Annual Report 1982
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, 1982.

Respectfully,

F. S. M. Hodsoll
Chairman

The President
The White House
Washington, D.C.

March 1983
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The descriptions of the 5,690 grants listed in this 1982 Annual Report represent a rich variety of artistic creativity taking place throughout the country. These grants testify to the central importance of the arts in American life and to the fundamental fact that the arts are alive and, in many cases, flourishing.

The diversity of artistic activity in America is one of the great strengths of the American arts. Our support of this diversity includes the New York City Opera’s critically acclaimed, sold-out production of *Candide* and grants to relatively unknown choreographers, painters, and poets to collaborate on interdisciplinary work.

Some of our most visible grants in 1982 were the National Heritage Awards in the Folk Arts—a new way of honoring 15 performing artists and craftsmen for a lifetime of outstanding folk art. We also support creative artists through new music centers that provide composers with sophisticated equipment and through fellowships to writers to buy time for creative work. Recently, too, the Picasso retrospective caught the attention of the nation; but perhaps just as crucial in the long run were our less glamorous grants to help museums bring collections out of storage, install climate control systems, and shift to computerized cataloging of their holdings.

**Public-Private Partnership**

The arts have from the beginning flourished in our country with little direct help from the government at any level—federal, state, or local. We did not make the direct government commitment to the arts that we did for, say, education, but we did from 1913 on encourage private support, as for other philanthropy, through tax deductions.

The National Endowment for the Arts was established in 1965 to give national recognition of, and national support to, the arts. Our purpose is to be catalytic, to spark other sources of support for excellence and access to that excellence. The mechanisms we use to achieve this catalytic role involve matching grants, advocacy, and information. In terms of public funding, we are complemented at the state and local levels by state and local arts agencies.

The Endowment’s 1982 budget was $143 million. State appropriations from 50 states and six special jurisdictions aggregated $120 million—an 8.9 percent gain over state appropriations for FY 81. It is estimated that local public bodies appropriated in FY 82 in excess of $300 million for the arts.

But this total pot of direct government funding is only 17 percent of total giving to cultural institutions. Although the 1982 numbers are not yet available, the American Association of Fund-Raising Counsel estimates that the private sector (individuals, corporations, and foundations) contributed in 1981 $3.35 billion—up roughly $400 million from 1980. This represents a nominal increase of 13.2 percent and a real increase of 4.3 percent. Also, the share of culture in total giving increased slightly from 1981 to 1982.

Private sector giving to the arts can be broken down as follows: 86 percent comes from individuals; 9 percent from corporations; and 5 percent from foundations. We have reason to be optimistic with regard to the future:

- New York’s Chemical Bank, in a study conducted by its Economic Research Department, projected a 100 percent increase in private giving to cultural activities in the 1979-84 time frame.
- The Foundation Center, in *Foundations Today*—1982, reports a 20 percent dollar increase in grants for cultural activities (1981 versus 1980). In 1981, 3,878 grants to culture aggregated $192.6 million, representing 15.3 percent of total foundation dollars given for all purposes; this compares with 13.5 percent in 1980, when foundations gave 3,291 grants to culture aggregating $160.8 million.
- The American Association of Fund-Raising Counsel estimates that overall corporate giving increased 11.1 percent in 1981 compared to
A National Perspective on the Arts

The arts in our country have always depended on a pluralistic system of support in which no one sector dominates. Private giving, moreover, is an important sense a partnership with government. The tax deductions involved represent forebearance on taxes that would otherwise have been due. And, unlike giving to the government through taxes, a private donor gives to the donee of his choice. In fact, when one adds the government's share of private contributions, the government's stake in the arts could amount to more than $1.5 billion per year—comparable in terms of per capita GDP to that in the United Kingdom and Sweden where they essentially lack tax incentives for this purpose.

The majority of our funding is in short-term program or project support. It includes funding of creativity (through individual fellowships and the encouragement of institutions to create, produce, and present new American work); assisting the maintenance of the main body of our culture; preservation and conservation; audience development (through education and presenting art where it would not otherwise exist); professional training; and services to the fields. Our discipline programs are involved in all of these. Longer-term institutional support is provided through our Challenge and Advancement programs to established and emerging organizations, respectively. Partnership is achieved through matching requirements; the involvement of regional, state, and local art agencies; and Presidential and Endowment advocacy.

New Directions

The 1960s and 1970s were years of rapid growth in the arts. Since 1965, the number of professional arts organizations has grown by almost 700 percent. Professional orchestras have increased from 58 to 145; professional opera companies from 31 to 109; professional dance companies from 35 to 250; and professional theater companies from 40 to 500.

As the numbers of companies grew, so did audiences. In 1965, for example, about one million tickets were sold for dance performances, chiefly in New York City. Today there are about 16 million ticket buyers for dance performances, and 90 percent of them live outside New York. Similarly,
the audiences for orchestras have risen from 10 to 23 million. Average annual attendance at art museums has soared from 22 million to more than 43 million.

This growth coincided with growing availability of private and public dollars to finance it. The 60s and 70s were also, until the late 70s, years of lower inflation and interest rates and smaller federal deficits. We are making progress: inflation and interest rates are down; the leading economic indicators are up. But we still have much work to do if long-term, stable growth is to replace short-term fixes.

The "arts boom" of the 60s and 70s brought joy to millions. Our challenge in the 1980s is to maintain momentum for the best. But it will be more difficult. Most economists agree the 80s will be a period of slower growth. We also face changes in demographics and a dizzying pace of technological change. Our population is aging; the population over 65 will increase from 26.2 million today to 31.8 million in 2000. The country's population center—for the first time in history—has moved west of the Mississippi. Our population is becoming better educated. Non-family and single parent households increased at a much greater rate than family households in the ten-year period from 1970 to 1980. The computer and telecommunications revolution is upon us.

There will likely be consolidation, and the management of arts institutions will have to learn to deal in new ways with the new realities. We have already detected a trend in this direction and a decline in the willingness to take risk. Film companies and publishing houses have, in many cases, become adjuncts of conglomerates. Museums continue to turn to blockbuster exhibitions. Performing arts repertoires are in many cases becoming less adventurous; even *Time* magazine now notes the narrowness of the repertoires of music festivals; dance companies rely more on the *Nutcracker* to sell tickets.

These factors have caused the Endowment to move forward with a six-part strategy:

1. Emphasizing longer-term institutional support (through our Challenge and Advancement Programs) to assist the best of our arts organizations, big and small, to achieve a financial basis on which they can face the future with confidence.

2. Encouraging projects that advance the art forms or bring a diversity of art to broader audiences.

3. Providing greater certainty regarding Endowment funding and encouraging planning by arts institutions—through improving the Endowment's grants process and tying it more closely to the economic decision points of arts institutions, and through stimulating in arts institutions rolling three- and five-year planning processes (artistic and financial).

4. Developing partnership among public sector supporters of the arts (including our test initiative to assist local arts agencies; partnership in dealing with touring and presenting issues and in arts education; encouragement of state arts agencies and regional organizations to apply to our discipline programs where they can assist the disciplines; and joint planning for the future).

5. Encouraging greater private support (including efforts of the President's Committee on the Arts and the Humanities; greater leverage from our grants; and a variety of specific projects designed to recognize, inform, assist, and advocate new private support for the arts).

6. Initiating the development of a system of arts information systems which anyone concerned with the arts can tap (including the information systems of state arts agencies and discipline service organizations; the Endowment's own application and grant process; and the use of telecommunications to link these systems).

Our job at the Arts Endowment is to respond to new opportunities, as always taking the best advice of those in the field. We will continue to be guided in all our efforts by the philosophy expressed by Eudora Welty, a great writer and former member of the National Council on the Arts:

"We only work in order that the artists may make new things of truth, that their audiences, viewers, learn more of what it is about by opening minds and feelings to it, being willing to accept its beauty in all the manifestations in which it may appear. So we shall all experience in a way of our own some of the joy of art's making."

F.S.M. Hodsoll
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 federal government. The Foundation consists of the National Endowment for the Arts, the National Endowment for the Humanities, and the Federal Council on the Arts and the Humanities. The Foundation is a legislative umbrella concept; it has no administrative or programming identity separate from its components.

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.

Council members serve six-year terms, staggered so that roughly one-third of all the Council rotates every two years.

National Endowment for the Arts
The National Endowment for the Arts, an independent agency of the federal government, was created in 1965 to encourage and support American art and artists. Its major goals are to foster artistic excellence by helping to develop the nation’s finest creative talent, to preserve our cultural heritage in all its diversity, to make the arts available to wider, more informed audiences, and to promote the overall financial stability of American arts organizations.

The Endowment serves as a catalyst to increase opportunities for artists and to spur involvement in the arts by private citizens, public and private organizations, and the states and communities. The agency does not direct or interfere with the creative activities of individual artists or arts organizations. Rather, it acts as a partner with the arts-support community, using federal resources to develop and promote a broadly conceived national policy of support for the arts.

Chairman of the Endowment
The Chairman of the Arts Endowment is appointed by the President of the United States, with the advice and consent of the Senate, for a term of four years. The Chairman provides overall direction to the work of the Endowment. By law, the Chairman makes final decisions on policies, programs, procedures, and the awarding of all grants and contracts.

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 600 private citizens serve on these panels, whose membership rotates regularly. Panelists are appointed by the Chairman with the advice of the staff and Council members, as well as 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. Program grants to arts institutions must be matched at least 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 plus 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 at least a three-to-one basis.
National Council on the Arts

Francis S.M. Hodson
Chairman

Members with terms expiring in 1984:

Thomas P. Bergin
Educator
Notre Dame, Indiana

Norman B. Champ, Jr.
Businessman/Trustee
St. Louis, Missouri

Maureen Dees
Community Theater Director
Montgomery, Alabama

Martin Friedman
Museum Director
Minneapolis, Minnesota

Jacob Lawrence
Painter
Seattle, Washington

Bernard Blas Lopez
State Arts Agency Director
Santa Fe, New Mexico

James Rosenquist
Painter
Aripeka, Florida

Robert Shaw
Conductor
Atlanta, Georgia

Jessie Woods
Arts Administrator
Chicago, Illinois

Rosalind Wiener Wyman
Arts Patron/Civic Leader
Los Angeles, California

Members with terms expiring in 1986:

Kurt Herbert Adler
Opera Company Conductor
San Francisco, California

Margo Albert
Actress/Arts Administrator
Los Angeles, California

Arthur I. Jacobs
Lawyer/Arts Patron
Fernandina Beach, Florida

Robert Joffrey
Choreographer/Artistic Director
New York, New York

Erich Leinsdorf
Conductor
Falmouth, Massachusetts

Toni Morrison
Novelist/Editor
Grand-View-on-Hudson, New York

I.M. Pei
Architect
New York, New York

Lida Rogers
State Arts Agency Director
Jackson, Mississippi

Members with terms expiring in 1988:

C. Douglas Dillon
Financier/Arts Patron/Museum Trustee
Far Hills, New Jersey

Allen Drury
Author
Tiburon, California

Celeste Holm
Actress
New York, New York

Raymond J. Leary
Businessman/Arts Patron/Trustee
New York, New York

Samuel Lipman
Critic/Musician
New York, New York

George Schaefer
Film Producer/Director
Beverly Hills, California

Robert Stack
Actor
Los Angeles, California

William L. Van Alen
Architect
Edgemont, Pennsylvania
Programs
Dance
Design Arts
Expansion Arts
Folk Arts
Inter-Arts
International
Literature
Media Arts
Museum
Music
Opera-Musical Theater
Theater
Visual Arts
Dance
Dance Advisory Panels

Robert Altman
Dance consultant, manager
Philadelphia, Pennsylvania

Steven Ayres
Dance company manager
Akron, Ohio

Ann Barzel
Dancer, writer
Chicago, Illinois

Robert Berky
Mime
Washington, D.C.

Virginia Brooks
Teaching artist, dance filmmaker
New York, New York

Richard Contee
Foundation executive
Minneapolis, Minnesota

Carolyn Evans
Program director
San Francisco, California

Joel Garrick
Dance presenter
Brooklyn, New York

Nancy Mason Hauser
Dance filmmaker
Los Angeles, California

Anne Hawley
State arts agency director
Boston, Massachusetts

Mary Hinkson
Teacher, former dancer
New York, New York

Millicent Hodson
Choreographer, dance historian
New York, New York

Bruce Hoover
Dance presenter
New York, New York

Ian Horvath
Artistic director, choreographer
Cleveland, Ohio

Jane Kook
State arts agency program associate
Austin, Texas

Sall Ann Kriegsman
Dance writer, presenter
Washington, D.C.

Harvey Lichtenstein
Dance presenter
Brooklyn, New York

Robert Lindgren
Artistic director
Winston-Salem, North Carolina

Bruce Marks
Artistic director
Salt Lake City, Utah

Donald McKayle
Choreographer
Los Angeles, California

William Moore
Dance writer, critic
New York, New York

Shirley Mordine
Choreographer, artistic director
Chicago, Illinois

Larry Phillips
Dance presenter
New York, New York

Marcia Preiss
Dance presenter
Emeryville, New York

Mary Regan
State arts agency director
Raleigh, North Carolina

Francisco Reynders
Mime
Portland, Oregon

Rena Shagan
Dance management consultant
New York, New York

Laura Shapiro
Dance writer, critic
Seattle, Washington

Allegro Fuller Snyder
Educator
Los Angeles, California

Gus Solomons
Artistic director, choreographer
New York, New York

Kent Stowell
Artistic director, choreographer
Seattle, Washington

Ivan Sygoda
Dance manager
New York, New York

David Vaughan
Dance writer, performer
New York, New York

Edward Villella
Artistic director, dancer
New York, New York

Brenda Way
Artistic director, choreographer
San Francisco, California

David White
Dance presenter
New York, New York

Jim Wockenfuss
Dance presenter
Iowa City, Iowa
Dance Grants

Dance Grants

To provide funds for any project or activity that will further a choreographer's development.

Program funds: $7,957,238
Treasury funds: $500,000
410 grants

Choreographers' Fellowships

Boyce, Johanna D.
New York, New York
Caniparoli, Val W.
San Francisco, California
Conrad, Gail S.
New York, New York
Dannenberg, Helen
San Francisco, California
Deal, Melvin E.
Washington, D.C.
Penley, A.
New York, New York
Goldberg, Janie
New York, New York
Hay, Deborah
Austin, Texas
Holm, Hanya
New York, New York
Jaroslow, Risa
New York, New York
Jones, William T.
New York, New York
Lambert, Phyllis
New York, New York
Maxwell, Carla
New York, New York
McCandless, Dee
Austin, Texas
Moulton, Charles D.
New York, New York
Nagrin, Daniel
New York, New York
Padow, Judy I.
New York, New York
Perez, Rudolph
Los Angeles, California
Perren, Wendy B.
New York, New York
Pomare, Eleo
New York, New York
Ragir, Judith S.
Chicago, Illinois
Reitz, Dana F.
New York, New York
Renz, Marta
New York, New York
Riley, Deborah S.
New York, New York
Rinker, Kenneth
Brooklyn, New York
Self, James T.
New York, New York
Soll, Beth E.
Cambridge, Massachusetts
Stein, Daniel A.
Paris, France
Summers, Elaine
New York, New York
Woodard, Stephanie A.
Oberlin, Ohio

The following choreographers received $8,000 each:

The following choreographers received $3,000 each:

Alum, Manuel
New York, New York
Bain, Thomas
Miami, Florida
Barsness, Eric P.
New York, New York
Bettis, Valerie E.
New York, New York
Beuchat, Carmen L.
New York, New York
Boardman, Diane S.
Brooklyn, New York
Borcham, Carol A.
Chicago, Illinois
Bowers, Martha
Hoboken, New Jersey
Comfort, Jane C.
New York, New York
Douglas, Helen E.
New York, New York
Foster, Farrell L.
Houston, Texas
Farley, Alice P.
New York, New York
Fisher, Margaret
Emeryville, California
Gamso, Marjorie R.
New York, New York
Gladstein, Deborah L.
New York, New York
Goldston, Gregg O.
Salt Lake City, Utah
Gordon, Lonny Joseph
Madison, Wisconsin
Harris, Marina
Salt Lake City, Utah
Hong, Sin Cha
Long Island City, New York
Huston, Valerie
Santa Barbara, California
Keeler, Kristine Kelly
Cambridge, Massachusetts
Keller, Emily R.
San Francisco, California
Levice, Andrea
New York, New York
Luft, Mary
Miami, Florida
Morgan, Ernest T. Hilo, Hawaii
Mukerjea, Ritha Devi New York, New York
Mussman, Marjorie S. New York, New York
Nash, Matthew New York, New York
Navarra, Gilda San Juan, Puerto Rico
Neeley, Lynn Cambridge, Massachusetts
Osgood, Amy D. Chicago, Illinois
Posin, Kathryn New York, New York
Reighenborn, Garry D. New York, New York
Rethorst, Susan New York, New York
Roesch, Barbara J. San Francisco, California
Slater, Deborah J. San Francisco, California
Slayton, Jeffrey C. Los Angeles, California
Soh-I-Donnell, Linda J. Los Angeles, California
Streh, Elizabeth A. New York, New York
Tolbert, C. Alyo Chicago, Illinois
Vaughan, Deborah B. Oakland, California
Vernon, Charles R. Chicago, Illinois
Von Grona, Eugene New York, New York
Woodard, Paula Clements Oberlin, Ohio
Woodberry, David P. New York, New York

Dance
13

Charlip, Remy For a three-year choreographers' fellowship. New York, New York $24,000
Dunham, Katherine For a choreographers' fellowship. East St. Louis, Illinois 12,000
Primus, Pearl E. For a three-year choreographers' fellowship. New Rochelle, New York 24,000
Woodard, Stephanie For a collaborative project with Louise Steinman, Patricia Giovenco, Oberlin, Ohio 3,000
Wendy Perron, Paula Clements, and Harry Sheppard.

General Services To assist organizations or individuals who provide services to dance companies, dancers, and choreographers on a national or regional level, or who increase the visibility of dance in their communities or regions.

Program funds: $489,279
Treasury funds: $10,000
34 grants

American Dance Festival For the American Dance Festival critic's conference. Durham, North Carolina $7,500
American Dance Festival For the salary of the project director of the technical assistance Durham, North Carolina project. 5,000
Association of Ohio Dance Companies For the newsletter and dance calendar. Shaker Heights, Ohio 5,000
Contact Collaborations For publication of the Contact Quarterly. New York, New York 4,000
Cunningham Dance Foundation For salaries, supplies, and materials for the operation of the Cunningham Studio. New York, New York 3,000
TF 5,000
Dance Notation Bureau To document the dances in the current repertories of American dance New York, New York companies. 10,000
Dance Notation Bureau For the resident notator project. New York, New York 17,500
Dance Theater Workshop To support DTW's membership services. New York, New York 24,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Funding Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Coalition</td>
<td>For professional photographs, additional graphic design services, and a publication program for <em>Space for Dance: An Architectural Design Guide for Dance and Performing Arts Facilities</em>.</td>
</tr>
<tr>
<td>Foundation for the Extension and Development of the American Professional Theater</td>
<td>To provide administrative and consultant services related to evaluation of professional dance companies, service organizations, and individual choreographers during fiscal 1982.</td>
</tr>
<tr>
<td>Foundation for the Extension and Development of the American Professional Theater</td>
<td>To provide administrative and consultant services related to evaluation of professional dance companies, service organizations, and individual choreographers during fiscal 1983.</td>
</tr>
<tr>
<td>Foundation for the Joffrey Ballet</td>
<td>To support FEDAPT's management technical assistance program for professionally oriented dance companies.</td>
</tr>
<tr>
<td>Gottfried, Linda E.</td>
<td>To participate as a Fellow in the Dance Program. The Fellowship Program contributed an additional $1,000 to this award.</td>
</tr>
<tr>
<td>Johns, Byron</td>
<td>To amend a previous fellowship given by the Endowment's Fellowship Program.</td>
</tr>
<tr>
<td>Los Angeles Area Dance Alliance</td>
<td>For the expansion of the administrative staff, the improvement of membership services, and the development of a dance video center.</td>
</tr>
<tr>
<td>Mid-America Arts Alliance</td>
<td>For Dance Network activities, including newsletters, bulletins, regional meetings, and a resource book of the region's dance community.</td>
</tr>
<tr>
<td>Minnesota Independent Choreographers Alliance</td>
<td>For choreographers' and dancers' fees for a series of concerts.</td>
</tr>
<tr>
<td>Movement Research</td>
<td>For the studies project, a dance and discussions series.</td>
</tr>
<tr>
<td>Murray Spalding Movement Arts</td>
<td>For the presentation of modern dance companies in the Grace Church dance theater.</td>
</tr>
<tr>
<td>National Association for Regional Ballet</td>
<td>To support the Craft of Choreography conferences.</td>
</tr>
<tr>
<td>National Association for Regional Ballet</td>
<td>For the association's 1982 projects for regional ballet companies.</td>
</tr>
<tr>
<td>New York Public Library</td>
<td>For administrative staff positions for the Dance Collection of the Performing Arts Resource Center.</td>
</tr>
<tr>
<td>North Carolina Arts Council</td>
<td>To pay the company fees of participants in the North Carolina Dance Showcase.</td>
</tr>
<tr>
<td>Pennsylvania, Trustees of the University of Philadelphia</td>
<td>For publicity and marketing campaigns for a dance series.</td>
</tr>
<tr>
<td>Pentacle/Danceworks</td>
<td>For the organization's services to dance companies.</td>
</tr>
<tr>
<td>Performing Artservices</td>
<td>For the continuation of the program of services.</td>
</tr>
<tr>
<td>Philadelphia Dance Alliance</td>
<td>For publication and distribution of a monthly dance calendar for the Philadelphia dance community.</td>
</tr>
<tr>
<td>Quinn, Tracy A.</td>
<td>To enable Tracy A. Quinn to participate in the Endowment's Fellowship Program.</td>
</tr>
</tbody>
</table>
### Grants to Dance Companies

To promote artistic development, administrative and financial stability, and increased visibility and community support for professional dance companies.

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$3,175,411</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treasury funds:</td>
<td>$ 460,000</td>
</tr>
<tr>
<td>188 grants</td>
<td></td>
</tr>
</tbody>
</table>

#### Roxanne Dance Foundation
New York, New York

For management services, part-time salaries and administrative expenses for this dance management service organization.

5,000

#### San Francisco Bay Area Dance Coalition
San Francisco, California

For the information and advocacy services to the Bay Area dance community.

15,000

#### San Francisco Dance Management
San Francisco, California

For administrative services to Bay Area modern dance companies.

5,000

#### Theatre Development Fund
New York, New York

For the dance voucher program, the publication of *New York Onstage*, and the ticket subsidy program.

25,000

#### Aims of Modzawe
Jamaica, New York

To amend a previous grant for the rehearsal and performance of Dinizulu Dancers, Drummers, and Singers.

$2,500

#### Aman Folk Ensemble
Los Angeles, California

For rehearsal salaries for Dinizulu Dancers, Drummers, and Singers.

8,510

#### American Deaf Dance Company
Austin, Texas

For a new work for the company by guest choreographer David Gordon.

5,760

#### Arts Catalyst Alliance
New York, New York

To support a self-produced home season.

3,900

#### Atlanta Ballet
Atlanta, Georgia

For new works, a full-time public relations staffer, and additional home performances.

$21,275

#### Atlanta Contemporary Dance Company
Atlanta, Georgia

For rehearsal salaries, a home season, and touring costs.

7,600

#### Ballet Foundation of Milwaukee
Milwaukee, Wisconsin

To support a marketing/audience development campaign.

25,000

#### Ballet Theatre Foundation
New York, New York

To pay rehearsal salaries for dancers and artistic staff.

20,000

#### Ballet Foundation of Milwaukee
Milwaukee, Wisconsin

For a new work by Helen Douglas, the addition of *Grosse Fuge* by H. van Manen and *Les Patineurs* by Frederick Ashton, and improved visual and graphic materials for the Milwaukee Ballet Company.

12,765
Ballet West  
Salt Lake City, Utah  
For the company's home season, rehearsal salaries, and a new work by guest choreographer Helen Douglas.  
63,820

Ballet West  
Salt Lake City, Utah  
For the company's home season, rehearsal salaries, and a new work by guest choreographer Daniel Levens.  
15,000

Baltimore Ballet  
Baltimore, Maryland  
For a rehearsal period for repertory maintenance.  
5,000

Bella Lewitzky Dance Foundation  
Los Angeles, California  
For a new work by artistic director Bella Lewitzky for the company.  
12,705

Bella Lewitzky Dance Foundation  
Los Angeles, California  
For a rehearsal period, the new position of development assistant, and the creation of a film to be used as a fund-raising tool.  
15,000

Bert Houle/Sophie Wibaux Mime Theatre  
San Francisco, California  
For the creation of new mime work and rehearsal costs for the maintenance of repertory.  
2,500

Bert Houle/Sophie Wibaux Mime Theatre  
San Francisco, California  
For the creation of new mime works, rehearsal costs for the maintenance of repertory, a home season, and costs of preserving two documentary mime films.  
10,640

Black Dimensions Dance Theater  
Oakland, California  
For rehearsal salaries and a home season.  
3,000

Boston Ballet  
Boston, Massachusetts  
To support the company's 1982-83 home season.  
25,530

Boston Ballet  
Boston, Massachusetts  
For a rehearsal period for repertory development.  
10,090

Cassandra Dance/Theatre Corporation  
Brooklyn, New York  
For a marketing and promotional campaign for a home season and national recognition for Rachel Lampert and Dancers.  
5,090

Center for Positive Thought  
Buffalo, New York  
For the salary of a company manager and the costs of a home season and regional tour for Kariama and Company.  
5,000

Chicago City Ballet  
Chicago, Illinois  
For dancers' salaries during rehearsal.  
10,000

Choreographics  
Berkeley, California  
For the salary of artistic director Wendy Rogers of the Wendy Rogers Dance Company.  
6,810

Chuck Davis Dance Company  
New York, New York  
For costs relating to the creation and rehearsal of a new piece for the Chuck Davis Dance Company.  
8,000

Cincinnati Ballet Company  
Cincinnati, Ohio  
For an extended rehearsal period, a series of performances in Cincinnati parks, and the staging of Jubilee by Joseph Duell.  
35,000

Cincinnati Ballet Company  
Cincinnati, Ohio  
For a rehearsal period and a media campaign.  
25,530

Cirque Productions  
Portland, Oregon  
For the rehearsal and production of the company's home season.  
9,000

Changing Times Tap Dancing Company  
New York, New York  
For a company administrator and performances and workshops of Old New Borrowed and Bluesy and By Word of Foot jazz tap shows.  
10,215

Cleveland Ballet  
Cleveland, Ohio  
For the creation of Vaudeville by Dennis Nahat and Ian Horvath, the restaging of Dark Elegies by Sally Wilson, and a new ballet by Dennis Nahat.  
51,055

Cleveland Ballet  
Cleveland, Ohio  
For the staging of Anthony Tudor's Lilac Garden, an audience development campaign, and rehearsal for the fall season.  
76,000

Coming Together Festival of Dance and Music  
New Battle, New York  
To restage Michael Uthoff's production of Tom Dula for Vanaver Caravan.  
5,000

Concert Dance Company  
Watertown, Massachusetts  
For additional home season performances and a work by guest choreographer Dan Wagoner.  
7,500

Concert Dance Company  
Watertown, Massachusetts  
For a new work for the company by guest choreographer Annabelle Gamson.  
6,385
Crowsnest
New York, New York
For new works by Martha Clarke in collaboration with Robert Barnett and Felix Blaikie, and a rehearsal period.
6,000

Cunningham Dance Foundation
New York, New York
For a 35mm film, a self-produced home season, and rehearsal salaries.
80,000

Cunningham Dance Foundation
New York, New York
For a new work by artistic director Merce Cunningham, a broadcast-quality color film by artist Charles Atlas, an expanded home season, and rehearsal salaries.
85,090

Dan Wagoner Dance Foundation
New York, New York
For a new work by artistic director Dan Wagoner, a rehearsal period prior to the company’s home and touring season, and the development and execution of a national marketing effort to increase earned income.
15,090

Dan Wagoner Foundation
New York, New York
For a new work by artistic director Dan Wagoner, a rehearsal period prior to the company’s home and touring season, and the development and execution of a national marketing effort to increase earned income.
12,765

Dance Collective/Mass Movement
Lexington, Massachusetts
To support a home season and hire an administrator to undertake a marketing and audience development project.
5,110

Dance Collective/Mass Movement
Lexington, Massachusetts
To amend a previous grant for new works by the company’s resident choreographers.
3,050

Dance Solos
New York, New York
For a home season at Carnegie Hall for Annabelle Gamson.
8,510

Dance Solos
New York, New York
To support the art of solo dance by training artists in works of Isadora Duncan, Mary Wigman, and Annabelle Gamson.
16,050

Dance Theater Foundation
New York, New York
For a self-produced home season, rehearsal salaries, new works by noted choreographers, and the hiring of a marketing consultant.
76,600

Dance Theater Foundation
New York, New York
For a self-produced home season; rehearsal salaries; new works by artistic director Alvin Ailey and guest choreographers Murray Louis, Billy Wilson, Donald McKayle, and Lar Lubovitch; and marketing and development activities of the Alvin Ailey American Dance Theater.
59,565

Dance Theatre Seattle
Seattle, Washington
For a financial development program for the Bill Evans Dance Company.
4,090

Dance Theatre of Harlem
New York, New York
For a rehearsal period and the staging of Eugene Loring’s Billy the Kid, Glen Tetley’s Voluntaries, and Arthur Mitchell’s Jazz Ballet.
97,255

Dance Theatre of Harlem
New York, New York
For the staging of A Streetcar Named Desire, Equus, and rehearsal salaries.
15,000

Dance Visions
New York, New York
For a new work by artistic director Dianne McIntyre in collaboration with composer Eubie Blake for Sounds in Motion.
4,255

Dance in Maine Foundation
Brunswick, Maine
For a new program entitled The Loves and Adventures of Krishna: Divine Flute Player and Hero by Sukanya, and a self-produced season in New York City for Indrani and Sukanya of Classical Dances of India.
8,510

Dance in Maine Foundation
Brunswick, Maine
For travel costs for Indrani and Sukanya, Classical Dances of India, for the purpose of working with professional choreographers in the four different styles of Indian classical dance.
10,600

Dance Kaleidoscope
Indianapolis, Indiana
For the creation of a new work by guest choreographer Domy Reiter-Soffer for the company.
3,000

Dances and Drums of Africa
Brooklyn, New York
For a rehearsal period for repertory maintenance, and the previously unpaid position of company manager.
15,000

Dances and Drums of Africa
Brooklyn, New York
For a rehearsal period for repertory maintenance, the artistic director's fee, video tapes of the repertory for booking purposes, and a consultant for audience development.
12,765

Dayton Ballet Association
Dayton, Ohio
To support the company’s 1981-82 home season.
5,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dayton Contemporary Dance Company Dayton, Ohio</td>
<td>To pay the salaries of the dancers and artistic staff during rehearsal</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>and performance periods and to provide salary assistance for Kim</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Carter as the assistant to the artistic director/resident choreographer.</td>
<td></td>
</tr>
<tr>
<td>Dayton Contemporary Dance Company Dayton, Ohio</td>
<td>To pay rehearsal salaries for the dancers, to provide for management</td>
<td>10,215</td>
</tr>
<tr>
<td></td>
<td>consultants, and to pay travel costs for artistic director Jeraldyne</td>
<td></td>
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<tr>
<td></td>
<td>Blunden to attend regional ballet festivals.</td>
<td></td>
</tr>
<tr>
<td>Dean Dance and Music Foundation New York, New York</td>
<td>For the creation of a new work by Laura Dean, and for dance and music</td>
<td>25,530</td>
</tr>
<tr>
<td></td>
<td>specifically created for television under the supervision of Gary</td>
<td></td>
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<td></td>
<td>Halvorson.</td>
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<tr>
<td>Dean Dance and Music Foundation New York, New York</td>
<td>For the creation of a new work by Laura Dean and for new administration</td>
<td>8,000</td>
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<td></td>
<td>positions.</td>
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</tr>
<tr>
<td>Don Redlich Dance Company New York, New York</td>
<td>To support a co-produced New York City season with the Phyllis Lamhut</td>
<td>8,510</td>
</tr>
<tr>
<td></td>
<td>Dance Company and Annabelle Camson.</td>
<td></td>
</tr>
<tr>
<td>Don Redlich Dance Company New York, New York</td>
<td>To amend a previous grant for the creation of a new work for the</td>
<td>2,000</td>
</tr>
<tr>
<td></td>
<td>company.</td>
<td></td>
</tr>
<tr>
<td>Eglevsky Ballet Company Huntington Station, New York</td>
<td>For more performances during the regular subscription series.</td>
<td>30,000</td>
</tr>
<tr>
<td>Eglevsky Ballet Company of Long Island New Hyde Park, New York</td>
<td>For more performances in a greater variety of locations.</td>
<td>21,275</td>
</tr>
<tr>
<td>18th Street Dance Foundation New York, New York</td>
<td>To amend a previous grant for the 1981-82 New York City season of the</td>
<td>3,000</td>
</tr>
<tr>
<td></td>
<td>Sara Rudner Dance Ensemble.</td>
<td></td>
</tr>
<tr>
<td>18th Street Dance Foundation New York, New York</td>
<td>For the creation of a new work by Sara Rudner for the 1982-83 season</td>
<td>8,510</td>
</tr>
<tr>
<td></td>
<td>of the Sara Rudner Dance Ensemble.</td>
<td></td>
</tr>
<tr>
<td>Foundation for Dance Promotion New York, New York</td>
<td>For a new work by Bill T. Jones, a self-produced New York City season,</td>
<td>8,510</td>
</tr>
<tr>
<td></td>
<td>outside choreography, and continued employment of a professional</td>
<td></td>
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<td></td>
<td>management firm.</td>
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<tr>
<td>Foundation for Independent Artists New York, New York</td>
<td>For a self-produced “second-home” season for Eiko and Roma in Catskill, New York, and Baltimore, Maryland.</td>
<td>6,200</td>
</tr>
<tr>
<td>Foundation for Independent Artists New York, New York</td>
<td>For the creation of a new work by Charles Moulton for Charles Moulton and Dancers.</td>
<td>5,110</td>
</tr>
<tr>
<td>Foundation for Modern Dance New York, New York</td>
<td>For the creation of a new work by artistic director Erick Hawkins, and</td>
<td>12,765</td>
</tr>
<tr>
<td></td>
<td>for an associate manager for the Erick Hawkins Dance Company.</td>
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</tr>
<tr>
<td>Foundation for Modern Dance New York, New York</td>
<td>For the creation of a new work by artistic director Erick Hawkins, the</td>
<td>15,000</td>
</tr>
<tr>
<td></td>
<td>salary of a tour administrator, and the production of marketing and</td>
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<td>promotion materials.</td>
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</tr>
<tr>
<td>Foundation for the Joffrey Ballet New York City, New York</td>
<td>For the 1982-83 home season, assistance for the company’s projected move to Los Angeles, and fund-raising activities.</td>
<td>100,000</td>
</tr>
<tr>
<td>Foundation for the Joffrey Ballet New York, New York</td>
<td>For a new work by artistic director Robert Joffrey, a home season, and a rehearsal period for the Joffrey Ballet.</td>
<td>115,000</td>
</tr>
<tr>
<td>Harbinger Highland Park, Michigan</td>
<td>To pay a full-time technical director.</td>
<td>5,000</td>
</tr>
<tr>
<td>Harry’s Foundation New York, New York</td>
<td>For new works by artistic director Senta Driver, and a new work in</td>
<td>10,215</td>
</tr>
<tr>
<td></td>
<td>collaboration with composer and music historian Neely Bruce.</td>
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<tr>
<td>Harry’s Foundation New York, New York</td>
<td>For new works by artistic director Senta Driver, the salary of the</td>
<td>12,000</td>
</tr>
<tr>
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<td>full-time rehearsal assistant, and the completion costs for the video</td>
<td></td>
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<td>tape Sudden Death.</td>
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</tr>
<tr>
<td>Hartford Ballet Hartford, Connecticut</td>
<td>To support a rehearsal period for repertory maintenance.</td>
<td>5,000</td>
</tr>
<tr>
<td>Harvest Dance Foundation New York, New York</td>
<td>For the creation and rehearsal of a new work by artistic director</td>
<td>10,000</td>
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<td>Rosalind Newman, and the salary of a full-time company administrator</td>
<td></td>
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<td>for Rosalind Newman and Dancers.</td>
<td></td>
</tr>
<tr>
<td>Harvest Dance Foundation New York, New York</td>
<td>For the creation of a new work by artistic director Rosalind Newman.</td>
<td>8,510</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
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<tr>
<td>--------------------------------------------------</td>
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</tr>
<tr>
<td>Hieronymus Foundation New York, New York</td>
<td>For a self-produced home season in New York City and the creation of a new work by artistic director Bob Bowyer for Bowyer and Bruggeman Dance Company.</td>
<td>6,385</td>
</tr>
<tr>
<td>Hieronymus Foundation New York, New York</td>
<td>For a self-produced home season in New York City and the creation of a new work by artistic director Bob Bowyer for Bowyer and Bruggeman Dance Company.</td>
<td>7,600</td>
</tr>
<tr>
<td>House Foundation for the Arts New York, New York</td>
<td>For the rehearsal and production costs of Meredith Monk's new work, Specimen Days, and the video documentation of the repertory of Meredith Monk/The House.</td>
<td>35,159</td>
</tr>
<tr>
<td>House Foundation for the Arts New York, New York</td>
<td>For film documentation of either Education of the Girlchild or Paris Chacon, a full-time development director, and a rehearsal period for Meredith Monk/The House.</td>
<td>27,230</td>
</tr>
<tr>
<td>Houston Ballet Foundation Houston, Texas</td>
<td>For a new work by guest choreographer Farrell Dyde for the Houston Ballet.</td>
<td>12,765</td>
</tr>
<tr>
<td>Hubbard Street Dance Company Chicago, Illinois</td>
<td>To pay for rehearsal periods, an administrative assistant to the manager, dance-related travel, and a new work by guest choreographer Tony Stevens.</td>
<td>10,000</td>
</tr>
<tr>
<td>Hubbard Street Dance Company Chicago, Illinois</td>
<td>For paid rehearsal periods for dancers; the addition of two new dancers; a full-time administrator of development and public relations; dance-related travel; and a new work by guest choreographers Tony Stevens, Lynn Taylor-Corbett, and David Anderson.</td>
<td>10,215</td>
</tr>
<tr>
<td>He-Ife Black Humanitarian Center Philadelphia, Pennsylvania</td>
<td>To amend a previous grant for the new positions of publicity coordinator and administrative director for the Arthur Hall Afro-American Dance Ensemble.</td>
<td>2,500</td>
</tr>
<tr>
<td>Jose Limon Dance Company New York, New York</td>
<td>For the staging of Anna Sokolow's Magritte and a rehearsal period prior to the company's home and touring seasons.</td>
<td>20,000</td>
</tr>
<tr>
<td>Jose Limon Dance Foundation New York, New York</td>
<td>For a documentary film on the Jose Limon Dance Company, the addition of four new dancers, and a rehearsal period prior to the company's home and touring seasons.</td>
<td>17,020</td>
</tr>
<tr>
<td>Kahn, Majors and Dancers New York, New York</td>
<td>For the part-time position of booking manager and a rehearsal period for Hannah Kahn and Dancers.</td>
<td>6,810</td>
</tr>
<tr>
<td>Kahn, Majors and Dancers New York, New York</td>
<td>To amend a previous grant for part-time management services for the company.</td>
<td>3,000</td>
</tr>
<tr>
<td>Kansas City Civic Ballet Foundation Kansas City, Missouri</td>
<td>For the production of Kiss of Fate by artistic director Todd Bolender.</td>
<td>12,765</td>
</tr>
<tr>
<td>Kathryn Posin Dance Foundation New York, New York</td>
<td>For the creation of a new work by artistic director Kathryn Posin and for a full-time company manager for the company.</td>
<td>6,000</td>
</tr>
<tr>
<td>Kathryn Posin Dance Foundation New York, New York</td>
<td>For the creation and documentation of a new work by artistic director Kathryn Posin, and for a full-time company manager.</td>
<td>5,000</td>
</tr>
<tr>
<td>Kel Takei’s Moving Earth New York, New York</td>
<td>For the creation and rehearsal of a new work.</td>
<td>8,510</td>
</tr>
<tr>
<td>Kinetikos Dance Foundation Los Angeles, California</td>
<td>For an administrative development consultant and the promotion costs of a home season for Dance/LA.</td>
<td>5,000</td>
</tr>
<tr>
<td>Kinetikos Dance Foundation Los Angeles, California</td>
<td>For a membership and subscription campaign for Dance/LA's home season and for the annual Choreographer's Showcase.</td>
<td>4,000</td>
</tr>
<tr>
<td>Kipnis Mime Theatre New York, New York</td>
<td>For the completion of Claude Kipnis' Skin by artistic director Edith Dina Kipnis.</td>
<td>8,000</td>
</tr>
<tr>
<td>Kipnis Mime Theatre New York, New York</td>
<td>For a creative rehearsal period and the revival of older works by Claude Kipnis.</td>
<td>6,810</td>
</tr>
<tr>
<td>Los Angeles Area Dance Alliance Los Angeles, California</td>
<td>For the salary and related expenses of an administrative manager during the 1981-82 season for TNR: The New Repertory dance company.</td>
<td>8,000</td>
</tr>
<tr>
<td>Los Angeles Area Dance Alliance Los Angeles, California</td>
<td>For the salary and related expenses of an administrative manager during the 1982-83 season for TNR.</td>
<td>4,255</td>
</tr>
</tbody>
</table>
For new works by artistic director Lar Lubovitch. 18,720

For a rehearsal period, salaries of professional promotional consultants, and a broadcast-quality commercial for promotional purposes, and the video documentation of the active repertory of Lar Lubovitch. 25,000

For the creation of a new work, the staging of two plays, and video documentation. 25,000

For the continued position of a full-time company manager, salaries for a rehearsal period, and the creation of new works for the Jazz Tap Ensemble by company members. 12,765

For a full-time company manager, salaries for a rehearsal period, and promotional materials for the Jazz Tap Ensemble. 15,000

For the creation and rehearsal of a new work by artistic director Margaret Jenkins and additional performances through regional touring. 8,510

For the creation of a new work by artistic director Margaret Jenkins and a self-produced home season for the Margaret Jenkins Dance Company. 18,750

For a new work by Maria Benitez based on Garcia Lorca's Blood Wedding and a self-produced home season. 12,765

To amend a previous grant for the expansion of the company's repertory. 2,500

For the creation of a new work by artistic director Martha Graham, a major revival of a previously existing work, a paid rehearsal period, and administrative staff positions. 75,000

For a self-produced New York City season, assistance from a management consultant firm, the establishment of a second home in North Carolina, and the creation of a new work by Larry Warren. 6,385

For the staging of Rachel Lampert's Home and additional performances around Maryland. 7,500

For a rehearsal period, the revival of previously existing repertory, the creation of a new work, and improved promotional materials. 5,000

For the creation of a new work by artistic director Mel Wong, a self or co-produced home season in New York City, and the new position of company manager. 5,000

For a new work by artistic director Milton Meyers, a video of the Lester Horton technique for archival records, a new work by guest choreographer Elisa Monte, and a self-produced home season for the Joyce Trisler Dance Company. 8,510

For a new work by artistic director Milton Meyers, a new work by guest choreographer Norman Walker, and a self-produced home season for the Joyce Trisler Dance Company. 10,000

For the positions of public relations manager and contemporary ballet mistress, rehearsal of a new work by artistic director Loyce Houlton, a marketing campaign for increasing national and local visibility, and documentation of repertoire. 35,000

For the second half of Anthology Flamenco, to be choreographed by artistic director Teo Morca. 6,000

For a concert, Anthology Flamenco, to be choreographed by artistic director Teo Morca. 5,000

For the salary of artistic director Nancy Harp and creation of a new dance and music work for Nancy Harp and Dancers. 5,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York City Hispanic-American Dance Company</td>
<td>New York, New York</td>
<td>For a new work by guest choreographers Lynn Talor Corbett and Vincent Nebrada, the revival of Jose Limon’s <em>La Malinche</em>, a rehearsal period, and a self-produced season in New York City for Ballet Hispanico.</td>
<td>21,275</td>
</tr>
<tr>
<td>New York City Hispanic-American Dance Company</td>
<td>New York, New York</td>
<td>For a new work by guest choreographer Talley Beatty, a choreographer’s workshop, a rehearsal period, and a self-produced season in New York City for Ballet Hispanico.</td>
<td>25,000</td>
</tr>
<tr>
<td>Nancy Spanier Dance Theatre</td>
<td>Boulder, Colorado</td>
<td>For the creation and rehearsal of a new work to be choreographed by artistic director Nancy Spanier.</td>
<td>7,500</td>
</tr>
<tr>
<td>Navillus Foundation for the Arts</td>
<td>New York, New York</td>
<td>For a new work choreographed by Phoebe Neville for the Phoebe Neville Dance Company.</td>
<td>8,000</td>
</tr>
<tr>
<td>Nevada Dance Theatre</td>
<td>Las Vegas, Nevada</td>
<td>To expand the company’s rehearsal and performance season in Las Vegas and to hire a company development director.</td>
<td>10,000</td>
</tr>
<tr>
<td>New Dance Theatre</td>
<td>Denver, Colorado</td>
<td>For a new work by guest choreographer Taylor Corbett and for the position of marketing director for the Cleo Parker Robinson Dance Ensemble.</td>
<td>8,510</td>
</tr>
<tr>
<td>New Hampshire Mime Company</td>
<td>Portsmouth, New Hampshire</td>
<td>For a full-time booking manager for Pontine Movement Theatre, and for the company’s participation in booking conferences.</td>
<td>3,000</td>
</tr>
<tr>
<td>New Jersey Ballet Company</td>
<td>West Orange, New Jersey</td>
<td>To mount Stuart Hodes’ <em>Abyss</em> and George Balanchine’s <em>Concerto Barocco</em>.</td>
<td>7,500</td>
</tr>
<tr>
<td>Nikolais/Louis Foundation for Dance</td>
<td>New York, New York</td>
<td>For a new work by Murray Louis and a rehearsal period for the Murray Louis Dance Company.</td>
<td>10,000</td>
</tr>
<tr>
<td>Nikolais/Louis Foundation for Dance</td>
<td>New York, New York</td>
<td>For a new work by Alwin Nikolais and a rehearsal period for the Nikolais Dance Theatre.</td>
<td>7,500</td>
</tr>
<tr>
<td>Nikolais/Louis Foundation for Dance</td>
<td>New York, New York</td>
<td>For a new work by Alwin Nikolais and a rehearsal period for the Nikolais Dance Theatre.</td>
<td>8,510</td>
</tr>
<tr>
<td>Nikolais/Louis Foundation for Dance</td>
<td>New York, New York</td>
<td>For a new work by Murray Louis and a rehearsal period for the Murray Louis Dance Company.</td>
<td>10,640</td>
</tr>
<tr>
<td>North Carolina Dance Theater</td>
<td>Winston-Salem, North Carolina</td>
<td>For a rehearsal period, a new ballet by associate director Salvatore Aiello, and a home season.</td>
<td>21,275</td>
</tr>
<tr>
<td>North Carolina Dance Theater</td>
<td>Winston-Salem, North Carolina</td>
<td>For rehearsal salaries for the company’s dancers and production staff, a new ballet by Charles Czerny, and a full-time director of development.</td>
<td>29,000</td>
</tr>
<tr>
<td>Oakland Ballet Company</td>
<td>Oakland, California</td>
<td>For the rehearsal salaries of dancers and artistic personnel, and an audience development and subscription campaign.</td>
<td>25,000</td>
</tr>
<tr>
<td>Oakland Ballet Company</td>
<td>Oakland, California</td>
<td>To restage <em>Les Biches</em> and <em>Polovetsian Dances of Prince Fgor</em>.</td>
<td>21,275</td>
</tr>
<tr>
<td>Oberlin Dance Collective</td>
<td>San Francisco, California</td>
<td>For the creation of <em>The Plan of Change</em> by Brenda Way and <em>Auto Mechanics</em> by Kind Okad, a home season, and the engagement of ballet mistress Sue Loyd.</td>
<td>10,215</td>
</tr>
<tr>
<td>Oberlin Dance Collective</td>
<td>San Francisco, California</td>
<td>For the creation of new works by the company’s co-artistic directors, and an expanded local promotion and marketing effort.</td>
<td>12,000</td>
</tr>
<tr>
<td>Ohio Chamber Ballet</td>
<td>Akron, Ohio</td>
<td>For establishing “second home seasons” in surrounding areas, and for the company’s regular home season.</td>
<td>17,020</td>
</tr>
<tr>
<td>Orchestra of Our Time</td>
<td>New York, New York</td>
<td>For a new work by artistic director Andrew deGroat for Andrew deGroat and Dancers.</td>
<td>6,810</td>
</tr>
<tr>
<td>Oregon Mime Theatre</td>
<td>Lake Oswego, Oregon</td>
<td>For a creative rehearsal period, a self-produced home season, and the production of two public service announcements.</td>
<td>5,000</td>
</tr>
<tr>
<td>Original Ballets Foundation</td>
<td>New York, New York</td>
<td>For a home season at the Joyce Theatre for the Feld Ballet Company.</td>
<td>21,275</td>
</tr>
<tr>
<td>Original Ballets Foundation</td>
<td>New York, New York</td>
<td>For the creation of new ballets by artistic director Eliot Feld, a home season at the Elgin Theatre, and a rehearsal period prior to the company’s home season for the Feld Ballet Company.</td>
<td>35,000</td>
</tr>
<tr>
<td>Company</td>
<td>Funding Requests</td>
<td>Amount</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Pacific Northwest Ballet Association Seattle, Washington</td>
<td>For production costs of George Balanchine’s Chaconne, to be shared with the San Francisco Ballet.</td>
<td>$25,530</td>
<td></td>
</tr>
<tr>
<td>Pacific Northwest Ballet Association Seattle, Washington</td>
<td>For a new work by artistic director Kent Stowell entitled Metamorphosis and for the new position of music director.</td>
<td>$30,000</td>
<td></td>
</tr>
<tr>
<td>Paul Taylor Dance Company New York, New York</td>
<td>For the creation of new works by artistic director Paul Taylor, a self-produced home season, the revival of two works currently not active in the company’s repertoire, and the salary for a dance notator.</td>
<td>$90,000</td>
<td></td>
</tr>
<tr>
<td>Paul Taylor Dance Foundation New York, New York</td>
<td>For artistic director Paul Taylor to create new works, for a self-produced home season, and for the revival of two works currently not active in the company’s repertoire.</td>
<td>$76,580</td>
<td></td>
</tr>
<tr>
<td>Pennsylvania Ballet Association Philadelphia, Pennsylvania</td>
<td>For dancers’ salaries, musicians for Nutcracker Suite, and administrative salaries.</td>
<td>$250,000</td>
<td></td>
</tr>
<tr>
<td>Pennsylvania Ballet Association Philadelphia, Pennsylvania</td>
<td>For the staging of Paul Taylor’s Cloven Kingdom and rehearsal periods prior to performance.</td>
<td>$100,000</td>
<td></td>
</tr>
<tr>
<td>Performing Artservices New York, New York</td>
<td>For the creation of a new work by Lucinda Childs and a rehearsal period for repertory maintenance.</td>
<td>$21,275</td>
<td></td>
</tr>
<tr>
<td>Philadelphia Dance Company Philadelphia, Pennsylvania</td>
<td>To stage Deborah Zall’s Scriabin Preludes and Souvenirs.</td>
<td>$12,765</td>
<td></td>
</tr>
<tr>
<td>Pick-Up Performance Company New York, New York</td>
<td>For the creation of a new work by artistic director David Gordon and the exploration dance specifically designed for the cinema.</td>
<td>$28,750</td>
<td></td>
</tr>
<tr>
<td>Pick-Up Performance Company New York, New York</td>
<td>For the creation of a new work by artistic director David Gordon, a paid rehearsal period, and a home season.</td>
<td>$19,145</td>
<td></td>
</tr>
<tr>
<td>Pilobolus Washington, Connecticut</td>
<td>For the creation of new works by the company’s co-artistic directors.</td>
<td>$4,256</td>
<td></td>
</tr>
<tr>
<td>Pittsburgh Ballet Theatre Pittsburgh, Pennsylvania</td>
<td>To create opportunities for aspiring choreographers to present their works, to bring in visiting teachers to work with the dancers, and to expand the company’s home season performances by adding a Saturday matinee.</td>
<td>$15,000</td>
<td></td>
</tr>
<tr>
<td>Plexus Takoma Park, Maryland</td>
<td>For a rehearsal period for repertory maintenance and the creation of new works for Plexus Mime Theatre.</td>
<td>$3,000</td>
<td></td>
</tr>
<tr>
<td>Primary Performance Group New York, New York</td>
<td>For a home season for Jim Self and Dancers.</td>
<td>$6,810</td>
<td></td>
</tr>
<tr>
<td>Ram Island Dance Center Portland, Maine</td>
<td>For a home season, a rehearsal period, and a marketing and advertising campaign.</td>
<td>$6,810</td>
<td></td>
</tr>
<tr>
<td>Ram Island Dance Center Portland, Maine</td>
<td>For a subscription series in Portland and Lewiston, Maine, and a full-time company manager.</td>
<td>$7,500</td>
<td></td>
</tr>
<tr>
<td>Repertory Dance Theatre Salt Lake City, Utah</td>
<td>For more home performances by the company.</td>
<td>$6,385</td>
<td></td>
</tr>
<tr>
<td>Rinker/Cervetti Dance and Music Brooklyn, New York</td>
<td>For a company administrator and a new dance work by Kenneth Rinker for the Kenneth Rinker Dance Company.</td>
<td>$6,810</td>
<td></td>
</tr>
<tr>
<td>Rio Grande Union New York, New York</td>
<td>For the creation and rehearsal of a new work by Douglas Dunn for Douglas Dunn and Dancers.</td>
<td>$12,765</td>
<td></td>
</tr>
<tr>
<td>Rio Grande Union New York, New York</td>
<td>For the creation and rehearsal of a new work by Douglas Dunn for Douglas Dunn and Dancers.</td>
<td>$15,000</td>
<td></td>
</tr>
<tr>
<td>San Francisco Ballet Association San Francisco, California</td>
<td>For a home season, a rehearsal period for repertory maintenance, and production costs of George Balanchine’s Kylian’s.</td>
<td>$75,680</td>
<td></td>
</tr>
<tr>
<td>San Francisco Ballet Association San Francisco, California</td>
<td>For an expanded home season and a rehearsal period for repertory maintenance.</td>
<td>$100,000</td>
<td></td>
</tr>
<tr>
<td>San Francisco Dance Theater San Francisco, California</td>
<td>For the costs of live music, theater rental, marketing and promotional materials, and rehearsal salaries.</td>
<td>$5,000</td>
<td></td>
</tr>
<tr>
<td>Soledons Company/Dance New York, New York</td>
<td>For a rehearsal period and marketing effort.</td>
<td>$4,000</td>
<td></td>
</tr>
</tbody>
</table>
Solomons Company/Dance
New York, New York
For a rehearsal period for the company prior to the 1981-82 New York City season and a full-time company administrator.
7,000

Transmedia Kinetics Coalition
New York, New York
For the creation of new work, maintenance of existing repertory, and development of a marketing campaign for Kenneth King and Dancers during the 1982-83 season.
6,810

Transmedia Kinetics Coalition
New York, New York
For a collaboration between artistic director Kenneth King and composer William Tudor, and for the editing costs of repertory already on videotape during the 1981-82 season.
11,000

Trisha Brown Company
New York, New York
For the creation and premiere of a new work by artistic director Trisha Brown, and for a fund-raising and development campaign during the 1981-82 season.
25,820

Trisha Brown Company
New York, New York
For the creation of a new work by Trisha Brown in collaboration with performance artist Laurie Anderson, and for a self-produced home season during 1982-83.
17,020

Tulsa Ballet Theatre
Tulsa, Oklahoma
For the position of marketing director during the 1981-82 season.
5,000

Twyla Tharp Dance Foundation
Brooklyn, New York
For the creation of new works by artistic director Twyla Tharp and a rehearsal period during the 1982-83 season.
25,025

Twyla Tharp Dance Foundation
New York, New York
For the creation of new works by artistic director Twyla Tharp during the 1981-82 season.
85,000

United Mime Workers
Champaign, Illinois
For a creative rehearsal period during the 1982-83 season.
5,500

Valerie Huston Dance Theater
Santa Barbara, California
To amend a previous grant for the creation, rehearsal, and production of a new work choreographed by the company's resident choreographers for the 1981-82 season.
2,000

Valerie Huston Dance Theater
Santa Barbara, California
For the position of general manager and a rehearsal period prior to the company's 1982-83 home season.
10,215

Washington Ballet
Washington, D.C.
For promotional costs of producing home and regional performances during the 1981-82 season.
5,000

Washington Ballet
Washington, D.C.
To support additional regional and home performances during the 1982-83 season.
TF 7,500

Zero Moving Dance Company
Philadelphia, Pennsylvania
For an administrative director for the company.
5,000

Zivili Kolo Ensemble
Granville, Ohio
For an additional number of self-produced home performances.
5,000

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

Program funds: $192,500
18 grants

Alaska State Council on the Arts
Anchorage, Alaska
To videotape the King Island Eskimos' presentation of the wolf dance.
$2,500

American Dance Festival
Durham, North Carolina
For the Dance Festival's graduate-level dance television workshops under the supervision of Emile Ardolino.
10,000

Arts Resources in Collaboration
New York, New York
For a video dance project with choreographers Eiko and Koma.
4,000

Dance Theatre Workshop
New York, New York
For the video documentation of dance artists and companies produced by Dance Theatre Workshop, including the Video/Choreographer Collaboration project.
10,000

Educational Media Associates of America
Berkeley, California
For the production of a film of Bronislava Nijinska's Les Noces, performed by the Oakland Ballet.
8,000
For a dance-video project by choreographer Bill T. Jones incorporating autobiographical material. 7,500

To document the work of 16 emerging choreographers presented by the “Dancing in the Kitchen” series. 7,000

For a film that will show the technique used in creating dance with developmentally disabled persons. 5,000

For Dance Collection's documentation and preservation services. 45,000

For the production of A Citizen's Footbook, a series of dance video filler spots choreographed by Terry Fox. 2,500

To support a video project by David Gordon. 30,000

To document the development of The Negro Speaks of Rivers, Dr. Primus's dance dedicated to Langston Hughes. 8,000

To document a dance choreographed by Judy Padow. 4,000

To produce a dance video work with choreographer Trisha Brown. 5,000

To film a work created by Jim Self for six dancers. 4,000

For the dance project of the WGBH New Television Workshop. 25,000

For a collaboration with PBS-affiliate KTCA in Minneapolis for the filming of a broadcast-quality tape of Meredith Monk's Plateau Series. 10,000

To support the filming of Charles Weidman's work, Lynchtown. 7,000

Grants to Dance Presenters

To enable experienced sponsors to present professional dance events of the highest artistic quality.

Program funds: $505,830
Treasury funds: $ 30,000
41 grants

American Dance Festival
Durham, North Carolina
For artists' fees for the Emerging Generation Project. $15,000

Arizona State University
Tempe, Arizona
For a residency by the Martha Graham Dance Company. 20,000

Arkansas, University of
Little Rock, Arkansas
To amend a previous grant for a long-term residency of the Rachel Lampert Dance Company. 35,000

Asia Society
New York, New York
For dance programs, lecture demonstrations, and classes by Asian artists residing in New York City. 5,000

Ballet West in Aspen
Aspen, Colorado
For the engagement of Ballet West in a long-term residency. 30,000

Brooklyn Academy of Music
Brooklyn, New York
For a ballet series and an international dance series. 15,000

California, University of
Los Angeles, California
To present local dance companies on UCLA's dance series. 15,500

Clark Center for Performing Arts
New York, New York
To present local New York companies at the Clark Center. 20,000

College Community Services
Brooklyn, New York
To present local dance companies in the Performing Arts Dance Series. 9,000
For the Colorado Chautauqua Association, Boulder, Colorado:
- 5,000 for the Colorado Dance Festival.
- 5,000 for artists' fees and promotional expenses for the 1982-83 season.

For Columbia College, Chicago, Illinois:
- For a long-term residency by the Oregon Mime Theatre.
- 15,000 for artists' fees and other costs for a series of dance concerts for the Thelma Hill Performing Arts Center.
- 6,000 for artists' fees and management services.

For the Consortium for Pacific Arts and Cultures, Honolulu, Hawaii:
- To present dance performances by emerging dance companies at Art on the Beach during the summer of 1982.

For Creative Time, New York, New York:
- To present dance performances by emerging dance companies at Art on the Beach during the summer of 1982.

For Cultural Council Foundation, New York, New York:
- 15,000 for a five-week residency by the Joffrey II dance company.

For D.C. Wheel Productions, Washington, D.C.:
- 38,000 for a residency by the Vanaver Caravan at the Green Mountain Arts Festival.

For Dance Theater Workshop, New York, New York:
- 20,600 to produce a retrospective concert series of the choreography of Katherine Dunham.

For the Dunham Fund for Research and Development, Chicago, Illinois:
- 15,000 for "Dancing in the Kitchen," a series of 15 presentations of emerging choreographers and companies.
- 5,000 for a residency by "Harry, Dance, and Other Works" by Senta Driver.
- 2,500 for a dance series presenting performances by contemporary dance companies, accentuated by films, videotapes, and a photo exhibit.

For the Illinois, University of Champaign, Illinois:
- 17,000 for a five-week residency by the Joffrey II dance company.

For Inter-Media Art Center, Bayville, New York:
- 15,330 for artists' fees and expenses.

For Iowa, University of Iowa City, Iowa:
- 10,000 for staff salaries and production costs for the 1982-83 Performing Arts Forum series.
- 9,000 for dancers' fees.

For Jacob's Pillow Dance Festival, Lee, Massachusetts:
- To sponsor the Joyce Trisler Dance Company in a long-term engagement at the university.

For Johnson State College, Johnson, Vermont:
- 7,500 for artists' fees and expenses.

For the Joyce Theater, New York, New York:
- 17,600 for the first season of the Joyce Theater, the first year-round performance facility designed for performances of mid-sized dance and mime companies.

For Los Angeles Area Dance Alliance, Los Angeles, California:
- 15,000 for fees for artists participating in "Dance Kaleidoscope."

For Mamaronck Free Library, New York, New York:
- 2,000 for artists' fees for the 1982-83 dance series of the Emelin Theater for the Performing Arts.

For Margaret Jenkins Dance Studio, San Francisco, California:
- 10,000 for the Margaret Jenkins Community Dance Studio Performance Space.

For Maryland, University of College Park, Maryland:
- 15,330 to sponsor the Joyce Trisler Dance Company in a long-term engagement at the university.
- 7,500 for artists' fees for an international festival of mime in 1982.

For Milwaukee County War Memorial, Milwaukee, Wisconsin:
- 15,000 for artists' fees and management services.

For MoMing Dance and Arts Center, Chicago, Illinois:
- To present local and touring companies.

For Oberlin Dance Collective, San Francisco, California:
- 10,000 for staff salaries and production costs for the 1982-83 Performing Arts Forum series.

For On the Boards, Seattle, Washington:
- 9,000 for dancers' fees.

For Portland Center for the Visual Arts, Portland, Oregon:
- 5,000 to present contemporary dance performances by emerging local performers.
Riverside Church in the City of New York, New York, New York  
To pay operational and administrative costs for the Riverside Dance Festival.  
7,500

San Francisco Bay Area Dance Coalition, San Francisco, California  
To produce the fifth annual choreographers concerts.  
7,500

Southern Arts Federation, Atlanta, Georgia  
To present Marsha Plevir in eight locations in the Southeast.  
6,000

Spoleto Festival, U.S.A., Charleston, South Carolina  
For a contemporary dance event at a festival called “Spoleto’s Choice.”  
20,000

St. Mark’s Church-in-the-Bowery, New York, New York  
For a series of works by emerging and experimental choreographers at St. Mark’s Church.  
6,000

Walker Art Center, Minneapolis, Minnesota  
For a residency by Meredith Monk/The House, and residences by post-modern choreographers.  
25,000

Walker Art Center, Minneapolis, Minnesota  
For a two-week residency of Dan Wagoner and Dancers.  
7,000

For debuts of six American dance companies at the Kennedy Center.  
5,000

Dance Touring Program/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.

Program funds:  
$1,750,218
23 grants

Affiliated State Arts Agencies of the Upper Midwest, Minneapolis, Minnesota  
$65,265  
Mid America Arts Alliance  
Kansas City, Missouri  
109,894

Arts Alaska, Anchorage, Alaska  
74,540  
Middlesex County Arts Council  
Highland Park, New Jersey  
24,280

California Arts Council, Sacramento, California  
185,474  
New England Foundation for the Arts  
Cambridge, Massachusetts  
12,981

Delaware State Arts Council, Wilmington, Delaware  
23,555  
New York State Council on the Arts  
New York, New York  
104,216

District of Columbia Commission on the Arts and Humanities, Washington, D.C.  
67,906  
North Carolina Arts Council  
Raleigh, North Carolina  
83,312

(Florida) Division of Cultural Affairs, Tallahassee, Florida  
91,067  
Pennsylvania Council on the Arts, Commonwealth of  
Harrisburg, Pennsylvania  
34,645

Great Lakes Arts Alliance, Cleveland, Ohio  
205,401  
Puerto Rico, University of  
Rio Piedras, Puerto Rico  
1,065

(Hawaii) State Foundation on the Culture and the Arts, Honolulu, Hawaii  
$1,450  
Southern Arts Federation  
Atlanta, Georgia  
16,305

(Louisiana) Department of Culture, Recreation, and Tourism, Baton Rouge, Louisiana  
1,900  
Texas Commission on the Arts  
Austin, Texas  
120,819

Maryland State Arts Council, Baltimore, Maryland  
3,952  
Virginia Commission for the Arts  
Richmond, Virginia  
39,420

Mid America Arts Alliance, Kansas City, Missouri  
217,827  
(West Virginia) Department of Culture and History, Charleston, West Virginia  
4,500

Western States Arts Foundation, Santa Fe, New Mexico  
211,064
Dance Touring Program/Large Companies

Grants to sponsors that wish to engage American Ballet Theatre, New York City Ballet, or the Joffrey Ballet.

Program funds: $1,400,000
25 grants

Auditorium Theatre Council
Chicago, Illinois
For a ten-day residency of the Joffrey Ballet. $27,000

Ballet Theatre Foundation
New York, New York
For travel and transportation for the national touring of the American Ballet Theatre. 292,600

Ballet Theatre Foundation
New York, New York
For three residencies by the American Ballet Theatre. 120,000

Boston University
Boston, Massachusetts
For a one-week residency of the Joffrey Ballet. 18,000

Fort Worth Ballet Association
Fort Worth, Texas
For a half-week residency of the Joffrey Ballet. 9,000

Fort Worth Symphony
Fort Worth, Texas
For a one-week residency by the New York City Ballet. 32,250

Iowa, University of
Iowa City, Iowa
For a half-week residency of the Joffrey Ballet. 9,000

Joffrey Ballet
New York, New York
For travel and transportation for the national touring of the Joffrey Ballet. 138,200

Kennedy (John F.) Center for the Performing Arts
Washington, D.C.
For a one-week residency of the Joffrey Ballet. 27,000

Kennedy (John F.) Center for the Performing Arts
Washington, D.C.
For a four-week residency by the American Ballet Theatre. 84,000

Lewis and Clark College
Portland, Oregon
For a one-week residency of the Joffrey Ballet. 18,000

Metropolitan Center
Boston, Massachusetts
For a one-week residency by the American Ballet Theatre. 53,250

Minnesota, University of
Minneapolis, Minnesota
For a one-week residency by the American Ballet Theatre. 21,000

Minnesota, University of
Minneapolis, Minnesota
For a half-week residency of the Joffrey Ballet. 9,000

New York City Ballet
New York, New York
For travel and transportation for the national touring of the New York City Ballet. 94,700

Pittsburgh Dance Council
Pittsburgh, Pennsylvania
For a half-week residency by the Joffrey Ballet. 9,000

Rochester Philharmonic Orchestra
Rochester, New York
For a one-week residency of the New York City Ballet. 48,375

San Antonio Performing Arts Association
San Antonio, Texas
For a one-week residency of the Joffrey Ballet. 15,000

San Francisco Opera
San Francisco, California
For a two-week residency by the American Ballet Theatre. 42,000

San Francisco Symphony
San Francisco, California
For a one-week residency of the Joffrey Ballet. 36,000

Saratoga Performing Arts Center
Saratoga Springs, New York
For a three-week residency of the New York City Ballet. 161,250

Society for the Performing Arts
Houston, Texas
For a one-week residency of the Joffrey Ballet. 18,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Purpose</th>
<th>Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syracuse Symphony Orchestra</td>
<td>Syracuse, New York</td>
<td>For a one-week residency of the New York City Ballet.</td>
<td>$48,375</td>
</tr>
<tr>
<td>Temple Beth Shalom</td>
<td>Miami Beach, Florida</td>
<td>For a two-week residency by the American Ballet Theatre.</td>
<td>$42,000</td>
</tr>
<tr>
<td>Theatre of the Stars</td>
<td>Atlanta, Georgia</td>
<td>For a one-week residency by the American Ballet Theatre.</td>
<td>$21,600</td>
</tr>
</tbody>
</table>

TF: Treasury Funds
Design Arts

Design Arts Advisory Panels

Emilio Ambasz
Architect, industrial designer
New York, New York

James Balsley
Landscape architect
New York, New York

Michael Brill
Architect, researcher
Buffalo, New York

Denise Scott Brown
Architect, urban planner
Philadelphia, Pennsylvania

Hugh Burgess
Architect, educator
Tempe, Arizona

Hilario P. Candela
Planner
Coral Gables, Florida

Don Canty
Editor
Washington, D.C.

Adele Chatfield-Taylor
Historic preservationist
New York, New York

Derry Noyes Craig
Graphic designer
Washington, D.C.

Lois Craig
Writer, editor
Boston, Massachusetts

Galen Cranz
Sociologist
Berkeley, California

Barbara Lee Diamonstein
Writer, editor, producer, television interviewer
New York, New York

Niels Diffrient
Architect, graphic and industrial designer
Ridgefield, Connecticut

Mildred Friedman
Editor, designer
Minneapolis, Minnesota

M.J. Gladstone
Publisher
New York, New York

Barbara Goldstein
Editor
Los Angeles, California

Anne Hawley
State arts agency director
Boston, Massachusetts

Sandra Howell
Psychologist
Cambridge, Massachusetts

Ronald Isunuma
Landscape architect
Santa Ana, California

Carol Johnson
Landscape architect
Cambridge, Massachusetts

Wallace Jonason
Interior designer
San Francisco, California

M. David Lee
Architect, urban designer
Boston, Massachusetts

Turney Lee
Urban designer, researcher educator
Cambridge, Massachusetts

William Liskamm
Architect
San Francisco, California

Weiming Lu
Urban planner, designer
St. Paul, Minnesota

Aaron Marcus
Graphic designer, consultant
Berkeley, California

Mary Means
Urban designer
Washington, D.C.

Sandra V. Moore
Architect, educator, environmental designer
Newark, New Jersey

Yina Moore
Administrator
Washington, D.C.

Michael Newman
Architect
Winston-Salem, North Carolina

Laurie Olin
Landscape architect
Philadelphia, Pennsylvania

Fred Papert
Developer
New York, New York

Sandra Lyn Ragan
Interior designer
Washington, D.C.

Charles Raison
Theatrical director, arts administrator
Cleveland, Ohio

David Rice
Industrial designer
Washington, D.C.

Marvin J. Richman
Real estate investor, developer
Los Angeles, California

Jaquelin Robertson
Architect, planner, urban designer
Charlottesville, Virginia

Larry Rosenblum
Architect, cinematographer
Boston, Massachusetts
Design Arts Grants

Design Student Project Fellowships

To encourage the professional growth of outstanding design students by awarding accredited institutions with funds to provide scholarships to selected design students in the final year of a graduate degree program.

Program funds: $23,400
4 grants

Boston Architectural Center
Boston, Massachusetts
$8,000
New School (Parsons School of Design)
New York, New York

Cornell University
Ithaca, New York
5,000
Tennessee, University of
Knoxville, Tennessee

Entering Professional Designer Project Fellowships

To enable 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.

Program funds: $54,784
8 grants

Belville, Nicki
Atlanta, Georgia
To participate as a Fellow in the Design Arts Program. The Fellowship Program contributed an additional $1,500 to this award.

Cooper, Lyle J.
Santa Fe, New Mexico
To research design techniques in experimental weaving methods.

Glover, Raymond
New Haven, Connecticut
To study the effectiveness of daylighting in buildings.

Hisaka, Miya
Cleveland Heights, Ohio
To participate as a Fellow in the Design Arts Program. The Fellowship Program contributed an additional $1,500 to this award.

Hoglund, John David
Champaign, Illinois
To research translating social and behavioral goals of the handicapped into housing design and management criteria.

International Design Education Foundation
Los Angeles, California
For fellowships for minority students to participate in the 1981 International Design Conference in Aspen, Colorado.
<table>
<thead>
<tr>
<th>Individual Project Fellows</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mtume, Adrienne Kamilli</td>
<td>To study the synthesis of traditional Caribbean costume art forms with contemporary North American costumes as they relate to stage production.</td>
<td>$3,000</td>
</tr>
<tr>
<td>Poody, Deborah W.</td>
<td>For a design and development program for the Boston Indian Council facility.</td>
<td>$5,000</td>
</tr>
</tbody>
</table>

**Individual Project Fellowships**

To enable professional designers and other qualified individuals to carry out specific design, research, or educational projects.

**Program funds:** $340,890

46 grants

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albrecht, Donald</td>
<td>To write a book on modern architecture in film.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Armstrong, Alma C.</td>
<td>For a study of black women in the planning profession.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Clark, Donald M.</td>
<td>To research graphic systems at commercial air transportation facilities.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Cohen, Carla</td>
<td>For a pamphlet that will reduce conflict in the design/development process and budget allocation during design negotiations.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Curtis, Cathy</td>
<td>For a series of articles based on the Western States Arts Foundation's upcoming Arts Facility Planning Handbook.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Dillon, Victoria Franklin</td>
<td>To complete research and writing on appropriate landscape plant materials for use in northern New Mexico.</td>
<td>$7,000</td>
</tr>
<tr>
<td>Erskine, Maren S.</td>
<td>To study and photograph the rapidly changing urban environment referred to as “Hell’s Kitchen” within Manhattan’s West Side.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Firicano, Albert</td>
<td>To develop a “seating posture device”—a device by which correct supportive seating posture can be determined, which can be translated into furniture designed for those with abnormal posture.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Freeman, John R.</td>
<td>For a study to help architects create new building shapes from analysis of building structures.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Hanson, Robert L.</td>
<td>To create functional and elegant automotive designs which optimize automobile shape and maximize interior space for passengers.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Harwood, M. Burie</td>
<td>To prepare a catalogue documenting decorative painting in historic buildings in Texas from 1840 through 1940.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Hermanutz, Ghislaine</td>
<td>For a monograph and exhibit on the architecture of black designers.</td>
<td>$8,250</td>
</tr>
<tr>
<td>Holl, Steven Myron</td>
<td>To produce a pamphlet on American house types as the second in a three-part series on American buildings.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Jacobson, Dorothy R.</td>
<td>For a case study applying concepts from the Arts Edge Conference to the needs of small towns.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Johnson, Stephanie A. and John Rosenbaum</td>
<td>For a collaboration between designer and physicist to explore artificial and natural light as an artform, especially as related to stage lighting.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Kay, Jane Holtz</td>
<td>For a book analyzing historic preservation in New England.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Klein, James R.</td>
<td>To study the design consequences of Oregon’s innovative state land use laws on small communities at the edges of expanding metropolitan areas.</td>
<td>$9,100</td>
</tr>
<tr>
<td>Lalvani, Haresh</td>
<td>To study cross-cultural geometric patterns in architecture and selected artifacts in India, Nepal, and Tibet.</td>
<td>$3,200</td>
</tr>
<tr>
<td>Lee, Camille J.</td>
<td>To amend a previous grant for research and documentation of the work of landscape architect Jens Jensen.</td>
<td>$4,000</td>
</tr>
</tbody>
</table>
To codify the work of the University of Vermont's historic preservation program.

To research the design and construction of a specialized music studio environment for children.

To support documentation and analysis of American commercial vernacular architecture.

To involve local artists in the planning and development of Austin's downtown revitalization.

To compile and analyze maps from rapid rail transportation systems throughout the world.

For a design workshop to identify community needs for a six-block area in downtown Washington, D.C.

To produce a graphic analysis of three types of public buildings: town halls, public libraries, and municipal art museums.

To analyze Henry Ford's Village Industries concept.

To explore the planning decisions concerning the location and building of the State University of New York's Buffalo campus.

To develop a methodology for analyzing climate in order to generate energy-conscious architectural design criteria.

To amend a previous grant to prepare a text defining the design roles of the Office of Coastal Zone Management in Washington and similar agencies on state levels.

To study the influence of traditional West African decorative arts on fashion design in the U.S. from 1955.

To demonstrate how the Japanese folkhouse can serve as a model for contemporary high density housing.

To produce a prototype design for a nature trail with access for handicapped persons.

To write a book on Westbeth, a building in New York where artists work and live.

To develop a cultural facilities pre-planning and program model for rural communities.

For a book on major art museum construction and renovation in the U.S. and Western Europe.

For a text on industrial design education for use by students and faculty.

To devise a new method for the analysis of ancient architecture in an effort to understand the function of specific buildings.

To research and develop a solution to design problems confronting the Children's Studio.

To prepare a book on international museum exhibition design in the 20th century.

For a study of mortar, especially its use in restoring old buildings, as well as designing new ones.

For the collaboration of an architect and painter in the design of a public plaza on Temple University campus.

For experimentation with satellite photographic and computer analysis as a method for analyzing the visual impacts of urban development, agriculture, and forestry practices.

To develop techniques of spatial data processing compatible with satellite photographic imaging systems for application to land use planning and site evaluation.
Webb, Michael F.
Bala-Cynwyd, Pennsylvania

To refine the facade decoration technique of sgraffito.
7,500

Windsor, Kenneth R.
Warren, Michigan

To research the influence of the avant-garde movements of Russia and Eastern Europe on the development of post-modern American graphic design.
8,500

### Senior-Level Sabbatical Fellowships

To provide time for accomplished professional designers to explore areas of interest or new approaches to design.

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$212,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 grants</td>
<td></td>
</tr>
</tbody>
</table>

| American Academy in Rome | $20,000 | Kostellow, Rowena |
| New York, New York       |         | New York, New York |
| American Academy in Rome | 35,000  | Litton, Jr., R. Burton |
| New York, New York       |         | Berkeley, California |
| Greene, Herb             | 15,000  | Rapoport, Amos |
| Kensington, California   |         | Milwaukee, Wisconsin |
| Hardy, Hugh G.           | 15,000  | Taylor, Crombie |
| New York, New York       |         | Los Angeles, California |
| Harvard University       | 25,000  | Tigerman, Stanley |
| Cambridge, Massachusetts |         | Chicago, Illinois |
| Howell, Sandra C.        | 15,000  | Tuttle, Paul |
| Cambridge, Massachusetts |         | Santa Barbara, California |

### Design Demonstration

For planning and design activities that demonstrate the practical nature of good design, such as feasibility studies, conceptual and schematic design, and planning and studies for design projects of special merit.

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$1,364,250</th>
</tr>
</thead>
<tbody>
<tr>
<td>77 grants</td>
<td></td>
</tr>
</tbody>
</table>

| Alabama State Council on the Arts and Humanities | To plan and design a community arts facility. | $20,000 |
| Montgomery, Alabama                              |                                             |
| Alfred University Alfred, New York              | For designs and studies for the adaptation of historically significant Alumni Hall into a performance space. | 30,000 |
| American Dance Festival Durham, North Carolina   | For a building program, concept drawings, and schematic design for a permanent home for the American Dance Festival. | 30,000 |
| Arts Assembly of Jacksonville Jacksonville, Florida | For design of the restoration of a 1927 movie palace as a facility for the performing arts. | 25,000 |
| Association of Collegiate Schools of Architecture Washington, D.C. | For a public design event in Knoxville, Tennessee on energy considerations in the urban design process. | 10,000 |
| Bardavon 1869 Opera House Poughkeepsie, New York | To support studies, planning, and design consultation services for the second and third phases of renovation of the Bardavon 1869 Opera House. | 20,000 |
| Boston Children's Museum Boston, Massachusetts | To support planning and landscape design of a public park adjacent to the museum. | 19,260 |
| Boys Choir of Harlem New York, New York         | For a feasibility study to enable the Boys Choir to consider alternatives for a permanent home within the Harlem community. | 8,000 |
| Carnegie Hall Society New York, New York         | For technical assistance in acoustics, restoration, and media technology for the design development stage of the hall's restoration program. | 15,000 |
For a study and design for the renovation of two buildings owned by the College of Art and Design.

For design of simple, inexpensive ventilation systems for individual artists, art centers, and art schools.

To assist planning and design for the adaptation of a former Sears Roebuck department store for Play House usage.

To design the renovation of the 1898 Colorado Chautauqua Auditorium.

To amend a previous grant for the design of landscape linking the convention and performing arts facilities.


For Isamu Noguchi to design the Miami Commons on the waterfront in downtown Miami.

To amend a previous grant to encourage excellence in clothing design for people with disabilities.

For a design to adapt and reuse the United States Pavilion, constructed for the 1982 World's Fair in Knoxville, Tennessee.

For exterior and interior design for converting a warehouse into a civic and cultural center.

For a workshop inaugurating the Architect/Designer-in-Residence program.

For a consultant team to plan the adaptive reuse of structures within a defined arts district and the development of urban design guidelines for the district.

For the design of an interior graphic and signage system to identify public areas for the museum visitor.

To assist lighting and stage designs for the Flynn Theater as part of the renovation of an art deco movie house into a community performing arts hall.

To support design plans for the extensive arts facilities in Fort Point.

For preservation, restoration, and redevelopment activities in Cleveland's warehouse district.

For a week-long design charrette for the renovation of a building to be used as a community arts center.

For a consulting architect to furnish preservation design and technical assistance to projects throughout the state.

For design and planning activities for a cultural facility in Guam.

To adapt the Good Shepherd Center for use as a multi-purpose facility for artists and residents of the community.

For feasibility studies and planning workshops for a design competition for a national museum of the Holocaust.

For a development officer and related expenses.

To assist the design development of a facility which addresses the accessibility needs of blind performers and audiences.

