heights, Ohio
Richard Felciano	Composer, Co-director of Electronic Music Studio, Professor of Music University of California, Berkeley Berkeley, California
Vivian Fine	Composer, Professor of Music Bennington College North Bennington, Vermont
Sheldon Harnick	Lyricist, Librettist New York, New York
John Hollander	Poet, Librettist New York, New York
Karel Husa	Composer, Conductor Ithaca, New York
Ezra Laderman Chairman of Composer/Librettist Section	Composer, Member, Advisory Board ASCAP Composer-in-Residence State University of New York, Binghamton Teaneck, New Jersey
Pauline Oliveros	Composer, Faculty University of California, San Diego Leucadia, California
Vincent Persichetti	Composer Philadelphia, Pennsylvania
Matthew Raimondi	Violinist Composers String Quartet New York, New York

Loren Rush
Co-director, Center for Computer
Research in Music and Acoustics
Artificial Intelligence Laboratory
Stanford University
Richmond, California

Robert Suderburg
Composer, Director
North Carolina School for the Arts
Winston-Salem, North Carolina

Robert Ward
Composer
Winston-Salem, North Carolina

Jazz/Folk/Ethnic Music Section*

Richard Abrams
Pianist, Composer, Arranger
Chicago, Illinois

S. David Bailey
Jazz Artist, Executive Director
Jazzmobile, Inc.
White Plains, New York

Benny Carter
Composer, Instrumentalist, Conductor
Beverly Hills, California

Tom Ferguson
President
National Association of Jazz Educators,
Director of Jazz Studies
Memphis State University
Germantown, Tennessee

Phyllis Garland
Contributing Editor, EBONY
Assistant Professor of Journalism
Graduate School of Journalism
Columbia University
New York, New York

John B. "Dizzy" Gillespie
Jazz Artist
Englewood, New Jersey

William Ivey
Director
Country Music Foundation
Nashville, Tennessee

John Lewis
Composer, Artist-in-Residence,
Davis Center, City College of New York
New York, New York

Richard Long	Director, Center for African and African-American Studies Atlanta University Atlanta, Georgia
Rene Lopez	Ethnomusicologist, Researcher New York, New York
Ken A. McIntyre	Composer, Multi-instrumentalist Educator Wheatley Heights, New York
Monk Montgomery	Jazz Artist President, Las Vegas Jazz Society Las Vegas, Nevada
Coleridge-Taylor Perkinson	Composer, Pianist, Associate Conductor New World Symphony Los Angeles, California
Benny Powell	Musician, Lecturer Los Angeles, California
Ethel Raim	Co-director Balkan Arts Center New York, New York
Bernice Reagon	Director of Music D.C. Black Repertory Theatre, Folklore Specialist African Diaspora Program Smithsonian Institution Washington, D.C.
Larry Ridley Chairman of Jazz Section	Jazz Artist Chairman, Music Department Livingston College/Rutgers University Englishtown, New Jersey
Ralph Rinzler	Director, Folklife Programs Smithsonian Institution Washington, D.C.
Don Roberts	Head Music Librarian Northwestern University Evanston, Illinois

George Russell

Jazz Composer
Cambridge, Massachusetts

Mike Seeger

Musician, Singer
Garrett Park, Maryland

Chris Strachwitz

President
Arhoolie Records
Berkeley, California

Visnu Wood

Bassist, Assistant Professor of Music
Hampshire College
Amherst, Massachusetts

*Note: A Chairman of the Folk/Ethnic Section of the panel will be named in the near future. This person will also serve on the Planning Section as well.

PUBLIC MEDIA PROGRAM: PUBLIC MEDIA ADVISORY PANELS FY 77

General Programs Panel:

Carl Foreman
Screenwriter, Director, Producer
Beverly Hills, California

Richard Jencks
Vice President
CBS Television
Washington, D.C.

Richard Leacock
Filmmaker
Head, Film Section, Massachusetts
Institute of Technology
Cambridge, Massachusetts

Kathleen Nolan
Actress
President, Screen Actors Guild
Hollywood, California

Gordon Parks
Author, Photographer, Composer,
Screenwriter, Motion Picture
Director
New York, New York

Arthur Penn
Television, Theatre and Motion
Picture Director
New York, New York

Daniel Taradash
Screenwriter
Former President of the Academy
of Motion Picture Arts and Sciences
Beverly Hills, California

John Whitney, Sr.
Independent Filmmaker
Pacific Palisades, California

Media Studies Panel:

Erik Barnouw
Author, Educator
Fellow at the Woodrow Wilson Center,
Smithsonian Institution
Washington, D.C.

Henry Breitrose
Program Head, Film and Broadcasting
Department
Stanford University
Stanford, California

Stan Vanderbeek
Video Artist, Filmmaker
Director, Mid-Atlantic Regional
Media Center
Baltimore, Maryland

Planning Panel:

Nash Cox

Executive Director
Kentucky Arts Commission
Frankfort, Kentucky

Paul Roth

Chairman of the Board, National
Association of Theatre Owners, Inc.
President, Roth Theatre Circuit
Silver Spring, Maryland

Colin Young

Director
The National Film School
Beaconsfield, Bucks, England

Programming in the Arts Panel:

Lonne Elder III

Screenwriter, Author, Television
Writer
Sherman Oaks, California

Allan Miller

President
Music Project for Television, Inc.
New York, New York

George Schaefer

Producer, Director
President, Compass Productions
Los Angeles, California

William Storke

Vice President, Special Programs
NBC-TV
New York, New York

Sanford Wolff

Executive Secretary
American Federation of Television
and Radio Artists
New York, New York