For planning, design, technical research, and working drawings for a performing arts center in the historic Landmark Security Bank building.
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles Children’s Museum</td>
<td>For the architectural design of the only performance space in Los Angeles devoted solely to children.</td>
<td>15,200</td>
</tr>
<tr>
<td>Maryland Hall for the Creative Arts</td>
<td>To develop a master plan for the adaptive re-use of a former high school as a home for the arts.</td>
<td>14,035</td>
</tr>
<tr>
<td>Milwaukee County War Memorial Center</td>
<td>For an urban design competition to develop proposals for the outdoor areas adjacent to the Milwaukee Performing Arts Center.</td>
<td>22,000</td>
</tr>
<tr>
<td>Mutual Musicians Foundation</td>
<td>For the design for the renovation of a group of buildings to house the foundation and related visual and performing arts activities.</td>
<td>20,000</td>
</tr>
<tr>
<td>National Trust for Historic Preservation in the United States</td>
<td>For design techniques for protecting historic structures in two rural communities.</td>
<td>25,000</td>
</tr>
<tr>
<td>New York City Landmarks Foundation</td>
<td>For a feasibility study and a master plan for the restoration of shopfronts on Montague Street in Brooklyn Heights.</td>
<td>15,000</td>
</tr>
<tr>
<td>New York City Landmarks Preservation Foundation</td>
<td>To train a volunteer research team to conduct a survey that includes a fully computerized building-by-building architectural inventory of every historic property.</td>
<td>20,000</td>
</tr>
<tr>
<td>New York Landmarks Conservancy</td>
<td>To design a multi-purpose stage facility for the church of St. Ann and the Holy Trinity.</td>
<td>17,280</td>
</tr>
<tr>
<td>New York Shakespeare Festival</td>
<td>For a design feasibility study and architectural design services for the Anspacher lobby at the Public Theatre.</td>
<td>20,000</td>
</tr>
<tr>
<td>Opera Company of Philadelphia</td>
<td>To pay a six-month fee for a design director who will design sets for three theatrical productions.</td>
<td>11,400</td>
</tr>
<tr>
<td>Oroville Community Center Committee</td>
<td>For the design of a center for the performing arts.</td>
<td>10,000</td>
</tr>
<tr>
<td>Painted Bridge Art Center</td>
<td>For an architectural design study for the conversion of an industrial space into the Home for the Living Arts.</td>
<td>4,000</td>
</tr>
<tr>
<td>Pioneer Square Performing Arts Association</td>
<td>For architectural design for the re-use of an historic firehouse for activities of the Skid Road Theatre.</td>
<td>10,000</td>
</tr>
<tr>
<td>Playhouse Square Foundation</td>
<td>For a feasibility study on the use of light and other kinetic art forms as visual symbols to unify the Playhouse Square theater district.</td>
<td>25,000</td>
</tr>
<tr>
<td>Project Artaud</td>
<td>For the architectural planning and design of the Project Artaud Theatre.</td>
<td>30,000</td>
</tr>
<tr>
<td>Rancho Bernardo Recreation Council</td>
<td>For a three-step planning and design study for the proposed Rancho Bernardo Center for the Performing Arts.</td>
<td>6,000</td>
</tr>
<tr>
<td>Richmond-on-the-James</td>
<td>For a revitalization plan for the Shockoe Slip area.</td>
<td>10,000</td>
</tr>
<tr>
<td>Roxbury Community School</td>
<td>For landscape design of a site adjacent to the Roxbury School as a prototypical urban landscape and garden.</td>
<td>26,310</td>
</tr>
<tr>
<td>San Francisco Art Institute</td>
<td>For a two-day workshop to develop a master plan for the use of Crissy Field as a location for site-specific sculpture.</td>
<td>5,000</td>
</tr>
<tr>
<td>San Francisco Friends of the Urban Forest</td>
<td>To assist in a streetscape design competition for San Francisco neighborhoods.</td>
<td>17,600</td>
</tr>
<tr>
<td>Sculpture in the Environment</td>
<td>For design work for an urban dwelling for mixed income residents.</td>
<td>10,000</td>
</tr>
<tr>
<td>Second Stage Theatre</td>
<td>For design of new theater space for Second Stage Theatre.</td>
<td>19,000</td>
</tr>
<tr>
<td>Shaker Barn Theatre</td>
<td>For architectural design for the conversion of the Great Stone Barn to a performing arts center.</td>
<td>22,600</td>
</tr>
</tbody>
</table>
Sheldon Jackson College
Sitka, Alaska

Skowhegan School of Painting and Sculpture
New York, New York

Somerville, City of
Somerville, Massachusetts

Southern Illinois University
Carbondale, Illinois

Symphony Space
New York, New York

TSB Music Hall Corporation
Troy, New York

Texas Historical Commission
Austin, Texas

Tharp (Twyla) Dance Foundation
New York, New York

Theatre Project Company
St. Louis, Missouri

Trinidad Junior Historical Society
Trinidad, Colorado

Triton Museum of Art
Santa Clara, California

Urban Homesteading Assistance
New York, New York

Virginia Opera Association
Norfolk, Virginia

Virginia Polytechnic Institute and State University
Blacksburg, Virginia

Walker Art Center
Minneapolis, Minnesota

Washington Triangle Cultural Association
St. Louis, Missouri

Western States Arts Foundation
Santa Fe, New Mexico

Western States Arts Foundation
Santa Fe, New Mexico

Wolf Trap Foundation for the Performing Arts
Vienna, Virginia

Wolf Trap Foundation for the Performing Arts
Vienna, Virginia

Zuni, Pueblo of
Zuni, New Mexico

For design for renovation and expansion of the historic Sheldon Jackson Museum.
16,812

To amend a previous grant for a five-day, on-site design competition to select an architect for the design of a new arts complex in Skowhegan, Maine.
30,000

For a design feasibility study for the restoration and adaptive reuse of the Somerville Theater as a community performing arts center.
10,000

For a design feasibility study for improving the quality of elderly housing in urban areas.
15,210

For the design of a logo and a broad range of graphics for the community center for performing arts.
1,500

For a master plan for the Troy Music Hall.
16,900

To assist the Texas Main Street Center and its design program for rehabilitation projects in ten communities.
28,000

For architectural design of a newly acquired space to house the dance foundation.
15,000

For the design of the adaptation of the 1600-seat Lyn Theatre and necessary support facilities.
20,000

For the design and development of a children’s museum in an historic fire house.
250

For a design competition for the museum’s capital expansion program.
27,500

For a design feasibility study of living and workspace needs of artists in New York City.
30,000

For the preparation of a schematic design for the renovation of the Norfolk Center Theatre.
20,000

For a design study of the American Brewery Complex and the adjoining neighborhood in Baltimore, Maryland.
28,935

For the design of an addition to the Walker Art Center by Edward Larrabee Barnes.
20,900

To design the renovation of the interior of the historic Fox Theatre.
15,000

For technical assistance for arts facility planning and design.
21,000

To print and distribute the Arts Facility Planning Handbook.
29,000

For consultant fees for a study concerning the reconstruction of the Filene Center.
2,000

For a study developing options in the reconstruction of the Filene Center.
17,500

For detailed design plans for the Museum of the Zuni People.
30,000
### 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:** $1,817,229  
98 grants

<table>
<thead>
<tr>
<th>Institution</th>
<th>Project Description</th>
<th>Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academy for Educational Development</td>
<td>For a book documenting the design of exemplary outdoor performing arts pavilions in America.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Alternative Energy Resources Organization</td>
<td>To tour a live performance on energy and design to rural Montana schools.</td>
<td>$7,500</td>
</tr>
<tr>
<td>American Institute for Municipal Research, Education, and Training</td>
<td>For a one-day workshop on how the arts can promote economic development and local prosperity.</td>
<td>$12,600</td>
</tr>
<tr>
<td>American Council for the Arts</td>
<td>For an exhibit entitled &quot;Build Art, Build Arts&quot; and an accompanying poster.</td>
<td>$24,000</td>
</tr>
<tr>
<td>American Institute of Graphic Arts</td>
<td>For a guide of source materials on the history of graphic design.</td>
<td>$6,831</td>
</tr>
<tr>
<td>American-Scandinavian Foundation</td>
<td>To prepare and print a catalogue, Scandinavian Modern 1880-1980.</td>
<td>$30,000</td>
</tr>
<tr>
<td>Appalshop</td>
<td>To complete and edit a documentary film that follows the planning, design, construction, and dedication of a church in Roanoak, Virginia.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Architectural Arts of Washington, D.C.</td>
<td>To publish six issues of Design Action, a new architecture and design newsletter for Washington, Virginia, and Maryland.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Architectural History Foundation</td>
<td>For the continuation of Design Matters.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Arkansas, University of Fayetteville, Arkansas</td>
<td>To publish the last of four volumes of sketchbooks by the architect Le Corbusier.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Art Director's Club of Boston</td>
<td>For a graphics workshop.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Arts and Architecture Magazine Los Angeles, California</td>
<td>For preparation of a planning study for a Museum of Design in Boston.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Assist, Inc. Salt Lake City, Utah</td>
<td>To produce a special issue of Arts and Architecture that features the planning and design of art museums.</td>
<td>$11,500</td>
</tr>
<tr>
<td>California Polytechnic State University Foundation San Luis Obispo, California</td>
<td>To support State Street, a design communications handbook.</td>
<td>$1,650</td>
</tr>
<tr>
<td>California State University Foundation Northridge, California</td>
<td>For a book documenting the ninth annual National Design Village Conference for California community colleges and universities.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Catholic University of America Washington, D.C.</td>
<td>To sponsor an internship research project in textile design.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Center Screen Boston, Massachusetts</td>
<td>To produce a traveling exhibition on covered pedestrian arcades and walkways.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Center for Building Conservation New York, New York</td>
<td>To produce a film that will examine an emerging trend in Japanese domestic architecture, the use of balloon-frame construction for houses.</td>
<td>$35,000</td>
</tr>
<tr>
<td>Center for City Building Educational Programs Santa Monica, California</td>
<td>For an exhibition entitled &quot;American Windows: Historic Prototypes and Contemporary Restoration Design.&quot;</td>
<td>$10,000</td>
</tr>
<tr>
<td></td>
<td>To prepare four design guidebooks for public school teachers for use in planning assignments in design.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
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<tr>
<td>-------------</td>
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</tr>
<tr>
<td>Colorado Council on the Arts and Humanities</td>
<td>To develop a design excellence awards program.</td>
<td>12,710</td>
</tr>
<tr>
<td>Columbia University in the City of New York, Trustees of</td>
<td>For the production of “Ruins and Revivals,” an exhibit and catalogue documenting America’s deteriorating urban areas.</td>
<td>22,500</td>
</tr>
<tr>
<td>Columbia University in the City of New York, Trustees of</td>
<td>For the expansion of Columbia’s existing program in architectural conservation.</td>
<td>15,000</td>
</tr>
<tr>
<td>Committee for a National Museum of the Building Arts</td>
<td>For the production of one issue of <em>Blueprints</em>, the National Building Museum newsletter.</td>
<td>10,000</td>
</tr>
<tr>
<td>Community Design Center Directors Association</td>
<td>For a two-day conference exploring issues surrounding participatory design processes in low-income and minority communities.</td>
<td>18,500</td>
</tr>
<tr>
<td>Community Design Information Center</td>
<td>To produce, print, and disseminate three urban design publications that provide information and guidelines for the National League of Cities’ Urban Environmental Design Program.</td>
<td>23,000</td>
</tr>
<tr>
<td>Community Design Information Center</td>
<td>Further amendment of a contract to develop and distribute a booklet on the awards process.</td>
<td>8,525</td>
</tr>
<tr>
<td>Conservation Foundation</td>
<td>For a feature-length film examining the evolution of the American landscape.</td>
<td>35,000</td>
</tr>
<tr>
<td>Council for International Urban Liaison</td>
<td>To publish the monthly flyer <em>Urban Innovation Abroad</em>, which focuses on cultural planning abroad.</td>
<td>15,000</td>
</tr>
<tr>
<td>Cranbrook Academy of Art</td>
<td>To support an industrial design information program for Michigan manufacturers.</td>
<td>7,500</td>
</tr>
<tr>
<td>Cranbrook Academy of Art</td>
<td>To produce six handbooks to aid the Design Michigan Project.</td>
<td>9,500</td>
</tr>
<tr>
<td>Cultural Alliance of Greater Washington</td>
<td>For a booklet documenting “Design Seminar: An Urban Site,” a four-day design competition held in Washington, D.C.</td>
<td>10,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>To organize and sponsor the fourth International Festival of Films on Architecture and Urban Planning for PAC7USA.</td>
<td>22,662</td>
</tr>
<tr>
<td>Design Coalition</td>
<td>To prepare a 20-minute film and accompanying booklet documenting a program in which householders designed and constructed energy-efficient townhouses.</td>
<td>30,200</td>
</tr>
<tr>
<td>Detroit Institute of Arts, Founders Society</td>
<td>For an exhibition on the contributions of the Cranbrook Academy of Art to American and European design.</td>
<td>30,000</td>
</tr>
<tr>
<td>Foundation for Preservation Technology</td>
<td>To plan a pilot program in architectural conservation at the University of Florida’s School of Architecture.</td>
<td>15,000</td>
</tr>
<tr>
<td>Friends of the Schindler House</td>
<td>To adapt one-half of architect R. M. Schindler’s home into gallery space for displaying photomurals, drawings, and architectural models.</td>
<td>12,500</td>
</tr>
<tr>
<td>Georgia Department of Community Affairs</td>
<td>To present a regional conference for design professionals on preservation issues.</td>
<td>4,000</td>
</tr>
<tr>
<td>Growth through Art and Museum Experience</td>
<td>For a design awareness program entitled “Art and Architecture: A Celebration of Life.”</td>
<td>24,800</td>
</tr>
<tr>
<td>Gutman, Robert</td>
<td>For monographs on architecture and urban design.</td>
<td>42,874</td>
</tr>
<tr>
<td>Harvard College, President and Fellows of Cambridge, Massachusetts</td>
<td>For the Graduate School of Design’s program on career discovery.</td>
<td>5,000</td>
</tr>
<tr>
<td>Organization</td>
<td>City/Town, State</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>----------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Henry Gallery Association</td>
<td>Seattle, Washington</td>
<td>For a publication entitled <em>The Shaping of a Downtown: Seattle Plans</em>.</td>
</tr>
<tr>
<td>Historic Pullman Foundation</td>
<td>Chicago, Illinois</td>
<td>For an audio-visual presentation, with related brochure and cassette recordings in foreign languages, that tells the story of Pullman—the man, the company, and the town.</td>
</tr>
<tr>
<td>Institute for Architecture and Urban Studies</td>
<td>New York, New York</td>
<td>For a retrospective exhibition and symposium on the work of architect William Lescaze.</td>
</tr>
<tr>
<td>Institute for Architecture and Urban Studies</td>
<td>New York, New York</td>
<td>For an exhibition of ten Spanish architects of the 1970's, part of an international architectural exchange series.</td>
</tr>
<tr>
<td>Institute for Urban Design</td>
<td>Purchase, New York</td>
<td>For a conference and workshop that focuses on innovations between public and private sectors to finance downtown development.</td>
</tr>
<tr>
<td>Institute for Urban Design</td>
<td>Purchase, New York</td>
<td>For three publications: <em>Zoning</em>, an expanded issue of the journal <em>Urban Design International</em>; <em>Jerusalem</em>, a special issue of <em>Urban Design International</em>; and <em>Cities for the '80s: Urban Design Issues in a Decade of Change</em>, a book.</td>
</tr>
<tr>
<td>Katonah Gallery</td>
<td>Katonah, New York</td>
<td>For “Shelters,” an exhibition of models of indigenous and vernacular dwellings still lived in.</td>
</tr>
<tr>
<td>Kingston Artists Group</td>
<td>Kingston, New York</td>
<td>To produce a special issue of <em>Visions</em> magazine documenting the contributions of minorities and women to architecture, graphic design, and clothing design.</td>
</tr>
<tr>
<td>La Jolla Museum of Contemporary Art</td>
<td>La Jolla, California</td>
<td>For “California Connections,” an exhibition and catalogue exploring the recent changes in architecture in California.</td>
</tr>
<tr>
<td>Landscape Architecture Foundation</td>
<td>Washington, D.C.</td>
<td>To support a pilot film entitled “Landscape Architecture of the '80s.”</td>
</tr>
<tr>
<td>Lautman, Andrew D. Potomac, Maryland</td>
<td>Potomac, Maryland</td>
<td>To provide technical assistance to the Design Arts Program in implementing the Design Excellence project.</td>
</tr>
<tr>
<td>League of Historic American Theatres</td>
<td>Washington, D.C.</td>
<td>To support the cataloging and dissemination of a national listing of historic theatre buildings.</td>
</tr>
<tr>
<td>Los Angeles Museum of Modern Art</td>
<td>Los Angeles, California</td>
<td>For the exhibition “Louis I. Kahn: Artist, Architect, Visionary.”</td>
</tr>
<tr>
<td>Massachusetts College of Art</td>
<td>Boston, Massachusetts</td>
<td>To develop design courses for business school students and corporation executives on the use of design as a resource toward accomplishing corporate objectives.</td>
</tr>
<tr>
<td>Massachusetts, Commonwealth of Boston, Massachusetts</td>
<td></td>
<td>For the Department of Community Affairs to prepare two slide shows promoting public awareness of the design traditions of the towns of Franklin and Winchester.</td>
</tr>
<tr>
<td>Michigan Architectural Foundation</td>
<td>Detroit, Michigan</td>
<td>For final draft and visual materials for a book that documents the early 20th-century arts and crafts movement in Detroit.</td>
</tr>
<tr>
<td>Minneapolis Society of Fine Arts</td>
<td>Minneapolis, Minnesota</td>
<td>For a conference focusing on relationships of sculpture, architecture, and urban design.</td>
</tr>
<tr>
<td>Mississippi State University</td>
<td>Mississippi State, Mississippi</td>
<td>To edit and print papers from the second Chautauqua Symposium on the American Small Town, and to re-print <em>The Small Town as an Art Object</em>.</td>
</tr>
<tr>
<td>Montana Arts Council</td>
<td>Missoula, Montana</td>
<td>To edit videotape footage documenting the Missoula urban design competition.</td>
</tr>
<tr>
<td>Municipal Art Society</td>
<td>New York, New York</td>
<td>To produce “At Home in the City,” a two-part exhibition.</td>
</tr>
<tr>
<td>Municipal Art Society</td>
<td>New York, New York</td>
<td>To amend a previous grant to help build a broadened base of support for the society's Urban Center.</td>
</tr>
<tr>
<td>Organization</td>
<td>Project Description</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------</td>
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</tr>
<tr>
<td>National Association for Olmstead Parks, New York, New York</td>
<td>To compile and computerize information from 37 states on the condition of parks planned by Frederick Law Olmstead and his firm from 1857 to 1950.</td>
<td>$5,000</td>
</tr>
<tr>
<td>National Museum of the Building Arts, Committee for a Washington, D.C.</td>
<td>For a three-part program of museum activities: a service to circulate architecture and design exhibitions, a service to distribute films on architecture and design, and a comprehensive mailing list and publication resource network.</td>
<td>$30,000</td>
</tr>
<tr>
<td>National Museum of the Building Arts, Committee for a Washington, D.C.</td>
<td>For the museum's exhibition on its 30-year program on the design and construction of American embassy buildings.</td>
<td>$30,000</td>
</tr>
<tr>
<td>National Committee on United States/China Relations, New York, New York</td>
<td>For the beginning of an exchange program in urban neighborhoods and housing design.</td>
<td>$30,000</td>
</tr>
<tr>
<td>National Conference of State Legislatures, Denver, Colorado</td>
<td>For a program that will illuminate the problems of facilities for the arts for state legislators.</td>
<td>$36,000</td>
</tr>
<tr>
<td>National Trust for Historic Preservation in the United States, Washington, D.C.</td>
<td>For audio-visual presentations on storefront design and rehabilitation and upper-story conversions for housing and office use.</td>
<td>$34,700</td>
</tr>
<tr>
<td>National Trust for Historic Preservation in the United States, Washington, D.C.</td>
<td>For a study to determine the strengths of the market for a larger monthly newspaper devoted to preservation.</td>
<td>$5,000</td>
</tr>
<tr>
<td>New Mexico, University of Albuquerque, New Mexico</td>
<td>For a book entitled <em>Pueblo Deco: An Architectural Style of the American Southwest.</em></td>
<td>$15,000</td>
</tr>
<tr>
<td>New York City Planning Department Fund, New York, New York</td>
<td>To develop a means of integrating the art of graphic design with the new technology of computer graphics.</td>
<td>$26,500</td>
</tr>
<tr>
<td>New York Foundation on the Arts, New York, New York</td>
<td>To complete <em>Hell's Kitchen Chronicle,</em> a film that traces the physical and cultural evolution of New York City's West Side neighborhood of Clinton.</td>
<td>$30,000</td>
</tr>
<tr>
<td>New York Landmarks Conservancy, New York, New York</td>
<td>For an exhibition with accompanying catalogue on the history of New York City's U.S. Custom House.</td>
<td>$24,000</td>
</tr>
<tr>
<td>New York Landmarks Preservation Foundation, New York, New York</td>
<td>To print <em>Historic Districts Manual,</em> which provides solutions for restoration on New York's 42 historic districts.</td>
<td>$25,000</td>
</tr>
<tr>
<td>New York Landmarks Preservation Foundation, New York, New York</td>
<td>For a narrated slide presentation for use by community groups to increase understanding of and participation in historic preservation.</td>
<td>$6,730</td>
</tr>
<tr>
<td>North Carolina State University, Raleigh, North Carolina</td>
<td>For a program of community participation in the planning of arts facilities throughout the state.</td>
<td>$11,000</td>
</tr>
<tr>
<td>Ohio Arts Council, Columbus, Ohio</td>
<td>For a design arts program entitled <em>Human Values and the Built Environment.</em></td>
<td>$30,000</td>
</tr>
<tr>
<td>Otis Art Institute of Parsons School of Design, Los Angeles, California</td>
<td>To produce a clothing design exhibition featuring Rene Bouche as part of a series of 20 prominent American designers from the 1950's.</td>
<td>$16,000</td>
</tr>
<tr>
<td>Partners for Livable Places, Washington, D.C.</td>
<td>For a municipal design improvement program patterned after the Endowment's Federal Design Improvement Program.</td>
<td>$30,000</td>
</tr>
<tr>
<td>Partners for Livable Places, Washington, D.C.</td>
<td>For an economics of amenity advocacy effort to arts organizations which involves maintaining and improving the national clearinghouse on design and national consultant's network.</td>
<td>$210,000</td>
</tr>
<tr>
<td>Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania</td>
<td>For the film, <em>A Special Place,</em> a documentary on the restoration of the Academy Art Museum, an example of high Victorian architecture.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Pennsylvania State University, University Park, Pennsylvania</td>
<td>For a three-day conference, hosted by students of an American school of landscape architecture.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Objective</td>
<td>Grant Amount</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>To publish a booklet on <em>Design Since 1945</em>, a product design exhibition.</td>
<td>30,000</td>
</tr>
<tr>
<td>Sculpture in the Environment</td>
<td>To document the rebirth of abandoned open spaces in an urban setting.</td>
<td>15,000</td>
</tr>
<tr>
<td>Society of Architectural Historians</td>
<td>To support publication of the <em>Journal of the Society of Architectural Historians</em>.</td>
<td>9,760</td>
</tr>
<tr>
<td>Southern Illinois Research Institute</td>
<td>To generate and publish human figure computer graphs for use in solving design problems.</td>
<td>25,000</td>
</tr>
<tr>
<td>Texas Architectural History Foundation</td>
<td>For the photodocumentary sections of a book on the historical development of Texas architecture and urban planning.</td>
<td>15,000</td>
</tr>
<tr>
<td>Theatre Historical Society</td>
<td>To create a documentary film on the design of the American picture palace.</td>
<td>45,000</td>
</tr>
<tr>
<td>Townscape Institute</td>
<td>For a publication, <em>On Common Ground: Caring for Shared Land from Village Green to Urban Park</em>.</td>
<td>18,642</td>
</tr>
<tr>
<td>U.S. National Committee for the International Council on Monuments and Sites</td>
<td>For the organization's publications and lecture program.</td>
<td>4,825</td>
</tr>
<tr>
<td>Virginia Polytechnic Institute and State University</td>
<td>For printing costs of <em>Academy Street School</em>, a booklet accompanying an exhibition on adaptive re-use possibilities of a vacated school building.</td>
<td>4,000</td>
</tr>
<tr>
<td>Virginia, University of Charlottesville, Virginia</td>
<td>To expand the student publication, &quot;Modulus,&quot; the architectural review.</td>
<td>7,030</td>
</tr>
<tr>
<td>Volunteer Lawyers for the Arts</td>
<td>To support a manual for artists and lawyers on the legal issues involved in artists' housing.</td>
<td>5,000</td>
</tr>
<tr>
<td>Washington, University of Seattle, Washington</td>
<td>For travel and related costs for &quot;Streets as Public Property,&quot; a two-day conference.</td>
<td>4,000</td>
</tr>
<tr>
<td>Western States Arts Foundation</td>
<td>For design and printing of a cultural facilities technical assistance handbook.</td>
<td>10,000</td>
</tr>
<tr>
<td>Women in Design International</td>
<td>To support the first annual international compendium of work by women designers.</td>
<td>7,500</td>
</tr>
</tbody>
</table>

**Design Exploration/Research**

Program funds: $302,494
12 grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Objective</th>
<th>Grant Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georgia Institute of Technology</td>
<td>To support research for design solutions for small community-based homes for the mentally retarded.</td>
<td>29,750</td>
</tr>
<tr>
<td>Institute for the Development of Evolutive Architecture</td>
<td>To investigate the decision-making process designers use to create their works, as a method of inquiry that parallels and compliments scientific research.</td>
<td>9,000</td>
</tr>
<tr>
<td>International Design Education Foundation</td>
<td>To research and design office work station components that are adaptive to the physical and psychological needs of office workers.</td>
<td>38,000</td>
</tr>
<tr>
<td>Iowa State University</td>
<td>To develop a method for testing a design process called the &quot;tradeoff technique,&quot; a method for predicting needs of people who use buildings.</td>
<td>18,472</td>
</tr>
<tr>
<td>Michigan, University of Ann Arbor, Michigan</td>
<td>To develop design tools that will help laymen make better design decisions about their office environments.</td>
<td>27,370</td>
</tr>
<tr>
<td>New Communities Services</td>
<td>To explore the design issues, problems, and solutions related to &quot;congregate housing&quot; for the elderly.</td>
<td>27,663</td>
</tr>
</tbody>
</table>
For researching the relationships of light, fenestration, and energy in the design of multi-family housing. 18,000

To investigate a process by which children can come to understand the nature of environmental change. 30,000

To develop guidelines for the design of exterior spaces that use wind and sun as contributing design elements. 36,191

To evaluate an addition to the Venturi and Rauch-designed Carol E. Newman Library building on the campus. 27,122

To explore the use of video technology and cable television for design arts professionals. 20,000

For research and tests on how buildings of contemporary design fit into surroundings with existing historic structures. 20,896

To provide federal and state agencies with professional guidance for upgrading publications and working environments through seminars, workshops, and educational materials. $701,488

Program funds: 14 grants

For continuation of programs associated with the interagency agreement with the Department of Energy. $101,090

To support an I.P.A. for Thomas Walton. 42,550

For preparation of six issues of Federal Design Matters and other publications. 50,000

To draw up plans for executing the President's Executive Order on Design. 43,968

To support programs associated with the interagency agreement with the Department of Energy. 10,003

For programs associated with the interagency agreement with the Department of Transportation. 5,856

To support an I.P.A. for Renee Kemp-Rotan. 39,370

To amend a previous grant for additional publication costs and for a distribution program for Design Arts II magazine. 5,000

To support an I.P.A. for Lance Brown. 12,233

To evaluate, develop, and support design activities, projects, and processes. 80,000

For maintenance of a built environment clearinghouse; publication of post-conference proceedings for the national conference on Settings for the Arts: A Competitive Edge in City Economics; for administrative costs for the conference; and for publications. 198,150

For a seminar and workshops in the design arts and for costs incurred by the design and planning clearinghouse for information concerning the Arts Edge Conference. 13,150

For a design seminar in Charlottesville, Virginia, concerning the state of the design disciplines. 21,618

To integrate energy-conscious design into Endowment programs. 72,500

To support an I.P.A. for Marguerite Villecco. 12,233

For projects associated with the interagency agreement with the Department of Transportation. 3,000

To support an I.P.A. for Mark I. Newman. 12,233

For programs associated with the interagency agreement with the National Science Foundation. 18,000

To support an I.P.A. for William P. Read. 12,233

For a seminar and workshops on the design of accessible buildings and for costs incurred by the design and planning clearinghouse for the Arts Edge Conference. 20,000

For a design seminar in Charlottesville, Virginia, concerning the state of the design disciplines. 21,618

To integrate energy-conscious design into Endowment programs. 72,500
<table>
<thead>
<tr>
<th>Interagency</th>
<th>For projects that benefit the design field as a whole.</th>
<th>Program funds: $22,722</th>
</tr>
</thead>
<tbody>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Institute for Urban Design</td>
<td>To assist the private sector in selecting evaluators of candidates applying for federal government jobs in architecture, landscape architecture, and interior design.</td>
<td>19,500</td>
</tr>
<tr>
<td>Purchase, New York</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EAST WEST PLAYERS
Proudly Presents Its
1982-1983 SEASON
Expansion Arts

Expansion Arts Advisory Panels

Miguel Algarin
Post, educator
New York, New York

Myrna Baez
Visual artist, educator
San Juan, Puerto Rico

Sandi Bagley
Educator
Dorchester, Massachusetts

John Paul Batiste
City administrator
Dallas, Texas

Joy Beaton
Grants program officer
Chicago, Illinois

Jessie Brown
Educator
Hampton, Virginia

Maxine Brown
Foundation executive director
Louisville, Kentucky

Peggy Cooper Cafritz
Arts commission chairman
Washington, D.C.

Patricia Cruz
Arts administrator
Chicago, Illinois

Leann Davis
Arts administrator
Yakima, Washington

Carmen Denovias
Artists coalition director
Mesa, Arizona

Max Ferra
Actor, artistic director
New York, New York

Oliver Franklin
Museum director
Philadelphia, Pennsylvania

Barry Gauher
Museum Director
Boston, Massachusetts

Theodore Gilliam
Actor, director
New Orleans, Louisiana

Jose Gonzales
Visual artist
Chicago, Illinois

Sam Grabarski
State arts agency director, musician
Des Moines, Iowa

Grace Hampton
Visual artist, educator
Jackson, Mississippi

Angel Hernandez
Dancer, choreographer, folklorist
Tucson, Arizona

Richard Hill
Museum program director
Niagara, New York

Richard Hunt
Sculptor, visual artist
Chicago, Illinois

Woodie King
Director, producer, filmmaker
New York, New York

Naomi Kraft Larkin
Community arts director
San Francisco, California

Lynnell Lohr
Arts administrator
St. Paul, Minnesota

Pearl Lomax
Poet, playwright, screenwriter
New York, New York

Ralph Maradiga
Gallery co-director
San Francisco, California

Dianne McIntyre
Dancer, choreographer
New York, New York

Zuri McKie
Associate producer
New York, New York

Jackie McLean
Educator, saxophonist
Hartford, Connecticut

Catherine Nelles
Foundation program officer
Flint, Michigan

Elsa Robles
Associate director
New York, New York

Edmundo Rodriguez
Arts administrator
San Francisco, California

Victoria Sharpley
Public relations director
Newton, Massachusetts

Lowery Sims
Assistant museum curator
New York, New York

Patricia Votava
Arts development coordinator
Columbia, South Carolina

Alden C. Wilson
State arts agency director
Augusta, Maine

Eleanor Yung
Dancer, choreographer
New York, New York
**Expansion Arts Grants**

**Expansion Arts Organizations**

<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Location</th>
<th>Program Description</th>
<th>Grant Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abington Art Center</td>
<td>Jenkintown, Pennsylvania</td>
<td>For professionally led workshops in photography, printmaking, ceramics, and dance for the community.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Abraxas Foundation</td>
<td>Pittsburgh, Pennsylvania</td>
<td>For a training program in ceramic and textile arts through classes and exhibitions.</td>
<td>7,500</td>
</tr>
<tr>
<td>Adelante</td>
<td>Tucson, Arizona</td>
<td>For performances of an original bilingual play and workshops to serve the urban/rural Chicago community, sponsored by Teatro Libertad.</td>
<td>7,500</td>
</tr>
<tr>
<td>Adept Publications New American Folk Center</td>
<td>Houston, Texas</td>
<td>To support the year-round Folk Center with its training programs, crafts, visual arts activities, and exhibitions.</td>
<td>10,000</td>
</tr>
<tr>
<td>African Heritage Dancers and Drummers</td>
<td>Washington, D.C.</td>
<td>To support the dance and music instruction program.</td>
<td>10,000</td>
</tr>
<tr>
<td>Afro American Total Theatre</td>
<td>New York, New York</td>
<td>To support a theatre instruction program offering classes on the beginning, intermediate, and advanced levels, as well as production and master classes.</td>
<td>32,500</td>
</tr>
<tr>
<td>Afro-American Friends of the Dance</td>
<td>San Francisco, California</td>
<td>To support an active dance and theater touring program for the creation of original works through workshops.</td>
<td>5,000</td>
</tr>
<tr>
<td>Afro-American Studio for Acting and Speech</td>
<td>New York, New York</td>
<td>To support a professional-level theater training program of classes and workshops.</td>
<td>12,500</td>
</tr>
<tr>
<td>Aims of Modzawe</td>
<td>Jamaica, New York</td>
<td>For classes in African dance and music, as well as performances by the Dinizulu Dance Company.</td>
<td>10,000</td>
</tr>
<tr>
<td>Alabama State Council on the Arts and Humanities</td>
<td>Montgomery, Alabama</td>
<td>To support the performance and workshop program of the Wiregrass Sacred Harp Singers.</td>
<td>10,000</td>
</tr>
<tr>
<td>Alameda County Neighborhood Arts Program</td>
<td>Oakland, California</td>
<td>To support the visual arts program.</td>
<td>17,500</td>
</tr>
<tr>
<td>Alonzo Players</td>
<td>New York, New York</td>
<td>For a professional theater training program based in the Brooklyn community of New York.</td>
<td>5,000</td>
</tr>
<tr>
<td>Alpha Omega Theatrical Dance Company</td>
<td>New York, New York</td>
<td>For an intensive instruction program in dance, theater, and technical aspects of the performing arts.</td>
<td>10,000</td>
</tr>
<tr>
<td>Alternative Roots</td>
<td>Knoxville, Tennessee</td>
<td>For regional touring, quarterly newsletters, workshops, and the third “Roots” performance festival.</td>
<td>15,000</td>
</tr>
<tr>
<td>Alternate Center for International Arts</td>
<td>New York, New York</td>
<td>For five group exhibitions of contemporary ethnic visual artists and two one-person exhibitions, 30 concerts of world music, and workshops and lectures.</td>
<td>30,000</td>
</tr>
<tr>
<td>AMAS Repertory Theatre</td>
<td>New York, New York</td>
<td>For the Eubie Blake Children's Theatre, which provides professional training in dance, music and acting for youths aged nine to sixteen; and the Adult Workshop Program, which provides professional instruction to both the working and novice performer.</td>
<td>31,400</td>
</tr>
<tr>
<td>Organization</td>
<td>Activity</td>
<td>Budget</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------</td>
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</tr>
<tr>
<td>AMAS Repertory Theatre</td>
<td>For the Theatre Workshops Program.</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>American Authentic Jazz Dance Theatre</td>
<td>For professional jazz dance workshops and the preservation of a vanishing dance heritage art form.</td>
<td>10,872</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>American Authentic Jazz Dance Theatre</td>
<td>For a weekly jazz dance workshop, taught by Pepsi Bethel, with emphasis on developing performance skills.</td>
<td>6,600</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>American Deaf Dance Company</td>
<td>For workshops and dance training leading to incorporation of dancers into the American Deaf Dance Company.</td>
<td>2,500</td>
<td></td>
</tr>
<tr>
<td>Austin, Texas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Festival Ballet</td>
<td>For the Ballet Folk Summer Dance Workshop.</td>
<td>4,000</td>
<td></td>
</tr>
<tr>
<td>Moscow, Idaho</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>An Claidheamh Soluis</td>
<td>For professionally directed instruction programs in traditional Irish music and folk dancing and for a concert series and productions of the Irish Rebel Theatre.</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appalachshop</td>
<td>To support a broad reaching program directed toward the expression of art forms particular to the Appalachian region.</td>
<td>35,000</td>
<td></td>
</tr>
<tr>
<td>Whitesburg, Kentucky</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arena Players</td>
<td>For an apprenticeship program and performance opportunities for talented youth.</td>
<td>10,500</td>
<td></td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arkansas Arts Center</td>
<td>For a program in the visual and performing arts.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Little Rock, Arkansas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Resources for Teachers and Students</td>
<td>For training in theater based on Chinese and Puerto Rican forms, as well as training in graphic arts, murals, and folk crafts.</td>
<td>22,500</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artes Chicano</td>
<td>For dance and theater performances, as well as residencies to do newly choreographed works.</td>
<td>22,500</td>
<td></td>
</tr>
<tr>
<td>Denver, Colorado</td>
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<tr>
<td>ArtiCulture</td>
<td>For a performing arts training, employment, and referral program.</td>
<td>7,500</td>
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<tr>
<td>Cambridge, Massachusetts</td>
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<tr>
<td>Artists Collective</td>
<td>For a comprehensive training and instruction program in music, dance, drama, and visual arts with guest master artists.</td>
<td>30,000</td>
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<tr>
<td>Hartford, Connecticut</td>
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<tr>
<td>Artists Collective</td>
<td>For instructional programs for the community in music, dance, drama, and the visual arts taught by master artists.</td>
<td>22,500</td>
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<tr>
<td>Hartford, Connecticut</td>
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<tr>
<td>Artists in Prison and Other Places</td>
<td>For the theater workshop program with special emphasis on Hispanic and Afro-American themes.</td>
<td>15,000</td>
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<tr>
<td>Los Angeles, California</td>
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<tr>
<td>Arts on the Move</td>
<td>For performances, workshops in music, visual arts, dance, theater and creative writing serving isolated &quot;bush communities&quot; of Alaska.</td>
<td>5,000</td>
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<tr>
<td>Juneau, Alaska</td>
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<tr>
<td>Arts Resources in Collaboration</td>
<td>For a diversified cultural performance and workshop program in dance, music, and theater.</td>
<td>5,000</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Ashland Arts Center</td>
<td>For the center's exhibits, performances, and instruction program in the visual arts, dance, drama, and music.</td>
<td>7,000</td>
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<tr>
<td>Ashland, Ohio</td>
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<tr>
<td>Asian American Study Center</td>
<td>For the multi-media training programs and community access programs with media resources.</td>
<td>5,000</td>
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<tr>
<td>Los Angeles, California</td>
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<tr>
<td>Asian-American Dance Collective</td>
<td>For dance training instruction in both traditional Asian and contemporary American forms.</td>
<td>7,500</td>
<td></td>
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<tr>
<td>San Francisco, California</td>
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<tr>
<td>Asian American Dance Theater</td>
<td>For classes in traditional and modern dance for the Chinese community, performances in the New York City area, and a tour to isolated communities on the East Coast.</td>
<td>18,500</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Asian American Dance Theater</td>
<td>For performances and instruction that encourage the preservation of the Asian dance heritage and enhance cross-cultural exchanges.</td>
<td>23,500</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Asian Cine-Vision</td>
<td>To support the fifth Asian American Film Festival, which will showcase over 30 films.</td>
<td>6,000</td>
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<tr>
<td>New York, New York</td>
<td></td>
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<tr>
<td>Asociacion Pro Zarzuela en America</td>
<td>For a program of performances and workshops in traditional Spanish dance, music, and theater.</td>
<td>5,000</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Organization</td>
<td>City, State</td>
<td>Description</td>
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<tr>
<td>Attic Theatre</td>
<td>Detroit, Michigan</td>
<td>For the Attic Performing Arts Academy, the Oldsters Mime Theatre, workshops and performances by senior citizens, Detroupe Mime Company, and New Playwright Forum.</td>
<td>$6,000</td>
</tr>
<tr>
<td>Audubon Arts Center</td>
<td>New Orleans, Louisiana</td>
<td>For professionally led visual and performance arts classes for the residents of the Gert Town section of New Orleans.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Aunt Len's Doll and Toy Museum</td>
<td>New York, New York</td>
<td>For a program in doll-making for all age groups.</td>
<td>$3,000</td>
</tr>
<tr>
<td>Avante Theatre Company</td>
<td>Philadelphia, Pennsylvania</td>
<td>For workshops and productions in community facilities throughout the city.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Ballet Concerto Company</td>
<td>Miami, Florida</td>
<td>For a program of basic ballet instruction with scholarships for students of exceptional talent.</td>
<td>$3,500</td>
</tr>
<tr>
<td>Ballet Theatre of the Virgin Islands</td>
<td>St. Thomas, Virgin Islands</td>
<td>For a professional dance training and scholarship program using former school students to teach master classes.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Baltimore Theatre Project</td>
<td>Baltimore, Maryland</td>
<td>For administrative costs.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Beyond Baroque Foundation</td>
<td>Venice, California</td>
<td>For the center's programs providing free workshops in writing, poetry, music, visual, and performing arts.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Bidwell Education Music and Recreation Center</td>
<td>Pittsburg, Pennsylvania</td>
<td>To support a diverse music and dance instruction program for children.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Bilingual Foundation of the Arts</td>
<td>Los Angeles, California</td>
<td>For the production of plays related to the Hispanic American experience, a playwright-in-residence program, workshops, and other productions for city residents.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Bilingual Theater Company</td>
<td>Kingsville, Texas</td>
<td>For bilingual theater in the Corpus Christi area.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Bilingual Theatre of Ripley House</td>
<td>Houston, Texas</td>
<td>For a Spanish bilingual performance program and a theater workshop component for adults and children.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Bilingual Foundation of the Arts</td>
<td>Los Angeles, California</td>
<td>For the production and performance of four plays: <em>The House of Brerharda Alba</em>, <em>Uprooted</em>, <em>Montserrat</em>, and the winning script of the 1982 National Play Awards.</td>
<td>$30,000</td>
</tr>
<tr>
<td>Binghamton Community Music Center</td>
<td>Binghamton, New York</td>
<td>For a program offering instruction in the performing arts for inner-city students including performance opportunities.</td>
<td>$5,000</td>
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<tr>
<td>Organization</td>
<td>Description</td>
<td>Budget</td>
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<tr>
<td>Birmingham Creative Dance Company</td>
<td>For performances, movement classes, and workshops for the community, as well as a four-week residency program.</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>Black Box Theatre</td>
<td>For a training program consisting of workshops and classes in movement and theater as well as performances for the community.</td>
<td>5,000</td>
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</tr>
<tr>
<td>Black Spectrum Theatre Company</td>
<td>For the Theatre Demonstration Program, which features audience participation with theatre performances.</td>
<td>12,500</td>
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</tr>
<tr>
<td>Black Spectrum Theatre Company</td>
<td>For professional training in all facets of theatrical production.</td>
<td>18,000</td>
<td></td>
</tr>
<tr>
<td>Black Theatre Troupe</td>
<td>For a theater arts training program, expansion of the company repertoire, an actor in residence, and workshops.</td>
<td>25,000</td>
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</tr>
<tr>
<td>Bloomingdale House of Music</td>
<td>For a community music training project.</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Boy Scouts Theatre Dance</td>
<td>For classes and a program of instruction translating contemporary and classic folk stories into movement.</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td>Boys Choir of Harlem</td>
<td>For a music training program offering instruction in music theory, piano, sight singing, voice, and handbells for musically gifted students.</td>
<td>40,000</td>
<td></td>
</tr>
<tr>
<td>Boys Choir of Harlem</td>
<td>For a music program offering instruction and performing experience for musically gifted children.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Boys Harbor</td>
<td>For the Harbor Junior High School of the Performing Arts and the Harbor Performing Arts Center, which provide instruction to the young people of East Harlem.</td>
<td>30,000</td>
<td></td>
</tr>
<tr>
<td>Brattleboro Music Center, Friends of the</td>
<td>For the Music Discovery Program, which provides music instruction, training, and performances to the residents of rural Vermont.</td>
<td>7,250</td>
<td></td>
</tr>
<tr>
<td>Brockman Gallery Productions</td>
<td>For the professionally directed cultural activities of Brockman Gallery, all geared to increase the ability of the artist to be an effective self-employed professional.</td>
<td>12,500</td>
<td></td>
</tr>
<tr>
<td>Brown University</td>
<td>For performances by Rites and Reason, including two original works developed in &quot;research-to-performance&quot; method workshops.</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>Buffalo Inner City Ballet Company</td>
<td>For professional dancers and choreographers, lecture-demonstrations, master classes, and touring.</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>CA-FAM III</td>
<td>For an exhibition and lecture program and the publication of <em>Black Arts Review</em>, a 24-page bimonthly publication.</td>
<td>20,000</td>
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</tr>
<tr>
<td>CA-FAM III</td>
<td>For publication of <em>Black Arts Review</em>.</td>
<td>20,000</td>
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</tr>
<tr>
<td>Cacho (Andrew) African Drummers and Dancers</td>
<td>For workshops, performances, lectures, and classes offering professional training in African traditional dance, percussion, drumming, and singing.</td>
<td>20,000</td>
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</tr>
<tr>
<td>Cacho’s (Andrew) African Drummers and Dancers</td>
<td>For classes in traditional African and Caribbean rhythms, movement, dance, and drumming techniques.</td>
<td>15,000</td>
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<tr>
<td>Camera News</td>
<td>For production-oriented film workshops geared toward career development.</td>
<td>10,000</td>
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</tr>
<tr>
<td>Capitol Ballet Company</td>
<td>For dance training and performances for students in the Anacostia area of Washington.</td>
<td>10,000</td>
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<tr>
<td>Capitol Ballet Guild</td>
<td>For performances using gifted dance students and members of the Junior Company as well as professional dancers.</td>
<td>10,000</td>
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<tr>
<td>Caribbean Center for Understanding Media</td>
<td>For a local media resource center with workshops in video production.</td>
<td>5,000</td>
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<tr>
<td>Caribbean Dance Company</td>
<td>For an instruction program in modern ballet and West Indian folk dance.</td>
<td>5,000</td>
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<td>Organization</td>
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<tr>
<td>Carpetbag Theatre</td>
<td>For training for aspiring artists in acting, stagecraft, and arts management.</td>
<td>5,000</td>
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<tr>
<td>Knoxville, Tennessee</td>
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<tr>
<td>Carver Cultural Center</td>
<td>For the educational program, the dance festival program, and the workshops/residencies of the annual jazz festival.</td>
<td>15,000</td>
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<tr>
<td>San Antonio, Texas</td>
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<tr>
<td>Casa Hispana de las Artes</td>
<td>For a series of major concerts by local and nationally acclaimed Latin music groups.</td>
<td>12,500</td>
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<tr>
<td>San Francisco, California</td>
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<tr>
<td>Center for Chamber Music at Apple Hill</td>
<td>For the Young Musicians Development Program.</td>
<td>7,500</td>
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<tr>
<td>East Sullivan, New Hampshire</td>
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<tr>
<td>Center for Puppetry Arts</td>
<td>For the performance/workshop program for a variety of constituencies.</td>
<td>5,000</td>
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<tr>
<td>Atlanta, Georgia</td>
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<tr>
<td>Centro Cultural de la Raza</td>
<td>For Chicano, Mexicano, and Indian arts programs at community centers.</td>
<td>10,000</td>
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<tr>
<td>San Diego, California</td>
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<tr>
<td>Centro Cultural de la Raza</td>
<td>For instruction and training in Ballet Folklorico, music, and ceramics, and for exhibits featuring the works created.</td>
<td>22,000</td>
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<tr>
<td>San Diego, California</td>
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<tr>
<td>Centro de Arte</td>
<td>For a multi-cultural program including workshops in crafts and performances in music and theater.</td>
<td>10,000</td>
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<tr>
<td>Washington, D.C.</td>
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<tr>
<td>Centro de Artistas Chicanos</td>
<td>For the Barrio Arts Program with various learning arts experiences for all age groups.</td>
<td>10,000</td>
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<tr>
<td>Sacramento, California</td>
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<tr>
<td>Changing Scene</td>
<td>For this experimental theater to offer workshops, a modern dance school, a gallery space, and a theater lab.</td>
<td>5,000</td>
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<tr>
<td>Denver, Colorado</td>
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<tr>
<td>Chiang Ching Dance Company</td>
<td>For performances with workshops in Chinese and Chinese-American dance-theater.</td>
<td>7,500</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Chiang Ching Dance Company</td>
<td>For a lecture-performance program of classical and contemporary folk dances from the many regions of China.</td>
<td>17,500</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Chicago Black Ensemble Theater</td>
<td>For a program providing professional training for actors.</td>
<td>5,000</td>
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<tr>
<td>Chicago, Illinois</td>
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<tr>
<td>Chicago Children's Choir, Friends of the Chicago</td>
<td>For a choral program enabling children to develop musical skills, discipline, and versatility to sing multi-cultural music.</td>
<td>10,500</td>
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<tr>
<td>Friends of the Chicago</td>
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<tr>
<td>Chico Community Center of Old Swedes</td>
<td>For arts programs for hearing-impaired children.</td>
<td>12,000</td>
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<tr>
<td>Wilmington, Delaware</td>
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<tr>
<td>Chinese American Arts Council</td>
<td>For an extensive development, training, and production program of murals for the enhancement of Denver neighborhoods.</td>
<td>10,000</td>
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<tr>
<td>Denver, Colorado</td>
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<tr>
<td>Child Hearing League</td>
<td>For workshops in authentic Chinese visual and performing arts as part of a total community cultural program.</td>
<td>10,000</td>
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<tr>
<td>Mercer Island, Washington</td>
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<tr>
<td>Children's Art Carnival</td>
<td>For Chinese-American dance troupes to reach a wider audience with a variety of community concerts, performances, and special events.</td>
<td>8,900</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Chinese Culture Foundation of San Francisco</td>
<td>For a program designed to showcase Chinese and Chinese-American arts and artists.</td>
<td>12,000</td>
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<tr>
<td>San Francisco, California</td>
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<tr>
<td>Chinese Dance Company of New York</td>
<td>To support a multi-ethnic festival, an authentic dance training program, and a variety of public performances.</td>
<td>2,500</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Chinese Music Ensemble of New York</td>
<td>For public performances of a representative Chinese repertoire.</td>
<td>6,500</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td>Christina Community Center of Old Swedes</td>
<td>For a guest artists series by renowned artists for residents of this multi-ethnic community.</td>
<td>2,020</td>
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<tr>
<td>Wilmington, Delaware</td>
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<td>Organization</td>
<td>City/State</td>
<td>Description</td>
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</tr>
<tr>
<td>Cioffi, Patricia</td>
<td>Montclair, New Jersey</td>
<td>For Ms. Cioffi to participate in the Endowment's Fellowship Program.</td>
<td>3,418</td>
</tr>
<tr>
<td>Circuit Playhouse</td>
<td>Memphis, Tennessee</td>
<td>For productions and workshops in the community for handicapped seniors and youth.</td>
<td>2,500</td>
</tr>
<tr>
<td>Cityarts Workshops</td>
<td>New York, New York</td>
<td>For community mural workshops in design and theme execution and for the resource center, which serves for exhibition space, lecture/shirts presentations, and a library.</td>
<td>17,500</td>
</tr>
<tr>
<td>Clark Center for the Performing Arts</td>
<td>New York, New York</td>
<td>For a high quality, intensive dance training program which develops new dance talent.</td>
<td>15,000</td>
</tr>
<tr>
<td>Co-Real Artists</td>
<td>Los Angeles, California</td>
<td>For performances, lecture-demonstrations, and workshops in music, dance, and theater under the Cultural Awareness Programs.</td>
<td>12,500</td>
</tr>
<tr>
<td>Commission to Secure a Westside Community Center for the Performing Arts</td>
<td>Eugene, Oregon</td>
<td>For a dance program offering the community training and performance opportunities in modern, ballet, creative movement, and jazz.</td>
<td>5,000</td>
</tr>
<tr>
<td>Community Arts Services Hawaii</td>
<td>Hilo, Hawaii</td>
<td>For instruction in the performing arts, with a major emphasis on dance.</td>
<td>10,000</td>
</tr>
<tr>
<td>Community Mural Project</td>
<td>Chicago, Illinois</td>
<td>To support mural workshops for nonprofessionals, lectures, and mural projects.</td>
<td>10,000</td>
</tr>
<tr>
<td>Community Music Center</td>
<td>San Francisco, California</td>
<td>For a series of programs providing music instruction and performance opportunities for low-income students.</td>
<td>15,000</td>
</tr>
<tr>
<td>Community School of the Arts</td>
<td>Charlotte, North Carolina</td>
<td>For professionally directed classes in music training, theater, and visual arts for youth.</td>
<td>6,000</td>
</tr>
<tr>
<td>Concerned Musicians of Houston</td>
<td>Houston, Texas</td>
<td>To support a jazz workshop program.</td>
<td>12,000</td>
</tr>
<tr>
<td>Cosaan Dance Company</td>
<td>St. Louis, Missouri</td>
<td>For dance workshops for beginning and advanced dancers, lecture-demonstrations, and performances.</td>
<td>10,000</td>
</tr>
<tr>
<td>Council on the Arts for Cortland</td>
<td>Cortland, New York</td>
<td>For a visual, literary, and performing arts workshop program.</td>
<td>5,000</td>
</tr>
<tr>
<td>Creede Repertory Theatre</td>
<td>Creede, Colorado</td>
<td>For guest艺术家 residencies, a theater internship program, an audience development program, an educational outreach program, and sponsorship of other art programs.</td>
<td>15,000</td>
</tr>
<tr>
<td>Crossroads Community (the Farm)</td>
<td>San Francisco, California</td>
<td>For classes, workshops, and performances in theater and visual arts in an innovative urban environment.</td>
<td>12,500</td>
</tr>
<tr>
<td>Crossroads, Inc.</td>
<td>New Brunswick, New Jersey</td>
<td>For workshops and classes for inner-city youth, technical assistance to nonprofit organizations, and the production of six plays.</td>
<td>29,000</td>
</tr>
<tr>
<td>Crew Central Education Commission</td>
<td>Crew Agency, Montana</td>
<td>To support workshops, children's classes, adult classes, and exhibitions at the Wyola Art Center.</td>
<td>6,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For the scholarship program which offers instruction in the performance arts as well as performance opportunities for the Nat Horne Musical Theatre.</td>
<td>7,500</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For LUNARIS series of performances and professionally led workshops in dance and theater at the Lincoln Square Neighborhood Center.</td>
<td>3,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For Thelma Hill Performing Arts Center to showcase minority artists and for a three-part concert series: B.B. King, Ebony Opera of Philadelphia, and Women in Music--Betty Carter and Melba Liston and Company.</td>
<td>10,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For performance-oriented theater workshops at the Bond Street Theatre.</td>
<td>5,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For the silk screen program, which offers instruction, technical assistance, and workshops by the Creative Women’s Collective.</td>
<td>2,500</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For Chas' New Assembly Performance Space Instruction Program, which offers workshops and classes in theater arts.</td>
<td>10,000</td>
</tr>
<tr>
<td>Organization</td>
<td>City, State</td>
<td>Project Description</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------</td>
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</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For intensive dance training at the Bronx Dance Theatre for Bronx youth who seek the arts as a career.</td>
<td>2,500</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>New York, New York</td>
<td>For clown workshops for underserved communities of New York City, sponsored by Cymenzi Bozo Ensemble.</td>
<td>5,000</td>
</tr>
<tr>
<td>Culture in Black and White</td>
<td>Mobile, Alabama</td>
<td>For a free training program in the arts which supplements the class offerings of the public schools.</td>
<td>17,500</td>
</tr>
<tr>
<td>Cumberland County Playhouse</td>
<td>Crossville, Tennessee</td>
<td>For theater performances, drama classes, and the development of a touring company.</td>
<td>5,000</td>
</tr>
<tr>
<td>D.C. Music Center</td>
<td>Washington, D.C.</td>
<td>For school assistance for classes and workshops, individual instruction, and public concerts.</td>
<td>2,500</td>
</tr>
<tr>
<td>Dance Exchange</td>
<td>Washington, D.C.</td>
<td>For classes throughout the city, training programs for special populations, and partial administrative costs of the intergenerational performances group.</td>
<td>10,000</td>
</tr>
<tr>
<td>Dance Theater Foundation</td>
<td>New York, New York</td>
<td>For a national workshop-performance program bringing the elements of dance to varied audiences.</td>
<td>12,500</td>
</tr>
<tr>
<td>Dance Visions</td>
<td>New York, New York</td>
<td>For workshops and performances in beginning and intermediate modern dance given by members of the Sounds in Motion Company for the residents of Harlem.</td>
<td>12,000</td>
</tr>
<tr>
<td>Dances &amp; Drums of Africa Studies</td>
<td>Brooklyn, New York</td>
<td>For the scholarship instruction program in music and dance for promising young artists.</td>
<td>5,000</td>
</tr>
<tr>
<td>Dances We Dance</td>
<td>Honolulu, Hawaii</td>
<td>For a dance training program offering instruction in modern, ballet, creative movement, jazz, and Hawaiian forms.</td>
<td>3,500</td>
</tr>
<tr>
<td>Dashiki Project Theatre</td>
<td>New Orleans, Louisiana</td>
<td>For a program offering professional training and performance opportunities in the theater arts, as well as the creation of new plays.</td>
<td>25,000</td>
</tr>
<tr>
<td>Dayton Contemporary Dance Company</td>
<td>Dayton, Ohio</td>
<td>For a residency program allowing top quality dancers, teachers, and choreographers from all over the country to work with the Dayton Contemporary Dance Company.</td>
<td>10,000</td>
</tr>
<tr>
<td>DeCordova and Dana Museum and Park</td>
<td>Lincoln, Massachusetts</td>
<td>For artists' fees for an instruction program in fine arts, crafts, and photography for the elderly.</td>
<td>10,000</td>
</tr>
<tr>
<td>Detroit Community Music School</td>
<td>Detroit, Michigan</td>
<td>For an expanded instruction program with performance opportunities in music for children and adults.</td>
<td>5,000</td>
</tr>
<tr>
<td>Detroit Jazz Center</td>
<td>Detroit, Michigan</td>
<td>For a program providing musicians in the Detroit area a comprehensive course in jazz instruction.</td>
<td>7,500</td>
</tr>
<tr>
<td>Detroit Repertory Theatre</td>
<td>Detroit, Michigan</td>
<td>For the company's workshop and performance program for the community.</td>
<td>11,000</td>
</tr>
<tr>
<td>Dimensions Dance Theatre</td>
<td>Oakland, California</td>
<td>For lecture-demonstrations, performances for the community, and an intensive dance training program for beginning and advanced dancers.</td>
<td>10,000</td>
</tr>
<tr>
<td>District of Columbia, University of the</td>
<td>Washington, D.C.</td>
<td>For a film and lecture series on black-oriented films, as well as a mobile film program for other community centers.</td>
<td>7,500</td>
</tr>
<tr>
<td>Dixwell Children's Creative Arts Center</td>
<td>New Haven, Connecticut</td>
<td>For a program offering instruction in music and other performing arts, as well as performance opportunities.</td>
<td>20,000</td>
</tr>
<tr>
<td>Douglas (Fredrick) Creative Arts Center</td>
<td>New York, New York</td>
<td>For writing and acting workshops offering instruction on the intermediate level, and for the television production workshops.</td>
<td>16,000</td>
</tr>
<tr>
<td>Downtown Community Television Center</td>
<td>New York, New York</td>
<td>For an arts training program including specialized classes in basic camera work, TV production and editing, advanced color production, and audio skills.</td>
<td>12,500</td>
</tr>
<tr>
<td>Dunn Spanish Theatre</td>
<td>Sunnydale, New York</td>
<td>For workshops in dance and drama for teenagers, as well as play productions in Spanish.</td>
<td>10,000</td>
</tr>
<tr>
<td>Dunham Fund for Research and Development of Cultural Arts</td>
<td>New York, New York</td>
<td>For a multi-faceted cultural program of community art services.</td>
<td>50,000</td>
</tr>
</tbody>
</table>
Expansion Arts

42nd Street Theatre Row
New York, New York
For workshops, a special theater seminar program, and a professional touring company for the Harlem Children's Theater Company. 10,000

Foundation for the Vital Arts
New York, New York
For workshops in dance for talented youth, as well as rehearsal space for talented young choreographers. 17,500

Frankel (Gene) Theatre Workshop
New York, New York
For professional workshop training for actors, directors, and playwrights, culminating in showcase productions. 2,500

Free Media
New York, New York
For the 12th annual film exhibition program “Movies in the Park,” a mobile film event showcasing the work of young independent filmmakers. 10,000

Free Street Theater
Chicago, Illinois
For performances, professional workshops, and residencies for urban and rural theater involvement. 17,500

Friends Mime Theatre
Milwaukee, Wisconsin
For a theater arts program of performance/workshops for the community, including handicapped persons. 12,500

Friends of Puerto Rico
Hato Rey, Puerto Rico
For theatrical performances, drama classes, and the development of a touring company. 5,000

Friends of Puerto Rico
New York, New York
For a program of exhibition, cultural presentations, and workshops by Latin American visual artists, musicians, and filmmakers at the Cayman Gallery. 10,000

Frog Hollow Craft Association
Middlebury, Vermont
For crafts instruction, an apprenticeship program, and an exhibition program for Vermont craftsmen. 11,050

G.A.L.A.
Washington, D.C.
To support bilingual theater. 10,000

G.A.L.A.
Washington, D.C.
For five bilingual theater productions for Grupo de Artistas Latinos-Americanos. 20,000

Galaxy
Boston, Massachusetts
For bilingual theater touring with workshops for Spanish communities and a playwrights' program. 3,500

Galeria Studio 24
San Francisco, California
For a visual arts gallery and traveling exhibitions, expansion of the archives and resource center on Hispanic cultures, and artist-in-residence workshops. 31,800

Galveston Arts Center
Galveston, Texas
For the center's professionally directed performing arts program. TF 20,000

Gateway Dance Theatre
Des Moines, Iowa
For guest artists, classes, workshops, performances, and lectures, with a multi-ethnic dance program and a continuing residency program. 8,000

Germantown Theatre Guild
Philadelphia, Pennsylvania
For a series of productions, workshops, and professional training. 7,500

Global Village Video Resource Center
New York, New York
For the festival of works by minority video and filmmakers. 4,000

Goddard Riverside Community Center
New York, New York
For drama workshops and productions, as well as training for teaching, audition preparation, and stage techniques. 8,000

Grand Valley State Colleges
Allendale, Michigan
For the Neighborhood Theater and the Celebration Performance Series. 15,000

Great Leap
Los Angeles, California
For dance and music training for the Asian-American community, as well as productions based on the Asian experience. 10,000

Growth through Arts and Museum Experience (G.A.M.E.)
New York, New York
For workshops in photography, printmaking, bookbinding, weaving, and woodworking for youth; and adult workshops in film, clay, exhibit building, and photography. 15,000

H.T. Dance Company
New York, New York
For professional dance training aimed at producing new Asian art forms based on cultural heritage. 5,000

Haight-Ashbury Arts Workshop
San Francisco, California
For professionally directed free or low-cost workshops in the visual and performing arts for the Haight-Ashbury and Bay community. 12,500

Happiness Bag Players
Terre Haute, Indiana
For a touring theater workshop/production program for all ages to reach the variety of special audiences in the rural community. 7,500
<table>
<thead>
<tr>
<th>Organization</th>
<th>City, State</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harlem Cultural Council</td>
<td>New York, New York</td>
<td>For a series of concerts and dance performances, a newsletter, a film series, and management assistance to community arts groups.</td>
<td>5,000</td>
</tr>
<tr>
<td>Harlem School of the Arts</td>
<td>New York, New York</td>
<td>For a professional career development program offering instruction in the performing, musical, and visual arts.</td>
<td>TF 30,000</td>
</tr>
<tr>
<td>Henry Street Settlement</td>
<td>New York, New York</td>
<td>For New Federal Theatre's workshops which train people for employment in the theatre.</td>
<td>30,000</td>
</tr>
<tr>
<td>Henry Street Settlement</td>
<td>New York, New York</td>
<td>For workshops, classes, and performances at the Music Center with the residency of the Frank Ashley Dance Company, sponsored by Arts for Living.</td>
<td>15,000</td>
</tr>
<tr>
<td>Highlander Research and Education Center</td>
<td>New Market, Tennessee</td>
<td>For workshops and training in music and culture indigenous to the Appalachian region and for recordings of contemporary songs of the coal mining communities.</td>
<td>5,000</td>
</tr>
<tr>
<td>Hill (Thelma) Performing Arts Center</td>
<td>Brooklyn, New York</td>
<td>For special performances, classes, and a festival in theater, dance, and music, giving professional training to youth.</td>
<td>2,500</td>
</tr>
<tr>
<td>Holder (Frank) Dance Company</td>
<td>Greensboro, North Carolina</td>
<td>For touring, workshops, and performances for rural communities in the middle and upper Appalachian region.</td>
<td>5,000</td>
</tr>
<tr>
<td>Holiday (Billie) Theatre</td>
<td>Brooklyn, New York</td>
<td>For the Theatre Workshop Program for children and adults as well as workshop/performances by the Bubble Gum Players Children's Theatre Company.</td>
<td>12,000</td>
</tr>
<tr>
<td>Horizon Concerts</td>
<td>New York, New York</td>
<td>For concerts, lecture-demonstrations for senior citizens, and presentations for other special audiences.</td>
<td>5,000</td>
</tr>
<tr>
<td>Hudson Valley Freedom Theatre</td>
<td>Newburgh, New York</td>
<td>For the Theatre's 21st Century Lab, and a program for 30 trainees to learn the various stage crafts.</td>
<td>20,000</td>
</tr>
<tr>
<td>Independent Eye</td>
<td>Lancaster, Pennsylvania</td>
<td>For theater performances and workshops in a ten-county rural region in Pennsylvania.</td>
<td>7,500</td>
</tr>
<tr>
<td>Inner City Cultural Center</td>
<td>Los Angeles, California</td>
<td>For the center's professional instruction programs in theater, dance, music, and special events; and for exhibits and festivals serving a multi-ethnic community.</td>
<td>50,000</td>
</tr>
<tr>
<td>Inner City Ensemble</td>
<td>Paterson, New Jersey</td>
<td>To support a touring company featuring a repertoire of various dance and theater pieces and dance workshops.</td>
<td>5,000</td>
</tr>
<tr>
<td>Institute of Puerto Rican Culture</td>
<td>San Juan, Puerto Rico</td>
<td>For workshops, classes and performances in classical Spanish dance and ballet by Grupo Pro Ballet Concierto de Puerto Rico.</td>
<td>2,500</td>
</tr>
<tr>
<td>International Art of Jazz</td>
<td>Stonybrook, New York</td>
<td>To support a program of workshops in jazz, dance, and vocal studies, culminating in student/teacher presentations.</td>
<td>15,000</td>
</tr>
<tr>
<td>International Arts Relations</td>
<td>New York, New York</td>
<td>To support the Playwrights in Residence Laboratory, which provides opportunities for Hispanic playwrights.</td>
<td>15,000</td>
</tr>
<tr>
<td>Intersection</td>
<td>San Francisco, California</td>
<td>For presentations showcasing San Francisco's emerging professional artists in theater, dance, film, and poetry.</td>
<td>15,000</td>
</tr>
<tr>
<td>Invisible Theatre</td>
<td>Tucson, Arizona</td>
<td>For workshops in theater, writing, traditional music, the Writers Workshop, and other special programs.</td>
<td>10,000</td>
</tr>
<tr>
<td>Iowa Committee Arts for the Handicapped</td>
<td>Dubuque, Iowa</td>
<td>For a professionally directed instructional program for special audiences in music, dance, and visual arts.</td>
<td>5,000</td>
</tr>
<tr>
<td>Island Center of St. Croix</td>
<td>St. Croix, Virgin Islands</td>
<td>For professional community art and cultural events prepared and presented at the center.</td>
<td>2,500</td>
</tr>
<tr>
<td>Jamaica Arts Center</td>
<td>Jamaica, New York</td>
<td>For a multi-arts center offering a year-round series of workshops and classes in the performing and visual arts, as well as accessibility to special audiences.</td>
<td>TF 17,500</td>
</tr>
<tr>
<td>Japan Town Art Movement</td>
<td>San Francisco, California</td>
<td>To support the Japan Town Art and Media Workshops which provide professional instruction by artists from the Asian community.</td>
<td>7,500</td>
</tr>
<tr>
<td>Jazzmobile</td>
<td>New York, New York</td>
<td>For performances and the musical workshop program in which talented young musicians are instructed by professionals.</td>
<td>35,000</td>
</tr>
</tbody>
</table>
Expansion Arts

Jubilee Community Arts
Knoxville, Tennessee
For a coordinated community arts program, including instruction and performance of traditional southern highland music, dance, crafts, sacred harp singing as well as tours of musicians to rural areas.

Julian Company Theatre
San Francisco, California
For the Third World Plays program, including readings and script development with minority American playwrights.

Justice, Department of
Washington, D.C.
For the Bureau of Prisons artists-in-residence project.

Kaji Aso Studio
Boston, Massachusetts
For artists' fees for the studio's classes in drawing, ceramics, and watercolor.

Kalihi-Palama Culture and Arts Society
Honolulu, Hawaii
For a performance and training program in dance, theater, arts and crafts, emphasizing traditional Hawaiian expressions.

Kuumba Community Theatre
Chicago, Illinois
For professional lecture-demonstrations with nationally acclaimed local performing artists.

Kuumba House
Cleveland, Ohio
For a multi-arts program in dance, music, theater, visual arts, and creative writing with the Urban Arts Neighborhood Project.

Le Pena Cultural Center
Berkeley, California
For a bilingual, multi-cultural arts program.

Justice, Department of
Washington, D.C.
For the presentation of four plays, road productions, special performances, training in the theater arts, visual arts exhibits, and community forums.

Kitani Foundation
Columbia, South Carolina
For administrative and general operational costs.

Kitani Foundation
Columbia, South Carolina
For bilingual and bicultural professionally led workshops in music, drama, literature, and the visual arts.

La Casa de la Raza
Santa Barbara, California
For bilingual and bicultural professionally led workshops in music, drama, literature, and the visual arts.

Le Compania de Teatro de
Albuquerque
Albuquerque, New Mexico
For the development of the musical Nuevo Mexico, Si and for theater workshop training programs.

Le Pena Cultural Center
Berkeley, California
For a bilingual, multi-cultural arts program.

Labor Theater
New York, New York
For a touring performance program to isolated industrial communities with lecture-demonstrations.

Las Vegas Jazz Society
Las Vegas, Nevada
For the “Tribute to the Late Greats,” as well as concerts, clinics, and workshops presented during Jazz Month.

Latin American Theatre Ensemble
New York, New York
For workshops in acting, music, and the literary arts in the Hispanic community as well as lectures and recitals.

Latino Chicago Theatre Company
Chicago, Illinois
For the production of an original play by an Hispanic author and a workshop/performance program.

Lewis (Elma) School of Fine Arts
Dorchester, Massachusetts
For the drama department of the School of Fine Arts, which offers professional instruction for its students, as well as a series of interdisciplinary performances and workshops.

For professional instruction in the theater arts for students of the School of Fine Arts.
Library Theatre
Washington, D.C.
To support the “Books Alive” program that trains artists in multi-
media theatrical performances.
10,000

Lifeline Center for Child Development
Queens Village, New York
To support a model program in theater, arts instruction, and perfor-
mance for emotionally disturbed children.
5,000

Liga Estudiantes de Arte de San Juan
San Juan, Puerto Rico
For Casa Aboy's program of professionally directed photography
workshops.
5,000

Liga Estudiantes de Arte de San Juan
San Juan, Puerto Rico
For a series of workshops in visual arts and photography.
15,000

Liga Estudiantes de Arte de San Juan
San Juan, Puerto Rico
For the graphic workshop facilities, the sponsorship of shows for
young artists, a scholarship program, and the performing arts
program.
15,000

Liga Estudiantes de Arte de San Juan
San Juan, Puerto Rico
To support Casa Aboy, an interdisciplinary arts center with
photographic workshops, exhibits, plays, concerts, and dance perfor-
mances representing the arts of Puerto Rico.
10,000

Lilith Foundation
San Francisco, California
For workshops in theater technique and a program of professional
theater productions for special audiences.
2,500

Limbara Slovak Folk Ensemble
Astoria, New York
For workshops in Slovak traditional folk songs, and for touring and
festival performances.
5,000

Little Flags Theatre Foundation
Roxbury, Massachusetts
For the mounting, production, and touring of six half-hour musical
plays focusing on Third World contributions to the development of
this country.
5,000

Little Miami Theater Works
London, Ohio
For an original theater production program based on stories and styles
of the rural region.
5,000

Living Stage
Washington, D.C.
For an extensive improvisational theater workshop program for
special audiences.
12,500

Los Angeles Actors’ Theatre
Foundation
Los Angeles, California
For the training program, including bilingual theater workshops off-
ering instruction at the beginning, intermediate, and advanced levels
for Hispanics.
5,000

Lower East Side Community Music
New York, New York
For programs providing music instruction, instrumental training with
ethnic music, and performances for the community.
2,500

Lower East Side Printshop
New York, New York
For a program offering free or low-cost classes in all phases of silk
screening and print-making.
7,500

M.A.R.S.
Phoenix, Arizona
For a series of exhibitions and workshops by Hispanic/Indian artists
for the general public.
5,000

Madison Community Access Center
Madison, Wisconsin
For a training program in videotape.
10,000

Manchester Craftsmen's Guild
Pittsburgh, Pennsylvania
For professional training in photography, ceramic art, and textiles; quar-
terly exhibitions; and seminars and workshops emphasizing
career development in the visual arts.
35,000

Manna House Workshop
New York, New York
To support a professionally directed program in the performing arts.
17,500

Manning Avenue Free Studio
Sumter, South Carolina
For visual art classes, mobile exhibitions, staged performances and
an arts and crafts festival.
10,000

Martin Dancers
Los Angeles, California
For an intensive instruction program in dance, theater, and the
technical aspects of the performing arts.
5,000

Mattress Factory
Pittsburgh, Pennsylvania
For an arts facility providing studio space, a weaving workshop, a
children's theater workshop, as well as professionally led dance classes
for all ages.
5,000

Mendocino Arts Center
Mendocino, California
For a professional-level arts instruction and presentation program
in this rural California county.
5,000

Merit Program
Chicago, Illinois
For a program providing students and professional musicians in the
Chicago area with a comprehensive course in all orchestral in-
struments, theory, and classical music history.
5,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Award Details</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metro Theater Circus</td>
<td>For workshops in children's theater with inner city young people.</td>
<td>7,500</td>
</tr>
<tr>
<td>Metropolitan Cultural Arts Center</td>
<td>For the multi-disciplined neighborhood art center.</td>
<td>15,000</td>
</tr>
<tr>
<td>Metropolitan School for the Arts</td>
<td>For a program of individual and group instruction on all musical instruments and in voice, music, drama, and dance.</td>
<td>15,000</td>
</tr>
<tr>
<td>Miller's (Joan) Dance Players</td>
<td>For a series of performances, lecture-demonstrations, and workshops by members of the dance company for a variety of community groups in the Bronx.</td>
<td>2,500</td>
</tr>
<tr>
<td>Milwaukee Inner City Arts Council</td>
<td>For the Training Institution, which offers instruction in the visual and performance arts.</td>
<td>12,000</td>
</tr>
<tr>
<td>Mind-Builders Creative Arts Company</td>
<td>For a program of instruction in music, dance, and drama, as well as performance opportunities.</td>
<td>5,000</td>
</tr>
<tr>
<td>Minority Photographers</td>
<td>To support the gallery as a meeting place for learning photography skills through classes.</td>
<td>3,500</td>
</tr>
<tr>
<td>Modern Times Theater</td>
<td>To tour the play, <em>Bread and Roses</em>, to small industrial cities.</td>
<td>2,500</td>
</tr>
<tr>
<td>Monroe County Rural Heritage Alliance</td>
<td>To support the Mountain Heritage School Artisans program.</td>
<td>10,000</td>
</tr>
<tr>
<td>Moore, John L., III</td>
<td>To participate as a Fellow in the Expansion Arts Program. The Fellowship Program contributed an additional $935 to this award.</td>
<td>2,749</td>
</tr>
<tr>
<td>Mount Vernon Fine Arts Cultural Center</td>
<td>For a drama workshop through the Open Cage Theatre and for writing classes with Open Pen Writers.</td>
<td>5,000</td>
</tr>
<tr>
<td>Museum of African American Art</td>
<td>For a four-phase exhibition program, including a national group show of emerging artists, an exhibition featuring one outstanding emerging artist, and an exhibition of works by black artist-teachers.</td>
<td>25,000</td>
</tr>
<tr>
<td>Museum of African American Art</td>
<td>To document the work of black sculptors and their contributions to the American art scene in a special 100-page issue of <em>Black Arts Quarterly</em>.</td>
<td>25,000</td>
</tr>
<tr>
<td>Museum of African American Art</td>
<td>To support an exhibition series of black art.</td>
<td>6,000</td>
</tr>
<tr>
<td>Museum of African American Art</td>
<td>For an exhibition, lectures, and films on black art for the general public.</td>
<td>15,000</td>
</tr>
<tr>
<td>Music Lab</td>
<td>To enable talented young minority musicians to work with seven leading jazz artists.</td>
<td>2,500</td>
</tr>
<tr>
<td>Nashville, Academy Theatre</td>
<td>For a training program in theater arts for youth and adults, as well as workshops by Pedagogue Theater.</td>
<td>15,000</td>
</tr>
<tr>
<td>National Black Theatre Workshop</td>
<td>For classes and workshops for the black and Hispanic community in the theater arts, and a community performance program.</td>
<td>30,000</td>
</tr>
<tr>
<td>National Center of Afro-American Artists</td>
<td>For a program offering instruction in theater arts, theater management, creative writing, and script development culminating in original productions.</td>
<td>30,000</td>
</tr>
<tr>
<td>National Center of Afro-American Artists</td>
<td>To present exhibitions of the works of African and Afro-American artists.</td>
<td>15,000</td>
</tr>
<tr>
<td>National Conference of Artists</td>
<td>For exhibitions in the Boston Gallery and performances such as poetry readings and concerts.</td>
<td>32,692</td>
</tr>
<tr>
<td>Native American Arts and Culture</td>
<td>For instruction in creative writing, visual arts, art criticism and gospel singing; a career preparation workshop; and a children's film festival.</td>
<td>7,500</td>
</tr>
<tr>
<td>St. Louis, Missouri</td>
<td>For programs which are designed to preserve and expand the artistic expression of the Bay Area Indians.</td>
<td>10,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Purpose</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Native American Center for Living Arts</td>
<td>For classes in traditional and contemporary American Indian Art conducted by Indian artists and craftspersons.</td>
<td>15,000</td>
</tr>
<tr>
<td>Neighborhood Arts Center</td>
<td>For professionally led workshops in the performance and visual arts.</td>
<td>20,000</td>
</tr>
<tr>
<td>Neighborhood Arts Center</td>
<td>To support the program of professionally led workshops in the visual arts focusing on Afro-American, Hispanic, Asian-American and Caucasian cultures.</td>
<td>5,000</td>
</tr>
<tr>
<td>Neighborhood Parents Club</td>
<td>For workshops to explore new dance techniques for classical jazz music for the Baltimore Dance Theatre.</td>
<td>10,500</td>
</tr>
<tr>
<td>Neighborhood Parents Club</td>
<td>For a residency program that will present a series of concerts, as well as movement classes and workshops.</td>
<td>5,000</td>
</tr>
<tr>
<td>New Dance Theatre</td>
<td>For two new works: one by a prominent guest choreographer and the other by Cleo Parker Robinson; the restaging of several successful old dances; professional training in modern jazz and ballet; and rehearsal time following the classes.</td>
<td>35,231</td>
</tr>
<tr>
<td>New England Center for Contemporary Art</td>
<td>For an exhibition program in visual arts with workshops for all ages.</td>
<td>4,000</td>
</tr>
<tr>
<td>New Freedom Theatre</td>
<td>To support an intensive training program in acting and theater techniques.</td>
<td>20,000</td>
</tr>
<tr>
<td>New Heritage Repertory Theatre</td>
<td>For performance/workshops developing a stronger audience within the Harlem community and providing professional development for black and other ethnic artists.</td>
<td>20,000</td>
</tr>
<tr>
<td>New Jersey State Council on the Arts</td>
<td>For professional productions with classes and workshops for the community, including internships with the Crossroads Theatre Company.</td>
<td>2,500</td>
</tr>
<tr>
<td>New Organization for the Visual Arts</td>
<td>For lectures, workshops, and demonstrations by professional artists for community organizations.</td>
<td>2,500</td>
</tr>
<tr>
<td>New Playwrights' Theatre of Washington</td>
<td>For a comprehensive training program in the literary theater arts and a series of production stage readings of new plays.</td>
<td>10,000</td>
</tr>
<tr>
<td>New School for the Arts</td>
<td>For a professional training center for the performing arts, with a scholarship program for talented students, and career development workshops for artists beginning professional careers.</td>
<td>30,000</td>
</tr>
<tr>
<td>New School for the Arts</td>
<td>For instruction in all of the performing arts, a work/study internship and scholarship program, and sponsorship of performances for the community.</td>
<td>10,000</td>
</tr>
<tr>
<td>New Stage</td>
<td>For performance/workshops reaching the elderly population of Jackson and seminars with theater professionals.</td>
<td>6,000</td>
</tr>
<tr>
<td>New Theater of Washington</td>
<td>For workshops in music, theater, and dance; and for performance experiences which demonstrate the scope of the black contribution to American culture.</td>
<td>12,500</td>
</tr>
<tr>
<td>New York City American Dance Company</td>
<td>For the Dance Workshop/Training Program; and for performances by the Apprentice Company serving the Hispanic and multi-ethnic upper West Side communities.</td>
<td>25,000</td>
</tr>
<tr>
<td>New York City Hispanic-American Dance Company</td>
<td>For the Ballet Hispanico School of Dance, which provides professional training in ballet, Spanish dance, modern, Dunham technique, and gymnastic dance.</td>
<td>35,000</td>
</tr>
<tr>
<td>New York Foundation for the Arts</td>
<td>To support a series of programs including performances, workshops, and exhibitions by Hispanic artists.</td>
<td>7,500</td>
</tr>
<tr>
<td>New York Street Theatre Caravan</td>
<td>To support productions, touring, and workshops in the theater arts as well as a new work based on the Sioux nation's past.</td>
<td>22,500</td>
</tr>
<tr>
<td>Newark Community School of the Arts</td>
<td>For a scholarship program offering professionally directed instruction and classes in the performing arts.</td>
<td>17,500</td>
</tr>
</tbody>
</table>
Nuestro Teatro
New York, New York
For bilingual children's theater in community settings throughout the New York area.
10,000

Oberlin Dance Collective
San Francisco, California
To support dance training at the Performance Gallery in the mission district.
5,000

Oddfellow Playhouse
Middletown, Connecticut
For workshops in playwriting, acting techniques, theater improvisation, mime, and movement leading to performance opportunities for youth.
2,500

Off Center Theatre
New York, New York
For preparatory workshops in playwriting, acting techniques, theater improvisation, mime, and movement for youth, culminating in a touring street theater production.
5,000

Olatunji Center of African Culture
New York, New York
For a training program in dance, music, drama, and African culture aimed at professional development, as well as performances and lecture/demonstrations.
23,000

Olatunji Center of African Culture
New York, New York
To hire an administrator.
30,000

Old Creamery Theatre Company
Garrison, Iowa
To support a rural touring theater program offering workshops in mime, make-up and stagecraft to senior citizens, students, and handicapped persons.
6,500

Olivia Records
Oakland, California
For a tour of music concerts with workshops in women's prisons.
4,000

One Reel Vaudeville Show
Seattle, Washington
For the production and performance of an original touring vaudeville show, based on the music, myths, and history of the Pacific Northwest.
9,000

Opera de Camara
Rio Piedras, Puerto Rico
To support workshops and fully staged performances of chamber and short-length operas.
7,500

Opus, Inc.
Hartford, Connecticut
For a program of instruction, performances, and exhibitions in the visual, performing, and literary arts serving primarily black and Hispanic elderly residents of the Greater Hartford area.
5,000

Otrabanda Company
New York, New York
To support the production and performance of three original touring plays.
15,000

Pacific Art Center
Arcata, California
For workshops in voice, movement, stage design, and acting as well as performance programs.
5,050

Pacific Coast Performing Arts Foundation
Santa Cruz, California
For training programs, regional tours of original scripted plays produced by the company, and community performances with workshops.
5,000

Painted Bride Art Center
Philadelphia, Pennsylvania
For an exhibition and performance program, workshops for poets and playwrights, and administrative assistance to emerging arts organizations.
13,000

Palisades Theatre of Florida
St. Petersburg, Florida
For a program providing workshops, performances, and residencies by artists in the Southeastern United States.
4,000

Pan Asian Repertory Theatre
New York, New York
To support professionally led actors workshop programs.
7,250

Parker (Charlie) Memorial Foundation
Kansas City, Missouri
For professionally directed instruction in the visual and performing arts leading to performance possibilities in the Kansas City area.
15,500

Pasacat
National City, California
For Philippine/American vocal, music, and dance performances and for an artist training program.
2,500

Patch, Inc.
Atlanta, Georgia
For workshops in ceramics, fabric crafts, and printmaking geared to professional development.
16,800

People's Music School
Chicago, Illinois
For music classes for underserved populations of Chicago.
2,500

People's Theatre Company
Bethlehem, Pennsylvania
For a theater arts workshop and performance program.
7,500

Phelps Stokes Fund, Trustees of
New York, New York
To assist a move to a newly renovated facility for the Visual Arts Center/Caribbean.
15,000
Philadelphia Dance Company
Philadelphia, Pennsylvania
For the dance training program with aspiring dancers performing to a wide audience.
25,000

Piccolo Spoleto
Charleston, South Carolina
For the expansion of Piccolo Spoleto's seasonal activities.
15,000

Pickle Family Circus
San Francisco, California
For a touring theater company teaching the traditional circus disciplines through music, drama, mime, and unique visual techniques.
15,000

Piedmont Citizens for Action
Worcester, Massachusetts
For a public arts project in the visual and performing arts.
5,000

Piven Theatre Workshop
Evanston, Illinois
For classes in story theater, scene study, folk theater, body movement, and improvisation for children.
8,950

Play Group
Knoxville, Tennessee
To support touring productions with workshops in schools, community centers, and small towns.
18,950

Play Group
Knoxville, Tennessee
For general operating and relocating costs resulting from tire damage.
17,500

Printmaking Workshop
New York, New York
For community printmaking workshops in all the graphic arts for city residents.
15,000

Prisoners Accelerated Creative Exposure
New York, New York
For exhibitions of prisoners’ art and a series of weekly and bi-monthly workshops in the arts.
4,000

Providence, City of Providence, Rhode Island
For the Department of Public Parks to sponsor a neighborhood arts program to result in an indigenous cultural festival.
10,000

Public Art Workshop
Chicago, Illinois
To support mural making workshops, studio arts classes, and photography classes.
10,000

Public Eye
San Francisco, California
To support the hands-on video program, “Video Performance and Production Workshop for Teens.”
5,000

Puerto Rican Dance Theater
New York, New York
For the dance training program in Manhattan and South Bronx.
17,500

Puerto Rican Traveling Theatre Company
New York, New York
For a bilingual theater training program.
30,000

Puppet Workshop
Providence, Rhode Island
To support a touring program of puppetry with workshops and performances for all ages.
16,600

Queens Borough Public Library
Jamaica, New York
For an arts program offering training in dance, theater, music, literary arts, and special visual arts projects for the Langston Hughes Community Library Action Committee.
8,000

Real Art Ways
Hartford, Connecticut
For a music series, film series, the poetry program, and arts workshops program.
7,500

Reichhold Center for the Arts
St. Thomas, Virgin Islands
For a professionally led performing arts repertory company for youth.
12,500

Rep, Inc.
Washington, D.C.
For workshops in theater techniques.
50,000

Residents Arts and Humanities Consortium
Cincinnati, Ohio
To support Experience Galleries, a hands-on participatory gallery with presentations in the visual arts.
8,000

Road Company
Johnson City, Tennessee
For the development and touring of original plays that reflect the interests of Appalachian communities.
15,000

Roberson Memorial
Binghamton, New York
For workshop-demonstrations in the Native American crafts and traditions of the Otseeningo Indians.
5,000

Robeson (Paul) Community Theatre Group
Renton, Washington
For theater classes, workshops, and performances to assist black artists in the Pacific northwest.
7,500

Robeson (Paul) Players
Compton, California
For a season of productions, workshops, and classes in drama and dance, a Reeder’s Theater, and development of a stronger managerial structure.
12,800
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rodgers (Rod) Dance Company</td>
<td>For concerts and lecture-demonstrations involving local artists, master classes for dance students, and a spring season of productions.</td>
<td>$17,960</td>
</tr>
<tr>
<td>Rodgers (Rod) Dance Company</td>
<td>For a touring program of performances, lecture-demonstrations, and classes in dance for beginners and advanced students.</td>
<td>$12,500</td>
</tr>
<tr>
<td>Safari East Cultural Presentations</td>
<td>For performances and jazz workshops for underserved communities of New York.</td>
<td>$2,500</td>
</tr>
<tr>
<td>San Francisco Dance Spectrum</td>
<td>To support a scholarship program and internship study training programs in modern, jazz, and ballet.</td>
<td>$5,000</td>
</tr>
<tr>
<td>San Francisco Dancers' Workshop</td>
<td>For the Reach Out Program which offers instruction in dance, as well as a scholarship program and an advanced program in teacher training.</td>
<td>$22,500</td>
</tr>
<tr>
<td>San Francisco Mime Troupe</td>
<td>For workshop/performances by this multi-cultural theater group.</td>
<td>$5,000</td>
</tr>
<tr>
<td>School of the Hartford Ballet</td>
<td>For the scholarship program, which offers instruction in creative movement, ballet, jazz, and modern dance.</td>
<td>$7,500</td>
</tr>
<tr>
<td>Scripps College</td>
<td>For the Handicraft Studio to serve as a museum training program for minorities.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Self-Help Graphics and Art</td>
<td>For the “Day of the Dead” celebration, which includes studio workshops for artists, and instruction in mask-making, poster design, and altar objects.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Settlement Music School</td>
<td>For a music instruction program for the community, especially for visually handicapped and physically disabled persons.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Shadow Box Theatre</td>
<td>To support the multi-media shadow puppet theater workshop/performance program.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Shakespeare and Company</td>
<td>For a professional training program in classical theater for minority actors and actresses.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Sign of the Times Cultural Workshop and Gallery</td>
<td>For year-round classes and workshops in silkscreening, photography, painting, drawing, dance; and a gallery exhibiting prominent and aspiring artists' works.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Silvera (Frank) Writers Workshop Foundation</td>
<td>For the Saturday Reading Series, which presents the new work of playwrights.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Sining Bayan</td>
<td>For workshops in ethnic music as well as classes in dance, technical production, graphic arts, and productions resulting from the workshops and classes based on the Filipino experience.</td>
<td>$8,000</td>
</tr>
<tr>
<td>Social and Public Art Resource Center</td>
<td>For artists' fees for the mural and workshop projects.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Social and Public Arts Resource Center</td>
<td>For a series of fine art exhibitions with lectures and a film series on the exhibited subjects.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Society Hill Playhouse Center for the Performing Arts</td>
<td>For a 20-week tour of professional theater performances to libraries throughout the city of Philadelphia.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Southern Folk Cultural Revival Project</td>
<td>For the Southern Grassroots Music Tour which presents traditional regional performers in concerts.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Southern Folk Cultural Revival</td>
<td>To support the Southern Grassroots Music Tour.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Southern Ohio Museum and Cultural Center</td>
<td>For mini-residencies of performing arts touring groups that reach hospitals, senior-citizen homes, and minority and blue-collar communities.</td>
<td>$3,000</td>
</tr>
<tr>
<td>Spanish Theatre Repertory Company</td>
<td>For bilingual performances to Hispanic community centers, honoraria for guest artists, and a national touring program.</td>
<td>$20,000</td>
</tr>
<tr>
<td>St. Elmo Village</td>
<td>For an instruction program in painting, sculpture, photography, stitchery, and macrame; and an arts festival.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Activity Description</td>
<td>Location</td>
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</tr>
<tr>
<td>St. Louis Conservatory and Schools for the Arts</td>
<td>To amend a previous grant for training and performances in music and visual arts, including a residency by an American composer.</td>
<td>St. Louis, Missouri</td>
</tr>
<tr>
<td>St. Mary's Creative Arts Forum</td>
<td>For an exhibit program of local and visiting artists, music programs, and instruction in ballet and music.</td>
<td>Lexington Park, Maryland</td>
</tr>
<tr>
<td>St. Paul American Indian Center</td>
<td>For a program designed to preserve and expand the traditional Native American art forms.</td>
<td>St. Paul, Minnesota</td>
</tr>
<tr>
<td>Stage Hands</td>
<td>For a theater arts performance program with workshops for improving communication for hearing-impaired persons.</td>
<td>Decatur, Georgia</td>
</tr>
<tr>
<td>Street Theater</td>
<td>For a workshop/performance program of theater arts for youth, an adult/youth professional company, and writing workshops.</td>
<td>White Plains, New York</td>
</tr>
<tr>
<td>Studio Museum in Harlem</td>
<td>For the cooperative school program which offers instruction in the visual arts for elementary and junior high school students by professional artists for 20-week periods.</td>
<td>New York, New York</td>
</tr>
<tr>
<td>SUM Concerts</td>
<td>For professional artists in the “Jazzmaster” program conducting performances and workshops.</td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>Sun Foundation for the Advancement in the Environmental Sciences and Arts</td>
<td>For workshops, classes, residencies, performances and exhibits offering participation and training in the visual, literary, and performing arts for students and adults.</td>
<td>Washburn, Illinois</td>
</tr>
<tr>
<td>Symbrinck Associates</td>
<td>For a theater arts training program and for the “black theater on tour” component.</td>
<td>Williamsport, Pennsylvania</td>
</tr>
<tr>
<td>Syracuse University</td>
<td>For a collective production with experimental workshops, writing workshops, and a lecture series on theater in Latin America.</td>
<td>Syracuse, New York</td>
</tr>
<tr>
<td>Teatro Cuatro</td>
<td>For a multi-cultural arts program for the community in dance and music.</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Theatre Flamenco of San Francisco</td>
<td>For theater workshops in the New York City and New Jersey correctional facilities.</td>
<td>San Francisco, California</td>
</tr>
<tr>
<td>Theatre for the Forgotten</td>
<td>For a community-based workshop program to allow artists, writers, technicians, designers, and business management personnel opportunities to improve theater skills.</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Theatre Guild of San Francisco</td>
<td>For a production of To Be Young, Gifted, and Black by Theater IV and the Black Theater Company.</td>
<td>San Francisco, California</td>
</tr>
<tr>
<td>Theatre IV</td>
<td>For acting and writing workshops and productions by the Touring Company.</td>
<td>Richmond, Virginia</td>
</tr>
<tr>
<td>Theatre Without Bars</td>
<td>For a mobile theater presentation program involving interaction workshops based on issues facing inner city youth.</td>
<td>Trenton, New Jersey</td>
</tr>
<tr>
<td>Theatre in a Trunk</td>
<td>To support an instructional arts center.</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Third Street Music School Settlement, Society of the</td>
<td>To support a series of workshops in the traditional art forms and contemporary Native American arts.</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Three Affiliated Tribes Museum</td>
<td>For classes in Native American culture and art, and workshops with Native American artists.</td>
<td>New Town, North Dakota</td>
</tr>
<tr>
<td>Tomaquag Indian Memorial Museum</td>
<td>For workshops in the visual arts and exhibitions of the students' work for the community.</td>
<td>Exeter, Rhode Island</td>
</tr>
<tr>
<td>Tomorrow's World Art Center</td>
<td>For programs offering choral training in the schools.</td>
<td>Washington, D.C.</td>
</tr>
<tr>
<td>Toneskolen School of Music</td>
<td>For workshop bands and a professional orchestra that give youth and adults training in Latin music.</td>
<td>St. Thomas, Virgin Islands</td>
</tr>
<tr>
<td>Union Settlement Association</td>
<td>For Workshops Especially for Teens, which offers specialized training and productions in dance, music, and drama.</td>
<td>New York, New York</td>
</tr>
<tr>
<td>United Projects</td>
<td></td>
<td>San Francisco, California</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>------------------------------------------------------------------</td>
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</tr>
<tr>
<td>United Projects</td>
<td>For a theater arts training program giving job training experience through a scholarship program. \nSan Francisco, California</td>
<td>19,100</td>
</tr>
<tr>
<td>University Circle</td>
<td>To amend a previous grant for an artists-in-residence program at Cleveland's Veterans Administration Medical Center. \nCleveland, Ohio</td>
<td>7,500</td>
</tr>
<tr>
<td>Uptown Center Hull House Association</td>
<td>For the Youth Dance Program, a modern and jazz dance training program.        \nChicago, Illinois</td>
<td>5,000</td>
</tr>
<tr>
<td>Urban Gateways</td>
<td>To support artists-in-residence for performances and workshops.                \nChicago, Illinois</td>
<td>44,768</td>
</tr>
<tr>
<td>Verde Valley Art Association</td>
<td>For exhibits of high quality at the Fine Arts Museum for the communities of the Verde Valley. \nJerome, Arizona</td>
<td>5,000</td>
</tr>
<tr>
<td>Virgin Islands, College of the St. Thomas</td>
<td>For theater productions and workshops that train artists in theater arts, design, acting, and playwriting. \nVirgin Islands</td>
<td>2,500</td>
</tr>
<tr>
<td>Visual Arts Research and Resource Center</td>
<td>For the centers' program of art exhibits, its annual film festival, and the Caribbean Expressions festival. \nNew York, New York</td>
<td>26,500</td>
</tr>
<tr>
<td>Volcano Art Center</td>
<td>To support artists-in-residencies in folk arts and crafts.                    \nVolcano, Hawaii</td>
<td>3,000</td>
</tr>
<tr>
<td>Wai'anae Coast Culture and Arts Society</td>
<td>For workshops in traditional dance, music, and crafts that perpetuate the multi-ethnic cultures in the Hawaiian Islands. \nWai'anae, Hawaii</td>
<td>25,600</td>
</tr>
<tr>
<td>Wai'anae Coast Culture and Arts Society</td>
<td>For workshops in traditional dance, crafts, and music that perpetuate the multi-ethnic cultures in the Hawaiian Islands. \nWai'anae, Hawaii</td>
<td>25,000</td>
</tr>
<tr>
<td>Weldon (James) Johnson Community Centers</td>
<td>For photography, clay sculpture, and ceramics workshops on the beginning and intermediate levels. \nNew York, New York</td>
<td>7,500</td>
</tr>
<tr>
<td>West Alabama Community Based Arts Program</td>
<td>For workshops in music, dance, visual arts, creative writing, and a summer festival. \nEutaw, Alabama</td>
<td>5,000</td>
</tr>
<tr>
<td>Whole Theatre Company</td>
<td>For training for artists who work with children with behavior or learning problems. \nMontclair, New Jersey</td>
<td>10,000</td>
</tr>
<tr>
<td>Wilma Project</td>
<td>For touring shows, guest workshops, and performances by two resident theater companies: the Zizka Company and the People Energy Company. \nPhiladelphia, Pennsylvania</td>
<td>5,000</td>
</tr>
<tr>
<td>Wilson (Warren) College</td>
<td>For a community rural arts instructional program in theater, dance, music, and the visual arts. \nSwannanoa, North Carolina</td>
<td>5,000</td>
</tr>
<tr>
<td>Women Make Movies</td>
<td>To support a film and video training program. \nNew York, New York</td>
<td>12,500</td>
</tr>
<tr>
<td>Women's Community</td>
<td>For the New Moves program which offers instruction in the visual arts to ex-offenders, ex-drug users, and disabled women, aimed at career development. \Los Angeles, California</td>
<td>10,000</td>
</tr>
<tr>
<td>Women's Studio Workshop</td>
<td>For an instructional program in printmaking, photography, graphic design, drawing, painting, and collage. \Rosendale, New York</td>
<td>10,000</td>
</tr>
<tr>
<td>Workshops for Careers in the Arts</td>
<td>For the Duke Ellington School of the Arts. \Washington, D.C.</td>
<td>18,500</td>
</tr>
<tr>
<td>Workshops for Careers in the Arts</td>
<td>For work experiences and professional training for talented youth from poor socio-economic backgrounds in three units: Street Theatre, Living Library, and Cityspace Magazine. \Washington, D.C.</td>
<td>22,315</td>
</tr>
<tr>
<td>Xicanindio Artists Coalition</td>
<td>For activities related to the production and dissemination of works by contemporary Chicano composers. \Mesa, Arizona</td>
<td>13,000</td>
</tr>
<tr>
<td>Xicanindio Artists Coalition</td>
<td>For workshops and training programs to bring professional artists to work with the Chicano/Indian community. \Mesa, Arizona</td>
<td>7,500</td>
</tr>
<tr>
<td>Young Filmmakers Foundation</td>
<td>For instruction in film and video through hands-on training in all phases of production. \New York, New York</td>
<td>15,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Location</td>
<td>Description</td>
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</tr>
<tr>
<td>Young Saints Scholarship Foundation</td>
<td>Los Angeles, California</td>
<td>For a community program offering instruction in arts and performance events.</td>
</tr>
<tr>
<td>Your Heritage House</td>
<td>Detroit, Michigan</td>
<td>For the fine arts instructional program for children and youth.</td>
</tr>
<tr>
<td>Youth Development</td>
<td>Birmingham, Alabama</td>
<td>For productions, training programs, and creative writing workshops at Black Fire Company.</td>
</tr>
<tr>
<td>Youth Theatre Interactions</td>
<td>Yonkers, New York</td>
<td>For a multi-faceted training and performance program.</td>
</tr>
<tr>
<td><strong>Cityarts</strong></td>
<td></td>
<td>To enable municipal arts agencies or private arts councils designated by a city to provide financial and technical assistance to neighborhood arts programs.</td>
</tr>
<tr>
<td>Arts and Humanities Council of Greater Baton Rouge</td>
<td>Baton Rouge, Louisiana</td>
<td>To provide $43,000 for the city's sub-granting program ($21,500 each year) and $7,000 for technical assistance ($3,500 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Austin, City of</td>
<td>Austin, Texas</td>
<td>To provide $40,000 for the city's sub-granting program ($20,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Cambridge, City of</td>
<td>Cambridge, Massachusetts</td>
<td>To provide $50,000 for the city's sub-granting program ($25,000 each year) and $10,000 for technical assistance ($5,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Chicago, City of</td>
<td>Chicago, Illinois</td>
<td>To provide $50,000 for the city's sub-granting program.</td>
</tr>
<tr>
<td>Cultural Arts Council of Houston</td>
<td>Houston, Texas</td>
<td>To provide $100,000 for the city's sub-granting program ($50,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Jackson Arts Alliance</td>
<td>Jackson, Mississippi</td>
<td>To provide $40,000 for the city's sub-granting program ($20,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Madison, City of</td>
<td>Madison, Wisconsin</td>
<td>To provide $10,000 for the city's sub-granting program and $2,500 for technical assistance to community-based arts groups.</td>
</tr>
<tr>
<td>Milwaukee Artists Foundation</td>
<td>Milwaukee, Wisconsin</td>
<td>To provide $82,500 for the city's sub-granting program ($41,250 each year) and $17,500 for technical assistance ($8,750 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Norman Arts and Humanities Council</td>
<td>Norman, Oklahoma</td>
<td>To provide $36,000 for the city's sub-granting program ($18,000 each year) and $4,000 for technical assistance ($2,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Pontiac, City of</td>
<td>Pontiac, Michigan</td>
<td>To provide $19,430 for the city's sub-granting program ($9,715 each year) and $4,370 for technical assistance ($2,185 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Portland, City of</td>
<td>Portland, Oregon</td>
<td>To provide $70,000 for the city's sub-granting program ($35,000 each year) and $10,000 for technical assistance ($5,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Providence, City of</td>
<td>Providence, Rhode Island</td>
<td>To provide $20,000 for the city's sub-granting program ($10,000 each year) and $10,000 for technical assistance ($5,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>St. Louis, City of</td>
<td>St. Louis, Missouri</td>
<td>To provide $104,000 for the city's sub-granting program ($52,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>San Juan, City of</td>
<td>San Juan, Puerto Rico</td>
<td>To provide $90,000 for the city's sub-granting program ($45,000 each year) and $10,000 for technical assistance ($5,000 each year) to community-based arts groups.</td>
</tr>
<tr>
<td>Tucson, City of</td>
<td>Tucson, Arizona</td>
<td>To provide $69,000 for the city's sub-granting program ($34,500 each year) and $10,000 for technical assistance ($5,000 each year) to community-based arts groups.</td>
</tr>
</tbody>
</table>
Services to Neighborhood Arts Organizations

To enable organizations to offer technical assistance and services to community arts groups.

Program funds: $885,225
33 grants

Aritlan
Tempe, Arizona

For a regional technical assistance program to minority artists and arts groups.

$10,000

Arts Media Service
Washington, D.C.

For continued research, publication, and distribution of the newsletter Grassroots and Pavements and other publications; the development of a network of local arts organizations in folk arts, jazz, and the crafts fields; and for administration of up to 500 on-site evaluations of Expansion Arts applicants and grantees.

260,000

Arts Media Service
Washington, D.C.

To support research, publication, and distribution of the newsletter Grassroots and Pavements and related information useful to the neighborhood arts field; production and distribution of a primer on effective media use; adding to and refining the current data base and disseminating information.

235,000

Association of Hispanic Arts
New York, New York

For technical assistance to Hispanic arts organizations.

45,000

Cedar Arts Forum
Waterloo, Iowa

To provide administrative and technical services to artists and arts organizations.

5,000

Chicano Humanities and Arts Council
Denver, Colorado

To identify and develop private funding resources, disseminate information, and provide assistance for organizations and individual artists.

17,500

Community Art Resource
San Francisco, California

For question-and-answer seminars for community arts organizations.

17,500

COMPAS
St. Paul, Minnesota

For management and technical assistance services that link artists and arts resources with people not usually served by arts organizations.

30,000

East Harlem Arts and Education Complex
New York, New York

For the fund-raising, public programming, and public relations activities.

15,000

East Hawaii Cultural Council
Hilo, Hawaii

For administrative and public relations services.

15,000

Foundation Center
New York, New York

To develop a data base of information regarding public and private support of community, minority, and multi-cultural arts activities.

17,225

Graduate School for Urban Research and Social Policy
San Diego, California

For administrative development, multi-media art activities, and the formation of a multi-cultural museum.

17,500

Inquilinos Boricuas en Accion
Boston, Massachusetts

To provide technical assistance to the Hispanic community through cable television.

7,500

Intercultural Resources Development
Washington, D.C.

For management and technical assistance to the Hispanic arts community.

17,500

La Raza Silkscreen Center
San Francisco, California

For the graphic arts program, which provides graphic arts media services to community arts organizations.

12,000

Los Angeles Institute of Contemporary Art
Los Angeles, California

To provide the organization's printing service and public relations consultant program to more than 200 community arts groups.

7,500

Museum of Temporary Art
Washington, D.C.

For administrative costs of the Neighborhood Resource Center, maintaining and disseminating information on artists and organizations, and for a quarterly newspaper.

5,000

National Arts New York Consortium
New York, New York

For technical assistance, legal services, and accounting services for neighborhood arts organizations.

17,500
<table>
<thead>
<tr>
<th>Organization</th>
<th>Services</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Black Touring Circuit</td>
<td>For the development of a network of black theater in major cities; tours of plays that impact on black theater and black arts, and audience development.</td>
<td>25,000</td>
</tr>
<tr>
<td>New Dance Theatre</td>
<td>For marketing, promotion, and management services for community-based dance companies.</td>
<td>15,000</td>
</tr>
<tr>
<td>North Carolina Cultural Arts Consortium</td>
<td>For workshops and individual consultations on planning, management, funds, grantsmanship, and promotion.</td>
<td>11,000</td>
</tr>
<tr>
<td>Northwest Artists Workshop</td>
<td>For services to small organizations and individual artists.</td>
<td>8,000</td>
</tr>
<tr>
<td>Performing Arts for Community Education</td>
<td>For a service program for southern Florida arts organizations, including sponsorship of activities, technical and development aid, publicity, and promotion of arts events.</td>
<td>10,000</td>
</tr>
<tr>
<td>St. Croix Arts Council</td>
<td>For services to arts-producing organizations.</td>
<td>6,500</td>
</tr>
<tr>
<td>San Francisco Arts Commission</td>
<td>For programs that provide administration, promotion, and technical assistance.</td>
<td>TP 50,000</td>
</tr>
<tr>
<td>Seven Loaves</td>
<td>For technical assistance services, including administration, program planning, grantsmanship, and public relations.</td>
<td>20,000</td>
</tr>
<tr>
<td>Support Center</td>
<td>For a management clinic series and other services to arts groups.</td>
<td>5,000</td>
</tr>
<tr>
<td>Universal Jazz Coalition</td>
<td>To support fund-raising, program development, administration, and technical assistance.</td>
<td>17,500</td>
</tr>
<tr>
<td>Utah Rural Arts Consortium</td>
<td>To provide aid in fund-raising development, technical assistance, marketing, and promotion; and to provide use of portable technical equipment to companies on tour.</td>
<td>15,000</td>
</tr>
<tr>
<td>Volunteer Urban Consulting Group</td>
<td>For a program of management projects in accounting, financial planning, marketing, advertising, and long-term management assistance.</td>
<td>6,000</td>
</tr>
<tr>
<td>Watershed Foundation</td>
<td>To provide technical assistance in the audio media to more than 20 community arts organizations.</td>
<td>5,000</td>
</tr>
<tr>
<td>Xicanindio Artists Coalition</td>
<td>For ATLATL'S technical assistance programming dissemination of information for Native American artists, and cultural center.</td>
<td>12,000</td>
</tr>
</tbody>
</table>

TP = Treasury Funds
The Queens Folklore Project wants to learn about You

From a Chinese paper cut, to a Jewish festival, from a street vendor's musical cry, to a children's jump rope rhyme, the borough of Queens is a richly textured patchwork of folk traditions. If you know of a folk artist or a folk tradition in your community call or write: Folk Arts Coordinator

Queens Council on the Arts
181-04 Jamaica Avenue
Jamaica, New York 11432

(212) 291-1100
Folk Arts

Folk Arts Advisory Panel

Jay Anderson
Folklorist, crafts specialist
Bowling Green, Kentucky

Elizabeth Dear
Museum director, photographer
Santa Fe, New Mexico

Robert Garfias
Ethnomusicologist, educator
Seattle, Washington

Charlotte Heth
Director of Native American studies, ethnomusicologist
Los Angeles, California

Worth Long
Community organizer, folklorist, poet
Knoxville, Tennessee

Ellen McCulloch-Lovell
Arts administrator, writer
Plainfield, Vermont

Michael Moloney
Musician, folklorist
Philadelphia, Pennsylvania

Daniel Patterson
Folklorist, educator, filmmaker
Philadelphia, Pennsylvania

Nancy Sweezy
Potter, crafts specialist
Arlington, Massachusetts

Jeff Titon
Ethnomusicologist, educator
Medford, Massachusetts

William Wiggins
Folklorist, educator
Bloomington, Indiana

William Wilson
Folklorist, editor
Logan, Utah

Folk Arts Grants

Folk Arts

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

Program funds: $2,545,585
192 grants

Adams State College
Alamosa, Colorado

To present local traditional artists in the 1982 annual conference of the Asociacion Nacional de Grupos Folkloricos.

$6,496

Akwesasne Museum
Hogansburg, New York

For a 16mm film on Mohawk music and social dance.

20,000

Alabama State Council on the Arts and Humanities
Montgomery, Alabama

To republish The Colored Sacred Harp, a traditional song book written in shaped notes, a method of instruction dating back to the 17th century.

5,000

Alabama State Council on the Arts and Humanities
Montgomery, Alabama

For the exhibition, “Alabama Folk Pottery: 1820-1982” to open at the Montgomery Museum of Fine Arts, then travel throughout Alabama and Mississippi.

22,000

Alabama State Council on the Arts and Humanities
Montgomery, Alabama

For a series of ten two-week Christian Harmony Singing Schools in communities throughout central Alabama.

6,600
<table>
<thead>
<tr>
<th>Organization</th>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama, University of University, Alabama</td>
<td></td>
<td>To amend a previous grant to cover increased production costs for an LP record album on black a capella gospel quartet singing.</td>
</tr>
<tr>
<td>Alaska State Council on the Arts Anchorage, Alaska</td>
<td></td>
<td>To prepare the necessary costumes, to rehearse, to present and to videotape the Wolf Dance of the Eskimos of King Island in the Bering Straits. The Dance Program contributed $25,500 for this project.</td>
</tr>
<tr>
<td>Alternative Center for International Arts New York, New York</td>
<td></td>
<td>For a concert series of international folk and classical music.</td>
</tr>
<tr>
<td>Alternative Center for International Arts New York, New York</td>
<td></td>
<td>For a series of 12 concerts of traditional black music from the United States, Africa, the Caribbean, and South America.</td>
</tr>
<tr>
<td>American Hungarian Educators Association Bogota, New Jersey</td>
<td></td>
<td>For an exhibition of beaded and embroidered Hungarian ceremonial headresses by Mrs. Evelyn Domjan, master needleworker at Folklore Centrum.</td>
</tr>
<tr>
<td>American Hungarian Educators Association Bogota, New Jersey</td>
<td></td>
<td>For an exhibit of Hungarian regional embroidery at Folklore Centrum to be accompanied by a series of workshops and lectures by local Hungarian-American folk artists.</td>
</tr>
<tr>
<td>American Indian Women's Service League Seattle, Washington</td>
<td></td>
<td>For an exhibit of the work of selected American Indian traditional artists residing in the Seattle area.</td>
</tr>
<tr>
<td>American Society for Eastern Arts San Diego, California</td>
<td></td>
<td>For a concert series in Balboa Park as part of the Intercon '82 festival.</td>
</tr>
<tr>
<td>Appalshop Whitesburg, Kentucky</td>
<td></td>
<td>For the production of <em>Headwaters</em>, a local television series on traditional arts and culture native to Appalachia.</td>
</tr>
<tr>
<td>Arizona Commission on the Arts Phoenix, Arizona</td>
<td></td>
<td>For a one-year intern position shared between the Arizona Commission on the Arts and the Southwest Folklore Center.</td>
</tr>
<tr>
<td>Arkansas Arts Council Little Rock, Arkansas</td>
<td></td>
<td>For the position of state folk arts coordinator.</td>
</tr>
<tr>
<td>Arkansas College Batesville, Arkansas</td>
<td></td>
<td>For a traveling exhibition of photographs and quilting samples entitled “Quilting in North Central Arkansas.”</td>
</tr>
<tr>
<td>Artes del Valle Center, Colorado</td>
<td></td>
<td>For a group of experienced local weavers to study advanced traditional Hispanic spinning, dyeing, and weaving with master artist Eppie Archuleta.</td>
</tr>
<tr>
<td>Atlanta, City of Atlanta, Georgia</td>
<td></td>
<td>For the third annual Festival of Georgia Folklife.</td>
</tr>
<tr>
<td>Berea College Appalachian Center Berea, Kentucky</td>
<td></td>
<td>For artists' fees for the annual Celebration of Traditional Music at Berea College.</td>
</tr>
<tr>
<td>Bishop Museum Honolulu, Hawaii</td>
<td></td>
<td>To amend a previous grant to include the translation of a newly discovered Japanese manuscript treating Micronesian traditional music.</td>
</tr>
<tr>
<td>Blatch (Nora) Educational Communications Foundation New Orleans, Louisiana</td>
<td></td>
<td>For the production of four live concerts of the French music of southern Louisiana for broadcast through local stations.</td>
</tr>
<tr>
<td>Boricua College New York, New York</td>
<td></td>
<td>To complete a film on the <em>cuatro</em>, a string instrument traditional to Puerto Rico.</td>
</tr>
<tr>
<td>Brooklyn Arts and Cultural Association Brooklyn, New York</td>
<td></td>
<td>To amend a previous grant for post-production costs for <em>It's One Family-Knock on Wood.</em></td>
</tr>
<tr>
<td>Buddhist Churches of America New York, New York</td>
<td></td>
<td>For a two-week series of intensive workshops and master classes in the performance of Japanese <em>taiko</em> (drum) music by master traditional musician, Soichi Tanaka.</td>
</tr>
</tbody>
</table>
Buffalo Bill Historical Society
Cody, Wyoming
For the collection of archival recordings of music of the Gros Ventres Indians, the production of a recorded survey of present-day traditional singers, and the preparation of means for their distribution.

Buffalo, City of
Buffalo, Wyoming
For the traditional celebration among Wyoming Basques instructing the community in traditional dances.

Burk (Frederic) Foundation for Education
San Francisco, California
For a 30-minute, 16mm documentary film covering four decades of the art of the Navajo, with particular reference to silversmithing and weaving.

Burk (Frederic) Foundation for Education
San Francisco, California
To amend a previous grant to support a 16mm film documenting Hopi artistic traditions and ceremonies.

California, Regents of the University of
Los Angeles, California
To amend a previous grant to accommodate cost increases in the publication *Preserving American Indian Arts: A Technical Guide.*

California, Regents of the University of
Los Angeles, California
To support live performances and craftmaking demonstrations by Native American traditional artists in conjunction with the first National American Indian Arts Conference.

Calvert Marine Museum
Solomons, Maryland
For an exhibition and demonstrations on the traditional deadrise workboats of the Chesapeake and their builders.

Catahoula Lake Heritage Foundation
Pineville, Louisiana
For a folk arts component of the eighth annual Catahoula Lake Festival in central Louisiana.

Center for Gulf South History and Culture
New Orleans, Louisiana
To complete a film documenting musical traditions of the Louisiana Cajuns, including zydeco music, fiddle playing, dance bands, and Mardi Gras music.

Center for Humanities and Adirondack Studies
Saranac Lake, New York
For an apprenticeship program in the construction of traditional Adirondack guideboats under the supervision of master craftsmen Carl Hathaway and Ralph Morrow.

Center for Southern Folklore
Memphis, Tennessee
For a series of community folk arts presentations on the musical styles associated with Beale Street.

Centrum Foundation
Port Townsend, Washington
For the International Folk Dance and Music Festival, a one-week series of workshops, master classes, and performances.

Chicago Council on Fine Arts
Chicago, Illinois
For an exhibition of ecclesiastical needlework produced by Chicago needleworkers for local ethnic churches and synagogues.

Collective Black Artists
New York, New York
For a touring program consisting of live performances by master jazz tap dancers and the screening of the film *No Maps on My Taps.*

Colorado Council on the Arts
Denver, Colorado
For a two-day festival of local traditional arts in Grand Junction, Colorado and a six-month survey that identifies artists from various ethnic communities and occupational arts produced by miners, ranchers, and sheepherders.

Colorado Council on the Arts
Denver, Colorado
For the state folk arts coordinator position at the Colorado Council on the Arts and Humanities.

Columbus Museum of Arts and Sciences
Columbus, Georgia
For the Chattahoochee Folk Festival, featuring traditional artists from the lower Chattahoochee River Valley area.

Consortium for Pacific Arts and Cultures
Honolulu, Hawaii
For artists' fees for traditional basketmakers to demonstrate their skills at the Pacific Basketry Exhibition, an exhibit that will tour the Pacific coast, Hawaii, and the Pacific Trust Islands.

Crooked Tree Arts Council
Petoskey, Michigan
For a one-month Native American festival featuring performances, demonstrations, and workshops in the traditional arts and crafts of the Ottawa and Chippewa Indians.

Detroit Institute of Arts
Detroit, Michigan
For a series of craft demonstrations by Native American traditional artists to accompany a major exhibition of Great Lakes Native American art, and for a touring component of the exhibit.
El Grupo Morivivi
New York, New York
For a series of workshops in Puerto Rican santo carving by traditional santero, Jose Aviles.
6,300

Catskill Cultural Center
Arkville, New York
For a series of workshops on local square dance, quilting, and fiddling styles, and for two mini-festivals celebrating the traditional arts and crafts of the Catskill region.
15,000

Ethnic Folk Arts Center
New York, New York
For a tour of traditional Italian-American musicians to ten cities in the northeastern United States.
36,400

Ethnic Folk Arts Center
New York, New York
For a tour by traditional Greek-American performing artists.
30,000

Ethnic Folk Arts Center
New York, New York
To support two ethnic folklife festivals, a monthly series of dance workshops, and concerts of ethnic music.
35,000

Ferrum College
Ferrum, Virginia
To produce a master tape and accompanying booklet for a record on the blues performed by black and Anglo musicians in southwest Virginia.
1,200

Ferrum College
Ferrum, Virginia
For the production of slide/tape programs and accompanying booklets on the traditional arts of the Blue Ridge region for distribution to local schools and libraries.
8,200

Ferrum College
Ferrum, Virginia
For a folklore internship program at the Blue Ridge Institute.
11,200

Ferrum College
Ferrum, Virginia
For a series of demonstrations by traditional craftspersons and musicians at the Blue Ridge Farm Museum.
3,015

Ferrum College
Ferrum, Virginia
For a series of workshops by local traditional artists at Franklin County Middle School in south central Virginia.
3,500

Film Arts Foundation
San Francisco, California
For a 16mm film documenting the “world renewal” ceremony of the Karok Indians of northern California.
23,000

Florida Department of State
White Springs, Florida
For the triumphant Gospel Singers, an Afro-American a cappella gospel quartet and a concert featuring eight quartets from north Florida.
14,215

Folk Traditions
New York, New York
For a 16mm film documenting the gospel music tradition.
22,000

Folklore Village Farm
Dodgeville, Wisconsin
To amend a previous grant to support a 16mm film documenting the Moros y Cristianos folk drama performed annually by the townspeople of Chimayo, New Mexico.
9,261

Fort Belknap Community Council
Harlem, Montana
To create an archive of the musical traditions of the Assiniboine people by recording contemporary repertoire, added to historical material from the Library of Congress.
24,300

Fort Mason Foundation
San Francisco, California
For the Western Regional Folklife Festival, held at the Golden Gate National Recreation Area in San Francisco.
4,500

Georgia Sea Island Folklore and Revival Projects
Brunswick, Georgia
For a series of presentations by local Afro-American traditional artists in schools in five coastal Georgia counties.
5,500

Georgia Sea Island Folklore and Revival Projects
Brunswick, Georgia
For the sixth annual Georgia Sea Islands festival.
10,000

Gila River Indian Community
Safflon, Arizona
For demonstrations and workshops in Piman/Maricopa traditional crafts, including basketry, fabric arts, and pottery.
17,500

Governor’s Heritage Affairs Advisory Commission
Harrisburg, Pennsylvania
For a director of state folklife programs within the commission.
25,000

Han Sheng Chinese Opera Institute
Washington, D.C.
For visiting artists’ fees and the mounting of three major productions of Chinese Peking opera.
15,000

Hoope Valley Business Council
Hoopa, California
For a series of workshops by two master artists on traditional basketry of Northern California Indian Tribes.
8,500

Idaho Commission on the Arts
Boise, Idaho
For the position of state folk arts coordinator.
20,000
Idaho Commission on the Arts
Boise, Idaho
To present local traditional performing artists and craftworkers at four conferences on Idaho history and traditions.  25,550

Illinois Arts Council
Chicago, Illinois
For the position of state folk arts coordinator.  30,000

Indiana Arts Commission
Indianapolis, Indiana
For the position of state folk arts coordinator.  26,000

Indiana Department of Natural Resources
Indianapolis, Indiana
For artists' honoraria and travel expenses for the third season of the folk arts project of the Indiana Division of State Parks in Posey County.  2,245

Institute for Southern Studies
Durham, North Carolina
To amend a previous grant to allow for additional filmings, editing, and research for the documentary on the Golden Echoes, a black gospel group in the North Carolina Piedmont region.  25,600

Institute for Southern Studies
Chapel Hill, North Carolina
For seven half-hour radio programs featuring musical and narrative traditions from North Carolina.  18,630

Institute of Alaskan Native Arts
Fairbanks, Alaska
For a five-day invitational workshop on traditional methods of curing and dyeing grasses for use in the decorations of Alaskan woven baskets.  10,000

International House of Philadelphia
Philadelphia, Pennsylvania
For a community folklife project involving Philadelphia's African-American communities.  15,100

International House of Philadelphia
Philadelphia, Pennsylvania
For a series of programs in Irish traditional arts, including films, lectures, workshops, and performances.  4,000

International House of Philadelphia
Philadelphia, Pennsylvania
For a pilot project bringing traditional black, Hispanic, Indo-Chinese and Italian artists for a series of programs in west Philadelphia schools.  5,300

International Institute of Los Angeles
Los Angeles, California
To enable dramatic Kan Nuon and classical ballet dancer Chandara Chhim to present Cambodian folk art and dance to the local Cambodian-American community, and to train a 16-person dance troupe.  18,100

Iowa Arts Council
Des Moines, Iowa
For the position of state folklorist, including support for exhibition and a catalog for a statewide folk arts exhibition.  26,700

Japanese American Cultural and Community Center
Los Angeles, California
For a series of performing arts events highlighting the traditional arts associated with the Japanese Oshogatsu celebration.  15,000

KCTS/9 Public Television
Seattle, Washington
For a half-hour program documenting the traditional arts practiced by three Native American women in Washington State: Maria Parker, Makah dancer; Fran James, Lummi weaver and basketmaker; and Anita Cheer, Colville storyteller.  23,300

Kansas State Historical Society
Topeka, Kansas
To support a state folk arts coordinator position to supervise a state-wide multi-agency folk arts program.  22,000

Kansas State University
Manhattan, Kansas
For the Kansas Folklife Festival.  10,000

Laguna Library, Pueblo of Laguna, New Mexico
To assemble and disseminate a tape-recorded collection of hama ha stories of the Laguna tribe.  15,500

Macon County School System
Franklin, North Carolina
For the 1982 mini-festival of demonstrations by traditional craftsmen and musicians.  4,000

Mary College
Bismark, North Dakota
For documentation of traditional narratives of the Arikara tribe through audio recording and written transcription and for a series of live presentations by the storytellers in local schools and community centers.  18,000

Metropolitan Arts Commission
Salem, Oregon
To enable Sandra E. Serling to participate in the Endowment's Fellowship Program.  4,190

Mexican American Opportunity Foundation
Monterey Park, California
To amend a previous grant for travel expenses for a mariachi ensemble and partial salary for a musician to organize and present programs in schools.  12,000
Michigan State University  
East Lansing, Michigan  
For an exhibition of traditional textiles, jewelry, costumes, and instruments of the Hmong community in central Michigan; and for related workshops, performances, and lectures.  
16,300

Michigan State University  
East Lansing, Michigan  
For the position of folk arts specialists with the Michigan Cooperative Extension Service.  
33,252

Milwaukee Public Museum  
Milwaukee, Wisconsin  
To continue the series of Euro-American folk arts demonstrations in the museum, begun in 1981, and to begin a parallel series of Afro-American folk arts demonstrations.  
17,500

Mississippi Arts Commission  
Jackson, Mississippi  
For the position of state folk arts coordinator.  
19,300

Mississippi, University of  
Jackson, Mississippi  
For artists' honoraria and preparation of a booklet for two records documenting traditional black music of the 1960's.  
4,000

Mississippi, University of  
Jackson, Mississippi  
For artists' fees, travel, and partial administrative costs for the second annual Oxford Folklife Festival.  
13,100

Mount Rogers Community Improvement Club  
Whitetop, Virginia  
For a series of advanced classes in Appalachian traditional music taught by master artists Albert Hash, Audrey Hash Miller, and Thornton and Emily Speer.  
10,600

Museum of New Mexico  
Santa Fe, New Mexico  
For four demonstrations and performances by traditional New Mexican artists and craftspersons.  
8,440

Museum of New Mexico  
Santa Fe, New Mexico  
For basketmaking demonstrations, a symposium, a small traveling exhibition, and a catalog to accompany a major exhibition of basketry by southwestern Indians.  
17,000

National Center for Urban Ethnic Affairs  
Baltimore, Maryland  
For an exhibition of photos and artifacts from the Karpathian Greek Community in Baltimore and the home community of Olymbos on the island of Karpathos.  
27,500

National Council for the Traditional Arts  
Washington, D.C.  
To amend a previous contract for continued technical assistance to Native American tribes, local ethnic associations, and rural community organizations in the development, support, and evaluation of ongoing folk arts activities.  
140,000

National Council for the Traditional Arts  
Washington, D.C.  
For a radio series to disseminate traditional music recorded during national ethnic music tours.  
14,100

National Council for the Traditional Arts  
Washington, D.C.  
To support a contract for the Chairman's seminar on folk arts.  
18,500

National Council for the Traditional Arts  
Washington, D.C.  
For the national Folk Festival at Wolf Trap Farm Park.  
20,000

National Foundation for Jewish Culture  
New York, New York  
For a 16mm film documenting the hazzan (Jewish cantor) within the context of traditional Jewish life in the United States.  
25,000

National Foundation for Jewish Culture  
New York, New York  
For the Festival of American Jewish Arts.  
10,900

National Public Radio  
Washington, D.C.  
For a folk arts component in The Sunday Show, a five-hour, "arts magazine" radio series made available to NPR affiliate stations.  
25,000

New Hampshire Commission on the Arts  
Concord, New Hampshire  
For the state folk arts program, including a variety of public presentations of New Hampshire's folk arts and artists.  
18,000

New Hampshire Commission on the Arts  
Concord, New Hampshire  
For the New Hampshire Folk Arts Directory and for an exhibit on the art of the traditional blacksmith in New Hampshire.  
15,869

New Mexico Arts Division  
Santa Fe, New Mexico  
For a series of workshops and demonstrations of traditional Spanish and Native American arts and crafts.  
6,800

North Carolina Department of Cultural Resources  
Raleigh, North Carolina  
To amend a previous grant to support a 16mm film documenting the restaging of an old-fashioned medicine show.  
30,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>North Carolina Department of Cultural Resources</td>
<td>To amend a previous grant to extend the 1981 Folk Arts in the Schools Program for an additional year.</td>
<td>5,000</td>
</tr>
<tr>
<td>North Dakota Council on the Arts</td>
<td>For a photo-documentary exhibition of the Eiserne Kreuze, the iron crosses erected on gravesites by North Dakota Germans from Russia, and for a catalog and slide/tape presentation.</td>
<td>24,885</td>
</tr>
<tr>
<td>North Dakota, University of Grand Forks, North Dakota</td>
<td>For a festival of ethnic music and dance traditions.</td>
<td>16,500</td>
</tr>
<tr>
<td>Northern Michigan University Marquette, Michigan</td>
<td>To edit and produce a 30-minute 16mm color documentary on Finnish-American folk artists in Minnesota and Michigan.</td>
<td>27,500</td>
</tr>
<tr>
<td>Northwestern State University Natchitoches, Louisiana</td>
<td>For the Nachitoches Folk Festival, featuring folk and traditional artists from central and north Louisiana.</td>
<td>6,000</td>
</tr>
<tr>
<td>Obade Institute of African Culture Washington, D.C.</td>
<td>For advanced classes in traditional West African drumming and dance under the direction of master Chanaian drummer Yacub Addy.</td>
<td>6,900</td>
</tr>
<tr>
<td>Ohio Arts Council Columbus, Ohio</td>
<td>To support an internship with the Folklife Program of the Ohio Foundation.</td>
<td>15,050</td>
</tr>
<tr>
<td>Oregon School of Arts and Crafts Portland, Oregon</td>
<td>For the North Portland Citizens Committee to sponsor a series of classes for Hmong Americans in the performance of Kleng and associated traditions.</td>
<td>4,540</td>
</tr>
<tr>
<td>Oregon School of Arts and Crafts Portland, Oregon</td>
<td>For a class in traditional Laotian wood carving under the direction of Mr. Lang Rangsith.</td>
<td>6,400</td>
</tr>
<tr>
<td>Phelps Stokes Fund, Trustees of the New York, New York</td>
<td>For presentations of Afro-Cuban, Puerto Rican, Trinidadian, Haitian, and other Afro Caribbean music and dance traditions at local centers in the New York City area.</td>
<td>18,000</td>
</tr>
<tr>
<td>Philippino Cultural Resource Center San Diego, California</td>
<td>For workshops in Philippino traditional arts, including bamboo and palm crafts, folk dance, and kali (an ancient Philippino martial art).</td>
<td>17,000</td>
</tr>
<tr>
<td>Providence, City of Providence, Rhode Island</td>
<td>For a series of presentations by local traditional artists in seven different parks.</td>
<td>15,000</td>
</tr>
<tr>
<td>Queens Council on the Arts Jamaica, New York</td>
<td>For the folk arts coordinator position at the council.</td>
<td>28,000</td>
</tr>
<tr>
<td>Ray (Byard) Folk Festival Association Hurdle Mills, North Carolina</td>
<td>For artists' honoraria for the sixth Byard Ray Folk Festival.</td>
<td>2,500</td>
</tr>
<tr>
<td>Rhode Island State Council on the Arts Providence, Rhode Island</td>
<td>For the program of multi-ethnic folk arts residencies in schools, senior citizens centers, and community cultural centers.</td>
<td>31,330</td>
</tr>
<tr>
<td>Samahan Philippine Dance Company El Cajon, California</td>
<td>For instruction in the music of the Philippino rondala, a type of folk string orchestra, and a series of public concerts by advanced performers of rondala music.</td>
<td>6,000</td>
</tr>
<tr>
<td>Santa Monica Mountains and Seashore Foundation Woodland Hills, California</td>
<td>For the Southern California Folklife Festival, featuring artists and artisans of several ethnic groups in the Los Angeles basin.</td>
<td>14,500</td>
</tr>
<tr>
<td>Sealaska Heritage Foundation Juneau, Alaska</td>
<td>For the carving of totem poles by master Tlingit carver Nathan Jackson.</td>
<td>28,200</td>
</tr>
<tr>
<td>Skokomish Indian Tribe Shelton, Washington</td>
<td>For a traveling exhibit and catalog of Native American basketry from the Puget Sound region.</td>
<td>32,960</td>
</tr>
<tr>
<td>Southern California, University of Los Angeles, California</td>
<td>For a 60-minute film documenting the role of becar and tamburitza folk music in Serbian-American communities in Chicago.</td>
<td>25,000</td>
</tr>
<tr>
<td>Southern Folk Cultural Revival Project Nashville, Tennessee</td>
<td>For artists' fees for fiddlers participating in Buddy Spicher's Nashville Fiddle Festival, a bluegrass event.</td>
<td>3,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Project Description</td>
<td>Budget</td>
</tr>
<tr>
<td>--------------</td>
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<td>--------</td>
</tr>
<tr>
<td>Southern Folk Cultural Revival Project</td>
<td>For the production of 26 radio programs featuring live performances of blues, gospel, jazz, country, and bluegrass.</td>
<td>11,100</td>
</tr>
<tr>
<td>Southwestern Alternate Media Projects</td>
<td>To amend a previous grant for a 16mm film documenting the <em>Moros y Cristianos</em> folk drama performed annually by the townpeople of Chimayo, New Mexico.</td>
<td>7,525</td>
</tr>
<tr>
<td>Suffolk, New York, County of West Sayville, New York</td>
<td>For the presentation of traditional Suffolk County farm-related arts and crafts as part of the Riverhead Fair.</td>
<td>9,280</td>
</tr>
<tr>
<td>Tempe Historical Society</td>
<td>For the Arizona Folk Fair, featuring traditional music, dance, and folk crafts.</td>
<td>16,725</td>
</tr>
<tr>
<td>Tennessee Department of Conservation, Cookeville, Tennessee</td>
<td>For research and documentation of the traditional arts of the western Tennessee River Region, for use in exhibitions and performances at the Pilot Knob State Park Interpretive Center.</td>
<td>13,200</td>
</tr>
<tr>
<td>Tennessee Folklife Society, Murfreesboro, Tennessee</td>
<td>For a record documenting the verbal and musical traditions of Free Hill, Tennessee — a small, rural black community in the upper Cumberland region.</td>
<td>7,200</td>
</tr>
<tr>
<td>Texas Commission on the Arts, Austin, Texas</td>
<td>For the position of a Texas state folk arts coordinator.</td>
<td>14,375</td>
</tr>
<tr>
<td>Texas, University of Austin, Texas</td>
<td>To amend a previous grant to extend an Endowment Fellowship for Maria Margarita Navar to complete work within the Folk Arts Program and prepare audiovisual presentation of the heritage nominees.</td>
<td>1,525</td>
</tr>
<tr>
<td>United Houma Nation, Harvey, Louisiana</td>
<td>To identify and document traditional Houma Indian craftspersons and to present their works in a traveling exhibition.</td>
<td>9,000</td>
</tr>
<tr>
<td>Utah Arts Council, Salt Lake City, Utah</td>
<td>To hire a full-time assistant to the state folk arts coordinator to help develop the newly created Utah Folklife Center.</td>
<td>10,000</td>
</tr>
<tr>
<td>Utah Folklife Center, Salt Lake City, Utah</td>
<td>To prepare two recordings documenting the musical traditions of four immigrant families.</td>
<td>11,760</td>
</tr>
<tr>
<td>Utah Folklore Center, Salt Lake City, Utah</td>
<td>To support the Fife Conference on Western American folk culture.</td>
<td>4,550</td>
</tr>
<tr>
<td>Vermont Public Radio, Windsor, Vermont</td>
<td>To amend a previous grant for additional benefits for participating artists.</td>
<td>1,490</td>
</tr>
<tr>
<td>WGBH Educational Foundation, Boston, Massachusetts</td>
<td>For artists’ fees for traditional performers appearing in a major television series documenting Irish folk culture as found in the United States.</td>
<td>40,000</td>
</tr>
<tr>
<td>WHYY, Philadelphia, Pennsylvania</td>
<td>For a radio series of traditional music from the collections of the archive of folksongs at the Library of Congress.</td>
<td>5,160</td>
</tr>
<tr>
<td>West Indian-American Day Carnival Association, Brooklyn, New York</td>
<td>For master artist Eroll Payne and others to conduct community workshops in the art of carnival costume-making and steel drum making.</td>
<td>15,000</td>
</tr>
<tr>
<td>West Nebraska Arts Center, Scottsbluff, Nebraska</td>
<td>For artists’ honoraria for a Greek-American traditional musical group to perform at the annual outdoor festival of the Assumption Greek Orthodox Church in Bayard, Nebraska.</td>
<td>1,600</td>
</tr>
<tr>
<td>West Nebraska Arts Center, Scottsbluff, Nebraska</td>
<td>To support presentations by local traditional artists at the Scotts Bluff County Fair in 1982 and to continue the folk artists-in-schools project developed by the Arts Center.</td>
<td>18,020</td>
</tr>
<tr>
<td>Western Carolina University, Cullowhee, North Carolina</td>
<td>For artists’ honoraria and local travel for performances at Mountain Heritage Day, a celebration of the traditional music, dance, and crafts of southwestern North Carolina.</td>
<td>6,400</td>
</tr>
<tr>
<td>Western Carolina University, Cullowhee, North Carolina</td>
<td>For three hometown mini festivals that present traditional artists from three communities in western North Carolina.</td>
<td>12,700</td>
</tr>
<tr>
<td>Western Kentucky University, Bowling Green, Kentucky</td>
<td>For an exhibition of the wood carvings and oil paintings of Unto Jarvi, a Finnish-born traditional carver.</td>
<td>7,300</td>
</tr>
</tbody>
</table>
Western New York Society for the Preservation of Italian Folklore
Buffalo, New York
For the “Scampagnata Focloristica,” an annual celebration of local Italian traditional arts. 12,000

Wilson (Woodrow) International Center
Washington, D.C.
To amend a previous grant to include preparation of a recording documenting Afro-Cuban bata and rumba music. 2,250

Wisconsin, Regents of the University of Madison, Wisconsin
For a series of half-hour radio programs based on the Helene Stratman-Thomas collection of folk music. 12,600

Women and Their Work
Austin, Texas
For a touring exhibit of folk textiles created by women from four ethnic communities in central Texas. 10,000

Wyoming Council on the Arts
Cheyenne, Wyoming
For the position of state folk arts coordinator. 18,000

Wyoming Council on the Arts
Cheyenne, Wyoming
To support a series of noontime concerts of local traditional music to be held on the state capitol grounds. 3,280

Wyoming Council on the Arts
Cheyenne, Wyoming
To support a pilot radio series highlighting the traditional arts of Wyoming. 8,511

Zuni, Pueblo of
Zuni, New Mexico
For a traveling exhibit of Zuni ceramic arts. 20,000

Folk Arts Apprenticeships
To enable performers or craftspersons to study with traditional masters in their fields.

Program funds: $22,340
12 grants

Cahan, Andrew
Galax, Virginia
To study the traditional fiddle and banjo music of south-central Kentucky with master artist Clyde Davenport. $2,000

Carrasco, Louis
Pittsburg, California
To study Vera Cruz harp with master Mexican musician Artemio Posadas. 1,500

Daly, Sabra J.
San Francisco, California
To study the traditional Irish concertina with master artist Maureen Murtagh. 1,400

Denman, Todd A.
Yellow Springs, Ohio
To study Irish uilleann pipes with master piper Denis Brooks. 1,200

Garcia, Laura A.
Santa Cruz, California
To study traditional mariachi violin with master artist Esteban Hernandez. 2,000

Miller, Rebecca S.
Bethesda, Maryland
To study traditional Irish fiddling with master fiddler Paddy Reynolds. 1,150

Miller, Sirila Quesada
Visalia, California
To study traditional Huastecan music -- violin, jarana, and song -- with master artist Artemio Posadas. 1,500

Munir, Khalil D.
Washington, D.C.
For an advanced apprenticeship in West African drumming under the tutelage of master Ghanaian musician Yacub Addy. 1,500

Rygelis, E. Aldona
Brooklyn, New York
To study Lithuanian weaving with master traditional weaver Anstazija Tamosaitis. 4,590

Salazar, Javier H.
San Jose, California
To study traditional dances of the Huastecan region of Mexico with master artist Artemio Posadas. 2,000

Sancen, Mario N.
Oakley, California
To study traditional jarana performance and the dance style of the Northwestern Mexican Huastecan region with master traditional musician Artemio Posadas. 1,500

Seeger, Mike
Lexington, Virginia
To study the Merle Travis style of guitar picking with Kennedy Jones, the senior living contributor to the development of this traditional performance practice. 2,000
Heritage Awards

To recognize, through a one-time-only grant award, the nation’s most exemplary master folk artists and artisans whose significant contributions to the health and happiness of the nation have gone largely unrecompensed.

Program funds: $75,000
15 grants

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balfa, Dewey</td>
<td>Basile, Louisiana</td>
<td>For Mr. Balfa’s continuing contribution to excellence in the performance of Cajun music. $5,000</td>
</tr>
<tr>
<td>Heaney, Joe</td>
<td>Brooklyn, New York</td>
<td>For Mr. Heaney’s continuing contribution to excellence in the performance of Gaelic and Irish song. $5,000</td>
</tr>
<tr>
<td>Jarrell, Tommy</td>
<td>Mt. Airy, North Carolina</td>
<td>For Mr. Jarrell’s continuing contribution to excellence in the performance of Appalachian Mountain music. $5,000</td>
</tr>
<tr>
<td>Jones, Bessie</td>
<td>Brunswick, Georgia</td>
<td>For Ms. Jones’s continuing contribution to excellence in the performance of black traditional song. $5,000</td>
</tr>
<tr>
<td>Lopez, George</td>
<td>Cordova, New Mexico</td>
<td>For Mr. Lopez’s continuing contribution to excellence in the art of santo carving. $5,000</td>
</tr>
<tr>
<td>McGhee, Brownie</td>
<td>Oakland, California</td>
<td>For Mr. McGhee’s continuing contribution to excellence in the performance of the blues. $5,000</td>
</tr>
<tr>
<td>McGraw, Hugh</td>
<td>Bremen, Georgia</td>
<td>For Mr. McGraw’s continuing contribution to excellence in the performance of Sacred Harp music. $5,000</td>
</tr>
<tr>
<td>Mendoza, Lydia</td>
<td>Houston, Texas</td>
<td>For Ms. Mendoza’s continuing contribution to excellence in the performance of Mexican music. $5,000</td>
</tr>
<tr>
<td>Monroe, Bill</td>
<td>Nashville, Tennessee</td>
<td>For Mr. Monroe’s continuing contribution to excellence in the creation and performance of bluegrass music. $5,000</td>
</tr>
<tr>
<td>Pierce, Elijah</td>
<td>Columbus, Ohio</td>
<td>For Mr. Pierce’s continuing contribution to excellence in the art of woodcarving and painting. $5,000</td>
</tr>
<tr>
<td>Popovich, Adam</td>
<td>Dolton, Illinois</td>
<td>For Mr. Popovich’s continuing contribution to excellence in the performance of Serbian tamburitza music. $5,000</td>
</tr>
<tr>
<td>Robinson, Georgeann</td>
<td>Bartlesville, Oklahoma</td>
<td>For Ms. Robinson’s continuing contribution to excellence in the art of Osage ribbonwork. $5,000</td>
</tr>
<tr>
<td>Severe, Duff L.</td>
<td>Pendleton, Oregon</td>
<td>For Mr. Severe’s continuing contribution to excellence in the art of leatherwork and saddle-making. $5,000</td>
</tr>
<tr>
<td>Simmons, Phillip</td>
<td>Johns Island, South Carolina</td>
<td>For Mr. Simmons’ on-going contribution to excellence in the art of decorative wrought iron work. $5,000</td>
</tr>
<tr>
<td>Terry, Sonny</td>
<td>Holliswood, New York</td>
<td>For Mr. Terry’s continuing contribution to excellence in the performance of the blues and the technique of the harmonica. $5,000</td>
</tr>
</tbody>
</table>
Brooklyn Academy of Music

dance
music
drama
Inter-Arts

Inter-Arts Advisory Panels

Betty Allen
Mezzo-soprano, educator
New York, New York

Robert Altman
Dance company general manager
Philadelphia, Pennsylvania

T. J. Anderson
Composer, educator
Medford, Massachusetts

Judy Baca
Visual artist
Venice, California

Thomas Bacchetti
Symphony orchestra manager
Atlanta, Georgia

Sally Banes
Dance historian
New York, New York

Simon Michael Bessie
Publisher
Lyme, Connecticut

Edward Block
Corporation executive
New York, New York

John Bos
Public broadcasting director
Washington, D.C.

James "Plunky" Branch
Jazz musician, arts council executive
Richmond, Virginia

Lee Breuer
Theater artistic director
New York, New York

Laura Dean
Choreographer, composer, dance company director
New York, New York

Nancy Englander
Foundation executive
Los Angeles, California

Barney Fain
Businessman
Providence, Rhode Island

Robert Fitzpatrick
Educator
Valencia, California

Anne Focke
Arts center director
Seattle, Washington

Sara Garretson
Cultural foundation director
New York, New York

Brendan Gill
Drama critic
New York, New York

Michael Harper
Poet
Providence, Rhode Island

David Haugland
Regional arts organization director
Minneapolis, Minnesota

Patrick Hayes
Arts presenter
Washington, D.C.

Natalie Hinderas
Pianist
Elkins Park, Pennsylvania

Olaive Jones
Arts administrator
Washington, D.C.

Joan LaBarbara
Interdisciplinary artist-performer
Pasadena, California

Elizabeth Larsen
Composer, artistic director
St. Paul, Minnesota

Ann-Ellen Lesser
Artists' colony director
Austerlitz, New York

Reynold Levy
Presenting organization director
New York, New York

Harvey Lichtenstein
Presenting organization president
Brooklyn, New York

Brooke Mahoney
Service organization director
New York, New York

Bruce Marks
Choreographer, artistic director
Salt Lake City, Utah

John Mazzola
Performing arts center president
New York, New York

Carman Moore
Composer, arts administrator
Lenox, Massachusetts

David Nelson
State arts agency director
Missoula, Montana

Al Nodal
Artists' space director
Washington, D.C.

Richard Oldenburg
Museum director
New York, New York

Michael Palmer
Poet
San Francisco, California

Otto Piene
Visual artist, educator
Cambridge, Massachusetts
**Inter-Arts Grants**

**Artists Colonies**

To enable artists' colonies and other artists' workspaces to provide opportunities for creative artists from various disciplines to pursue their work.

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$105,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treasury funds:</td>
<td>$195,000</td>
</tr>
<tr>
<td>242 grants</td>
<td></td>
</tr>
</tbody>
</table>

- **Albee (Edward) Foundation**
  New York, New York
  For artist residencies at the William Flanagan Memorial Creative Persons Center in Montauk, New York.
  Program funds: $5,000
  Treasury funds: $15,000

- **Cummington School of the Arts**
  Cummington, Massachusetts
  For the residency program that provides writers, composers, and visual artists with living and working facilities in a community atmosphere.
  Program funds: $20,000
  Treasury funds: $45,000

- **Fine Arts Work Center in Provincetown**
  Provincetown, Massachusetts
  To provide emerging artists with seven-month residencies.
  Program funds: $10,000
  Treasury funds: $20,000

- **Institute for Art and Urban Resources**
  Long Island City, New York
  For the National Artist in Residence Studio program, which provides emerging artists with studio space and living stipends for six-month periods.
  Program funds: $15,000
  Treasury funds: $45,000

- **MacDowell Colony**
  Peterborough, New Hampshire
  To provide residency fellowships to writers, composers, and visual artists.
  Program funds: $9,000
  Treasury funds: $10,000

- **Millay Colony for the Arts**
  Austerlitz, New York
  For residencies for writers, composers, and visual artists.
  Program funds: $5,000
  Treasury funds: $5,000

- **Nature Conservancy**
  Temecula, California
  To support residencies for composers, writers, and visual artists at the Dorland Mountain Colony.
  Program funds: $25,000
  Treasury funds: $25,000

- **Ossabaw Foundation**
  Savannah, Georgia
  For residencies at Ossabaw Island, a 25,000-acre wilderness off the Georgia coast.
  Program funds: $14,000
  Treasury funds: $20,000

- **Ragdale Foundation**
  Lake Forest, Illinois
  For residencies for writers, visual artists, and composers.
  Program funds: $20,000
  Treasury funds: $20,000

- **Virginia Center for the Creative Arts**
  Sweet Briar, Virginia
  For residencies for writers, visual artists, and composers.
  Program funds: $7,000
  Treasury funds: $40,000

- **Yaddo, Corporation of Saratoga Springs, New York**
  For residencies for professional writers, visual artists, and composers.
  Program funds: $15,000
  Treasury funds: $15,000

- **To implement a joint fund-raising program on behalf of five artist colonies.**
  Program funds: $15,000
  Treasury funds: $15,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yaddo, Corporation of Saratoga Springs, New York</td>
<td>To amend a previous grant for support of residencies for professional artists.</td>
<td>30,000</td>
</tr>
<tr>
<td>Yard, Inc. Chilmark, Massachusetts</td>
<td>For residencies to choreographers, composers, and musicians.</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>Presenting Organizations</strong></td>
<td>To improve the ability of presenting organizations to present diverse, high-quality arts programming in their communities by strengthening administrative efforts of providing support for innovative programs.</td>
<td></td>
</tr>
<tr>
<td><strong>Program funds:</strong> $2,482,520</td>
<td><strong>Treasury funds:</strong> $170,000</td>
<td></td>
</tr>
<tr>
<td><strong>110 grants</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Affiliate Artists</strong> New York, New York</td>
<td>To support the activities of the Community Artist Residency Training Program (CART) in the East.</td>
<td>$28,000</td>
</tr>
<tr>
<td><strong>Affiliated State Arts Agencies of the Upper Midwest</strong></td>
<td>To support a two-part project designed to increase communication among presenters.</td>
<td>11,500</td>
</tr>
<tr>
<td>Minneapolis, Minnesota</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Alternative Center for International Arts</strong> New York, New York</td>
<td>For audience development activities associated with the multi-disciplinary presentations of the 1982-83 season.</td>
<td>8,400</td>
</tr>
<tr>
<td><strong>Anchorage Concert Association</strong> Anchorage, Alaska</td>
<td>For presentations in music, dance, and theater and for the employment of a development director.</td>
<td>14,000</td>
</tr>
<tr>
<td><strong>Arts Alaska</strong> Anchorage, Alaska</td>
<td>To support a program of development activities.</td>
<td>17,000</td>
</tr>
<tr>
<td><strong>Arvada Center for the Arts and Humanities</strong> Arvada, Colorado</td>
<td>To support the 1982-83 season of multi-disciplinary presentations at the Arvada Center.</td>
<td>24,000</td>
</tr>
<tr>
<td><strong>Association of College, University, and Community Arts Administrators</strong> Madison, Wisconsin</td>
<td>To support the Technical Assistance Program for presenters.</td>
<td>19,500</td>
</tr>
<tr>
<td><strong>Atlanta Arts Alliance</strong> Atlanta, Georgia</td>
<td>For the 1982-83 fund-raising campaign, which will focus on securing matching corporate-employee gifts.</td>
<td>28,000</td>
</tr>
<tr>
<td><strong>Austin (Stephen F.) State University</strong> Naugodches, Texas</td>
<td>To support the Guest Artist Series at this university in east Texas.</td>
<td>8,400</td>
</tr>
<tr>
<td><strong>Bardavon 1869 Opera House</strong> Poughkeepsie, New York</td>
<td>For the 1982-83 presentation series in music, dance, opera, and theater.</td>
<td>14,000</td>
</tr>
<tr>
<td><strong>Brooklyn Academy of Music</strong> Brooklyn, New York</td>
<td>For a ballet series, a dance international series, the ninth season of chamber music, four jazz concerts by Brooklyn artists, and the development of a management information systems department.</td>
<td>88,990</td>
</tr>
<tr>
<td><strong>California Institute of Technology</strong> Pasadena, California</td>
<td>To support the 1982-83 season of multi-disciplinary presentations through audience development and fund-raising campaign.</td>
<td>21,000</td>
</tr>
<tr>
<td><strong>California, University of Los Angeles, California</strong></td>
<td>To promote the first year of a chamber music festival at the Los Angeles campus.</td>
<td>14,000</td>
</tr>
<tr>
<td><strong>Cambridge Arts Council</strong> Cambridge, Massachusetts</td>
<td>To support the varied presentation activities, which include jazz, visual arts, literature, dance, and film.</td>
<td>10,000</td>
</tr>
<tr>
<td><strong>Centrum Foundation</strong> Port Townsend, Washington</td>
<td>To support the summer arts season.</td>
<td>7,000</td>
</tr>
<tr>
<td><strong>Chautauqua Institution</strong> Chautauqua, New York</td>
<td>To support the 1982 season of summer presentations through assistance with a fund-raising campaign.</td>
<td>16,800</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Chenwung County Performing Arts</td>
<td>To hire a development director and consultants.</td>
<td>10,500</td>
</tr>
<tr>
<td>Community Services</td>
<td>For the Brooklyn Center's 1982-83 presentation series in dance, theater, and music.</td>
<td>27,660</td>
</tr>
<tr>
<td>Consortium for Pacific Arts and Cultures</td>
<td>To hire technical assistance consultants for presenters in American Samoa, Guam, and the Northern Mariana Islands.</td>
<td>6,200</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>For an audience-development campaign.</td>
<td>34,500</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>For the presentation and promotion of contemporary dance, music, film, and exhibitions in Cincinnati.</td>
<td>21,000</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>For the 1983-1984 presenting season, including an audience development campaign and three collaborative projects for the festival of new works.</td>
<td>36,600</td>
</tr>
<tr>
<td>Creative Time</td>
<td>For financial management and public relations efforts.</td>
<td>15,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>For the 1982-83 season of dance and music presentations at the Thelma Hill Performing Arts Center.</td>
<td>12,000</td>
</tr>
<tr>
<td>Dance Theater Workshop</td>
<td>For efforts to provide performance opportunities and audiences for the contemporary arts.</td>
<td>15,000</td>
</tr>
<tr>
<td>Dance Theater Workshop</td>
<td>To support the 1982-83 season of multi-disciplinary presentations and technical and box office personnel.</td>
<td>23,500</td>
</tr>
<tr>
<td>Dartmouth College</td>
<td>For audience development and promotion activities for the 1982-83 season.</td>
<td>8,500</td>
</tr>
<tr>
<td>Denver Center for the Performing Arts</td>
<td>For the 1982-83 season of presentations.</td>
<td>TF 30,000</td>
</tr>
<tr>
<td>Ethnic Folk Center</td>
<td>For the Ethnic Folk Center to present ethnic dance and music activities.</td>
<td>7,000</td>
</tr>
<tr>
<td>Film in the Cities</td>
<td>For a public relations director for this large interdisciplinary media center.</td>
<td>14,000</td>
</tr>
<tr>
<td>Flagstaff Festival of the Arts</td>
<td>For the 1982 Festival, which includes presentations in music, ballet, and theater.</td>
<td>7,000</td>
</tr>
<tr>
<td>Franklin Furnace Archive</td>
<td>To support promotional activities for the 1982-83 season of multi-disciplinary presentations.</td>
<td>17,500</td>
</tr>
<tr>
<td>Friends of the Arts</td>
<td>To support an audience development/community relations program for presentations of ballet, modern dance, mime, chamber music, symphonic music, and solo recitals.</td>
<td>14,000</td>
</tr>
<tr>
<td>Grand Opera House</td>
<td>To support the 1982-83 presentation series in dance, theater, and music.</td>
<td>12,200</td>
</tr>
<tr>
<td>Guild Hall of East Hampton</td>
<td>To support the John Drew Theatre of Guild Hall, which presents theater, dance, and music.</td>
<td>5,000</td>
</tr>
<tr>
<td>Haleakala</td>
<td>For the presentation of dance, music, media, performance and visual arts at The Kitchen.</td>
<td>120,000</td>
</tr>
<tr>
<td>Haleakala</td>
<td>For &quot;Dancing in the Kitchen,&quot; 15 presentations of emerging choreographers; development programs; a national touring program; and the presentation of artists working in new music, jazz, solo performance, and mixed media.</td>
<td>70,090</td>
</tr>
<tr>
<td>Helena Film Society</td>
<td>To support the seventh season by this geographically isolated presenter.</td>
<td>10,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Location</td>
<td>Funding Request</td>
</tr>
<tr>
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</tr>
<tr>
<td>Illinois, University of Champaign, Illinois</td>
<td>To support an audience development/group sales campaign for the Krannert Center of the Performing Arts.</td>
<td>16,640</td>
</tr>
<tr>
<td>Institute for Art and Urban Resources, Long Island City, New York</td>
<td>To establish a revolving curators project and a nationwide membership program to develop a stable private support base.</td>
<td>70,000</td>
</tr>
<tr>
<td>Institute for Art and Urban Resources, Long Island City, New York</td>
<td>For a corporate and foundation membership program, a second year of multi-curror residencies, and a series of 20 exhibitions and 12 performances of new works.</td>
<td>35,000</td>
</tr>
<tr>
<td>Inter-Media Art Center, Bayville, New York</td>
<td>To support the 1982-83 season of this contemporary art center.</td>
<td>10,500</td>
</tr>
<tr>
<td>Inter-Media Art Center, Bayville, New York</td>
<td>To support the 1983-84 season of presentations and to assist a production by Bill and Mary Buchen.</td>
<td>17,500</td>
</tr>
<tr>
<td>Intersection, San Francisco, California</td>
<td>For a membership program and development effort for this contemporary arts presenter.</td>
<td>7,000</td>
</tr>
<tr>
<td>Iowa, University of Iowa City, Iowa</td>
<td>To support the 1982-83 season of presentations, including a five-week residency of the Joffrey II company, the presentation of chamber music ensembles and solo artists, and audience development activities.</td>
<td>23,530</td>
</tr>
<tr>
<td>Island Center of St. Croix, St. Croix, Virgin Islands</td>
<td>To support the Island Center, St. Croix's only cultural center presenting dance, music, and theater.</td>
<td>10,500</td>
</tr>
<tr>
<td>Just Above Midtown, New York, New York</td>
<td>For administrative and presentation costs for the 1982-84 season and for a collaborative project involving Bill T. Jones, David Mammons, and Philip Mallory Jones.</td>
<td>30,000</td>
</tr>
<tr>
<td>Kansas, University of Lawrence, Kansas</td>
<td>For the 1982-83 season of opera, music, and dance.</td>
<td>10,145</td>
</tr>
<tr>
<td>Kennedy (John F.) Center for the Performing Arts, Washington, D.C.</td>
<td>For a conference of performing arts center managers.</td>
<td>8,800</td>
</tr>
<tr>
<td>Kitani Foundation, Columbia, South Carolina</td>
<td>For a subscription campaign for the 1982-83 season of theater, musical theater, and dance.</td>
<td>14,000</td>
</tr>
<tr>
<td>Lincoln Center for the Performing Arts, New York, New York</td>
<td>For Lincoln Center's 1982-83 series of presentations.</td>
<td>TF 90,000</td>
</tr>
<tr>
<td>Los Angeles Institute of Contemporary Art, Los Angeles, California</td>
<td>For the 1983-84 season of presentations of new music, visual arts, jazz, performance art, and media productions.</td>
<td>17,500</td>
</tr>
<tr>
<td>Los Angeles Institute of Contemporary Art, Los Angeles, California</td>
<td>For a project designed to extend better visibility to the artists presented at LAICA.</td>
<td>10,500</td>
</tr>
<tr>
<td>Lower Manhattan Cultural Council, New York, New York</td>
<td>For an audience-development project directed at the more than 500,000 people who work in Lower Manhattan.</td>
<td>5,600</td>
</tr>
<tr>
<td>Lower Manhattan Cultural Council, New York, New York</td>
<td>For a campaign to raise public awareness of contemporary arts organizations in Manhattan.</td>
<td>14,000</td>
</tr>
<tr>
<td>Madison, City of Madison, Wisconsin</td>
<td>To hire a development and community relations director.</td>
<td>12,000</td>
</tr>
<tr>
<td>McCarter Theatre Company, Princeton, New Jersey</td>
<td>For the 1982-83 presenting season in dance, music, jazz, and theater.</td>
<td>35,000</td>
</tr>
<tr>
<td>Mid America Arts Alliance, Kansas City, Missouri</td>
<td>For the organization's technical assistance programs, which include a presenter development workshop, a presenter exchange program, and a facilities directory.</td>
<td>17,560</td>
</tr>
<tr>
<td>Missouri-Columbia, University of Columbia, Missouri</td>
<td>For audience development and educational activities in connection with the 1982-83 series of presentations.</td>
<td>14,000</td>
</tr>
<tr>
<td>Music Hall Center for Performing Arts, Detroit, Michigan</td>
<td>For the 1982-83 season of dance, music, and theater presentations.</td>
<td>35,000</td>
</tr>
<tr>
<td>Natural Heritage Trust, Lewiston, New York</td>
<td>For the 1982 festival of multi-disciplinary presentations including ballet, modern dance, chamber and symphonic music, jazz, opera, and musical theater.</td>
<td>42,000</td>
</tr>
</tbody>
</table>
For the festival's 1982-83 presentations in classical, modern, musical, and experimental theater and in dance, jazz, film, and poetry.  

To support the 1983-84 season of presentations.  

For efforts designed to diversify and expand its audience and to increase earned and contributed income.  

For an audience-development program for the College of Fine Arts and the Chester Fritz Auditorium in conjunction with the 1982-83 season of multi-disciplinary presentations.  

For the 1983-84 season of contemporary dance, theater, music, literature, and performance art presentations.  

For the 1982 season of presentations in contemporary dance, theater, music, performance art, and visual arts.  

For the 1982-83 visiting arts series.  

For the Exploratorium's artist-in-residence program and the 1983-84 presentation season of "Speaking of Music."  

To support a newly restored Texas landmark and to present a festival of deaf professional performing and visual artists in April 1982.  

To support this umbrella organization of 12 arts presenting and producing organizations at the Fort Mason Center.  

To support the education division, founded in 1979 as a program of the Music Center Performing Arts Council.  

To support a development campaign for the 1982-83 series of music and dance presentations.  

To encourage the production of new works by local artists and to develop broader audiences for events.  

To develop a membership promotion packet for the performance series and for cooperative promotion efforts with other Portland cultural institutions.  

To support the 1982 festival of music, dance, theater, literature, media, and musical theater presentations.  

To support the 1982 festival of music, dance, and musical theater presentations.  

To assist the organization in hiring a full-time audience development staff member.  

For administrative and presenting costs for the 1983-84 season.  

For the 1982-83 season of dance, theater, jazz, and solo recitalists.  

To support multi-disciplinary arts activities.  

For the costs of presenting the artists that have been cooperatively booked.  

To support audience development activities and visual arts exhibitions.  

To support the 1982-83 season of music and dance presentations.
Southeast Arkansas Art and Science Center
Pine Bluff, Arkansas
For the Art and Science Center, which serves the rural southeastern region of Arkansas with visual arts exhibitions and performing arts programs.

Southern Arts Federation
Atlanta, Georgia
To support several presenter assistance projects for sponsors in the southern United States.

Spirit Square Arts Center
Charlotte, North Carolina
For the 1982-83 series in dance, theater, music, and visual arts.

Spoleto Festival, U.S.A.
Charleston, New York
For a new contemporary dance event, a series of chamber music and jazz events, and development projects designed to increase income and attract a more diversified audience.

St. Louis Conservatory and Schools for the Arts
St. Louis, Missouri
For the 1982-83 season of music and dance presentations, including expenses for audience development and a subscription campaign.

Stanford University
Stanford, California
To support the community outreach program, an integral part of the Stanford Concert Series.

Symphony Space
New York, New York
To support the 1983-84 season, including audience development, fundraising campaigns, and the “Wall-to-Wall” program.

Symphony Space
New York, New York
To support Symphony Space, a professionally equipped theater available to performing artists in dance, music, theater, and musical theater.

Unity Institute
Montclair, New Jersey
To support Unity Institute, which has presented major symphony orchestras, chamber music ensembles, dance groups, solo recitalists, and jazz artists since 1920.

Vermont Council for the Arts
Montpelier, Vermont
To support the activities of the Green Mountains Consortium for the Performing Arts.

Walker Art Center
Minneapolis, Minnesota
To support a four-week residency by David Gordon and the Pick-up Company; three residencies by post-modern choreographers; more than 60 concerts in new music, chamber music and jazz; a festival celebrating the works of John Cage; and an audience development campaign for the performing arts events.

Walker Art Center
Minneapolis, Minnesota
For presentation costs, a publicity campaign, and the language festival.

Washington Performing Arts Society
Washington, D.C.
For the 1983-84 season of presentations and the third annual “9th Street Crossings” festival.

Washington Performing Arts Society
Washington, D.C.
To support the Kennedy Center debuts of six American dance companies, the presentation of more than 30 solo recitalists, the second annual multi-media arts festival, and a project to build audiences.

Washington Project for the Arts
Washington, D.C.
To support experimental dance, video, theater, music, literature, performance art, and exhibitions.

Washington Project for the Arts
Washington, D.C.
For the 1983-84 season of multi-disciplinary arts presentations and for a three-week residency by Studio Re-Cher-Ches.

Western Illinois University
Macomb, Illinois
To support the professional presentations in a geographically isolated area.

Western States Arts Foundation
Santa Fe, New Mexico
To develop 10 interstate presenter networks for the purpose of more cost-effective, cooperative booking of arts events.

Wolf Trap Foundation
Vienna, Virginia
To support the 1982 festival presentations through audience development and public transportation projects.

Women and Their Work
Austin, Texas
For the 1982-83 arts activities of this organization, which exhibits, publishes, and presents the work of women artists.

Women's Interart Center
New York, New York
For the 1982-83 season of presentations and for audience development activities.

YM-YWHA of North Jersey
Wayne, New Jersey
To support the 1982-83 interdisciplinary presentation series.
## Inter-Arts: Interdisciplinary Arts Projects

For projects of high artistic quality that involve two or more art forms, including collaborations, special arts events, or projects that assist emerging artists working in interdisciplinary forms.

**Program funds:** $702,680  
58 grants

### Affiliate Artists
- **New York, New York**
  - **American Dance Festival**  
    Durham, North Carolina
  - **Amigos del Museo del Barrio**  
    New York, New York
  - **Aspen Institute for Humanistic Studies**  
    Washington, D.C.
  - **Bend (Loris) Foundation**  
    New York, New York
  - **Byrd Hoffman Foundation**  
    New York, New York
  - **California, University of**  
    La Jolla, California
  - **Center for the Performing Arts**  
    Chester Springs, Pennsylvania
  - **Chinatown Planning Council**  
    New York, New York
  - **Cultural Council Foundation**  
    New York, New York
  - **El Museo Del Barrio**  
    New York, New York
  - **Exploratorium**  
    San Francisco, California
  - **Film in the Cities**  
    St. Paul, Minnesota
  - **Fog Store**  
    Bronx, New York
  - **Four Quarters**  
    Louisville, Kentucky
  - **Franklin Furnace Archive**  
    New York, New York
  - **Garrard (Mimi) Dance Theater**  
    New York, New York
  - **Guggenheim (Solomon R.) Museum**  
    New York, New York
  - **Hay (Deborah) Dance Company**  
    Austin, Texas
  - **Hippodrome Theatre Workshop**  
    Gainesville, Florida

### Program funds:

- **For Affiliate Artists' program of performing artists residencies:** $44,000
- **For the choreographers' and composers' workshop for young professionals:** $10,000
- **To support the third annual "Latin American Theatre Festival."
  **$12,900
- **To support the participation of artists and arts administrators in the Aspen Institute's Executive Seminar Program:** $7,500
- **For an interdisciplinary performance piece:** $2,500
- **To support the development of original work by Robert Wilson:** $30,000
- **For collaborative works produced in residence at the Center for Music Experiment on the San Diego campus:** $10,000
- **For the Intern-Arts Project, a professional training program that trains young artists in cross-disciplinary work:** $2,500
- **For the Chinatown Outdoor Summer Festival, which features traditional and contemporary performing arts of Asia:** $3,000
- **For the National Deaf Arts Festival, a two-week event highlighting the contribution of deaf artists:** $15,000
- **To develop a Fair of Popular Arts for touring to twelve towns with large Hispanic populations:** $4,000
- **For an artist-in-residence program in which artists will collaborate with scientists:** $30,000
- **For a series of performance art programs:** $6,000
- **For a series of performances and exhibitions sponsored by Fashion Moda in ten locations across the country:** $6,000
- **For the tenth annual Unity Day Festival, a five-day festival highlighting black artistic expression:** $12,000
- **To support a two-part multi-media work:** $12,500
- **To support a collaborative project involving a visual artist, a choreographer, and a composer:** $2,500
- **For the world premiere of the historically accurate version of Vasily Kandinsky's work, The Yellow Sound:** $10,000
- **For a collaborative piece and works by composers, choreographers, poets, and performance artists in collaboration with video artist Joan Logue at the Kitchen:** $27,100
- **For the Kitchen's training program for emerging artists:** $10,000
- **To support the development of three new works directed by Pauline Oliveros in collaboration with Deborah Hay, Elaine Summers, and Stuart Demeter:** $7,500
- **For a month-long festival of original works by Florida artists:** $5,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institute of Contemporary Art</td>
<td>For the creation and presentation of a new collaborative work by</td>
<td>15,000</td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
<td>Douglas Dunn, Jeffrey Schiff, and John Driscoll.</td>
<td></td>
</tr>
<tr>
<td>Institute of Contemporary Art</td>
<td>For the development and presentation of a collaboration between</td>
<td>2,500</td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
<td>Karole Armitage and Rhys Chatham.</td>
<td></td>
</tr>
<tr>
<td>Intersection</td>
<td>For the San Francisco International Performance Festival, featuring</td>
<td>9,700</td>
</tr>
<tr>
<td>San Francisco, California</td>
<td>performing companies and artists noted for experimental, interdisciplinary,</td>
<td></td>
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<tr>
<td></td>
<td>or multimedia work.</td>
<td></td>
</tr>
<tr>
<td>Intersection</td>
<td>For a collaborative performance work involving artists Carl Heyward,</td>
<td>3,000</td>
</tr>
<tr>
<td>San Francisco, California</td>
<td>Bart Ross, and Rene Yanez.</td>
<td></td>
</tr>
<tr>
<td>Just Above Midtown</td>
<td>For “The Cecil Taylor Dance,” a collaboration involving Cecil C.</td>
<td>10,000</td>
</tr>
<tr>
<td>Los Angeles Contemporary Exhibitions</td>
<td>For “L.A. Dialog,” a series of performances by artists whose work</td>
<td>8,200</td>
</tr>
<tr>
<td>Los Angeles, California</td>
<td>crosses traditionally established artistic boundaries.</td>
<td></td>
</tr>
<tr>
<td>Mississippi, University of University, Mississippi</td>
<td>For “The Time Has Come,” a festival involving writers, musicians, and</td>
<td>12,500</td>
</tr>
<tr>
<td></td>
<td>theater and visual artist from Greenville, Mississippi.</td>
<td></td>
</tr>
<tr>
<td>Motion: The Women’s Performing Collective</td>
<td>For creation and presentation of a collaboration involving performance</td>
<td>7,500</td>
</tr>
<tr>
<td>Oakland, California</td>
<td>artist Nina Wise and visual artist Lauren Elder.</td>
<td></td>
</tr>
<tr>
<td>Museum of Contemporary Art</td>
<td>For a series of multimedia events, performances, and installations for the</td>
<td>17,500</td>
</tr>
<tr>
<td>Chicago, Illinois</td>
<td>New Music America 1982 festival.</td>
<td></td>
</tr>
<tr>
<td>Music-Theatre Performing Group</td>
<td>To support the creation of an original performance fusing music, text, and</td>
<td>10,000</td>
</tr>
<tr>
<td>National Public Radio</td>
<td>For a weekly five-hour Sunday arts and performance magazine.</td>
<td>25,000</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Ground Presentation</td>
<td>For the 17th Avant Garde Festival, an event that highlights the work of</td>
<td>7,500</td>
</tr>
<tr>
<td>New York, New York</td>
<td>hundreds of artists from the United States.</td>
<td></td>
</tr>
<tr>
<td>New World Festival of the Arts</td>
<td>For administrative costs for the New World Contemporary Festival of the</td>
<td>32,500</td>
</tr>
<tr>
<td>Miami, Florida</td>
<td>Arts.</td>
<td></td>
</tr>
<tr>
<td>New York Art Theater Institute</td>
<td>For “Joseph and His Brother,” a collaborative piece undertaken in</td>
<td>5,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td>cooperation with the Jewish Museum.</td>
<td></td>
</tr>
<tr>
<td>New York Public Library</td>
<td>For administrative positions in the four branches of the Performing Arts</td>
<td>65,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td>Research Center: the Music Division, Dance Division, Rogers and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hammerstein Archive of Recorded Sound and the Billy Rose Theater Collection.</td>
<td></td>
</tr>
<tr>
<td>Newport Cultural Affairs Commission</td>
<td>For “Refractions,” an original multimedia performance piece using dance,</td>
<td>3,000</td>
</tr>
<tr>
<td>Middletown, Rhode Island</td>
<td>film, video, slides, and music.</td>
<td></td>
</tr>
<tr>
<td>Performing Artists Collective of Chicago</td>
<td>For a full-scale production of the multimedia piece by composer-author</td>
<td>9,980</td>
</tr>
<tr>
<td>Performing Artservices</td>
<td>For a six-week performance series of new dance and music, involving</td>
<td>15,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td>performances by more than 30 artists.</td>
<td></td>
</tr>
<tr>
<td>Performing Artservices</td>
<td>For the New York premiere of Robert Ashley’s <em>Perfect Lives (Private Parts)</em></td>
<td>20,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td>For the John Cage 25th festival as well as <em>Miss Atalanta and Her Suitors</em></td>
<td>25,000</td>
</tr>
<tr>
<td>Performing Artservices</td>
<td>by Robert Ashley.</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td>Public Eye</td>
<td>7,500</td>
</tr>
<tr>
<td>San Francisco, California</td>
<td>For a theater piece in which animated film and slide projections are</td>
<td></td>
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<tr>
<td></td>
<td>integrated with performing dancers and actors.</td>
<td></td>
</tr>
<tr>
<td>Re-Cher-Chez Theatre</td>
<td>For operational and administrative costs of the studio environment</td>
<td>15,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td>for emerging artists to create, develop, and realize new interdisciplinary</td>
<td></td>
</tr>
<tr>
<td></td>
<td>work.</td>
<td></td>
</tr>
<tr>
<td>Rising Sun</td>
<td>For a performance series inaugurating the Warehouse, a new performing arts</td>
<td>7,500</td>
</tr>
<tr>
<td>Santa Fe, New Mexico</td>
<td>space.</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Rutgers, the State University of New Jersey</td>
<td>For “Hispanic-American Cultural Expression in New Jersey,” a festival of visual arts exhibits and interdisciplinary performances.</td>
<td>5,000</td>
</tr>
<tr>
<td>St. Mark's Church-in-the-Bowery</td>
<td>For performances and an exhibition about New York's Lower East Side from 1845-1885.</td>
<td>5,000</td>
</tr>
<tr>
<td>Santa Fe Council for the Arts</td>
<td>For the creation of a collaborative interdisciplinary performance piece to be presented in a number of locations.</td>
<td>7,000</td>
</tr>
<tr>
<td>Skinner Releasing</td>
<td>For a one-week festival of improvised arts.</td>
<td>6,000</td>
</tr>
<tr>
<td>Snake Theatre Sausalito, California</td>
<td>For the creation and presentation of a performance piece to include dance, music, and theatrical elements for Nightfire Division.</td>
<td>3,000</td>
</tr>
<tr>
<td>Social and Public Arts Resource Center</td>
<td>For a theatre-musical work to be developed and presented by artists working on the “Great Wall of Los Angeles” mural project.</td>
<td>10,000</td>
</tr>
<tr>
<td>Spaces Los Angeles, California</td>
<td>For the identification, documentation, and protection of naive art environments, such as Simon Rodia's Watts Tower.</td>
<td>20,000</td>
</tr>
<tr>
<td>SUM Concerts Houston, Texas</td>
<td>For “Sunfest,” a ten-day arts festival highlighting the contemporary visual and performing arts.</td>
<td>7,500</td>
</tr>
<tr>
<td>Summers (Elaine) Summers</td>
<td>For a collaboration involving choreographer-filmmaker Elaine Summers.</td>
<td>7,500</td>
</tr>
<tr>
<td>Theatre for the New City New York, New York</td>
<td>For the creation of an original street performance piece mixing music, dance, theater, mime, and acrobatics.</td>
<td>6,000</td>
</tr>
<tr>
<td>Watershed Foundation Washington, D.C.</td>
<td>To support the development and management staff of the Watershed Foundation.</td>
<td>10,000</td>
</tr>
<tr>
<td>Willow Mixed Media Willow, New York</td>
<td>For an international exhibition of solar art for the 1982 World’s Fair.</td>
<td>5,000</td>
</tr>
</tbody>
</table>

**Services to the Field**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Program funds: $564,596</th>
<th>Treasury funds: $115,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Council for the Arts New York, New York</td>
<td>For management training and information delivery through conferences, manuals, and publications.</td>
<td>TF $40,000</td>
<td></td>
</tr>
<tr>
<td>Arts and Business Council of New York City New York, New York</td>
<td>To continue development of Business Volunteers for the Arts’ programs throughout the country.</td>
<td>TF $20,000</td>
<td></td>
</tr>
<tr>
<td>Association of College, University, and Community Arts Administrators Madison, Wisconsin</td>
<td>To provide the means for qualified experts to perform artistic and administrative evaluations of applicants to the Inter-Arts Program.</td>
<td>60,000</td>
<td></td>
</tr>
<tr>
<td>Association of College, University, and Community Arts Administrators Madison, Wisconsin</td>
<td>For partial tuition to participants attending the association’s workshops on marketing the arts.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Association of College, University, and Community Arts Administrators Madison, Wisconsin</td>
<td>To provide evaluations of Inter-Arts Program grantees.</td>
<td>54,000</td>
<td></td>
</tr>
<tr>
<td>Association of Hispanic Arts New York, New York</td>
<td>For the audience development and funding research program.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Summary</td>
<td>Amount</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
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<td></td>
</tr>
<tr>
<td>California Confederation of the Arts</td>
<td>For the confederation's information and services program, including publications, conferences, seminars, referrals, and technical assistance.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>California Institute of the Arts</td>
<td>To enable an outstanding arts administrator to work temporarily in the Inter-Arts Program.</td>
<td>$51,591</td>
<td></td>
</tr>
<tr>
<td>Center for Occupational Hazards</td>
<td>For research and provision of information on health hazards in the visual and performing arts.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Chicano Humanities and Arts Council</td>
<td>To extend the council's management assistance programs for the Hispanic arts community throughout the Rocky Mountain region.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Clearinghouse for Arts Information</td>
<td>For information services that include a library, reference and referral services, publications, and technical assistance.</td>
<td>$20,000</td>
<td></td>
</tr>
<tr>
<td>Cultural Alliance of Greater Washington</td>
<td>For services to artists and arts organizations and 450 artists in the Washington metropolitan area.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>For the New York City Department of Cultural Affairs' Materials for the Arts program.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>For financial management and consulting services provided to more than arts organizations in the New York area.</td>
<td>$20,000</td>
<td></td>
</tr>
<tr>
<td>Cultural Education Collaborative</td>
<td>To research and develop a model business brokerage program designed to link businesses with arts groups.</td>
<td>$3,000</td>
<td></td>
</tr>
<tr>
<td>Fairfax County</td>
<td>To enable an outstanding arts administrator to work temporarily in the Inter-Arts Program.</td>
<td>$26,440</td>
<td></td>
</tr>
<tr>
<td>Film in the Cities</td>
<td>For a sound resources coordinator to provide management, programming, and technical assistance to artists and arts organizations.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Graduate School for Community Development</td>
<td>To replicate an arts marketing program originally developed in San Diego to two additional cities.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Greater Philadelphia Cultural Alliance</td>
<td>For services to members and for assistance to artists and arts organizations throughout the state of Pennsylvania.</td>
<td>$7,500</td>
<td></td>
</tr>
<tr>
<td>McMillen, Ronya</td>
<td>To amend a previous grant and extend Ronya McMillan's arts management fellowship.</td>
<td>$1,100</td>
<td></td>
</tr>
<tr>
<td>Metropolitan Cultural Alliance</td>
<td>For management services, including workshops, publications and resource development programs.</td>
<td>$7,500</td>
<td></td>
</tr>
<tr>
<td>Moloney, Mary Anne</td>
<td>To participate as a Fellow in the Inter-Arts Program. The Fellowship Program contributed an additional $1,000 to this award.</td>
<td>$2,870</td>
<td></td>
</tr>
<tr>
<td>Museums Collaborative</td>
<td>For the cultural voucher program, which brings community groups into contact with cultural institutions.</td>
<td>$6,000</td>
<td></td>
</tr>
<tr>
<td>National Council on the Aging</td>
<td>For the Center for Arts and Aging, a program providing information and assistance on arts and aging programs.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>New York Foundation for the Arts</td>
<td>To develop a revolving loan program to provide arts groups with access to low-interest, short-term loans.</td>
<td>$20,000</td>
<td></td>
</tr>
<tr>
<td>Opportunity Resources for the Arts</td>
<td>To provide technical assistance and placement services for senior-level administrators in arts institutions.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Penjerdel Regional Foundation</td>
<td>For the Business Volunteers for the Arts, which trains and places business executives with arts organizations in Philadelphia.</td>
<td>$5,000</td>
<td></td>
</tr>
<tr>
<td>Performing Artservices</td>
<td>For management and administrative aid to performing arts groups.</td>
<td>$7,500</td>
<td></td>
</tr>
<tr>
<td>Publishing Center for Cultural Resources</td>
<td>For publication, planning, and distribution services.</td>
<td>$20,000</td>
<td></td>
</tr>
<tr>
<td>Quinn, Tracy A.</td>
<td>To extend the participation of Tracy Quinn in the National Endowment Fellowship Program with Inter-Arts.</td>
<td>$3,300</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
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<td></td>
</tr>
<tr>
<td>St. Paul-Ramsey Arts and Science Council</td>
<td>For the resources and counseling program, which provide management services to small arts organizations and artists in the Minneapolis-St. Paul area.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Sangamon State University</td>
<td>For fellowships to minority arts administrators attending the 1982 Sangamon Institute in Arts Administration.</td>
<td>$13,000</td>
<td></td>
</tr>
<tr>
<td>Seattle Arts Commission</td>
<td>To support the Chairman’s seminar on Inter Arts.</td>
<td>$30,000</td>
<td></td>
</tr>
<tr>
<td>Seattle, City of</td>
<td>For an outstanding arts administrator to work temporarily in the Inter-Arts Program.</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>Theatre Development Fund</td>
<td>For the Development Services Program’s assistance to cities in the planning of collective marketing and audience development programs.</td>
<td>$15,000</td>
<td></td>
</tr>
<tr>
<td>Twin Cities Metropolitan Arts Alliance</td>
<td>To implement two collective marketing programs that target new arts audiences in the Twin Cities region.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Volunteer Lawyers for the Arts</td>
<td>For services to the national arts and legal communities, including referrals, publications, and conferences.</td>
<td>$7,500</td>
<td></td>
</tr>
<tr>
<td>Volunteer Urban Consulting Group</td>
<td>To provide assistance to arts organizations in the New York metropolitan area using volunteer businessmen as consultants.</td>
<td>$7,500</td>
<td></td>
</tr>
<tr>
<td>Woodbridge, Mark E.</td>
<td>To participate in the Endowment Fellowship Program.</td>
<td>$3,000</td>
<td></td>
</tr>
</tbody>
</table>

**Special Projects**

<table>
<thead>
<tr>
<th>Project</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civil Rights Compliance Workshops</td>
<td>To support travel and lodging expenses for state arts agency participants in the civil rights compliance workshops.</td>
<td>$49,887</td>
</tr>
<tr>
<td>Rodriguez, Joe Bastida</td>
<td>To support services related to the Hispanic-American Task Force.</td>
<td>$55,624</td>
</tr>
</tbody>
</table>

**Regional Representatives**

<table>
<thead>
<tr>
<th>Representative</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliated State Arts Agencies of the Upper Midwest</td>
<td>To support Romalyn Tilghman’s services as regional representative from August 1982 through July 1983.</td>
<td>$107,753</td>
</tr>
<tr>
<td>Affiliated State Arts Agencies of the Upper Midwest</td>
<td>For Romalyn Tilghman to serve as the North Plains States regional representative from November 16, 1980 through July 31, 1982.</td>
<td>$27,585</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>For John Wessel to serve as the Northeast States-Caribbean regional representative from August 1982 through July 1983.</td>
<td>$125,280</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>To support John Wessel as the New York-Caribbean regional representative from November 16, 1980 through July 31, 1982.</td>
<td>$39,689</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>To support Gerald Ness as the Mid-South states regional representative from November 16, 1980 through July 31, 1982.</td>
<td>$32,513</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>To support Eduardo Garcia as the Mid-Atlantic regional representative from November 16, 1980 through July 31, 1982.</td>
<td>$31,655</td>
</tr>
<tr>
<td>Organization</td>
<td>Representative</td>
<td>Position Details</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>----------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>First Women's Bank of California</td>
<td>Virginia Torres</td>
<td>To serve as the Southern California and Nevada regional representative from August 1982 through July 1983.</td>
</tr>
<tr>
<td>First Women’s Bank of California</td>
<td>Virginia Torres</td>
<td>To serve as the Southern California and Nevada regional representative from February 1980 through July 1982.</td>
</tr>
<tr>
<td>Kansas City Association of Trusts and Foundations</td>
<td>Frances Poteet</td>
<td>To serve as the South Plains regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Kansas City Association of Trusts and Foundations</td>
<td>Bert Masor</td>
<td>To serve as the Great Lakes states regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Kansas City Association of Trusts and Foundations</td>
<td>Bert Masor</td>
<td>To serve as the Great Lakes states regional representative from August 1982 through July 1983.</td>
</tr>
<tr>
<td>Metropolitan Cultural Alliance</td>
<td>Rudy Nashan</td>
<td>To serve as the New England states regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Oregon Arts Foundation</td>
<td>Dale Kobler</td>
<td>To serve as the Northern California and Pacific Islands regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Southern Arts Federation</td>
<td>Robert Hollister</td>
<td>To serve as the Gulf and Mid South regional representative from August 1982 through July 1983.</td>
</tr>
<tr>
<td>Southern Arts Federation</td>
<td>Robert Hollister</td>
<td>To serve as the Gulf states regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Western States Arts Foundation</td>
<td>Terry Melton</td>
<td>To serve as the Northwest states regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Western States Arts Foundation</td>
<td>Louis Leroy</td>
<td>To serve as the Southwestern states regional representative from November 16, 1980 through July 31, 1982.</td>
</tr>
<tr>
<td>Western States Arts Foundation</td>
<td>Terry Melton</td>
<td>To serve as Northwestern states regional representative from August 1982 through July 1983.</td>
</tr>
</tbody>
</table>

**TP Treasury Funds**
NORTHERN LIGHT
Realism and Symbolism in Scandinavian Painting, 1880–1910

Corcoran Gallery of Art
Washington, D.C.
September 8 – October 17, 1982

The Brooklyn Museum
New York
November 10, 1982 – January 6, 1983

The Minneapolis Institute of Arts
Minnesota
February 4 – April 10, 1983
**International**

**International Grants**

**International Arts Activities**

To broaden the exposure of American artists and audiences to international arts activities and cooperate with other federal agencies in international activities highlighting American arts.