Regional Development Panel:

Camille Cook

Director, Film Center
Art Institute of Chicago
Chicago, Illinois

Sally Dixon

Chairman, The Committee on Film
and Television Resources and
Services
Pittsburgh, Pennsylvania

PUBLIC MEDIA PROGRAM: PUBLIC MEDIA ADVISORY PANELS (Continued)

Ed Emshwiller	Video Artist, Filmmaker Emshwiller Films, Inc. Wantagh, New York
Rick George	Executive Director South Carolina Arts Commission Columbia, South Carolina
Gerald O'Grady	Director, Center for Media Study, Inc. State University of New York at Buffalo Buffalo, New York
Robert Sitton	Director, Northwest Film Study Center Portland, Oregon

SPECIAL PROJECTS PROGRAM: SPECIAL PROJECTS ADVISORY PANEL FY 77

Thomas Bacchetti	Member of the Board, Association of College, University and Community Arts Administrators Director of Public Events Stanford University Stanford, California
Simon Michael Bessie Chairman	Senior Vice President Harper & Row Publishers New York, New York
Marlow Burt	Executive Director St. Paul-Ramsey Council of Arts and Sciences St. Paul, Minnesota
Donald Grody	Executive Secretary Actor's Equity Association New York, New York
George Irwin	Member of the Board Associated Councils of the Arts Quincy, Illinois
Bonnie Pitman-Gelles	Former Curator of Education New Orleans Museum of Art, Member, Advisory Council of National Museum Act Smithsonian Institution, First Vice-Chairman, Committee on Museum Education of the American Association of Museums Washington, D.C.
Donald Quayle	Senior Vice President of Broadcasting Corporation for Public Broadcasting Washington, D.C.
David Rockefeller, Jr.	Chairman, American Council on the Arts in Education Panel: "Arts Education in America" Consultant, THE REAL PAPER Boston, Massachusetts

Curtis Schwartz

Vice President, JMH Associates, Inc.
Former Director
Oklahoma Arts and Humanities Council
Oklahoma City, Oklahoma

Barre Toelken

Professor of English and Folklore
University of Oregon
Editor, JOURNAL OF AMERICAN FOLKLORE
Eugene, Oregon

THEATRE PROGRAM: THEATRE ADVISORY PANEL FY 77

Marcia Alcorn	Chairman Connecticut Commission on the Arts Hartford, Connecticut
Arthur Ballet	Executive Director, Office of Advanced Drama Research Professor, University of Minnesota Minneapolis, Minnesota
Theodore Bickel	President Actor's Equity Association New York, New York
Arvin Brown	Artistic Director Long Wharf Theatre New Haven, Connecticut
Richard Christiansen	Drama Critic CHICAGO DAILY NEWS Chicago, Illinois
Gordon Davidson	Artistic Director Center Theatre Group, Mark Taper Forum Los Angeles, California
David Frank	Managing Director Loretto-Hilton Repertory Theatre St. Louis, Missouri
Peter Hero	Executive Director Oregon Arts Commission Salem, Oregon
Jon Jory	Artistic Director Actor's Theatre of Louisville Louisville, Kentucky
Woodie King	Director New Federal Theatre New York, New York
James McKenzie	Executive Director American Conservatory Theatre San Francisco, California

Lynne Meadow

Artistic/Executive Director
Manhattan Theatre Club
New York, New York

Lloyd Richards
Chairman

Director, National Playwrights'
Conference, O'Neill Theatre
Center
Professor of Acting, Hunter College
New York, New York

Alan Schneider
Vice Chairman

Director, Drama Division
Juilliard School
New York, New York

William F. Storke

Vice President, Special Programs
NBC Television Network
New York, New York

Megan Terry

Playwright
Omaha, Nebraska

Douglas Turner Ward

Artistic Director/Producer
Negro Ensemble Company
New York, New York

Lanford Wilson

Playwright
New York, New York

NATIONAL ENDOWMENT FOR THE ARTS
STAFF LIST

OFFICE OF THE CHAIRMAN

Chairman	Nancy Hanks	634-6005
Deputy Chairman	Michael Straight	634-6584
Staff Assistant	Fred Lazarus	634-6008
Executive Assistant to the Chairman	John Clark	634-6070
Congressional Liaison	Anne Murphy	634-6580
Assistant to the Chairman/Press	Florence Lowe	634-6033
General Counsel	Robert Wade	634-6588

OFFICE OF PROGRAM DEVELOPMENT AND COORDINATION

Director	Lawrence L. Reger	634-6110
Cultural Resources Development Project	Carl F. Stover	634-6110
Alternative Education Study Project	A.B. Spellman	634-6110

PROGRAM AREAS

Architecture +

Environmental Arts

Director	Bill N. Lacy	634-4276
Assistant Director	Robert McNulty	
Assistant Director	Roy Knight	
Design Awareness and Education	Joan Shantz	634-4281
Federal Graphics	Jerry Perlmutter	634-4286
Design Information	Nick Chaparos	634-4276
Federal Architecture Project	Lois Craig	293-9032

Education

Director	John Kerr	634-6028
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Expansion Arts

Director	Vantile Whitfield	634-6010
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Office of Federal-
State Partnership