Program funds: $49,389

6 grants

**Agency Agreements**

Washington, D.C.

For International Inter-Agency activities, involving the U.S. Information Agency, Japan-U.S. Friendship Commission, the State Department, and other agencies.

$2,703

**Daw, Deborah A.**

Cambridge, Massachusetts

To work on projects in the International Office while serving as the International Fellow for the fall session.

3,600

**Huchel, Donna**

Reston, Virginia

To amend a previous grant to extend Ms. Huchel's NEA Arts Management Fellowship.

775

**Kraulchvil, Beverly C.**

McLean, Virginia

To extend the Endowment's Fellowship for assistance with the U.S./Japan Fellowship Program and the Fellowship Program for Arts Management.

5,000

**Sundance Institute for Film and Television**

Salt Lake City, Utah

To develop and purchase rights for an independent film package distributed in this country and abroad.

20,000

**Weinstein, Allen**

Washington, D.C.

For the exhibits presented at the world-wide UNESCO Conference held in Mexico City from July 25 through August 5.

17,311

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**Artist Fellowships**

To provide American artists the opportunity to study and work in Japan. This category is co-funded with the Japan-U.S. Friendship Commission.

Program funds: $84,089

3 grants

**Japan-United States Friendship Commission**

Washington, D.C.

For the 1983 U.S./Japan Exchange Program, which enables five mid-career American artists to work and study in Japan.

$16,000

**Japan-United States Friendship Commission**

Washington, D.C.

For the 1983 U.S./Japan Exchange Program, which enables five mid-career American artists to work and study in Japan.

$20,089

**Japan-United States Friendship Commission**

Washington, D.C.

For an artist exchange program with Japan, which involves ten artists each year for periods of six months to one year.

$46,000
“Books... I love em!”

3rd Annual
Bay Area Small Press
BOOKFAIR
Bldg. C ~ Fort Mason
Dec. 12-13, 1981
Literature

Literature Advisory Panels

Janet Bailey
Distribution and promotion specialist
Chicago, Illinois

Frederick Barthelme
Fiction author, editor
Hattiesburg, Mississippi

Joy Harjo
Poet, teacher
Tempe, Arizona

Michael Harper
Poet, educator, editor
Providence, Rhode Island

DeWitt Henry
Editor, poet
Boston, Massachusetts

Josephine Jacobsen
Poet, fiction author, essayist
Baltimore, Maryland

Beverly Lowry
Short story author, novelist
Houston, Texas

Paul Metcalf
Poet, essayist, editor
Chester, Massachusetts

Grace Paley
Fiction author, teacher
New York, New York

Linda Pastan
Poet
Potomac, Maryland

Burton Raffel
Translator
Denver, Colorado

Jerome Rothenberg
Poet, translator
Encinitas, California

Thomas Sanchez
Fiction author, essayist
Providence, Rhode Island

Rosmarie Waldrop
Poet, translator
Providence, Rhode Island

Dara Wier
Poet, teacher
Tuscaloosa, Alabama

Robley Wilson
Editor, writer
Cedar Rapids, Iowa

Geoffrey Wolff
Fiction author, essayist, critic
Providence, Rhode Island

Hilma Wolitzer
Novelist, teacher
Syosset, New York

Al Young
Fiction author, scriptwriter, teacher
Seattle, Washington

Ben Bilitt
Translator, poet
Bennington, Vermont

Magda Bogin
Translator, poet
New York, New York

Jayne Cortez
Poet
New York, New York

Peter Davison
Editor, poet
Boston, Massachusetts

William Fox
State arts agency director, editor, poet
Reno, Nevada

William Gass
Fiction writer, essayist, teacher
St. Louis, Missouri

Jonathan Green
Poet, publisher
Frankfort, Kentucky

DeWitt Henry
Editor, poet
Boston, Massachusetts

Josephine Jacobsen
Poet, fiction author, essayist
Baltimore, Maryland

Beverly Lowry
Short story author, novelist
Houston, Texas

Paul Metcalf
Poet, essayist, editor
Chester, Massachusetts

Grace Paley
Fiction author, teacher
New York, New York

Linda Pastan
Poet
Potomac, Maryland

Burton Raffel
Translator
Denver, Colorado

Jerome Rothenberg
Poet, translator
Encinitas, California

Thomas Sanchez
Fiction author, essayist
Providence, Rhode Island

Rosmarie Waldrop
Poet, translator
Providence, Rhode Island

Dara Wier
Poet, teacher
Tuscaloosa, Alabama

Robley Wilson
Editor, writer
Cedar Rapids, Iowa

Geoffrey Wolff
Fiction author, essayist, critic
Providence, Rhode Island

Hilma Wolitzer
Novelist, teacher
Syosset, New York

Al Young
Fiction author, scriptwriter, teacher
Seattle, Washington
Literature Grants

Fellowships for Creative Writers

To enable exceptionally talented published writers of poetry, scripts, fiction, translations, and other creative prose to set aside time for writing, research, or travel in order to advance their careers.

Program funds: $1,243,750
103 grants

The following creative writers received $12,500 each:

- Lyons, Richard M.  
  Eugene, Oregon
- Martin, Richard J.  
  Avon, New York
- Mathews, Harry  
  Paris, France
- Maxwell, Jessica M.  
  Santa Barbara, California
- McAusley, Mary E.  
  Tulsa, Oklahoma
- McGrath, Thomas M.  
  Moorhead, Minnesota
- McHugh, Heather  
  Eastport, Maine
- McKinley, David W.  
  Norwich, Connecticut
- Medina, Ruben  
  Minneapolis, Minnesota
- Miles, Sara  
  Brooklyn, New York
- Minot, Stephen  
  Simsbury, Connecticut
- Mitchell, Susan  
  Charlottesville, Virginia
- Molinaro, Ursule  
  Blacksburg, Virginia
- Montoya, Jose F.  
  Sacramento, California
- Mooney, Michael M.  
  Milwaukee, Wisconsin
- Moore, Honor  
  New York, New York
- Morales, Alejandro  
  Santa Ana, California
- Morgan, Richard O.  
  Portland, Oregon
- Morgan, Robert R.  
  Freeville, New York
- Myers, Jack F.  
  Dallas, Texas
- Myers, Walter M.  
  Jersey City, New Jersey
- O'Rourke, William A.  
  South Hadley, Massachusetts
- Olds, Sharon  
  New York, New York
- Ortiz, Simon J.  
  Pueblo of Acoma, New Mexico
- Osaki, Mark S.  
  Berkeley, California
- Pfeifer, John F.  
  Corvallis, Oregon
- Pharr, Robert D.  
  Richmond, Virginia
- Pheimster, Mari E.  
  Indianapolis, Indiana
- Piere, Nancy K.  
  Brookline, Massachusetts
- Price, Richard J.  
  New York, New York
- Randall, Dudley F.  
  Detroit, Michigan
- Randall, Julia V.N.  
  Glen Arm, Maryland
- Raskin, Barbara J.  
  Washington, D.C.
- Rhodes, Jewell P.  
  College Park, Maryland
- Rodriguez, Aleida M.  
  Los Angeles, California
- Rogers, Pat Foran  
  Stafford, Texas
- Rogers, Thomas N.R.  
  Iowa City, Iowa
- Romero, Leo  
  Las Cruces, New Mexico
- Rose, Wendy E.  
  Richmond, California
- Rower, Ann  
  New York, New York
- Sadoff, Ira  
  Waterville, Maine
- St. John, Primus L.  
  West Linn, Oregon
- Sanchez, Rosaura  
  Leucadia, California
- Santos, Bienvenido N.  
  Wichita, Kansas
- Schultz, Philip A.  
  New York, New York
- Schulze, Michael P.  
  Kalamazoo, Michigan
- Seale, Jan L.  
  McAlpin, Texas
- Segal, Lore  
  New York, New York
- Shacochis, Robert G.  
  Lone Tree, Iowa
- Shange, Ntozake  
  New York, New York
- Sherman, Judith J.  
  New York, New York
- Shields, David J.  
  Iowa City, Iowa
- Sklarer, Myra W.  
  Bethesda, Maryland
- Smith, David J.  
  Gainesville, Florida
- Soto, Gary A.  
  Berkeley, California
- Spatz, Ronald M.  
  Anchorage, Alaska
- Spear, Roberta L.  
  Winston Salem, North Carolina
- Spies, Elizabeth K.  
  Circleville, Ohio
- Stanford, Ann  
  Northridge, California
<table>
<thead>
<tr>
<th>Translators Fellowships</th>
<th></th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Barko, Carol A.</strong>&lt;br&gt;New York, New York&lt;br&gt;For the translation of “Inside,” 1969 (Dedans), by contemporary French writer Helene Cixous.</td>
<td>$12,500</td>
<td></td>
</tr>
<tr>
<td><strong>Blichir, George M.</strong>&lt;br&gt;New York, New York&lt;br&gt;For the translation from Swedish of two short novels by contemporary Finnish author Henrik Tikkanen.</td>
<td>6,250</td>
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<tr>
<td><strong>Clancy, Joseph P.</strong>&lt;br&gt;New York, New York&lt;br&gt;For the translation from Welsh of the poetry of R.M. (Bobi) Jones.</td>
<td>6,250</td>
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<tr>
<td><strong>Fitzsimmons, Thomas</strong>&lt;br&gt;Union Lake, Minnesota&lt;br&gt;For the translation of two modern Japanese poets.</td>
<td>6,250</td>
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<tr>
<td><strong>Friar, Kimon</strong>&lt;br&gt;Oak Brook, Illinois&lt;br&gt;For the translation of selected contemporary Greek poets.</td>
<td>12,500</td>
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<tr>
<td><strong>Guss, David M.</strong>&lt;br&gt;Venice, California&lt;br&gt;For the translation of the origin myths of the Makiritare Indians, a Carib-speaking tribe in Venezuela.</td>
<td>12,500</td>
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<tr>
<td><strong>Honig, Edwin</strong>&lt;br&gt;Middletown, Rhode Island&lt;br&gt;For the translation from Portuguese of the poetry and prose of Fernando Pessoa (1888-1935).</td>
<td>6,250</td>
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<tr>
<td><strong>Kerrigan, Anthony</strong>&lt;br&gt;Notre Dame, Indiana&lt;br&gt;For the translation from Spanish of the third volume in the series, The Selected Work of Ortega y Gasset.</td>
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<td><strong>Markof-Belaeff, Maria Magdalena</strong>&lt;br&gt;San Francisco, California&lt;br&gt;For the translation from Russian of a novel by Ivan Shmelev.</td>
<td>12,500</td>
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<tr>
<td><strong>Obeyesekere, Ranjini D.</strong>&lt;br&gt;Princeton, New Jersey&lt;br&gt;For the translation from Sinhala of a two-volume novel, Suddilage Katawa (Suddy and Her World), by Simon Navagathagama.</td>
<td>6,250</td>
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<tr>
<td><strong>Poulin, Alfred M., Jr.</strong>&lt;br&gt;Brockport, New York&lt;br&gt;For the translation of R.M. Rilke’s French poems written between 1922 and 1926.</td>
<td>12,500</td>
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<tr>
<td><strong>Savory, Teo</strong>&lt;br&gt;Greensboro, North Carolina&lt;br&gt;For the translation from French of poems by Guillevic.</td>
<td>12,500</td>
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<tr>
<td><strong>Taylor, Alexander D.</strong>&lt;br&gt;Willimantic, Connecticut&lt;br&gt;For the translation from Danish of the poetry of Henrik Nordbrandt.</td>
<td>12,500</td>
<td></td>
</tr>
<tr>
<td><strong>Venuti, Lawrence M.</strong>&lt;br&gt;New York, New York&lt;br&gt;For the translation of a book-length selection of 25 short stories by the modern Italian writer Dino Buzzati.</td>
<td>6,250</td>
<td></td>
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Professional Development

To support a limited number of national organizations that provide professional assistance to creative writers, and for unique literary projects not eligible for support in other categories.

Program funds: $487,891
18 grants

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<tr>
<th>Organization</th>
<th>Support</th>
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<tbody>
<tr>
<td>Associated Writing Programs</td>
<td>For the publications program and services to writers and university creative writing departments.</td>
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<tr>
<td>Norfolk, Virginia</td>
<td></td>
</tr>
<tr>
<td>Blue Mountain Center</td>
<td>To provide travel costs and stipends for creative writers to spend up to six weeks at Blue Mountain Center, a writers' colony.</td>
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<tr>
<td>Blue Mountain Lake, New York</td>
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</tr>
<tr>
<td>Burk (Frederic) Foundation for Education</td>
<td>For the American Poetry Archive, a lending library of video and audio tapes of contemporary American writers.</td>
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<tr>
<td>San Francisco, California</td>
<td></td>
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<tr>
<td>Columbia University of the City of New York, Trustees of New York, New York</td>
<td>For the translation center's program of services to translators and publishers of translations.</td>
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<tr>
<td>Coordinating Council of Literary Magazines</td>
<td>To amend a previous grant to extend the project that provides support for literary magazines.</td>
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<tr>
<td>New York, New York</td>
<td></td>
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<tr>
<td>Cultural Council Foundation</td>
<td>For the Writers' Room, a communal work-space for creative writers in downtown Manhattan near research and library facilities.</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
</tr>
<tr>
<td>Educational Broadcasting Corporation</td>
<td>For the Script Development Unit at WNET, the only scripting unit in public television.</td>
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<tr>
<td>New York, New York</td>
<td></td>
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<tr>
<td>Fine Arts Council of Florida</td>
<td>For the script development of the production of an independent feature produced and directed by Victor Nunez, based on John D. MacDonald's novel, <em>A Flash of Green</em>.</td>
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<tr>
<td>Tallahassee, Florida</td>
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<tr>
<td>Generalist Association</td>
<td>To distribute literary magazines and books to prison inmates nationwide.</td>
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<td>New York, New York</td>
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<tr>
<td>Interarts</td>
<td>To amend a previous grant for Toby Thompson to conduct a research project on the funding history of the Endowment's Residencies for Writers category.</td>
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<td>Oklahoma City, Oklahoma</td>
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<tr>
<td>Massachusetts Institute of Technology</td>
<td>To enable an outstanding arts administrator to serve temporarily in the Literature Program.</td>
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<tr>
<td>Cambridge, Massachusetts</td>
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<tr>
<td>New Virginia Review</td>
<td>For sabbaticals for writers at the Virginia Center for the Creative Arts.</td>
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<td>Richmond, Virginia</td>
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<tr>
<td>P.E.N. American Center</td>
<td>For the United States representative service organization of International P.E.N. and associated programs: the public information service, the writers fund, the Freedom-to-Write program, and the prison writing program.</td>
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<tr>
<td>New York, New York</td>
<td></td>
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<tr>
<td>Poets and Writers</td>
<td>To provide information services for writers and the publication of the bi-monthly newsletter <em>Coda</em>.</td>
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<td>New York, New York</td>
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<td>Squaw Valley Creative Arts Society</td>
<td>For the sixth annual Screenwriters Program at the Squaw Valley Community of Writers.</td>
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<td>Olympic Valley, California</td>
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<td>Teachers and Writers Collaborative</td>
<td>To support the publication, distribution, and promotion of resource materials for writers and teachers.</td>
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<td>New York, New York</td>
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<tr>
<td>Texas at Dallas, University of Richardson</td>
<td>To provide essential services to literary translators.</td>
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<td>Richardson, Texas</td>
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<td>Virginia Alumni Association, University of</td>
<td>For costs for the selection process of the PEN/Faulkner Award for Fiction.</td>
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<td>Charlottesville, Virginia</td>
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Literary Publishing

To provide assistance to noncommercial literary journals, to presses that publish contemporary creative writing and translations, to nonprofit projects for the distribution of contemporary creative literature, and to organizations that assist in improving the typography and design of creative literary publications.

Program funds: $1,524,343
126 grants

Agni Review
Cambridge, Massachusetts
For future publications.
$5,000

Alabama, University of
University, Alabama
For Aura.
5,000

Alameda County Neighborhood Arts Program
Oakland, California
For services provided by the West Coast Print Center.
80,000

American Poetry Review
Philadelphia, Pennsylvania
For future publications.
7,500

Any Art Burning Deck Press
Providence, Rhode Island
For future publications.
12,500

Barkan, Stanley
Merrick, New York
For Cross Cultural Review.
5,000

Barkan, Stanley
Merrick, New York
For Cross Cultural Communications.
12,500

Barnwood Press Cooperative
Daleville, Indiana
For production of volumes.
12,500

Beyond Baroque Foundation
Venice, California
For provision of facilities and services to non-commercial literary publishers and arts communication organizations.
13,670

Big River Association
St. Louis, Missouri
For River Styx.
6,700

Bonifas (William) Fine Arts Center
Escanaba, Michigan
For Passages North.
1,000

Boston Critic
Cambridge, Massachusetts
For New Boston Review.
3,800

Bowling Green State University
Bowling Green, Ohio
For Mid-American Review.
6,543

Brandi, John
Santa Fe, New Mexico
For Tooth of Time Press to produce volumes.
9,600

Breger, Brian
New York, New York
For #Magazine.
3,925

Brown University
Providence, Rhode Island
For Copper Beech Press to produce volumes.
12,500

Bruchac, Joseph
Greenfield Center, New York
For Greenfield Review Press to produce volumes.
12,500

Bruchac, Joseph E.
Greenfield Center, New York
For The Greenfield Review.
7,600

Bulkin, Elly
Brooklyn, New York
For Conditions.
4,440

California, University of
Los Angeles, California
For the American Indian Studies Center.
12,340

Calyx
Corvallis, Oregon
For future publications.
7,080
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<th>Organization</th>
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<td>Carnegie Mellon University</td>
<td>For CMU Press to produce volumes.</td>
<td>7,500</td>
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<td>Carolina Wren Press</td>
<td>For production of volumes.</td>
<td>3,750</td>
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<td>Carr, Dan</td>
<td>For Four Zoas Press to produce volumes.</td>
<td>6,000</td>
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<td>Center for Book Arts</td>
<td>For provision of facilities and services to non-commercial literary publishers and individual writers.</td>
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<td>Centro Cultural de la Raza</td>
<td>For Maize Press to produce volumes.</td>
<td>8,500</td>
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<td>Centro Cultural de la Raza</td>
<td>For Maize.</td>
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<td>Chantikina, Kosrof</td>
<td>For Kosmos.</td>
<td>4,970</td>
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<tr>
<td>Circle, Alison</td>
<td>For Black Mesa Press to produce volumes.</td>
<td>5,820</td>
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<td>Columbia University in the City of New York, Trustees of New York</td>
<td>For Columbia.</td>
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<tr>
<td>Columbia University in the City of New York, Trustees of New York</td>
<td>For projects of the Translation Center.</td>
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<td>For Bodeslinger.</td>
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<td>Coordinating Council of Literary Magazines</td>
<td>For sub-grants to literary magazines and related services.</td>
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<td>For promotion and services on behalf of literary magazines nationwide.</td>
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<td>For Croton Review.</td>
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<td>Cultural Council Foundation</td>
<td>For provision of services and facilities of the Brooklyn Print Center to non-commercial literary publishers and individual writers.</td>
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<td>For Kalliope.</td>
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<td>Organization / University / Press</td>
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<td>Hallwalls, Buffalo, New York</td>
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<td>Heyreck, Robin, Woodside, California</td>
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<td>Iowa Review, Iowa City, Iowa</td>
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<td>Johnson, Curtis, Chicago, Illinois</td>
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<td>Kansas Quarterly, Manhattan, Kansas</td>
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<td>Kenyon Review, Gambier, Ohio</td>
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<td>Klopp, Karyl, Cambridge, Massachusetts</td>
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<td>Kornblum, Allan, West Branch, Iowa</td>
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<td>Latin American Literary Review, Pittsburgh, Pennsylvania</td>
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<td>Logbridge-Rhodes, Durango, Colorado</td>
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<td>Lost Roads Publishing Company</td>
<td>For production of volumes.</td>
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<td>Louisiana State University</td>
<td>For production of volumes by Louisiana State University Press.</td>
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<td>Maine Alliance of Writers and Publishers</td>
<td>For promotion and distribution services for regional small presses and literary magazines.</td>
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<td>Maloney, Dennis</td>
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<td>Massachusetts Review</td>
<td>For future publications.</td>
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<td>Massachusetts, University of Amherst, Massachusetts</td>
<td>For production of volumes by University of Massachusetts Press.</td>
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<td>For Seattle Review.</td>
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<td>Missouri-Kansas, University of Kansas City, Missouri</td>
<td>For New Letters.</td>
<td>6,200</td>
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<td>For services by McIntosh and Young Typographers.</td>
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<td>New Mexico Institute of Mining and Technology Socorro, New Mexico</td>
<td>For Swift Lizard.</td>
<td>5,000</td>
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<td>New Sharon, Town of New Sharon, Maine</td>
<td>For Stony Hills: The New England Alternative Press Review.</td>
<td>5,000</td>
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<td>New Wilderness Foundation</td>
<td>For New Wilderness Letter.</td>
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<tr>
<td>New York, City College of New York, New York</td>
<td>For production of volumes by Fiction, Inc.</td>
<td>7,500</td>
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<tr>
<td>Nikolac, Djordje</td>
<td>For production of volumes by Elpenor Books.</td>
<td>10,000</td>
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<td>North Carolina at Chapel Hill, University of Chapel Hill, North Carolina</td>
<td>For Carolina Quarterly.</td>
<td>3,000</td>
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<td>Open Studio Print Shop</td>
<td>For provision of facilities and services for non-commercial literary publishers and arts organizations.</td>
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<td>Oregon Development Fund, University of Eugene, Oregon</td>
<td>For Northwest Review.</td>
<td>6,000</td>
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<tr>
<td>Ortenberg, Neil</td>
<td>For Another Chicago Magazine.</td>
<td>6,000</td>
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<tr>
<td>Owen, Maureen</td>
<td>For Telephone Magazine.</td>
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<tr>
<td>Paradis, David</td>
<td>For Pequod.</td>
<td>6,000</td>
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<td>Performing Arts Journal Publications</td>
<td>For production of volumes.</td>
<td>12,500</td>
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<td>Performing Arts Journal New York, New York</td>
<td>For future publications.</td>
<td>7,500</td>
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<td>Pittsburgh, University of Pittsburgh, Pennsylvania</td>
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<td>For production of volumes by University of Pittsburgh Press.</td>
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<td>Ploughshares Ploughshares Watertown, Massachusetts</td>
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<td>For future publications.</td>
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<td>Pro Arts Pro Arts Oakland, California</td>
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<td>For classes at the West Coast Print Center.</td>
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<td>Pro Arts Pro Arts Oakland, California</td>
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<td>For Threepenny Review.</td>
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<td>Quasha, George Quasha, George Barrytown, New York</td>
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<td>For production of volumes by Station Hill Press.</td>
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<tr>
<td>Reynolds, Louise T. Reynolds, Louise T. Arlington, Massachusetts</td>
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<td>For The New Renaissance.</td>
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<td>St. Paul-Ramsey Arts and Science Council St. Paul-Ramsey Arts and Science</td>
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<td>Segue Foundation Segue Foundation New York, New York</td>
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<td>For distribution and promotion services for small presses and literary</td>
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<td>Society for the Study of Native Arts and Sciences Richmond, California</td>
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<td>magazines.</td>
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<td>Society for the Study of Native Arts and Sciences Richmond, California</td>
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<td>Southern Mississippi, University of Hattiesburg, Mississippi</td>
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<td>For Mississippi Review.</td>
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<td>Spirit That Moves Us Iowa City, Iowa</td>
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<td>Story Press Story Press Chicago, Illinois</td>
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<td>Swanburg, Ingrid Swanburg, Ingrid Madison, Wisconsin</td>
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<td>Sykes, Michael Sykes, Michael Point Reyes Station, California</td>
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<td>Teachers and Writers Collaborative New York, New York</td>
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<td>For production of volumes by Fiction Collective.</td>
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<td>Tennessee at Chattanooga, University of Chattanooga, Tennessee</td>
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<td>For Poetry Miscellany.</td>
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<td>Texas Circuit Texas Circuit Austin, Texas</td>
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<td>For distribution and promotion services for small presses and literary</td>
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<tr>
<td>13th Moon 13th Moon New York, New York</td>
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<td>magazines that focus on Texas.</td>
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<tr>
<td>Tompkins County Arts Council Tompkins County Arts Council Ithaca, New York</td>
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<td>For future publications.</td>
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<td>Tulsa, Arts and Humanities Council of Tulsa, Oklahoma</td>
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<td>For Nimrod.</td>
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<td>Unicorn Foundation for the Advancement of Modern Poetry Unicorn Foundation</td>
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<td>For production of volumes by Unicorn Press.</td>
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<td>Greensboro, North Carolina</td>
<td></td>
<td>For Quarterly West.</td>
</tr>
<tr>
<td>Utah, University of Utah, University of Utah</td>
<td></td>
<td>For Quarterly West.</td>
</tr>
</tbody>
</table>
For production of volumes by Momo's Press. $9,950

For training in all aspects of production and consultation and design services to authors and independent publishers. $10,000

For production of volumes by Graywolf Press. $12,500

For Radio Alpha, including services and development of a plan for cable distribution. $15,000

For production of volumes. $10,000

For distribution and promotion services for small presses and literary magazines. $30,000

For Sun. $12,500

Includes two subcategories: Residencies for Writers grants are designed to develop audiences for published writers of poetry, fiction, and other creative prose. Literary Centers that offer a variety of activities to the public receive support for audience development projects, such as touring literary exhibitions and regional bookfairs.

Program funds: $1,080,550

182 grants

Residencies for Writers

Alabama, University of
University, Alabama $7,500 Arizona, University of Tucson, Arizona $3,000

Alabama, University of
University, Alabama 5,000 Arkansas, University of Little Rock, Arkansas 5,000

Alaska, University of
Fairbanks, Alaska 3,635 Artists' Resource Forum Columbia, South Carolina 3,750

Albany State College
Albany, Georgia 5,000 Basement Workshop New York, New York 5,000

Allentown Community Center
Buffalo, New York 5,000 Basement Workshop New York, New York 5,000

American University
Washington, D.C. 5,000 Big River Association St. Louis, Missouri 6,000

Appalshop
Whiteburg, Kentucky 5,000 Boise State University Boise, Idaho 5,000

Appalshop
Whiteburg, Kentucky 4,000 Boise State University Boise, Idaho 5,000

Arizona Commission on the Arts
Phoenix, Arizona 5,000 Bonifas (William) Fine Arts Center Escanaba, Michigan 1,000

Arizona Commission on the Arts
Phoenix, Arizona 3,000 Bonifas (William) Fine Arts Center Escanaba, Michigan 800

Arizona Commission on the Arts
Phoenix, Arizona 5,000 Bowling Green State University Bowling Green, Ohio 4,000

Arizona Commission on the Arts and Humanities
Phoenix, Arizona 5,000 Bradley University Peoria, Illinois 3,600

Arizona, University of
Tucson, Arizona 3,000 Brown University Providence, Rhode Island 5,000
<table>
<thead>
<tr>
<th>Institution</th>
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<tr>
<td>California, Los Angeles, Regents of the University of Los Angeles, California</td>
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<tr>
<td>Case Western Reserve University, Cleveland, Ohio</td>
<td>1,300</td>
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<tr>
<td>Centrum Foundation, Port Townsend, Washington</td>
<td>9,000</td>
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<tr>
<td>Centrum Foundation, Port Townsend, Washington</td>
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<tr>
<td>Charleston, University of Charleston, West Virginia</td>
<td>5,000</td>
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<tr>
<td>Cincinnati, University of Cincinnati, Ohio</td>
<td>4,600</td>
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<tr>
<td>Cincinnati, University of Cincinnati, Ohio</td>
<td>3,920</td>
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<tr>
<td>Cleveland State University, Cleveland, Ohio</td>
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<tr>
<td>Cochise Fine Arts Association, Bisbee, Arizona</td>
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<td>Cochise Fine Arts Association, Bisbee, Arizona</td>
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<tr>
<td>Cooper Union for the Advancement of Science and Art, New York, New York</td>
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<tr>
<td>Cornell University, Ithaca, New York</td>
<td>3,280</td>
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<tr>
<td>Cultural Council Foundation, New York, New York</td>
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<tr>
<td>Deer Track, South Bend, Indiana</td>
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<td>Delaware, University of Newark, Delaware</td>
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<td>Delaware, University of Newark, Delaware</td>
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<tr>
<td>Detroit Institute of Arts, Founders Society, Detroit, Michigan</td>
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<tr>
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<tr>
<td>Drake University, Des Moines, Iowa</td>
<td>4,200</td>
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<tr>
<td>Drake University, Des Moines, Iowa</td>
<td>4,200</td>
</tr>
<tr>
<td>80 Langton Street Corporation, San Francisco, California</td>
<td>3,500</td>
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<tr>
<td>80 Langton Street Corporation, San Francisco, California</td>
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<tr>
<td>Film in the Cities, St. Paul, Minnesota</td>
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<tr>
<td>Fine Arts Work Center in Provincetown, Provincetown, Massachusetts</td>
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<tr>
<td>Fine Arts Work Center in Provincetown, Provincetown, Massachusetts</td>
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<tr>
<td>Flinberg, Oregon</td>
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<tr>
<td>Foundation for Arts Resource Management, Minneapolis, Minnesota</td>
<td>4,150</td>
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<tr>
<td>Franconia, Town of Franconia, New Hampshire</td>
<td>1,525</td>
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<tr>
<td>Fresno Free College Foundation, Pasadena, California</td>
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<tr>
<td>Generalist Association, New York, New York</td>
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<td>Hallwalls, Buffalo, New York</td>
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<tr>
<td>Hamilton College Trustees, Clinton, New York</td>
<td>4,060</td>
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<td>Hampshire College, Amherst, Massachusetts</td>
<td>6,000</td>
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<tr>
<td>Hampton Institute, Hampton, Virginia</td>
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<tr>
<td>Hawaii Literary Arts Council, Honolulu, Hawaii</td>
<td>9,830</td>
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<tr>
<td>Houston, University of Houston, Texas</td>
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<td>Houston, University of Houston, Texas</td>
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<tr>
<td>Illinois Arts Council, Chicago, Illinois</td>
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<td>Illinois Arts Council, Chicago, Illinois</td>
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<tr>
<td>India, Inc., Atascadero, California</td>
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<td>Institution Programs, Bartlesville, Oklahoma</td>
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<td>Intersection, San Francisco, California</td>
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<td>Intersection, San Francisco, California</td>
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<td>James (William) Association, Sacramento, California</td>
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<tr>
<td>Jewish Community Center of Greater Kansas City, Kansas City, Missouri</td>
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<tr>
<td>Jewish Ys and Centers of Greater Philadelphia, Philadelphia, Pennsylvania</td>
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<tr>
<td>Jewish Ys and Centers of Greater Philadelphia, Philadelphia, Pennsylvania</td>
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<tr>
<td>Kansas State University, Manhattan, Kansas</td>
<td>4,900</td>
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<tr>
<td>Kansas, University of Lawrence, Kansas</td>
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</tbody>
</table>
Kentucky Arts Commission  
Frankfort, Kentucky

Kentucky Arts Council  
Frankfort, Kentucky

Kentucky Research Foundation, University of  
Lexington, Kentucky

Kentucky Research Foundation, University of  
Lexington, Kentucky

Lewis and Clark College  
Portland, Oregon

Linfield College  
McMinnville, Oregon

Lion Walk Performing Arts Center  
Pittsburgh, Pennsylvania

Lion Walk Performing Arts Center  
Pittsburgh, Pennsylvania

Maine State Commission on the Arts and  
the Humanities  
Augusta, Maine

Manhattan Theatre Club  
New York, New York

Manhattan Theatre Club  
New York, New York

Mason (George) University  
Fairfax, Virginia

Massachusetts Institute of Technology  
Cambridge, Massachusetts

Michigan, University of  
Ann Arbor, Michigan

Michigan, University of  
Ann Arbor, Michigan

Missouri, University of  
Columbia, Missouri

Missouri-Columbia, University of  
Columbia, Missouri

Montana, University of  
Missoula, Montana

Netzahualcoyotl Historical Society  
Berkeley, California

New College of California  
San Francisco, California

New England Foundation for the Arts  
Cambridge, Massachusetts

New England Foundation for the Arts  
Cambridge, Massachusetts

New Orleans Poetry Forum  
New Orleans, Louisiana

New Virginia Review  
Richmond, Virginia

New Wave Corporation/KOPN  
Columbia, Missouri

New York Center for Visual History  
New York, New York

New York State Literary Center  
Pittsford, New York

New York, Research Foundation of the  
State University  
Albany, New York

Northeast Missouri State University  
Kirksville, Missouri

Northern Kentucky University  
Highland Heights, Kentucky

Northern Kentucky University  
Highland Heights, Kentucky

Northwest Education Arts and Therapy  
Juneau, Alaska

Oklahoma State University  
Stillwater, Oklahoma

Oregon Coast Council for the Arts  
Newport, Oregon

Painted Bride Art Center  
Philadelphia, Pennsylvania

Poetry Society of America  
New York, New York

Portland Poetry Festival  
Portland, Oregon

Radford University  
Radford, Virginia

Randolph Macon Women's College  
Lynchburg, Virginia

Real Art Ways Raw Ink  
Hartford, Connecticut

Rockland Center for the Arts  
West Nyack, New York

Rockland Center for the Arts  
West Nyack, New York

San Francisco Arts and Letters Foundation  
San Francisco, California

San Jose Poetry Center  
San Jose, California

San Jose Poetry Center  
San Jose, California

San Mateo, College of  
San Mateo, California

San Mateo, College of  
San Mateo, California
<table>
<thead>
<tr>
<th>Organization</th>
<th>Amount 1</th>
<th>Institution</th>
<th>Location</th>
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<tr>
<td>Santa Fe Council for the Arts</td>
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<td>Washington College</td>
<td>Chestertown, Maryland</td>
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<td>Washington College</td>
<td>Chestertown, Maryland</td>
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<td>Selfhelp Austin Street Senior Center</td>
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<td>Wayne State College</td>
<td>Wayne, Nebraska</td>
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<td>South Dakota Arts Council</td>
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<td>Wells College</td>
<td>Aurora, New York</td>
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<td>Southern Mississippi, University of Hattiesburg, Mississippi</td>
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<td>Western Massachusetts Broadcasting Council</td>
<td>Amherst, Massachusetts</td>
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<td>State University of Iowa Foundation</td>
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<td>Western Massachusetts Broadcasting Council</td>
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<tr>
<td>Stephens College</td>
<td>4,900</td>
<td>William and Mary, College of</td>
<td>Williamsburg, Virginia</td>
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<tr>
<td>Stephens College</td>
<td>3,885</td>
<td>William and Mary, College of</td>
<td>Williamsburg, Virginia</td>
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<td>SUM Concerts</td>
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<td>Wilson (Warren) College</td>
<td>Swannanoa, North Carolina</td>
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<td>Symbrick Associates</td>
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<td>Wilson (Woodrow) National Fellowship Foundation</td>
<td>Princeton, New Jersey</td>
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<td>Syracuse University</td>
<td>3,000</td>
<td>Wilson (Woodrow) National Fellowship Foundation</td>
<td>Princeton, New Jersey</td>
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<td>Talking Band</td>
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<td>Wisconsin-Milwaukee, University of</td>
<td>Milwaukee, Wisconsin</td>
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<tr>
<td>Talking Band</td>
<td>3,000</td>
<td>Wisconsin-Milwaukee, University of</td>
<td>Milwaukee, Wisconsin</td>
<td>5,000</td>
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<tr>
<td>Tennessee Literary Arts Association</td>
<td>3,530</td>
<td>Women's Community</td>
<td>Los Angeles, California</td>
<td>5,000</td>
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<td>Texas Institute for Educational Development</td>
<td>20,000</td>
<td>Women's Community</td>
<td>Los Angeles, California</td>
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<td>Tucson Public Library, Friends of the Tucson, Arizona</td>
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<td>Woodland Pattern</td>
<td>Milwaukee, Wisconsin</td>
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<td>Vermont Council on the Arts</td>
<td>4,615</td>
<td>Woods (William) College</td>
<td>Fulton, Maryland</td>
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<tr>
<td>Vermont Council on the Arts</td>
<td>5,500</td>
<td>Writers and Books</td>
<td>Rochester, New York</td>
<td>5,000</td>
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<tr>
<td>Visual Studies Workshop</td>
<td>6,000</td>
<td>Writers and Books</td>
<td>Rochester, New York</td>
<td>3,000</td>
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<tr>
<td>Walker Art Center</td>
<td>6,000</td>
<td>Writers Community</td>
<td>New York, New York</td>
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<tr>
<td>Walker Arts Center</td>
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<td>Wyoming Council on the Arts</td>
<td>Cheyenne, Wyoming</td>
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### Literary Centers

<table>
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<th>Funding</th>
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<tr>
<td>Allentown Community Center</td>
<td>14,925</td>
<td>Buffalo, New York</td>
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<tr>
<td>Beyond Baroque Foundation</td>
<td>23,100</td>
<td>Venice, California</td>
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<tr>
<td>Konglomerati Florida Foundation for Literature</td>
<td>9,500</td>
<td>Gulfport, Florida</td>
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<tr>
<td>Loft, Inc.</td>
<td>5,200</td>
<td>Minneapolis, Minnesota</td>
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<tr>
<td>Maryland Writers Council</td>
<td>9,000</td>
<td>Baltimore, Maryland</td>
</tr>
<tr>
<td>St. Mark's Church-in-the-Bowery</td>
<td>29,000</td>
<td>New York, New York</td>
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<tr>
<td>Whitman (Walt) International Poetry Center</td>
<td>10,000</td>
<td>Camden, New Jersey</td>
</tr>
<tr>
<td>Writer's Center</td>
<td>21,600</td>
<td>Glen Echo, Maryland</td>
</tr>
</tbody>
</table>
NEW AMERICAN CINEMA

The Day After Trinity
Killer of Sheep
Model
Over-Under, Sideways-Down
The Whole Shootin' Match
Dreamland
Gal Young Un

At the Prytania Theatre
February 5-11
5339 Prytania Street
New Orleans
Call (504) 895-4513 for further information.
Media Arts: Film/Radio/Television

Media Arts Advisory Panels

Isabel Alegria
Radio producer
San Diego, California

Linda Artel
Film librarian
Berkeley, California

Mary Lea Bandy
Media center director
New York, New York

Linda Blackaby
Film exhibitor
Philadelphia, Pennsylvania

John Bos
Broadcasting executive
New York, New York

Ayoka Chenzira
Filmmaker
New York, New York

Karen Cooper
Film exhibitor
New York, New York

David Creagh
Radio station
general manager
Long Beach, California

Blaine Dunlap
Independent filmmaker
Nashville, Tennessee

Louise Etra
Video artist
Oakland, California

William Greaves
Independent filmmaker
New York, New York

J. Ronald Green
Educator
Columbus, Ohio

John Hanhardt
Museum curator
New York, New York

Robert Harris
Film distributor
Mamaroneck, New York

Kathy Huffman
Video curator
Long Beach, California

Avon Kirkland
Television producer
San Francisco, California

Tom Luddy
Film studio executive
San Francisco, California

Pamela Michaelis
Radio development
director
Minneapolis, Minnesota

Charles Michener
News magazine
senior editor
New York, New York

John Minkowsky
Video curator
Buffalo, New York

Frank Nesbitt
Television development
director
Chicago, Illinois

Kathleen Nolan
Actress
Los Angeles, California

Christine Nygren
State arts agency
media coordinator
Columbus, Ohio

Denise Oliver
Foundation director
New York, New York

Richard Pena
Film curator
Chicago, Illinois

George Pratt
Film archivist
Rochester, New York

Al Pryor
Radio program director
Newark, New Jersey

John Ptak
Talent agent
Los Angeles, California

Julia Reichert
Independent filmmaker
Dayton, Ohio

Barbara Schultz
Television producer
Los Angeles, California

Robert Sitton
Arts administrator
Portland, Oregon

Daniel Taradash
Screenwriter
Los Angeles, California

Dave Taylor
Radio producer, director
Washington, D.C.

Deborah Wadsworth
Foundation
program officer
New York, New York

Melinda Ward
Film exhibitor, educator
Minneapolis, Minnesota

Morrie Warshawski
Arts administrator
Portland, Oregon

Michael Webb
Film programmer, producer
Los Angeles, California
Media Arts Grants

AFI Independent Filmmaker Program

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

Program funds: $400,000
1 grant

American Film Institute
Washington, D.C.

For a cooperative agreement for the Independent Filmmaker Program.

$400,000

Film/Video Production

Includes two subcategories: Regional Fellowships are awarded to media arts centers to administer fellowship programs for regional film and video artists. Production Grants support outstanding productions in film and video that emphasize the use of these media as art forms.

Program funds: $1,074,000
51 grants

Regional Fellowships

Alabama Filmmakers Co-op
Huntsville, Alabama

For regional fellowships for media artists in ten southeastern states in 1982.

$30,000

Appalshop
Whitesburg, Kentucky

For regional fellowships for media artists in ten southeastern states in 1983.

30,000

Boston Film/Video Foundation
Boston, Massachusetts

For a regional fellowships program for media artists in the New England states.

30,000

Center for New Television
Chicago, Illinois

For a regional fellowships program for media artists in central midwestern states.

30,000

Colorado, Regents of the University of
Boulder, Colorado

For a regional fellowships program for media artists in western states.

30,000

Film in the Cities
St. Paul, Minnesota

For a regional fellowships program for media artists in upper midwestern states in 1982.

30,000

Film in the Cities
St. Paul, Minnesota

For a regional fellowships program for media artists in upper midwestern states in 1983.

30,000

Pittsburgh Film-Makers
Pittsburgh, Pennsylvania

For a regional fellowships program for media artists in mid-Atlantic states.

30,000

Southwest Alternate Media Project
Houston, Texas

For a regional fellowships program for media artists in southwestern states in 1982.

30,000

Southwest Alternate Media Project
Houston, Texas

For a regional fellowships program for media artists in southwestern states in 1983.

30,000
## Production Grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appalshop</strong></td>
<td>For three half-hour documentary videotapes about life in eastern Kentucky.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Arts Council of Florida, Division of Cultural Affairs</strong></td>
<td>For a feature film by Victor Nunez based on John D. MacDonald's novel, <em>A Flash of Green.</em></td>
<td>$25,000</td>
</tr>
<tr>
<td><strong>Beams, Mary</strong></td>
<td>For <em>Typing Pool</em>, a 15-minute animated film.</td>
<td>$15,000</td>
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<tr>
<td><strong>Blumberg, Skip</strong></td>
<td>For a documentary examining the art of interviewing through interviews with some of today's outstanding practitioners.</td>
<td>$16,000</td>
</tr>
<tr>
<td><strong>Boston Film/Video Foundation</strong></td>
<td>To amend a previous grant for a film portrait by Midge Mackenzie of the noted documentary filmmaker Richard Leacock.</td>
<td>$20,000</td>
</tr>
<tr>
<td><strong>Breer, Robert S.</strong></td>
<td>For a short animated film designed for presentation on cable television.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Broughton, James R.</strong></td>
<td>For an autobiographical film in the confessional tradition of Baudelaire, Rilke, and Whitman.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Cain, Nancy</strong></td>
<td>For a series of video programs featuring poets, musicians, actors, and dancers from Woodstock.</td>
<td>$7,500</td>
</tr>
<tr>
<td><strong>Cantow, Roberta</strong></td>
<td>For a short experimental film using an optical printer and documentary sound effects.</td>
<td>$12,000</td>
</tr>
<tr>
<td><strong>Carey, Tobe J.</strong></td>
<td>To complete a video documentary on a nuclear plant in Tennessee.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Center for New American Media</strong></td>
<td>To complete a video documentary by Andrew Kolker and Louis Alvarez on the history of Plaquemines Parish, Louisiana.</td>
<td>$17,000</td>
</tr>
<tr>
<td><strong>Cine Information</strong></td>
<td>For a 90-minute documentary film by Barbara Margolis about mass media in the Cold War period.</td>
<td>$35,000</td>
</tr>
<tr>
<td><strong>Film Arts Foundation</strong></td>
<td>For a documentary by Joan Churchill and Nick Broomfield that studies the State of Nevada's attempt to deal with the problem of prostitution.</td>
<td>$30,000</td>
</tr>
<tr>
<td><strong>Gessner, Peter</strong></td>
<td>For a short dramatic film based on Thomas Farber's <em>Hazards to the Human Heart.</em></td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Gray, Ronald K.</strong></td>
<td>For a 30-minute narrative film about an adolescent who loves to dance.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Guzzetti, Alfred F.</strong></td>
<td>To complete a one-hour documentary film on the emergence of personality and understanding in children, ages two to four.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Haleakala</strong></td>
<td>For a videotape by Martine Barrat on boys training as boxers in New York City.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Haleakala</strong></td>
<td>For a series by Joan Logue of 60-second portraits of contemporary performing artists for the Kitchen.</td>
<td>$5,000</td>
</tr>
<tr>
<td><strong>Haleakala</strong></td>
<td>For <em>Adelaide and the Food Chain</em>, a 12-part series of half-hour television shows by video artist Ed Bowes for the Kitchen.</td>
<td>$19,000</td>
</tr>
<tr>
<td><strong>Hills, Henry L.</strong></td>
<td>To complete 12 films exploring the relationship between sound and image, including performance by and discussions with contemporary artists.</td>
<td>$15,000</td>
</tr>
<tr>
<td><strong>Hock, Louis</strong></td>
<td>For a &quot;cine-mural&quot; in which large 8' x 10' film images are projected in a public place enabling audiences to become part of a &quot;film landscape.&quot;</td>
<td>$12,000</td>
</tr>
<tr>
<td><strong>Kentucky Educational Television Foundation</strong></td>
<td>For several short works by Stan Vanderbeek, combining film, animation, video, and live performances.</td>
<td>$10,000</td>
</tr>
<tr>
<td><strong>Klosky, Linda R.</strong></td>
<td>For an experimental film using hard-tinted photographs of the southwestern landscape.</td>
<td>$15,000</td>
</tr>
</tbody>
</table>
Kriegman, Mitchell  
New York, New York  
For *Local Color*, a comic, half-hour video narrative that accents the camera's—and thus the viewer's—role as a participant in the work.  
15,000

Moore, Sandy  
Brooklyn, New York  
For a short animated film forming the third part of a trilogy based on Gertrude Stein's * Tender Buttons*.  
13,000

Morris, James W.  
San Francisco, California  
For *Rehearsal*, a 30-minute documentary film on a struggling American rock and roll band.  
10,500

National Academy of Design  
New York, New York  
For Juan Downey's *The Making of Signs*, a videotape about the history of man's use of signs, symbols, and icons.  
25,000

New York Foundation for the Arts  
New York, New York  
To amend a previous grant for a 90-minute documentary film by Manny Kirchheimer on the lives and memories of German-Jewish refugees in New York's Washington Heights.  
30,000

New York, Research Foundation of the State University of Albany, New York  
For the completion of *The Sky Specialist*, an experimental film by Kenneth Jacobs.  
14,000

New York, Research Foundation of the State University of Albany, New York  
For a one-hour videotape by Kit Fitzgerald and John Sanborn on the "Sounding" exhibition at the Neuberger Museum.  
30,000

New York, State University of Albany, New York  
For *Earthworks Projects*, an experimental videotape by Steina Vasulka using electro optical devices of the artist's own design.  
20,000

Oblate College of the Southwest  
San Antonio, Texas  
For an emerging artist film/video grant program to assist promising film and videomakers.  
24,000

Oxenberg, Jan  
Brooklyn, New York  
To complete *Thank You and Goodnight*, a film about the filmmaker and her grandmother.  
15,000

Performing Artservices  
New York, New York  
For the first episode of *Miss Atalanta and Her Suiters*, a video opera by Robert Ashley.  
25,000

Portland Art Association  
Portland, Oregon  
For a documentary film by Les Blank on three gifted and unusual individuals living in New Orleans: musician James Booker and chefs Russel Estain and Paul Prudhomme.  
25,000

Rice University  
Houston, Texas  
For a documentary film by Geoff Winningham on high school football in Texas.  
30,000

Southwest Alternate Media Project  
Houston, Texas  
For a feature film by Eagle Pennell on the conflict between urban and rural values in Texas.  
25,000

Stein, Carol R. and Susan R. Wittenberg  
New York, New York  
For a film evocation of Rome, portraying the city and its inhabitants in an unconventional, non-linear format.  
15,000

Tharp (Twyla) Dance Foundation  
New York, New York  
For *The Catherine Wheel*, a television program by Twyla Tharp on her dance.  
25,000

WGBH Educational Foundation  
Boston, Massachusetts  
For the production of a program in the *Frames of Reference* series, which features original works for television by outstanding artists in dance, drama, music, and the visual arts.  
25,000

Women's Interart Center  
New York, New York  
For *Tongues*, a two-part theatrical collaboration by Sam Shepard and Joseph Chaikin, adapted for television by Shirley Clarke.  
35,000

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**American Film Institute**

Support for the American Film Institute, founded in 1967 to preserve the nation's artistic and cultural resources in film and television.

Program funds:  $1,640,000
Treasury funds:  $60,000
1 grant

American Film Institute  
Washington, D.C.  
For support of exhibition services, television and video services, training of advanced students at the AFI conservatory, library and scholarly services, a directing workshop for women, and the AFI catalog of American films.  
$1,640,000  
TF $60,000
Services to the Field

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

Program funds: $630,500
72 grants

Conferences

- **Film Society of Lincoln Center**
  - New York, New York
  - For the 11th annual presentation of New Directors/New Films by the society and the Museum of Modern Art.
  - $7,500

- **Film Society of Lincoln Center**
  - New York, New York
  - For the 1982 New York Film Festival.
  - $12,000

- **Film in the Cities**
  - St. Paul, Minnesota
  - For a seminar on the media arts.
  - $24,000

- **International Film Seminars**
  - New York, New York
  - To bring selected filmmakers to the Flaherty Film Seminar.
  - $5,000

- **National Film Preserve**
  - Telluride, Colorado
  - For the ninth annual Telluride Film Festival.
  - $5,000

- **Oblate College of the Southwest**
  - San Antonio, Texas
  - For the seventh annual International Hispanic Film Festival.
  - $10,000

- **Public Eye**
  - San Francisco, California
  - For the San Francisco International Video Festival.
  - $10,000

- **Sinking Creek Film Celebration**
  - Greenville, Tennessee
  - For a series of screenings, lectures, and conferences on the work of independent film and video artists.
  - $8,000

- **Sundance Institute for Film and Television**
  - Salt Lake City, Utah
  - For a conference for independent media artists to meet with representatives of the film industry to develop new feature film projects.
  - $35,000

- **United States Film and Video Festival**
  - Salt Lake City, Utah
  - For the 1982 United States Film and Video Festival.
  - $7,000

- **Wisconsin, University of**
  - Milwaukee, Wisconsin
  - For a conference to explore the relationship between film theory and filmmaking.
  - $7,500

Distribution

- **American Federation of Arts**
  - New York, New York
  - To circulate AFA's film programs to media centers, museums, and universities.
  - $10,000

- **Artists' Television Network**
  - New York, New York
  - For cable exhibitions of original arts programming not otherwise available to cable audiences.
  - $8,000

- **Cine Information**
  - New York, New York
  - For the Film Users Network, a computerized listing of film users designed to increase distribution opportunities for independent filmmakers.
  - $8,000

- **Cultural Council Foundation**
  - New York, New York
  - For Independent Cinema Artists and Producers to package, promote, and distribute works by media artists for cable television.
  - $12,000

- **Georgia Council for the Arts and Humanities**
  - Atlanta, Georgia
  - For "Southern Independents," a touring program of works by southern filmmakers.
  - $4,000
International House of Philadelphia  
Philadelphia, Pennsylvania  
For the Film Share Program, enabling community groups to offer  
film presentations.  
8,000

Star Film Library  
Boston, Massachusetts  
For workshops, exhibitions, and distribution of films to community  
groups.  
5,000

**Informational Materials**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camera Obscura</td>
<td>To amend a previous grant for the publication of Camera Obscura.</td>
<td>$1,000</td>
</tr>
<tr>
<td>New England New Media</td>
<td>For coverage of independent film and video art in The Downtown Review.</td>
<td>4,000</td>
</tr>
<tr>
<td>Nordstrom, Kristina</td>
<td>To research and write a book on new women feature film directors in the United States and abroad.</td>
<td>5,000</td>
</tr>
<tr>
<td>Video Rainbow</td>
<td>To evaluate and distribute video art for children.</td>
<td>4,000</td>
</tr>
<tr>
<td>Western New York Public Broadcasting Association</td>
<td>For coverage of independent video and film in Afterimage.</td>
<td>9,000</td>
</tr>
</tbody>
</table>

**Research**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buckner, Barbara</td>
<td>For research into computer interactive video discs as an artistic tool.</td>
<td>$6,500</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>For the Holographic Film Foundation to experiment with color holography.</td>
<td>7,500</td>
</tr>
<tr>
<td>Taubes, Tanaquil</td>
<td>To assemble texts and photographs by and about filmmaker Marcel Hanoun.</td>
<td>3,500</td>
</tr>
<tr>
<td>Vasulka Corporation</td>
<td>To develop computer software for use in the creation of an experimental film by Paul Sharits.</td>
<td>3,000</td>
</tr>
</tbody>
</table>

**Facilities and Working Spaces**

The following organizations received grants to provide equipment access to independent film- and videomakers.

<table>
<thead>
<tr>
<th>Organization</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>and/or service</td>
<td>$5,400</td>
</tr>
<tr>
<td>Seattle, Washington</td>
<td></td>
</tr>
<tr>
<td>and/or service</td>
<td>8,000</td>
</tr>
<tr>
<td>Seattle, Washington</td>
<td></td>
</tr>
<tr>
<td>Archdiocesan Communications Center</td>
<td>6,000</td>
</tr>
<tr>
<td>San Francisco, California</td>
<td></td>
</tr>
<tr>
<td>Asian Cine Vision</td>
<td>6,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
</tr>
<tr>
<td>Austin Community Television</td>
<td>4,500</td>
</tr>
<tr>
<td>Austin, Texas</td>
<td></td>
</tr>
<tr>
<td>Caribbean Center for Understanding Media</td>
<td>4,000</td>
</tr>
<tr>
<td>St. Croix, Virgin Islands</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Location</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Electronic Arts Intermix</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Experimental Television Center</td>
<td>Owego, New York</td>
</tr>
<tr>
<td>Film Arts Foundation</td>
<td>San Francisco, California</td>
</tr>
<tr>
<td>Media Bus</td>
<td>Woodstock, New York</td>
</tr>
<tr>
<td>New Orleans Video Access Center</td>
<td>New Orleans, Louisiana</td>
</tr>
<tr>
<td>New Orleans Video Access Center</td>
<td>New Orleans, Louisiana</td>
</tr>
<tr>
<td>Portable Channel</td>
<td>Rochester, New York</td>
</tr>
<tr>
<td>Real Art Ways</td>
<td>Raw Ink</td>
</tr>
<tr>
<td>Hartford, Connecticut</td>
<td></td>
</tr>
<tr>
<td>Rising Sun</td>
<td>Santa Fe, New Mexico</td>
</tr>
<tr>
<td>Visual Communications</td>
<td>Los Angeles, California</td>
</tr>
<tr>
<td>Women's Interart Center</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Women's Interart Center</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Young Filmmakers Foundation</td>
<td>New York, New York</td>
</tr>
</tbody>
</table>

### Combined Services

<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Center for the Study of Filmed History</td>
<td>New York, New York</td>
<td>$7,000</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>New Orleans, Louisiana</td>
<td>5,000</td>
</tr>
<tr>
<td>Educational Film Library Association</td>
<td>New York, New York</td>
<td>16,000</td>
</tr>
<tr>
<td>Film Art Fund</td>
<td>New York, New York</td>
<td>9,000</td>
</tr>
<tr>
<td>Film Fund</td>
<td>New York, New York</td>
<td>15,000</td>
</tr>
<tr>
<td>Film Fund</td>
<td>New York, New York</td>
<td>15,000</td>
</tr>
<tr>
<td>Foundation for Independent Video and Film</td>
<td>New York, New York</td>
<td>13,000</td>
</tr>
<tr>
<td>Foundation for Independent Video and Film</td>
<td>New York, New York</td>
<td>11,000</td>
</tr>
<tr>
<td>Grillo, Virgil</td>
<td>Boulder, Colorado</td>
<td>23,000</td>
</tr>
<tr>
<td>Ithaca Video Projects</td>
<td>Ithaca, New York</td>
<td>10,000</td>
</tr>
<tr>
<td>Museum of the American Indian</td>
<td>New York, New York</td>
<td>5,000</td>
</tr>
<tr>
<td>National Alliance of Media Arts Centers</td>
<td>New York, New York</td>
<td>18,000</td>
</tr>
<tr>
<td>National Communications Foundation</td>
<td>Studio City, California</td>
<td>5,000</td>
</tr>
</tbody>
</table>

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For the Media Network's New Audience Project, designed to develop broader audiences for films and videotapes by independent media artists.

For the National Cable Arts Council, a consortium of cities interested in the development of arts channels for new cable telecommunications systems.

For publication and distribution of critical reviews of new films and videotapes, inclusion of video programming at the American Film Festival, and publication of *Sightlines*.

To support the research collections at Anthology Film Archives.

To provide information services and technical assistance to independent filmmakers.

For the Independent Feature Project, which includes screenings and a monthly newsletter designed to assist the distribution of independently produced feature films.

For screenings, seminars, a newsletter, a handbook of independent producers, and a guide to international film festivals.

For the foundation's Media Awareness Program, designed to serve as a liaison between independent media producers and PBS, CPB, and film, video, and cable industries.

To coordinate the Endowment's Regional Fellowship Program in the Media Arts.

For the eighth annual Ithaca Video Festival, a national touring exhibition, and the provision of production and post-production facilities.

To compile films and videotapes by and about Native Americans for the second edition of the *Native American Film and Video Catalog*.

For a national survey of independent film or video activities, a conference for media art center representatives and distributors, and a monthly newsletter.

For Beyond Sound, a television production unit for the deaf that employs deaf writers, actors, directors, producers, and technicians.
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Federation of Local Cable Programmers</td>
<td>For services to local cable programmers and independent film and video artists, including workshops, screenings, a newsletter, and a touring collection of videotapes.</td>
<td>11,000</td>
</tr>
<tr>
<td>Kettering, Ohio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York Public Library</td>
<td>To hire a media assistant for the Video/Film Study Center of the Film Library.</td>
<td>8,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Northwest Media Project</td>
<td>For a quarterly newsletter, a film distribution program, and a catalog of regional independent films.</td>
<td>10,000</td>
</tr>
<tr>
<td>Portland, Oregon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Washington Area Filmmakers League</td>
<td>For a newsletter and a series of monthly programs and screenings.</td>
<td>5,000</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women Make Movies</td>
<td>For the distribution and exhibition of film and video works by women.</td>
<td>8,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writers’ Guild of America East,</td>
<td>For fellowships for scriptwriters.</td>
<td>8,000</td>
</tr>
<tr>
<td>Foundation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**AFI/NEA Film Preservation Program**

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$500,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 grant</td>
<td></td>
</tr>
</tbody>
</table>

American Film Institute

| Washington, D.C.                                    | For services related to the AFI/NEA Film Preservation Program, including subgrants for preservation, coordination, and administration. | $500,000 |

**Film/Video Exhibition**

Includes two subcategories: *Film/Video Exhibitions* grants assist organizations in exhibiting high quality film and video art that may not be available to the public through regular commercial channels. *Circulating Exhibitions* grants help in the development of major circulating exhibitions.

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$279,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 grants</td>
<td></td>
</tr>
</tbody>
</table>

**Film/Video Exhibitions**

<table>
<thead>
<tr>
<th>and/or service</th>
<th>For an exhibition program of experimental and documentary video art.</th>
<th>$4,900</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seattle, Washington</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Archdioecesan Communications Center

| San Francisco, California                           | For a video exhibition program at Video Free America.               | 9,000   |

Asian Cine Vision

| New York, New York                                  | For a film and video exhibition program, including the Asian American Film Festival, Amerasia Cable Festival, and Asian American Video Festival. | 4,600   |

Baltimore Film Forum

| Baltimore, Maryland                                 | For a film exhibition program consisting of a festival, an independent filmmakers competition, and monthly programs of independent feature films. | 4,000   |

Berks Filmmakers

| Reading, Pennsylvania                               | For an exhibition program of experimental and documentary films.    | 4,000   |

Center Screen

| Cambridge, Massachusetts                            | For an exhibition program of independently produced film and video with appearances by visiting artists. | 17,500  |

Chicago Filmmakers

| Chicago, Illinois                                   | For an exhibition program of experimental, documentary, and dramatic narrative works by independent filmmakers. | 8,000   |

Collective for Living Cinema

| New York, New York                                  | For an exhibition program of independent, experimental, and narrative films that include critical program notes and appearances by filmmakers and critics. | 9,900   |

<p>| New York, New York                                  |                                                                     |         |</p>
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Program Description</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft and Folk Art Museum Incorporating the Egg and the Eye</td>
<td>Los Angeles, California</td>
<td>For an exhibition program of independently produced films with visiting artists.</td>
<td>$8,000</td>
</tr>
<tr>
<td>District Curators</td>
<td>Washington, D.C.</td>
<td>For an exhibition program of independently produced films and videotapes with visiting artists.</td>
<td>$4,000</td>
</tr>
<tr>
<td>District of Columbia, University of the Washington, D.C.</td>
<td>Los Angeles, California</td>
<td>For the Black Film Institute's exhibition program of feature and independently produced films by black and Third World filmmakers.</td>
<td>$6,500</td>
</tr>
<tr>
<td>Facets Multimedia</td>
<td>Chicago, Illinois</td>
<td>For an exhibition program of narrative and documentary films with workshops, seminars, a Children's Film Festival, and a film study program.</td>
<td>$10,500</td>
</tr>
<tr>
<td>Film Art Fund</td>
<td>New York, New York</td>
<td>For an exhibition program of repertory and archival films and videotapes with visiting artists.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Foundation for Art in Cinema</td>
<td>San Francisco, California</td>
<td>For the Cinematheque's film exhibition program and the publication of the critical journal, Cinemanews.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Helena Film Society</td>
<td>Helena, Montana</td>
<td>For an exhibition program of independently produced films.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Honolulu Academy of Arts</td>
<td>Honolulu, Hawaii</td>
<td>For a film and video exhibition program with visiting filmmakers and video artists.</td>
<td>$4,000</td>
</tr>
<tr>
<td>International House of Philadelphia</td>
<td>Philadelphia, Pennsylvania</td>
<td>For a film exhibition program of documentary and narrative features, independently produced shorts and features, and experimental films with visiting filmmakers.</td>
<td>$15,000</td>
</tr>
<tr>
<td>International Museum of Photography at George Eastman House</td>
<td>Rochester, New York</td>
<td>For the film exhibition program at the Dryden Theater.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Kent State University</td>
<td>Kent, Ohio</td>
<td>For the Filmworks and Tuesday Cinema exhibition program, and ten personal appearances by independent filmmakers.</td>
<td>$4,500</td>
</tr>
<tr>
<td>Moving Image</td>
<td>New York, New York</td>
<td>For Film Forum's exhibition program of documentary, animated, experimental, and dramatic narrative films.</td>
<td>$38,000</td>
</tr>
<tr>
<td>Nebraska-Lincoln, University of Lincoln, Nebraska</td>
<td>Lincoln, Nebraska</td>
<td>For the Sheldon Film Theater's exhibition program of documentary and narrative films with visiting filmmakers.</td>
<td>$10,000</td>
</tr>
<tr>
<td>New Community Cinema</td>
<td>Huntington, New York</td>
<td>For a film exhibition program of independently produced features and shorts, with the filmmakers in attendance.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Ohio State University</td>
<td>Columbus, Ohio</td>
<td>For a film and video exhibition program of international cinema, documentaries, and experimental films, with visiting filmmakers in attendance.</td>
<td>$6,500</td>
</tr>
<tr>
<td>Pasadena Film Forum</td>
<td>Pasadena, California</td>
<td>For an exhibition program of independent and experimental films, with visiting filmmakers and program notes.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Real Art Ways Raw Ink</td>
<td>Hartford, Connecticut</td>
<td>For a film and video exhibition program, with visiting artists.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Rising Sun</td>
<td>Santa Fe, New Mexico</td>
<td>For a film exhibition program of documentary, experimental, and narrative works, with visiting artists.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Southwestern Alternate Media Project</td>
<td>El Paso, Texas</td>
<td>For an exhibition program of independent and experimental films and videotapes with visiting artists.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Upstate Films</td>
<td>Rhinebeck, New York</td>
<td>For an exhibition program of independently produced features and documentaries, international cinema, and short films, with visiting artists and critics.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Whitney Museum of American Art</td>
<td>New York, New York</td>
<td>For the New American Filmmakers series of short and feature-length experimental, documentary, and narrative films and video in single-artist and group shows.</td>
<td>$18,000</td>
</tr>
<tr>
<td>Woodland Pattern</td>
<td>Milwaukee, Wisconsin</td>
<td>For an exhibition program that features independently produced films and videotapes.</td>
<td>$4,000</td>
</tr>
</tbody>
</table>
Circulating Exhibitions

Media Study/Buffalo
Buffalo, New York
For "A Generation Revisited: The American "New Wave" (1958-68)," a circulating six-part film series undertaken with the Walker Art Center.

Whitney Museum of American Art
New York, New York
To circulate a major retrospective exhibition on the work of video artist Nam June Paik.

Programming in the Arts
To develop series of programs on the arts for national broadcast on television and radio.

Program funds: $3,357,000
Treasury funds: $760,000
36 grants

Television Grants

Attic Theater
Washington, D.C.
For a documentary film by Aviva Slesin on film director William Wyler.

Children's Television Workshop
New York, New York
For a television pilot for a musical theater series for children.

Contemporary Arts Center
New Orleans, Louisiana
To produce a documentary film by Stevenson Palfi on violinist Papa John Creach.

ETV Endowment of South Carolina
Spartanburg, South Carolina
For production of a television concert observing Stravinsky's centennial.

Educational Broadcasting Corporation
New York, New York
For the 1982-83 television season of Great Performances.

Educational Broadcasting Corporation
New York, New York
For a film documentary by Peter Weinberg on Marian Anderson.

Educational Broadcasting Corporation
New York, New York
For the work of the Script Development Unit at WNET.

Educational Broadcasting Corporation
New York, New York
For the Independent Documentary Fund for Public Television.

Film Company
Washington, D.C.
To produce a documentary film by Robert Squier on Robert Rauschenberg.

Haleakala
New York, New York
For the television program, Street Dance/Street Music.

Kineholistic Foundation
New York, New York
For a film by Sheldon Rochlin on the Living Theater of Julian Beck and Judith Malina.

Lincoln Center for the Performing Arts
New York, New York
For the 1983-84 television season of Live from Lincoln Center.

Los Angeles Philharmonic Association
Los Angeles, California
For the 1983-84 season of The Giulini Concerts.

Metropolitan Opera Association
New York, New York
For the 1983-84 season of Live from the Met.

Metropolitan Pittsburgh Public Broadcasting
Pittsburgh, Pennsylvania
For the 1982-83 season of Kennedy Center Tonight.

New York Shakespeare Festival
New York, New York
For a film of Days, Deborah Eisenberg's performance journal.
### Media Arts

#### Public Television Playhouse
- **New York, New York**
- For the 1982-83 season of *American Playhouse.*
- **500,000**

#### Southwest Public Communications Foundation
- **Fort Worth, Texas**
- For a television special celebrating the tenth anniversary season of the Santa Fe Chamber Music Festival.
- **50,000**

#### Sundance Institute for Film and Television
- **Salt Lake City, Utah**
- To initiate a production fund for independent feature filmmakers.
- **250,000**

#### Tennessee Arts Commission
- **Nashville, Tennessee**
- For two programs that feature Nashville's famous Beale Street and the music performed there.
- **15,000**

#### Walker Art Center
- **Minneapolis, Minnesota**
- For a half-hour television program based on *Break,* by choreographer Bill T. Jones.
- **40,000**

#### WGBH Educational Foundation
- **Boston, Massachusetts**
- For the 1982-83 season of *Evening at Symphony,* featuring the Boston Symphony Orchestra.
- **150,000**

### Radio Grants

#### American University
- **Washington, D.C.**
- To initiate an Arts Reporting Unit for WAMU-FM.
- **$8,000**

#### Association of California Public Radio Stations
- **San Francisco, California**
- For arts features to be incorporated into a daily half-hour news service for California's public radio stations.
- **12,500**

#### Haleakala
- **New York, New York**
- For *People,* a national weekly variety hour presenting the work of emerging audio artists.
- **10,000**

#### KSOR Listener's Guild
- **Ashland, Oregon**
- For a 13-part science-fiction series based on scripts by leading science-fiction writers.
- **10,000**

#### Los Angeles Philharmonic Association
- **Los Angeles, California**
- For *Music Under Fire,* a documentary series examining significant musical works, the contemporary critical response to them, and the evolution of that response to the present.
- **7,000**

#### Minnesota Public Radio
- **St. Paul, Minnesota**
- For *St. Paul Sunday Morning,* a weekly live-on-tape 90-minute series presenting chamber music with commentary.
- **10,000**

#### National Public Radio
- **Washington, D.C.**
- For live satellite broadcasts of the tenth anniversary season of the Santa Fe Chamber Music Festival.
- **8,000**

#### National Public Radio
- **Washington, D.C.**
- For a series of 13 two-hour choral music programs drawn from live concerts by 25 American professional choral organizations.
- **10,000**

#### National Public Radio
- **Washington, D.C.**
- For four special programs in the series *Jazz Alive!*
- **12,500**

#### National Public Radio
- **Washington, D.C.**
- For the *Sunday Arts Performance Magazine,* a weekly five-hour live blend of arts reporting, performance, comment, and news.
- **165,000**

#### One Act Theater Company
- **San Francisco, California**
- For *Women's Dreams,* a series of 20 half-hour new one-act dramas by women playwrights, selected from a national playwriting competition.
- **15,000**

#### Watershed Foundation
- **Washington, D.C.**
- For the activities of Radio Alpha, including expansion of services to clients, development of a plan for cable distribution, and for additional producers' work to be distributed.
- **15,000**

#### WCUC
- **Worcester, Massachusetts**
- For 12 jazz concerts that feature solo artists and small ensembles presented at the New England Repertory Theater.
- **5,000**

#### ZBS Foundation
- **Fort Edward, New York**
- For ten half-hour dramas adapted from the works of Robert Bloch, Roald Dahl, and Stephen King.
- **20,000**
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: $100,000
1 grant

Foundation for Independent Film and Video
New York, New York

For the fifth year of the Short Film Showcase program. $100,000

Radio Projects

Includes two subcategories: Radio Production grants support outstanding single productions and series for radio broadcast. Radio Services and Workshops grants enable organizations to offer services to radio producers or invite nationally recognized radio producers for workshops.

Program funds: $375,000
41 grants

Radio Production

Appalshop
Whitesburg, Kentucky

For a series of eight documentaries on central Appalachian traditions. $4,000

Banks, William A.
New York, New York

For a ten-hour portrait of jazz pianist and composer Thelonious Monk, incorporating interviews, recorded music, and call-ins. 7,850

Blatch (Nota) Educational Communications Foundation
New Orleans, Louisiana

For 6 one-hour programs tracing the history of New Orleans jazz for WWOZ-FM. 10,000

Boardman, William M.
Woodstock, Vermont

For the second season of The Panther Program, a series of satire. 7,000

Children's Radio Theater
Washington, D.C.

For 13 new half-hour programs, plus the marketing and distribution of these programs and those previously produced. 15,000

Community Information Network
Oakland, California

For production of Quiet Thunder, a radio drama based on the life and writings of Carlos Bulosan, a major Filipino novelist. 5,000

Diaz, Eduardo
Albuquerque, New Mexico

For 30 ten-minute portraits of leading Latin musicians. 10,000

Dodge, Charles M.
Brooklyn, New York

For a musical dramatic work for radio, involving advanced computer synthesis of voices. 5,000

Goldberg, Loretta
New York, New York

For Piano Parameters: USA, a series of documentaries on composers Doris Hays, Paul Torok, Aaron Copland, LaMonte Young, and Ruther Anderson. 7,000

Green, James A.
Boulder, Colorado

For a series of sound portraits of unusual individuals and audio documentation of the American carnival. 7,500

Kostelanetz, Richard
New York, New York

For a polyphonic composition based on the Gospels and a series of stories entitled Epiphanies. 5,000

Lundberg, Madeleine M.
Chevy Chase, Maryland

For Survivors, three half-hour documentaries concentrating on individuals who survived intense transforming experiences, such as concentration camps, suicide attempts, or extreme poverty. 5,000

Maine Public Broadcasting Network
Orono, Maine

For a four-part documentary using the works of the Maine poets Constance Hunting, May Sarton, David Walker, and Lee Sharkey. 950

McPherson, Karen
Fairbanks, Alaska

For three programs in a 13-part series dramatizing Alaskan oral literature. 9,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Project Description</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moss, David M.</td>
<td>Marlboro, Vermont</td>
<td>For Voz Box, a series of ten-minute audio art pieces exploring a variety of vocal techniques, such as drone, chant, and bel canto.</td>
<td>$5,500</td>
</tr>
<tr>
<td>New Dimensions Foundation</td>
<td>San Francisco, California</td>
<td>For the children’s series Creation Stories from Around the World, three half-hour programs combining storytelling, sound effects, and theatrical transitions.</td>
<td>$10,000</td>
</tr>
<tr>
<td>New Wave Corporation</td>
<td>Columbia, Missouri</td>
<td>For the American Audio Poem Library, a series featuring American writers who read and discuss their own works.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Northern Iowa, University of</td>
<td>Cedar Falls, Iowa</td>
<td>For KUNI to produce the radio series Hello Blues... How You Feel Today?</td>
<td>$4,000</td>
</tr>
<tr>
<td>Off Center Theater</td>
<td>New York, New York</td>
<td>For Hidden Heroes, a series for youth of 52 half-hour documentaries on overlooked American heroes.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Pacifica Foundation</td>
<td>Los Angeles, California</td>
<td>For KPFK-FM’s 1982-83 season of the Los Angeles Theater of the Ear, live broadcasts of works by playwrights Nelly Sachs, Corrado Costa, and Stanislaw Mrozek.</td>
<td>$6,000</td>
</tr>
<tr>
<td>Radio Foundation</td>
<td>New York, New York</td>
<td>For an eight-part series of half-hour programs using classic and new material by Bob and Ray.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Radio Foundation</td>
<td>New York, New York</td>
<td>For Making It: The Artist in America, a series of ten-minute modules exploring the practical problems and experiences of artists, produced by Jay Allison.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Rosenthal, Jane E.</td>
<td>San Francisco, California</td>
<td>For the documentary, Adrienne Rich: Poet, Feminist, Visionary.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Smith, Judith M.</td>
<td>Temple Hills, Maryland</td>
<td>For six half-hour programs on the relationship between the visual and performing arts in the Afro-American tradition.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Sound and Print United</td>
<td>Warrenton, North Carolina</td>
<td>For Tickle Me Pink, a daily half-hour series for children.</td>
<td>$10,200</td>
</tr>
<tr>
<td>Stone, Carl J.</td>
<td>Los Angeles, California</td>
<td>For Bells, a live radio event originating from seven locations simultaneously, combining the music of Ives, Ruggles, Marais, and Bach with the art of campanology.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Thorton, Helen</td>
<td>New York, New York</td>
<td>For the first of 4 one-hour programs of stories, poetry, and songs by Native American, Asian, Latino, and black women.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Todd, Timothy</td>
<td>Mendocino, California</td>
<td>For The Todds’ Teddy Bear’s Picnic, a series of half-hour programs combining readings and stories for children.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Vermont Public Radio</td>
<td>Windsor, Vermont</td>
<td>For Solitude’s Companions, a series exploring the lives of solitary rural women, combining interviews and dramatic readings from diaries.</td>
<td>$8,000</td>
</tr>
<tr>
<td>Voices, Inc.</td>
<td>Pasadena, California</td>
<td>To commission several works for radio by artists David Antin, Morton Sobotnik, David Cloud, and Richard Kostelanetz.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Wisconsin Public Radio Association</td>
<td>Madison, Wisconsin</td>
<td>For A Canticle for Liebowitz, 15 half-hour programs based on the novel by Walter Miller, Jr.</td>
<td>$14,000</td>
</tr>
<tr>
<td>WUHY-FM</td>
<td>Philadelphia, Pennsylvania</td>
<td>For 13 half-hour programs of rare material from the Library of Congress Archive of Folksong.</td>
<td>$8,000</td>
</tr>
</tbody>
</table>

### Radio Services and Workshops

<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Project Description</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Independents</td>
<td>San Francisco, California</td>
<td>For ACCESS III: The Independent Radio Producer's Marketing, Promotion, and Distribution Handbook.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Double Helix Corporation</td>
<td>St. Louis, Missouri</td>
<td>To provide access to audio production and post-production facilities.</td>
<td>$8,000</td>
</tr>
<tr>
<td>National Federation of Community</td>
<td>Washington, D.C.</td>
<td>To provide services to community radio stations, including consultations, workshops, conferences, publications, and a national distribution service.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Broadcasters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Mexico, University of</td>
<td></td>
<td>For KUNM-FM to sponsor a conference/hands-on workshop in telecommunications for minority producers.</td>
<td>$5,000</td>
</tr>
</tbody>
</table>
New Wave Corporation  
Columbia, Maryland  
Radio Foundation  
New York, New York  
Voces Unidas Bilingual Broadcasting Foundation  
Salinas, California  
Western Public Radio  
San Francisco, California  
ZBS Foundation  
Fort Edward, New York

For a three-day working conference to further live radio theater production.  
9,000

For the fourth Airlie Seminar on the Art of Radio, during which producers, programming executives, sound engineers, and funders discuss the state of the art of radio.  
20,000

For KUBO-FM's workshops on radio drama and feature documentary production, conducted by nationally known radio artists familiar with bilingual production.  
5,000

To provide production and post-production audio facilities for independent producers.  
7,000

For the ZBS/AIR Audio Art Program, providing production and post-production facilities to audio artists.  
20,000

To enable organizations to invite renowned film- and video-makers and critics for lectures, workshops, or residencies.

Program funds: $69,500  
14 grants

Archdiocesan Communications Center  
San Francisco, California  
Boston Film/Video Foundation  
Boston, Massachusetts  
Calliope Film Research  
Cambridge, Massachusetts  
Contemporary Arts Center  
New Orleans, Louisiana  
Institute for Media Arts  
Lincoln Center, Massachusetts  
International House of Philadelphia  
Philadelphia, Pennsylvania  
Iowa, University of  
Iowa City, Iowa  
Locus Communications  
New York, New York  
Minnesota Film Center  
Minneapolis, Minnesota  
Museum of Holography  
New York, New York  
Nebraska, University of  
Lincoln, Nebraska  
Squaw Valley Creative Arts Society  
Olympic Valley, California  
Women's Interart Center  
New York, New York  
Young Filmmakers Foundation  
New York, New York

For a workshop and weekend screening by documentary video artist Keiko Tsuno for an exhibition series on documentaries for Video Free America.  
$2,500

For a series of workshops at seven media centers by Bob Brodsky and Toni Treadway on transferring Super-8 film to videotape.  
5,500

For intensive filmmaking workshops led by visiting artists and critics.  
5,000

For a series of screenings, lectures, and workshops with six film and video artists in attendance.  
4,500

For the 12th Summer Institute for the Media Arts' workshops and seminars on film and video.  
7,500

For a series of workshops, screenings, and lectures at the Neighborhood Film Project.  
6,000

For visiting video and performance artists to conduct workshops, screenings, and performance at the Corroborree Gallery.  
3,000

For a residency program on video art on cable with six video artists.  
4,000

For visits by eight filmmakers and critics.  
6,500

For eight 30-day residencies at the Dennis Gabor Holography Laboratory to include exhibitions and lectures.  
4,000

For eight film and video artists to visit the Sheldon Theater for screening and workshops.  
6,000

For the sixth Screenwriters Program of workshops, discussions, and video production.  
3,000

For a series of narrative film production workshops and a two-month residency by media artist Shirley Clarke.  
4,000

For a series of film, video, and audio workshops on directing, editing, animation, and radio.  
8,000
## Media Arts Centers

To assist media arts centers in a variety of projects that 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.

<table>
<thead>
<tr>
<th>Program funds:</th>
<th>$775,450</th>
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<tbody>
<tr>
<td>Treasury funds:</td>
<td>$58,000</td>
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<tr>
<td>Grants</td>
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<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama Filmmakers Co-op</td>
<td>Huntsville, Alabama</td>
<td>For editing facilities, exhibitions, education programs, publication of <em>The Reel World</em>, and maintenance of a reference library in 1982.</td>
<td>$17,500</td>
</tr>
<tr>
<td>Alabama Filmmakers Co-op</td>
<td>Huntsville, Alabama</td>
<td>For editing facilities, exhibitions, education programs, publication of <em>The Reel World</em>, and maintenance of a reference library in 1983.</td>
<td>13,000</td>
</tr>
<tr>
<td>Appalshop</td>
<td>Whitesburg, Kentucky</td>
<td>For training programs, production and post-production facilities, film exhibitions, and distribution services in 1983.</td>
<td>17,250</td>
</tr>
<tr>
<td>Appalshop</td>
<td>Whitesburg, Kentucky</td>
<td>To amend a previous grant for media programs and services in 1982.</td>
<td>8,500</td>
</tr>
<tr>
<td>Art Institute of Chicago</td>
<td>Chicago, Illinois</td>
<td>For the activities of the Film Center, including exhibitions, maintenance of the study collection, publications, and visits by film and video artists in 1982.</td>
<td>28,000</td>
</tr>
<tr>
<td>Art Institute of Chicago</td>
<td>Chicago, Illinois</td>
<td>For the activities of the Film Center in 1983.</td>
<td>20,000</td>
</tr>
<tr>
<td>Asian Cine-Vision</td>
<td>New York, New York</td>
<td>For a nightly cable television program, video workshops and exhibitions, and the Asian American International Film Festival in 1983.</td>
<td>13,000</td>
</tr>
<tr>
<td>Bay Area Video Coalition</td>
<td>San Francisco, California</td>
<td>For media center activities, including provision of access to video production and post-production facilities, publication of <em>Video Networks</em>, skills clinics, and consultation services to media artists in 1982.</td>
<td>TF 21,000</td>
</tr>
<tr>
<td>Bay Area Video Coalition</td>
<td>San Francisco, California</td>
<td>For media arts center activities in 1983.</td>
<td>20,000</td>
</tr>
<tr>
<td>Black Filmmakers Foundation</td>
<td>New York, New York</td>
<td>For media arts center activities, including distribution and marketing services, film exhibitions with visiting artists, critical symposia, and programming and information services in 1982.</td>
<td>18,500</td>
</tr>
<tr>
<td>Black Filmmakers Foundation</td>
<td>New York, New York</td>
<td>For media arts center activities in 1983.</td>
<td>15,050</td>
</tr>
<tr>
<td>Boston Film/Video Foundation</td>
<td>Boston, Massachusetts</td>
<td>For media arts center activities, including provision of access to film and video post-production facilities, exhibitions, workshops, and training programs in 1982.</td>
<td>26,500</td>
</tr>
<tr>
<td>Boston Film/Video Foundation</td>
<td>Boston, Massachusetts</td>
<td>For media arts center activities in 1983.</td>
<td>19,000</td>
</tr>
<tr>
<td>California, Regents of the University of Berkeley</td>
<td>Berkeley, California</td>
<td>For media center activities of the Pacific Film Archive, including film and video exhibition, in-residence/workshop programs, access to research and study materials, and provision of post-production facilities.</td>
<td>33,000</td>
</tr>
<tr>
<td>Carnegie Institute</td>
<td>Pittsburgh, Pennsylvania</td>
<td>For media arts center activities, including film and video exhibitions, visits by media artists and critics, publication of the <em>Film/Video Makers Travel Sheet</em>, and maintenance of a film study collection in 1982.</td>
<td>24,000</td>
</tr>
<tr>
<td>Carnegie Institute</td>
<td>Pittsburgh, Pennsylvania</td>
<td>For media arts center activities in 1983.</td>
<td>17,300</td>
</tr>
<tr>
<td>Center for New Television</td>
<td>Chicago, Illinois</td>
<td>For media arts center activities, including video exhibitions, workshops and residencies, provision of production and post-production facilities, information and distribution services, and maintenance of a video library in 1982.</td>
<td>20,000</td>
</tr>
<tr>
<td>Center for New Television</td>
<td>Chicago, Illinois</td>
<td>For media arts center activities in 1983.</td>
<td>14,500</td>
</tr>
<tr>
<td>Location</td>
<td>Activity Description</td>
<td>Budget</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------</td>
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</tr>
<tr>
<td>Colorado, Regents of the University of Boulder, Colorado</td>
<td>For the media center's activities, including short-term residencies, the International Film Series, an avant-garde film series, provision of facilities and services to area filmmakers, and film exhibition programs.</td>
<td>$28,000</td>
<td></td>
</tr>
<tr>
<td>Downtown Community Television Center New York, New York</td>
<td>For media arts center activities, including provision of access to video production and post-production facilities, workshops, video exhibition, and distribution in 1982.</td>
<td>$24,000</td>
<td></td>
</tr>
<tr>
<td>Downtown Community Television Center New York, New York</td>
<td>For media arts center activities in 1983.</td>
<td>$17,300</td>
<td></td>
</tr>
<tr>
<td>Film Arts Foundation San Francisco, California</td>
<td>For provision of production and post-production facilities for filmmakers, exhibitions, and workshops in 1983.</td>
<td>$13,000</td>
<td></td>
</tr>
<tr>
<td>Film in the Cities St. Paul, Minnesota</td>
<td>For visiting filmmaker programs, workshops, exhibition series, maintenance of a photography gallery, provision of access to filmmaking and post-production equipment, and educational programs.</td>
<td>$30,000</td>
<td></td>
</tr>
<tr>
<td>Global Village Video Resource Center New York, New York</td>
<td>For video workshops, internships, exhibitions, video documentary festival, and maintenance of a video resource library.</td>
<td>$22,500</td>
<td></td>
</tr>
<tr>
<td>Haleakala New York, New York</td>
<td>For activities of the Kitchen, including installations, video exhibitions, cable programming, maintenance of a video archive, operation of the Media Bureau, symposia, and workshops.</td>
<td>$33,000</td>
<td></td>
</tr>
<tr>
<td>Image, Inc. Atlanta, Georgia</td>
<td>For provision of film production and post-production equipment, maintenance of a library, technical workshops, the Atlanta Independent Film/Video Festival, and exhibitions.</td>
<td>$16,500</td>
<td></td>
</tr>
<tr>
<td>Inter-Media Art Center Bayville, New York</td>
<td>For film and video exhibitions, video/television production services, artists' residencies, and workshops.</td>
<td>$21,000</td>
<td></td>
</tr>
<tr>
<td>Long Beach Museum of Art Long Beach, California</td>
<td>For provision of broadcast-quality video production and post-production facilities, video exhibitions and installations, workshops, and artists' residencies.</td>
<td>$20,000</td>
<td></td>
</tr>
<tr>
<td>Media Study/Buffalo Buffalo, New York</td>
<td>For provision of production and post-production equipment, exhibitions, installations, workshops, residencies, conferences, and publications.</td>
<td>$33,000</td>
<td></td>
</tr>
<tr>
<td>Millennium Film Workshop New York, New York</td>
<td>For film exhibitions, seminars, workshops, provision of film post-production facilities, and publication of the <em>Millennium Film Journal</em>.</td>
<td>$24,000</td>
<td></td>
</tr>
<tr>
<td>Museum of Modern Art New York, New York</td>
<td>For the film department's activities, including film and video exhibitions and installations, maintenance of a research and study collection, and publication of program notes.</td>
<td>$33,000</td>
<td></td>
</tr>
<tr>
<td>Northwest Film Study Center Portland, Oregon</td>
<td>For film and video exhibitions, publication of <em>The Animator</em>, maintenance of a circulating film library, study programs, and the Northwest Film/Video Festival.</td>
<td>$30,500</td>
<td></td>
</tr>
<tr>
<td>Ohio University Athens, Ohio</td>
<td>For film and video exhibitions, publication of <em>Wide Angle</em>, visits by film and video artists, and the Athens International Film and Video Festival.</td>
<td>$16,500</td>
<td></td>
</tr>
<tr>
<td>Pittsburgh Film-Makers Pittsburgh, Pennsylvania</td>
<td>For provision of film post-production facilities, exhibitions, publications, maintenance of a resource library, and distribution.</td>
<td>$28,000</td>
<td></td>
</tr>
<tr>
<td>South Carolina Arts Commission Columbia, South Carolina</td>
<td>For provision of video and film post-production facilities, workshops, publication of a newsletter, touring film exhibition programs, a grants program, and visiting filmmakers programs.</td>
<td>$28,000</td>
<td></td>
</tr>
<tr>
<td>Southwestern Alternate Media Project Houston, Texas</td>
<td>For exhibitions, production assistance, provision of film and video facilities, workshops, publications, and administration of film/video artists in schools.</td>
<td>$28,000</td>
<td></td>
</tr>
<tr>
<td>University Community Video Minneapolis, Minnesota</td>
<td>For provision of video production and post-production facilities, video exhibitions, visiting artist programs, publications, and video distribution.</td>
<td>$24,000</td>
<td></td>
</tr>
<tr>
<td>Walker Art Center Minneapolis, Minnesota</td>
<td>For film and video exhibition, lectures and artist residencies, maintenance of a film study collection, and touring programs.</td>
<td>$24,000</td>
<td></td>
</tr>
</tbody>
</table>
DE STIJL

Museum Walker Art Center 31 January-28 March 1982
Museum

Museum Advisory Panels

Susan Badder  
Museum education director  
Baltimore, Maryland

Marjorie Beebe  
Museum director  
Claremont, California

Joel Bloom  
Museum director  
Philadelphia, Pennsylvania

Jean Sutherland Boggs  
Museum director  
Philadelphia, Pennsylvania

Starmanda Bullock  
Museum director  
Washington, D.C.

Mary Campbell  
Museum director  
New York, New York

Luis Canelo  
Museum director  
Bronx, New York

Ralph T. Coe  
Museum director  
Kansas City, Missouri

James Czarniecki  
Museum director  
Jackson, Mississippi

John Daniels  
Museum associate director  
Sarasota, Florida

David Dudley  
Conservation association director  
Minneapolis, Minnesota

Anthony Frantz  
Conservator  
New York, New York

Edmund B. Gaither  
Museum director  
Boston, Massachusetts

Mary Todd Glaser  
Conservator  
Andover, Massachusetts

Alain Goldrach  
Painting conservator  
Boston, Massachusetts

Carroll Ted Hartwell  
Curator, photographer  
Minneapolis, Minnesota

Henry Hopkins  
Museum director  
San Francisco, California

Robert Inger  
Museum curator  
Chicago, Illinois

Arnold Jolles  
Museum director  
Seattle, Washington

Lynn Jorgenson  
Museum director  
San Francisco, California

Bernard Kester  
Professor of art and design  
Los Angeles, California

Thomas Lawton  
Museum director  
Washington, D.C.

Peter Marzio  
Museum director  
Washington, D.C.

Richard Mittenthal  
Community trust manager  
New York, New York

Richard Muhlbinger  
Museum director  
Springfield, Massachusetts

John Neff  
Museum director  
Chicago, Illinois

Franklin Robinson  
Museum director  
Providence, Rhode Island

Allen Rosenbaum  
Museum director  
Princeton, New Jersey

Joan Rosenbaum  
Museum director  
New York, New York

Angelica Rudenstein  
Museum curator  
New York, New York

Alan Shestack  
Museum director  
New Haven, Connecticut

Kenneth Starr  
Museum director  
Milwaukee, Wisconsin

Susan Stitt  
Museum director  
Stony Brook, New York

Hollister Sturges  
Museum curator  
Omaha, Nebraska

Robin Tryliff  
State arts agency director  
Omaha, Nebraska

Marcia Tucker  
Museum director  
New York, New York

Evan Turner  
Museum director  
Chapel Hill, North Carolina

John Walsh  
Curator of paintings  
Boston, Massachusetts

David Warren  
Museum acting director  
Houston, Texas
Edward Weeks
Museum curator
Birmingham, Alabama

James Wood
Museum director
Chicago, Illinois

Charles Wyrick
Museum director
Charleston, South Carolina

Gillian Wilson
Museum curator
Malibu, California

Museum Grants

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

Program funds: $43,730
6 grants

- Darr, Alan P., Detroit, Michigan
  For travel to Europe for three months' research on Pietro Torrigiano and Italian Renaissance sculpture to result in a published monograph. $15,000

- Emerson, Julie A., Seattle, Washington
  For travel to Europe to study public and private decorative arts collections, especially 18th-century European porcelain. 5,030

- Featherstone, David B., Carmel, California
  For research and travel while in residence at the Helena Wurlitzer Foundation in Taos, New Mexico. 4,300

- Katz, Kenneth B., Oberlin, Ohio
  For travel to Italy for four months of study at the Instituto Centrale del Restauro on the methods and materials used in the conservation of Italian and European paintings. 6,920

- Lim, Lucy, San Francisco, California
  To travel and study for one month in the People's Republic of China and prepare an article for publication. 5,050

- Percy, Ann B., Philadelphia, Pennsylvania
  To travel to California museums to study individual works and consult with curators. 2,920

- Zentner, Barbara S., Eugene, Oregon
  To travel to American and Canadian museums that have costume collections to investigate catalog terminology and storage systems. 4,510

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

Program funds: $26,290
23 grants

- American Law Institute, Philadelphia, Pennsylvania
  For stipends for approximately 65 museum professionals to attend a three-day course of study on legal problems of museum administration at the Smithsonian Institution. $23,400

- Boston University, Boston, Massachusetts
  For a collaborative museum training program for graduate students. 20,000

- Delaware, University of, Newark, Delaware
  For one doctoral fellowship in the study of American decorative arts and material culture and one M.A. fellowship in the Winterthur Museum program in Early American Culture. 25,000

- Detroit Institute of Arts, Detroit, Michigan
  For one internship in the area of European sculpture and decorative arts. 10,000
<table>
<thead>
<tr>
<th>Institution</th>
<th>Description</th>
<th>Grant Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federation of Historical Services</td>
<td>For a series of workshops and seminars designed to upgrade professional standards in small museums and historical societies in the upper Hudson region.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Guggenheim (Solomon R.) Museum</td>
<td>For a curatorial fellow to be trained in the preparation of a major loan exhibition.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Hudson River Museum</td>
<td>For an apprentice in the area of installation, preparation, and design of exhibitions.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Illinois, University of Urbana, Illinois</td>
<td>For the university’s four-semester graduate program in museum studies, including stipends for two internships at the Krannert Art Museum.</td>
<td>$12,000</td>
</tr>
<tr>
<td>International Museum of Photography Rochester, New York</td>
<td>For the museum’s internship program.</td>
<td>$16,000</td>
</tr>
<tr>
<td>Michigan, University of Ann Arbor, Michigan</td>
<td>For the university’s graduate program in museum practice.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Museum Associates Los Angeles, California</td>
<td>For the museum’s internship program for the Los Angeles County Museum of Art.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Museum of Fine Arts Boston, Massachusetts</td>
<td>For the museum’s training program.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Museums Collaborative New York, New York</td>
<td>For the Cultural Institutions Management Program.</td>
<td>$8,000</td>
</tr>
<tr>
<td>New Mexico, University of Albuquerque, New Mexico</td>
<td>For a one-year curatorial internship in photography at the University’s Art Museum.</td>
<td>$12,000</td>
</tr>
<tr>
<td>New York, Research Foundation of the City University New York, New York</td>
<td>For stipends, honoraria, and travel for City College’s Museum Studies Program.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Oberlin College Oberlin, Ohio</td>
<td>For a full-time post-graduate internship in the Allen Memorial Art Museum.</td>
<td>$8,500</td>
</tr>
<tr>
<td>Parsons School of Design New York, New York</td>
<td>To support a two-year graduate program in the History of the Decorative Arts in cooperation with the Cooper-Hewitt Museum.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Philadelphia Museum of Art Philadelphia, Pennsylvania</td>
<td>For two internships in the museum’s Department of Prints, Drawings, and Photographs.</td>
<td>$16,890</td>
</tr>
<tr>
<td>Scripps College Claremont, California</td>
<td>For an intensive ten-month, graduate level museum training internship conducted at the galleries of Claremont Colleges.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Smith College Northampton, Massachusetts</td>
<td>For an internship program at the Museum of Art.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Studio Museum in Harlem New York, New York</td>
<td>For an internship program in the Museum’s Education and Exhibition Departments.</td>
<td>$6,000</td>
</tr>
<tr>
<td>Walker Art Center Minneapolis, Minnesota</td>
<td>For an intern position in the center’s training program with emphasis on education, administration, and curatorial functions.</td>
<td>$8,500</td>
</tr>
<tr>
<td>Western Association of Art Museums San Francisco, California</td>
<td>For the association’s Museum Management Institute, a program in management theory and business practice for mid-career museum professionals.</td>
<td>$40,000</td>
</tr>
</tbody>
</table>

**Museum Sabbaticals**

For museums to develop and implement programs of sabbatical leaves for professional staff members.

**Program funds:** $40,000

2 grants

**Corcoran Gallery of Art Washington, D.C.**

For a sabbatical program for professional employees who have been at the Corcoran for a minimum of four years. $20,000

**Museum of Fine Arts Boston, Massachusetts**

To implement a sabbatical program for professional staff in the early stages of their careers. 20,000
### Catalogue

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

**Program funds:** $1,032,310  
61 grants

<table>
<thead>
<tr>
<th>Institution</th>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akwesasne Cultural Center Hogansburg, New York</td>
<td>To document the museum's permanent collection of Iroquois cultural objects.</td>
<td>$7,240</td>
</tr>
<tr>
<td>Arkansas Art Center Little Rock, Arkansas</td>
<td>For photographic documentation of the center's collection and completion of a classification system.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Asian Art Foundation of San Francisco San Francisco, California</td>
<td>To publish a handbook of selective works from the museum's Japanese collection.</td>
<td>$38,650</td>
</tr>
<tr>
<td>Baltimore Museum of Art Baltimore, Maryland</td>
<td>To publish a handbook of the museum's Cone Collection.</td>
<td>$35,000</td>
</tr>
<tr>
<td>Bowdoin College Brunswick, Maine</td>
<td>For the research and writing phase of a catalogue of pre-1800 drawings from the museum's permanent collection.</td>
<td>$16,280</td>
</tr>
<tr>
<td>Brooklyn Museum Brooklyn, New York</td>
<td>For the ninth volume in a series of monographs documenting the museum's holdings of Egyptian and Classical antiquities.</td>
<td>$40,000</td>
</tr>
<tr>
<td>Buffalo Fine Arts Academy Buffalo, New York</td>
<td>To research and write a catalogue of new works acquired for the permanent collection at the Albright-Knox Art Gallery.</td>
<td>$35,000</td>
</tr>
<tr>
<td>California Academy of Sciences San Francisco, California</td>
<td>To research and document the museum's Carl Austin Rietz collection of Coptic and post Arabic Conquest textiles.</td>
<td>$18,000</td>
</tr>
<tr>
<td>Carnegie Institute Pittsburgh, Pennsylvania</td>
<td>To prepare a manuscript on the collection of American paintings at the museum.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Carnegie Mellon University Pittsburgh, Pennsylvania</td>
<td>For a detailed, multiple-index catalogue of the Hunt Institute of Botanical Documentation's holdings of original works of botanical art and illustration.</td>
<td>$7,520</td>
</tr>
<tr>
<td>Cincinnati Museum of Natural History Cincinnati, Ohio</td>
<td>For a catalogue of Oceania artifacts among the museum's permanent ethnographic collections.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Clark (Sterling and Francine) Art Institute Williamstown, Massachusetts</td>
<td>For an updated and revised catalogue of the institute's permanent collection of paintings.</td>
<td>$10,900</td>
</tr>
<tr>
<td>Colgate University Hamilton, New York</td>
<td>For the inventory and documentation of the Colgate University collections.</td>
<td>$13,500</td>
</tr>
<tr>
<td>Cornell University Ithaca, New York</td>
<td>For the photographic documentation of the Cornell costume collection.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Corning Museum of Glass Corning, New York</td>
<td>To research and write a catalogue on Venetian glass and glass made in the Venetian style from the late 16th century to the end of the 19th century.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Crocker Art Museum Association Sacramento, California</td>
<td>For photo documentation and research of Dutch and Flemish drawings from the museum's permanent collection.</td>
<td>$4,460</td>
</tr>
<tr>
<td>Dallas Museum of Fine Arts Dallas, Texas</td>
<td>For the documentation of Guatemalan textiles in the Museum's permanent collection.</td>
<td>$7,880</td>
</tr>
<tr>
<td>Detroit Institute of Arts, Founders Society Detroit, Michigan</td>
<td>For maximum use of the Detroit Art Registration Information System, a computerized collections management research and information system.</td>
<td>$26,340</td>
</tr>
<tr>
<td>Drexel University Philadelphia, Pennsylvania</td>
<td>For documentation of the museum's entire permanent collection.</td>
<td>$8,000</td>
</tr>
<tr>
<td>Essex Institute Salem, Massachusetts</td>
<td>For an illustrated booklet describing the highlights of the institute's silver collection.</td>
<td>$6,300</td>
</tr>
<tr>
<td>Friends of Olana Hudson, New York</td>
<td>To support the research of a comprehensive catalogue of the work of the landscape artist, Frederic Edwin Church.</td>
<td>$28,270</td>
</tr>
<tr>
<td>Institution</td>
<td>State</td>
<td>Project Description</td>
</tr>
<tr>
<td>-------------</td>
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</tr>
<tr>
<td>Guggenheim (Solomon R.) Foundation</td>
<td>New York, New York</td>
<td>For a handbook of the Peggy Guggenheim Collection, designed and written expressly for the general public.</td>
</tr>
<tr>
<td>Hunter Museum of Art</td>
<td>Chattanooga, Tennessee</td>
<td>For a definitive, scholarly, illustrated catalogue of the museum's permanent collection.</td>
</tr>
<tr>
<td>Huntington (Henry E.) Library and Art Gallery</td>
<td>San Marino, California</td>
<td>For a catalogue devoted to the works of Edward Francis Barney in the Huntington collection.</td>
</tr>
<tr>
<td>Indianapolis Museum of Art</td>
<td>Indianapolis, Indiana</td>
<td>For a catalogue of the Holliday Collection.</td>
</tr>
<tr>
<td>Jewish Museum</td>
<td>New York, New York</td>
<td>To research and document works in the museum's collection that were fashioned in Italy between the 17th and 20th centuries for use in Jewish ritual.</td>
</tr>
<tr>
<td>Kansas, University of</td>
<td>Lawrence, Kansas</td>
<td>To catalogue the permanent collection of Semitic Art, using the new international system developed by the museum.</td>
</tr>
<tr>
<td>Lincoln University</td>
<td>Lincoln University, Pennsylvania</td>
<td>To research and prepare a catalogue of the museum's collection of surimono.</td>
</tr>
<tr>
<td>Marquette University</td>
<td>Milwaukee, Wisconsin</td>
<td>For inventory and documentation of the University's collection of African art and artifacts.</td>
</tr>
<tr>
<td>Maryland Historical Society</td>
<td>Baltimore, Maryland</td>
<td>For a catalogue of major works in the university's fine arts collection for the opening of a new museum facility.</td>
</tr>
<tr>
<td>Miami, University of</td>
<td>Coral Gables, Florida</td>
<td>To prepare a manuscript leading to the publication of a scholarly catalogue on the society's furniture collection.</td>
</tr>
<tr>
<td>Milwaukee Art Museum</td>
<td>Milwaukee, Wisconsin</td>
<td>For a handbook containing a representative cross-section of objects from every area of the Lowe Museum's collection acquired during the last three decades.</td>
</tr>
<tr>
<td>Minneapolis Institute of Art</td>
<td>Minneapolis, Minnesota</td>
<td>To support the research for a guide to the museum's permanent collection.</td>
</tr>
<tr>
<td>Museum Associates</td>
<td>Los Angeles, California</td>
<td>To research the first extensive catalogue of the Institute's Chinese textile collection.</td>
</tr>
<tr>
<td>Museum of Fine Arts</td>
<td>Boston, Massachusetts</td>
<td>For the first in a set of catalogues of the European sculpture collection at the Los Angeles County Museum of Art.</td>
</tr>
<tr>
<td>National Academy of Design</td>
<td>New York, New York</td>
<td>For a catalogue of the Oldham Fan Collection.</td>
</tr>
<tr>
<td>Nebraska, University of</td>
<td>Lincoln, Nebraska</td>
<td>To publish a catalogue to accompany an exhibition on Samuel F.B. Morse, founder of the National Academy of Design.</td>
</tr>
<tr>
<td>Newark Museum Association</td>
<td>Newark, New Jersey</td>
<td>For the Center for Great Plains Studies to research and document a collection of western art given to the university in the spring of 1980.</td>
</tr>
<tr>
<td>North Carolina Museum of Art Foundation</td>
<td>Raleigh, North Carolina</td>
<td>To revise and reprint one volume of the five-volume series documenting the museum's Tibetan Collection.</td>
</tr>
<tr>
<td>Northern Illinois University</td>
<td>DeKalb, Illinois</td>
<td>To amend a previous grant for publication of an illustrated handbook of the permanent collection.</td>
</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>Philadelphia, Pennsylvania</td>
<td>For photographic documentation of the university's collection of opera scenery from the American Opera Theatre.</td>
</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>Philadelphia, Pennsylvania</td>
<td>For a catalogue of the museum's collection of antique Oriental rugs and carpets.</td>
</tr>
<tr>
<td>Phillips Collection</td>
<td>Washington, D.C.</td>
<td>For research of the museum's 16th- to 17th-century Dutch tiles.</td>
</tr>
<tr>
<td>Pierpont Morgan Library</td>
<td>New York, New York</td>
<td>To research and document the permanent collection for publication of a comprehensive catalogue.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>To research and write a manuscript for a catalogue of the library's collection of Dutch and Flemish drawings.</td>
</tr>
<tr>
<td>Institution</td>
<td>Grant Purpose</td>
<td>Amount</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Princeton University</td>
<td>For a handbook to serve as an introduction to the Art Museum’s collections.</td>
<td>25,000</td>
</tr>
<tr>
<td>Princeton University</td>
<td>To research and document the Doyle Collection of African Art.</td>
<td>5,000</td>
</tr>
<tr>
<td>Princeton University, Trustees of Princeton, New Jersey</td>
<td>To document Princeton’s collections through substantial revisions of the catalogue card system.</td>
<td>19,000</td>
</tr>
<tr>
<td>Rhode Island School of Design</td>
<td>For a handbook to serve as an overview of the permanent collections.</td>
<td>10,000</td>
</tr>
<tr>
<td>St. Louis Art Museum</td>
<td>To develop a master card index of the museum’s collection of prints, drawings, and photographs.</td>
<td>12,000</td>
</tr>
<tr>
<td>San Francisco Museum of Modern Art</td>
<td>To document the museum’s painting and sculpture collection.</td>
<td>25,000</td>
</tr>
<tr>
<td>Santa Barbara Museum of Art</td>
<td>For the third part of a five-phase project to document the major collections of the museum and to establish a workable system of detailed curatorial files.</td>
<td>10,000</td>
</tr>
<tr>
<td>School of American Research</td>
<td>For a catalogue of the school’s collection of southwestern Indian textiles.</td>
<td>20,000</td>
</tr>
<tr>
<td>Scripps College</td>
<td>For a catalogue of the American painting and drawing collections at the galleries of Claremont Colleges.</td>
<td>14,000</td>
</tr>
<tr>
<td>Seattle Art Museum</td>
<td>For a catalogue of the Katherine White Collection of African Art.</td>
<td>20,000</td>
</tr>
<tr>
<td>Sheldon Jackson College</td>
<td>For photographic documentation of the museum’s permanent collection of Alaskan Indian and Eskimo artifacts.</td>
<td>22,500</td>
</tr>
<tr>
<td>Society for the Preservation of New England Antiquities</td>
<td>To catalogue the decorative and fine arts collections.</td>
<td>20,000</td>
</tr>
<tr>
<td>Vassar College</td>
<td>For a catalogue of pre-20th-century paintings.</td>
<td>10,000</td>
</tr>
<tr>
<td>Visual Studies Workshop</td>
<td>To catalogue prints and artists’ books in the Workshop’s permanent collection.</td>
<td>10,000</td>
</tr>
<tr>
<td>Whitney Museum of American Art</td>
<td>For the first phase of research and expanded documentation of the museum’s permanent collection.</td>
<td>25,000</td>
</tr>
<tr>
<td>Whitney Museum of American Art</td>
<td>For a handbook of highlights from the permanent collection of 20th-century paintings and sculpture.</td>
<td>12,000</td>
</tr>
</tbody>
</table>

**Utilization of Museum Collections**

To install collections formerly in storage or recently acquired, or to design new displays for artifacts already on view.

**Program funds: $1,327,480**

**72 grants**

<table>
<thead>
<tr>
<th>Institution</th>
<th>Grant Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta Arts Alliance</td>
<td>To install an orientation gallery and produce interpretive video and print materials to complement exhibitions of the permanent collection at the High Museum of Art.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Baltimore Museum of Art</td>
<td>For a program of in-service workshops, a newsletter, and curriculum aids for teachers to encourage the use of the museum as a teaching resource.</td>
<td>10,000</td>
</tr>
<tr>
<td>Bronx Museum of the Arts</td>
<td>For the Satellite Gallery Program, which brings works from the museum’s collection into various community centers.</td>
<td>10,000</td>
</tr>
<tr>
<td>Carolina Arts Association</td>
<td>For a major temporary exhibition at the Gibbes Art Gallery of the works of the noted portrait miniaturist, Charles Fraser.</td>
<td>16,350</td>
</tr>
<tr>
<td>Cedar Rapids Art Center</td>
<td>To expand the museum’s education program.</td>
<td>6,000</td>
</tr>
<tr>
<td>Museum Name</td>
<td>Location</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
<td>----------</td>
<td>-------------</td>
</tr>
<tr>
<td>Chester County Historical Society</td>
<td>West Chester, Pennsylvania</td>
<td>For an exhibition of wedding dresses, spanning the past three centuries.</td>
</tr>
<tr>
<td>Crocker Art Museum</td>
<td>Sacramento, California</td>
<td>For the museum's &quot;Art Ark,&quot; a mobile trailer which is the focal point for an integrated visual arts program aimed primarily at children and adults who have never had museum or arts experience.</td>
</tr>
<tr>
<td>Currier Gallery of Art</td>
<td>Manchester, New Hampshire</td>
<td>For the reinstallation of the museum's collection.</td>
</tr>
<tr>
<td>Danforth Museum</td>
<td>Framingham, Massachusetts</td>
<td>For the reinstallation of the museum's German Expressionist collection.</td>
</tr>
<tr>
<td>Dartmouth College</td>
<td>Hanover, New Hampshire</td>
<td>For the outreach program in New Hampshire and Vermont schools, a program that features teachers' workshops and direct training.</td>
</tr>
<tr>
<td>DeYoung Museum Art School</td>
<td>San Francisco, California</td>
<td>For Trip-Out Trucks, the mobile outreach program operated by the school for the Fine Arts Museums of San Francisco.</td>
</tr>
<tr>
<td>Denver Art Museum</td>
<td>Denver, Colorado</td>
<td>For a mobile art van and its traveling exhibitions of paintings, photographs, costumes, and video-visual presentations.</td>
</tr>
<tr>
<td>Detroit Institute of Arts</td>
<td>Detroit, Michigan</td>
<td>For the permanent installation of the institute's collection of Asian art.</td>
</tr>
<tr>
<td>Edmundson Art Foundation</td>
<td>Des Moines, Iowa</td>
<td>For a program providing free transportation and tours of the Des Moines Art Center to students of public and parochial schools.</td>
</tr>
<tr>
<td>Fine Art Museums of San Francisco</td>
<td>San Francisco, California</td>
<td>For the Museum Ambassadors, a program which trains ten high school students to help elementary school children interpret museum kits brought to the schools.</td>
</tr>
<tr>
<td>Franklin Furnace</td>
<td>New York, New York</td>
<td>To publish three special issues of Flue, a newsletter in which articles on Franklin Furnace's permanent collection and bibliographies of this material appear.</td>
</tr>
<tr>
<td>Fuller Memorial</td>
<td>Brockton, Massachusetts</td>
<td>For an exhibition on archaeology of the Sudan at the Brockton Art Museum.</td>
</tr>
<tr>
<td>Guggenheim (Solomon R.) Foundation</td>
<td>New York, New York</td>
<td>For an exhibition of selected works from the Solomon R. Guggenheim Museum's holdings of 20th century art, tracing the evolution of major movements in modern art from the turn of the century to the present.</td>
</tr>
<tr>
<td>Haleakala</td>
<td>New York, New York</td>
<td>For an exhibition of video art shown at the Kitchen during its first three years of operation (1971-1973).</td>
</tr>
<tr>
<td>Harvard University</td>
<td>Cambridge, Massachusetts</td>
<td>For installation of the Fogg Art Museum's permanent collections of Oriental, ancient, and Islamic art.</td>
</tr>
<tr>
<td>Harvard University</td>
<td>Cambridge, Massachusetts</td>
<td>For the Busch-Reisinger Museum's project of exhibiting its large holdings of Bauhaus art and artifacts.</td>
</tr>
<tr>
<td>Heye Foundation</td>
<td>New York, New York</td>
<td>For an exhibition of 70 paintings and drawings selected from the permanent collection of the Museum of the American Indian.</td>
</tr>
<tr>
<td>Hickory Museum of Art</td>
<td>Hickory, North Carolina</td>
<td>To expand the education program to include training for docents, speakers for a lecture series, art classes, and a film series.</td>
</tr>
<tr>
<td>Historical Society of Pennsylvania</td>
<td>Philadelphia, Pennsylvania</td>
<td>For an exhibition and education program based on the society's permanent collection of works of art.</td>
</tr>
<tr>
<td>Indian Pueblo Cultural Center</td>
<td>Albuquerque, New Mexico</td>
<td>To install new displays designed to provide a natural setting for the Pueblo story and use the center's permanent collections now in storage.</td>
</tr>
<tr>
<td>Indianapolis Museum of Art</td>
<td>Indianapolis, Indiana</td>
<td>To expand the museum's in-house video tape capabilities.</td>
</tr>
<tr>
<td>Institution</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>International Museum of Photography at George Eastman House Rochester, New York</td>
<td>For a major exhibition drawn from the museum's collection of French calotypes.</td>
<td>15,000</td>
</tr>
<tr>
<td>Jewish Museum New York, New York</td>
<td>For an exhibition of paintings by James Tissot.</td>
<td>30,000</td>
</tr>
<tr>
<td>Long Beach Museum of Art Long Beach, California</td>
<td>For an exhibition of the Abraham Walkowitz collection.</td>
<td>14,000</td>
</tr>
<tr>
<td>Marquette University Milwaukee, Wisconsin</td>
<td>To prepare the university's fine art collection for installation into a new campus museum facility.</td>
<td>3,710</td>
</tr>
<tr>
<td>Metropolitan Museum of Art New York, New York</td>
<td>For the design and development of a visitor information room and orientation gallery.</td>
<td>12,000</td>
</tr>
<tr>
<td>Metropolitan Museum of Art New York, New York</td>
<td>To produce two packet curriculum guides based on the museum's Far East and primitive art collections.</td>
<td>10,000</td>
</tr>
<tr>
<td>Metropolitan Museum of Art New York, New York</td>
<td>To install a comprehensive exhibition of the museum's ancient Near East collection.</td>
<td>65,000</td>
</tr>
<tr>
<td>Mississippi Museum of Art Jackson, Mississippi</td>
<td>For a cooperative loan and internship program with Tougaloo College.</td>
<td>9,000</td>
</tr>
<tr>
<td>Missouri Historical Society St. Louis, Missouri</td>
<td>For an exhibition of the works of a group of 19th-century St. Louis artists.</td>
<td>6,370</td>
</tr>
<tr>
<td>Montclair Art Museum Montclair, New Jersey</td>
<td>For an exhibition and catalogue of the museum's entire collection of Chinese staff bottles dating from the early 18th century.</td>
<td>22,000</td>
</tr>
<tr>
<td>Munson-Williams-Proctor Institute Utica, New York</td>
<td>For an exhibition of western art from the Rockwell Museum's permanent collection.</td>
<td>4,690</td>
</tr>
<tr>
<td>Museum Associates Los Angeles, California</td>
<td>For an exhibition and catalogue of 18th-century costumes, textiles, and accessories ranging from English and French court dress to provincial costumes at the Los Angeles County Museum of Art.</td>
<td>65,000</td>
</tr>
<tr>
<td>Museum of American Folk Art New York, New York</td>
<td>For a comprehensive exhibition of folk art drawn entirely from the museum's permanent collection.</td>
<td>19,000</td>
</tr>
<tr>
<td>Museum of Contemporary Art Chicago, Illinois</td>
<td>To support the museum's outreach program.</td>
<td>10,000</td>
</tr>
<tr>
<td>Museum of Fine Arts Houston, Texas</td>
<td>For &quot;In Sequence,&quot; a photography exhibition and catalogue.</td>
<td>23,500</td>
</tr>
<tr>
<td>Museum of Fine Arts Boston, Massachusetts</td>
<td>To develop museum-wide interpretive materials to coincide with the reopening of its collections following climate control installation and renovation.</td>
<td>18,800</td>
</tr>
<tr>
<td>Museum of Fine Arts Boston, Massachusetts</td>
<td>For guidebooks to the collection of prints, drawings and photographs.</td>
<td>16,500</td>
</tr>
<tr>
<td>Museum of Modern Art Boston, Massachusetts</td>
<td>To expand the museum's interpretive programs for the hearing-impaired to include more cultural events at the museum.</td>
<td>17,000</td>
</tr>
<tr>
<td>Museum of Modern Art New York, New York</td>
<td>For the installation of the museum's architecture and design collections in new galleries.</td>
<td>65,000</td>
</tr>
<tr>
<td>National Center of Afro-American Artists Dorchester, Massachusetts</td>
<td>For an exhibition of traditional African art and Afro-American works from the 18th century to the present.</td>
<td>15,000</td>
</tr>
<tr>
<td>Nebraska Art Association Lincoln, Nebraska</td>
<td>For an exhibition and catalogue of the collection of Nebraska artists at the Sheldon Memorial Art Gallery.</td>
<td>9,350</td>
</tr>
<tr>
<td>New Hampshire, University of Durham, New Hampshire</td>
<td>For the galleries' outreach program, which is designed to serve elementary schools in the region.</td>
<td>10,000</td>
</tr>
<tr>
<td>New Orleans Museum of Art New Orleans, Louisiana</td>
<td>To install the permanent collection in an addition to the museum.</td>
<td>68,000</td>
</tr>
</tbody>
</table>
Oakland Museum Association
Oakland, California
For the Museum on Wheels program, which serves local schools, community centers, children's hospitals, and handicapped persons.
5,000

Parrish Art Museum
Southampton, New York
For an in-school program to introduce students to museums.
8,000

Peabody Museum of Salem
Salem, Massachusetts
For an exhibition of approximately 50 photographs by Edward S. Curtis depicting native American life circa 1895-1915.
10,120

Philadelphia Museum of Art
Philadelphia, Pennsylvania
For a program of intensive workshops for teachers so they can incorporate visual arts in established curricula.
15,000

Phillips Collection
Washington, D.C.
For research and documentation of the museum's collection of 20th-century prints.
15,000

Portland Museum of Art
Portland, Maine
To reinstall the museum's collection of decorative arts in the new Charles Shipman Payson Building.
24,000

Princeton University
Princeton, New Jersey
For an exhibition and catalog of African art at the Art Museum.
25,000

Queens College
Flushing, New York
For a photography exhibition drawn from the Godwin-Ternbach Museum's collection of 20th-century prints.
2,970

Rhode Island School of Design
Providence, Rhode Island
For an exhibition and catalogue of approximately 40 works from the Museum of Art's collection of drawings by the 19th-century British artist, Edward Lear.
4,200

Rutgers University
New Brunswick, New Jersey
For the installation of a major portion of the Art Gallery's permanent collection.
5,000

San Antonio Museum Association
San Antonio, Texas
For an exhibition of textiles drawn from the museum's permanent collection.
33,000

Seattle Art Museum
Seattle, Washington
For a project designed to improve the museum's permanent installations of African art and decorative arts.
23,700

Springfield Library and Museum Association
Springfield, Massachusetts
To support the evaluation, reworking if needed, and reproduction of museum kits for area schools.
10,000

Wadsworth Atheneum
Hartford, Connecticut
To organize an exhibition and catalogue of Italian and Spanish paintings from the permanent collection.
20,000

Walker Art Center
Minneapolis, Minnesota
For a program of exhibitions using the center's permanent collection of 20th-century paintings, drawings, sculpture, prints, and photographs.
15,000

Walker Art Center
Minneapolis, Minnesota
For Dialogues and Directions, a program of artist lectures, gallery discussions, and a film series on themes and styles of the center's collections.
13,600

Walters Art Gallery
Baltimore, Maryland
For an exhibition and catalogue of the gallery's ivory collection.
30,000

Washington, University of Seattle
Seattle, Washington
For an exhibition, catalogue, and lecture/demonstration series of Northwest Coast Native American weaving at the Thomas Burke Memorial Museum.
22,140

Whitney Museum of American Art
New York, New York
For an exhibition and accompanying brochure of works selected from the museum's permanent collection of paintings and sculpture created during the 1940's.
31,550

Worcester Art Museum
Worcester, Massachusetts
To reinstall the museum's Asian art collection covering nearly 4,000 years of Asian culture.
24,700
Visiting Specialists

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

Program funds: $71,990
15 grants

Akwesasne Library and Cultural Center
Hogansburg, New York

For a visiting media specialist to produce audioslide shows documenting the production of traditional Mohawk arts and crafts for the Akwesasne Museum. $5,250

Akwesasne Library and Cultural Center
Hogansburg, New York

For two specialists to document and catalogue the Akwesasne Museum's collection of Mohawk art and artifacts, and to translate the material into the Mohawk language. 4,000

Art Institute of Chicago
Chicago, Illinois

For a visiting specialist to conduct a workshop for the conservation staff on alternative lining methods for paintings. 1,500

Art Institute of Chicago
Chicago, Illinois

For a visiting specialist to research and catalogue the Institute's Islamic ceramics collection. 4,750

Astoria Motion Picture and Television Foundation
Astoria, New York

For visiting specialists to provide management and technical assistance as the museum develops its plans for expansion into a permanent facility. 10,000

Baltimore Museum of Art
Baltimore, Maryland

For a visiting computer specialist to survey the present and future need for computerized services. 4,700

Capital Children's Museum
Washington, D.C.

For the services of a visiting specialist who will design an overall graphics program for the museum. 5,000

Danforth Museum Corporation
Framingham, Massachusetts

For the services of a visiting specialist in special needs programs in the arts. 4,400

Denver Art Museum
Denver, Colorado

For the services of a visiting specialist in audience development. 3,750

Detroit Institute of Arts
Detroit, Michigan

For a visiting specialist program to study and document the institute's newly acquired Chandler-Pohrt collection of Great Lakes Native American art. 3,800

Museum of New Mexico
Santa Fe, New Mexico

For an interpretation specialist to advise the education department on tour design and to present a docent training workshop. 1,610

Parrish Art Museum
Southampton, New York

For visiting specialists to study and assess the museum's collection of American drawings, prints, and paintings from 1950 to the present. 4,000

Staten Island Children's Museum
Staten Island, New York

For a visiting specialist to produce a comprehensive design for all of the museum's printed materials. 5,000

Walker Art Center
Minneapolis, Minnesota

For a visiting specialist to advise on appropriate remodeling and reorganization of the center's research library. 1,630

Western Association of Art Museums
San Francisco, California

For a visiting specialist program in which 20 to 25 specialists visit small and medium-sized art institutions. 12,000

Collection Maintenance

For consultation services to identify problems and recommend solutions concerning security, storage, and climate control or to assist with renovation projects after surveys have been completed.

Program funds: $935,580
Treasury funds: $447,000
31 grants

Art Museum Association
San Francisco, California

For a visiting specialist program in which 20 to 25 specialists visit small and medium-sized art institutions. $12,000

Asian Art Museum of San Francisco
San Francisco, California

For the renovation of the museum's fire and security systems. 25,000
<table>
<thead>
<tr>
<th>Museum Name</th>
<th>Location</th>
<th>Project Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore Museum of Art</td>
<td>Baltimore, Maryland</td>
<td>For the purchase and installation of equipment for the museum's study-storage vaults.</td>
<td>$30,000</td>
</tr>
<tr>
<td>Buffalo Bill Memorial Association</td>
<td>Buffalo, Wyoming</td>
<td>To upgrade the storage facility at the Buffalo Bill Historical Center by installing a fire prevention system and improving storage cabinets and shelves.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Corcoran Gallery of Art</td>
<td>Washington, D.C.</td>
<td>For a major renovation project to provide climate control in the museum's exhibition galleries and display atriums.</td>
<td>$TF 200,000</td>
</tr>
<tr>
<td>Harvard University</td>
<td>Cambridge, Massachusetts</td>
<td>To upgrade the museum's storage areas for primitive and prehistoric art.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Hudson River Museum</td>
<td>Yonkers, New York</td>
<td>For the second phase of upgrading the museum's permanent collection storage.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Louisiana State Museum</td>
<td>New Orleans, Louisiana</td>
<td>To purchase and install storage cabinets for the museum's extensive collection of glass plate negatives by turn-of-the-century New Orleans photographer Achille Simon.</td>
<td>$3,000</td>
</tr>
<tr>
<td>Missouri Historical Society</td>
<td>St. Louis, Missouri</td>
<td>To upgrade the museum's storage facility.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Munson-Williams Proctor Institute</td>
<td>Utica, New York</td>
<td>To install ultraviolet-filtering plexiglass windows at Fountain Elms.</td>
<td>$7,790</td>
</tr>
<tr>
<td>Museum of American Indian Heye Foundation</td>
<td>New York, New York</td>
<td>To support costs for a climate control system at the museum.</td>
<td>$64,080</td>
</tr>
<tr>
<td>Museum of Contemporary Art</td>
<td>Chicago, Illinois</td>
<td>To upgrade the museum's storage, climate control, and security systems.</td>
<td>$6,000</td>
</tr>
<tr>
<td>Museum of Fine Arts</td>
<td>Boston, Massachusetts</td>
<td>To renovate the museum's storage areas for works on paper.</td>
<td>$37,500</td>
</tr>
<tr>
<td>Museum of Modern Art</td>
<td>New York, New York</td>
<td>For the third phase of a comprehensive plan to upgrade the museum's climate control, security, and storage systems.</td>
<td>$250,000</td>
</tr>
<tr>
<td>Museum of New Mexico Foundation</td>
<td>Santa Fe, New Mexico</td>
<td>For the upgrading of the museum's storage facilities for works on paper.</td>
<td>$3,500</td>
</tr>
<tr>
<td>National Academy of Design</td>
<td>New York, New York</td>
<td>To install a climate control system to be adapted to the museum's existing heating and ventilating systems.</td>
<td>$28,850</td>
</tr>
<tr>
<td>Nelson Gallery Foundation</td>
<td>Kansas City, Missouri</td>
<td>For the renovation of two large storage areas.</td>
<td>$33,580</td>
</tr>
<tr>
<td>Old Salem</td>
<td>Winston-Salem, North Carolina</td>
<td>For a survey of the climate control systems in Old Salem's 13 exhibit buildings.</td>
<td>$16,880</td>
</tr>
<tr>
<td>Parrish Art Museum</td>
<td>Southampton, New York</td>
<td>To renovate the museum's storage facility.</td>
<td>$7,000</td>
</tr>
<tr>
<td>Pennsylvania, University of</td>
<td>Philadelphia, Pennsylvania</td>
<td>To support the upgrading of the Museum's facility for storage and care of its collection of ancient Egyptian art.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Phillips Collection</td>
<td>Washington, D.C.</td>
<td>To install a motion-detection burglar alarm system.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Portland Art Association</td>
<td>Portland, Oregon</td>
<td>To construct and install a series of custom-built storage units in the Portland Art Museum's vault area.</td>
<td>$9,000</td>
</tr>
<tr>
<td>Portland Society of Art</td>
<td>Portland, Oregon</td>
<td>To renovate the climate control and security of the McLeish-Sweat House and the L.D.M. Sweat Galleries.</td>
<td>$TF 150,000</td>
</tr>
<tr>
<td>San Diego Museum of Art</td>
<td>San Diego, California</td>
<td>To upgrade the museum's security and storage systems.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Santa Barbara Museum of Art</td>
<td>Santa Barbara, California</td>
<td>To upgrade the climate control, security, and storage systems as part of a major modernization of the museum's existing facility.</td>
<td>$75,000</td>
</tr>
<tr>
<td>Scripps College</td>
<td>Claremont, California</td>
<td>To renovate two storage areas housing the collections of Scripps College.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Seattle Art Museum</td>
<td>Seattle, Washington</td>
<td>For the third stage of the museum's program for the storage and conservation of its collections.</td>
<td>$3,500</td>
</tr>
<tr>
<td>Museum Name</td>
<td>Project Description</td>
<td>Cost</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Studio Museum in Harlem</td>
<td>To install a climate control system.</td>
<td>35,000</td>
<td></td>
</tr>
<tr>
<td>Walker Art Center</td>
<td>To renovate existing storage areas and convert adjacent spaces to storage and preparation areas.</td>
<td>75,000</td>
<td></td>
</tr>
<tr>
<td>Washington University</td>
<td>To renovate the Gallery of Art’s climate control, security, and storage systems.</td>
<td>60,000</td>
<td></td>
</tr>
<tr>
<td>Williams College</td>
<td>To renovate the climate control and security systems in the gallery spaces of Lawrence Hall.</td>
<td>47,000</td>
<td></td>
</tr>
<tr>
<td>Worcester Art Museum</td>
<td>To modernize the climate control, security, and storage systems in conjunction with the construction of a new wing.</td>
<td>3,000</td>
<td></td>
</tr>
<tr>
<td>Conservation</td>
<td>To assist museums in the planning of conservation programs; implement conservation treatment for permanent collections; assist workshops, training centers, and intern programs to train conservation professionals; and to form or expand regional conservation laboratories.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program funds:</td>
<td>$1,223,370</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90 grants</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academy of Natural Sciences</td>
<td>To treat a group of 19th-century American portraits from the Academy’s collections.</td>
<td>$6,000</td>
<td></td>
</tr>
<tr>
<td>Akron Art Museum</td>
<td>To treat 19th- and early 20th-century American Impressionist and Romantic paintings from the Edwin C. Shaw collection.</td>
<td>8,000</td>
<td></td>
</tr>
<tr>
<td>Arnot Art Museum</td>
<td>To support the treatment of 17th- and 19th-century European and 19th-century American paintings from the collection.</td>
<td>4,000</td>
<td></td>
</tr>
<tr>
<td>Asian Art Foundation of San Francisco</td>
<td>To treat Islamic ceramics from the museum’s collections.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Asian Art Foundation of San Francisco</td>
<td>To purchase and install an x-ray tube and traverse, expanding the museum’s conservation capabilities.</td>
<td>14,300</td>
<td></td>
</tr>
<tr>
<td>Baltimore Museum of Art</td>
<td>To purchase equipment, including a microscope and fume hood system for the museum’s paper conservation laboratory.</td>
<td>11,000</td>
<td></td>
</tr>
<tr>
<td>Bishop (Bernice P.) Museum</td>
<td>For the treatment, including relining and coating with protective finishes, of several oil paintings from the museum’s collections.</td>
<td>5,020</td>
<td></td>
</tr>
<tr>
<td>Bowdoin College</td>
<td>To treat drawings and paintings in urgent need of stabilization.</td>
<td>6,530</td>
<td></td>
</tr>
<tr>
<td>Buffalo Fine Arts Academy</td>
<td>To treat works from the collection to stabilize them for exhibition.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>California Historical Society</td>
<td>To treat 19th-century prints, including rare lithographs, woodcuts, engravings, and etchings.</td>
<td>19,000</td>
<td></td>
</tr>
<tr>
<td>Cathedral of St. John the Divine</td>
<td>For restoration and conservation treatment of a series of 17th-century Barberini tapestries.</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>Cathedral of St. John the Divine</td>
<td>To support the apprenticeships of restorers and conservators working on the 17th-century Barberini tapestries.</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>Charleston, City of</td>
<td>For the treatment of four early American oil portraits in the city hall.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Columbia Museum of Art and Science</td>
<td>For the treatment, including rematting, of drawings and prints from the collection.</td>
<td>1,700</td>
<td></td>
</tr>
<tr>
<td>Columbus Museum of Art</td>
<td>For the treatment of paintings, drawings, and watercolors as part of a three-year program to improve the condition of the permanent collections.</td>
<td>8,000</td>
<td></td>
</tr>
</tbody>
</table>
Corcoran Gallery of Art
Washington, D.C.
For the treatment of paintings from the European and American collections.
For the treatment of works on paper from the collections.

Cornell University
Ithaca, New York
For the treatment of paintings from this collection of works of the American West.

Corning Museum of Glass
Corning, New York
For the treatment of paintings from the collection to stabilize them for travel in exhibitions.

Dallas Museum of Fine Arts
Dallas, Texas
For the treatment of paintings, objects, and works on paper in preparation for installation in new facilities.

Delaware Art Museum
Wilmington, Delaware
For the graduate degree program for the conservation of art and artistic objects.

Delaware, University of Newark, Delaware
For the treatment of objects, paintings, and textiles.

Denver Art Museum
Denver, Colorado
To support a lacquering program designed to prevent further deterioration of metalware from the decorative arts collections.

DuPont (Henry Francis) Winterthur Museum
Winterthur, Delaware
For the purchase of equipment for the lacquering program, including ventilation ducts, lacquer turntable, and spray guns.

Essex Institute
Salem, Massachusetts
For the treatment of New England portraits from the portrait gallery.

Fine Arts Museums Foundation
San Francisco, California
For the treatment of pre-Columbian mural fragments from Teotihuacan, Mexico.

Fine Arts Museums Foundation
San Francisco, California
For the training of an intern in the area of textile conservation.

Haleakala
New York, New York
To support the duplication of videotapes and their transfer from reel to cassette format at the Kitchen.

Harvard University
Cambridge, Massachusetts
For the treatment of objects from the permanent collection as part of an ongoing program to stabilize the collection for installation in new facilities.

Harvard University
Cambridge, Massachusetts
For the conservation internship programs of the Center for Conservation and Technical Studies, with an emphasis on practical experience combined with academic studies.

Honolulu Academy of Arts
Honolulu, Hawaii
For the treatment of several paintings and a rare Japanese handscroll.

Huntington Historical Society
Huntington, New York
For the treatment of watercolors by regional 19th-century artist, Edward Lange.

Indianapolis Museum of Art
Indianapolis, Indiana
For the services of a full-time post-graduate intern.

International Museum of Photography
at George Eastman House
Rochester, New York
For a comprehensive conservation study of the collections which will be used in the design of new exhibition and storage facilities.

Iowa State University
Ames, Iowa
For the treatment of works from the decorative arts collection, including dolls, ceramics, and glass objects.

Jefferson County Historical Society
Watertown, New York
To support the urgently needed treatment of 19th-century portraits from the collection.

Kansas, University of Lawrence, Kansas
For the treatment of works on paper and photographs from a collection in the Spencer Museum of Art of original art from Esquire magazine, from 1958-1978.

Kimbell Art Museum
Fort Worth, Texas
For a master-apprentice internship in conservation supervised by the museum's resident conservator.

Madison Art Center
Madison, Wisconsin
For a survey of the collection of paintings, works on paper, sculpture, and decorative arts by conservators from the Upper Midwest Conservation Association.
<table>
<thead>
<tr>
<th>Institution</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maryland Historical Society</td>
<td>For the treatment of sculptures, paintings, drawings, and furniture from the collection.</td>
<td>$10,500</td>
</tr>
<tr>
<td>Metro Board of Parks and Recreation</td>
<td>For the treatment of paintings by late 19th- and early 20th-century American artists.</td>
<td>$6,500</td>
</tr>
<tr>
<td>Metropolitan Museum of Art</td>
<td>For the second year of a two-year internship program instructing three apprentices in all phases of conservation treatment.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Michigan, University of Ann Arbor, Michigan</td>
<td>For the treatment of works on paper, including watercolors by Whistler and drawings by Noguchi.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Milwaukee Art Center</td>
<td>For the treatment of works from the Layton Collection.</td>
<td>$20,000</td>
</tr>
<tr>
<td>Minnesota Historical Society</td>
<td>For the treatment of portrait and landscape paintings in the society's permanent collection.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Minnesota Museum of Art</td>
<td>For the treatment of preparatory sculpture drawings from the Paul H. Manship Collection in preparation for future exhibition.</td>
<td>$8,000</td>
</tr>
<tr>
<td>Mississippi Art Association</td>
<td>To support the treatment of paintings from the permanent collection of the Mississippi Museum of Art.</td>
<td>$8,000</td>
</tr>
<tr>
<td>Missouri Historical Society</td>
<td>For the treatment of oil paintings from the collection as well as a statue of Thomas Jefferson by Karl Bitter.</td>
<td>$8,960</td>
</tr>
<tr>
<td>Municipal Museum of the City of Baltimore</td>
<td>For a survey of the museum's works on paper by conservator consultants from the Conservation Center for Art and Historic Artifacts.</td>
<td>$2,960</td>
</tr>
<tr>
<td>Munson-Williams-Proctor Institute</td>
<td>For the treatment of a mural sketch by Arthur B. Davies and an oil painting by William E. West.</td>
<td>$1,800</td>
</tr>
<tr>
<td>Museum Associates</td>
<td>For a training program for conservator apprentices in paintings, paper, textiles, objects, and analysis treatment.</td>
<td>$50,000</td>
</tr>
<tr>
<td>Museum of American Folk Art</td>
<td>For the treatment of 18th- and 19th-century textiles.</td>
<td>$4,500</td>
</tr>
<tr>
<td>Museum of Fine Arts</td>
<td>For an associate conservator to work on paintings from the collections in preparation for installations in the renovated Evans Wing of the museum.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Museum of International Folk Art</td>
<td>To treat paintings and objects from the Hispanic New Mexico Collection.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Museums at Stony Brook</td>
<td>To treat 19th- and 20th-century American paintings.</td>
<td>$8,000</td>
</tr>
<tr>
<td>National Academy of Design</td>
<td>To treat member artists' portraits and self-portraits, in preparation for touring exhibitions.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Nelson Gallery Foundation</td>
<td>For the services of American and Japanese conservators, who will treat oriental screens and handscrolls.</td>
<td>$21,500</td>
</tr>
<tr>
<td>New Hampshire, University of Durham, New Hampshire</td>
<td>For the conservation treatment of works from the Lotte Jacobi photographic collection.</td>
<td>$8,000</td>
</tr>
<tr>
<td>New Orleans Museum of Art</td>
<td>To clean and revarnish the emulsion layer of several large Clarence John Laughlin photographs and to purchase storage materials for 2,000 prints and glass-plate negatives.</td>
<td>$7,820</td>
</tr>
<tr>
<td>New York Historical Association</td>
<td>For the three-year graduate training program jointly sponsored by the New York State Historical Association and the State University of New York at Oneonta.</td>
<td>$89,500</td>
</tr>
<tr>
<td>New York University</td>
<td>To purchase laboratory equipment for the conservation center's expansion into new facilities.</td>
<td>$25,000</td>
</tr>
<tr>
<td>New York University</td>
<td>For the costs of publishing <em>Art and Archeology Technical Abstracts</em>, a journal of annotated abstracts and bibliographies for use by scholars and professionals in the conservation and archival fields.</td>
<td>$25,000</td>
</tr>
<tr>
<td>New York University</td>
<td>For the university's four-year graduate degree program providing instruction in all phases of art conservation.</td>
<td>$100,000</td>
</tr>
<tr>
<td>Institution</td>
<td>City, State</td>
<td>Project Description</td>
</tr>
<tr>
<td>-------------------------------------------------------</td>
<td>------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Northeast Document Conservation Center</td>
<td>Andover, Massachusetts</td>
<td>For a one-year internship in paper conservation under the supervision of the senior conservator.</td>
</tr>
<tr>
<td>Peabody Museum of Salem</td>
<td>Salem, Massachusetts</td>
<td>To purchase equipment for the treatment of Oriental and Pacific Island artifacts and native art objects from the Ethnology Department collections.</td>
</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>Philadelphia, Pennsylvania</td>
<td>For the treatment of Dutch tiles from the Garvan Collection.</td>
</tr>
<tr>
<td>Phillips Collection</td>
<td>Washington, D.C.</td>
<td>To treat works from the permanent collection as part of a multi-year program to remedy deteriorated paintings.</td>
</tr>
<tr>
<td>Portland Art Association</td>
<td>Portland, Oregon</td>
<td>For cleaning, restoration, and treatment of 17th- through early 20th-century French paintings and modern German paintings.</td>
</tr>
<tr>
<td>Portland Museum of Art</td>
<td>Portland, Maine</td>
<td>To treat paintings from the Hamilton Easter Field collection of Maine artists who worked at the turn of the century.</td>
</tr>
<tr>
<td>Princeton University</td>
<td>Princeton, New Jersey</td>
<td>To purchase equipment for the Art Museum’s conservation laboratory.</td>
</tr>
<tr>
<td>Reed College</td>
<td>Portland, Oregon</td>
<td>For a conservation survey which will establish treatment priorities for this collection of approximately 400 paintings, drawings, prints, and sculptures.</td>
</tr>
<tr>
<td>Rhode Island School of Design</td>
<td>Providence, Rhode Island</td>
<td>To treat paintings from the collections, including landscapes, portraits, and abstract work.</td>
</tr>
<tr>
<td>St. Louis Art Museum</td>
<td>St. Louis, Missouri</td>
<td>For the purchase of equipment for the museum’s new textiles and objects conservation laboratories.</td>
</tr>
<tr>
<td>St. Louis Art Museum</td>
<td>St. Louis, Missouri</td>
<td>To treat metal sculptures in preparation for installation in the newly constructed Sculpture Terrace.</td>
</tr>
<tr>
<td>San Diego Museum of Art</td>
<td>San Diego, California</td>
<td>To treat European Renaissance and Baroque paintings, and American works from the collections.</td>
</tr>
<tr>
<td>San Francisco Museum of Art</td>
<td>San Francisco, California</td>
<td>To support an ongoing program of treatment for works in the collections.</td>
</tr>
<tr>
<td>Santa Barbara Museum of Art</td>
<td>Santa Barbara, California</td>
<td>For the treatment of paintings from the collections.</td>
</tr>
<tr>
<td>Smith College</td>
<td>Northampton, Massachusetts</td>
<td>To support the treatment of works on paper.</td>
</tr>
<tr>
<td>State Historical Society of Colorado</td>
<td>Denver, Colorado</td>
<td>For treatment of portraits and western landscape paintings, conservation evaluations of several western paintings, and rematting of prints from the collection.</td>
</tr>
<tr>
<td>Staten Island Institute of Arts and Sciences</td>
<td>Staten Island, New York</td>
<td>To treat several paintings from the collection in preparation for the exhibition on American art from the Centennial to the World’s Columbian Exposition.</td>
</tr>
<tr>
<td>Toledo Museum of Art</td>
<td>Toledo, Ohio</td>
<td>For the cleaning and structural strengthening of an early 19th-century French bookcase from the collection.</td>
</tr>
<tr>
<td>Upper Midwest Conservation Association</td>
<td>Minneapolis, Minnesota</td>
<td>For an apprentice internship in paper conservation emphasizing cleaning and repair of Occidental and Oriental works.</td>
</tr>
<tr>
<td>Valparaiso University</td>
<td>Valparaiso, Indiana</td>
<td>To treat approximately 300 paintings and drawings by Junius R. Sloan in the university’s art galleries and collections.</td>
</tr>
<tr>
<td>Wadsworth Atheneum</td>
<td>Hartford, Connecticut</td>
<td>To purchase conservation equipment.</td>
</tr>
<tr>
<td>Walker Art Center</td>
<td>Minneapolis, Minnesota</td>
<td>For the treatment of Joseph Cornell’s “Andromeda (Sand Fountain)” and “Italian Landscape” by Ben Shahn.</td>
</tr>
<tr>
<td>Washington University</td>
<td>St. Louis, Missouri</td>
<td>To treat several paintings, and to purchase several frames and solander boxes to ensure proper storage of works from the collection.</td>
</tr>
<tr>
<td>Whitney Museum of American Art</td>
<td>New York, New York</td>
<td>To treat works from the collection in most urgent need of attention.</td>
</tr>
</tbody>
</table>
Williams College
Williamstown, Massachusetts
To treat paintings from the collection in preparation for their installation in new museum facilities. $16,000

Wisconsin-Milwaukee, University of Milwaukee, Wisconsin
To restore works by American landscape photographer Timothy O'Sullivan. $17,500

Yale University
New Haven, Connecticut
To treat three 20th-century paintings from the collections and several paintings by John Trumbull. $21,000

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**Special Exhibitions**

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

Program funds: $5,348,685
Treasury funds: $461,000
231 grants

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**Academy of Natural Sciences**
Philadelphia, Pennsylvania
For an exhibition examining the paintings and drawings of Louis Agassiz Fuertes (1874-1927) and his role in the development of the American tradition of natural history painting. $8,690

**Akron Art Museum**
Akron, Ohio
To support *Dialogue*, a series of small, flexible exhibitions, each comparing and contrasting two contemporary artists. $41,730

**Albright College**
Reading, Pennsylvania
For a joint installation exhibition. $3,480

**Aldrich Museum of Contemporary Art**
Ridgefield, Connecticut
For an exhibition of postminimalist works. $6,900

**Alternative Center for International Arts**
New York, New York
For an exhibition of contemporary portraits in all media. $10,430

**American Federation of Arts**
New York, New York
For an exhibition of the works of Hans Hofmann, one of the forerunners of Abstract Expressionism, and drawings by his students. $8,090

**American Federation of Arts**
New York, New York
To organize a major exhibition of pre-Columbian Peruvian textiles. $80,000

**American Federation of Arts**
New York, New York
For an exhibition of Maori art, dating from 1000 A.D. to 1880, the period prior to European settlement. $94,680

**Amerindian Circle**
Washington, D.C.
To support the showing of the Loan Collection of the Amerindian Circle at the Smithsonian's Museum of Natural History. $5,000

**Art Institute of Chicago**
Chicago, Illinois
To support the showing in Chicago of the exhibition "Before Photography," organized by the Museum of Modern Art. $8,090

**Art Institute of Chicago**
Chicago, Illinois
For the showing in Chicago of the exhibition "Joseph Cornell," organized by the Museum of Modern Art. $8,690

**Art Institute of Chicago**
Chicago, Illinois
For the showing in Chicago of the exhibition "Edward Hopper: The Art and the Artist," organized by the Whitney Museum of American Art in New York. $8,690

**Art Institute of Chicago**
Chicago, Illinois
To amend a previous grant for a comparative exhibition of photographs by Gustave LeGray and Roger Fenton. $28,900

**Art Institute of Chicago**
Chicago, Illinois
For an exhibition, organized by the Museum's newly created Department of Architecture, which examines the architectural interactions between New York and Chicago during the past century and their impact on the American cityscape. $25,000

**Artists Space**
New York, New York
For an exhibition of Fluxus works by international multi-media artists. $10,900

**Asia Society**
New York, New York
To support the showing in New York of the exhibition "Eight Dynasties of Chinese Paintings," co-organized by the Nelson-Alkins Museum in Kansas City and the Cleveland Museum of Art. $5,220

**Asia Society**
New York, New York
For the showing in New York of "The Dyer's Art in Indian Textiles," an exhibition organized by the Textile Museum in Washington, D.C. $5,800
<table>
<thead>
<tr>
<th>Museum</th>
<th>149</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspen Center for the Visual Art</td>
<td>For a series of one-man and group shows of contemporary Southwest artists.</td>
</tr>
<tr>
<td>Aspen, Colorado</td>
<td></td>
</tr>
<tr>
<td>Atlanta Arts Alliance</td>
<td>For the showing in Atlanta of “Art in our Time,” an exhibition organized by the Akron Art Institute.</td>
</tr>
<tr>
<td>Atlanta, Georgia</td>
<td></td>
</tr>
<tr>
<td>Atlanta Arts Alliance</td>
<td>For an exhibition of French 19th-century academic paintings drawn from Southern collections.</td>
</tr>
<tr>
<td>Atlanta, Georgia</td>
<td></td>
</tr>
<tr>
<td>Baltimore Museum of Art</td>
<td>For the museum's traveling exhibition program, in which six exhibitions from institutions in the Baltimore area are made available to schools, colleges, and art centers throughout the state.</td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
</tr>
<tr>
<td>Baltimore Museum of Art</td>
<td>For an exhibition of furniture by Maryland cabinetmaker John Shaw.</td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
</tr>
<tr>
<td>Bard College</td>
<td>For an exhibition of works by the 19th-century printmaker Felix Buhot.</td>
</tr>
<tr>
<td>Annandale-on-Hudson, New York</td>
<td></td>
</tr>
<tr>
<td>Berkshire Museum, Trustees of the</td>
<td>For an exhibition of drawings and watercolors by artists of the Hudson River School of the 19th century.</td>
</tr>
<tr>
<td>Pittsfield, Massachusetts</td>
<td></td>
</tr>
<tr>
<td>Boise Gallery of Art Association</td>
<td>For an exhibition of works by a family of early 20th-century women portraitists.</td>
</tr>
<tr>
<td>Boise, Idaho</td>
<td></td>
</tr>
<tr>
<td>Brooklyn Institute of Arts and Sciences</td>
<td>For an exhibition of contemporary trompe l’oeil painting and sculpture that will relate this genre to forms of contemporary realism and to 19th-century antecedents.</td>
</tr>
<tr>
<td>Brooklyn, New York</td>
<td></td>
</tr>
<tr>
<td>Brooklyn Institute of Arts and Sciences</td>
<td>To amend a previous grant for the second Biennial Drawing National Exhibition.</td>
</tr>
<tr>
<td>Brooklyn, New York</td>
<td></td>
</tr>
<tr>
<td>Brooklyn Museum</td>
<td>For an exhibition of the work of fashion designer Charles James (1906-1978).</td>
</tr>
<tr>
<td>Brooklyn, New York</td>
<td></td>
</tr>
<tr>
<td>Brown University</td>
<td>For an exhibition exploring military imagery in painting in France following the French Revolution.</td>
</tr>
<tr>
<td>Providence, Rhode Island</td>
<td></td>
</tr>
<tr>
<td>Buffalo Fine Arts Academy</td>
<td>For a retrospective exhibition of the work of Robert Motherwell at the Albright-Knox Art Gallery.</td>
</tr>
<tr>
<td>Buffalo, New York</td>
<td></td>
</tr>
<tr>
<td>Buffalo Fine Arts Academy</td>
<td>For an exhibition of the work of 20th-century French artist Fernand Leger.</td>
</tr>
<tr>
<td>Buffalo, New York</td>
<td></td>
</tr>
<tr>
<td>CSULB Foundation for the</td>
<td>To support CENTRIC, a series of small-scale exhibitions and installations of contemporary art.</td>
</tr>
<tr>
<td>Long Beach, California</td>
<td></td>
</tr>
<tr>
<td>California State College</td>
<td>For an exhibition of the work and collection of Kate Steinitz, including paintings, drawings, watercolors and prints of German avant-garde artists in the 1920's and 1930's.</td>
</tr>
<tr>
<td>San Bernardino, California</td>
<td></td>
</tr>
<tr>
<td>California State University</td>
<td>For a series of small-scale exhibitions of contemporary art.</td>
</tr>
<tr>
<td>Long Beach, California</td>
<td></td>
</tr>
<tr>
<td>California State University</td>
<td>For an exhibition of the wood block prints of the 19th century Osaka printmaker Gosotei Hirosada.</td>
</tr>
<tr>
<td>Long Beach, California</td>
<td></td>
</tr>
<tr>
<td>California State University</td>
<td>For an exhibition of drawings, collages, lithographs, paintings, and sculpture by Emerson Woelffer, an American abstract surrealist.</td>
</tr>
<tr>
<td>Fullerton, California</td>
<td></td>
</tr>
<tr>
<td>California University of</td>
<td>For an exhibition examining the Italian influence on British and American art between 1750 and 1820.</td>
</tr>
<tr>
<td>Santa Barbara, California</td>
<td></td>
</tr>
<tr>
<td>California, University of</td>
<td>For a retrospective survey of San Francisco multi-media artist, Howard Fried.</td>
</tr>
<tr>
<td>Berkeley, California</td>
<td></td>
</tr>
<tr>
<td>California-Berkeley, University of</td>
<td>To support MATRIX/BERKELEY.</td>
</tr>
<tr>
<td>Berkeley, California</td>
<td></td>
</tr>
<tr>
<td>Carnegie Institute</td>
<td>For an exhibition examining abstract painting and sculpture created in America from 1927 to 1944.</td>
</tr>
<tr>
<td>Pittsburgh, Pennsylvania</td>
<td></td>
</tr>
<tr>
<td>Institution</td>
<td>Sponsorship</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Carnegie Institute</td>
<td>To support the showing in Pittsburgh of “Real, Really Real, Super-Real Directions in Contemporary Realism,” an exhibition organized by the San Antonio Museum Association.</td>
</tr>
<tr>
<td>Central Louisiana Art Association</td>
<td>For the showing in Alexandria of “American Landscape Painting: Selections from the High Museum of Art.”</td>
</tr>
<tr>
<td>Chicago, University of Chicago</td>
<td>For the showing in Chicago of “Kandinsky Watercolors: A Selection from the Solomon R. Guggenheim Museum and the Hilla Von Rebay Foundation.”</td>
</tr>
<tr>
<td>Chinese Cultural Foundation of San Francisco</td>
<td>For an exhibition of traditional ink-and-brush style scroll paintings by major and emerging contemporary artists from the People's Republic of China.</td>
</tr>
<tr>
<td>Chinese Culture Foundation of San Francisco</td>
<td>For an exhibition of contemporary Chinese-American graphic arts.</td>
</tr>
<tr>
<td>Chrysler Museum</td>
<td>For an exhibition of Virginia Eastern Shore raised-panel furniture produced between 1730 and 1830.</td>
</tr>
<tr>
<td>Cincinnati Museum Association</td>
<td>To amend a previous grant for an arms and armour exhibition drawn from the Tower of London.</td>
</tr>
<tr>
<td>Cleveland Museum of Art</td>
<td>For planning an exhibition on realism in Japanese art.</td>
</tr>
<tr>
<td>Colorado, University of Boulder, Colorado</td>
<td>For a series of installations and performances by four contemporary artists.</td>
</tr>
<tr>
<td>Colorado, University of Boulder, Colorado</td>
<td>For a series of four one-man exhibitions of work by contemporary artists in conjunction with the artists' visits to the university.</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>For an exhibition examining the emergence of the full-scale tableau format in contemporary sculpture.</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>For an exhibition examining contemporary abstract works using non-traditional materials.</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>To support the showing in Cincinnati of “John Baldessari: A Retrospective,” an exhibition organized by the New Museum in New York City.</td>
</tr>
<tr>
<td>Contemporary Arts Museum</td>
<td>For an exhibition surveying the use of still life by American artists since 1945.</td>
</tr>
<tr>
<td>Contemporary Arts Museum</td>
<td>To continue support of “Perspectives,” an ongoing series of medium-sized exhibitions of contemporary art.</td>
</tr>
<tr>
<td>Contemporary Arts Museum</td>
<td>For an exhibition of works by Robert Morris, including sound installations, models for earthworks, and re-creations of recent installations.</td>
</tr>
<tr>
<td>Coreocean Gallery of Art</td>
<td>For an exhibition surveying traditional folk art by black Americans.</td>
</tr>
<tr>
<td>Coreocean Gallery of Art</td>
<td>For three exhibitions of works by individual contemporary photographers.</td>
</tr>
<tr>
<td>Cornell University Ithaca, New York</td>
<td>For an exhibition of works by Tony Smith, including architectural drawings, models, photopanels, paintings, and sculpture.</td>
</tr>
<tr>
<td>Crocker Art Museum</td>
<td>For an exhibition of ancient Greek art from the University of California collections.</td>
</tr>
<tr>
<td>Cummer (DeEtte Holden) Museum Foundation</td>
<td>For an exhibition tracing the career of the German-born American painter, Herman Herzog, and concentrating on paintings he produced in Florida during the late 19th century.</td>
</tr>
<tr>
<td>Currier Gallery of Art</td>
<td>For an exhibition of works by Al Loving, Frank Bowling, and Larry Mohr.</td>
</tr>
<tr>
<td>Danforth Museum Framingham, Massachusetts</td>
<td>For an exhibition of paintings by Americans who studied in Dusseldorf in the mid-19th century.</td>
</tr>
<tr>
<td>Detroit Institute of Arts</td>
<td>To support an exhibition examining the Detroit industry frescoes by Diego Rivera.</td>
</tr>
</tbody>
</table>
Drawing Center  
New York, New York  
For a series of four exhibitions of drawings by little-known contemporary American artists.  
20,870

80 Langton Street Corporation  
San Francisco, California  
For an exhibition of installation centers at 80 Langton Street.  
15,000

El Museo del Barrio  
New York, New York  
For an exhibition of the work of contemporary Puerto Rican painter and graphic artist Myrna Baez.  
17,900

Essex County Historical Society  
Elizabethtown, New York  
For an exhibition of paintings, drawings, and painted dinnerware by Rockwell Kent.  
1,210

Everson Museum of Art  
Syracuse, New York  
For an exhibition of paintings, water colors, and drawings by Abbott Handerson Thayer, a painter of the 19th-century American Renaissance.  
26,620

Farnsworth (William A.) Library and Art Museum  
Rockland, Maine  
For a retrospective exhibition of works by Robert Indiana.  
8,880

Federal Council on the Arts and Humanities  
Washington, D.C.  
For administrative costs for Museum Indemnity.  
6,893

Ferre (Luis) Foundation  
San Juan, Puerto Rico  
To plan an exhibition of the work of Francisco Oller.  
13,910

Florida Foundation, University of  
Gainesville, Florida  
For an exhibition of paintings and drawings by 17th-century masters of the Roman Baroque.  
15,480

Fort Wayne Museum of Art  
Fort Wayne, Indiana  
For an exhibition of abstract paintings by Ron Gorchov, Sam Gilliam, Louise Fishman, and Richard Hennessey.  
5,380

Fort Worth Art Association  
Fort Worth, Texas  
For an exhibition of furniture, decorative arts objects, preparatory designs, and architectural renderings of 19th-century Viennese designer-architect Josef Hoffmann.  
25,000

Fort Worth Art Museum  
Fort Worth, Texas  
To support “Focus,” a series of small-scale, one-artist exhibitions examining recent developments in contemporary art.  
21,420

Franklin Furnace Archive  
New York, New York  
For an exhibition of Russian and East European artists' books from the 1920's to the 1970's.  
20,240

Franklin Furnace Archive  
New York, New York  
For an exhibition of artists' books from Mexico.  
9,680

Gallery Association of New York State  
Hamilton, New York  
For Art Transport Service, which provides transportation of special exhibitions to member institutions throughout the state of New York.  
10,000

Guggenheim (Solomon R.) Museum  
New York, New York  
For a major survey of contemporary Scandinavian art held in conjunction with the nationwide program “Scandinavia Today.”  
60,850

Guggenheim (Solomon R.) Museum  
New York, New York  
For an exhibition of recent paintings by the American artist Jack Tworkov.  
50,000

Hofstra University  
Hempstead, New York  
For an exhibition of works by the 19th-century American painter William Lathrop.  
9,820

Honolulu Academy of Arts  
Honolulu, Hawaii  
For an exhibition of Chinese fan paintings of the 15th through 19th centuries selected from American collections.  
4,350

Honolulu Academy of Arts  
Honolulu, Hawaii  
For an exhibition of Chinese hardwood furniture from the Ming and Ch'ing dynasties drawn from Hawaiian collections.  
9,900

Honolulu Academy of Arts  
Honolulu, Hawaii  
For the showing in Honolulu of “Americans in Glass,” an exhibition organized by the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin.  
8,070

Hudson River Museum  
Yonkers, New York  
For an exhibition and documentation of site sculpture by New York artist Elyn Zimmerman.  
12,970

Hudson River Museum  
Yonkers, New York  
For an exhibition of drawings and engravings by 19th-century American artist Asher Brown Durand.  
20,000