Director	Henry Putsch	634-6055
Assistant Director	Donald Dillon	

Literature

Director Leonard Randolph 634-6044

Museums

Director John Spencer 634-6164

Assistant Director David Ryan

Office of
Special Projects

Director Gordon Braithwaite 634-6020

Folk Arts Director Beth Lomax Hawes 634-6020

City Spirit Project Burt Woolf 634-1640

Coordinator of Special
Constituencies Lani Lattin 634-4284

US/UK Fellowships Elizabeth Beim 634-6110

Visual Arts

Director James Melchert (Jan. 1) 634-1566

Assistant Director Renato Danese

Crafts Coordinator Elena Canavier

Office of Performing
Arts and Public Media

Director

Dance

Director Suzanne Weil 634-6383

Music

Director Walter Anderson 634-6390

Assistant Director Adrian Gnam

Public Media

Director Brian O'Doherty 634-6300

Assistant Director Cathy Wyler

Theatre

Director Ruth Mayleas 634-6387

OFFICE OF THE ASSISTANT CHAIRMAN

Assistant Chairman	David Searles	634-6076
Special Assistant	Edward Wolfe	
Administrative Officer	Robert Sims	634-6377
Staff Development/ Intern Program	Kathleen Bannon	634-6380
Correspondence Supervisor	Rene Hill	634-6394
Interior Design Specialist	Bert Kubli	634-6380
Budget Director	Jim Ireland	634-6361
Evaluation Director	Chuck Kirk	634-6365
Audit Liaison	Aaron Fineman	
Grants Officer	James Thomas	634-6160
Assistant Grants Officer	Carolyn M. (Sue) Johnson	
Planning Director	Ana Steele	634-6313
Program Information Director	Marcia Hovey	634-6373
Research Director	Harold Horowitz	634-7103
Secretary to the National Council	Luna Diamond	634-7144

Preliminary Notification and Application Information

Challenge Grants

National Endowment
for the Arts



1977

INTRODUCTION

Contingent on appropriations, the National Endowment for the Arts plans a multi-year program of Challenge Grants TO SECURE NEW AND INCREASED SOURCES OF CONTINUING INCOME FOR CULTURAL INSTITUTIONS. Challenge Grants are separate from, and in addition to, the Endowment's ongoing program categories of support to cultural institutions. The purpose of Challenge Grants is to encourage new and increased sources of income on a continuing basis for our nation's artistic institutions and museums.

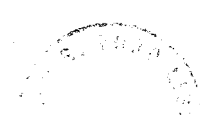
Note: Implementation of this program, which has been authorized by Congress, depends on receipt of additional appropriations. Final Congressional action on additional appropriations is not expected until the spring of 1977.

STATEMENT OF THE NATIONAL COUNCIL ON THE ARTS

The Council believes that Challenge Grants can assist in encouraging a broader understanding of the importance of developing and preserving our cultural resources and thereby helping to encourage the generation of continuing support from all sectors of society, including business, foundations, civic groups, state and local governments and individuals.

The Council views Challenge Grants, which are of a limited duration, as an important complement to other Endowment program categories which provide ongoing support to groups of highest quality. The Council expects that cultural institutions receiving Challenge Grants will structure their fund-raising campaigns to encourage donors similarly to consider continuing financial support as an important responsibility.

It is expected that these guidelines may be revised as experience is gained to allow the Arts Endowment to meet the varied needs of the constituencies it serves.



ELIGIBILITY

Challenge Grants will be available to cultural institutions or groups of cultural institutions that have demonstrated a commitment to aesthetic quality and have programs of national or regional impact. Eligible cultural organizations will include, but are not limited to art, history and science museums, dance companies, orchestras, community cultural centers, neighborhood arts services, neighborhood arts consortia, professional theatres, opera companies, regional media centers. Other culturally related groups, such as State Arts Agencies and regional arts associations, service organizations and united arts funds may receive support under certain circumstances. Note: It is expected that almost all recipients of Challenge Grants will also be grantees of other program categories of the Arts Endowment.

Groups of cultural institutions are encouraged to consider cooperative applications for Challenge Grants, in order to foster broader community interest and involvement in the cultural opportunities of a community.

For "Statutory Limitations" see page 6.

GRANT AMOUNTS

Matching Challenge Grants will be made for not less than \$10,000 in Federal funds, and generally not more than \$500,000 per year for one organization. Most grants will be for much less than the maximum. Applicants are urged to project realistic plans and goals. Matching must be on at least a three-to-one basis, and matching dollars must be from new or increased funds.

GRANT PERIODS

While grants are on a one-time basis, the time period covered may be for up to three years. In most cases, multi-year grants will be in descending amounts.

ACTIVITIES QUALIFYING FOR SUPPORT

Since the purpose of Challenge Grants is to assist cultural groups in developing new and increased sources of continuing income, the specific uses of grant and matching funds are primarily at the discretion of the grantee. Some possible uses of grant and matching funds, and some general observations and limitations follow:

- to meet increased operating costs, which include increased costs, costs of additional services to the community, and expenses of special fund-raising efforts.
- to help eliminate accumulated debts where there is a specific plan to prevent accumulation of deficits in the future.
- to initiate or augment cash reserve or endowment fund - Because of Federal regulations, it is difficult to use Federal monies for cash reserve programs or endowment funds; however, Federal funds could be applied against current operating expenses and the matching funds for the Endowment's grants may then be used for a cash reserve plan or endowment fund.
- to provide capital improvements for cultural facilities - Although emphasis in the Challenge Grant Program is not on capital improvements, grants may be made for (a) the purchase of equipment; (b) the installation of climatic, acoustical, security or other necessary mechanical systems; and in special instances, (c) the acquisition of auxiliary spaces to present facilities; and (d) renovation of existing buildings and the adaptation of older buildings for new purposes. While new construction projects are not excluded from funding, by law the Endowment can only consider grants for new construction for "...demonstration purposes or under unusual circumstances...". In most cases involving acquisition, renovation or construction of facilities the matching ratio must be substantially higher than three-to-one, which is the minimum for other activities qualifying for support.