Hudson River Museum  
Yonkers, New York  
For an exhibition of works by six abstract artists, including Gregory Amenoff, Jake Berthot, Howard Buchwald, and Louise Fishman.  
8,420
<table>
<thead>
<tr>
<th>Institution</th>
<th>Description</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Curators</td>
<td>For an exhibition of contemporary German sculpture.</td>
<td>23,200</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent Curators</td>
<td>For an exhibition of works from the Fabric Workshop in Philadelphia.</td>
<td>14,860</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent Curators</td>
<td>For an exhibition surveying major trends in constructivist art since 1920.</td>
<td>15,030</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Institute for Art and Urban Resources</td>
<td>For an exhibition of works by Keith Sonnier.</td>
<td>24,249</td>
</tr>
<tr>
<td>Long Island, New York</td>
<td></td>
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</tr>
<tr>
<td>Institute of Contemporary Art</td>
<td>For &quot;Issues,&quot; the first year of an ongoing series of exhibitions explaining current issues in contemporary art.</td>
<td>34,780</td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
<td></td>
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<tr>
<td>Institute of Contemporary Art</td>
<td>For &quot;Issues,&quot; the institute's ongoing series of thematic exhibitions on contemporary art.</td>
<td>22,070</td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
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</tr>
<tr>
<td>Institute of Thomas Gilcrease</td>
<td>For an exhibition of drawings and water colors of the Yellowstone area by Thomas Moran and members of the Washburn and Langford expedition of 1870.</td>
<td>8,400</td>
</tr>
<tr>
<td>Tulsa, Oklahoma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Center of Photography</td>
<td>For an exhibition of the photographic work of Gyorgy Kepes from 1928 to the present.</td>
<td>8,690</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>International Exhibitions Foundation</td>
<td>For an exhibition of Dutch marine prints from Rijksmuseum in Amsterdam.</td>
<td>17,390</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
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</tr>
<tr>
<td>International Exhibitions Foundation</td>
<td>For an exhibition of drawings by the Italian Baroque artist Gianlorenzo Bernini.</td>
<td>26,080</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Museum of Photography</td>
<td>For an exhibition of the photographs of Robert Fichter, a contemporary artist whose work combines photography and drawing.</td>
<td>13,910</td>
</tr>
<tr>
<td>Rochester, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jefferson County Historical Society</td>
<td>For an exhibition of works by 19th-century American artist Abraham G.D. Tuthill.</td>
<td>2,610</td>
</tr>
<tr>
<td>Watertown, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewish Museum</td>
<td>For an exhibition examining Israeli and American Jewish folk art from 1620 to the present.</td>
<td>80,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewish Museum</td>
<td>For an exhibition examining the achievements of Anglo-Jewish artists of the 20th century.</td>
<td>34,780</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>Joslyn Liberal Arts Society</td>
<td>For a retrospective of the work of contemporary American sculptor George Sugarman.</td>
<td>70,000</td>
</tr>
<tr>
<td>Omaha, Nebraska</td>
<td></td>
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</tr>
<tr>
<td>Joslyn Liberal Arts Society</td>
<td>For an exhibition of oil sketches, drawings, and several large salon paintings by the 19th-century French painter Jules Breton.</td>
<td>25,000</td>
</tr>
<tr>
<td>Omaha, Nebraska</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just Above Midtown</td>
<td>For two exhibitions, one of which will deal with artists who practice in more than one discipline.</td>
<td>25,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>Kansas, University of Lawrence</td>
<td>For an exhibition of the graphic art of Pat Steir.</td>
<td>12,170</td>
</tr>
<tr>
<td>Kansas, Lawrence</td>
<td></td>
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</tr>
<tr>
<td>La Jolla Museum of Contemporary Art</td>
<td>For the showing in La Jolla of &quot;New Works on Paper,&quot; an exhibition organized by the Museum of Modern Art.</td>
<td>5,220</td>
</tr>
<tr>
<td>La Jolla, California</td>
<td></td>
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</tr>
<tr>
<td>Laguna Gloria Art Museum</td>
<td>For an exhibition of tents, kayaks, mixed media constructions, paintings, and works on paper by Rafael Ferrer since 1973.</td>
<td>10,000</td>
</tr>
<tr>
<td>Austin, Texas</td>
<td></td>
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</tr>
<tr>
<td>Laguna Gloria Arts Museum</td>
<td>For the showing in Austin of &quot;The Sculpture of Robert Smithson,&quot; an exhibition organized by the Herbert F. Johnson Museum at Cornell University.</td>
<td>4,350</td>
</tr>
<tr>
<td>Austin, Texas</td>
<td></td>
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</tr>
<tr>
<td>Laumeier International Sculpture Park</td>
<td>For the showing in St. Louis of &quot;Kenneth Snelson,&quot; a retrospective exhibition, organized by the Albright-Knox Art Gallery in Buffalo, New York.</td>
<td>4,350</td>
</tr>
<tr>
<td>St. Louis, Missouri</td>
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<tr>
<td>Museum</td>
<td>Summary</td>
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<td>-----------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Los Angeles Institute of Contemporary Art, Los Angeles, California</td>
<td>For installations by Helen and Newton Harrison, Doug Hollis, Keiko Prince, Charles Ross, and Alan Sonfist.</td>
<td></td>
</tr>
<tr>
<td>Los Angeles Municipal Art Gallery Associates, Los Angeles, California</td>
<td>For three retrospective exhibits of work by Marvin Harden, Guy Williams, and Peter Alexander.</td>
<td></td>
</tr>
<tr>
<td>Madison Art Center, Madison, Wisconsin</td>
<td>For an exhibition of works from the Jones Road Print Shop.</td>
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<tr>
<td>Maryland Historical Society, Baltimore, Maryland</td>
<td>For an exhibition of Maryland silver and its influences.</td>
<td></td>
</tr>
<tr>
<td>Massachusetts Institute of Technology, Cambridge, Massachusetts</td>
<td>For an exhibition of works by Vernon Fisher, Paul Sharits, Myrel Chernick, and William Wegman.</td>
<td></td>
</tr>
<tr>
<td>Mattatuck Museum, Waterbury, Connecticut</td>
<td>For an exhibition of the work of Elijah, Ebenezer, and Joel Booth, a family of 18th-century Connecticut furniture makers.</td>
<td></td>
</tr>
<tr>
<td>Metropolitan Museum of Art, New York, New York</td>
<td>For an exhibition of paintings, drawings, and prints by Edouard Manet from the Louvre's and the Metropolitan's collections.</td>
<td></td>
</tr>
<tr>
<td>Metropolitan Museum of Art, New York, New York</td>
<td>For an exhibition of the complete engraved work of the 16th-century Italian artist Giorgio Ghisi.</td>
<td></td>
</tr>
<tr>
<td>Miami, University of Coral Gables, Florida</td>
<td>To amend a previous grant for an exhibition of prints and drawings by Utagawa Kuniyoshi.</td>
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<tr>
<td>Michigan, University of Ann Arbor, Michigan</td>
<td>For an exhibition surveying the development of the art of glassmaking in the Roman Empire.</td>
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<tr>
<td>Michigan, University of Ann Arbor, Michigan</td>
<td>For an exhibition of graphic works from 1967-1982 by American artist Frank Stella.</td>
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</tr>
<tr>
<td>Mid-America Arts Alliance, Kansas City, Missouri</td>
<td>To tour “Benton’s Bentons,” an exhibition organized by the Spencer Museum of Art, University of Kansas, at Lawrence.</td>
<td></td>
</tr>
<tr>
<td>Mid-America Arts Alliance, Kansas City, Missouri</td>
<td>For the Alternative Exhibits program which tours medium-sized exhibitions to member institutions.</td>
<td></td>
</tr>
<tr>
<td>Minneapolis Society of Fine Arts, Minneapolis, Minnesota</td>
<td>To amend a previous grant for an exhibition exploring the principal artistic movements in 19th-century Spain.</td>
<td></td>
</tr>
<tr>
<td>Minnesota Museum of Art, St. Paul, Minnesota</td>
<td>For the showing in St. Paul of “Next to Nature: 19th-Century American Landscape Painting.”</td>
<td></td>
</tr>
<tr>
<td>Minnesota Museum of Art, St. Paul, Minnesota</td>
<td>For an exhibition of American art from the late 19th century through the 1940's drawn from Minnesota collections.</td>
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<tr>
<td>Mississippi Museum of Art, Jackson, Mississippi</td>
<td>For a series of one-man exhibitions by contemporary artists.</td>
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<tr>
<td>Mississippi Museum of Art, Jackson, Mississippi</td>
<td>For a series of cooperatively organized exhibitions of monumental sculpture.</td>
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<tr>
<td>Mississippi, University of University, Mississippi</td>
<td>For an exhibition of quilts created by ten black women.</td>
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<tr>
<td>Montana Foundation, University of Missoula, Montana</td>
<td>For an exhibition of the ceramic sculptures of Rudy Autio.</td>
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</tr>
<tr>
<td>Mount Holyoke College, South Hadley, Massachusetts</td>
<td>To exhibit an installation piece by black American artist Richard Yards based on the Savoy Ballroom of Harlem.</td>
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</tr>
<tr>
<td>Munson-Williams-Proctor Institute, Utica, New York</td>
<td>For an exhibition of North Country folk art.</td>
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<tr>
<td>Museum Associates, Los Angeles, California</td>
<td>For an exhibition of sculpture by Expressionist artists.</td>
<td></td>
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<tr>
<td>Museum of African American Art, Pacific Palisades, California</td>
<td>For an exhibition of 100 to 150 paintings in gouache, casein egg tempera by Jacob Lawrence.</td>
<td></td>
</tr>
<tr>
<td>Museum of Contemporary Art, Chicago, Illinois</td>
<td>To support “Options” a series of exhibitions of new and experimental works by artists from the United States and abroad.</td>
<td></td>
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<tr>
<td>Museum of Contemporary Art</td>
<td>For a retrospective of Polish fabric sculptor, Magdalena Abakanowicz. 80,000</td>
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<tr>
<td>Chicago, Illinois</td>
<td>For an exhibition of the work of Gordon Matta-Clark produced between 1970 and 1978. 67,630</td>
<td></td>
</tr>
<tr>
<td>Museum of Contemporary Art</td>
<td>For an exhibition of the surrealist sculpture of Margaret Wharton. 17,360</td>
<td></td>
</tr>
<tr>
<td>Chicago, Illinois</td>
<td>Museum of Fine Arts</td>
<td></td>
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<tr>
<td>Boston, Massachusetts</td>
<td>For the showing in Boston of &quot;August Sander: Photographs of an Epoch.&quot; 3,480</td>
<td></td>
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<tr>
<td>Museum of Fine Arts</td>
<td>For the showing in Boston of an exhibition of drawings by the Italian Baroque artist, Gian Lorenzo Bernini. 8,680</td>
<td></td>
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<tr>
<td>Boston, Massachusetts</td>
<td>Museum of Modern Art</td>
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<tr>
<td>New York, New York</td>
<td>For an exhibition of the work of Kurt Schwitters, known for his assemblages and collages created from paint and found materials. 90,710</td>
<td></td>
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<tr>
<td>Museum of Modern Art</td>
<td>For a major retrospective of the work of Louise Bourgeois. 30,000</td>
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<tr>
<td>New York, New York</td>
<td>Museum of Modern Art</td>
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<tr>
<td>New York, New York</td>
<td>For an exhibition of drawings by younger and lesser known European artists. 50,000</td>
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<tr>
<td>Museum of Modern Art</td>
<td>For an exhibition of paintings and drawings by the Italian surrealist Georgio de Chirico. 69,550</td>
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<tr>
<td>New York, New York</td>
<td>Museum of New Mexico</td>
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<tr>
<td>Santa Fe, New Mexico</td>
<td>For an exhibition examining the architecture and urban design of the Indian pueblos of the American Southwest. 69,550</td>
<td></td>
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<tr>
<td>Museum of New Mexico</td>
<td>For an exhibition of video art. 68,550</td>
<td></td>
</tr>
<tr>
<td>Santa Fe, New Mexico</td>
<td>Nassau County Museum of Fine Arts</td>
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</tr>
<tr>
<td>Roslyn Harbor, New York</td>
<td>For an exhibition of works of Stephen Antonakos. 8,690</td>
<td></td>
</tr>
<tr>
<td>New England Foundation for</td>
<td>For an exhibition and tour of paintings, prints, and drawings from 1947 to the present by New England artist George Tooker. 4,320</td>
<td></td>
</tr>
<tr>
<td>the Arts Cambridge, MA</td>
<td>New Gallery of Contemporary Art</td>
<td></td>
</tr>
<tr>
<td>Cleveland, Ohio</td>
<td>For an exhibition of paintings and watercolors produced by American artist Gary Bowers between 1971 and 1981. 9,160</td>
<td></td>
</tr>
<tr>
<td>New Hampshire Historical</td>
<td>For an exhibition of the work of 19th-century American artist Frank Henry Shapleigh. 8,580</td>
<td></td>
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<tr>
<td>Society Concord, NH</td>
<td>New Jersey State Museum</td>
<td></td>
</tr>
<tr>
<td>Trenton, NJ</td>
<td>For an exhibition of paintings, drawings, watercolors, and prints by artists living or working in the Delaware River Valley in the 19th century. 20,870</td>
<td></td>
</tr>
<tr>
<td>New Mexico, University of</td>
<td>For a series of one-man exhibitions examining a broad range of recent directions in contemporary sculpture, painting, conceptual and performance art. 18,140</td>
<td></td>
</tr>
<tr>
<td>Albuquerque, NM</td>
<td>New Museum</td>
<td></td>
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<tr>
<td>New York, NY</td>
<td>For an exhibition of works of visual humor. 24,000</td>
<td></td>
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<tr>
<td>New Museum</td>
<td>New Museum</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td>For &quot;Events II,&quot; the second in an ongoing series of exhibitions of work by artists in collaborative or cooperative groups. 17,210</td>
<td></td>
</tr>
<tr>
<td>New York University</td>
<td>For an exhibition at the Grey Gallery of painting by Frida Kahlo and photographs by Tina Modotti, both of whom worked extensively in Mexico. 18,980</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td>New York University</td>
<td></td>
</tr>
<tr>
<td>New York University</td>
<td>For an exhibition surveying 19th century artist/inventor Samuel P.B. Morse's career as a painter and his quest for the grand style. 25,880</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td>New York, Research Foundation of State University of Albany, NY</td>
<td></td>
</tr>
<tr>
<td>New York, Research Foundation of</td>
<td>For an exhibition at the Neuberger Museum of work by artists living and working in the region around Purchase, New York. 12,170</td>
<td></td>
</tr>
<tr>
<td>the City University</td>
<td>New York, Research Foundation of the City University Flushing, NY</td>
<td></td>
</tr>
<tr>
<td>Flushing, NY</td>
<td>For an exhibition at the Godwin Ternbach Museum of 18th- and 19th-century architectural drawings. 13,910</td>
<td></td>
</tr>
<tr>
<td>New York, Research Foundation of</td>
<td>For an exhibition at the Godwin-Ternbach Museum of the work of Latin American artists in the United States. 10,430</td>
<td></td>
</tr>
<tr>
<td>the City University</td>
<td>Flushing, NY</td>
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<td>___________________________</td>
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<tr>
<td>Institution</td>
<td>Purpose</td>
<td>Amount</td>
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<tr>
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<tr>
<td>Newport Harbor Art Museum</td>
<td>To support an exhibition of works by Alan Saret.</td>
<td>17,390</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>For an exhibition which will examine genre painting as a major development in late 18th- and early 19th-century French art.</td>
<td>32,530</td>
</tr>
<tr>
<td>Oakland Museum</td>
<td>For an exhibition surveying the development of sculpture in California from the Ecole tradition in the late 19th century through the present.</td>
<td>25,820</td>
</tr>
<tr>
<td>Ohio Foundation on the Arts</td>
<td>For an exhibition of works in various media by eight young artists currently living in New York, Chicago, and Cincinnati.</td>
<td>4,350</td>
</tr>
<tr>
<td>Old Dartmouth Historical Society</td>
<td>For an exhibition which will examine the influence of the Dutch tradition of marine art on American art by focusing on Albert Van Beest, a Dutch painter who emigrated to the U.S. in the 19th century.</td>
<td>17,390</td>
</tr>
<tr>
<td>Oregon Arts Commission</td>
<td>To support the commission's Visual Arts Resources service, which makes approximately 20 small-scale exhibitions available to museums and art centers in Oregon and the Northwest.</td>
<td>19,800</td>
</tr>
<tr>
<td>Parrish Art Museum</td>
<td>To support the second of three exhibitions examining art produced on Long Island.</td>
<td>8,690</td>
</tr>
<tr>
<td>Parrish Art Museum</td>
<td>For an exhibition of paintings created since 1940 by figurative artists who emphasize physicality of surface and the process of painting in their work.</td>
<td>10,000</td>
</tr>
<tr>
<td>Pennsylvania Academy of Fine Arts</td>
<td>To amend a previous grant for support of an exhibition of the work of American sculptor William Rush (1756-1833).</td>
<td>17,160</td>
</tr>
<tr>
<td>Pennsylvania, University of Philadelphia</td>
<td>To support an exhibition of Maya art from Tikal, Guatemala.</td>
<td>55,040</td>
</tr>
<tr>
<td>Pennsylvania, University of Philadelphia</td>
<td>For an exhibition at the Institute of Contemporary Art examining the use of ladders, bridges, and staircases as significant elements in contemporary art.</td>
<td>15,000</td>
</tr>
<tr>
<td>Pennsylvania, University of Philadelphia</td>
<td>For the showing in Philadelphia of &quot;Wayne Thiebaud Paintings,&quot; an exhibition organized by the Walker Art Center in Minneapolis.</td>
<td>4,350</td>
</tr>
<tr>
<td>Pennsylvania, University of Philadelphia</td>
<td>For the showing in Philadelphia of the George Sugarman retrospective exhibition, organized by the Joslyn Art Museum in Omaha.</td>
<td>4,350</td>
</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>For an exhibition of the &quot;golden age&quot; of British photography (1839-1956).</td>
<td>57,500</td>
</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>For the planning of an exhibition of 17th-century Dutch genre painting.</td>
<td>17,390</td>
</tr>
<tr>
<td>Phillips Collection</td>
<td>For an exhibition of French cubist George Braque's later paintings.</td>
<td>105,090</td>
</tr>
<tr>
<td>Pierpont Morgan Library</td>
<td>For an exhibition of 15th- and 16th-century French illuminated manuscripts.</td>
<td>26,080</td>
</tr>
<tr>
<td>Portland Center for the Visual Arts</td>
<td>For a series of small exhibitions and special projects by contemporary artists.</td>
<td>25,000</td>
</tr>
<tr>
<td>Portland Center for the Visual Arts</td>
<td>For an exhibition of recent work by New York artist Robert Moskowitz.</td>
<td>6,000</td>
</tr>
<tr>
<td>Portland Center for the Visual Arts</td>
<td>For an exhibition of Donald Lipski's found sculptures.</td>
<td>5,000</td>
</tr>
<tr>
<td>Portland Center for the Visual Arts</td>
<td>For an exhibition of works by Vito Acconci.</td>
<td>12,500</td>
</tr>
<tr>
<td>Princeton University</td>
<td>For an exhibition of drawings by the Italian Baroque artist Gianlorenzo Bernini.</td>
<td>82,210</td>
</tr>
<tr>
<td>Princeton University</td>
<td>For an exhibition of drawings from the Holy Roman Empire.</td>
<td>43,500</td>
</tr>
<tr>
<td>Institution</td>
<td>Project Description</td>
<td>Budget</td>
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<td>-------------------------------------------------</td>
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<tr>
<td>Princeton University</td>
<td>For an exhibition of paintings in Spain from 1650-1700.</td>
<td>80,000</td>
</tr>
<tr>
<td>Pueblo of Zuni, Zuni, New Mexico</td>
<td>For an exhibition of Zuni ceramics of the 19th and 20th centuries.</td>
<td>34,780</td>
</tr>
<tr>
<td>Renaissance Society Chicago, Illinois</td>
<td>For an exhibition of works in various media by younger New York artists whose art is concerned with mass media and its effects on society.</td>
<td>5,000</td>
</tr>
<tr>
<td>Rhode Island School of Design Providence, Rhode Island</td>
<td>For an exhibition which will address the history of architectural drawings for Rhode Island buildings from the Colonial period through World War II.</td>
<td>17,390</td>
</tr>
<tr>
<td>Rhode Island School of Design Providence, Rhode Island</td>
<td>For an exhibition in the Museum of Art of photographs by black American artists dating from the late 19th century to about 1960.</td>
<td>39,000</td>
</tr>
<tr>
<td>Rice (William Marsh) University Houston, Texas</td>
<td>For an exhibition of the work of Yves Klein at the Institute for the Arts co-organized by the Georges Pompidou Art and Culture Foundation.</td>
<td>43,500</td>
</tr>
<tr>
<td>Ringling (John &amp; Mable) Museum of Art Foundation Sarasota, Florida</td>
<td>For an exhibition of site/landscape works by five artists who will each do a project in a different part of the state.</td>
<td>34,780</td>
</tr>
<tr>
<td>Rutgers, the State University of New Jersey New Brunswick, New Jersey</td>
<td>For an exhibition of paintings, prints, drawings, bronzes, and illustrated books and journals by the Swiss/French artist Théophile-Alexandre Steinlen.</td>
<td>10,000</td>
</tr>
<tr>
<td>Rutgers, the State University of New Jersey New Brunswick, New Jersey</td>
<td>For an exhibition which will focus on the contribution of the City of Harlem to the development of the Dutch Baroque aesthetics.</td>
<td>26,080</td>
</tr>
<tr>
<td>St. Louis Art Museum St. Louis, Missouri</td>
<td>To support “Currents,” an on-going series of exhibitions examining recent developments in contemporary art.</td>
<td>26,080</td>
</tr>
<tr>
<td>San Francisco Museum of Modern Art San Francisco, California</td>
<td>For the showing in San Francisco of “Edward Hopper: The Art and the Artist,” an exhibition organized by the Whitney Museum of American Art.</td>
<td>8,690</td>
</tr>
<tr>
<td>San Francisco Museum of Modern Art San Francisco, California</td>
<td>To support “Resource Response,” a series of approximately ten exhibitions exploring current issues and ideas being addressed by contemporary artists.</td>
<td>26,500</td>
</tr>
<tr>
<td>Seattle Art Museum Seattle, Washington</td>
<td>For the showing in Seattle of “Manifestations of Shiva,” an exhibition organized by the Philadelphia Museum of Art.</td>
<td>8,690</td>
</tr>
<tr>
<td>Seattle Art Museum Seattle, Washington</td>
<td>For the showing in Seattle of “Arms and Armor,” an exhibition co-organized by the Metropolitan Museum and the American Federation of Arts.</td>
<td>8,690</td>
</tr>
<tr>
<td>Smith College Museum of Art Northampton, Massachussetts</td>
<td>For an exhibition of half of the known works by a little-known artist of Western Massachusetts, Edwin Romanzo Elmer.</td>
<td>26,090</td>
</tr>
<tr>
<td>South Street Seaport Museum New York, New York</td>
<td>For an exhibition surveying nautical folk art of the 18th and 19th centuries.</td>
<td>17,390</td>
</tr>
<tr>
<td>Southern California, University of Los Angeles, California</td>
<td>For an exhibition of works by artists who incorporate the wall into their work.</td>
<td>18,030</td>
</tr>
<tr>
<td>Southern Methodist University Dallas, Texas</td>
<td>For a two-part exhibition of work by Francisco de Goya and his Spanish contemporaries in the Meadows Museum and Gallery.</td>
<td>17,540</td>
</tr>
<tr>
<td>Springfield Library and Museum Association Springfield, Massachusetts</td>
<td>For an exhibition depicting the Connecticut River Valley in an examination of the historical place of American landscape paintings.</td>
<td>12,170</td>
</tr>
<tr>
<td>Studio Museum in Harlem New York, New York</td>
<td>For an exhibition of works by Sam Gilliam designed specially for the museum’s newly renovated spaces and outdoor areas.</td>
<td>33,000</td>
</tr>
<tr>
<td>Studio Museum in Harlem New York, New York</td>
<td>For an exhibition surveying black American art by focusing on religion, ritual, and myth as unifying concepts and sources of imagery.</td>
<td>39,630</td>
</tr>
<tr>
<td>Institution</td>
<td>Location</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>---------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Textile Museum</td>
<td>Washington, D.C.</td>
<td>26,080</td>
</tr>
<tr>
<td>Textile Museum</td>
<td>Washington, D.C.</td>
<td></td>
</tr>
<tr>
<td>Toledo Museum of Art</td>
<td>Toledo, Ohio</td>
<td>26,080</td>
</tr>
<tr>
<td>Utah Arts Council</td>
<td>Salt Lake City, Utah</td>
<td>8,000</td>
</tr>
<tr>
<td>Utah Museum of Fine Arts</td>
<td>Salt Lake City, Utah</td>
<td>17,390</td>
</tr>
<tr>
<td>Wadsworth Atheneum</td>
<td>Hartford, Connecticut</td>
<td>18,000</td>
</tr>
<tr>
<td>Wadsworth Atheneum</td>
<td>Hartford, Connecticut</td>
<td>38,250</td>
</tr>
<tr>
<td>Walker Art Center</td>
<td>Minneapolis, Minnesota</td>
<td>60,850</td>
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<tr>
<td>Walker Art Center</td>
<td>Minneapolis, Minnesota</td>
<td>52,160</td>
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<tr>
<td>Walker Art Center</td>
<td>Minneapolis, Minnesota</td>
<td>26,090</td>
</tr>
<tr>
<td>Washington Projects for the Arts</td>
<td>Washington, D.C.</td>
<td>15,500</td>
</tr>
<tr>
<td>Washington University</td>
<td>St. Louis, Missouri</td>
<td>4,350</td>
</tr>
<tr>
<td>Wave Hill</td>
<td>Bronx, New York</td>
<td>26,080</td>
</tr>
<tr>
<td>Wellesley College</td>
<td>Wellesley, Massachusetts</td>
<td>5,220</td>
</tr>
<tr>
<td>Western Association of Art Museums</td>
<td>San Francisco, California</td>
<td>43,500</td>
</tr>
<tr>
<td>Whitney Museum of American Art</td>
<td>New York, New York</td>
<td>90,000</td>
</tr>
<tr>
<td>Willow Mixed Media</td>
<td>Willow, New York</td>
<td>26,080</td>
</tr>
<tr>
<td>Wright State University</td>
<td>Dayton, Ohio</td>
<td>14,150</td>
</tr>
<tr>
<td>Yale University</td>
<td>New Haven, Connecticut</td>
<td>70,470</td>
</tr>
<tr>
<td>Yellowstone Art Center</td>
<td>Billings, Montana</td>
<td>5,000</td>
</tr>
<tr>
<td>Your Heritage House</td>
<td>Detroit, Tennessee</td>
<td>11,170</td>
</tr>
</tbody>
</table>
## Wider Availability of Museums

To strengthen arts-related educational programs in three areas: interpretation and extension, museums and the schools, and media projects.

### Program funds: $138,715
14 grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Description</th>
<th>Fund Allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Museum Association</td>
<td>San Francisco, California</td>
<td>To support site visits to museums that have applied to the Endowment’s Challenge Program.</td>
<td>$5,650</td>
</tr>
<tr>
<td>Baltimore Museum of Art</td>
<td>Baltimore, Maryland</td>
<td>For a seminar on special exhibitions and other museum activities.</td>
<td>13,975</td>
</tr>
<tr>
<td>Children’s Museum</td>
<td>Boston, Massachusetts</td>
<td>For community resource demonstrators who will perform and produce art and crafts typifying ethnic and social groups of the Boston area.</td>
<td>10,000</td>
</tr>
<tr>
<td>Chinese Culture Foundation of San Francisco</td>
<td>San Francisco, California</td>
<td>For the development of an education outreach program introducing and interpreting Chinese Art.</td>
<td>7,000</td>
</tr>
<tr>
<td>Drawing Center</td>
<td>New York, New York</td>
<td>To produce a one-hour color videotape on the drawings of Richard Diebenkorn, Sam Francis, Ed Ruscha, and William Wiley.</td>
<td>8,440</td>
</tr>
<tr>
<td>Henry Street Settlement</td>
<td>New York, New York</td>
<td>For arts education programs for school children and senior citizens.</td>
<td>14,000</td>
</tr>
<tr>
<td>Institute of Contemporary Art</td>
<td>Boston, Massachusetts</td>
<td>To develop weekend programs for general audiences and expand the school program for students interested in careers in the arts.</td>
<td>15,000</td>
</tr>
<tr>
<td>Monterey Peninsula Museum of Art</td>
<td>Monterey, California</td>
<td>For the museum’s traveling mini-exhibition, “Art Boxes.”</td>
<td>4,200</td>
</tr>
<tr>
<td>Museum of Modern Art</td>
<td>New York, New York</td>
<td>For evaluation and decentralizing of the accessibility project for the hearing impaired.</td>
<td>20,600</td>
</tr>
<tr>
<td>New Museum</td>
<td>New York, New York</td>
<td>For an education program for young children in the public schools and youth centers in New York City.</td>
<td>5,000</td>
</tr>
<tr>
<td>Omaha Children’s Museum</td>
<td>Omaha, Nebraska</td>
<td>For school outreach, including transporting children, training facilitators, and arranging activities for museum visits.</td>
<td>8,000</td>
</tr>
<tr>
<td>Roberts, Miriam</td>
<td>Berkeley, California</td>
<td>For Ms. Roberts to participate in the Endowment’s Fellowship Program.</td>
<td>7,450</td>
</tr>
<tr>
<td>Santa Barbara Contemporary Arts Forum</td>
<td>Santa Barbara, California</td>
<td>To produce six 15-minute videotapes highlighting the exhibition, performance, or discussion of contemporary art.</td>
<td>13,000</td>
</tr>
<tr>
<td>Tampa Museum Federation</td>
<td>Tampa, Florida</td>
<td>For a series of slide-tape activity kits containing activities to integrate the museum’s exhibitions with classroom curricula.</td>
<td>6,000</td>
</tr>
</tbody>
</table>
Music Advisory Panels

**Chamber Music**

Christopher Kendall  
Co-Chairman  
Lutenist, chamber ensemble  
artistic director  
Washington, D.C.

Julian Fifer  
Co-Chairman  
Cellist, chamber ensemble  
executive director  
New York, New York

Fred Goldstein  
Cellist, audio  
equipment expert  
Watertown, Massachusetts

Marta Istomin  
Performing arts center  
artistic director  
Washington, D.C.

Robert Reutch  
French horn player, educator  
San Diego, California

Sheila Schonbrun  
Soprano, chamber ensemble  
co-founder  
Stony Point, New York

Joyce Smar  
Flutist, museum supervisor  
of music programs  
Toledo, Ohio

Elizabeth Suderburg  
Soprano  
Winston-Salem, North Carolina

Marcus Thompson  
Violist, educator  
Cambridge, Massachusetts

Carol Wincenc  
Flutist  
New York, New York

**Chorus**

Richard Westenburg  
Co-Chairman  
Professional chorus  
conductor, educator  
New York, New York

Margaret Hawkins  
Co-Chairman  
Orchestra chorus conductor  
Milwaukee, Wisconsin

Betty Baisch  
Choral singer, union officer  
Yonkers, New York

Robert DeCormier  
Choral director  
Belmont, Vermont

Louis Magor  
Choral director  
San Francisco, California

Albert Morales-McNeil  
Professional chorus  
conductor, educator  
Hermosa Beach, California

Royce Saltman  
Choral director, educator,  
festival director  
Eugene, Oregon

Gregg Smith  
Professional chorus  
conductor  
New York, New York

Dale Warland  
Professional chorus  
conductor, educator  
St. Paul, Minnesota

Wendell Whalum  
Choral director, educator,  
historian  
Atlanta, Georgia

**Composers**

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

Morton Subotnick  
Co-Chairman  
Composer, educator  
Santa Monica, California

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

Charles Dodge  
Composer, educator  
Brooklyn, New York

Ulysses Kay  
Composer, educator  
Trenton, New Jersey

Tania Leon  
Composer, dance company  
music director  
Jackson Heights, New York

Shulamit Ran  
Composer, educator  
Chicago, Illinois

Joyce Smar  
Flutist, museum supervisor  
of music programs  
Toledo, Ohio

David Stock  
Composer, conductor  
Pittsburgh, Pennsylvania

Joan Tower  
Composer, educator, pianist,  
chamber ensemble founder  
New York, New York

**Jazz: Individuals**

James Jordan  
Co-Chairman  
State arts agency music  
program director, producer  
New York, New York
Donald Byrd
Co-Chairman
Trumpeter, educator, producer
Durham, North Carolina

Frank Foster
Saxophonist, composer, arranger, educator
New York, New York

Chico Freeman
Saxophonist, band leader
New York, New York

Orrin Keepnews
Independent record producer, jazz historian, critic
San Francisco, California

Jackie McLean
Saxophonist, educator
Hartford, Connecticut

Archie Shepp
Saxophonist, playwright, educator
Amherst, Massachusetts

Jazz: Organizations

James Jordan
Co-Chairman
State arts agency music program director, producer
New York, New York

Georgia Ryder
Co-Chairman
Educator, pianist, composer
Norfolk, Virginia

Alvin Batiste
Clarinetist, composer, educator
Baton Rouge, Louisiana

Ken Chaney
Pianist, educator
Chicago, Illinois

Olaive Jones
Pianist, composer, educator, consultant
Washington, D.C.

Ann Sneed
Regional jazz organization director, writer, lecturer
Stony Brook, New York

Michael Spearman
Arts administrator, consultant
New York, New York

Patrick Willard
Writer, oral historian, researcher, photographer
Los Angeles, California

Music Festivals

Ernest Fleischmann
Co-Chairman
Symphony orchestra executive director
Los Angeles, California

William Lockwood
Co-Chairman
Performing arts center programming director
New York, New York

Martin Bookspan
Union official, radio commentator
New York, New York

Gordon Hardy
Educator, music festival president
Aspen, Colorado

Carol Harford
Performing arts center president and director
Arlington, Virginia

Helen Martin
Performing arts organization director
Philadelphia, Pennsylvania

Robert Page
Symphony orchestra chorus director
Cleveland, Ohio

David Stock
Composer, conductor
Pittsburgh, Pennsylvania

Richard Westenburg
Professional chorus conductor, educator
New York, New York

Music Professional Training

Grant Beglarian
Co-Chairman
Foundation executive
Miami, Florida

Rise Stevens
Co-Chairman
Mezzosoprano, opera company advisor
New York, New York

Samuel Adler
Composer, educator
Rochester, New York

Eileen Cline
Pianist, educator
New Haven, Connecticut

Dorothy DeLay
Violinist, educator
New York, New York

Margaret Hawkins
Choral director, educator
Milwaukee, Wisconsin

Lawrence Hurst
Educator
Ann Arbor, Michigan

Grant Johannesen
Concert pianist, educator
Cleveland, Ohio

Music Recording Section

Martin Bookspan
Co-Chairman
Union official, radio commentator
New York, New York

Victor Fuentealba
Co-Chairman
Union official
New York, New York

Thomas Frost
Independent record producer, conductor
New York, New York

Orrin Keepnews
Independent record producer, jazz historian, critic
San Francisco, California

Elizabeth Larsen
Composer, artistic director
St. Paul, Minnesota

Harold Lawrence
Producer
Oakland, California

Thomas Morris
Symphony orchestra general manager
Boston, Massachusetts

Howard Scott
Music publisher performance division manager
Montclair, New Jersey

New Music Performance

Dorrance Stalvey
Co-Chairman
Composer, performance organization director
Los Angeles, California

Elizabeth Larsen
Co-Chairman
Composer, artistic director
St. Paul, Minnesota

John Adams
Composer, conductor, educator
San Francisco, California

James Dixon
Conductor, educator
Iowa City, Iowa

Douglas Ewart
Composer, performer, music alliance board member
Chicago, Illinois
Music

Music Grants

Music Professional Training

To foster the career development of committed, talented musicians through support of their training and education as artists. Grants are awarded only to secondary programs that provide outstanding advanced training for professional careers in music.

Program funds: $290,500
Treasury funds: $514,500
33 grants

Program funds: $9,294,201
Treasury funds: $4,800,000
821 grants

Boston Symphony Orchestra
Boston, Massachusetts

California Institute of the Arts
Valencia, California
Cleveland Institute of Music
Cleveland, Ohio
For a program of scholarship aid.
TF 35,200

Colorado Philharmonic
Evergreen, Colorado
For a program of scholarship aid.
8,350

Florida Chamber Orchestra
Fort Lauderdale, Florida
For a program of scholarship aid.
1,500

Julliard School
New York, New York
For a program of scholarship aid.
TF 48,400

Loma Linda University
Loma Linda, California
For fees for master teachers for the Herbert Blomstedt Institute of
Orchestral Conducting and Symphonic Performance.
6,500

Los Angeles Philharmonic Association
Los Angeles, California
For the orchestral training program for minority students.
26,500

MCA Educational Activities
Rockville, Maryland
For administrative activities, planning and operation of music critic
institutes, publication and distribution of a newsletter, and develop­
ment of a series of regional institutes and conferences.
20,000

Manhattan School of Music
New York, New York
To support the program of fellowship aid.
TF 36,200

Mannes College of Music
New York, New York
To support a program of scholarship aid.
TF 28,000

Marlboro School of Music
Marlboro, Vermont
To support the program of scholarship aid.
37,000

Michigan, University of
Ann Arbor, Michigan
To support the program of fellowship aid.
TF 17,600

Mozart on the Square
Philadelphia, Pennsylvania
To enable four to six of the Exxon/Arts Endowment conductors to
spend eight days in Philadelphia for special rehearsals and seminars
with Max Rudolf and the Concerto Soloists of Philadelphia.
10,000

Music Assistance Fund of the
New York Community Trust
New York, New York
To support the Music Assistance Fund Scholarships and the Orchestral
Fellowship program.
53,000

Music Associates of Aspen
Aspen, Colorado
To support the training components of the Aspen Festival Orchestra
and the Opera Training Program.
TF 67,600

National Symphony Orchestra
Association of Washington
Washington, D.C.
To support the Music Training Program.
9,400

New England Conservatory
Boston, Massachusetts
For the program of scholarship aid.
TF 39,600

New School for the Arts
Montclair, New Jersey
For the program of scholarship aid.
1,500

New School of Music
Philadelphia, Pennsylvania
For the orchestra training-teaching fellowship program.
TF 26,400

New York, Research Foundation of
the City University of
Flushing, New York
For the program of scholarship aid to the Aaron Copland School of
Music.
5,600

92nd Street YM-YWHA
New York, New York
For the program of scholarship aid.
7,500

Oakland Symphony Orchestra
Association
Oakland, California
For the minority orchestral fellowship program.
6,500

Orchestral Association
Chicago, Illinois
For the program of scholarship aid for the Civic Orchestra of Chicago.
15,000

Peabody Institute of the
Johns Hopkins University
Baltimore, Maryland
For the program of scholarship aid.
TF 35,200
<table>
<thead>
<tr>
<th>Institution</th>
<th>Location</th>
<th>Purpose</th>
<th>Amount</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia College of the Performing Arts</td>
<td>Philadelphia, PA</td>
<td>For the program of scholarship aid.</td>
<td>17,900</td>
<td></td>
</tr>
<tr>
<td><strong>Quartet Program</strong></td>
<td>Rochester, NY</td>
<td>For the program of scholarship aid.</td>
<td>1,500</td>
<td></td>
</tr>
<tr>
<td>Rochester, University of</td>
<td>Rochester, NY</td>
<td>For a program of scholarship aid and a string apprenticeship program at the Eastman School of Music.</td>
<td>TF 31,600</td>
<td></td>
</tr>
<tr>
<td>St. Louis Conservatory and School for the Arts</td>
<td>St. Louis, MO</td>
<td>For the program of scholarship aid.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>San Francisco Conservatory of Music</td>
<td>San Francisco, CA</td>
<td>For the program of scholarship aid.</td>
<td>TF 35,200</td>
<td></td>
</tr>
<tr>
<td>Southern California, University of Los Angeles</td>
<td>Los Angeles, CA</td>
<td>To support a program of scholarship aid.</td>
<td>TF 26,500</td>
<td></td>
</tr>
<tr>
<td>Wisconsin Conservatory of Music</td>
<td>Milwaukee, WI</td>
<td>To support a program of scholarship aid.</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td>Yale University</td>
<td>New Haven, CT</td>
<td>To support the program of scholarship aid.</td>
<td>9,000</td>
<td></td>
</tr>
</tbody>
</table>

**Chorus**

Includes three subcategories: Professional Choruses that pay all of their singers receive assistance for rehearsal and concert salaries; touring and run-out concerts; fees for soloists, guest conductors, and master teachers; improving management; collaboration with other groups; or choral workshops and festivals. 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; run-out concerts; or choral workshops or festivals. Service Organizations are given assistance to provide services to the field of choral music on a national or regional basis.

**Program funds: $473,200**

82 grants

**Professional Choruses**

<table>
<thead>
<tr>
<th>Institution</th>
<th>Location</th>
<th>Purpose</th>
<th>Amount</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston Orchestra and Chorale</td>
<td>Boston, MA</td>
<td>For fees for choral singers, soloists, the artistic director, and a guest conductor for performances during the 1982-83 season.</td>
<td>$1,700</td>
<td></td>
</tr>
<tr>
<td>Camerata of Los Angeles</td>
<td>Los Angeles, CA</td>
<td>To improve management by hiring an arts management consultant.</td>
<td>1,500</td>
<td></td>
</tr>
<tr>
<td>Dale Warland Singers</td>
<td>St. Paul, MN</td>
<td>For a performance of Bach's <em>Mass in b minor</em> and improved management.</td>
<td>20,500</td>
<td></td>
</tr>
<tr>
<td>Gregg Smith Singers</td>
<td>New York, NY</td>
<td>For salaries for singers, administrative staff and soloists' fees.</td>
<td>20,500</td>
<td></td>
</tr>
<tr>
<td>Handel and Haydn Society</td>
<td>Boston, MA</td>
<td>For singers' salaries for rehearsals and concerts during the 1982-83 season.</td>
<td>20,500</td>
<td></td>
</tr>
<tr>
<td>Kenneth Jewell Chorale</td>
<td>Detroit, MI</td>
<td>For rehearsal and concert fees for singers and administrative costs during the 1982-83 season.</td>
<td>8,200</td>
<td></td>
</tr>
<tr>
<td>Los Angeles Master Choral Association</td>
<td>Los Angeles, CA</td>
<td>For singers' salaries for rehearsals and concerts and the musical outreach program in schools, hospitals, and senior centers.</td>
<td>20,500</td>
<td></td>
</tr>
<tr>
<td>Music of the Baroque Concert Series</td>
<td>Chicago, IL</td>
<td>For singers' salaries during the 1982-83 season.</td>
<td>20,500</td>
<td></td>
</tr>
<tr>
<td>Musica Sacra</td>
<td>New York, NY</td>
<td>For singers' salaries and soloists' fees for concerts during the 1982-83 season.</td>
<td>20,500</td>
<td></td>
</tr>
</tbody>
</table>
New York Motet Choir  
New York, New York  
For choral singers' and soloists' fees for a two-concert series at Alice Tully Hall and for a part-time administrator's salary.  
1,700

Philadelphia Singers  
Philadelphia, Pennsylvania  
For salaries for singers and a full-time general manager.  
8,200

Other Independent and Orchestra Choruses

Arvada Center for the Arts and Humanities  
Arvada, Colorado  
To support a master teacher's fee.  
$1,000

Atlanta Arts Alliance  
Atlanta, Georgia  
For costs of master classes, including fees for master teachers and salaries for conducting and teaching assistants for the Atlanta Symphony Chorus.  
12,300

Bach Society of St. Louis  
St. Louis, Missouri  
For soloist fees for the 1982-83 season.  
2,800

Baltimore Choral Arts Society  
Baltimore, Maryland  
For soloists' fees, salaries for the administrative director and a part-time audience development/public relations employee and other promotional costs.  
8,800

Baltimore Symphony Orchestra Chorus  
Baltimore, Maryland  
For the costs of music and voice classes for members of the chorus, salaries for a core of singers, and rehearsal and performance costs of concerts.  
3,000

Boys Choir of Harlem  
New York, New York  
For fees for a master teacher and a guest conductor.  
1,000

Brattleboro Music Center, Friends of the  
Brattleboro, Vermont  
For soloists' fees and an improved salary for the artistic director.  
6,200

Cantata Academy of Metropolitan Detroit  
Detroit, Michigan  
For salaries for singers, the conductor, and the accompanist for concerts during the 1982-83 season.  
2,000

Cantata Singers  
Cambridge, Massachusetts  
For costs of choral concerts as part of a festival of music.  
3,600

Cecilia Society  
Brookline, Massachusetts  
For improved salaries and soloists' fees.  
6,800

Choral Arts Society of Washington  
Washington, D.C.  
For fees for soloists and expansion of the audience and fund development program.  
12,300

Choral Guild of Atlanta  
Atlanta, Georgia  
For preparation and performance costs for a concert conducted by a guest conductor during the 1982-83 season.  
1,200

Chorus Pro Musica  
Boston, Massachusetts  
For soloists' fees and the salary of the accompanist/assistant conductor.  
1,500

Cincinnati Musical Festival Association  
Cincinnati, Ohio  
For salaries for the chorus director, assistant director, accompanist, and for soloists' fees.  
3,300

Collegiate Chorale  
New York, New York  
For soloists' fees for concerts in Carnegie Hall, a part-time administrator, and a choral workshop in English diction.  
4,000

Colorado Chorale  
Denver, Colorado  
For salaries for the conductor, accompanist, and development director.  
1,700

Columbia Pro Cantare  
Columbia, Maryland  
For the 1982-83 season, including soloists' fees and improved salaries for the conducting staff.  
1,500

Columbus Symphony Orchestra  
Columbus, Ohio  
For improved salaries for the chorus director and accompanist.  
1,100

Community Chorus of Westerly  
Westerly, Rhode Island  
For soloists' fees, an improved salary for the musical director, and costs of improved management.  
3,500

Community Music Center  
San Francisco, California  
For soloists' fees, an improved salary for the chorus director, fees for section leaders in the chorus, and costs of improved management.  
1,700
El Paso Pro Musica
El Paso, Texas

To increase compensation for choral singers.  

4,100

Evanston Classic Chorale
Evanston, Illinois

For the salary of a business manager and other administrative expenses.  

1,700

Holland Community Chorale
Holland, Michigan

For fees for a guest conductor and soloists for performances during the Music/Art Festival.  

1,200

Honolulu Symphony Society
Honolulu, Hawaii

For salaries for the chorus director, assistant director, accompanist, coordinator, and section leaders of the Symphony Chorus.  

2,200

Long Beach Vocal Arts Ensemble
Long Beach, California

For improved salaries for the musical director and rehearsal accompanist.  

1,700

Master Singers of Worcester
Lexington, Massachusetts

For salaries for the music director, accompanist, and manager for the 1982-83 season.  

1,700

Masterworks Chorale
Boston, Massachusetts

For soloists' fees and salaries for the promotional director, assistant conductor, and executive secretary.  

4,100

Mendelssohn Club
Philadelphia, Pennsylvania

For costs of improved management, including salaries for the manager and a part-time secretary.  

5,900

Miami Choral Society
Coconut Grove, Florida

To support salaries for a core of singers.  

2,000

Midland-Odessa Symphony and Chorale
Midland, Texas

For costs of a choral festival.  

1,700

Milwaukee Symphony Orchestra
Milwaukee, Wisconsin

To support administrative and artistic salaries, add an assistant conductor for sectional rehearsals, and perform with the Milwaukee Symphony Orchestra.  

7,400

Minnesota Chorale
Minneapolis, Minnesota

For salaries for a core of singers.  

4,100

Muse of Elocution
New York, New York

For fees for soloists and chorale singers and improved salaries for the conductor and manager.  

1,200

Musical Arts Workshop
Las Vegas, Nevada

For salaries for a core of singers, resident conductor, accompanist, and executive director, and fees for guest artists.  

1,700

Nashua Symphony Association
Nashua, New Hampshire

For salaries for a core of singers in the Nashua Symphony Choral Society, and fees for master teachers.  

3,000

National Choral Foundation
Washington, D.C.

For salaries for a core of singers in the Paul Hill Chorale, improved management, and participation in the "Arts in the Marketplace" project in cooperation with the Rouse Corporation.  

5,500

Nebraska Choral Arts Society
Omaha, Nebraska

For soloists' fees, salaries for the music director, accompanist, and business manager, and other administrative costs.  

2,000

New Mexico Symphony Orchestra
Albuquerque, New Mexico

For partial salary for the symphony chorus director.  

1,700

New York Choral Society
New York, New York

For fees for guest artists, an upgraded salary for the music director, choral workshops, and improved management.  

6,600

New York Latvian Concert Choir
Hastings on Hudson, New York

For a performance of the oratorio-opera Bannuta by Alfreds Kalnins, including fees for soloists and the conductor.  

1,000

Oakland Symphony Orchestra Association
Oakland, California

For salaries for a core of singers in the Oakland Symphony Chorus and fees for the conductor and accompanist.  

5,200

Oratorio Society of Washington
Washington, D.C.

For soloists' fees and improved salaries for the music director and accompanist.  

3,500

Orchestral Association
Chicago, Illinois

For salaries for singers in the Chicago Symphony Chorus.  

20,500

Oregon Repertory Singers
Portland, Oregon

For an improved salary for the director, fees for soloists and a guest conductor, salary for a part-time manager, and run-out concerts.  

4,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orpheon New York, New York</td>
<td>For fees for soloists, salaries for a core of singers, an improved salary for the choral director, and costs of improved management.</td>
<td>$1,500</td>
</tr>
<tr>
<td>Performing Arts Association of Orange County Newport Beach, California</td>
<td>For salaries for a core of singers.</td>
<td>$1,700</td>
</tr>
<tr>
<td>Plymouth Music Series Minneapolis, Minnesota</td>
<td>For soloists' fees and improved salaries for the artistic staff.</td>
<td>$4,400</td>
</tr>
<tr>
<td>Portland Symphonic Choir Portland, Oregon</td>
<td>For soloists' fees for the 1982-83 season and costs for a second performance of Bach's <em>Mass in b minor</em>.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Pro Arte Chamber Singers of Connecticut Westport, Connecticut</td>
<td>For salaries for a core of singers; improved salaries for the conductor, accompanist, and managers; and soloists' fees.</td>
<td>$1,200</td>
</tr>
<tr>
<td>Pro Arte Double Chorale Paramus, New Jersey</td>
<td>For soloists' fees and salaries for the managing director and the administrative assistant.</td>
<td>$6,100</td>
</tr>
<tr>
<td>Rhode Island Civic Chorale and Orchestra Providence, Rhode Island</td>
<td>For improved salaries for the music director, accompanist, and office manager.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Rochester Civic Music Rochester, Minnesota</td>
<td>For fees and salaries for soloists, section leaders, the chorale conductor, and accompanist.</td>
<td>$2,400</td>
</tr>
<tr>
<td>St. Louis Chamber Orchestra and Chorus St. Louis, Missouri</td>
<td>For salaries for a core of singers and improved salaries for the conductor/music director, accompanist, and executive director.</td>
<td>$4,100</td>
</tr>
<tr>
<td>St. Louis Symphony Society and Chorus St. Louis, Missouri</td>
<td>For salaries for a core of singers, improved salaries for the chorus director, assistant director, and accompanist, additional rehearsal space, and for improved management of the symphony chorus.</td>
<td>$6,400</td>
</tr>
<tr>
<td>San Diego Master Chorale San Diego, California</td>
<td>For soloists' fees and improved salaries for the music director/conductor, assistant director, and accompanist.</td>
<td>$3,600</td>
</tr>
<tr>
<td>San Francisco Symphony Association San Francisco, California</td>
<td>For salaries for a core of singers.</td>
<td>$8,200</td>
</tr>
<tr>
<td>Sine Nomine Singers Flushing, New York</td>
<td>For performances costs for the 1982-83 season, an improved salary for the conductor, soloists' fees, and administrative costs.</td>
<td>$1,200</td>
</tr>
<tr>
<td>Singing City Philadelphia, Pennsylvania</td>
<td>To support a run-out concert.</td>
<td>$3,000</td>
</tr>
<tr>
<td>Southern Maryland Choral Society Camp Springs, Maryland</td>
<td>For salaries for a core of singers and improved honoraria for the conductor and accompanist.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Spokane Symphony Society Spokane, Washington</td>
<td>For costs of workshops for Spokane Chorale members, including a guest conductor's fee.</td>
<td>$1,500</td>
</tr>
<tr>
<td>Springfield Symphony Chorus Springfield, Massachusetts</td>
<td>For improved salaries for the chorale director and accompanist, costs of master classes and lectures for chorale members, and a salary for a part-time manager.</td>
<td>$1,700</td>
</tr>
<tr>
<td>Utah Chorale Salt Lake City, Utah</td>
<td>For soloists' fees and to improve salaries for the conductor, assistant conductor, and accompanists.</td>
<td>$2,600</td>
</tr>
<tr>
<td>Washington Bach Consort Arlington, Virginia</td>
<td>For the salary of a general manager and improved management.</td>
<td>$3,300</td>
</tr>
<tr>
<td>William Hull Chorale Orange, California</td>
<td>For improved management, including the salary of a director of public relations and audience development.</td>
<td>$3,300</td>
</tr>
</tbody>
</table>

### Service Organizations

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliated State Arts Agencies of the Upper Midwest Minneapolis, Minnesota</td>
<td>For a tour by the Dale Warland Singers.</td>
<td>$11,500</td>
</tr>
<tr>
<td>Organization</td>
<td>Purpose</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>American Choral Directors Association</td>
<td>For participation of the Dale Warland Singers in the American Choral Directors Association of Minnesota state convention in November 1982.</td>
<td>1,400</td>
</tr>
<tr>
<td>American Choral Foundation</td>
<td>For a half-hour pilot television series featuring choral director Margaret Hillis rehearsing and performing with a student orchestra and conducting master classes.</td>
<td>15,000</td>
</tr>
<tr>
<td>Association of Professional Vocal Ensembles</td>
<td>For expanding the newsletter by hiring a part-time writer/editor and an internship program for professional choral administration and management.</td>
<td>12,300</td>
</tr>
<tr>
<td>Iowa Choral Directors Association</td>
<td>For a guest conductor's fee for the Iowa Choral Directors' summer convention and choral symposium.</td>
<td>1,700</td>
</tr>
<tr>
<td>National Public Radio</td>
<td>For performers' fees for a series of programs on professional choral music in America.</td>
<td>45,500</td>
</tr>
<tr>
<td>Southern Arts Federation</td>
<td>For costs of a tour by the Gregg Smith Singers.</td>
<td>10,000</td>
</tr>
</tbody>
</table>

### Solo Recitalists

Includes three subcategories: *Recital Presenters* are given grants to support performances and residencies by solo recitalists, recitalists with accompanist, and duos. *Individuals* who demonstrate potential for major careers as solo recitalists receive fellowships. During Fiscal 1982, fellowships were awarded to performers of stringed instruments. *Career Development Organizations,* other than presenting organizations and educational institutions, are given support to foster the professional career development of American solo recitalists.

**Program funds:** $318,150  
**53 grants**

#### Recital Presenters

<table>
<thead>
<tr>
<th>Organization</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Museum of the Palm Beaches</td>
<td>For artists' fees for solo recitalists presented during the 1982-83 season.</td>
<td>$2,600</td>
</tr>
<tr>
<td>Brattleboro Music Center, Friends of the</td>
<td>For artists' fees for four solo recitalists presented during the 1982-83 season.</td>
<td>2,600</td>
</tr>
<tr>
<td>Brattleboro, California</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candlelight Concert Society</td>
<td>For artists' fees for solo recitalists presented during the 1982-83 season.</td>
<td>1,700</td>
</tr>
<tr>
<td>Columbia, Maryland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colorado, Regents of the University of Boulder,</td>
<td>For artists' fees for the presentation of recitalists on the 1982-83 artist series.</td>
<td>1,750</td>
</tr>
<tr>
<td>Colorado, Regents of the University of Boulder,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Series</td>
<td>For artists' fees for two soloists presented in recital and one in master classes in the community during the 1982-83 season.</td>
<td>2,800</td>
</tr>
<tr>
<td>Sherman, Texas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>County College of Morris</td>
<td>For artists' fees for a joint recital by Joseph Swenson and Yefim Bronfman during the 1982-83 season.</td>
<td>1,750</td>
</tr>
<tr>
<td>Randolph, New Jersey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dumbarton Concert Series</td>
<td>For artists' fees for solo and duo recitalists presented during the 1982-83 season.</td>
<td>2,600</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundation for the Creative Community</td>
<td>For artists' fees for American solo recitalists presented during 1982-83 season.</td>
<td>1,400</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Haleakala</td>
<td>For the presentation of solo recitalists at the Kitchen.</td>
<td>1,760</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Illinois, University of Urbana</td>
<td>For artists' fees for five emerging solo recitalists presented during the 1982-83 season at the Krannert Center for the Performing Arts.</td>
<td>3,660</td>
</tr>
</tbody>
</table>
Iowa, University of
Iowa City, Iowa

Kansas, University of
Lawrence, Missouri

Lincoln Center for the Performing Arts
New York, New York

Loyola Marymount University
Los Angeles, California

LPL Plus APL
Lewiston, Maine

Mamaroneck Free Library
Mamaroneck, New York

McCarter Theatre Company
Princeton, New Jersey

Memorial Union Building Association
Madison, Wisconsin

Mid-America Arts Alliance
Kansas City, Missouri

New York, Research Foundation of the State University of
Albany, New York

92nd Street YM-YWHA
New York, New York

North Dakota, University of
Grand Forks, North Dakota

Phillips Collection
Washington, D.C.

St. Louis Classical Guitar Society
St. Louis, Missouri

St. Louis Conservatory and Schools for the Arts
St. Louis, Missouri

Schubert Club
St. Paul, Minnesota

Southern California, University of
Los Angeles, California

Temple Beth El of Boca Raton
Boca Raton, Florida

University Community Concerts
College Park, Maryland

Valparaiso University Association
Valparaiso, Indiana

Visiting Artists
Davenport, Iowa

Washington Performing Arts Society
Washington, D.C.

Xavier Piano Series
Cincinnati, Ohio

Young Pianist Series
Knoxville, Tennessee

For the presentation of solo recitalists. 1,850

For artists’ fees for five emerging solo recitalists presented during the 1982-83 season. 4,500

For artists’ fees for emerging solo recitalists presented during the 1982-83 season. 5,900

For artists’ fees for emerging string recitalists presented in the 1982-83 LMU Recital Series. 2,750

For artists’ fees for a recital and workshop tour of south and central Maine by cellist Sharon Robinson. 3,000

For artists’ fees for emerging recitalists presented during the 1982-83 season at the Emelin Theatre for the Performing Arts. 3,000

For artists’ fees for emerging recitalists presented during 1982-83 season. 1,400

For artists’ fees for emerging recitalists presented during the 1982-83 season. 2,700

For artists’ fees for the presentation of emerging recitalists during the 1982-83 season. 2,700

For artists’ fees for emerging recitalists presented in the 1982-83 series of “bonus concerts.” 6,000

For artists’ fees for emerging solo recitalists presented during the 1982-83 season. 3,700

For artists’ fees for regional tours by emerging recitalists during the 1982-83 season. 2,200

To increase artists’ fees to recitalists presented during the 1982-83 season. 5,500

For artists’ fees for guitar recitals and master classes during the 1982-83 season. 2,400

For artists’ fees for emerging recitalists presented on the 1982-83 Great Artist Series. 2,500

For artists’ fees for emerging recitalists presented during the 1982-83 season. 1,300

For artists’ fees for the presentation of emerging solo recitalists during the 1982-83 season. 4,200

For artists’ fees for emerging American recitalists on the 1982-83 “Sunday at Three” series. 1,000

For artists’ fees for emerging solo recitalists presented during the 1982-83 season. 1,970

For artists’ fees for four emerging recitalists presented during the 1982-83 season. 2,500

For artists’ fees for emerging recitalists presented in concerts and workshops during the 1982-83 season. 3,200

For the presentation of more than 30 solo recitalists during the 1982-83 season. 6,160

For artists’ fees for piano recitalists presented during the 1982-83 season. 3,500

For artists’ fees for three piano recitalists presented during the 1982-83 season. 1,900
Individuals

Allen, Nancy
New York, New York
To study new repertoire and research and transcribe new material for solo harp recitals.
32,500

Andriacchio, Michael L.
Buffalo, New York
For a concert tour, new management fees, travel, and advertising costs for the Andriacchio-Castellani Duo.
4,500

Castellani, Joanne
Buffalo, New York
For a concert tour, new management fees, travel, and advertising costs for the Andriacchio-Castellani Duo.
4,500

Fisk, Elliot H.
New York, New York
For a series of recitals of original transcriptions by Mr. Fisk during the 1982-83 season.
8,000

Ishin, Sharon G.
New York, New York
To continue study with Rosalyn Tureck and perform solo works by three American composers.
10,000

Kashkashian, Kim
New York, New York
For the costs of a demonstration recording, including accompanist fees, and engineering costs.
7,000

Mgdidchian, George
Dobbs Ferry, New York
For preparation of a major concert at Alice Tully Hall to introduce the oud as a solo instrument.
10,000

Neubauer, Paul A.
New York, New York
For travel, management, and accompanist fees for a series of solo performances.
9,500

Perry, David P.
Washington, D.C.
For the preparation and recording of three demonstration guitar records and the costs of management and promotion fees.
10,000

Segal, Peter E.
Philadelphia, Pennsylvania
For a series of national tour concert performances of the Ketchem/Segal duo and to present works of contemporary American composers.
7,500

Thompson, Marcus A.
Cambridge, Massachusetts
For costs of a rehearsal pianist, travel, promotional materials, and management.
5,000

Tseltlan, Irina A.
Del Mar, California
For a series of solo recitals at three major eastern concert halls, including works of major American composers.
10,000

Valenti, Fernando
San Jose, California
For completion of recordings of baroque keyboard works and of a scholarly edition of Bach’s Partitas.
9,000

Zukofsky, Paul
Port Jefferson, New York
For a period of study of works by American composers and costs of new promotional activities.
5,000

Career Development Organizations

Affiliate Artists
New York, New York
For artists’ fees for the recital and “informance” portion of the Xerox/Affiliate Artists’ Pianists Program.
$16,700

Affiliate Artists
New York, New York
For musicians’ fees for the performing artist community residencies program, which enables young professional artists to perform in informal settings.
44,000

Concert Artists Guild
New York, New York
To strengthen and expand the guild’s services to American solo recitalists, including management services, publicity materials, travel expenses, and artists’ fees.
12,700

Pro Musica Foundation
New York, New York
For the foundation’s services to American solo recitalists, including new recital series.
9,000

Young Concert Artists
New York, New York
For the organization’s services to American solo recitalists, including booking and management services, promotion and publicity materials, residency training, and artistic and career guidance.
35,600
Orchestra

Includes two subcategories: Artistic and Administrative Activities grants assist orchestras of the highest artistic level that have regional or national significance. Services to the Orchestra Field grants assist organizations that provide services to the whole orchestra field or to a sector of it.

Program funds: $4,757,335
Treasury funds: $4,118,000
160 grants

Artistic and Administrative Activities

Albany Symphony Orchestra
Albany, New York
To support run-out concerts. $28,000

Amarillo Symphony
Amarillo, Texas
To support in-school concerts. 12,000

American Symphony Orchestra
New York, New York
For the 1982-83 subscription series, including a world premiere of a work by Benjamin Lees. 50,000

Anchorage Symphony Orchestra
Anchorage, Alaska
For a salary increase for a resident conductor and moving expenses. 2,000

Ann Arbor Chamber Orchestra Society
Ann Arbor, Michigan
For additional string players and an administrative assistant position. 2,000

Arkansas Orchestra Society
Little Rock, Arkansas
For additional rehearsal time, the purchase of scores and parts, and the expansion of ensemble services. 24,000

Atlanta Arts Alliance
Atlanta, Georgia
For a regional touring program and an education program for children through the 12th grade. 95,000

Austin Symphony Orchestra
Austin, Texas
For the performance of chamber music concerts and the engagement of a music director/conductor, guest artists, and principal string players. 30,000

Baltimore Symphony Orchestra
Association
Baltimore, Maryland
For a community outreach project, development activities, and a regional concert project. 85,000

Baton Rouge Symphony Association
Baton Rouge, Louisiana
To engage a string quartet and program coordinator. 28,000

Binghamton Symphony and Choral Society
Binghamton, New York
To fund guest conductors. 2,000

Birmingham Symphony Association
Birmingham, Alabama
For tour concerts, run-out concerts, and free performances. 28,000

Boise Philharmonic Association
Boise, Idaho
To engage an additional principal player to aid in the formation of a core orchestra. 15,000

Boston Symphony Orchestra
Boston, Massachusetts
For the 1982-83 subscription series. 280,000

Brooklyn Philharmonia
Brooklyn, New York
For the “Meet the Moderns” series, community concerts, in-school concerts with master classes and tutoring, and free summer parks concerts. 38,000

Buffalo Philharmonic Orchestra Society
Buffalo, New York
For a children’s series, youth concerts held in Kleinhans Music Hall, and a community outreach program. 80,000

California Chamber Symphony Society
Los Angeles, California
For the chamber music series, youth concerts, and the regular subscription series. 12,000

Canton Symphony Orchestra
Association
Canton, Ohio
For ensemble programs and the Kinder Koncert programs. 28,000
<table>
<thead>
<tr>
<th>Symphony Orchestra</th>
<th>Description</th>
<th>Location</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casper Civic Symphony Orchestra</td>
<td>For the 1982-83 subscription series.</td>
<td>Casper, Wyoming</td>
<td>2,000</td>
</tr>
<tr>
<td>Catskill Symphony Orchestra</td>
<td>For the orchestra's youth concerts.</td>
<td>Oneonta, New York</td>
<td>2,000</td>
</tr>
<tr>
<td>Cedar Rapids Symphony Orchestra</td>
<td>For the orchestra's youth concerts.</td>
<td>Cedar Rapids, Iowa</td>
<td>20,000</td>
</tr>
<tr>
<td>Charleston Symphony</td>
<td>For the run-out program and a resident string quartet.</td>
<td>Charleston, WV</td>
<td>15,000</td>
</tr>
<tr>
<td>Charlotte Symphony Orchestra Association</td>
<td>For a series of small ensemble programs in schools.</td>
<td>Charlotte, NC</td>
<td>58,000</td>
</tr>
<tr>
<td>Chattanooga Symphony Association</td>
<td>For concerts of newly commissioned American works, engagement of guest artists, and increased salaries for musicians.</td>
<td>Chattanooga, TN</td>
<td>16,000</td>
</tr>
<tr>
<td>Cincinnati Symphony Orchestra</td>
<td>For the Area Artists Series, the Mini-Festival program, and youth concerts.</td>
<td>Cincinnati, OH</td>
<td>100,000</td>
</tr>
<tr>
<td>Colorado Springs Symphony Orchestra Association</td>
<td>To increase salaries for musicians, continue the ensemble programs, and engage master professional players to work with the musicians.</td>
<td>Colorado Springs, CO</td>
<td>38,000</td>
</tr>
<tr>
<td>Columbus Symphony Orchestra</td>
<td>For a fulltime education director, school concerts, the Young People's Series, and expansion of the ensemble program.</td>
<td>Columbus, OH</td>
<td>58,000</td>
</tr>
<tr>
<td>Concerto Soloists of Philadelphia</td>
<td>For a core orchestra; public relations and development programs; low-cost tickets to students, senior citizens, handicapped and disadvantaged persons; the performance of compositions by local composers; and a Young Artists Winners Concert.</td>
<td>Philadelphia, PA</td>
<td>28,000</td>
</tr>
<tr>
<td>Corpus Christi Symphony Society</td>
<td>For free public performances of Handel's Messiah in English and Spanish, chamber concerts, the continued engagement of a bilingual administrator, and concerts in junior high schools.</td>
<td>Corpus Christi, TX</td>
<td>18,000</td>
</tr>
<tr>
<td>Dallas Symphony Association</td>
<td>For school concerts, community services, a pops concert, and a regional development program.</td>
<td>Dallas, TX</td>
<td>80,000</td>
</tr>
<tr>
<td>Dayton Philharmonic Orchestra</td>
<td>To expand the in-school ensemble program and the Young People's Concert.</td>
<td>Dayton, OH</td>
<td>24,000</td>
</tr>
<tr>
<td>Delaware Symphony Association</td>
<td>For additional rehearsal time and additional personnel to perform contemporary American compositions.</td>
<td>Wilmington, DE</td>
<td>15,000</td>
</tr>
<tr>
<td>Denver Symphony Association</td>
<td>For touring an educational program, Christmas concerts in collaboration with other performing groups, and planning and management.</td>
<td>Denver, CO</td>
<td>80,000</td>
</tr>
<tr>
<td>Des Moines Symphony</td>
<td>For the engagement of artistic and management personnel, other performing groups, collaborations with ensemble and chamber performances and tours, and bus transportation for senior citizens to Sunday matinees.</td>
<td>Des Moines, IA</td>
<td>16,000</td>
</tr>
<tr>
<td>Detroit Symphony Orchestra</td>
<td>For subscription performances of American music, a Festival of Hollywood Composers, rehearsals, educational concerts, engagement of personnel, and an audience development project.</td>
<td>Detroit, MI</td>
<td>80,000</td>
</tr>
<tr>
<td>Duluth Superior Symphony</td>
<td>For additional rehearsals, the engagement of principal wind players, elementary school presentations, and a chamber series.</td>
<td>Duluth, MN</td>
<td>20,000</td>
</tr>
<tr>
<td>Elkhart Symphony Society</td>
<td>To increase salaries for core orchestra musicians, engage young American guest artists, and perform a special concert at a local church.</td>
<td>Elkhart, IN</td>
<td>2,000</td>
</tr>
<tr>
<td>Erie Philharmonic</td>
<td>For the engagement of additional players, in-school performances, chamber performances, and coaches for the youth orchestra.</td>
<td>Erie, PA</td>
<td>18,000</td>
</tr>
<tr>
<td>Eugene Symphony Association</td>
<td>To engage a string quartet and a woodwind quintet to form a core of musicians for the orchestra and give ensemble performances in schools, libraries and senior citizens' centers.</td>
<td>Eugene, OR</td>
<td>16,000</td>
</tr>
<tr>
<td>Evansville Philharmonic Orchestra</td>
<td>For a Sunday afternoon concert series, a pops concert series, and young people's concerts.</td>
<td>Evansville, IN</td>
<td>15,000</td>
</tr>
<tr>
<td>Fairfax County Symphony Orchestra</td>
<td>For &quot;Hello, Symphony,&quot; an in-school lecture demonstration series, and the engagement of a development director.</td>
<td>McLean, VA</td>
<td>2,000</td>
</tr>
</tbody>
</table>
**Fargo Moorhead Orchestral Association**  
Fargo, North Dakota  
- For a guest artist residency for four orchestras in North Dakota. 
  - $8,000

**Festivals Casals**  
Santurce, Puerto Rico  
- To support the Puerto Rico Symphony's engagement of a director of public relations, guest artists and conductors, park, educational, and pops concerts; a collaboration with an opera company; performance of contemporary works; and reduced ticket prices for the disadvantaged. 
  - $32,000

**Flint Institute of Music**  
Flint, Michigan  
- For educational and outreach activities. 
  - $24,000

**Florida Gulf Coast Symphony**  
Tampa, Florida  
- For youth concerts in the schools, young people's concerts for elementary-age children and their families, and run-out concerts. 
  - $30,000

**Florida Symphony Orchestra**  
Orlando, Florida  
- For the concert season, including youth concerts, the "Black Americana Concert," the "Sail with the Symphony" concert, and collaborations with various arts groups. 
  - $50,000

**Fort Lauderdale Symphony Orchestra**  
Fort Lauderdale, Florida  
- To expand the in-school string and ensemble program. 
  - $24,000

**Fort Wayne Philharmonic Orchestra**  
Fort Wayne, Indiana  
- For the symphony's core group of 18 musicians which also forms a chamber orchestra and other ensembles. 
  - $30,000

**Fort Worth Symphony Orchestra Association**  
Fort Worth, Texas  
- For additional rehearsal time and to upgrade salaries for artistic personnel. 
  - $28,000

**Fresno Philharmonic Association**  
Fresno, California  
- For run-out concerts; repeated subscription concerts for students, senior citizens, and minority audiences; and the engagement of a string trio. 
  - $36,000

**Glendale Symphony Orchestra Association**  
Glendale, California  
- For the school ensemble performance program. 
  - $6,000

**Grand Rapids Symphony Society**  
Grand Rapids, Michigan  
- For the artist-in-residence program. 
  - $30,000

**Greater Akron Musical Association**  
Akron, Ohio  
- For additional rehearsal time, engagement of string players, Concerts-in-the-Parks, and Tiny Tots Concerts. 
  - $15,000

**Green Bay Symphony**  
Green Bay, Wisconsin  
- To engage a string quartet. 
  - $3,000

**Greensboro Symphony Society**  
Greensboro, North Carolina  
- To support the education program. 
  - $15,000

**Haddonfield Symphony Society**  
Haddonfield, New Jersey  
- To engage the orchestra's manager. 
  - $2,000

**Honolulu Symphony Society**  
Honolulu, Hawaii  
- For the Mozart Festival, the Starlight Series, the Gamut Series, touring and educational services, and the engagement of guest artists and conductors. 
  - $55,000

**Houston Symphony Society**  
Houston, Texas  
- For the Young People's Concerts, a special concert for the handicapped and free outdoor concerts. 
  - $70,000

**Hudson Valley Philharmonic Society**  
Poughkeepsie, New York  
- For concerts in Bardavon Opera House, the youth concerts in Kingston, free summer concerts, and the engagement of a small ensemble, development assistant and marketing director. 
  - $16,000

**Indiana State Symphony Society**  
Indianapolis, Indiana  
- To support the "Visions Concerts" for students in Clowes Memorial Hall, in-school concerts, and an audience development program. 
  - $90,000

**Jackson Symphony Orchestra**  
Jackson, Mississippi  
- For the engagement of contractual players and a full-time development director; youth concerts, programs in nursing homes and museums, and the expansion of the touring program. 
  - $38,000

**Jacksonville Symphony Association**  
Jacksonville, Florida  
- For the engagement of musicians and development director, youth concerts, outreach programs, and the touring program. 
  - $24,000

**Johnstown Municipal Symphony Orchestra**  
Johnstown, Pennsylvania  
- To engage professional players and add rehearsal time. 
  - $3,000
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Kalamazoo Symphony Society  
Kalamazoo, Michigan  
For the education series, the chamber orchestra concert series, and the engagement of ensembles to perform with the orchestra and provide civic services.  
28,000

Knoxville Symphony Orchestra  
Knoxville, Tennessee  
To support additional rehearsals and the engagement of additional musicians.  
12,000

Lansing Symphony Association  
Lansing, Michigan  
For the subscription series, the chamber orchestra series, and the Music in Our Schools program.  
6,000

Lawton Philharmonic Orchestra  
Lawton, Oklahoma  
To support young people's concerts.  
2,000

Lexington Philharmonic Society  
Lexington, Kentucky  
To engage a core of musicians, and form a string quartet, woodwind quintet, and brass quintet.  
15,000

Long Beach Symphony Association  
Long Beach, California  
For additional rehearsal time, increased salaries for orchestra members, Kinderkonzerts, and the engagement of a marketing director.  
30,000

Los Angeles Chamber Orchestra Society  
Los Angeles, California  
For the subscription series, additional rehearsal time, and the engagement of a development director and an assistant.  
58,000

Los Angeles Philharmonic Association  
Los Angeles, California  
To support the winter subscription series.  
TF 280,000

Louisville Orchestra  
Louisville, Kentucky  
To engage a core of musicians to perform with the orchestra and provide a variety of services.  
58,000

Marin Symphony Association  
San Rafael, California  
For repeat performances of each of the subscription concerts.  
16,000

Memphis Orchestral Society  
Memphis, Tennessee  
For in-school concerts by the Memphis Little Symphony and additional rehearsal time for the subscription concerts.  
18,000

Midland-Odessa Symphony and Choral  
Midland, Texas  
For run-out concerts, free outdoor summer concerts, and a pops concert series.  
12,000

Milwaukee Symphony Orchestra  
Milwaukee, Wisconsin  
For the neighborhood concerts, state touring, educational programs, a summer festival, the engagement of a director of development, and an American Composers' Festival.  
87,000  
TF 88,000

Minnesota Orchestral Association  
Minneapolis, Minnesota  
For community and educational services, touring and run-out concerts, and the summer season.  
100,000  
TF 135,000

Monterey County Symphony Association  
Carmel, California  
To hire musicians to perform with the full orchestra and provide services for the in-school demonstration program and youth concerts.  
18,000

Music for Long Island  
North Massapequa, New York  
For educational concerts involving a variety of ensembles.  
18,000

Musical Arts Association  
Cleveland, Ohio  
For the Cleveland Orchestra's run-out concerts, educational concerts, and an early matinee series.  
TF 280,000

Nashua Symphony Association  
Nashua, New Hampshire  
To support additional rehearsal time.  
2,000

Nashville Symphony Association  
Nashville, Tennessee  
To engage a core of musicians.  
58,000

National Symphony Orchestra Association  
Washington, D.C.  
To support the main subscription series.  
100,000  
TF 120,000

Nebraska Chamber Orchestra  
Lincoln, Nebraska  
For additional rehearsal time and promotion involved in the performance of a contemporary work during the subscription series.  
2,000

New Hampshire Symphony  
Manchester, New Hampshire  
To engage a core of musicians to perform with the orchestra and provide ensemble services.  
2,000

New Haven Symphony Orchestra  
New Haven, Connecticut  
To support the Young People's Concert Series.  
30,000

New Jersey Symphony Orchestra  
Newark, New Jersey  
For promotion costs, musicians' salaries for the subscription concerts, and youth concerts.  
TF 30,000
New Mexico Symphony Orchestra
Albuquerque, New Mexico
For an educational program and a state-wide touring program, including concerts in Indian reservations. 30,000

New Orleans Philharmonic Symphony Society
New Orleans, Louisiana
For neighborhood concerts, the "Symphony in Black" concert that features black choruses and soloists, touring, and a collaboration with the New Orleans Ballet. TF 65,000

North Carolina Symphony
Raleigh, North Carolina
For educational concerts by the full orchestra, the Little Symphony, and other ensembles. 60,000

Northwest Chamber Orchestra
Seattle, Washington
For additional rehearsal time and the engagement of American guest artists. 18,000

Oakland Symphony Orchestra
Oakland, California
For the Castro Valley education program, run-out concerts, special performances, a pops series, and a concert version of Wagner's Parsifal. 58,000

Oklahoma Symphony Orchestra
Oklahoma City, Oklahoma
For run-out concerts and the touring program. 50,000

Omaha Symphony Association
Omaha, Nebraska
To engage a core of musicians to provide services for school concerts, concerts in the Joslyn Art Museum, and run-out concerts. 40,000

Orchestra of Santa Fe
Santa Fe, New Mexico
To engage a guest artist and a development and information administrator. 2,000

Orchestral Association
Chicago, Illinois
For the youth educational program and rehearsals for the Chicago Symphony Orchestra. TF 280,000

Oregon Symphony Orchestra
Portland, Oregon
For the engagement of full-service musicians, a conducting assistant, and administrative personnel; and the family concert series. 50,000 TF 50,000

Owensboro Symphony Orchestra
Owensboro, Kentucky
For additional rehearsal time for the string section and the engagement of four principal players. 6,000

Pasadena Symphony Association
Pasadena, California
To perform an American composer's work on each subscription program. 28,000

Philadelphia Orchestra Association
Philadelphia, Pennsylvania
For the subscription concert series and student concerts. TF 280,000

Philharmonic Society of Northeastern Pennsylvania
Avoca, Pennsylvania
To engage a music director and perform Wagner's Tristan and Isolde on the 1982-83 subscription series. 15,000

Philharmonic Symphony Society of New York
New York, New York
For the subscription concerts and park concerts in New York City and on Long Island. TF 280,000

Phoenix Symphony Association
Phoenix, Arizona
For run-out concerts, collaboration with Ballet West, concerts in churches and synagogues, and a chamber orchestra concert series. 50,000

Piedmont Chamber Orchestra and Piedmont Chamber Players
Winston-Salem, North Carolina
For additional rehearsal time, school concerts/workshops, and the engagement of a music director and guest artists. 6,000

Pittsburgh Symphony Society
Pittsburgh, Pennsylvania
For a one-week residency at Indiana University in Pennsylvania, a three-part summer program, and a young people's concert program. TF 245,000

Portland Symphony
Portland, Oregon
For the major subscription concerts, a chamber series to be repeated in nearby communities, and youth activities. 28,000

Pro Arts Chamber Orchestra of Boston
Boston, Massachusetts
To engage a general manager. 2,000

Queens Symphony Orchestra
Rego Park, New York
For the Music BAG Program for school children and the promotional costs for a membership campaign. 16,000

Rhode Island Philharmonic Orchestra
Providence, Rhode Island
For the educational program throughout Rhode Island and the Baroque Festival. 38,000

Richmond Symphony
Richmond, Virginia
For the Sinfonia, a chamber orchestra comprised of symphony members, ensemble touring, and run-out concerts. 50,000

Rochester Civic Music
Rochester, New York
For artistic and administrative services for the subscription series, pops and chamber concerts, and ensemble services. 3,000
<table>
<thead>
<tr>
<th>Orchestra Name</th>
<th>Location</th>
<th>Funding Purpose and Activities</th>
<th>Funding</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rochester Philharmonic Orchestra</td>
<td>Rochester, New York</td>
<td>For summer concerts, educational concerts, run-out concerts, and free public concerts.</td>
<td>36,000</td>
<td>TF 85,000</td>
</tr>
<tr>
<td>Sacramento Symphony Association</td>
<td>Sacramento, California</td>
<td>For the run-out tour program by the Chamber Players.</td>
<td>50,000</td>
<td></td>
</tr>
<tr>
<td>Saginaw Civic Symphony Association</td>
<td>Saginaw, Michigan</td>
<td>To engage a core of musicians.</td>
<td>3,000</td>
<td></td>
</tr>
<tr>
<td>San Diego Symphony Orchestra Association</td>
<td>San Diego, California</td>
<td>To support young people’s concerts.</td>
<td>65,000</td>
<td></td>
</tr>
<tr>
<td>San Francisco Symphony</td>
<td>San Francisco, California</td>
<td>For youth activities, the direct mail campaign, and the audience development program.</td>
<td>TF 240,000</td>
<td></td>
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<tr>
<td>San Jose Symphony Association</td>
<td>San Jose, California</td>
<td>For free young people’s concerts, the pops concert series, the engagement of an assistant development director, and in-school ensemble concerts.</td>
<td>40,000</td>
<td></td>
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<tr>
<td>Santa Barbara Symphony Orchestra Association</td>
<td>Santa Barbara, California</td>
<td>For the Sunday matinee series.</td>
<td>16,000</td>
<td></td>
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<tr>
<td>Santa Rosa Symphony</td>
<td>Santa Rosa, California</td>
<td>To engage a core of musicians.</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>Savannah Symphony Society</td>
<td>Savannah, Georgia</td>
<td>For the educational program, the “Masterworks” subscription series, and the “Pops Unlimited” series.</td>
<td>24,000</td>
<td></td>
</tr>
<tr>
<td>Scottsdale Symphony Orchestra Association</td>
<td>Scottsdale, Arizona</td>
<td>For the chamber orchestra performances and a full orchestra concert at South Mountain Community College.</td>
<td>2,000</td>
<td></td>
</tr>
<tr>
<td>Seattle Symphony Orchestra</td>
<td>Seattle, Washington</td>
<td>For the engagement of additional staff and American guest artists, a sacred music series in local churches, and a light classics series.</td>
<td>75,000</td>
<td>TF 75,000</td>
</tr>
<tr>
<td>Senior Concert Orchestra of New York</td>
<td>New York, New York</td>
<td>For free concerts and additional rehearsal time. The Special Constituencies Program contributed $2,000 towards this award.</td>
<td>4,000</td>
<td></td>
</tr>
<tr>
<td>Shreveport Symphony</td>
<td>Shreveport, Louisiana</td>
<td>For the engagement of a music director, a core of musicians, and American guest artists, and for the performance of contemporary American works.</td>
<td>18,000</td>
<td></td>
</tr>
<tr>
<td>Sioux City Symphony Orchestra Association</td>
<td>Sioux City, Iowa</td>
<td>For the in-school project and family concerts.</td>
<td>3,000</td>
<td></td>
</tr>
<tr>
<td>South Bend Symphony Orchestra Association</td>
<td>South Bend, Indiana</td>
<td>For special events planned for the 50th anniversary season.</td>
<td>12,000</td>
<td></td>
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<tr>
<td>South Dakota Symphony</td>
<td>Sioux Falls, South Dakota</td>
<td>For the educational program and additional rehearsal time.</td>
<td>12,000</td>
<td></td>
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<tr>
<td>Spokane Symphony Orchestra Society</td>
<td>Spokane, Washington</td>
<td>To engage a core of musicians.</td>
<td>40,000</td>
<td></td>
</tr>
<tr>
<td>Springfield Orchestra Association</td>
<td>Springfield, Massachusetts</td>
<td>For the engagement of string and woodwind players, the “Classical Roots” program featuring works by black classical composers, run-out concerts, and the educational program.</td>
<td>40,000</td>
<td></td>
</tr>
<tr>
<td>Springfield Symphony Orchestra Association</td>
<td>Springfield, Ohio</td>
<td>For the engagement of a string trio.</td>
<td>3,000</td>
<td></td>
</tr>
<tr>
<td>St. Louis Symphony Society</td>
<td>St. Louis, Missouri</td>
<td>For the annual fund drive campaign, the concert series at Laumeier Sculpture Park, collaborations with the Missouri Concert Ballet and the Opera Theater, and the performance of more American works.</td>
<td>100,000</td>
<td>TF 135,000</td>
</tr>
<tr>
<td>St. Paul Chamber Orchestra Society</td>
<td>St. Paul, Minnesota</td>
<td>To support the main concert series.</td>
<td>50,000</td>
<td>TF 65,000</td>
</tr>
<tr>
<td>Symphony Society of Greater Hartford</td>
<td>Hartford, Connecticut</td>
<td>For the Discovery Youth Concert series and community concerts.</td>
<td>28,000</td>
<td></td>
</tr>
<tr>
<td>Orchestra Name</td>
<td>Location</td>
<td>Purpose</td>
<td>Amount</td>
<td>Requested</td>
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</tr>
<tr>
<td>Symphony Society of San Antonio</td>
<td>San Antonio, Texas</td>
<td>For continuation of the annual Rio Grande Valley International Music Festival; the educational program; and the engagement of American guest artists, conductors, and public relations and development directors.</td>
<td>65,000</td>
<td>TF 65,000</td>
</tr>
<tr>
<td>Syracuse Symphony Orchestra</td>
<td>Syracuse, New York</td>
<td>For concerts in outlying areas, school concerts, and family series.</td>
<td>45,000</td>
<td>TF 50,000</td>
</tr>
<tr>
<td>Toledo Orchestra Association</td>
<td>Toledo, Ohio</td>
<td>For concerts in public places and the educational program.</td>
<td>48,000</td>
<td></td>
</tr>
<tr>
<td>Tucson Symphony</td>
<td>Tucson, Arizona</td>
<td>For the engagement of a core of musicians and a development director, the education program, and run-out concerts.</td>
<td>24,000</td>
<td></td>
</tr>
<tr>
<td>Tulsa Philharmonic</td>
<td>Tulsa, Oklahoma</td>
<td>To engage additional string players and a director of education.</td>
<td>24,000</td>
<td></td>
</tr>
<tr>
<td>University-Fairbanks Symphony Association</td>
<td>Fairbanks, Alaska</td>
<td>To engage guest conductors.</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td>Utah Symphony</td>
<td>Salt Lake City, Utah</td>
<td>For a regional touring program, which includes collaborations with Ballet West, Utah Opera, and the Utah Chorale.</td>
<td>80,000</td>
<td>TF 80,000</td>
</tr>
<tr>
<td>Vermont Symphony Orchestra</td>
<td>Burlington, Vermont</td>
<td>For rehearsal time, a summer festival, youth concerts, and the engagement of an American composer to conduct his or her own work.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Victoria Symphony Society</td>
<td>Victoria, Texas</td>
<td>To support additional rehearsal time.</td>
<td>2,000</td>
<td></td>
</tr>
<tr>
<td>Virginia Orchestra Group</td>
<td>Norfolk, Virginia</td>
<td>To expand the subscription series and engage additional string players.</td>
<td>30,000</td>
<td></td>
</tr>
<tr>
<td>West Virginia University</td>
<td>Morgantown, West Virginia</td>
<td>To engage orchestra musicians and teachers for student conductors participating in the Conductors' Guild Summer Institute.</td>
<td>6,500</td>
<td></td>
</tr>
<tr>
<td>Westmoreland Symphony Orchestra</td>
<td>Greensburg, Pennsylvania</td>
<td>For a series of ensemble concerts at the Westmoreland County Community College.</td>
<td>3,000</td>
<td></td>
</tr>
<tr>
<td>Wheeling Symphony Society</td>
<td>Wheeling, West Virginia</td>
<td>To support the engagement of a string quartet.</td>
<td>15,000</td>
<td></td>
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<tr>
<td>White Plains Symphony Orchestra</td>
<td>White Plains, New York</td>
<td>To add rehearsal time for each of the Saturday evening concerts and the young people's concerts.</td>
<td>12,000</td>
<td></td>
</tr>
<tr>
<td>Wichita Symphony Society</td>
<td>Wichita, Kansas</td>
<td>For the run-out and touring program, the Soirees Musicales Chamber Music Series, the engagement of a string quartet and a box office manager, and the young people's concert.</td>
<td>40,000</td>
<td></td>
</tr>
<tr>
<td>Winston Salem Symphony Association</td>
<td>Winston-Salem, North Carolina</td>
<td>To support the in-school education program, engage a core of musicians, and expand the management staff.</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>Young Men's and Young Women's Hebrew Association</td>
<td>New York, New York</td>
<td>To support the performance of American works, additional rehearsal time, and the engagement of additional musicians.</td>
<td>18,000</td>
<td></td>
</tr>
<tr>
<td>Youngstown Symphony Society</td>
<td>Youngstown, Ohio</td>
<td>For the collaboration with an opera company, youth concerts, and the engagement of an American guest conductor.</td>
<td>16,000</td>
<td></td>
</tr>
</tbody>
</table>

**Services to the Orchestra Field**

**Affiliate Artists**
New York, New York

For the conductors' program and the conducting assistants' program. TF $125,000

**American Symphony Orchestra League**
Vienna, Virginia

To amend a previous grant to gather and computerize performance information concerning symphonic and chamber orchestra repertoire. 15,000

**American Symphony Orchestra League**
Vienna, Virginia

For management seminars, workshops, on-site technical assistance services, training manuals, publications, and the development department's activities for 1982-83. 150,000
### American Symphony Orchestra League

**Vienna, Virginia**

- **For the Orchestra Management Fellowship program**, which identifies, selects, and trains eight candidates to assume positions as managers of professional orchestras.

- **To support the Composers' Showcase project**, a pilot effort involving readings of new works and performances by the Chicago Civic Orchestra and by chamber ensembles at the annual conference.

- **For management seminars**, regional workshops, on-site technical assistance services, and the development office's activities for 1983-84.

- **For a cooperative agreement** to administer a music seminar for representatives of the music disciplines and others to consider and recommend ways in which the music field might be better served by the Endowment and other public agencies.

- **To administer the scheduling of on-site artistic** and a limited number of administrative evaluations of symphony and chamber orchestras and other music organizations by qualified experts in the field during the 1982-83 and 1983-84 seasons.

- **To increase accessibility for hearing and visually impaired audiences** to orchestral performances.

### 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:** $486,780

**124 grants**

#### Ensembles and Presenting Organizations

<table>
<thead>
<tr>
<th>Organization</th>
<th>Project Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alaska, University of Juneau, Alaska</td>
<td>For the 1982-83 String Chamber Music Symposium.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Alternative Center for International Arts New York, New York</td>
<td>For artists' fees for A.C.I.A.'s World Music Series.</td>
<td>$1,300</td>
</tr>
<tr>
<td>American Music Center New York, New York</td>
<td>For technical assistance programs, consulting services, and collaborative projects with regional and national service organizations.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Appel Farm Arts and Music Center Elmer, New Jersey</td>
<td>For a chamber music concert series.</td>
<td>$2,800</td>
</tr>
<tr>
<td>Ars Musica Ann Arbor, Michigan</td>
<td>To develop a regional self-sponsored concert series during the 1982-83 season.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Artists Series at the Pabst Milwaukee, Wisconsin</td>
<td>For the presentation of chamber ensembles for the 1982-83 season.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Associated Students of Sacramento State College Sacramento, California</td>
<td>For the costs of a Festival of New American Music at California State University in Sacramento.</td>
<td>$2,200</td>
</tr>
<tr>
<td>Atlanta Chamber Players Atlanta, Georgia</td>
<td>For a comprehensive marketing plan, including radio and television broadcasts, advertising, and mailings.</td>
<td>$4,600</td>
</tr>
<tr>
<td>Atlantic Performing Arts Center Weronah, New Jersey</td>
<td>For a performance tour and residencies in colleges and universities by the Kapelle Woodwind Trio.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Audubon Quartet Blacksburg, Virginia</td>
<td>For a chamber music seminar, including master classes, performances, rehearsals, and coaching.</td>
<td>$7,500</td>
</tr>
<tr>
<td>Aulos Ensemble New York, New York</td>
<td>To increase artists' fees for ensemble members during the 1982-83 season.</td>
<td>$2,500</td>
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<tr>
<td>Institution</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Austin Symphony Orchestra Society</td>
<td>For outdoor summer chamber music performances.</td>
<td>1,200</td>
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<tr>
<td>Austin, Texas</td>
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<tr>
<td>Badinage</td>
<td>For the ensemble’s 1982-83 New York concert season.</td>
<td>1,000</td>
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<tr>
<td>New York, New York</td>
<td></td>
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<tr>
<td>Boehm Quintette</td>
<td>For artists' fees and transportation, rehearsal, and administrative costs for concert and touring activities during the 1982-83 season.</td>
<td>3,500</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boston Camerata</td>
<td>For the 1982-83 season and the maintenance of an office.</td>
<td>4,200</td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
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</tr>
<tr>
<td>Brattleboro Music Center, Friends of the</td>
<td>For artists' fees and administrative expenses of the Green Mountain</td>
<td>4,200</td>
</tr>
<tr>
<td>Brattleboro, Vermont</td>
<td>Consortium of the Performing Arts.</td>
<td></td>
</tr>
<tr>
<td>Bronx Arts Ensemble</td>
<td>For the ensemble’s residency at the Fordham University Rose Hill campus during the 1982-83 season.</td>
<td>3,200</td>
</tr>
<tr>
<td>Bronx, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brooklyn Academy of Music</td>
<td>For the 1982 season of chamber music concerts.</td>
<td>6,150</td>
</tr>
<tr>
<td>Brooklyn, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candlelight Concert Society</td>
<td>For artists’ fees for the 1982-83 chamber music series.</td>
<td>1,300</td>
</tr>
<tr>
<td>Colombia, Maryland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol Chamber Artists</td>
<td>For artists’ fees for rehearsals and concerts during the 1982-83 season.</td>
<td>1,900</td>
</tr>
<tr>
<td>Albany, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carlow College</td>
<td>For activities of the Renaissance City Woodwind Quintet.</td>
<td>1,900</td>
</tr>
<tr>
<td>Pittsburgh, Pennsylvania</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catskill Symphony Orchestra</td>
<td>For a series of mini-residencies by the Catskill Woodwind Quintet during the 1982-83 season.</td>
<td>3,500</td>
</tr>
<tr>
<td>Oneonta, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Center for Chamber Music at Apple Hill Farm</td>
<td>For concerts and workshops during the 1982-83 season.</td>
<td>2,900</td>
</tr>
<tr>
<td>East Sullivan, New Hampshire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Center for Inter-American Relations</td>
<td>For a 1982-83 concert series by the Quintet of the Americas at the Center for Inter-American Relations.</td>
<td>1,000</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Center for the Performing Arts at Yellow Springs</td>
<td>For a concert series performed by the Philadelphia Trio and guest artists.</td>
<td>2,400</td>
</tr>
<tr>
<td>Chester Springs, Pennsylvania</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chamber Music America</td>
<td>To support the documentation of a residency by the Raphael Trio at the University of Vermont.</td>
<td>1,100</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>Chamber Music Northwest</td>
<td>For artists’ fees for the 1982 summer season.</td>
<td>3,800</td>
</tr>
<tr>
<td>Portland, Oregon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chamber Music Society of Baltimore</td>
<td>For costs of chamber music concerts during the 1982-83 season.</td>
<td>2,800</td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chamber Music Society of Lincoln Center</td>
<td>For the 1982-83 concert series at Alice Tully Hall.</td>
<td>16,000</td>
</tr>
<tr>
<td>New York, New York</td>
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<tr>
<td>Chamber Music Society of Salt Lake</td>
<td>For the 1982-83 series of chamber concerts by visiting and local artists.</td>
<td>1,700</td>
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<tr>
<td>Salt Lake City, Utah</td>
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<tr>
<td>Chamber Music Society of Utica</td>
<td>For the 1982-83 chamber music series.</td>
<td>1,600</td>
</tr>
<tr>
<td>Clinton, New York</td>
<td></td>
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<tr>
<td>Chestnut Hill Concerts</td>
<td>For the 1982-83 series of chamber music concerts.</td>
<td>1,300</td>
</tr>
<tr>
<td>Madison, Connecticut</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago Ensemble</td>
<td>For administrative costs and increased rehearsal time.</td>
<td>1,500</td>
</tr>
<tr>
<td>Chicago, Illinois</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coleman Chamber Music Association</td>
<td>For artists' fees and related expenses for the presentation of American ensembles during the 1982-83 season.</td>
<td>3,000</td>
</tr>
<tr>
<td>Pasadena, California</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Artists Guild</td>
<td>For artists’ fees and travel costs for American chamber ensembles presented on the guild’s 1982-83 concert series.</td>
<td>6,200</td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>---------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Concert Royal</td>
<td>For rehearsal time for singers and instrumentalists during the 1982-83 concert season.</td>
<td>$2,800</td>
</tr>
<tr>
<td>Connoisseur Concerts Association</td>
<td>For artists' fees for the 1982-83 chamber music series.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>To support the chamber ensemble, An die Musik, in a performing and teaching residency at Southern Methodist University in Dallas.</td>
<td>$2,000</td>
</tr>
<tr>
<td>Cultural Council Foundation</td>
<td>For a series of concerts by the Sylvan Wind Quintet during the 1982-83 season.</td>
<td>$1,700</td>
</tr>
<tr>
<td>Da Capo Chamber Players</td>
<td>For a touring program and symposia on new music during the 1982-83 season.</td>
<td>$8,300</td>
</tr>
<tr>
<td>Dinosaur Annex Music Ensemble</td>
<td>For a subscription series of four concerts of contemporary chamber music during the 1982-83 season.</td>
<td>$1,800</td>
</tr>
<tr>
<td>Dorian Woodwind Quintet Foundation</td>
<td>For a national tour of 40 performances during the 1982-83 season.</td>
<td>$5,800</td>
</tr>
<tr>
<td>Early Music Foundation</td>
<td>For concert tours by members of the Ensemble for Early Music during the 1982-83 season.</td>
<td>$1,800</td>
</tr>
<tr>
<td>Empire Brass Quintet</td>
<td>For a series of free concerts in Boston, featuring the Empire Brass Quintet and guest artists from the Boston area.</td>
<td>$5,200</td>
</tr>
<tr>
<td>Ensemble of Santa Fe</td>
<td>For a subscription series of chamber music concerts and community outreach programs.</td>
<td>$2,100</td>
</tr>
<tr>
<td>Folger Shakespeare Library</td>
<td>For guest artists' fees, travel, and other expenses related to the 1982-83 season of the Folger Consort.</td>
<td>$5,400</td>
</tr>
<tr>
<td>Friends of the Arts</td>
<td>For artists' fees for the two chamber music series presented by Friends of the Arts during the 1982-83 season.</td>
<td>$2,600</td>
</tr>
<tr>
<td>Grinnell College</td>
<td>For residencies by the Mirecourt Trio at colleges belonging to the consortium of the Associated Colleges of the Midwest.</td>
<td>$3,400</td>
</tr>
<tr>
<td>Hawaii, University of</td>
<td>For artist fees for a chamber music residency during the 1982-83 season.</td>
<td>$5,200</td>
</tr>
<tr>
<td>Houston Friends of Music</td>
<td>For the 1982-83 series of chamber music concerts at Rice University.</td>
<td>$2,000</td>
</tr>
<tr>
<td>Interlochen Center for the Arts</td>
<td>For a residency by the Concord String Quartet during the summer season of the Interlochen Arts Festival.</td>
<td>$2,100</td>
</tr>
<tr>
<td>International Brass Quintet Festival</td>
<td>For the third annual International Brass Quintet Festival.</td>
<td>$4,800</td>
</tr>
<tr>
<td>Iowa State University</td>
<td>For residencies by the Ames Quartet in communities in Iowa and neighboring states.</td>
<td>$1,300</td>
</tr>
<tr>
<td>Iowa, University of</td>
<td>For the presentation of chamber music ensembles.</td>
<td>$3,520</td>
</tr>
<tr>
<td>Iowa City, Iowa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kronos Performing Arts Association</td>
<td>For the 1982-83 contemporary chamber music series by the Kronos Quartet.</td>
<td>$10,200</td>
</tr>
<tr>
<td>L'Ensemble du Musique</td>
<td>For artists' fees for self-produced programs of chamber music in New York City, upstate New York, and New England.</td>
<td>$1,800</td>
</tr>
<tr>
<td>Lark Society for Chamber Music</td>
<td>For the 1982-83 season of the Portland String Quartet.</td>
<td>$3,600</td>
</tr>
<tr>
<td>Long Island Chamber Ensemble</td>
<td>For the 1982-83 season of concerts on Long Island and at the Abraham Goodman House in New York City.</td>
<td>$3,300</td>
</tr>
<tr>
<td>MSQ Enterprises</td>
<td>For the 1982-83 regional touring program of the Manhattan String Quartet in New York and Connecticut.</td>
<td>$4,200</td>
</tr>
<tr>
<td>Mamaroneck Free Library</td>
<td>For artists' fees for the 1982-83 chamber music subscription series at the Emelin Theatre for the Performing Arts.</td>
<td>$2,000</td>
</tr>
<tr>
<td>Metropolitan Brass Quartet</td>
<td>For the 1982-83 season of the Metropolitan Brass Quartet's Wednesday Evening Concert Series at Brooklyn's St. James Cathedral.</td>
<td>$1,400</td>
</tr>
<tr>
<td>Organization</td>
<td>Purpose</td>
<td>Amount</td>
</tr>
<tr>
<td>---------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Midland-Odessa Symphony and Chorale Midland, Texas</td>
<td>For the 1982-83 performance season by the Thouvenel String Quartet of Midland.</td>
<td>2,800</td>
</tr>
<tr>
<td>Minnesota Public Radio St. Paul, Minnesota</td>
<td>For the chamber music series, St. Paul, Sunday Morning.</td>
<td>4,200</td>
</tr>
<tr>
<td>Mohawk Trail Concerts Greenfield, Massachusetts</td>
<td>For musicians’ fees and administrative costs for the community concerts program in Western Massachusetts.</td>
<td>2,700</td>
</tr>
<tr>
<td>Mostly Music Chicago, Illinois</td>
<td>For the 1982-83 season, including lunchtime concerts and a chamber music series at Truman College campus.</td>
<td>3,800</td>
</tr>
<tr>
<td>Music Advisory Council Seattle, Washington</td>
<td>For a regional festival of resident chamber music ensembles from colleges and universities in the Pacific Northwest.</td>
<td>4,200</td>
</tr>
<tr>
<td>Music for a While Stony Point, New York</td>
<td>For musicians’ fees for touring in April 1983.</td>
<td>2,200</td>
</tr>
<tr>
<td>Music at Gretna Mount Gretna, Pennsylvania</td>
<td>For administrative costs of chamber music presentations during the 1982 summer season.</td>
<td>3,600</td>
</tr>
<tr>
<td>Naumburg (Walter W.) Foundation New York, New York</td>
<td>For the Alice Tully Hall appearances of the ensembles receiving the Naumburg chamber music award.</td>
<td>7,000</td>
</tr>
<tr>
<td>New College Music Festival Sarasota, Florida</td>
<td>For the New College Music Festival at the Florida West Coast Music Center.</td>
<td>4,500</td>
</tr>
<tr>
<td>New England Foundation for the Arts Cambridge, Massachusetts</td>
<td>For regional tours by chamber ensembles in New England during 1982-83.</td>
<td>16,600</td>
</tr>
<tr>
<td>New York Chamber Soloists New York, New York</td>
<td>For the 1982-83 touring program and concerts at historic landmarks in New York, Vermont, Connecticut, and Rhode Island.</td>
<td>3,300</td>
</tr>
<tr>
<td>New York Consort of Viols New York, New York</td>
<td>For rehearsal time for the preparation of a program of the works of John Jenkins presented during the 1982-83 season.</td>
<td>2,100</td>
</tr>
<tr>
<td>New York Philomusica New York, New York</td>
<td>For artists’ fees for 1982-83 chamber music concerts.</td>
<td>2,500</td>
</tr>
<tr>
<td>New York Renaissance Band New York, New York</td>
<td>For the 1982-83 series of children’s concerts.</td>
<td>1,000</td>
</tr>
<tr>
<td>New York Vocal Arts Ensemble New York, New York</td>
<td>For a subscription series of vocal chamber music at Lincoln Center, including commissioned works by American composers.</td>
<td>3,300</td>
</tr>
<tr>
<td>92nd Street YM-YWHA New York, New York</td>
<td>For chamber music concerts for the 1982-83 season.</td>
<td>7,700</td>
</tr>
<tr>
<td>North Country Chamber Players Franconia, New Hampsh</td>
<td>To increase musicians’ fees, hire a development officer, and add a pianist to the ensemble.</td>
<td>3,300</td>
</tr>
<tr>
<td>Orchestra of Our Time New York, New York</td>
<td>For performances during the 1982-83 season.</td>
<td>4,200</td>
</tr>
<tr>
<td>Orpheus Chamber Ensemble New York, New York</td>
<td>For a tour in the eastern United States and in the South.</td>
<td>5,200</td>
</tr>
<tr>
<td>Pennsylvania State University University Park, Pennsylvania</td>
<td>For the chamber music portion of the 25th anniversary program of the university’s Artists’ Series.</td>
<td>1,000</td>
</tr>
<tr>
<td>Performers’ Committee New York, New York</td>
<td>For mini-residencies by Continuum at colleges and community organizations during the 1982-83 season.</td>
<td>5,700</td>
</tr>
<tr>
<td>Pittsburgh Chamber Music Society Pittsburgh, Pennsylvania</td>
<td>To present both winners of the 1981 Walter W. Naumburg Foundation award for chamber music.</td>
<td>2,100</td>
</tr>
<tr>
<td>Pomerium Musices New York, New York</td>
<td>For an early music series at the Abraham Goodman House in New York City during the 1982-83 season.</td>
<td>1,500</td>
</tr>
<tr>
<td>Primavera String Quartet New York, New York</td>
<td>For the costs of increased rehearsal time and mini-residencies by the quartet.</td>
<td>5,000</td>
</tr>
<tr>
<td>Pro Arte Chamber Orchestra of New York New York, New York</td>
<td>For a series of concerts by the Laurentian Chamber Players at the Dutchess shopping mall in Fishkill, New York.</td>
<td>1,300</td>
</tr>
<tr>
<td>Organization Name</td>
<td>Location</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
<td>-----------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Renaissance Band Calliope</td>
<td>New York, New York</td>
<td>For tour-residencies in several locations, including the Pacific Coast, Midwest, and South, during the 1982-83 season.</td>
</tr>
<tr>
<td>Renaissance Ensemble of Baltimore</td>
<td>Baltimore, Maryland</td>
<td>For the 1982-83 subscription series of the ensemble.</td>
</tr>
<tr>
<td>St. Luke's Chamber Ensemble</td>
<td>New York, New York</td>
<td>For an increase in artists' fees for the 1982-83 season.</td>
</tr>
<tr>
<td>San Francisco Chamber Music Society</td>
<td>San Francisco, California</td>
<td>For administrative and fund-raising costs of the 1982-83 season.</td>
</tr>
<tr>
<td>San Francisco Conservatory of Music</td>
<td>San Francisco, California</td>
<td>For performers' fees for the annual Chamber Music/West Festival held for three weeks in early summer.</td>
</tr>
<tr>
<td>San Francisco Early Music Society</td>
<td>San Francisco, California</td>
<td>For fees for chamber musicians presented during the 1982-83 season.</td>
</tr>
<tr>
<td>Santa Fe Chamber Music Foundation</td>
<td>Santa Fe, New Mexico</td>
<td>For the festival's fourth annual residency in Seattle in August 1982 and the expansion of the American Composer Program.</td>
</tr>
<tr>
<td>Sea Cliff Chamber Players</td>
<td>Sea Cliff, New York</td>
<td>For the 1982-83 Great Performer Series, featuring the ensemble with guest artists.</td>
</tr>
<tr>
<td>Settlement Music School</td>
<td>Philadelphia, Pennsylvania</td>
<td>For the 1982-83 touring program of the New Arts Trio.</td>
</tr>
<tr>
<td>Shriner Hall Concert Series</td>
<td>Baltimore, Maryland</td>
<td>For the presentation of chamber music on the 1982-83 series.</td>
</tr>
<tr>
<td>Si-Yo Society Foundation</td>
<td>New York, New York</td>
<td>For the 1982-83 Si-Yo Chamber Music Concert Series at Pace University and additional concerts in other communities.</td>
</tr>
<tr>
<td>Society for Chamber Music in Rochester</td>
<td>Rochester, New York</td>
<td>For the 1983 Baroque Festival in Rochester, including a residency by the Concert Royal Baroque Ensemble.</td>
</tr>
<tr>
<td>Society of the Third Street Music School Settlement</td>
<td>New York, New York</td>
<td>For the 1982-83 chamber music series.</td>
</tr>
<tr>
<td>South Dakota Symphony Orchestra</td>
<td>Sioux Falls, South Dakota</td>
<td>For touring by the Dakota String Quartet in South Dakota, Minnesota, and North Dakota.</td>
</tr>
<tr>
<td>Southern Arts Federation</td>
<td>Atlanta, Georgia</td>
<td>For musicians' fees for residency tours by regional chamber ensembles.</td>
</tr>
<tr>
<td>Spoleto Festival U.S.A.</td>
<td>Charleston, South Carolina</td>
<td>For a series of chamber music events at the 1982 summer festival.</td>
</tr>
<tr>
<td>Stony Baroque Chamber Players</td>
<td>New York, New York</td>
<td>For the Janus Ensemble's concert in New York City during the 1982-83 season.</td>
</tr>
<tr>
<td>Strings for Schools</td>
<td>Villanova, Pennsylvania</td>
<td>For the 1982-83 program of free chamber music concerts in elementary and secondary schools, institutions for the handicapped or aged, and shopping malls or parks.</td>
</tr>
<tr>
<td>Sylmar Corporation</td>
<td>Minneapolis, Minnesota</td>
<td>For the Sylmar Chamber Ensemble's 1982-83 concert series.</td>
</tr>
<tr>
<td>Symphonic and Chamber Music Society of Las Vegas</td>
<td>Las Vegas, Nevada</td>
<td>For the 1982-83 season.</td>
</tr>
<tr>
<td>Syracuse Friends of Chamber Music</td>
<td>Syracuse, New York</td>
<td>For the presentation of chamber music ensembles during the 1982-83 season.</td>
</tr>
<tr>
<td>Theater Chamber Players</td>
<td>Washington, D.C.</td>
<td>For fees for the music director and manager during the 1982-83 season.</td>
</tr>
<tr>
<td>Twentieth Century Consort</td>
<td>Washington, D.C.</td>
<td>For the Emerson String Quartet's 1982-83 touring program in the South and Midwest.</td>
</tr>
<tr>
<td>Twentieth Century Consort</td>
<td>Washington, D.C.</td>
<td>For the production of contemporary music concerts during the 1982-83 season.</td>
</tr>
<tr>
<td>Organization</td>
<td>Grant Purpose</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>University Community Concerts College Park, MD</td>
<td>For artists' fees for the 1982-83 season of chamber music concerts.</td>
<td>$2,100</td>
</tr>
<tr>
<td>Vermont Mozart Festival Burlington, VT</td>
<td>For the Vermont Mozart Festival's 1982-83 winter chamber music series.</td>
<td>$1,300</td>
</tr>
<tr>
<td>Voices of Change Dallas, TX</td>
<td>For artists' fees for a series of new music concerts and an administrator's salary.</td>
<td>$10,000</td>
</tr>
<tr>
<td>WNYC Foundation New York, NY</td>
<td>For artists' fees and the music producer's salary for the 1982-83 radio broadcast season of the Chamber Music Society of Lincoln Center.</td>
<td>$9,100</td>
</tr>
<tr>
<td>Walker Art Center Minneapolis, MN</td>
<td>To support chamber music concerts.</td>
<td>$2,200</td>
</tr>
<tr>
<td>Waverly Consort New York, NY</td>
<td>For the expansion of the consort's Alice Tully Hall concert series and the continuation of national touring during the 1982-83 season.</td>
<td>$5,300</td>
</tr>
<tr>
<td>Westchester Chamber Chorus and Orchestra Foundation New York, NY</td>
<td>For added rehearsal time, guest artist fees, and administrative costs for the ensemble's 1982-83 chamber music series.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Western Michigan University Kalamazoo, MI</td>
<td>To continue and expand outreach activities throughout Michigan by the Golden String Quartet.</td>
<td>$1,300</td>
</tr>
<tr>
<td>Western States Arts Foundation Santa Fe, NM</td>
<td>For regional tours by chamber ensembles throughout western states.</td>
<td>$6,700</td>
</tr>
<tr>
<td>Western Wind Vocal Ensemble New York, NY</td>
<td>For community concerts in the Harlem and downtown Brooklyn areas at community centers, churches, schools, hospitals, and nursing homes.</td>
<td>$4,400</td>
</tr>
<tr>
<td>Wilson (Warren) College Swannanoa, NC</td>
<td>For the summer chamber music festival in Swannanoa, Burnsville, Hendersonville, and Spruce Pine, NC.</td>
<td>$1,800</td>
</tr>
<tr>
<td>Yellow Barn Putney, VT</td>
<td>For a residency by the Primavera Quartet during the 1982 summer chamber music festival.</td>
<td>$2,000</td>
</tr>
<tr>
<td>Young Audiences of Greater Cleveland Cleveland, OH</td>
<td>For chamber music performances for children during the 1982-83 season.</td>
<td>$2,200</td>
</tr>
</tbody>
</table>

**Services to Chamber Music**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Grant Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chamber Music America New York, NY</td>
<td>For services to its membership of chamber music ensembles and presenting organizations during 1982-83.</td>
<td>$25,000</td>
</tr>
</tbody>
</table>

**New Music Performance**

Includes two subcategories: *Ensembles and Presenting Organizations* grants enable organizations that have demonstrated a strong commitment to new music to provide quality performances of new music and make the form more widely available. *Services to the New Music Field* are grants awarded to organizations for projects that serve professional new music ensembles on a national or regional basis.

Program funds: $357,650
61 grants

**Ensembles and Presenting Organizations**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Grant Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany Symphony Orchestra Albany, NY</td>
<td>For a series of new music concerts at the Albany Palace Theatre and the Troy Savings Bank Music Hall.</td>
<td>$2,700</td>
</tr>
<tr>
<td>American Camerata for New Music Wheaton, MD</td>
<td>For increased paid rehearsal time, a part-time personnel manager, and an educational program for young people.</td>
<td>$3,700</td>
</tr>
<tr>
<td>American Composers Concerts New York, NY</td>
<td>For artistic fees for a series of programs of American symphonic music in Alice Tully Hall.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Location</td>
<td>Description</td>
</tr>
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</tr>
<tr>
<td>Aurora Music Foundation</td>
<td>New York, New York</td>
<td>For rehearsal and performance salaries for musicians and a sound engineer for the Philip Glass Ensemble.</td>
</tr>
<tr>
<td>Boston Musica Viva</td>
<td>Boston, Massachusetts</td>
<td>For the promotion, rehearsal, and performance of the subscription series of concerts.</td>
</tr>
<tr>
<td>California Institute of the Arts</td>
<td>Valencia, California</td>
<td>For the 1983 Contemporary Music Festival.</td>
</tr>
<tr>
<td>Chicago Society of Composers</td>
<td>Wilmette, Illinois</td>
<td>For the 1982-83 concert series of chamber programs.</td>
</tr>
<tr>
<td>Composers' Conference and Chamber Center</td>
<td>Hyde Park, Vermont</td>
<td>To support artistic personnel and visiting composers for the 1982 season.</td>
</tr>
<tr>
<td>Composers' Forum</td>
<td>New York, New York</td>
<td>To support the 1982-83 concert series.</td>
</tr>
<tr>
<td>Contemporary Arts Center</td>
<td>Cincinnati, Ohio</td>
<td>For the new music concert series for the 1982-83 season.</td>
</tr>
<tr>
<td>Contemporary Concerts</td>
<td>Carol Stream, Illinois</td>
<td>For the continuation of new music presentations.</td>
</tr>
<tr>
<td>Contemporary Music Forum</td>
<td>Washington, D.C.</td>
<td>For a concert series at the Corcoran Gallery of Art, the National Bureau of Standards, and a regional tour in Mid-Atlantic states.</td>
</tr>
<tr>
<td>Creative Music Foundation</td>
<td>Woodstock, New York</td>
<td>For artists' fees for performance and short-term residencies.</td>
</tr>
<tr>
<td>Creative Time</td>
<td>New York, New York</td>
<td>For &quot;Art On The Beach 1982.&quot;</td>
</tr>
<tr>
<td>Cunningham Dance Foundation</td>
<td>New York, New York</td>
<td>For a series of a dance and new music performances by the Merce Cunningham Dance Company.</td>
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<tr>
<td>Dance Theatre Workshop</td>
<td>New York, New York</td>
<td>For the sixth season of &quot;Tuesday Music,&quot; a contemporary composers' performance series.</td>
</tr>
<tr>
<td>District Curators</td>
<td>Washington, D.C.</td>
<td>For the presentation of performances at the Gayety Theater and at d.c. space.</td>
</tr>
<tr>
<td>80 Langton Street Corporation</td>
<td>San Francisco, California</td>
<td>For artists' honoraria for the 1982-83 new music performance series and composer-in-residence program.</td>
</tr>
<tr>
<td>Experimental Intermedia Foundation</td>
<td>New York, New York</td>
<td>For the 1982-83 season of concerts by composers.</td>
</tr>
<tr>
<td>Gregg Smith Singers</td>
<td>New York, New York</td>
<td>For a series of concerts, seminars and workshops on contemporary American choral works integrated into national tours.</td>
</tr>
<tr>
<td>Group for Contemporary Music</td>
<td>New York, New York</td>
<td>For concerts at the Manhattan School of Music, at Symphony Space, and at the 92nd Street Y in New York City.</td>
</tr>
<tr>
<td>Guild of Composers</td>
<td>New York, New York</td>
<td>For the 1982-83 season of concerts of new repertory for string quartet, conducted chamber ensemble, small ensemble, and solo piano.</td>
</tr>
<tr>
<td>Haleakala, Inc./The Kitchen</td>
<td>New York, New York</td>
<td>For the presentation of artists specializing in new music.</td>
</tr>
</tbody>
</table>
For the 1982-83 season of the Electronic Art Ensemble. 2,700

For evening retrospectives of the work of Meredith Monk and her ensemble. 2,700

For a season of American music concerts that feature the writings and compositions of John Cage. 3,700

To support the 1982 season of new music concerts. 1,500

For the 1982-83 season of concerts of contemporary chamber music at Carnegie Recital Hall. 3,200

For new music performances for the center's 12th summer season. 5,700

For the 1982-83 season of new music performances. 2,000

For resource and technical assistance for composers, presenters, and funding agencies. 70,500

For the programming of New Music America 1982, a one-week festival of new music held in conjunction with a meeting of the New Music Alliance. 8,500

To expand the Atlanta New Music Ensemble concert and touring program. 1,000

For the inclusion of works by Charles Wuorinen and Christian Wolf in the Symphony's 1982-83 season and for school concert programs. 2,500

For the 1982-83 season of contemporary music concerts. 2,500

For touring programs, a young American composers concert series, and a concert/lecture series. 6,500

For a series of concerts by composers and performers with original-design instruments. 2,500

For the 1982-83 season of concerts. 3,700

To support the New Music for New Audiences series in disadvantaged environments in the New York City area. 5,500

To continue a series of workshop-residencies by significant new performers. 2,700

For the ninth season of contemporary music performances, emphasizing American compositions. 4,200

To increase paid rehearsal time and hire a part-time administrator. 10,000

For the 1982-83 new music concert series. 2,500

For artists' fees and the recording of new music performances for broadcast over National Public Radio. 5,700

For a 1982-83 national tour of new works performed by Steve Reich and Musicians. 4,500

For the ensemble's continuing series of public concerts of contemporary music. 2,500

For a new music series in Santa Fe and Albuquerque. 2,000
<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roulette</td>
<td>New York, New York</td>
<td>To support composers and/or performers of new music and provide them with resources of adequate promotion, rehearsal, and documentation.</td>
</tr>
<tr>
<td>San Francisco Contemporary Music Players</td>
<td>San Francisco, California</td>
<td>For musicians’ fees for the 1982-83 season of contemporary music concerts and special events.</td>
</tr>
<tr>
<td>S.E.M. Ensemble</td>
<td>Buffalo, New York</td>
<td>For the presentation of major works written by John Cage between 1959 and 1970.</td>
</tr>
<tr>
<td>Southern California Chamber Music Society</td>
<td>Los Angeles, California</td>
<td>For the Monday Evening Concerts Chamber Music series, concentrating on the presentations of 20th-century works by Americans.</td>
</tr>
<tr>
<td>Speculum Musicae</td>
<td>New York, New York</td>
<td>For the 1982-83 season performance season of 20th-century music throughout the United States.</td>
</tr>
<tr>
<td>Syracuse Society for New Music</td>
<td>Syracuse, New York</td>
<td>For the expansion of programs presenting works of regional, national, and international composers.</td>
</tr>
<tr>
<td>Uwharrie Clarinet-Percussion Duo</td>
<td>Altamahaw, North Carolina</td>
<td>For a tour of seven concerts during the 1982-83 season.</td>
</tr>
<tr>
<td>Walker Art Center</td>
<td>Minneapolis, Minnesota</td>
<td>To support new music concerts.</td>
</tr>
</tbody>
</table>

**Services to the New Music Performance**

**Meet the Composer**

New York, New York

For resources and technical assistance for composers, presenters, and funding agencies. $70,500

**Music Festivals**

To assist organizations that offer a series of high quality music events that are special in nature, coordinated within a specific period of time, and presented at a centralized location.

<table>
<thead>
<tr>
<th>Program funds: $618,391</th>
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</thead>
<tbody>
<tr>
<td>Treasury funds: $167,500</td>
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</table>

44 grants

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aster, Lenox, and Tilden Foundation</td>
<td>New York, New York</td>
<td>For staff positions in the Music Division of the library.</td>
</tr>
<tr>
<td>Baldwin-Wallace College</td>
<td>Berea, Ohio</td>
<td>For the 50th annual Bach Festival.</td>
</tr>
<tr>
<td>Boston Symphony Orchestra</td>
<td>Boston, Massachusetts</td>
<td>For the 45th season of the Berkshire Festival at Tanglewood in summer 1982.</td>
</tr>
<tr>
<td>Bowdoin College</td>
<td>Brunswick, Maine</td>
<td>For the Bowdoin Summer Music Festival in summer 1982.</td>
</tr>
<tr>
<td>Cabrillo Guild of Music</td>
<td>Aptos, California</td>
<td>To support the Cabrillo Festival in summer 1982 by increasing audience development and involving members of the community in all aspects of the American premiere of an opera.</td>
</tr>
<tr>
<td>Caramoor Center for Music and the Arts</td>
<td>Katonah, New York</td>
<td>For the Caramoor Music Festival in summer 1982.</td>
</tr>
<tr>
<td>Carmel Bach Festival</td>
<td>Carmel, California</td>
<td>For the 1982 Carmel Bach Festival.</td>
</tr>
<tr>
<td>Castle Hill Foundation</td>
<td>Ipswich, Massachusetts</td>
<td>For the Castle Hill Festival.</td>
</tr>
<tr>
<td>Chautauqua Institution</td>
<td>Chautauqua, New York</td>
<td>To support the 1982 festival series.</td>
</tr>
<tr>
<td>Organization</td>
<td>Grant Purpose</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Colorado Music Festival</td>
<td>For the 1982 Colorado Music Festival</td>
<td>6,000</td>
</tr>
<tr>
<td>ETV Endowment of South Carolina</td>
<td>For production of Igor Stravinsky's centennial celebration television concert.</td>
<td>5,000</td>
</tr>
<tr>
<td>Eastern Music Festival</td>
<td>For the Eastern Music Festival in summer 1982.</td>
<td>12,300</td>
</tr>
<tr>
<td>Festival Casals</td>
<td>For the Casals Festival in 1982.</td>
<td>1,000</td>
</tr>
<tr>
<td>Maher, Linda Jean</td>
<td>For Ms. Maher to participate in the Endowment's Fellowship Program.</td>
<td>3,648</td>
</tr>
<tr>
<td>Mid-America Arts Alliance</td>
<td>For a comprehensive pilot project of music touring and residency activities.</td>
<td>42,800</td>
</tr>
<tr>
<td>Minnesota Public Radio</td>
<td>For 18 live broadcasts, via satellite, from the tenth anniversary season of the Santa Fe Chamber Music Festival.</td>
<td>8,000</td>
</tr>
<tr>
<td>Monadnock Music</td>
<td>For the Monadnock Music Festival in summer 1982.</td>
<td>6,500</td>
</tr>
<tr>
<td>Mozart on the Square</td>
<td>For the 1982 Mozart on the Square festival on Rittenhouse Square in Philadelphia.</td>
<td>2,200</td>
</tr>
<tr>
<td>Music Associates of Aspen</td>
<td>For the 1982 Aspen Music Festival</td>
<td>TF 48,800</td>
</tr>
<tr>
<td>Music From Bear Valley</td>
<td>For the annual three-week festival in Bear Valley.</td>
<td>2,300</td>
</tr>
<tr>
<td>Musica Sacra</td>
<td>For the Basically Bach Festival in summer 1982.</td>
<td>24,100</td>
</tr>
<tr>
<td>Musical Arts Association</td>
<td>For the Blossom Music Center in summer 1982.</td>
<td>TF 33,900</td>
</tr>
<tr>
<td>Grand Teton Music Festival</td>
<td>For 20th-century music concerts by young American artists, and audience development activities for the summer 1982 festival.</td>
<td>15,000</td>
</tr>
<tr>
<td>Grapsy, Richelle A.</td>
<td>To participate as a Fellow in the Music Program. The Fellowship Program contributed an additional $500 to this award.</td>
<td>2,868</td>
</tr>
<tr>
<td>Gregg Smith Singers</td>
<td>For the Mostly Mozart Festival in summer 1982.</td>
<td>7,500</td>
</tr>
<tr>
<td>Group for Contemporary Music</td>
<td>For a festival of the music of Stefan Wolpe.</td>
<td>2,500</td>
</tr>
<tr>
<td>Guggenheim Concerts Band</td>
<td>For the 1982 season of the band's 40 free outdoor summer concerts.</td>
<td>11,700</td>
</tr>
<tr>
<td>Inter-American Music and Arts Festival Foundation</td>
<td>For the 13th Inter-American Music Festival in Washington, D.C., in 1982.</td>
<td>23,000</td>
</tr>
<tr>
<td>Jenoure, Theresa</td>
<td>To participate as a Fellow in the Music Program. The Fellowship Program contributed an additional $500 to this award.</td>
<td>2,800</td>
</tr>
<tr>
<td>Lincoln Center for the Performing Arts</td>
<td>For the Mostly Mozart Festival in summer 1982.</td>
<td>TF 21,300</td>
</tr>
<tr>
<td>Los Angeles Philharmonic Association</td>
<td>For the 1982 season of the Hollywood Bowl Summer Festival.</td>
<td>TF 27,000</td>
</tr>
<tr>
<td>National Public Radio</td>
<td>For arts coverage in the radio “magazine” known as the Sunday Show.</td>
<td>25,000</td>
</tr>
<tr>
<td>New England Foundation for the Arts</td>
<td>For a comprehensive pilot project of music touring and residency activities of orchestras, choral groups, jazz artists, chamber music groups, new music ensembles, and composers.</td>
<td>36,000</td>
</tr>
</tbody>
</table>
New Hampshire Music Festival  
Center Harbor, New Hampshire
- To support the New Hampshire Music Festival in its audience development activities.
  - 1,300

New York, City University of New York, New York
- For Barry Brook, president of the International Music Council of UNESCO, to travel to UNESCO meetings and conferences in Europe.
  - 3,975

Ojai Festivals  
Ojai, California
- For the 1982 Ojai Festival.
  - 7,800

Oregon, University of Eugene, Oregon
- For the Oregon Bach Festival.
  - 2,500

Public Broadcasting Service Washington, D.C.
- For a series of programs entitled “Music in America,” highlighting American composers.
  - 200,000

Robin Hood Dell Concerts Philadelphia, Pennsylvania
- For the summer 1982 season at the Mann Music Center.
  - 28,100

San Francisco Symphony San Francisco, California
- For the 1982 Beethoven Festival in summer 1982.
  - 17,500

Southern Arts Federation Atlanta, Georgia
- For a pilot project of orchestra touring and residency activities.
  - 45,000

Theater of the Performing Arts Tucson, Arizona
- For a series of concerts emphasizing 20th-century music.
  - 1,500

Theatre Development Fund New York, New York
- For the music voucher program developed by the Theatre Development Fund.
  - 25,000

Vermont Mozart Festival Burlington, Vermont
- For the Vermont Mozart Festival in summer 1982.
  - 3,100

Music Recording
- To offer assistance to nonprofit organizations for the recording and distribution of American music.
- Program funds: $178,500
- 21 grants

Boston Symphony Orchestra Boston, Massachusetts
- For the recording of Earl Kim’s Violin Concerto and Robert Starer’s Concerto for Violin and Orchestra.
  - 20,000

Brooklyn Philharmonia Brooklyn, New York
- For the recording of Lukas Foss’s Night Music for John Lennon.
  - 7,000

Camerata of Los Angeles Valencia, California
- For the recording of Romancero Gitano by Mario Castelnuovo-Tedesco and Mary Triptych by Father John Schiafone.
  - 4,000

Chamber Music Society of Baltimore Baltimore, Maryland
- For the recording of Charles Ives’ Aegidio Sostenuto, Ruth Crawford Seeger’s Three Songs, and Ralph Shapey’s Quartet.
  - 3,500

Composers Recordings New York, New York
- For continuation of the direct marketing program and for general operating expenses.
  - 20,000

Consortium Recordings Los Angeles, California
- For the recording of David Baker Volume II on the Consortium Recordings label.
  - 3,000

Gregg Smith Singers New York, New York
- For the recordings, The Choral Music of Ned Rorem and Mademoiselle Modiste by Victor Herbert.
  - 5,000

Jazz Composers’ Orchestra Association New York, New York
- For promotion projects of the New Music Distribution Service.
  - 20,000

Koussevitzky Music Foundation New York, New York
- For the organization of the American Music Recording Institute.
  - 20,000

Leonarda Productions New York, New York
- To record Ned Rorem’s Last Poems of Wallace Stevens and Judith Lang Zaimont’s The Magic World.
  - 3,500

Louisville Orchestra Louisville, Kentucky
- For the recording of Karel Husa’s Apotheosis and Monodrama, Richard Rodney Bennett’s Concerto for Orchestra, William Kraft’s Overture and a newly commissioned symphonic work by Claude Baker.
  - 20,000
Midsummer Mozart  
Menlo Park, California  
To record Ernst Bacon's *Concerto for Piano and Orchestra*.  
3,000

Musical Arts Association  
Cleveland, Ohio  
To record Gardner Read's *Symphony No. 4* with the Cleveland Orchestra.  
10,000

New Music Consort  
New York, New York  
To record John Cage's *Quartet*, Mario Davidovsky's *String Quartet No. 2*, Milton Babbitt's *String Quartet No. 4*, and a new work by Harvey Sollberger with the New Music Consort.  
4,000

New World Records  
New York, New York  
To provide support for general operating funds applied towards the production and distribution of six-to-eight discs.  
20,000

New York Philomusica  
New York, New York  
To record Jacob Druckman's *Divertimento, Delizie Contente Che L'Ame Beate*, and *Bo*, with the New York Philomusica.  
3,000

Opus One Recordings  
Greenville, Maine  
To record works by Samuel Adler, Roger Briggs, Ned Rorem, Ernst Levy, David From and Lee Hyla.  
1,000

Parnassus  
New York, New York  
To provide support for the recording of Mario Davidovsky's *Scenes from Shir Ha Shirim* with Parnassus and Jan De Gaetani.  
2,500

Performers Committee (Continuum)  
New York, New York  
To provide support for the recording of Henry Cowell's *Set of Fire, Songs, and piano music*, and Leon Kirchner's *Piano Trio*, *Flautings*, and *Duo* with members of Continuum on the Music Heritage Society label.  
5,000

Recorded Anthology of American Music  
New York, New York  
For general operating funds applied towards the production and distribution of six-to-eight discs.  
20,000

Sponsored Projects Office  
Stanford, California  
To record works by American composers produced at Stanford University's Center for Computer Research in Music and Acoustics.  
1,000

Zeitgeist  
St. Paul, Minnesota  
To provide support for the recording of new American works by Conrad Susa, F.J. Saeki, and Homer Lambrecht with Zeitgeist.  
2,000

Includes five subcategories:  
Composers Fellowships provide for the creation or completion of musical works or for research related to creative activity.  
Collaborative Fellowships are available to composers and their collaborators, including librettists, video artists, filmmakers, poets, or choreographers for the creation or completion of new works.  
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.  
Services to Composers grants are awarded to organizations for projects that serve composers on a national or regional basis.  
Consortium Commissioning grants enable consortia of at least three performing or presenting organizations to commission and perform new works.

Program funds:  
$187,610  
65 grants

Composers Fellowships

<table>
<thead>
<tr>
<th>Composer</th>
<th>Amount</th>
<th>Location</th>
<th>Project Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson, Adrian D.</td>
<td>$6,000</td>
<td>Somerville, Massachusetts</td>
<td></td>
</tr>
<tr>
<td>Applebaum, Edward</td>
<td>6,000</td>
<td>Santa Barbara, California</td>
<td></td>
</tr>
<tr>
<td>Baur, John W.</td>
<td>7,000</td>
<td>Memphis, Tennessee</td>
<td></td>
</tr>
<tr>
<td>Berger, Jonathan J.</td>
<td>6,000</td>
<td>Stanford, California</td>
<td></td>
</tr>
<tr>
<td>Bolcom, William K.</td>
<td>11,000</td>
<td>Ann Arbor, Michigan</td>
<td></td>
</tr>
<tr>
<td>Brooks, Richard J.</td>
<td>5,000</td>
<td>New York, New York</td>
<td></td>
</tr>
<tr>
<td>Brooks, William F.</td>
<td>11,000</td>
<td>Orange, Connecticut</td>
<td></td>
</tr>
<tr>
<td>Chafe, Christopher D.</td>
<td>9,000</td>
<td>Stanford, California</td>
<td></td>
</tr>
<tr>
<td>Chance, Nancy Laird</td>
<td>8,000</td>
<td>New York, New York</td>
<td></td>
</tr>
<tr>
<td>Downey, John W.</td>
<td>9,000</td>
<td>Shorewood, Wisconsin</td>
<td></td>
</tr>
<tr>
<td>Collaborative Fellowships</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>--------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hopper, Gary C.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richmond, Virginia</td>
<td></td>
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$9,000

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### Centers for New Music Resources

<table>
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<tr>
<th>Institution</th>
<th>Amount</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>and/or service</td>
<td>$5,000</td>
<td>Seattle, Washington</td>
</tr>
<tr>
<td>California-Los Angeles, University of Los Angeles</td>
<td>4,900</td>
<td>California, Los Angeles, California</td>
</tr>
<tr>
<td>California-San Diego, University of La Jolla</td>
<td>15,000</td>
<td>California, San Diego, California</td>
</tr>
<tr>
<td>Canyon Foundation: Advances Electronic Music</td>
<td>4,500</td>
<td>Santa Fe, New Mexico</td>
</tr>
<tr>
<td>Michigan, Regents of the University of Ann Arbor</td>
<td>7,500</td>
<td>Michigan, Michigan</td>
</tr>
<tr>
<td>Missouri, University of Columbia</td>
<td>4,400</td>
<td>Missouri, Missouri</td>
</tr>
<tr>
<td>New York, Research Foundation of the City University</td>
<td>15,000</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>3,000</td>
<td>Evanston, Illinois</td>
</tr>
<tr>
<td>Princeton University, Trustees of Princeton</td>
<td>6,400</td>
<td>Princeton, New Jersey</td>
</tr>
<tr>
<td>Real Art Ways, Raw Ink</td>
<td>3,500</td>
<td>Hartford, Connecticut</td>
</tr>
<tr>
<td>St. Olaf College</td>
<td>2,375</td>
<td>Northfield, Minnesota</td>
</tr>
<tr>
<td>Stanford University, Board of Trustees of the Leland</td>
<td>18,200</td>
<td>Stanford, California</td>
</tr>
<tr>
<td>Cambridge, Massachusetts</td>
<td>15,000</td>
<td>Massachusetts Institute of Technology, Massachusetts</td>
</tr>
</tbody>
</table>
## Services to Composers

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Academy in Rome</td>
<td>New York, New York</td>
<td>For a one-year fellowship for a composer to live and work at the academy.</td>
<td>$12,000</td>
</tr>
<tr>
<td>American Dance Festival</td>
<td>Durham, North Carolina</td>
<td>For collaborations between two composers and two choreographers in the creation of new musical compositions for two new dance pieces.</td>
<td>$10,000</td>
</tr>
<tr>
<td>American Music Center</td>
<td>New York, New York</td>
<td>For administration of the Endowment's collection of works resulting from Composers Fellowships.</td>
<td>$22,500</td>
</tr>
<tr>
<td>American Music Center</td>
<td>New York, New York</td>
<td>For the American Music Center's services to composers.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Composers' Forum</td>
<td>New York, New York</td>
<td>For expansion of the <em>New Music Calendar</em>.</td>
<td>$2,740</td>
</tr>
<tr>
<td>Creative Music Foundation</td>
<td>Woodstock, New York</td>
<td>To enable artists to use the foundation's recording facilities.</td>
<td>$2,480</td>
</tr>
<tr>
<td>Crystal Musicworks</td>
<td>Sedro Wolley, Washington</td>
<td>To support costs related to printing <em>The Annual Composition Directory of New Music</em>.</td>
<td>$4,270</td>
</tr>
<tr>
<td>Experimental Intermedia Foundation</td>
<td>New York, New York</td>
<td>To increase the availability of the foundation's audio facilities.</td>
<td>$2,300</td>
</tr>
<tr>
<td>Haleakala</td>
<td>New York, New York</td>
<td>To expand and improve the present service of recording composers' concerts at The Kitchen.</td>
<td>$4,900</td>
</tr>
<tr>
<td>Ives (Charles) Center for American Music</td>
<td>Roxbury, Connecticut</td>
<td>For the third annual summer program.</td>
<td>$4,250</td>
</tr>
<tr>
<td>Meet the Composer</td>
<td>New York, New York</td>
<td>To amend a previous grant for American composers to be in residence with American symphony orchestras.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Minnesota Composers Forum</td>
<td>St. Paul, Minnesota</td>
<td>For the activities of the forum.</td>
<td>$5,600</td>
</tr>
<tr>
<td>North Texas State University</td>
<td>Denton, Texas</td>
<td>To document the 1981 International Computer Music Conference.</td>
<td>$5,000</td>
</tr>
</tbody>
</table>

## Consortium Commissioning

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta Virtuosi Foundation</td>
<td>Atlanta, Georgia</td>
<td>To commission Gunther Schuller, Karel Husa and Elliott Schwartz to compose piano quartets. The following consortium members have agreed to perform all three works at least twice during the 1983-84 season: The Atlanta Virtuosi, The New England Piano Quartet, and The Rowe String Quartet.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Contemporary Music Forum</td>
<td>Washington, D.C.</td>
<td>To commission Donald Sur, Anthony Stark and William Kraft to compose new chamber works. The following consortium members have agreed to perform all three works at least twice during the 1983-84 season: Contemporary Music Forum, Speculum Musicae, and the San Francisco Contemporary Music Players.</td>
<td>$15,000</td>
</tr>
</tbody>
</table>
Jazz

Includes eight subcategories: Performers who perform traditional, innovative, or extended forms of jazz are encouraged in their creative development through support of rehearsals, performances, or related expenses. Composers are given support for the creation of new works, the completion of works in progress, or reproduction of their scores. Jazz Study grants enable aspiring jazz performers and composers to study privately with recognized masters of jazz. Program Assistance grants help performing and presenting institutions improve performance quality and audience appreciation of jazz. Colleges and Universities are awarded grants for performance and presentation of jazz. Management Assistance is provided for improving management of jazz presenting or performing organizations. Jazz Special Projects covers specific projects not covered in other categories. Jazz Master Awards are given to distinguished masters who have significantly altered the language of the art form in the Afro-American tradition.

Program funds: $1,311,055
176 grants

Performers

<table>
<thead>
<tr>
<th>Name</th>
<th>City, State</th>
<th>Amount</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Abrams, Richard L.</td>
<td>New York, New York</td>
<td>$15,000</td>
<td>$2,000</td>
</tr>
<tr>
<td>Ackameor, Idria</td>
<td>Oakland, California</td>
<td>3,000</td>
<td>10,000</td>
</tr>
<tr>
<td>Albany, Joseph</td>
<td>New York, New York</td>
<td>4,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Anderson, Ray R.</td>
<td>New York, New York</td>
<td>3,000</td>
<td>7,000</td>
</tr>
<tr>
<td>Berger, Karl H.</td>
<td>Woodstock, New York</td>
<td>5,000</td>
<td>9,000</td>
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<tr>
<td>Bias, Gary</td>
<td>Los Angeles, California</td>
<td>2,000</td>
<td>4,000</td>
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<tr>
<td>Black, James N.</td>
<td>New Orleans, Louisiana</td>
<td>5,000</td>
<td>3,000</td>
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<tr>
<td>Blake, John E.</td>
<td>Philadelphia, Pennsylvania</td>
<td>8,000</td>
<td>4,000</td>
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<tr>
<td>Brackeen, JoAnne</td>
<td>New York, New York</td>
<td>5,000</td>
<td>4,000</td>
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<tr>
<td>Clay, Omar</td>
<td>San Francisco, California</td>
<td>5,000</td>
<td>3,000</td>
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<tr>
<td>Cyrille, Andrew</td>
<td>Little Ferry, New Jersey</td>
<td>5,000</td>
<td>3,000</td>
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<tr>
<td>Dawkins, Arthur C.</td>
<td>Washington, D.C.</td>
<td>3,000</td>
<td>15,000</td>
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<tr>
<td>Edwards, Karen S.</td>
<td>Denton, Texas</td>
<td>3,000</td>
<td>8,000</td>
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<tr>
<td>Favors, Malachi</td>
<td>Chicago, Illinois</td>
<td>6,500</td>
<td>5,000</td>
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<tr>
<td>Fournier, Vernel A.</td>
<td>Brooklyn, New York</td>
<td>5,000</td>
<td>7,000</td>
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<tr>
<td>Franklin, Henry C.</td>
<td>Los Angeles, California</td>
<td>4,000</td>
<td>2,000</td>
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<tr>
<td>Friesen, David D.</td>
<td>Portland, Oregon</td>
<td>2,500</td>
<td>3,000</td>
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<tr>
<td>Garvin, Thomas B.</td>
<td>Arleta, California</td>
<td>2,000</td>
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<tr>
<td>Harris, Barry D.</td>
<td>New York, New York</td>
<td>10,000</td>
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<tr>
<td>Jones, Norris (Strone)</td>
<td>Lake Como, Pennsylvania</td>
<td>3,000</td>
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<tr>
<td>Land, Harold D.</td>
<td>Los Angeles, California</td>
<td>7,000</td>
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<tr>
<td>Mobley, Henry E.</td>
<td>Philadelphia, Pennsylvania</td>
<td>9,000</td>
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<tr>
<td>Monterose, Frank A.</td>
<td>Utica, New York</td>
<td>4,000</td>
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<tr>
<td>Montgomery, Ben</td>
<td>Chicago, Illinois</td>
<td>3,000</td>
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<tr>
<td>Murray, Sonny J.</td>
<td>New York, New York</td>
<td>4,000</td>
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<tr>
<td>Newman, David</td>
<td>Dallas, Texas</td>
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<tr>
<td>Robinson, Janice E.</td>
<td>New York, New York</td>
<td>3,000</td>
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<tr>
<td>Rosewoman, Michele</td>
<td>New York, New York</td>
<td>4,000</td>
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<tr>
<td>Rouse, Charles</td>
<td>New York, New York</td>
<td>15,000</td>
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<tr>
<td>Saxton, William E.</td>
<td>Bronx, New York</td>
<td>3,000</td>
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<tr>
<td>Turrentine, Thomas W.</td>
<td>Philadelphia, Pennsylvania</td>
<td>5,000</td>
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<tr>
<td>Wilber, Robert S.</td>
<td>New York, New York</td>
<td>7,000</td>
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<tr>
<td>Williams, Leroy</td>
<td>New York, New York</td>
<td>2,000</td>
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</table>
## Composers

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Anderson, Christopher</td>
<td>New York, New York</td>
<td>$8,000</td>
</tr>
<tr>
<td>Blake, Ran</td>
<td>Boston, Massachusetts</td>
<td>5,000</td>
</tr>
<tr>
<td>Callender, George</td>
<td>Reseda, California</td>
<td>5,000</td>
</tr>
<tr>
<td>Carter, Warrick L.</td>
<td>Park Forest, Illinois</td>
<td>4,000</td>
</tr>
<tr>
<td>Ector, Carl C.</td>
<td>New York, New York</td>
<td>4,000</td>
</tr>
<tr>
<td>Giuffre, Jimmy</td>
<td>West Stockbridge, Massachusetts</td>
<td>4,000</td>
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<tr>
<td>Greenlee, Charles M.</td>
<td>Springfield, Massachusetts</td>
<td>5,000</td>
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<tr>
<td>Haden, Charles</td>
<td>Pacific Palisades, California</td>
<td>5,000</td>
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<tr>
<td>Lee, William</td>
<td>Brooklyn, New York</td>
<td>5,000</td>
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<tr>
<td>Liston, Melba</td>
<td>New York, New York</td>
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## Jazz Study

<table>
<thead>
<tr>
<th>Name</th>
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<th>Amount</th>
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<tbody>
<tr>
<td>Bolsover, David B.</td>
<td>Birmingham, Alabama</td>
<td>$665</td>
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<tr>
<td>Britt, Johnny</td>
<td>Chicago, Illinois</td>
<td>1,750</td>
</tr>
<tr>
<td>Brown, Dale A.</td>
<td>Mount Vernon, New York</td>
<td>1,500</td>
</tr>
<tr>
<td>Bufford, Gregory</td>
<td>Philadelphia, Pennsylvania</td>
<td>1,500</td>
</tr>
<tr>
<td>Coronata, Elizabeth</td>
<td>San Francisco, California</td>
<td>1,500</td>
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<tr>
<td>Eley, Val</td>
<td>New York, New York</td>
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<tr>
<td>Elkjer, Robert J.</td>
<td>Jamaica Plain, Massachusetts</td>
<td>1,500</td>
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<tr>
<td>Fauber, Stephanie J.</td>
<td>New York, New York</td>
<td>1,500</td>
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<tr>
<td>Frosythe, Jason</td>
<td>Brooklyn, New York</td>
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<tr>
<td>Grice, Janet</td>
<td>Middleton, Massachusetts</td>
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<tr>
<td>Grizzell, Renee</td>
<td>Fresno, California</td>
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## Additional Entries

<table>
<thead>
<tr>
<th>Name</th>
<th>City, State</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Haimsohn, Jana</td>
<td>New York, New York</td>
<td>1,500</td>
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<tr>
<td>Hayes, Louis</td>
<td>Bronx, New York</td>
<td>8,000</td>
</tr>
<tr>
<td>Hillis, Stephen L.</td>
<td>Iowa City, Iowa</td>
<td>1,500</td>
</tr>
<tr>
<td>House, Daniel</td>
<td>Goleta, California</td>
<td>1,500</td>
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<tr>
<td>Korsmeyer, Karen</td>
<td>Urbana, Illinois</td>
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<tr>
<td>Lawshia, Prince</td>
<td>Santa Cruz, California</td>
<td>2,000</td>
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<tr>
<td>London, Frank C.</td>
<td>Boston, Massachusetts</td>
<td>1,500</td>
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<tr>
<td>Mitchell, J.R.</td>
<td>New York, New York</td>
<td>4,000</td>
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<tr>
<td>Pitts, Christopher</td>
<td>Highland Park, Michigan</td>
<td>4,000</td>
</tr>
<tr>
<td>Purcell, John R.</td>
<td>New York, New York</td>
<td>4,000</td>
</tr>
<tr>
<td>Royal, Gregory C.</td>
<td>Washington, D.C.</td>
<td>1,500</td>
</tr>
</tbody>
</table>
Taylor, Warren  
Washington, D.C.  
1,750  
Wheeler, Tyrone  
Louisville, Kentucky  
1,500

Tepper, Leslyn G.  
Panorama City, California  
1,500  
Wickliff, Karl  
Reseda, California  
1,500

Vente, John M.  
Darien, Illinois  
1,750  
Williams, Vea  
Brooklyn, New York  
3,000

Program Assistance

Alternative Center for International Arts  
New York, New York  
For a series of contemporary jazz concerts.  
$4,900

Arts Collective  
Hartford, Connecticut  
For the jam session series and the annual Tribute Concert series.  
11,900

Arts Festival of Atlanta  
Atlanta, Georgia  
For a jazz residency and the expansion of Jazz Day in the Park.  
5,600

Association for the Advancement of Creative Musicians  
Chicago, Illinois  
For workshops, concerts, and the musical training component.  
17,200

Atlanta, City of Atlanta, Georgia  
For the 1982 jazz festival.  
14,000

Bay Area Jazz Society  
San Francisco, California  
For the fourth annual Bay Area Jazz Festival.  
3,500

Brooklyn Academy of Music  
Brooklyn, New York  
For jazz concerts by Brooklyn artists.  
5,600

Centrum Foundation  
Port Townsend, Washington  
For the fourth annual Port Townsend Jazz Festival.  
6,180

Committee on Jazz  
Los Angeles, California  
For the components of the L.A. Jazz Awareness Program.  
7,000

Contemporary Arts Center  
New Orleans, Louisiana  
For jazz workshops/clinics and performances.  
14,000

Creative Arts Collective  
Detroit, Michigan  
For contemporary jazz workshops and concerts.  
9,100

Creative Music Foundation  
Woodstock, New York  
For residencies and concerts.  
7,000

Dance Visions  
New York, New York  
To commission a jazz score by Cecil Taylor.  
5,000

Detroit Institute of Arts, Founders Society  
Detroit, Michigan  
For the expansion of Jazz at the Institute radio programs.  
8,400

For the Love of Jazz  
Reno, Nevada  
For presentations of local and nationally renowned jazz artists.  
2,500

G.I.N. (Get Involved Now) Foundation  
Houston, Texas  
For jazz performances at senior centers and hospitals.  
2,800

Haleakala  
New York, New York  
To present jazz artists at the Kitchen.  
5,600

Henry Street Settlement  
New York, New York  
For the music center's jazz and Latin jazz workshops and the professional concert series.  
11,900

Highlights in Jazz  
New York, New York  
For a series of jazz concerts with each concert emphasizing the contribution of a pivotal jazz performer or style.  
4,200
India, Inc.  
Atascadero, California  
Music for a series of free jazz concerts in rural communities in San Luis Obispo County.

International Art of Jazz  
Stony Brook, New York  
To support IAJ’s Arts-in-Education Program, community concerts, and a state tour.

Japantown Art Movement  
San Francisco, California  
To support a series of jazz concerts in Japantown.

Jazz Research Institute  
Detroit, Michigan  
For the Pioneer Jazz Orchestra, a concert series at the World Stage Cafe, the Detroit Jazz Archive, the Detroit Jazz Center and the World Stage newsletter.

Jazz in Arizona  
Phoenix, Arizona  
For the artist-in-residence program of workshops and concerts.

Jazzmobile  
New York, New York  
For the summer mobile concerts and the public school lecture series.

Kitani Foundation  
Columbia, South Carolina  
For the presentation of the Count Basie Orchestra.

La Jolla Jazz Festival  
La Jolla, California  
For the fourth annual La Jolla Jazz Festival.

Long Beach, City of Long Beach, California  
For free jazz concerts and workshops by the Rene Blues Quintet in low-income and minority communities.

Mid-America Arts Alliance  
Kansas City, Missouri  
To sponsor a tour of the Clark Terry Quintet with Joe Williams.

Mobile Jazz Festival  
Mobile, Alabama  
For the 1982 Mobile Jazz Festival.

Monmouth County Library  
Freehold, New Jersey  
For a cooperative program of free jazz performances and demonstrations in libraries.

National Public Radio  
Washington, D.C.  
For production and distribution of four “Jazz Alive!” concerts.

Natural Heritage Trust  
Lewiston, New York  
For the 1982 Artpark Jazz Festival.

New Mexico Jazz Workshop  
Albuquerque, New Mexico  
For the winter concert series.

New York Shakespeare Festival  
New York, New York  
For the New Jazz at the Public series and an artist-in-residence program.

Parker (Charles) Memorial Foundation  
Kansas City, Missouri  
For clinics for area students and public concerts.

Portland Center for Visual Arts  
Portland, Oregon  
For two concerts by prominent jazz artists.

Resident Arts and Humanities Consortium  
Cincinnati, Ohio  
For a series of concerts by nationally renowned jazz artists.

St. Joseph’s Historic Foundation  
Durham, North Carolina  
For artists’ fees for a jazz concert/workshop series.

Southern Art Federation  
Atlanta, Georgia  
For a sponsored touring of two nationally recognized jazz ensembles throughout the Southeast.

Spoleto Festival USA  
Charleston, South Carolina  
For a series of jazz events.

Springfield Jazz Society  
Springfield, Massachusetts  
For concerts and a series of jazz events at community centers and public schools.

SUM Concerts  
Houston, Texas  
For the third annual Houston Jazz Festival.

Universal Jazz Coalition  
New York, New York  
For services to musicians, a concert series, and the young musicians’ program.
<table>
<thead>
<tr>
<th>Institution</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walker Art Center, Minneapolis, Minnesota</td>
<td>For jazz concerts.</td>
<td>6,300</td>
</tr>
<tr>
<td>Wichita Jazz Festival, Wichita, Kansas</td>
<td>For the 11th annual jazz festival.</td>
<td>4,900</td>
</tr>
<tr>
<td>Wilbur Ware Institute, Philadelphia, Pennsylvania</td>
<td>For workshops, seminars, clinics, a concert series, and a residency on improvisation.</td>
<td>5,600</td>
</tr>
<tr>
<td>Women's Jazz Festival, Kansas City, Missouri</td>
<td>For the 1982 Women's Jazz Festival.</td>
<td>17,500</td>
</tr>
<tr>
<td>College and Universities</td>
<td></td>
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<tr>
<td>Capital University, Columbus, Ohio</td>
<td>For the Cozy Cole Jazz Festival.</td>
<td>3,400</td>
</tr>
<tr>
<td>Carroll (John) University, University Heights, Ohio</td>
<td>To support a women's jazz festival.</td>
<td>4,250</td>
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<tr>
<td>Cornish Institute, Seattle, Washington</td>
<td>For a composer residency by Dave Holland.</td>
<td>2,600</td>
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<tr>
<td>Cuyahoga Community College District, Cleveland, Ohio</td>
<td>For the third annual Jazz Fest.</td>
<td>4,250</td>
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<tr>
<td>Dartmouth College, Hanover, New Hampshire</td>
<td>For jazz performances of the John Coltrane Memorial World Music Series.</td>
<td>6,300</td>
</tr>
<tr>
<td>Governors State University, Park Forest South, Illinois</td>
<td>For the artist-in-residence program of clinics, master classes, and concerts by professional jazz ensembles.</td>
<td>8,780</td>
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<tr>
<td>Haverford College, Corporation of Haverford, Pennsylvania</td>
<td>For the Alternative Concert Series.</td>
<td>6,000</td>
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<tr>
<td>Howard University, Washington, D.C.</td>
<td>For research on the music of the Billy Eckstine band and a concert performance of the original arrangements.</td>
<td>3,100</td>
</tr>
<tr>
<td>Hutchinson Community College, Hutchinson, Kansas</td>
<td>For a concert that features Louis Bellson.</td>
<td>1,700</td>
</tr>
<tr>
<td>Jackson State University, Jackson, Mississippi</td>
<td>For a workshop that features guest musicians in rehearsals and performances with high school and college jazz ensembles.</td>
<td>7,500</td>
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<tr>
<td>Long Beach Community College District, Long Beach, California</td>
<td>For a jazz artists concert series and workshops.</td>
<td>5,100</td>
</tr>
<tr>
<td>Louisiana State University, Baton Rouge, Louisiana</td>
<td>For a residency with Ted Curson.</td>
<td>4,250</td>
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<tr>
<td>Michigan, Regents of the University of Ann Arbor, Michigan</td>
<td>For major concerts, improvisation workshops, artist residencies and the Bright Moments concert series by Eclipse Jazz.</td>
<td>3,100</td>
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<tr>
<td>Naropa Institute, Boulder, Colorado</td>
<td>For a jazz residency program and a community concert.</td>
<td>3,400</td>
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<tr>
<td>New England Conservatory, Boston, Massachusetts</td>
<td>For a series of residencies with prominent jazz artists.</td>
<td>3,400</td>
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<tr>
<td>Rutgers, State University of New Jersey, New Brunswick, New Jersey</td>
<td>For state-wide high school workshops/concerts, a series of concerts/workshops in the state correctional system, and a jazz residency program sponsored by Livingston College.</td>
<td>10,220</td>
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<tr>
<td>St. Louis Conservatory and Schools for the Arts, St. Louis, Missouri</td>
<td>For the jazz concert season and the Jazz at Midtown instructional program.</td>
<td>5,950</td>
</tr>
<tr>
<td>Virginia Commonwealth University, Richmond, Virginia</td>
<td>For the fourth annual Classical Jazz Festival.</td>
<td>6,800</td>
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<tr>
<td>Wisconsin Conservatory of Music, Milwaukee, Wisconsin</td>
<td>For jazz concerts and short-term residencies.</td>
<td>3,400</td>
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</tbody>
</table>
Management Assistance

Artists Collective
Hartford, Connecticut

Association for the Advancement of Creative Musicians
Chicago, Illinois

Committee on Jazz
Los Angeles, California

Composers and Improvisors Association
Seattle, Washington

Contemporary Arts Center
New Orleans, Louisiana

District Curators
Washington, D.C.

International Art of Jazz
Stony Brook, New York

Jazzmobile
New York, New York

Mobile Jazz Festival
Mobile, Alabama

National Association of Jazz Educators
Manhattan, Kansas

SUM Concerts
Houston, Texas

Universal Jazz Coalition
New York, New York

WBGO
Newark, New Jersey

For the second-year engagement of a development specialist. $7,000

For the third-year salary of the program administrator. 12,000

For consultants in the areas of program coordination, public relations, bookkeeping, and legal services. 5,600

For the first-year salary of a qualified manager. 2,800

For the third-year salary of a jazz coordinator. 7,345

For the salary of the jazz program director. 5,600

For the third-year salary of a qualified development specialist. 9,600

For the third-year salary of a development director. 5,600

For the salary of a full-time festival coordinator. 5,600

For the salary of a qualified director of development. 7,000

For the first-year salary of the artistic director. 7,000

For second-year salaries for the part-time positions of secretary, bookkeeper, and distributor-mailer. 7,000

To engage a director of membership and promotion. 7,200

Jazz Special Projects

Clark College
Atlanta, Georgia

Heywood, Edward
White Plains, New York

Horne, Aaron
Evanston, Illinois

Jackson, Carl
Washington, D.C.

Lancaster, William Byard
Chevy Chase, Maryland

Las Vegas Jazz Society
Las Vegas, Nevada

Michigan Council for the Arts
Detroit, Michigan

For a jazz touring network among nine historically black colleges and the establishment of a jazz music archives. $55,000

For Mr. Heywood to transcribe the scores of “The Greatest Little Band” from original recordings. 5,000

For a two-week jazz workshop and study program. 5,000

For a series of concerts and performances for the benefit of senior citizens. 1,500

For a series of workshops entitled “Crayons and Horns” at the Corcoran School of Art that explore the musical elements involved in the creative process of visual arts. 5,000

For artistic and administrative expenses for a memorial concert in tribute to Monk Montgomery. 20,000

To implement a regional information and service base for professionals in the jazz field. 50,000
National Jazz Foundation  
Bowie, Maryland  
To administer a three-part project to benefit the jazz field: to provide technical assistance for selected jazz organizations, to administer on-site evaluations, and to monitor a program of grantee fund management.  
70,335

Outward Visions  
New York, New York  
To provide management, booking, publicity, and consultation services to avant-garde jazz musicians.  
3,500

Ridley, Larry  
New Brunswick, New Jersey  
To continue support of an administrative assistant to assist the National Coordinator for the Music/Jazz component of the Artists-in-Education Program.  
7,500

Rutgers, State University of New Jersey  
New Brunswick, New Jersey  
For the Jazz Oral History Project, which collects essential historical, cultural, and biographical data concerning the evolution and development of jazz.  
89,870

### Jazz Master Awards

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eldridge, Roy</td>
<td>$20,000</td>
<td>Hollis, New York</td>
</tr>
<tr>
<td>Gillespie, John Birks (Dizzy)</td>
<td>20,000</td>
<td>Englewood, New Jersey</td>
</tr>
</tbody>
</table>

TF-Treasury Funds
Opera-Musical Theater Advisory Panels

H. Wesley Balk  
Stage director, educator  
Minneapolis, Minnesota

Michael Bronson  
Opera company media director  
New York, New York

Hazel Bryant  
Theater producer, performer  
New York, New York

Nash Cox  
State arts agency director  
Frankfort, Kentucky

Robert Darling  
Stage designer, director  
Washington, D.C.

Bernard Gersten  
Producer  
New York, New York

Ann Getty  
Opera service organization executive, arts patron  
San Francisco, California

Irene Gubrud  
Opera singer  
New York, New York

Joan Harris  
Opera company president  
Chicago, Illinois

Robert Herman  
Opera company general manager  
Miami, Florida

Robert Holton  
Music publisher  
New York, New York

C. Bernard Jackson  
Arts administrator, educator, composer  
Los Angeles, California

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

Rhoda Levine  
Stage director, author, choreographer  
New York, New York

Frank Lewin  
Composer, educator  
Princeton, New Jersey

Mike Malone  
Stage director, choreographer  
Cleveland, Ohio

Richard Maltby  
Composer, lyricist, director  
New York, New York

John Mauceri  
Conductor, musical consultant  
New York, New York

Frank McGlenny  
Foundation executive  
Philadelphia, Pennsylvania

Michael Price  
Producer  
East Haddam, Connecticut

Edward Purrington  
Opera company general director  
Tulsa, Oklahoma

Jane Remer  
Arts consultant, author  
New York, New York

Domingo Rodriguez  
Artists' union business representative  
New York, New York

Gideon Schein  
Stage director  
New York, New York

Alexis Smith  
Actress  
Los Angeles, California

Stephen Sondheim  
Composer, lyricist  
New York, New York

Jane Weaver  
Opera company managing director  
Houston, Texas

Edward Weston  
Actors' union executive  
Los Angeles, California

Thomas Wolf  
Arts foundation director  
Cambridge, Massachusetts

Carmen Zapata  
Actress, singer, arts administrator  
Los Angeles, California
## Opera-Musical Theater Grants

**New American Works**

To create, develop, rehearse, and produce contemporary American operamusical theater works; encourage their introduction into the standard repertoire; and make audiences more aware and appreciative of them.

<table>
<thead>
<tr>
<th>Program funds: $282,500</th>
<th>18 grants</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A New Space</td>
<td>New York, New York</td>
<td>For the Chamber Opera Theatre of New York to sponsor the Composers' Forum, a series of opera readings and workshop performances of new, revised, and rarely performed chamber opera and musical theater works.</td>
</tr>
<tr>
<td>AMAS Repertory Theatre</td>
<td>New York, New York</td>
<td>To support development and a showcase production of Sparrow in Flight, an original musical based on the life and works of Ethel Waters.</td>
</tr>
<tr>
<td>American Place Theatre</td>
<td>New York, New York</td>
<td>To develop and produce a tragicomic operetta performed by people and puppets.</td>
</tr>
<tr>
<td>Cornish Institute</td>
<td>Seattle, Washington</td>
<td>To rehearse and produce A'Agita, a ceremonial opera by composer Janice Giteck and librettist Ron Giteck based on the harvest festival of the Pima-Papago Indians.</td>
</tr>
<tr>
<td>District 1199 Cultural Center</td>
<td>New York, New York</td>
<td>To rehearse and produce Take Care, Take Care, a new musical revue focusing on issues that affect workers.</td>
</tr>
<tr>
<td>First All Children's Theatre</td>
<td>New York, New York</td>
<td>For the development and workshop performances for an original musical drama, The Children's Crusade, composed by Richard Peaslee, with book and lyrics by Kenneth Cavander.</td>
</tr>
<tr>
<td>Haleakala</td>
<td>New York, New York</td>
<td>For the Kitchen to commission a collaborative work between JoAnne Akalaitis and Jon Gibson, including expenses of a workshop production.</td>
</tr>
<tr>
<td>International Arts Relations</td>
<td>New York, New York</td>
<td>To commission a team of artists to develop the concept, libretto, and music for a contemporary adaptation of Zorilla's Don Juan Tenorio to be called The Latin Lover.</td>
</tr>
<tr>
<td>Intersection</td>
<td>San Francisco, California</td>
<td>For the creation of a new music theater piece by George Coates.</td>
</tr>
<tr>
<td>Lehman Engel Musical Theater Workshop</td>
<td>Los Angeles, California</td>
<td>For a series of musical works-in-progress readings.</td>
</tr>
<tr>
<td>Minnesota Opera Company</td>
<td>St. Paul, Minnesota</td>
<td>For development and workshop performances of an opera by Calvin Hampton.</td>
</tr>
<tr>
<td>Minnesota Opera Company</td>
<td>St. Paul, Minnesota</td>
<td>For rehearsal and production costs for the world premiere production of A Death in the Family, an opera by William Mayer based on the novel by James Agee and Tad Mosel’s play, All the Way Home.</td>
</tr>
<tr>
<td>O'Neill (Eugene) Memorial Theatre Center</td>
<td>Waterford, Connecticut</td>
<td>For the fifth annual Composer/Librettist Conference.</td>
</tr>
<tr>
<td>Opera Theatre of St. Louis</td>
<td>St. Louis, Missouri</td>
<td>To commission a one-act comic opera by composer Stephen Paulus and librettist Terrence McNally.</td>
</tr>
<tr>
<td>Pennsylvania Opera Theater</td>
<td>Philadelphia, Pennsylvania</td>
<td>For rehearsal and pre-production costs for the world premiere, full-scale production with orchestra of Margaret Garwood's opera, Rapaccini’s Daughter.</td>
</tr>
</tbody>
</table>
San Diego Opera Association  
San Diego, California

To commission composer Leonardo Palada and librettists Gabriela Roepke and Tito Capobianco to create an opera based on the life of Mexican leader Emiliano Zapata.  

15,000

Theater of the Performing Arts  
Tucson, Arizona

To commission composer Edward Garza and librettist Elizabeth Shaw to create Clytemnestra, a full-length opera based on the tragedies of Euripides, Sophocles, and Aeschylus.  

6,000

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## Producers Grants

To assist individual producers in the creation, completion, adaptation, and development of new music theater works.

*Program funds: $48,500  
5 grants*

<table>
<thead>
<tr>
<th>Producer</th>
<th>Location</th>
<th>Project Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austin, Lynn</td>
<td>New York, New York</td>
<td>To create a new music theater work about the life and music of Jolly Roll Morton, in collaboration with composer Gunther Schuller and writer John Lahr.</td>
<td>$12,000</td>
</tr>
<tr>
<td>Falls, Robert and Jeffrey Ortmann</td>
<td>Chicago, Illinois</td>
<td>To create and develop a new musical adaptation of Charles F. Finney's novel, <em>The Circus of Dr. Lao</em>.</td>
<td>7,500</td>
</tr>
<tr>
<td>Kalfin, Robert</td>
<td>New York, New York</td>
<td>For an English-language adaptation of the Swedish musical theater piece <em>Animalen</em>, by composer Lars Johan Werle and librettist Tage Danielson.</td>
<td>12,000</td>
</tr>
<tr>
<td>Renz, Frederick</td>
<td>New York, New York</td>
<td>For the production of a 12th-century liturgical music-drama, including research, score, and libretto preparation.</td>
<td>5,000</td>
</tr>
<tr>
<td>Stein, Meridee</td>
<td>New York, New York</td>
<td>For the creation of a new musical play based on George Eliot's <em>Silas Marner</em>, with music by Bruce Coughlin and book by Anthony Stein.</td>
<td>12,000</td>
</tr>
</tbody>
</table>

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## Professional Companies

For opera companies to improve their artistic quality and administrative skills, reach new audiences, and broaden their repertoire to include more works by American artists.

*Program funds: $1,708,130  
Treasury funds: 2,700,000  
89 grants*

<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Project Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allen (Richard) Center for Culture and Arts</td>
<td>New York, New York</td>
<td>To engage artistic personnel for the 1982-83 season of productions.</td>
<td>$3,125</td>
</tr>
<tr>
<td>AMAS Repertory Theater</td>
<td>New York, New York</td>
<td>For the 1982-83 season of musical productions.</td>
<td>5,200</td>
</tr>
<tr>
<td>Anchorage Civic Opera Association</td>
<td>Anchorage, Alaska</td>
<td>To engage artistic, administrative, and production personnel.</td>
<td>10,625</td>
</tr>
<tr>
<td>Annapolis Opera</td>
<td>Annapolis, Maryland</td>
<td>To engage artistic and administrative personnel, including a full-time managing director.</td>
<td>3,900</td>
</tr>
<tr>
<td>Arizona Opera Company</td>
<td>Tucson, Arizona</td>
<td>To engage the Phoenix Symphony and the Tucson Symphony for the 1982-83 season.</td>
<td>6,375</td>
</tr>
<tr>
<td>Arkansas Opera Theatre</td>
<td>Little Rock, Arkansas</td>
<td>For administrative and production expenses for the 1982-83 season.</td>
<td>3,750</td>
</tr>
<tr>
<td>Atlanta Arts Alliance</td>
<td>Atlanta, Georgia</td>
<td>For musical productions during the 1982-83 season.</td>
<td>3,000</td>
</tr>
<tr>
<td>Augusta Opera Association</td>
<td>Augusta, Georgia</td>
<td>To engage a resident ensemble, a stage director, and a conductor-coach for the 1982-83 season.</td>
<td>7,500</td>
</tr>
<tr>
<td>Baltimore Opera Company</td>
<td>Baltimore, Maryland</td>
<td>To strengthen the company's administrative, opera education, and production departments, and continue activities of the Eastern Opera Theatre.</td>
<td>31,250</td>
</tr>
</tbody>
</table>
For the 1982-83 season of productions in English.

For the 1982 season of productions, including the engagement of artistic and technical staff, guest designers, and directors.

For the 1982-83 season.

To engage a part-time marketing director.

For the continued engagement of an artistic director and a 1982 season production directed by Frank Corsaro.

To amend a previous grant for a new production during the 1982-83 season.

For the 1982-83 season of productions, including the education-outreach program and activities of the Ensemble Company of Cincinnati.

To engage artistic and technical personnel, and for the design and construction of sets for the 1982-83 season of productions.

To strengthen artistic and administrative staff.

For the 1982-83 season of opera productions, including the engagement of a full-time manager for Opera/Columbus.

To add a fifth production to the 1982-83 season.

To support the 1982-83 season of productions.

To engage American singers, and for an Apprentice Artist Program.

To develop an Asian-American musical theater production during the 1982-83 season, including the engagement of musical director.

For a production of Tosca and the engagement of a part-time box office manager for the 1982-83 season.

For the 1982-83 season of musical theater productions.

For the 1982-83 season of productions, and the engagement of a director of audience development and volunteer services.

For a production of Cenerentola during the 1982-83 season.

For the engagement of artistic and management personnel, expansion of the music archives, and for the annual workshop of new American musicals.

For the 1982-83 season of productions, including the engagement of artistic and management personnel, and fees and travel for guest artists.

For the 1982-83 season of opera productions.

For the 1982-83 season of productions, including the engagement of artistic and production personnel.

To engage artistic personnel, expand development and marketing programs, and establish a centralized computer department.

For the 1982-83 season of two musical productions, including the engagement of artistic and management personnel.
Karamu House  
Cleveland, Ohio

For the professional company's 1982-83 season of musical productions.  
3,000

Kentucky Opera Association  
Louisville, Kentucky

To add a fourth performance for each of the 1982-83 season productions.  
TF 8,125

Los Angeles Opera Repertory Theatre  
Los Angeles, California

For the 1982-83 season of three productions.  
3,000

Lyric Opera of Chicago  
Chicago, Illinois

For the 1982-83 season of productions.  
TF 62,500

Lyric Opera of Kansas City  
Kansas City, Missouri

To engage artistic, production, and management personnel for the 1982-83 season.  
TF 25,000

Manhattan Bay Opera Association  
Great Neck, New York

For the 1982-83 season of productions.  
2,000

Manhattan Theatre Club  
New York, New York

For the 1982-83 season of productions, including one fully produced musical presentation.  
TF 12,500

Metropolitan Opera Association  
New York, New York

For artistic and technical preparation for the 1983-84 centennial season and two weeks of free parks concerts.  
423,100

Michigan Opera Theatre  
Detroit, Michigan

For the 1982-83 season of productions, including the expansion of the artist-intern program.  
TF 30,000

Milwaukee Florentine Opera Company  
Milwaukee, Wisconsin

For the engagement of administrative and artistic personnel, a production of Samson and Delilah, additional rehearsal time, and an intensified rehearsal period.  
TF 6,250

Minnesota Opera Company  
St. Paul, Minnesota

For the 1982-83 season of productions, including the engagement of guest artists and a resident artist program.  
TF 30,000

Mississippi Opera Association  
Jackson, Mississippi

For activities of the 1983 Opera Festival of the South, including main-stage productions and the Young Artist Apprentice Program.  
8,000

Mobile Opera  
Mobile, Alabama

For the 1982-83 season of productions, including outreach and development activities.  
6,250

Music Theatre Performing Group  
New York, New York

For the 1982-83 season of major music theater productions and workshops at the Lenox Arts Center.  
TF 17,500

Natural Heritage Trust  
Lewiston, New York

For the 1982 season of opera and musical theater productions at Artpark.  
10,625

Nevada Opera Association  
Reno, Nevada

For the engagement of full time management, artistic, and technical personnel.  
16,250

New Cleveland Opera Company  
Cleveland, Ohio

To amend a previous grant for production expenses for the 1982-83 season.  
9,000

New Orleans Opera Association  
New Orleans, Louisiana

For additional rehearsals with the New Orleans Philharmonia, the engagement of guest conductors and stage directors, and a student performance.  
TF 10,000

New York City Opera  
New York, New York

For the 1982-83 season of seven new productions.  
TF 76,250

New York Shakespeare Festival  
New York, New York

For the 1982-83 season of musical productions at the Public Theater.  
TF 25,000

Opera Association of New Mexico  
Santa Fe, New Mexico

For the apprentice program for singers and technicians, and the engagement of American artists during the 1982-83 season of Santa Fe Opera.  
TF 68,750

Opera Company of Boston  
Boston, Massachusetts

To expand activities in marketing, promotion, and development.  
TF 50,000

Opera Company of Philadelphia  
Philadelphia, Pennsylvania

For the 1982-83 season of productions, outreach activities, and expenses of the Pavarotti International Voice Competition.  
TF 23,750

Opera Theatre of Syracuse  
Syracuse, New York

For the 1982-83 season of fully staged operas and the engagement of managerial staff.  
TF 16,250
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opera Ebony Philadelphia</td>
<td>For the 1982-83 season of performances, community outreach programs and the engagement of personnel.</td>
<td>6,375</td>
</tr>
<tr>
<td>Opera Festival Association</td>
<td>For the 1983 Lake George Opera Festival, including the engagement of American singers.</td>
<td>20,000</td>
</tr>
<tr>
<td>Opera Guild of Greater Miami</td>
<td>To amend a previous grant for the engagement of artistic personnel and set and costume construction for the 1982-83 season.</td>
<td>42,500</td>
</tr>
<tr>
<td>Opera Memphis</td>
<td>To engage artistic personnel and upgrade the quality of sets, costumes, wigs, and make-up for the 1982-83 season.</td>
<td>11,250</td>
</tr>
<tr>
<td>Opera Theatre of St. Louis</td>
<td>For administrative and artistic expenses of the 1982-83 season of productions, including the world premiere of a new American work.</td>
<td>25,000</td>
</tr>
<tr>
<td>Opera/Omaha</td>
<td>For an audience development program and the engagement of Omaha Symphony Orchestra members for the 1982-83 season of productions.</td>
<td>5,000</td>
</tr>
<tr>
<td>Pennsylvania Opera Theater</td>
<td>To perform fully staged operas in English in unusual performance spaces such as office buildings, factories, housing developments, and apartment complexes as an outreach program.</td>
<td>3,600</td>
</tr>
<tr>
<td>Pittsburgh Opera</td>
<td>For the 1982-83 season, including the engagement of artistic personnel, rental of costumes and scenery, and scenic design and construction for two shared productions.</td>
<td>11,250</td>
</tr>
<tr>
<td>Playwrights Horizons</td>
<td>For the presentation of new works during the spring 1982 festival of musical theater.</td>
<td>3,000</td>
</tr>
<tr>
<td>Portland Opera Association</td>
<td>For the world premiere of Bernard Herrmann's opera, Wuthering Heights.</td>
<td>20,000</td>
</tr>
<tr>
<td>St. Luke's Chamber Ensemble</td>
<td>For the 1982-83 season of productions and outreach activities.</td>
<td>3,000</td>
</tr>
<tr>
<td>San Antonio Symphony</td>
<td>For the 1982-83 season of opera productions, including the engagement of artistic personnel and the premiere of a new American work.</td>
<td>5,625</td>
</tr>
<tr>
<td>San Diego Opera Association</td>
<td>For the 1982-83 season of productions, including the American premieres of Emmanuel Chabrier's Gouvadoline, and Camille Saint-Saëns' Henry VIII.</td>
<td>25,000</td>
</tr>
<tr>
<td>San Francisco Opera Association</td>
<td>For the 1982-83 fall and summer festival seasons of productions.</td>
<td>80,000</td>
</tr>
<tr>
<td>Scholar Opera</td>
<td>For the 1982-83 season of productions, including the engagement of a company manager.</td>
<td>3,000</td>
</tr>
<tr>
<td>Seattle Opera Association</td>
<td>To support the 1982-83 season of Opera in English and annual festival performances of Wagner's The Ring of the Nibelung.</td>
<td>60,000</td>
</tr>
<tr>
<td>Skylight Comic Opera</td>
<td>For hiring stage directors for the 1982-83 season and acting workshops for company members and others in the community.</td>
<td>2,000</td>
</tr>
<tr>
<td>Spoleto Festival, U.S.A.</td>
<td>To engage artistic personnel for the 1982 season.</td>
<td>11,500</td>
</tr>
<tr>
<td>Trinity Personna Company</td>
<td>For artistic, technical, and administrative expenses of the 1982-83 season.</td>
<td>8,750</td>
</tr>
<tr>
<td>Tri-Cities Opera Company</td>
<td>For the production of a new musical, The Oils of Araby, for the Trinity Square Repertory Company.</td>
<td>3,000</td>
</tr>
<tr>
<td>Tulsa Opera</td>
<td>To amend a previous grant for orchestral and stagehand services for the 1982-83 season of productions.</td>
<td>13,200</td>
</tr>
<tr>
<td>Urban Arts Theatre</td>
<td>To engage artistic, management, and production personnel for the 1982-83 season of four musical productions.</td>
<td>16,250</td>
</tr>
<tr>
<td>Utah Opera Company</td>
<td>For the expansion of development activities, including the engagement of a development officer and support staff.</td>
<td>5,300</td>
</tr>
<tr>
<td>Virginia Opera Association</td>
<td>For the 1982-83 season of productions, including the engagement of artistic and administrative staff and guest artists.</td>
<td>17,500</td>
</tr>
<tr>
<td>Washington Drama Society</td>
<td>For musical theater productions at Arena Stage during the 1982 season.</td>
<td>3,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount (TF)</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>Washington Opera</strong></td>
<td>For the 1982-83 season of productions at the Kennedy Center Opera House, including the engagement of artistic and production personnel and outreach activities.</td>
<td>45,000</td>
</tr>
<tr>
<td><strong>West Michigan Opera Company</strong></td>
<td>For the 1982-83 season of productions, including the engagement of artistic and production personnel.</td>
<td>3,000</td>
</tr>
<tr>
<td><strong>Whitewater Opera Company</strong></td>
<td>For artist's fees for the 1982-83 season of productions.</td>
<td>2,000</td>
</tr>
<tr>
<td><strong>Wolf Trap Foundation for the Performing Arts</strong></td>
<td>To amend a previous grant for two productions during the 1982 season.</td>
<td>6,750</td>
</tr>
<tr>
<td><strong>Woodstock Music Theatre Festival</strong></td>
<td>For musical productions during the 1983 Festival.</td>
<td>3,500</td>
</tr>
</tbody>
</table>

**Services to the Art**

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

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount (TF)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American Music Center</strong></td>
<td>For a catalogued collection of opera scores, music theater scores, audio tapes and video-tapes.</td>
<td>3,000</td>
</tr>
<tr>
<td><strong>Brenner, Janet</strong></td>
<td>To participate as a Fellow in the Opera-Musical Theater Program. The Fellowship Program contributed an additional $1,000 to this award.</td>
<td>2,500</td>
</tr>
<tr>
<td><strong>Houston Grand Opera Association</strong></td>
<td>To amend a previous grant for operations of the Houston Opera Studio.</td>
<td>10,000</td>
</tr>
<tr>
<td><strong>Jacobson, Elsa</strong></td>
<td>To serve as a Fellow in the Opera-Musical Theater Program. The Fellowship Program contributed an additional $3,598 to this award.</td>
<td>2,200</td>
</tr>
<tr>
<td><strong>Montana State University</strong></td>
<td>For an outstanding arts administrator to serve temporarily in the Opera-Musical Theater Program.</td>
<td>8,136</td>
</tr>
<tr>
<td><strong>National Opera Institute</strong></td>
<td>To amend a previous grant to administer on-site evaluations to assess an opera or musical theater producing organization's administrative and artistic activities</td>
<td>101,000</td>
</tr>
<tr>
<td><strong>National Opera Institute</strong></td>
<td>For fellowships to singers, information programs, and apprenticeships in administration and production.</td>
<td>176,000</td>
</tr>
<tr>
<td><strong>New England Foundation for the Arts</strong></td>
<td>For an on-site evaluation of service organizations supported by the Opera-Musical Theater Program.</td>
<td>4,000</td>
</tr>
<tr>
<td><strong>Opera America</strong></td>
<td>To organize the Opera-Musical Theater's seminar examining current conditions that affect the music theater art forms.</td>
<td>25,000</td>
</tr>
<tr>
<td><strong>Southwest Minnesota Arts and Humanities Council</strong></td>
<td>For Endowment Fellow Paul R. Brown to complete an extensive research and statistical analysis of professional opera and musical theater companies funded by the Opera-Musical Theater Program.</td>
<td>1,185</td>
</tr>
</tbody>
</table>
## Special Opera-Musical Theater Projects

For exemplary projects of national scope that 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: $87,975
6 grants

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berkeley Stage Company, Berkeley, California</td>
<td>For production of works combining music, art, and theatrical performance in unique ways at the second annual Theater Festival of New Music.</td>
<td>$13,000</td>
</tr>
<tr>
<td>Concert Royal, New York, New York</td>
<td>For the production of a full-length work of Baroque opera-ballet in collaboration with the New York Baroque Dance Company.</td>
<td>15,000</td>
</tr>
<tr>
<td>Kennedy, (John F.) Center for the Performing Arts, Washington, D.C.</td>
<td>For Hans Spialek to recreate the full orchestral scores for significant American musicals as originally written and performed.</td>
<td>15,000</td>
</tr>
<tr>
<td>Opera America, Washington, D.C.</td>
<td>For the second Composer/Librettist Showcase and Seminar at the 15th annual conference in December 1982.</td>
<td>24,775</td>
</tr>
<tr>
<td>Opera America, Washington, D.C.</td>
<td>For a meeting to discuss the use of shopping centers and malls for opera performance activities, including publication costs for a handbook for opera companies.</td>
<td>4,200</td>
</tr>
<tr>
<td>Texas Opera Theater, Houston, Texas</td>
<td>For a marketing and development conference designed to broaden the expertise of current and potential sponsors of opera through lectures, seminars, and workshops.</td>
<td>16,000</td>
</tr>
</tbody>
</table>

## Regional Touring (Pilot)

To enable professional, non-profit opera or musical theater companies to tour in multi-state regions.