- to assist special one-time projects, which show clearly that they will contribute to the basic strengthening of a grantee, and will have a beneficial impact on generating continued contributions from new or increased sources of funds.

LONG-RANGE PLANNING

Applicants must have long-range plans (3-5 years) which clearly relate the proposed Challenge Grant campaign to the institution's long-term development and which indicate how funds are to be raised and used. Plans are to include program, audience/community and financial development projections. An outline of these plans (not to exceed 5 typewritten pages) must accompany the application.

Cultural institutions are reminded that they are eligible to request assistance for planning of financial development campaigns within guidelines of regular Endowment funding categories. Organizations are encouraged to take advantage of these and other opportunities to do necessary long-range planning and preparation for fund-raising efforts.

FEDERAL-STATE CONSULTATION

Because of their limited duration and substantial matching requirements, Challenge Grants may have considerable impact on the planning and economic situation of many organizations--matters of great concern to State Arts Agencies. It will be to the advantage of applicants to inform and consult with their State Arts Agency in developing their applications.

As part of the preparation for application review, the Endowment will request information from State Arts Agencies on Challenge Grant applications within their states. The decision whether an application will receive support, and when, will necessarily rest upon recommendations of the Endowment's Advisory Panels and the National Council on the Arts.

DEADLINE FOR FISCAL 1977: January 3, 1977

The Endowment would appreciate informal notification of intent to submit an application. Such notification should be forwarded as soon as possible to:

Challenge Grants
Grants Office
National Endowment for the Arts
MS 500
Washington, D.C. 20506

Completed applications must be postmarked no later than January 3, 1977. Final notices of approval or rejection will not be sent before June 1, 1977.

Additional deadlines will be announced at a later date.

HOW TO APPLY

Eligible organizations should complete "Project Grant Application, NEA 3 (Rev.)" forms in triplicate and mail (along with required materials) to:

Challenge Grants
Grants Office
National Endowment for the Arts
MS 500
Washington, D.C. 20506

REQUIRED MATERIALS TO BE SUBMITTED WITH APPLICATION FORM

Applicants are required to submit the following materials in duplicate:

1. Copy of Internal Revenue Service determination letter for tax-exempt status. Although this letter may have been submitted previously, it must be submitted with each application.
2. Signed copy of the Assurance of Compliance with the Regulations of the Civil Rights Act of 1964 form, if one has not been submitted to the Endowment within the last five years.

3. An outline of long-range plans not to exceed five typewritten pages (See "Long-Range Planning, page 4).

REVIEW PROCESS

Initial review will be made by relevant Endowment Programs and their Advisory Panels.

The National Council on the Arts will make final recommendations to the Chairman of the National Endowment for the Arts.

STATUTORY LIMITATIONS

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

1. Only those organizations in which no part of net earnings inures to the benefit of a private stockholder or individual and to which donations are allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. Copy of Internal Revenue Service determination letter for tax-exempt status must be submitted with each application;
2. Organizations receiving Endowment support must conduct their operations in accordance with the requirements of Title VI of the Civil Rights Act of 1964 and the Rehabilitation Act of 1973, as amended, which bar discrimination in Federally-assisted projects on the basis of race, color, national origin or handicap. Each applicant organization is required to file with the Arts Grants Office an Assurance of Compliance form. (if your organization has filed an Assurance of Compliance with

the Arts Endowment within the last five years, in connection with a grant award, it is not necessary to complete the form at this time.)

3. Only those organizations which compensate at the prevailing minimum compensation level or on the basis of negotiated agreements which would satisfy the requirements of Parts 3,5, and 505 of Title 29 of the Code of Federal Regulations for the duration of any project supported in whole or in part by the National Endowment for the Arts.

PRIVACY ACT NOTIFICATION

In compliance with the Privacy Act of 1974, we furnish the following information:

Section (5) of the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 954) authorizes the Endowment to solicit the requested information. This information is needed to process your grant application and also for statistical research and analysis of trends. The routine uses of this information are general administration of application review process, statistical research, Congressional oversight, and analysis of trends.

Failure to provide information as requested could result in rejection of your application because of insufficient facts for determining either your eligibility for a grant or the amount which should be awarded.

CHALLENGE GRANT FUNDING METHOD

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

Since the Treasury Fund has proved so successful, recent action authorizing Challenge Grants provides for the same basic procedures for funding Challenge Grants.

Gifts may be made to the Endowment for the support of a non-profit tax-exempt, cultural organization which has been notified that the Endowment intends to award it a Challenge Grant.

When a restricted gift is received, it frees an equal amount from the Challenge Grant appropriation, which is then made available to the grantee in accordance with the amount and conditions of the grant, as recommended by the National Council on the Arts and approved by the Chairman.

Challenge Grant Procedure

1. If a project is eligible for a Challenge Grant, a cultural institution submits to the Endowment a formal application, which may include a list of potential donors.

2. The application is reviewed first by the relevant discipline advisory panel and then by the National Council on the Arts and is recommended for approval or rejection. Based on these recommendations, the Chairman makes the final determination and notification is sent to the applicant.

3. If the grant award is approved, the applicant then requests that the donors forward their gifts to the National Endowment for the Arts in the form of a gift transmittal letter specifying the donor, the amount of the gift, a statement that it is to support a Challenge Grant, and the date by which payment will be made to the grantee organization.

4. In order to simplify the procedures for collecting donations, which are to be matched by the Challenge Grant appropriation, grant recipients will receive payment directly from the donor (in cash or negotiable securities).

5. Upon receipt of payment on the gifts, grantee provides the Endowment with evidence of receipt of such payment as follows:

- a. In the case of individual gifts of less than \$5,000, grantee will forward to the Endowment, a list of donors' names, addresses and amounts received, certified by an official of the organization, and notarized.
- b. In the case of individual gifts of \$5,000 or more, grantee will forward to the Endowment, within the grant period, a photostatic copy of the instrument of payment, i.e. the check or negotiable securities, with a covering letter.
- c. In cases where benefit proceeds are to be utilized for the purposes of matching a Challenge Grant, evidence, such as benefit announcement circulars, invitations, posters, etcetera (which indicate donors had prior knowledge that their contributions would be used for matching a Challenge Grant) must be retained by the grantee as evidence of donors' intent. In these cases, the grantee organization will forward to the Endowment, within the grant period, a notarized letter requesting release of Challenge Grant matching funds, signed by

an appropriate official, certifying that the benefit was held on a specified date, yielded a specified sum for Challenge Grant matching purposes, and that evidence of the benefit will be retained by grantee organization in its files.

6. In all cases, donors are to make payment on gifts at least 60 days prior to termination of the grant period, and grantee organizations will provide the Endowment with evidence of receipt of payment on gifts at least 30 days prior to the termination of the grant period.

Example:

\$100,000	Donor's Contributions(s) to Endowment from New or Increased Funds
<u>\$100,000</u>	Endowment Match from Challenge Grant Appropriation
\$200,000	Total Endowment Grant
<u>\$200,000</u>	Minimum Required Additional Contributions as Matching from New or Increased Sources
\$400,000	Minimum Required Project Budget

10/14/76

Project Grant Application National Endowment for the Arts Applications must be submitted in triplicate and mailed to the Grants Office (Mail stop 500), National Endowment for the Arts, Washington, D.C. 20506		Challenge Grants																														
I. Applicant organization (name and address with zip)	II. Program under which support is requested:																															
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**Project Grant Application
National Endowment for the Arts**

Challenge Grants

Applications must be submitted in triplicate and mailed to the Grants Office (Mail stop 500), National Endowment for the Arts, Washington, D.C. 20506

I. Applicant organization (name and address with zip)	II. Program under which support is requested:	
	III. Period of support requested	
	Starting	Ending
	month day year	month day year

IV. Summary of project description (A maximum of two additional typed pages may be attached,)

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)		Total costs of project (rounded to nearest ten dollars)
A. Direct costs		\$
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Fringe benefits	_____	
Supplies and materials	_____	
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Other	_____	
Total direct costs		\$ _____
B. Indirect costs		\$ _____
Total project costs		\$ _____

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A. Expenses	1. \$ _____	2. \$ _____
B. Revenues, grants & contributions	1. \$ _____	2. \$ _____

Do not write in this space

Evaluation of prior year(s)' projects

1	2	3	4
---	---	---	---

 Pys \$ _____ Cps \$ _____ Audit report

1	2
---	---

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? Yes No

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature _____ Date signed _____

Name (print or type) _____

Title (print or type) _____

Telephone (area code) _____

Project director

Signature _____ Date signed _____

Name (print or type) _____

Title (print or type) _____

Telephone (area code) _____

* Payee (to whom grant payments will be sent if other than authorizing official)

Signature _____ Date signed _____

Name (print or type) _____

Title (print or type) _____

Telephone (area code) _____

* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

**Project Grant Application
National Endowment for the Arts**

Challenge Grants

Applications must be submitted in triplicate and mailed to the Grants Office (Mail stop 500), National Endowment for the Arts, Washington, D.C. 20506

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\$ _____

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Fringe benefits _____
Supplies and materials _____
Travel _____
Special _____
Other _____

Total direct costs \$ _____

B. Indirect costs

\$ _____

Total project costs \$ _____

VII. Total amount requested from the National Endowment for the Arts

\$ _____

VIII. Organization total fiscal activity

Actual most recent fiscal period

Estimated for next fiscal period

A. Expenses

1. \$ _____

2. \$ _____

B. Revenues, grants & contributions

1. \$ _____

2. \$ _____

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Evaluation of prior year(s) projects

1 2 3 4

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Audit report

1 2

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Title (print or type) _____

Name (print or type) _____

Signature _____

Date signed _____

Project director

Telephone (area code) _____

Title (print or type) _____

Name (print or type) _____

Signature _____

Date signed _____

Telephone (area code) _____

Title (print or type) _____

Name (print or type) _____

Signature _____

Date signed _____

Authorizing official(s)

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

XII. Certification

Have you done so? Yes _____ No _____

application.

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this

XI. State Arts Agency notification



**Assurance of Compliance With National Foundation on the Arts and the Humanities
Regulations Under Title VI of the Civil Rights Act of 1964**

_____ (hereinafter called the "Applicant") **Hereby Agrees That** it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d) and all requirements imposed by or pursuant to the Regulations of the National Foundation on the Arts and the Humanities (45 C.F.R. Part 1110) issued pursuant to that Title, to the end that, in accordance with Title VI of that Act and the regulations, no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the Applicant receives Federal financial assistance from the Foundation; and **Hereby Gives Assurance That** it will immediately take any measures to effectuate this agreement.

If any real property or structure thereon is provided or improved with the aid of Federal financial assistance extended to the Applicant by the Foundation, this assurance shall obligate the Applicant, or in the case of any transfer of such property, any transferee, for the period during which the real property or structure is used for a purpose for which the Federal financial assistance is extended or for another purpose involving the provision of similar services or benefits. If any personal property is so provided, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of the property. In all other cases, this assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended to it by the Foundation.

This Assurance is given in consideration of and for the purpose of obtaining any and all Federal grants, loans, contracts, property, discounts or other Federal financial assistance extended after the date hereof to the Applicant by the Foundation, including installment payments after such date on account of applications for Federal financial which were approved before such date. The Applicant recognizes and agrees that such Federal financial assistance will be extended in reliance on the representations and agreements made in this assurance, and that the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and the person or persons whose signature appears below is authorized to sign this assurance on behalf of the Applicant.

(Applicant) Applicant's mailing address

By _____
(President, Chairman of the Board, or comparable authorized official)

Dated _____

XI. State Arts Agency notification
The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.
Have you done so? Yes _____ No _____

XII. Certification
We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.
Authorizing official(s)
Signature _____
Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director
Signature _____
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* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

Assurance Explanation

Background. Section 601 et seq. of the Civil Rights Act of 1964 (42 U.S.C. 2000d, 78 Stat. 241) provides that no person in the United States shall, on the ground of race, color or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity receiving Federal financial assistance, and requires that each government agency which is empowered to extend such financial assistance shall issue rules and regulations effectuating Title VI (Sections 601-605) of the Act with respect to such programs or activities administered by the agency. Subject to certain exceptions regarding admission policies and certain religious and military institutions, Title IX of the Education Amendment of 1972 (20 U.S.C. 1681 et seq., 86 Stat. 235) prohibits the exclusion of persons on the basis of sex from any education program or activity receiving Federal financial assistance.

NFAH Regulation. Section 1110.4 of the NFAH Regulations (45 C.F.R. Part 1110) requires, as a condition to the approval of a grant, that the Applicant execute the Assurance of Compliance Form, whether or not a comparable form has been filed with another agency.

Assurance of Compliance. The Applicant referred to in the Form is the organization itself, whose Chief Executive Officer or comparable official should sign the Assurance. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with the other material which is to be returned to the Foundation. Once a properly executed Assurance Form has been filed with NFAH, it will serve as the assurance for all future applications to NFAH, and for this reason the Applicant should verify the accuracy of the assurance from time-to-time.

October 14, 1976

SUPPLEMENTARY FACT SHEET

CHALLENGE GRANT PROGRAM FOR THE ARTS

How do institutions qualify?

Eligible institutions must submit applications and, subsequently, three-to-five year plans which clearly relate a proposed challenge grant campaign to the institution's long-term stability. The plans must indicate how funds are to be raised, from whom they are to be raised, and how they are to be used. The plans must include integrated program, audience and financial development projections.

Applications will be reviewed by the Endowment program staffs and advisory panels in the applicant institution's area of arts activity. The National Council on the Arts will make final recommendations on grant awards to the Chairman of the National Endowment for the Arts.

How large are the grants?

Challenge grants will range from not less than \$10,000 to not more than \$500,000. All grants will require at least a three-to-one match in new and increased non-Federal funds. Grants will generally be on a one-time basis and could be used over up to three years.

How would a challenge grant work?

Example 1: A symphony orchestra concludes that in order to stabilize its financial position and render maximum service to its community within the limits of its existing physical plant it must (a) eliminate a

\$600,000 accumulated debt, (b) establish a \$250,000 cash reserve to help meet cash flow problems, and (c) by 1980 increase its annual operating budget by \$675,000. It could achieve these goals with a challenge grant of \$300,000 over three years in the following manner:

	Contributions*			Use of Funds		
	Federal Challenge Grant	Minimum New Funds	Continuing Contributions**	Debt Elimination	Cash Reserve	Operating Support
1977	\$150.0	\$450.0	--	\$350.0	\$ 50.0	\$200.0
1978	100.0	300.0	\$337.5	150.0	137.5	450.0
1979	50.0	150.0	562.5	100.0	62.5	600.0
1980 & beyond	--	--	675.0	--	--	675.0

Example 2: A major crafts organization concludes that it could more effectively serve its members and their purposes if it (a) establishes a \$250,000 cash reserve and (b) increases its annual operating budget by approximately \$115,000 in order to respond to demands for publications. A challenge grant of \$50,000 used over three years would assist with this effort in the following manner:

	Contributions*			Use of Funds	
	Federal Challenge Grant	Minimum New Funds	Continuing Contributions**	Cash Reserve	Operating Support
1977	\$15.0	\$45.0	--	\$ 60.0	--
1978	25.0	75.0	\$ 33.75	115.0	\$ 18.75
1979	10.0	30.0	90.0	75.0	55.0
1980 & beyond	--	--	112.5	--	112.5

* Numbers in thousands.

** Assumes a 75% average repeat rate on new contributions in the previous year(s).

Example 3: A museum wishes to augment its endowment fund by \$5 million to provide a larger continuing source of income, and receives a \$300,000 two-year challenge grant to initiate this fund drive:

	Contributions*			Endowment Deposit
	Federal Challenge Grant	Minimum New Funds	Continuing Contributions**	
1977	\$150.0	\$450.0	--	\$600.0
1978	150.0	450.0	\$337.5	937.5
1979 & beyond	--	--	675.0	675.0

Example 4: A theatre company needs to undertake a major renovation of its performance center at a cost of \$1.5 million. In raising funds for this purpose, it also wants to stimulate additional on-going contributions to build an endowment fund. A \$200,000 one-year challenge grant would assist in this manner:

	Contributions*			Use of Funds	
	Federal Challenge Grant	Minimum New Funds	Continuing Contributions**	Renovation Renovation Project	Endowment Fund
1977	\$200.0	\$800.0***	--	\$1,000.0	--
1978	--	--	\$600.0	500.0	\$100.0
1979 & beyond	--	--	600.0	--	600.0

*Numbers in thousands

**Assumes a 75% average repeat rate on new contributions in the previous year.

***Renovation projects require at least a four-to-one match.



Example 5: A dance company concludes that it should (a) provide more public service programs in schools, hospitals and community centers, requiring an annual budget increase of \$75,000, and (b) initiate an endowment fund. A \$75,000 challenge grant over three years would assist this effort in the following manner:

	<u>Contributions*</u>			<u>Use of Funds</u>	
	<u>Federal Challenge Grant</u>	<u>Minimum New Funds</u>	<u>Continuing Contributions**</u>	<u>Community Programs</u>	<u>Endowment</u>
1977	\$35.0	\$105.0	--	\$75.0	\$70.0
1978	20.0	60.0	\$78.75	75.0	83.75
1979	20.0	60.0	123.75	75.0	128.75
1980 and beyond	--	--	168.75	75.0	93.75

*Numbers in thousands

**Assumes a 75% average repeat rate on new contributions in the previous year(s).

How much money is involved?

The President has proposed \$50 million for challenge grants in the arts over the next three years--\$12 million in the current fiscal year, \$18 million in Fiscal Year 1978, and \$20 million in Fiscal Year 1979. This would yield \$150 million in direct matching and a residue of \$112.5 million in on-going support, in accordance with this projection:

	<u>Fed. Exp. *</u>	<u>Minimum New Funds</u>	<u>Continuing Contributions**</u>	<u>Total</u>
Fiscal 1977	\$12.0	\$36.0	--	\$ 48.0
Fiscal 1978	18.0	54.0	\$ 27.0	99.0
Fiscal 1979	20.0	60.0	67.5	147.5
Fiscal 1980 and beyond	<u>--</u>	<u>--</u>	<u>112.5</u>	<u>112.5</u>
TOTAL	\$50.0	\$150.0	\$207.0	\$407.0

*Numbers in millions.

**Assumes a 75% average repeat rate on new contributions in the previous year(s).

Does Congress support this program?

In its reauthorization of the Arts Endowment this year, the Congress gave special encouragement to the implementation of a challenge grant program, recommended the funding levels now proposed by the President for Fiscal Years 1977 and 1978, and asserted these purposes for such an effort:

1. Enabling cultural organizations and institutions to increase the levels of continuing support and to increase the range of contributors to the programs of such organizations or institutions;
2. providing administrative and management improvements for cultural organizations and institutions, particularly in the field of long-range financial planning;
3. enabling cultural organizations and institutions to increase audience participation in, and appreciation of, programs sponsored by such organizations and institutions;

4. stimulating greater cooperation among cultural organizations and institutions especially designed to serve better the communities in which such organizations or institutions are located; and
5. fostering greater citizen involvement in planning the cultural development of a community.

How was the challenge grant program developed?

In recent years, the Endowment and the National Council on the Arts have tested the challenge grant principle in a few situations, including grants to the Metropolitan Opera, a group of cultural institutions in Detroit, and the Boston and Brooklyn Museums. The specific plans for the program now proposed for funding were developed by the Arts Endowment in consultation with all its advisory panels, officials of state arts agencies, and other cultural leaders. Its details were approved in final form by the National Council on the Arts in September 1976.

**Growth in Selected
Cultural Institutions: 1965-1975** Performing Institutions
(Estimated by National Endowment for the Arts)

	1965	1975
Professional Orchestras	58	110
Professional Opera Companies	27	45
Resident Professional Theatres	12	50
Developmental Theatres	10	95
Resident Professional Dance Companies	10	70
Professional Touring Dance Companies	27	87

**Growth in Selected
Cultural Institutions: 1965-1975** Museums
(Estimated by National Endowment for the Arts)

	1965	1975
Art	320	350
Science	270	290
History	640	705
Combination	470	535
Total	1700	1880

**Growth in Selected
Cultural Institutions: 1965-1975** Supporting Institutions
(Estimated by National Endowment for the Arts)

	1965	1975
State Arts Agencies	12	55 ⁽¹⁾
Community Arts Agencies	175	900 ⁽²⁾
Regional Media Centers	1	40
Graduate Programs of Arts Administration	0	14
Community Cultural Centers/Expansion Arts	6	25
Small Literary Magazines	450	700
Independent Presses	200	350

(1) Includes District of Columbia, Puerto Rico, Virgin Islands, American Samoa, and Guam.

(2) Does not include thousands of non-professional community groups involved in music, theatre, etcetera

NEWS

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

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EMBARGOED UNTIL:
10:00 P.M., EST
Thursday, October 14, 1976

EDITOR'S NOTE:

Included in the reauthorization legislation for the National Endowment for the Arts was a new provision for a major Challenge Grant Program. These grants will go toward stimulating new and increased funding, and establishing a broader base of financial support for cultural institutions, since each federal dollar must be matched by \$3 from other sources.

The National Council on the Arts, the advisory body of the Endowment, has recommended development of alternative methods for generating new monies to insure the strength of cultural institutions for the future.

MORE...

In carrying out its mandate, the Endowment began to organize the challenge grant concept including pilot projects which provided federal funds and requiring a match of three-or-more dollars for each dollar received. The results of these programs which have gone to assist institutions such as the Metropolitan Opera and the Boston Museum of Fine Arts were highly successful.

Testifying a year ago before Congress, Arts Endowment Chairman Nancy Hanks said:

"Given Endowment experience, we are convinced of the importance of these challenge grant programs and believe they should be utilized in the future. We hope that states and cities and the media will join us and the private sector in combined efforts. Otherwise, institutions and resources that have been built largely by private funds will begin to falter in their service to the Nation."

Because of past success and its potential for the future, action was taken by Congress to include the new provision in the Endowment's legislation to provide for an ongoing Challenge Grant Program.

In refining the guidelines for this program, the Arts Endowment has held planning sessions over the past year with the major program advisory panels, and the National Council on the Arts.

MORE...

It has also consulted with private individuals active in the arts, and with others in the field including officials of foundations, businesses, and local governments.

In its meeting last month, the National Council gave final approval to proposed guidelines for the new Program.

Although implementation of the Challenge Grant Program is contingent on appropriations, proposals by potential grantees require preparation and long-range planning. Therefore, we will make these guidelines available to provide the necessary information for qualifying organizations so they may proceed in their planning and so that funds will be available to the field as they begin their major fundraising campaigns in the fall of 1977.

To implement these programs, a supplemental appropriation will be needed for Fiscal 1977. We are pleased to learn that the President will announce plans today to seek funding for the current year and to provide for increased support in the years to come.

MORE...

We hope this information will be helpful to you in writing about the Challenge Grant Program and its potential for strengthening the existing partnership between the federal government and other public and private sources of support for cultural activities throughout the country.

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OCTOBER 14, 1976

Office of the White House Press Secretary

THE WHITE HOUSE

FACT SHEET

CULTURAL CHALLENGE GRANTS PROGRAM

The President has announced his intention to request \$50 million in federal funds over the next three years for the Cultural Challenge Grants program of the National Endowment for the Arts. This will raise the level and broaden the base of ongoing financial support for the arts from federal and non-federal sources.

The Cultural Challenge Grant program provides cultural institutions with "leverage money" to be used to elicit additional funding from new sources or increased funding from established sources. Cultural Challenge Grants are intended as one-time grants that can be used for up to three years. They will be awarded on the basis of long-range integrated program, audience, and cultural development plans submitted by the institutions. On the basis of past experience with challenge grants in other areas and with fund-raising efforts in general, at least 75% of this new or increased giving can be expected to continue beyond the challenge grant period, thus placing the institution involved on a higher plateau of regular philanthropic support.

FUNDING

The President recommended \$12 million in federal funds for FY 77, \$18 million for FY 78, and \$20 million for FY 79. Thus, federal funds over the three years will total \$50 million. Since federal funds must be matched at least 3-1 by non-federal funds, the Cultural Challenge Grants program holds out the prospect of \$200 million in new funds for cultural institutions.

ELIGIBILITY

More than 1,200 non-profit tax-exempt cultural institutions in all fifty states will be eligible to apply for challenge grants. These include, but are not limited to, art, history and science museums, dance companies, symphony orchestras, community cultural centers, neighborhood arts services, professional theatres, opera companies, and regional media centers.

Under certain circumstances, other culturally-related groups such as state arts agencies, regional arts organizations, service organizations, and united arts funds may also receive such grants.

Groups of cultural institutions will be encouraged to consider joint applications for challenge grants in order to foster greater cooperation among cultural institutions in serving their communities.

more



BACKGROUND

Many cultural institutions need to broaden the base and raise the level of regular on-going support to achieve financial stability and to meet the rising public demand for cultural opportunities. Challenge grants will assist in this task by providing "leverage money" to be used locally to elicit additional funding from new sources or increased funding from established sources on at least a three-to-one basis.

The Arts Endowment's challenge grants will complement its other grant programs in serving the agency's main goals of:

- Increasing availability of quality cultural opportunities to all citizens throughout the country;
- Developing our cultural resources by assisting cultural institutions to improve artistic and administrative standards and provide greater public service; and
- Advancing our cultural legacy by fostering artistic creativity and the pursuit of excellence in all the arts, and by preserving our cultural heritage.

Challenge grants will assist cultural institutions in taking better advantage of available opportunities to generate funds for the arts in order to meet increasingly important public needs in the arts.

In response to public demand, the number of cultural institutions and public agencies in the arts has increased over the last decade, and with this, the total arts audience. Examples of this growth include these estimates:

	<u>Number in 1965</u>	<u>Number in 1975</u>
Professional Orchestras	58	110
Professional Opera Companies	27	45
Professional Dance Companies	37	157
Professional Theatres	23	145
Museums	1700	1880
Regional Media Centers	1	40
Community Cultural Centers/ Expansion Arts	6	25
Small Literary Magazines	450	700
Independent Presses	200	350
State Arts Agencies	12	55
Community Arts Agencies	175	900

There has been comparable expansion in folk arts and crafts activity.

more

Despite this success, and partly because of it, financial problems are threatening the stability and vitality of the country's important cultural centers. These institutions cannot charge audiences the full costs of their operations and still fulfill their public responsibilities. With inflation, the costs of cultural institutions (labor and energy intensive activities) have increased rapidly. The philanthropic and governmental support relied upon to fill the inevitable gap between costs and maximum feasible earnings has not kept pace. Hence, programs have been curtailed, quality sacrificed, gifted artists shifted to other pursuits, and irretrievable cultural opportunities lost to the public.

At the same time, there is evidence that Americans are willing to do more to make cultural opportunities available. According to a 1975 Harris survey, more than half the American people would be willing to pay an additional \$10 per year in support of the arts. The Conference Board recently found the arts to be the fastest growing area of corporate philanthropy. The same is true of independent foundations. Public officials at all levels of government have been increasingly vigorous in support of programs to support the arts.

Challenge grants will provide an effective catalyst to bring these opportunities to full realization in particular institutional situations.

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