Program funds: $2,840,776
Treasury funds: $2,800,000
10 grants

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midwest Opera Theater and School, St. Paul, Minnesota</td>
<td>To support touring, including residency activities and performances throughout the upper Midwest.</td>
<td>$26,250</td>
</tr>
<tr>
<td>Opera Theater of Syracuse, Syracuse, New York</td>
<td>To support the 1982-83 touring season to historic opera houses and theaters in New York and Delaware.</td>
<td>2,000</td>
</tr>
<tr>
<td>Opera de Camara, Rio Piedras, Puerto Rico</td>
<td>For the 1982-83 touring season of operas performed in Spanish throughout the island.</td>
<td>3,000</td>
</tr>
<tr>
<td>Opera Guild of Greater Miami, Miami, Florida</td>
<td>To amend a previous grant for touring activities, including residencies, school performances, master classes, and seminars during the 1982-83 season.</td>
<td>7,500</td>
</tr>
<tr>
<td>Opera New England, Boston, Massachusetts</td>
<td>To continue the 1982-83 touring season of fully staged productions presented throughout New England.</td>
<td>25,000</td>
</tr>
<tr>
<td>Texas Commission on the Arts, Austin, Texas</td>
<td>To support, in cooperation with state and local arts organizations in Texas, Oklahoma and Louisiana, local organizations sponsoring residency performance weeks of Texas Opera Theater.</td>
<td>42,500</td>
</tr>
<tr>
<td>Texas Opera Theater, Houston, Texas</td>
<td>For “pre-tour” expenses for the 1982-83 season of productions, which includes performances and residencies serving 60-70 communities in a 15-state region.</td>
<td>90,000</td>
</tr>
<tr>
<td>Virginia Opera Association, Norfolk, Virginia</td>
<td>To support touring activities, including residencies, school performances, and workshops throughout the southeastern region.</td>
<td>16,250</td>
</tr>
<tr>
<td>Western Opera Theater, San Francisco, California</td>
<td>For the 1982-83 touring season.</td>
<td>67,500</td>
</tr>
<tr>
<td>Western States Arts Foundation, Santa Fe, New Mexico</td>
<td>To assist with fees to local sponsoring organizations for residencies of Mother Lode Musical Theatre.</td>
<td>12,000</td>
</tr>
</tbody>
</table>
METAMORPHOSIS

BY FRANZ KAFKA • ADAPTED
BY STEVEN BERKOFF • OCT 21 - DEC 5 • MARK TAPER FORUM

AMERICAN PREMIERE • SECOND PRODUCTION OF THE 1982-83 SEASON • MUSIC CENTER CENTER THEATRE GROUP/Mark Taper Forum
GORDON DAVISON, ARTISTIC DIRECTOR; KENNETH BRECHER, ACTING ARTISTIC DIRECTOR; WILLIAM P. WINGATE, MANAGING DIRECTOR
Theater Advisory Panels

Billie Allen
Actress
New York, New York

Josephine Ayers
Theater board member
Anniston, Alabama

Arvin Brown
Artistic director
New Haven, Connecticut

Robert Brustein
Artistic director
Cambridge, Massachusetts

Rene Buch
Artistic director
New York, New York

Steve Carter
Playwright
New York, New York

Olivia Cole
Actress
Los Angeles, California

Peter Culman
Managing director
Baltimore, Maryland

Arden Fingerhut
Lighting designer
New York, New York

David Frank
Artistic director
Buffalo, New York

David Hawkanson
Managing director
Tucson, Arizona

Wayne Lawson
State arts agency director
Columbus, Ohio

Margo Lovelace
Artistic director
Pittsburgh, Pennsylvania

Judith Martin
Artistic director
New York, New York

Zuri McKie
Associate producer
New York, New York

Mark Medoff
Playwright
Los Cruces, New Mexico

Sara O'Connor
Managing director
Milwaukee, Wisconsin

Nancy Quinn
Associate producer
Washington, D.C.

Lloyd Richards
Artistic director
New Haven, Connecticut

Elsa Robles
Association director
New York, New York

Gideon Schein
Artistic director
New York, New York

Alan Schneider
Educator
San Diego, California

Michele Shay
Actress
New York, New York

Howard Stein
Educator
Austin, Texas

Dan Sullivan
Drama critic
Los Angeles, California

M. Burke Walker
Artistic director
Seattle, Washington

Steve Waznick
Producing director
Boston, Massachusetts

Peg Yorkin
Producer
Los Angeles, California

Peter Zeisler
Service organization director
New York, New York
**Theater Grants**

<table>
<thead>
<tr>
<th>Director/Fellows (Pilot)</th>
<th>Program funds: $113,933</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Repertory Theatre Company Cambridge, Massachusetts</td>
<td>For Bill Foeller to serve as resident directing fellow to develop projects for the Monday series of stage readings and special events, and to direct one full production for the new play series. $10,000</td>
</tr>
<tr>
<td>Arizona Theatre Company Tucson, Arizona</td>
<td>For Jon Cranney to serve as director fellow for the 1982-83 season. 10,000</td>
</tr>
<tr>
<td>Associated YM-YWILAs of Greater New York New York, New York</td>
<td>To support Edward Cohen as director fellow to direct one full production and be responsible for new play reading, play selection, and assisting the artistic director at the Jewish Repertory Theatre. 10,000</td>
</tr>
<tr>
<td>Chicago Theatre Group Chicago, Illinois</td>
<td>To support Michael Maggio as director fellow for the Goodman Theatre's 1982-83 season and for related expenses. 10,000</td>
</tr>
<tr>
<td>Circle Repertory Theatre Company New York, New York</td>
<td>To support Bryna Wortman as director fellow to supervise the projects in-progress series during the 1982-83 season. 10,000</td>
</tr>
<tr>
<td>Creation Production Company New York, New York</td>
<td>To support Mark Lutwak as director fellow during the 1982-83 season. 5,000</td>
</tr>
<tr>
<td>Dallas Theater Center Dallas, Texas</td>
<td>To support Johnny Simons as director fellow during the 1982-83 season. 2,500</td>
</tr>
<tr>
<td>El Teatro Campesino San Juan Bautista, California</td>
<td>To support Michael Griggs as director fellow to serve as director of the Café ETCetera presentation. 2,163</td>
</tr>
<tr>
<td>Empty Space Association Seattle, Washington</td>
<td>For John Kazanjian to serve as director fellow for the 1982-83 season. 9,890</td>
</tr>
<tr>
<td>Los Angeles Actors' Theatre Foundation Los Angeles, California</td>
<td>For Edmund Cambridge to serve as director fellow during the 1982-83 season and for related theater expenses. 10,000</td>
</tr>
<tr>
<td>Milwaukee Repertory Theater Milwaukee, Wisconsin</td>
<td>For Nick Faust to serve as director fellow responsible for the Lab, a new experimental company. 4,580</td>
</tr>
<tr>
<td>Portland Stage Company Portland, Maine</td>
<td>For Lynn Polan to serve as director fellow and for related theater expenses. 10,000</td>
</tr>
<tr>
<td>Seattle Repertory Theatre Seattle, Washington</td>
<td>For Roberta Levitow to serve as director fellow and to assist in the direction of three main-stage productions. 10,000</td>
</tr>
<tr>
<td>Shakespeare and Company Lenox, Massachusetts</td>
<td>For Charlene Bletson to serve as director fellow and to assist the artistic director during the 1982-83 season. 9,890</td>
</tr>
</tbody>
</table>

**Professional Theater Training**

| Program funds: $175,000 |

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

<p>| American Conservatory Theatre Foundation San Francisco, California | To increase weekly stipends and to employ master teachers and a financial aid officer for the advanced training program. $30,000 |
| League of Professional Theatre Training Programs New York, New York | For actors' presentations, design portfolios and apprenticeships, and consortia for master teachers. 120,000 |</p>
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Funds</th>
<th>Grants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakespeare and Company</td>
<td>For actors' workshops and apprenticeships and for a teacher-development project.</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>To bring mature professional actors, playwrights, choreographers, composers, designers, directors, and dramaturgen into close association with theaters to help shape companies' artistic growth.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alaska Repertory Theatre</td>
<td>For Walton Jones to serve as associate director during the 1982-83 season.</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>Anchorage, Alaska</td>
<td></td>
<td></td>
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<tr>
<td>American Place Theatre</td>
<td>For Julie Taymor to serve as resident designer during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
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<tr>
<td>American Repertory Theatre Company</td>
<td>For Andrei Serban to serve as artistic associate during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Cambridge, Massachusetts</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Center Stage Associates</td>
<td>For Hugh Landwehr to serve as resident designer for the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
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</tr>
<tr>
<td>Circle Repertory Theatre Company</td>
<td>For Marsha Norman to serve as playwright-in-residence during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>East-West Players</td>
<td>For Shizako Hoshi to serve as choreographer and to assist the artistic director during the 1982-83 season.</td>
<td>3,500</td>
<td></td>
</tr>
<tr>
<td>Los Angeles, California</td>
<td></td>
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</tr>
<tr>
<td>Guthrie Theater Foundation</td>
<td>For stage designer Santo Loquasto to serve as artistic associate during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Minneapolis, Minnesota</td>
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<tr>
<td>Hippodrome Theatre Workshop</td>
<td>For resident director Lee Breuer to develop and produce a new work during the 1982-83 season.</td>
<td>10,000</td>
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<tr>
<td>Gainesville, Florida</td>
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</tr>
<tr>
<td>Manhattan Theatre Club</td>
<td>For artistic associate Christopher Hampton to translate and produce a work not previously translated during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
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<tr>
<td>New York Shakespeare Festival</td>
<td>For Emile Ardolino to serve as resident director during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>Playwrights Horizons</td>
<td>For Michael Starobin to serve as musical director during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
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</tr>
<tr>
<td>Playwrights Horizons</td>
<td>For Gerald Gutierrez to direct and collaborate with the artistic director on the evaluation and development of new scripts during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
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</tr>
<tr>
<td>Repertory Theatre of St. Louis</td>
<td>For Rustom Barucha to serve as dramaturg during the 1982-83 season.</td>
<td>10,000</td>
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</tr>
<tr>
<td>St. Louis, Missouri</td>
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<tr>
<td>Spanish Theatre Repertory Company</td>
<td>For Crispin Larangeira to serve as resident playwright during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td>Theater of the Stars</td>
<td>For Phillip Hayes Dean to serve as resident playwright during the 1982-83 season.</td>
<td>2,500</td>
<td></td>
</tr>
<tr>
<td>Atlanta, Georgia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre for the New City Foundation</td>
<td>For Maria Irene Fornes to serve as resident playwright during the 1982-83 season.</td>
<td>4,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trinity Personna Company</td>
<td>For James Reston, Jr., to serve as resident playwright during the 1982-83 season.</td>
<td>7,745</td>
<td></td>
</tr>
<tr>
<td>Providence, Rhode Island</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Washington Drama Society</td>
<td>For Tony Straiges to serve as resident designer at Arena Stage during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wisdom Bridge</td>
<td>For John Olive to serve as resident playwright and for related expenses during the 1982-83 season at the Wisdom Bridge Theatre.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Chicago, Illinois</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yale University</td>
<td>For Charles Ludlam to serve as resident playwright during the 1982-83 season.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>New Haven, Connecticut</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Fellowships for Playwrights

To assist exceptionally talented playwrights to set aside time for writing, research, or travel in order to advance their careers.

Program funds: $250,000
20 grants

The following playwrights received $12,500 each:

Auletta, Robert
New York, New York
Evans, Donald T.
Trenton, New Jersey
Meagher, Robert Emmet
Northampton, Massachusetts

Babe, Thomas
Darien, Connecticut
Finn, William A.
New York, New York
Miller, Susan
Los Angeles, California

Breuer, Lee
New York, New York
Foreman, Farrell J.
La Jolla, California
Mueller, Lavonne
DeKalb, Illinois

Campbell, Gar
Culver City, California
Goldstone, Patricia Eve
Los Angeles, California
Nassivera, John
Dorset, Vermont

Cizmar, Paula L.
New York, New York
Jenkins, Leon
New York, New York
Patricia, Nicholas A.
Chicago, Illinois

Cloth, IV, Merrel Dare
New Haven, Connecticut
Jones, Jeffrey Mason
New York, New York
Sodlak, John
New York, New York

Edwards, Gus
New York, New York
Kramer, Sharon Lynn
Cambridge, Massachusetts

Large Professional Theater Companies

To assist in the development of artistic, administrative, and community service activities of theater companies with an annual operating budget exceeding $400,000.

Program funds: $3,036,000
Treasury funds: $2,877,500
88 grants

A Contemporary Theatre
Seattle, Washington
To support the 1982-83 season.
TF $45,000

Actors Theatre of Louisville
Louisville, Kentucky
To support the 1982-83 season.
TF $160,000

Alaska Repertory Theatre
Anchorage, Alaska
To support the 1982-83 season.
TF 59,000

Alley Theatre
Houston, Texas
For increased artistic staff, community programs, and audience development activities during the 1982-83 season.
TF 75,000

American Conservatory Theatre
Foundation
San Francisco, California
To support the 1982-83 season.
TF 175,000

American Place Theatre
New York, New York
To support the 1982-83 season of productions.
25,000

American Players Theatre
Spring Green, Wisconsin
For a major subscription and promotional campaign during the 1982-83 season.
TF $3,000

American Repertory Theatre Company
Cambridge, Massachusetts
For salaries, new play production, and community-based training programs during the 1982-83 season.
TF 125,000

Arizona Theatre Company
Tucson, Arizona
To increase the size of the acting company and lengthen the production season during 1982-83.
89,000

Asolo State Theater
Sarasota, Florida
For the 1982-83 season of productions.
TF 17,500
<table>
<thead>
<tr>
<th>Theater</th>
<th></th>
</tr>
</thead>
</table>
| Atlanta Arts Alliance  
Atlanta, Georgia | For the 1982-83 season of productions at the Alliance Theatre Company's Atlanta Children's Theatre. |
| Barter Foundation  
Abingdon, Virginia | For artistic and administrative salaries during the 1982-83 season. |
| Berkeley Repertory Theatre  
Berkeley, California | For general theater development during the 1982-83 season. |
| Boston Theatre Projects  
Boston, Massachusetts | To support the 1982-83 season. |
| Center Stage Associates  
Baltimore, Maryland | For the 1982-83 season of productions. |
| Center Theatre Group of Los Angeles  
Los Angeles, California | For the 1982-83 season of productions and related activities. |
| Chicago Theatre Group  
Chicago, Illinois | For the 1982-83 season of productions. |
| Chicago, University of  
Chicago, Illinois | For the 1982-83 season of productions. |
| Children's Theatre Company and School  
Minneapolis, Minnesota | For production expenses and related programs during the 1982-83 season. |
| Cincinnati Playhouse in the Park  
Cincinnati, Ohio | To support the 1982-83 season. |
| Circle Repertory Theatre Company  
New York, New York | To support the 1982-83 season. |
| Circle in the Square  
New York, New York | To support the 1982-83 season. |
| Cleveland PlayHouse  
Cleveland, Ohio | For general operation during the 1982-83 season. |
| Connecticut Players Foundation  
New Haven, Connecticut | For the 1982-83 season of productions at the Long Wharf Theatre. |
| Cricket Theatre Corporation  
Minneapolis, Minnesota | To support the 1982-83 season. |
| CSC Repertory  
New York, New York | For production expenses during the 1982-83 season. |
| Dallas Theater Center  
Dallas, Texas | For the 1982-83 season of productions, touring, outreach programs, and administrative development. |
| Denver Center for the Performing Arts  
Denver, Colorado | For the 1982-83 season of productions and related activities. |
| El Teatro Campesino  
San Juan Bautista, California | For the 1982-83 season of productions. |
| Empty Space Association  
Seattle, Washington | For operating expenses during the 1982-83 season. |
| Folger Shakespeare Memorial Library  
Washington, D.C. | For the Folger Theatre Group's 1982-83 season of productions. |
| Free Public Theatre Foundation  
Los Angeles, California | For general operating expenses for the 1982-83 season. |
| Genesee Valley Arts Foundation  
Rochester, New York | For the 1982-83 season of productions. |
| George Street Playhouse  
New Brunswick, New Jersey | To produce a new play and to improve methods for generating earned income during the 1982-83 season. |
| Great Lakes Shakespeare Association  
Cleveland, Ohio | For marketing development during the 1982-83 season. |
Group I Acting Company  
New York, New York  
For the 1982-83 season of productions.  
170,000

Guthrie Theater Foundation  
Minneapolis, Minnesota  
For the 1982-83 season of productions.  
TF 224,000

Harford Stage Company  
Hartford, Connecticut  
To support the 1982-83 season.  
TF 165,000

Hartman Regional Theatre  
Stanford, Connecticut  
For the 1982-83 season of productions.  
25,000

Hippodrome Theatre  
Gainesville, Florida  
To support the 1982-83 season.  
25,000

Honolulu Theatre for Youth  
Honolulu, Hawaii  
To support the 1982-83 season.  
25,000

Indiana Repertory Theatre  
Indianapolis, Indiana  
For artistic salaries during the 1982-83 season.  
60,000

Indiana Repertory Theatre  
Indianapolis, Indiana  
For production expenses during the 1982-83 season and expenses incurred by fire.  
17,500

Inner City Cultural Center  
Los Angeles, California  
For production costs during the 1982-83 season.  
30,000

Intiman Theatre  
Seattle, Washington  
For artistic and administrative development during the 1982-83 season.  
30,000

La Mama Experimental Theatre Club  
New York, New York  
For the 1982-83 season of productions.  
110,000

Manhattan Theatre Club  
New York, New York  
For the 1982-83 season of productions.  
75,000

McCarter Theatre Company  
Princeton, New Jersey  
For general operations, including an increase in artistic salaries during the 1982-83 season.  
TF 84,000

Meadow Brook Performing Arts Company  
Rochester, Michigan  
For artistic development during the 1982-83 season.  
17,500

Milwaukee Repertory Theater  
Milwaukee, Wisconsin  
To support the 1982-83 season.  
TF 109,000

Missouri Repertory Theatre  
Kansas City, Missouri  
To support the 1982-83 season.  
60,000

Negro Ensemble Company  
New York, New York  
To support the 1982-83 season.  
219,000

New York Shakespeare Festival  
New York, New York  
To support the 1982-83 season.  
TF 210,000

New York, Research Foundation for the State University of Albany, New York  
For the 1982-83 season of productions by the Empire State Youth Theatre Institute.  
15,000

North Carolina, University of Chapel Hill, North Carolina  
For salaries, production expenses, and touring during the 1982-83 season of the Playmakers Repertory Company.  
10,000

North Light Repertory Company  
Evanston, Illinois  
For general operating expenses during the 1982-83 season.  
12,500

O'Neill (Eugene) Memorial Theater Center  
Waterford, Connecticut  
For the annual National Playwrights' Conference and the National Critics' Institute during the 1982-83 season.  
145,000

Old Globe Theatre  
San Diego, California  
For the 1982-83 season of productions.  
TF 129,000

Oregon Shakespearean Festival Association  
Ashland, Oregon  
For artistic salaries and production expenses during the 1982-83 season.  
TF 90,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Purpose</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pennsylvania Stage Company</td>
<td>Allentown, Pennsylvania</td>
<td>For the 1982-83 season of productions.</td>
<td>4,000</td>
</tr>
<tr>
<td>People's Light and Theatre Company</td>
<td>Mulvern, Pennsylvania</td>
<td>For the second annual New Plays Festival during 1982.</td>
<td>3,500</td>
</tr>
<tr>
<td>Performing Arts Repertory Theatre Foundation</td>
<td>New York, New York</td>
<td>For the 1982-83 season of productions.</td>
<td>22,500</td>
</tr>
<tr>
<td>Philadelphia Drama Guild</td>
<td>Philadelphia, Pennsylvania</td>
<td>For general operating and production expenses during the 1982-83 season.</td>
<td>60,000</td>
</tr>
<tr>
<td>Pittsburgh Public Theater Corporation</td>
<td>Pittsburgh, Pennsylvania</td>
<td>For the 1982-83 season of productions.</td>
<td>TF 60,000</td>
</tr>
<tr>
<td>Players' State Theatre</td>
<td>Miami, Florida</td>
<td>For the 1982-83 season of productions.</td>
<td>11,000</td>
</tr>
<tr>
<td>Playwrights' Horizons</td>
<td>New York, New York</td>
<td>For the 1982-83 season of readings and productions.</td>
<td>69,000</td>
</tr>
<tr>
<td>Puerto Rican Traveling Company</td>
<td>New York, New York</td>
<td>To support the 1982-83 season.</td>
<td>22,500</td>
</tr>
<tr>
<td>Repertory Theatre of St. Louis</td>
<td>St. Louis, Missouri</td>
<td>For the 1982-83 season of productions.</td>
<td>80,000</td>
</tr>
<tr>
<td>Syracuse University Theatre Corporation</td>
<td>Syracuse, New York</td>
<td>For the 1982-83 season of productions and related activities at Syracuse Stage.</td>
<td>TF 50,000</td>
</tr>
<tr>
<td>San Diego Repertory Theatre</td>
<td>San Diego, California</td>
<td>For increased artistic salaries and a new administrative position during the 1982-83 season.</td>
<td>2,000</td>
</tr>
<tr>
<td>Seattle Repertory Theatre</td>
<td>Seattle, Washington</td>
<td>To support the 1982-83 season.</td>
<td>TF 179,000</td>
</tr>
<tr>
<td>South Coast Repertory</td>
<td>Costa Mesa, California</td>
<td>To support the 1982-83 season, commission new plays, and lengthen the rehearsal period.</td>
<td>TF 55,000</td>
</tr>
<tr>
<td>Southeastern Academy of Theatre and Music</td>
<td>Atlanta, Georgia</td>
<td>For theater activities during the 1982-83 season.</td>
<td>45,000</td>
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<tr>
<td>Spanish Theatre Repertory Company</td>
<td>New York, New York</td>
<td>For artistic salaries, fees, and other production costs during the 1982-83 season.</td>
<td>24,000</td>
</tr>
<tr>
<td>Springfield Theatre Arts Association</td>
<td>West Springfield, Massachussetts</td>
<td>For theater activities and preparation for a move to a new facility during the 1982-83 season.</td>
<td>2,500</td>
</tr>
<tr>
<td>Studio Theatre School Corporation</td>
<td>Buffalo, New York</td>
<td>For artistic and administrative development at Studio Arena Theatre during the 1982-83 season.</td>
<td>55,000</td>
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<tr>
<td>Theatre Arts of West Virginia</td>
<td>Beckley, West Virginia</td>
<td>To support the 1982-83 season.</td>
<td>2,500</td>
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<tr>
<td>Theatre by the Sea</td>
<td>Portsmouth, New Hampshire</td>
<td>To support the 1982-83 season.</td>
<td>20,000</td>
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<tr>
<td>Theatre, Inc.</td>
<td>New York, New York</td>
<td>To support the 1982-83 season.</td>
<td>64,000</td>
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<tr>
<td>Trinity Persona Company</td>
<td>Providence, Rhode Island</td>
<td>For the 1982-83 season of productions.</td>
<td>118,000</td>
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<tr>
<td>TF 100,000</td>
<td></td>
<td>To support the 1982-83 season at Pioneer Memorial Theatre.</td>
<td>5,000</td>
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<tr>
<td>Utah, University of Salt Lake City, Utah</td>
<td></td>
<td>For the main stage series, studio series, and educational programs during the 1982-83 season.</td>
<td>7,500</td>
</tr>
<tr>
<td>Virginia Museum Foundation</td>
<td>Richmond, Virginia</td>
<td>To support the 1982-83 season.</td>
<td>7,500</td>
</tr>
<tr>
<td>Virginia Stage Company</td>
<td>Norfolk, Virginia</td>
<td>For the 1982-83 season of productions at the Arena Stage.</td>
<td>175,000</td>
</tr>
<tr>
<td>Washington Drama Society</td>
<td>Washington, D.C.</td>
<td>For the 1982-83 season of productions at the Arena Stage.</td>
<td>TF 50,000</td>
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<tr>
<td>Professional Theater Companies with Short Seasons</td>
<td>Program funds: $239,650</td>
<td>Treasury funds: $ 2,500</td>
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<tr>
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<td></td>
</tr>
<tr>
<td><strong>Alabama Shakespeare Festival</strong>&lt;br&gt;Anniston, Alabama</td>
<td>To support the 1982-83 season. $10,000</td>
<td>19 grants</td>
<td></td>
</tr>
<tr>
<td><strong>American Shakespeare Theatre</strong>&lt;br&gt;Stratford, Connecticut</td>
<td>For the 1982-83 season of productions at the Connecticut Center for the Performing Arts. $20,000</td>
<td>1,500</td>
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<tr>
<td><strong>Arrow Rock Lyceum</strong>&lt;br&gt;Arrow Rock, Missouri</td>
<td>For the 1982-83 season of productions, including the purchase of lighting and sound equipment. $1,500</td>
<td>1,550</td>
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<tr>
<td><strong>Berkshire Theatre Festival</strong>&lt;br&gt;Stockbridge, Massachusetts</td>
<td>For increased rehearsal time and a new administrative position during the 1982-83 season. $3,150</td>
<td>3,150</td>
<td></td>
</tr>
<tr>
<td><strong>Camden Shakespeare Company</strong>&lt;br&gt;Camden, Maine</td>
<td>For marketing development during the 1982-83 season. $2,000</td>
<td>2,000</td>
<td></td>
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<tr>
<td><strong>Creede Repertory Theatre</strong>&lt;br&gt;Creede, Colorado</td>
<td>For increased artistic and staff salaries during the 1982-83 season. $3,300</td>
<td>3,300</td>
<td></td>
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<tr>
<td><strong>Horse Cave Theatre 76</strong>&lt;br&gt;Horse Cave, Kentucky</td>
<td>For artistic salaries and production costs during the 1982-83 season. $12,500</td>
<td>12,500</td>
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<tr>
<td><strong>Kenyon Repertory Theater and Festival</strong>&lt;br&gt;Gambier, Ohio</td>
<td>To support the 1982 summer season. $2,500</td>
<td>2,500</td>
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</tr>
<tr>
<td><strong>New York Shakespeare Festival</strong>&lt;br&gt;New York, New York</td>
<td>For Free Shakespeare in the Park and the Mobile Theatre during the 1982-83 season. $75,000</td>
<td>75,000</td>
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<tr>
<td><strong>Ontological-Hysteric Theater</strong>&lt;br&gt;New York, New York</td>
<td>For the 1982-83 season of productions. $35,000</td>
<td>35,000</td>
<td></td>
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<tr>
<td><strong>Other Theater</strong>&lt;br&gt;New York, New York</td>
<td>For the winter project production during the 1982-83 season. $15,000</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td><strong>Peninsula Players Theatre Foundation</strong>&lt;br&gt;Fish Creek, Wisconsin</td>
<td>For the 1982 season of productions. $2,000</td>
<td>2,000</td>
<td></td>
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<tr>
<td><strong>Peterborough Players</strong>&lt;br&gt;Peterborough, New Hampshire</td>
<td>For increased salaries and new staff positions during the 1982-83 season. $1,500</td>
<td>1,500</td>
<td></td>
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<tr>
<td><strong>Pilgrim Theater Company</strong>&lt;br&gt;Aspen, Colorado</td>
<td>For increased salaries for the Playwrights’ Conference during the 1982-83 season. $2,500</td>
<td>2,500</td>
<td></td>
</tr>
<tr>
<td><strong>Shakespeare and Company</strong>&lt;br&gt;Lenox, Massachusetts</td>
<td>For the 1982-83 performance program and school program. $15,000</td>
<td>15,000</td>
<td></td>
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<tr>
<td><strong>Souhegan Theatre Council</strong>&lt;br&gt;Millis, New Hampshire</td>
<td>To support the 1982-83 season. $16,000</td>
<td>16,000</td>
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</tr>
<tr>
<td><strong>Theater at Monmouth</strong>&lt;br&gt;Monmouth, Maine</td>
<td>For the new position of general manager during the 1982-83 season. $2,000</td>
<td>2,000</td>
<td></td>
</tr>
<tr>
<td><strong>Theatre of the Stars</strong>&lt;br&gt;Atlanta, Georgia</td>
<td>For the 1982-83 season of productions. $6,000</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td><strong>Washington Drama Society</strong>&lt;br&gt;Washington, D.C.</td>
<td>For a special three-week workshop during January 1982 in preparation for a production at Arena Stage. $10,000</td>
<td>10,000</td>
<td></td>
</tr>
</tbody>
</table>
Williamstown Theatre Festival
Williamstown, Massachusetts
For the 1982-83 season of productions for apprentices and increased rehearsal periods.
37,500

Intermediate Professional Theater Companies

To assist in the development of artistic, administrative, and community service activities of theater companies with an annual operating budget between $100,000 and $400,000.

Program funds: $1,240,500
141 grants

A Contemporary Theatre
Seattle, Washington
For two productions during the 1981-82 season.
$11,000

Actors' Studios
New York, New York
For the 1981-82 season of productions.
10,000

Actors' Theatre of St. Paul
St. Paul, Minnesota
For salaries and operating costs during the 1981-82 season.
4,000

Actors' Theatre of St. Paul
St. Paul, Minnesota
For operating expenses during the 1982-83 season.
5,000

Afro-American Total Theatre Arts Foundation
New York, New York
To support the 1981-82 season.
5,000

AMAS Repertory Theatre
New York, New York
For theater production and artistic salaries during the 1981-82 season.
7,500

Appalshop
Whiteburg, Kentucky
For administrative expenses during the 1982-83 season.
7,000

Arkansas Arts Center
Little Rock, Arkansas
For general operating costs of the 1981-82 season.
1,500

Arkansas Repertory Theatre
Little Rock, Arkansas
To support artistic development, salaries, touring, and outreach during the 1981-82 season.
2,000

Asian-American Theater Company
San Francisco, California
For the 1981-82 season of productions.
2,000

Asian-American Theatre Workshop
San Francisco, California
For production expenses during the 1982-83 season.
3,500

Asolo Touring Theatre
Sarasota, Florida
To increase artistic salaries and production programs during the 1981-82 season.
5,000

Association for Development of Dramatic Arts
New York, New York
For increased artistic salaries at Jean Cocteau Repertory during the 1981-82 season.
6,000

Association for Development of Dramatic Arts
New York, New York
For increased artistic salaries and production expenses during Jean Cocteau Repertory's 1982-83 season.
4,000

At the Foot of the Mountain
Minneapolis, Minnesota
For production costs and outreach programs during the 1981-82 season.
7,000

Attic Theatre
Detroit, Michigan
For the 1982 season of productions.
10,000

Bear Republic Theatre
Santa Cruz, California
For artistic and production costs during the 1981-82 season.
1,500

Berkeley Stage Company
Berkeley Stage Company
For the 1981-82 season of productions.
20,000

Bilingual Foundation of the Arts
Los Angeles, California
For artistic and administrative development during the 1981-82 season.
2,500

BoarsHead Theater
Lansing, Michigan
For increased salaries and production costs during the 1981-82 season.
4,000
<table>
<thead>
<tr>
<th>Theater Name</th>
<th>Location</th>
<th>Funding Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body Politic Theatre</td>
<td>Chicago, Illinois</td>
<td>For operating expenses during the 1981-82 season. 1,500</td>
</tr>
<tr>
<td>Boston Theatre Projects</td>
<td>Boston, Massachusetts</td>
<td>For the 1981-82 season of five productions at the Next Move Theatre. 9,500</td>
</tr>
<tr>
<td>Camden Shakespeare Company</td>
<td>Camden, Maine</td>
<td>For salaries during the 1981-82 season. 2,900</td>
</tr>
<tr>
<td>Carolina Regional Theatre</td>
<td>Chapel Hill, North Carolina</td>
<td>For salaries for actors, designers, and technicians during the 1981-82 season. 1,500</td>
</tr>
<tr>
<td>Center Stage Young People’s Theater</td>
<td>Baltimore, Maryland</td>
<td>For the Young People’s Theater to tour elementary schools throughout Maryland during the 1981-82 season. 5,000</td>
</tr>
<tr>
<td>Center Theatre Group of Los Angeles</td>
<td>Los Angeles, California</td>
<td>For touring and production expenses for the Improvisational Theatre Project during the 1981-82 season. 24,000</td>
</tr>
<tr>
<td>Center Theatre Group of Los Angeles</td>
<td>Los Angeles, California</td>
<td>For operating expenses for the 1982-83 season. 20,000</td>
</tr>
<tr>
<td>Center for Puppetry Arts</td>
<td>Atlanta, Georgia</td>
<td>For production expenses during the 1981-82 season. 1,500</td>
</tr>
<tr>
<td>Center for Puppetry Arts</td>
<td>Atlanta, Georgia</td>
<td>For production of new plays for adult audiences. 3,000</td>
</tr>
<tr>
<td>Chicago, University of Chicago</td>
<td>Chicago, Illinois</td>
<td>To support a position of managing director for the 1981-82 season at Court Theatre. 2,000</td>
</tr>
<tr>
<td>Children’s Musical Theatre</td>
<td>Mobile, Alabama</td>
<td>For the 1981-82 season of touring productions. 1,500</td>
</tr>
<tr>
<td>Circuit Playhouse</td>
<td>Memphis, Tennessee</td>
<td>For the 1981-82 season. 4,000</td>
</tr>
<tr>
<td>Colonnades Theatre Lab</td>
<td>New York, New York</td>
<td>For five workshops during the 1981-82 season. 10,000</td>
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<tr>
<td>CSC Repertory</td>
<td>New York, New York</td>
<td>For the 1981-82 season of productions. 15,000</td>
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<tr>
<td>Dell’Arte Players Company</td>
<td>Arcata, California</td>
<td>For administrative salaries during the 1981-82 season. 5,000</td>
</tr>
<tr>
<td>East-West Players</td>
<td>Los Angeles, California</td>
<td>For artistic salaries, production costs, and administrative expenses during the 1981-82 season. 6,000</td>
</tr>
<tr>
<td>El Teatro de la Esperanza</td>
<td>Santa Barbara, California</td>
<td>For the 1981-82 season of productions. 7,500</td>
</tr>
<tr>
<td>Empty Space Association</td>
<td>Seattle, Washington</td>
<td>For increased artistic and administrative salaries during the 1981-82 season. 30,000</td>
</tr>
<tr>
<td>Ensemble Studio Theatre</td>
<td>New York, New York</td>
<td>For the 1981-82 season of productions, workshops, and experimental projects. 17,500</td>
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<tr>
<td>Equity Library Theatre</td>
<td>New York, New York</td>
<td>For artistic and technical salaries, production expenses, and management development during the 1981-82 season. 2,000</td>
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<tr>
<td>Eureka Theatre Company</td>
<td>San Francisco, California</td>
<td>To support theater operations during the 1981-82 season. 4,000</td>
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<tr>
<td>Ferndale Repertory Theatre</td>
<td>Ferndale, California</td>
<td>For the 1981-82 season of productions. 2,000</td>
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<tr>
<td>Florida Studio Theatre</td>
<td>Sarasota, Florida</td>
<td>To increase salaries and improve the technical and design elements of productions. 3,500</td>
</tr>
<tr>
<td>Foundation for the Open Eye</td>
<td>New York, New York</td>
<td>For the 1981-82 season of productions. 7,500</td>
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<tr>
<td>Free Street Theater</td>
<td>Chicago, Illinois</td>
<td>For operating costs during the 1981-82 season and the Arts Partners Program. 2,500</td>
</tr>
<tr>
<td>Organization</td>
<td>City, State</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------------------------</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Friends Mime Theatre</td>
<td>Milwaukee, Wisconsin</td>
<td>For staff salaries during the 1981-82 season of the London Theatre Workshop.</td>
</tr>
<tr>
<td>Henry Street Settlement</td>
<td>New York, New York</td>
<td>For the 1981-82 season of New Federal Theatre.</td>
</tr>
<tr>
<td>Henry Street Settlement</td>
<td>New York, New York</td>
<td>For the 1982-83 season of New Federal Theatre.</td>
</tr>
<tr>
<td>Hoffman (Byrd) Foundation</td>
<td>New York, New York</td>
<td>For production costs during the 1981-82 season.</td>
</tr>
<tr>
<td>Holiday (Billie) Theatre</td>
<td>Brooklyn, New York</td>
<td>For artistic fees and salaries during the 1981-82 season.</td>
</tr>
<tr>
<td>Hudson Guild</td>
<td>New York, New York</td>
<td>For a five-play season during 1981-82.</td>
</tr>
<tr>
<td>Hutchinson Repertory Company</td>
<td>Hutchinson, Kansas</td>
<td>For administrative staff salaries during the 1981-82 season.</td>
</tr>
<tr>
<td>Illusion Theatre and School</td>
<td>Minneapolis, Minnesota</td>
<td>For artistic fees during the 1981-82 season.</td>
</tr>
<tr>
<td>International Arts Relations</td>
<td>New York, New York</td>
<td>For production costs for three plays during the 1981-82 season.</td>
</tr>
<tr>
<td>International Arts Relations</td>
<td>New York, New York</td>
<td>For production expenses during the 1982-83 season.</td>
</tr>
<tr>
<td>Julian Company Theatre</td>
<td>San Francisco, California</td>
<td>For artistic salaries and production costs during the 1981-82 season.</td>
</tr>
<tr>
<td>Just Us Theatre</td>
<td>Atlanta, Georgia</td>
<td>For administrative salaries and production expenses during the 1981-82 season.</td>
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<tr>
<td>L.A. Theatre Works</td>
<td>Venice, California</td>
<td>For new play development, administrative staff increases, and community services during the 1981-82 season.</td>
</tr>
<tr>
<td>Labor Theater</td>
<td>New York, New York</td>
<td>For production costs and touring expenses during the 1981-82 season.</td>
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<tr>
<td>League of Theatre Artists</td>
<td>Albany, New York</td>
<td>For the 1981-82 season of productions and to improve administrative salaries.</td>
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<tr>
<td>Lion Theatre Foundation</td>
<td>New York, New York</td>
<td>For the 1981-82 season of the Lion Theatre Company.</td>
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<tr>
<td>Looking Glass Theatre</td>
<td>Providence, Rhode Island</td>
<td>For production costs and salaries during the 1981-82 season.</td>
</tr>
<tr>
<td>Loon and Heron Theatre</td>
<td>Boston, Massachusetts</td>
<td>For rehearsal period salaries and production costs during the 1981-82 season.</td>
</tr>
<tr>
<td>Los Angeles Actors' Theatre Foundation</td>
<td>Los Angeles, California</td>
<td>For the 1981-82 season of productions.</td>
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<tr>
<td>Louisville Children's Theatre</td>
<td>Louisville, Kentucky</td>
<td>For increased artistic salaries, a new management position, and expanded community services during the 1981-82 season.</td>
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<tr>
<td>Mabou Mines Development Foundation</td>
<td>New York, New York</td>
<td>For the 1981-82 season of productions.</td>
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<tr>
<td>Manhattan Punch Line Theatre</td>
<td>New York, New York</td>
<td>For the 1982-83 season of productions.</td>
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<tr>
<td>Magic Theatre</td>
<td>San Francisco, California</td>
<td>For the 1981-82 season of productions.</td>
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<tr>
<td>Manhattan Punch Line Theatre</td>
<td>New York, New York</td>
<td>For the 1981-82 season of productions.</td>
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<tr>
<td>Manhattan Punch Line Theatre</td>
<td>New York, New York</td>
<td>For Comedy '83, the theater's entire main-stage program of plays.</td>
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<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
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<tr>
<td>Marionette Theatre Arts Council, Pittsburgh, PA</td>
<td>For a residency season, an eight-month touring program, and a series of puppet theater seminars during the 1981-82 season.</td>
<td>$12,000</td>
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<tr>
<td>Meadows Playhouse, Las Vegas, NV</td>
<td>For artistic development and salaries during the 1981-82 season.</td>
<td>$2,000</td>
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<td>Medicine Show Theatre Ensemble, New York, NY</td>
<td>For artistic salaries during the 1981-82 season.</td>
<td>$2,000</td>
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<tr>
<td>Metro Theater Circus, St. Louis, MO</td>
<td>For production and touring expenses for two pieces for young people during the 1981-82 season.</td>
<td>$3,000</td>
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<tr>
<td>Mixed Blood Theatre Company, Minneapolis, MN</td>
<td>For operating expenses during the 1982-83 season.</td>
<td>$3,500</td>
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<tr>
<td>Mixed Blood Theatre Company, Minneapolis, MN</td>
<td>For the 1981-82 season of productions.</td>
<td>$4,000</td>
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<tr>
<td>Nashville Academy Theatre, Nashville, TN</td>
<td>To support the performance groups and training center during the 1982-83 season.</td>
<td>$4,000</td>
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<tr>
<td>Nashville Academy Theatre, Nashville, TN</td>
<td>For new artistic and administrative positions and salary increases during the 1981-82 season.</td>
<td>$3,000</td>
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<tr>
<td>National Black Theatre, New York, NY</td>
<td>For fees and salaries for artists and other professional staff during the 1981-82 season.</td>
<td>$5,000</td>
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<td>Nebraska Arts Council, Omaha, NE</td>
<td>To increase rehearsal time, artistic salaries, touring, and services to the community during the 1981-82 season of Nebraska Theatre Caravan.</td>
<td>$3,000</td>
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<tr>
<td>New Dramatists, New York, NY</td>
<td>For staff salaries and expenses for readings of works-in-progress during the 1981-82 season.</td>
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<tr>
<td>New Dramatists, New York, NY</td>
<td>For salaries and expenses to expand all services during the 1982-83 season.</td>
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<tr>
<td>New Globe Theatre, Fairfield, CT</td>
<td>For rehearsal costs and administrative development during the 1981-82 season.</td>
<td>$2,500</td>
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<tr>
<td>New Jersey Theatre Forum, Plainfield, NJ</td>
<td>For production costs during the 1981-82 season.</td>
<td>$1,500</td>
</tr>
<tr>
<td>New Playwrights' Theatre of Washington, DC</td>
<td>To increase artistic salaries during the 1981-82 season.</td>
<td>$10,000</td>
</tr>
<tr>
<td>92nd Street YM-YWHA, New York, NY</td>
<td>For artistic and technical staff fees and production expenses during the 1981-82 season.</td>
<td>$1,500</td>
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<tr>
<td>Oak Park Festival Theatre Company, Oak Park, IL</td>
<td>To increase staff positions and salaries during the 1981-82 season.</td>
<td>$2,000</td>
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<tr>
<td>Odyssey Theatre Ensemble, Los Angeles, CA</td>
<td>For the 1981-82 season of productions.</td>
<td>$10,000</td>
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<tr>
<td>Old Creamery Theatre Company, Garrison, IA</td>
<td>To increase salaries for artistic and technical personnel during the 1981-82 season.</td>
<td>$5,000</td>
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<tr>
<td>One Act Theatre Company of San Francisco, CA</td>
<td>For artists' fees and management costs during the 1981-82 season.</td>
<td>$3,000</td>
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<td>Ontological-Hysteric Theater, New York, NY</td>
<td>For production expenses for a new work during the 1981-82 season.</td>
<td>$500</td>
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<tr>
<td>Oregon Repertory Theatre, Eugene, OR</td>
<td>For artistic and administrative salaries and production costs during the 1981-82 season.</td>
<td>$5,000</td>
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<td>Organic Theater Company, Chicago, IL</td>
<td>For operating expenses during the 1982-83 season.</td>
<td>$10,000</td>
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<td>Organic Theater Company, Chicago, IL</td>
<td>To support production, administrative, and fund-raising costs during the 1981-82 season.</td>
<td>$15,000</td>
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<tr>
<td>Other Theatre, New York, NY</td>
<td>For production expenses during the 1981-82 season.</td>
<td>$12,000</td>
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<tr>
<td>Organization</td>
<td>Location</td>
<td>Amount</td>
</tr>
<tr>
<td>------------------------------------------------------</td>
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<tr>
<td>Palisades Theatre of Florida</td>
<td>St. Petersburg, Florida</td>
<td>$1,500</td>
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<tr>
<td>Pan Asian Repertory Theatre</td>
<td>New York, New York</td>
<td>$3,000</td>
</tr>
<tr>
<td>Paper Bag Players</td>
<td>New York, New York</td>
<td>$60,000</td>
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<tr>
<td>Paper Bag Players</td>
<td>New York, New York</td>
<td>$50,000</td>
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<tr>
<td>People's Light and Theatre Company</td>
<td>Malvern, Pennsylvania</td>
<td>$2,500</td>
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<td>Performance Community</td>
<td>Chicago, Illinois</td>
<td>$3,500</td>
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<td>Pickle Family Circus</td>
<td>San Francisco, California</td>
<td>$2,500</td>
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<td>Pioneer Square Performing Arts Association</td>
<td>Seattle, Washington</td>
<td>$2,000</td>
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<tr>
<td>Playwrights Unlimited</td>
<td>San Anselmo, California</td>
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<td>Puncho Theatre</td>
<td>Seattle, Washington</td>
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<td>Portland Stage Company</td>
<td>Portland, Oregon</td>
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<td>Production Company</td>
<td>New York, New York</td>
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<tr>
<td>Provisional Theatre Foundation</td>
<td>Los Angeles, California</td>
<td>$17,500</td>
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<td>Puerto Rican Traveling Theatre Company</td>
<td>New York, New York</td>
<td>$27,500</td>
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<td>Pushcart Players</td>
<td>Verona, New Jersey</td>
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<td>Repertorio Espanol</td>
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<td>Ridiculous Theatrical Company</td>
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<td>Road Company</td>
<td>Johnson City, Tennessee</td>
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<td>Road Company</td>
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<td>Roadside Theater</td>
<td>Whitesburg, Kentucky</td>
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<td>San Diego Repertory Theatre</td>
<td>San Diego, California</td>
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<td>San Francisco Mime Troupe</td>
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<td>Second Stage Theatre</td>
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<td>Second Stage Theatre</td>
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<tr>
<td>Shadow Box Theatre</td>
<td>New York, New York</td>
<td>$3,000</td>
</tr>
</tbody>
</table>
Snake Theater  
Sausalito, California

For a salaried administrative position, an audience development project, and use of video materials during the 1982-83 season of the Nightfire Division.

Snake Theater
Sausalito, California

For development and expenses of a major production during the 1981-82 season of the Antenna Division.

Snake Theater
Sausalito, California

For a new work for the 1982-83 season of the Antenna Division.

Snake Theater
Sausalito, California

To produce a new work during the 1981-82 season of the Nightfire Division.

Spectrum Theatre
New York, New York

For salaries and production expenses during the 1981-82 season.

Squat Theatre
New York, New York

For artistic fees during the 1981-82 season.

Starry Night Puppet Theatre
Vestal, New York

For operating expenses during the 1981-82 season.

Steamboat Repertory Theatre
Steamboat Springs, Colorado

For general operating costs during the 1981-82 season.

Storefront Actors Theatre
Portland, Oregon

For salaries and production costs during the 1981-82 season.

Tears of Joy Theatre
Vancouver, Washington

For production and development expenses for a shadow puppet adaptation of a Japanese folk tale during the 1982-83 season.

Theatre Project Company
St. Louis, Missouri

To increase artistic and administrative salaries during the 1981-82 season.

Theatre X
Milwaukee, Wisconsin

For the development of new plays and for artistic salaries during the 1981-82 season.

Theatre for the New City
New York, New York

For the 1981-82 season of productions.

Victory Gardens Theatre
Chicago, Illinois

For artistic salaries and the 1981-82 season of productions.

Washington Drama Society
Washington, D.C.

For operating costs of the Living Stage Theatre Company during the 1981-82 season.

Wisdom Bridge
Chicago, Illinois

For rehearsal periods and production costs during the 1981-82 season.

Women's Interart Center
New York, New York

For the 1981-82 season of productions.

Wooster Group
New York, New York

For the 1981-82 season of productions and related activities.

Workshop of the Players Art Foundation
New York, New York

For the 1981-82 season of productions, readings, and development work of WPA Theatre.

Zinoman (Joy) Studio
Washington, D.C.

For a managing producer and increased artistic salaries during the 1981-82 season.

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Services to the Field/Theater Resources

To assist organizations that provide services to the theater field on a national scale.

Program funds: $709,127
18 grants

California Theatre Council
Los Angeles, California

For staff salaries and marketing research for *West Coast Plays.* $5,000
Foundation for the Extension and Development of the American Professional Theater
New York, New York

To provide management and technical assistance services to theater and dance companies.

$45,000

International Theatre Institute of the United States
New York, New York

To provide general services, including a library, consultation services, publications, and representation.

$75,000

New Dramatists
New York, New York

To enable regional playwrights to develop associative programs with theaters, and to support dramaturgical assistance to playwrights.

$10,000

New York Public Library
New York, New York

For the operation, supervision, and growth of the Theatre on Film and Tape collection.

$45,000

Off Off Broadway Alliance
New York, New York

To provide a wide range of services, including research, referral, training, advocacy, representation, and audience development.

$30,000

Performing Arts Journal
New York, New York

For publication costs of the Performing Arts Journal.

$27,500

Puppeteers of America
Atlanta, Georgia

To serve as a resource center for puppeteers, coordinate the 43rd annual National Puppetry Festival, conduct three-day regional festivals, and publish Puppetry Journal.

$7,500

Solomon, Tracy-Jake
Washington, D.C.

To enable Ms. Solomon to complete on-site evaluations for the Theater Program from July through August 1982.

$2,660

Solomon, Tracy-Jake
Washington, D.C.

For a National Endowment for the Arts Fellowship for Arts Managers grant.

$17,000

Theatre Communications Group
New York, New York

To compile evaluations of nonprofit professional theater companies located throughout the country.

$75,000

Theatre Communications Group
New York, New York

For the 1981-82 programs and activities.

$221,500

Theatre Communications Group
New York, New York

For publication of Plays in Progress, a project for collecting and circulating new works.

$37,500

Theatre Communications Group
New York, New York

For a theater seminar in New York City in the fall of 1982.

$25,000

Theatre Development Fund
New York, New York

For the fund’s ticket subsidy program, voucher program, costume collection, and theater access project.

$10,000

Turner, A. Knox
Washington, D.C.

To provide technical assistance to the Theater Program in response to initiatives from the theater field concerning playwrights.

$16,800

White, Pamela
Horse Cave, Kentucky

To participate as a Fellow in the Theater Program. The Fellowship Program contributed an additional $1,000 to this award.

$2,564

Yale University
New Haven, Connecticut

For an outstanding arts administrator to serve temporarily in the Endowment’s Theater Program.

$56,103

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Small Professional Theater Companies

To assist in the development of artistic, administrative and community service activities of theater companies with an annual operating budget less than $100,000

Program funds: $311,500

76 grants

A Traveling Jewish Theatre
Los Angeles, California

For administrative costs and promotional activities during the 1981-82 season.

$4,600

Actors' Ark Theatre
San Francisco, California

For personnel development and increased actors’ fees during the 1981-82 season.

$1,500

Archaesus Productions
Washington, D.C.

For the 1981-82 season of productions.

$2,000


Associated Recreation Council
Seattle, Washington

Back Alley Theatre
Van Nuys, California

Bergenstage
Paramus, New Jersey

Black Spectrum Theatre Company
St. Albans, New York

Blake Street Hawkeyes
Berkeley, California

Black Street Hawkeyes
Berkeley, California

Broom Street Theater
Madison, Wisconsin

Broom Street Theater
Madison, Wisconsin

Children's Theatre Association
Baltimore, Maryland

Children's Theatre Place Company
New York, New York

Childsplay, Inc.
Tempe, Arizona

Community Church of New York
New York, New York

Creation Production Company
New York, New York

Cultural Council Foundation
New York, New York

Douglas (Frederick) Creative Arts Center
New York, New York

Family, Inc.
New York, New York

Fiji Theater Company
New York, New York

Firebird Theatre Company
Hollywood, California

Free Public Laughs
New York, New York

G.A.L.A. Hispanic Theatre
Washington, D.C.

Germinal Stage
Denver, Colorado

Germinal Stage
Denver, Colorado

Green Mountain Guild
White River Junction, Vermont

H.B. Playwrights Foundation
New York, New York

Independent Eye
Lancaster, Pennsylvania

For production expenses during the 1981-82 season of the Bathhouse Theatre. 2,000

For salaries of personnel needed to strengthen administrative and management operations. 2,500

For artistic fees and production expenses during the 1981-82 season. 1,500

For the 1981-82 season of productions. 2,000

For salaries during the 1981-82 season. 2,000

For general operating expenses and artists' fees for the 1982-83 season. 2,500

For production and salary expenses for the 1982-83 season. 2,500

For production expenses and staff salaries during the 1981-82 season. 2,500

For administrative and artistic salaries during the 1981-82 season. 2,000

For the 1981-82 season of productions. 1,500

To increase artistic salaries and hire the managing director full time for the 1981-82 season. 1,500

For production costs and salaries during the 1981-82 season of Theatre Off Park. 2,000

For two productions during the 1981-82 season. 1,500

For administrative development and production expenses for the 1981-82 season of the Early Childhood Puppet Theatre. 2,000

To support the 1981-82 season. 5,000

For increased artistic salaries and a new position of director of development during the 1981-82 season. 5,000

For production expenses and a salary for a full-time manager. 5,000

For a new administrative position for the 1981-82 season. 2,500

For production expenses and artistic salaries of the Cumeezi Bozo Ensemble during the 1981-82 season. 2,000

For the salary of the artistic director during the 1981-82 season. 4,000

To support the 1981-82 season. 10,000

For general operating costs during a relocation period. 7,500

For artistic salaries and production expenses during the 1981-82 season. 4,500

To support the 1981-82 season. 5,500

For production costs and artistic salaries during the 1981-82 season. 6,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Purpose</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Independent Eye</td>
<td>Lancaster, Pennsylvania</td>
<td>For production expenses and promotion costs during the 1981-82 season.</td>
<td>6,000</td>
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<tr>
<td>Iowa Theatre Lab (Maryland)</td>
<td>Catskill, New York</td>
<td>To support the 1981-82 season.</td>
<td>3,000</td>
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<tr>
<td>Jewish Repertory Theatre</td>
<td>New York, New York</td>
<td>For artistic salaries and production expenses during the 1981-82 season.</td>
<td>1,500</td>
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<tr>
<td>Lilith Foundation</td>
<td>San Francisco, California</td>
<td>For actors' salaries and production expenses during the 1981-82 season.</td>
<td>3,000</td>
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<tr>
<td>Lilith Foundation</td>
<td>San Francisco, California</td>
<td>For artistic salaries during the 1981-82 season.</td>
<td>3,000</td>
</tr>
<tr>
<td>Little Flags Theatre Foundation</td>
<td>Roxbury, Massachusetts</td>
<td>To support the 1981-82 season.</td>
<td>7,500</td>
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<tr>
<td>Magic Theatre Foundation</td>
<td>Omaha, Nebraska</td>
<td>For the development and touring of new American works during the 1981-82 season.</td>
<td>25,000</td>
</tr>
<tr>
<td>Magic Theatre Foundation</td>
<td>Omaha, Nebraska</td>
<td>For production costs for the 1982-83 season.</td>
<td>26,000</td>
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<tr>
<td>Mettawee Theatre Company</td>
<td>Salem, New York</td>
<td>For production costs for the 1982-83 season.</td>
<td>2,000</td>
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<tr>
<td>Modern Times Theatre</td>
<td>New York, New York</td>
<td>For operating expenses and artistic salaries during the 1981-82 season.</td>
<td>1,500</td>
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<tr>
<td>Morning Glory Theatre Foundation</td>
<td>San Anselmo, California</td>
<td>For salaries and production expenses during the 1981-82 season.</td>
<td>4,000</td>
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<tr>
<td>New American Theatre</td>
<td>Rockford, Illinois</td>
<td>To support the 1981-82 season.</td>
<td>5,000</td>
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<tr>
<td>New York Art Theatre Institute</td>
<td>New York, New York</td>
<td>For the 1981-82 season of performances.</td>
<td>1,500</td>
</tr>
<tr>
<td>New York Theatre Studio</td>
<td>New York, New York</td>
<td>For artists' fees for the 1982-83 season.</td>
<td>2,000</td>
</tr>
<tr>
<td>Open Space Theatre Experiment</td>
<td>New York, New York</td>
<td>For production expenses during the 1981-82 season.</td>
<td>3,000</td>
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<tr>
<td>Otrabanda Company</td>
<td>New York, New York</td>
<td>For artists' fees and costs of a new production.</td>
<td>2,000</td>
</tr>
<tr>
<td>Palace Theatre Foundation</td>
<td>Minneapolis, Minnesota</td>
<td>For management, artistic services, and production expenses during the 1982-83 season.</td>
<td>3,000</td>
</tr>
<tr>
<td>Palace Theatre Foundation</td>
<td>Minneapolis, Minnesota</td>
<td>For production expenses and salaries during the 1981-82 season.</td>
<td>2,000</td>
</tr>
<tr>
<td>Periwinkle Productions</td>
<td>Monticello, New York</td>
<td>For the 1981-82 season of productions and touring.</td>
<td>3,500</td>
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<tr>
<td>Pittsburgh Metropolitan Stage Company</td>
<td>Pittsburgh, Pennsylvania</td>
<td>For administrative development during the 1981-82 season.</td>
<td>1,500</td>
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<tr>
<td>Play Group</td>
<td>Knoxville, Tennessee</td>
<td>For the development of a new work during the 1981-82 season.</td>
<td>2,500</td>
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<tr>
<td>Playwrights Unlimited</td>
<td>San Anselmo, California</td>
<td>For the Bay Area Playwrights' Festival, artistic salaries, and develop­</td>
<td>4,000</td>
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<tr>
<td>Present Stage</td>
<td>Northampton, Massachusetts</td>
<td>To support the 1981-82 season.</td>
<td>2,500</td>
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<td>Repertory Theatre of St. Louis</td>
<td>St. Louis, Missouri</td>
<td>For rehearsal periods, artistic services, and touring for the Imaginary Theatre Company during the 1981-82 season.</td>
<td>5,000</td>
</tr>
<tr>
<td>Repertory Theatre of St. Louis</td>
<td>St. Louis, Missouri</td>
<td>For production costs of the Imaginary Theatre Company during the 1982-83 season.</td>
<td>5,000</td>
</tr>
</tbody>
</table>
Salt Lake Acting Company
Salt Lake City, Utah

For production costs for the 1982-83 season. 2,500

Salt Lake Acting Company
Salt Lake City, Utah

To produce two plays during the 1981-82 season. 2,000

San Francisco Repertory
San Francisco, California

For administrative salaries and artists' fees during the 1981-82 season. 2,000

San Francisco Repertory
San Francisco, California

For production costs and artists' salaries for the 1982-83 season. 2,000

Shared Forms Theatre
New York, New York

For costs of an extended production season. 3,500

Shared Forms Theatre
New York, New York

For artistic salaries for an expanded season and a new administrative position for the 1981-82 season. 5,000

Shelter West Company
New York, New York

To support the 1981-82 season. 1,500

Silvera (Frank) Writers' Workshop Foundation
New York, New York

For the Writers/Directors Series during the 1982-83 season. 15,000

Silvera (Frank) Writers' Workshop Foundation
New York, New York

For the Writers/Directors Series during the 1981-82 season. 20,000

Soho Repertory Theatre
New York, New York

To support the 1981-82 season. 1,500

Spiderwoman Theater
New York, New York

For production expenses during the 1982-83 season. 2,000

Stage #1
Dallas, Texas

To create the position of a director of promotion and development during the 1981-82 season. 1,500

Talking Band
New York, New York

For production costs of the 1982-83 season. 6,000

Talking Band
New York, New York

To support the 1981-82 season. 2,500

Theatre Research
New York, New York

For salaries and production expenses during the 1981-82 season of South Street Theatre. 2,000

Theatre Rhinoceros
San Francisco, California

For salaries and to promote the subscription series during the 1982-83 season. 2,000

Time and Space Limited Theatre Company
New York, New York

For the 1982-83 season of productions. 3,000

Tompkins County Arts Council
Ithaca, New York

For artistic and administrative expenses for the 1982-83 season of Central Casting Theatre. 2,000

Two Penny Theater
Montpelier, Vermont

For artistic and administrative salaries and promotion expenses during the 1981-82 season. 2,000

Veterans Ensemble Theatre Company
New York, New York

For artistic salaries and administrative development during the 1981-82 season. 4,000

Wilma Project
Philadelphia, Pennsylvania

For production expenses of three additional works during the 1981-82 season. 1,500

Women's Experimental Theatre
New York, New York

For the 1981-82 season of productions. 8,000

Women's Experimental Theatre
New York, New York

For the 1982-83 season of productions. 5,000
### Professional Theater Touring (Pilot)

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

**Program funds:** $482,266

<table>
<thead>
<tr>
<th>Grantor</th>
<th>Description</th>
<th>Location</th>
<th>Amount</th>
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<tr>
<td>Alaska Repertory Theatre</td>
<td>For a statewide tour during the 1981-82 season.</td>
<td>Anchorage, Alaska</td>
<td>$44,000</td>
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<tr>
<td>American Repertory Theatre Company</td>
<td>For a tour of northern New England during the 1981-82 season.</td>
<td>Cambridge, Massachusetts</td>
<td>66,000</td>
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<tr>
<td>Group I Acting Company</td>
<td>To support a nationwide tour during the 1981-82 season.</td>
<td>New York, New York</td>
<td>115,000</td>
</tr>
<tr>
<td>Guthrie Theatre Foundation</td>
<td>For residencies and touring throughout the Midwest during the 1981-82 season.</td>
<td>Minneapolis, Minnesota</td>
<td>70,000</td>
</tr>
<tr>
<td>Indiana Arts Commission</td>
<td>For residencies of the Indiana Repertory Theatre in approximately 50 communities in Indiana during the 1981-82 season.</td>
<td>Indianapolis, Indiana</td>
<td>30,000</td>
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<tr>
<td>Missouri Repertory Theatre</td>
<td>For a five-week tour throughout Missouri during the 1981-82 season.</td>
<td>Kansas City, Missouri</td>
<td>20,000</td>
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<tr>
<td>Periwinkle Productions</td>
<td>For a five-week tour throughout the Cleveland area and Michigan during the 1981-82 season.</td>
<td>Monticello, New York</td>
<td>9,266</td>
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<tr>
<td>Southern Arts Federation</td>
<td>For tours by the Negro Ensemble Company during the 1981-82 season.</td>
<td>Atlanta, Georgia</td>
<td>60,000</td>
</tr>
<tr>
<td>Spanish Theatre Repertory</td>
<td>For a tour of the Midwest, Southwest, California, and New York State during the 1981-82 season.</td>
<td>New York, New York</td>
<td>26,000</td>
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<tr>
<td>Western States Arts Foundation</td>
<td>For tours by the Montana Repertory Theatre and El Teatro de la Esperanza throughout the foundation's ten-state region during the 1981-82 season.</td>
<td>Santa Fe, New Mexico</td>
<td>42,000</td>
</tr>
</tbody>
</table>

**Notes:**
- **TF-Treasury Funds**
the mill creek canyon earthworks, located in kent, washington, is a land sculpture and public works project designed by internationally recognized artist bernard bader. the 3.5 acre site serves as a quiet park and stormwater retention basin. design and construction funds for this project were provided by the city of kent, arts commission; parks department; engineering department; national endowment for the arts; washington state arts commission; king county arts commission; housing and community development; and donations from the community.
Visual Arts Advisory Panels

Terry Allen
Artist
Fresno, California

Benny Andrews
Artist
New York, New York

Richard Andrews
Art in public places coordinator
Seattle, Washington

Siah Armajani
Artist
Minneapolis, Minnesota

Richard Artschwager
Artist
Charlottesville, New York

Eimer Bischoff
Artist
Berkeley, California

Lyn Blumenthal
Artist, visual artists organization director
Chicago, Illinois

Deborah Hutterfield
Artist
Bozeman, Montana

James Carpenter
Craftperson
New York, New York

Rolando Castellon
Artist
San Francisco, California

Linda Cathcart
Museum director
Houston, Texas

Gail Centini
City visual arts coordinator
Atlanta, Georgia

Curl Chiarenza
Photographer
Boston, Massachusetts

Dale Chihuly
Craftsperson
Cranston, Rhode Island

Chuck Close
Artist
New York, New York

Gylbert Coker
Curator
New York, New York

Robert Colescott
Artist
Oakland, California

Bing Davis
Craftsperson
Dayton, Ohio

Douglas Davis
Artist, art writer
New York, New York

Roy Decarava
Photographer
Brooklyn, New York

Jennifer Dowley
Art in public places coordinator
Sacramento, California

David Driskell
Artist, art writer
Hyattsville, Maryland

Robert Fichter
Photographer
Tallahassee, Florida

Anne Focke
Visual artists organization director
Seattle, Washington

Andy Grundberg
Art writer
New York, New York

Kathy Hallreich
University gallery director
Cambridge, Massachusetts

Maren Hassinger
Artist
Los Angeles, California

Nancy Holt
Artist
New York, New York

Robert Irwin
Artist
Los Angeles, California

Diane Itter
Craftsperson
Bloomington, Indiana

Jun Kaneko
Craftsperson
Bloomfield Hills, Michigan

Rosalind Krauss
Art writer
New York, New York

Marcia Lewis
Craftsperson
Vista, California

Nathan Lyons
Photographer, visual artists organization director
Rochester, New York

Robert Mangold
Artist
Washingtonville, New York

Anita O'Neill
Visual artists organization director
New York, New York

Bart Parker
Photographer
Providence, Rhode Island
Visual Arts

Ray Pierotti
Craftsperson, visual artists
organization director
Winston-Salem, North Carolina

Ray Pierotti
Craftsperson, visual artists
organization director
Winston-Salem, North Carolina

Martin Puryear
Artist
Chicago, Illinois

Susan Rankaitis
Photographer
Inglewood, California

Martha Rosler
Photographer
Brooklyn, New York

Ed Ruscha
Artist
Los Angeles, California

Irene Segalove
Artist
Venice, California

Rose Slivka
Art writer
New York, New York

Carlos Solana
Artist, arts administrator
New York, New York

Esther Sparks
Museum curator
Chicago, Illinois

Martha Straus
Photographer
Newell, North Carolina

Robert Strini
Craftsperson
Superior, Montana

Arthur Tsuchiya
Artist
Hoboken, New Jersey

Anne Tucker
Museum curator
Houston, Texas

Marcia Tucker
Visual artists organization director
New York, New York

Steina Vasulka
Artist
Santa Fe, New Mexico

Martha Wilson
Artist, visual artists organization director
New York, New York

Visual Arts Grants

Program funds: $6,526,826
606 grants

Visual Artists’ Fellowships

Fellowships are awarded to artists working in the areas of painting, sculpture, photography, crafts, printmaking, drawing, artists books, conceptual-performance, new genres, and video.

Program funds: $3,425,000
337 grants

Adams, Mac
New York, New York

Albers, John E.
New York, New York

Albertson, James H.
Oakland, California

Aldridge, Peter S.
Bath, New York

Allen, Philip H.
New York, New York

Almy, Max I.
Oakland, California

Andersen, Stanley M.
Portland, North Carolina

Anderson, Marilyn F.
Rochester, New York

Andrus, Damian B.
Pasadena, California

Angier, Roswell P.
Cambridge, Massachusetts

Antreasian, Garo Z.
Albuquerque, New Mexico

Arctiles, Vincent J.
New York, New York

Arnoldi, Charles A.
Venice, California

Ayers, Philip
New Haven, Connecticut

Backstrand, Jay
Portland, Oregon

Baldessari, John A.
Los Angeles, California

Balikian, Beckerman
North Egremont, Massachusetts

Barasch, Donald M.
Miami, Florida

Barke, Rande S.
Syracuse, New York

Barnes, Robert M.
Bloomington, Indiana

Barth, Frances D.
Jersey City, New Jersey

Bartlett, Barry T.
Birmingham, Michigan

Program funds: $3,425,000
337 grants

Adams, Mac
New York, New York

Albers, John E.
New York, New York

Albertson, James H.
Oakland, California

Aldridge, Peter S.
Bath, New York

Allen, Philip H.
New York, New York

Almy, Max I.
Oakland, California

Andersen, Stanley M.
Portland, North Carolina

Anderson, Marilyn F.
Rochester, New York

Andrus, Damian B.
Pasadena, California

Angier, Roswell P.
Cambridge, Massachusetts

Antreasian, Garo Z.
Albuquerque, New Mexico

Arctiles, Vincent J.
New York, New York

Arnoldi, Charles A.
Venice, California

Ayers, Philip
New Haven, Connecticut

Backstrand, Jay
Portland, Oregon

Baldessari, John A.
Los Angeles, California

Balikian, Beckerman
North Egremont, Massachusetts

Barasch, Donald M.
Miami, Florida

Barke, Rande S.
Syracuse, New York

Barnes, Robert M.
Bloomington, Indiana

Barth, Frances D.
Jersey City, New Jersey

Bartlett, Barry T.
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Buffalo, New York

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New York, New York

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<tr>
<td>O'Barinum, Nance R.G.</td>
<td>Oakland, California</td>
<td>5,000</td>
<td>Rubini, Gail</td>
<td>New York, New York</td>
<td>5,000</td>
</tr>
<tr>
<td>Orr, Eric G.</td>
<td>Venice, California</td>
<td>25,000</td>
<td>Ruppersberg, Allen</td>
<td>Santa Monica, California</td>
<td>25,000</td>
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<tr>
<td>Pagen, Geoffrey Dean</td>
<td>Portland, Oregon</td>
<td>5,000</td>
<td>Sanborn, Jim</td>
<td>Washington, D.C.</td>
<td>5,000</td>
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<tr>
<td>Pannucci, Cynthia Jean</td>
<td>New York, New York</td>
<td>5,000</td>
<td>Sasaki, Tomyo</td>
<td>New York, New York</td>
<td>5,000</td>
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<tr>
<td>Parada, Esther</td>
<td>Oak Park, Illinois</td>
<td>5,000</td>
<td>Savini, Richard</td>
<td>Washington, D.C.</td>
<td>5,000</td>
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<tr>
<td>Parker, William E.</td>
<td>Eastford, Connecticut</td>
<td>25,000</td>
<td>Schade, William B.</td>
<td>Albany, New York</td>
<td>5,000</td>
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<tr>
<td>Parsons, Ivy</td>
<td>Baltimore, Maryland</td>
<td>5,000</td>
<td>Schira, Cynthia J.</td>
<td>Lawrence, Kansas</td>
<td>25,000</td>
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<tr>
<td>Paul, Kathryn E.</td>
<td>Murphysboro, Illinois</td>
<td>5,000</td>
<td>Schwebler, Yuri</td>
<td>Easton, Maryland</td>
<td>25,000</td>
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<tr>
<td>Pearson, Nicholas B.</td>
<td>North Bennington, Vermont</td>
<td>5,000</td>
<td>Senner, Eileen G.</td>
<td>Partridge, Kansas</td>
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<tr>
<td>Pijoan, Irene</td>
<td>Roswell, New Mexico</td>
<td>5,000</td>
<td>Shamsud-Din, Issue S.</td>
<td>Portland, Oregon</td>
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<tr>
<td>Pinkel, Sheila</td>
<td>Santa Monica, California</td>
<td>5,000</td>
<td>Shay, Edward H.</td>
<td>Carbondale, Illinois</td>
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<tr>
<td>Piper, Adrian</td>
<td>Ann Arbor, Michigan</td>
<td>25,000</td>
<td>Shelton, Peter T.</td>
<td>Los Angeles, California</td>
<td>5,000</td>
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<tr>
<td>Ravaneli, Bill</td>
<td>Boston, Massachusetts</td>
<td>5,000</td>
<td>Sherrod, Philip L.</td>
<td>New York, New York</td>
<td>5,000</td>
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<tr>
<td>Reid, Dorothy V.</td>
<td>San Francisco, California</td>
<td>5,000</td>
<td>Shorr, Kenneth Cooper</td>
<td>Chicago, Illinois</td>
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</tr>
</tbody>
</table>
Siegel, Mamie S.
Lake Hill, New York

Simone, Robert J.
Atlanta, Georgia

Siegh, Sylvia
New York, New York

Slocum, Joan K.
Baldwin, Wisconsin

Smith, Michael A.
New York, New York

Snyder, Kit-Yin T.
New York, New York

Soderquist, Ellen D.
Richardson, Texas

Solomon, Elke M.
New York, New York

Spector, Buzz
Chicago, Illinois

Stack, Gael Z.
Houston, Texas

Stanley, M. Louise
El Corro, California

Starr, Nicholas J.
Syracuse, New York

Statom, Therman C.
Washington, D.C.

Steinmetz, Philip A.
San Diego, California

Stewart, Frank Lehman
New York, New York

Stinsmuehlen, Susan D.
Austin, Texas

Streetman, Evan
Gainesville, Florida

Stromsten, Amy J.
Rocky Hill, New Jersey

Strong, Charles R.
Berkeley, California

Studstill, Pamela J.
San Antonio, Texas

Sugimoto, Hiroshi
New York, New York

Sullivan, Janet G.
Chicago, Illinois

Sullivan, Jim
New York, New York

Suzuki, Taro P.
New York, New York

Tabor, Martha W.
Washington, D.C.

Tuppenbaum, Edward
San Francisco, California

Tansey, Reesa
Berkeley, California

Taussig, H. Arthur
Costa Mesa, California

Thielen, William H.
Carbondale, Illinois

Thomas, Jayn L.
Mount Desert, Maine

Thorne-Thomsen, Ruth
Chicago, Illinois

Thornycroft, Ann C.
Santa Monica, California

Tolstedt, Lowell
Columbus, Ohio

Torreano, John F.
New York, New York

Torres, Frances
New York, New York

True, David F.
New York, New York

Tuckerman, Jane B.
Boston, Massachusetts

Tuttle, Elizabeth A.
Eagle River, Wisconsin

Van Horn, Erica
Chicago, Illinois

Walker, Todd
Tucson, Arizona

Wegman, William
New York, New York

Wilson, Anne G.
Chicago, Illinois

Wilson, Mark G.
West Cornwall, Connecticut

Witz, Daniel J.
New York, New York

Wright, Boyd R.
Moscow, Idaho

Wyffels, Ronald E.
San Antonio, Texas

Yamagata, Miiko
San Juan Capistrano, California

Younger, Robert M.
New York, New York

Zago, Agostino C.
New York, New York

Zelevansky, Paul A.
New York, New York
Art in Public Places

To enable city and state governments, educational institutions, and other organizations to commission or purchase works of art as permanent features of such sites as parks, plazas, riverfronts, airports, subways, and public buildings. Also funded are short-term installations of experimental works that demonstrate further potential for art in public places.

Program funds: $481,650
21 grants

Brockman Gallery Productions
Los Angeles, California
To commission Betye Saar to execute a full-scale mural in a densely populated part of Los Angeles.

Bryant Park Restoration Corporation
New York, New York
For a temporary installation located in Bryant Park in midtown Manhattan.

Buffalo Arts Commission
Buffalo, New York
For a commission to Joyce Kozloff, Sharon Gold, and Milton Regen for the Humboldt/Hospital Transit Stations.

Buffalo Arts Commission
Buffalo, New York
For commissions to Scott Burton, Charles Clough, and Richard Friedberg for the Allen-Hospital Transit Station.

Cambridge Arts Council
Cambridge, Massachusetts
To commission Jeffrey Schiff for a site-specific work for a mass transit station.

Dayton, City of
Dayton, Ohio
For temporary installations by Krzysztop Wodiczko and Gary Rieveschl in public areas in and around Dayton.

Fashion Moda
Bronx, New York
To commission John Ahearn to create lifecasts of neighborhood people engaged in daily activity for the edge of a park.

Grand Rapids, City of
Grand Rapids, Michigan
To commission Alexis Smith for a work for De Vos Auditorium.

Haleakala
New York, New York
For the Kitchen to produce a series of video installations by Joan Logue, placed in Soho store-fronts displaying "video portraits" of the resident merchants of each site.

Manhattan, City of
Manhattan, Kansas
To commission Athena Tacha to create a sculpture in a revitalized downtown public plaza.

Metropolitan Arts Council
Omaha, Nebraska
For temporary installations of three works by Alice Adams, Luis Jimenez, and John Young for the city of Omaha.

Natural Heritage Trust
Lewiston, New York
For temporary installations by 12 artists in Artpark for summer 1982.

Public Art Fund
New York, New York
For a series of 12 innovative computer-generated art works to be conveyed on the spectacular lightboard located at Times Square.

Sacramento, City of
Sacramento, California
For temporary installations by Jud Fine for a site on the California State University campus and by Jody Pinto for a site at Land Park.

Seattle Arts Commission
Seattle, Washington
To commission Lauren Ewing to create a figurative/narrative sculpture on Seattle Center area or Green Lake Park.

South Dakota State University
Brookings, South Dakota
For a temporary installation of six artists' work: Lita Albuquerque, Siah Armajani, Donna Dennis, Tom Doyle, Andrew Leibester and Elyn Zimmerman.

Spokane Arts Commission
Spokane, Washington
To commission Judy Pfaff to create an art-work for the Spokane City Hall Gallery.

Temple University
Philadelphia, Pennsylvania
To commission Richard Fleischer to create a sculpture at the Columbia Subway Plaza.
Visiting Artists
Davenport, Iowa

For a planning grant for Dan Flavin to design a work for the transit center.

5,000

Visiting Artists
Davenport, Iowa

To commission Sol Lewitt to create an artistic environment Activities Center.

50,000

York College
Jamaica, New York

To commission Martin Puryear to create a sculpture in conjunction with new construction on the 50-acre college campus, the center of an urban renewal plan for Jamaica.

28,800

Visual Artists Forums

To enable artists to assemble with professional peers, teachers, students, and the public to debate issues, share information, and compare methods. Grants support visiting artists series, seminars and symposia, short-term workshops and demonstrations, and publications that contribute to the national dialogue on contemporary art.

Program funds: $485,246
91 grants

Aperture
Millerton, New York
For a symposium on photography held in November 1982, at the Esalen Institute in California.

5,000

Appalachian Center for Crafts
Smithville, Indiana
For the summer workshop program in wood, fiber, glass, metal, and clay.

5,000

Arizona State University
Tempe, Arizona
For a series of activities concerning the effect of the environment on the visual arts.

4,110

Arizona, University of
Tucson, Arizona
For a series of lectures and seminars with visiting artists and critics.

2,500

Arkansas, University of
Fayetteville, Arkansas
For a program of visiting artists for the 1982-83 academic year.

5,000

Art Academy of Cincinnati
Cincinnati, Ohio
For a lecture series on the role of fantasy and invention in art.

2,152

Atlanta Art Papers
Atlanta, Georgia
For Art Papers, a bimonthly tabloid that provides a critical forum for the work of visual artists in the Southeast.

15,000

Beaver College
Glenside, Pennsylvania
For artists Barry Le Va, Catherine Porter, and Shusaku Arakawa to visit the campus in conjunction with exhibitions of their work at the college gallery.

2,500

Boston University
Boston, Massachusetts
For an artist-in-residence series sponsored by the Program in Artisanry.

2,000

Brookfield Craft Center
Brookfield, Connecticut
For a series of workshops and seminars on the artistic direction of the crafts profession in this decade.

1,990

California State University
Sacramento, California
For a visiting artists series that brought nationally known artists to the campus for lectures and workshops.

2,000

California, Regents of the University of
Berkeley, California
For a visiting artists series and residency program.

5,000

Center for Occupational Hazards
New York, New York
For the Art Hazards Project, which informs artists about the dangers of art materials through workshops, lectures, and publications.

3,000

Chicago New Art Association
Chicago, Illinois
For the New Art Examiner, which provides coverage of exhibitions, issues, and events in the visual arts.

7,000

Chicago, University of
Chicago, Illinois
For a series of lectures and seminars on the critical perspectives and artistic visions of contemporary visual artists.

3,900

Clark (Daniel) Foundation
Goffstown, New Hampshire
For the magazine Studio Potter, which conveys technical and aesthetic information to functional potters.

8,600

Colorado Mountain College
Glenwood Springs, Colorado
For a four-day symposium on photography at the Breckem'didge campus entitled "Series, Sequence, and Narrative."

5,000

Colorado, University of
Boulder, Colorado
For a residency program involving visiting artists and critics.

5,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbus, City of Columbus, Ohio</td>
<td>For a series of five workshops at the Cultural Arts Center, conducted by master craftsmen with expertise in fiberart or jewelry construction.</td>
<td>2,300</td>
</tr>
<tr>
<td>Committee for the Visual Arts New York, New York</td>
<td>For publication of Cover, a contemporary art magazine.</td>
<td>4,000</td>
</tr>
<tr>
<td>Committee for the Visual Arts New York, New York</td>
<td>For Real Life Magazine, a quarterly publication concerned primarily with representational artists.</td>
<td>6,000</td>
</tr>
<tr>
<td>Contemporary Arts Museum Houston, Texas</td>
<td>For a residency of Charles Simonds in conjunction with an exhibition of his work.</td>
<td>1,470</td>
</tr>
<tr>
<td>Corcoran Gallery of Art Washington, D.C.</td>
<td>For continuation of the visiting artists program at the Corcoran School of Art.</td>
<td>2,500</td>
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<tr>
<td>Craft and Folk Art Museum Los Angeles, California</td>
<td>For Craft International, a quarterly focusing on the presentation of aesthetic and ethical values through handcrafts.</td>
<td>13,000</td>
</tr>
<tr>
<td>Dayton, University of Dayton, Ohio</td>
<td>For a series of photography workshops.</td>
<td>2,565</td>
</tr>
<tr>
<td>District Curators Washington, D.C.</td>
<td>For a series of events and panel discussions about performance art.</td>
<td>2,500</td>
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<tr>
<td>Fine Arts Work Center Provincetown, Massachusetts</td>
<td>For a continuing program of visiting artists and critics.</td>
<td>4,000</td>
</tr>
<tr>
<td>Foundation for the Community of Artists New York, New York</td>
<td>To publish Artworkers News, an artist-run newspaper.</td>
<td>6,000</td>
</tr>
<tr>
<td>Friends of Photography Carmel, California</td>
<td>To publish the book, Wright Morris Photographs: My Life as a Photographer.</td>
<td>15,000</td>
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<tr>
<td>Galeria de la Raza San Francisco, California</td>
<td>For Community Muralists magazine, which discusses aesthetic issues pertinent to muralists.</td>
<td>8,541</td>
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<tr>
<td>Georgia State University Atlanta, Georgia</td>
<td>For a symposium on the work and influence of photographer and teacher Harry Callahan.</td>
<td>3,000</td>
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<tr>
<td>Hampshire College Amherst, Massachusetts</td>
<td>For a visiting artists and critics program for students, faculty, and the public in the five-college area of western Massachusetts.</td>
<td>2,500</td>
</tr>
<tr>
<td>Hartford, University of West Hartford, Connecticut</td>
<td>For a year-round program of workshops, lectures, and long-term residencies conducted by established visual artists.</td>
<td>2,500</td>
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<tr>
<td>Heresies Collective New York, New York</td>
<td>For fees to contributors of Heresies, a collectively published magazine by writers, artists, performers, critics, and filmmakers.</td>
<td>15,000</td>
</tr>
<tr>
<td>Hudson River Museum at Yonkers Yonkers, New York</td>
<td>For Internations, a continuing series of public seminars on various critical and theoretical issues in the visual arts.</td>
<td>2,700</td>
</tr>
<tr>
<td>Illinois, University of Chicago, Illinois</td>
<td>For a visiting artists program at the School of Art and Design concerning art and the environment.</td>
<td>2,450</td>
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<tr>
<td>Institute for Architecture and Urban Studies New York, New York</td>
<td>For the publishing of October, a critical art journal, concerning the theory of contemporary art.</td>
<td>15,000</td>
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<tr>
<td>Intermountain Weavers Conference Tempe, Arizona</td>
<td>For workshops and symposia in conjunction with the Intermountain Weaver's Conference in Durango, Colorado.</td>
<td>5,000</td>
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<tr>
<td>Intersection San Francisco, California</td>
<td>For a one-day forum and directory compiled by Bay Area Arts Services with information on new and existing services and opportunities for individual visual artists in the Bay Area.</td>
<td>2,000</td>
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<tr>
<td>Kent State University Kent, Ohio</td>
<td>For the Blossom-Kent Art Summer Program of workshops in ceramics, glass, jewelry, painting, and sculpture.</td>
<td>2,000</td>
</tr>
<tr>
<td>Lawrence (Sarah) College Bronxville, New York</td>
<td>For a series of lectures and presentations by visiting artists and critics.</td>
<td>3,000</td>
</tr>
<tr>
<td>Los Angeles Center for Photographic Studies Los Angeles, California</td>
<td>For publication of Obscura, a regional journal on photography, edited and produced by artists.</td>
<td>6,000</td>
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<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
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<tr>
<td>Los Angeles Contemporary Exhibitions Los Angeles, California</td>
<td>To publish <em>High Performance</em>, a journal of performance art.</td>
<td>5,000</td>
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<tr>
<td>Los Angeles Institute for Contemporary Art Los Angeles, California</td>
<td>To publish <em>Journal: A Contemporary Art Magazine</em>.</td>
<td>13,000</td>
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<tr>
<td>Luther College Decorah, Iowa</td>
<td>For a visiting artists' program of three-day residencies at the college.</td>
<td>2,550</td>
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<tr>
<td>Memphis Academy of Arts Memphis, Tennessee</td>
<td>For a visiting artists' program of public lectures.</td>
<td>5,000</td>
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<tr>
<td>Middlebury College Middlebury, Vermont</td>
<td>For a visiting artists' program.</td>
<td>1,374</td>
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<tr>
<td>Minneapolis Society of Fine Arts Minneapolis, Minnesota</td>
<td>For a two-day symposium for photographers, curators, and critics to examine issues relating to visual depictions of landscapes.</td>
<td>5,000</td>
</tr>
<tr>
<td>Minnesota, University of St. Paul, Minnesota</td>
<td>For a series of short-term residencies at the Center for Art and Environment concerning the role of visual artists in the design of public spaces.</td>
<td>3,509</td>
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<tr>
<td>Mississippi, University of University, Mississippi</td>
<td>For a visiting artists' program.</td>
<td>5,000</td>
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<tr>
<td>Murray State University Murray, Kentucky</td>
<td>For four artists-in-residence to conduct workshops in ceramics, woodworking, and sculpture.</td>
<td>2,500</td>
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<tr>
<td>National Conference of Artists Washington, D.C.</td>
<td>For the 25th annual conference, including workshops and panel discussions on aesthetic concerns of black artists.</td>
<td>3,500</td>
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<tr>
<td>National Public Radio Washington, D.C.</td>
<td>For expanded coverage of visual arts subjects and issues on <em>The Sunday Show</em>, NPR's weekly five-hour arts magazine.</td>
<td>10,000</td>
</tr>
<tr>
<td>New Mexico, University of Albuquerque, New Mexico</td>
<td>For a visiting artists' program.</td>
<td>5,000</td>
</tr>
<tr>
<td>New York Experimental Glass Workshop New York, New York</td>
<td>For <em>New York</em> magazine, which focuses on architectural, experimental, and environmental uses of glass.</td>
<td>7,000</td>
</tr>
<tr>
<td>New York, Research Foundation of the State University Purchase, New York</td>
<td>For a visiting artists program, including workshops in photography, design, and printmaking.</td>
<td>5,000</td>
</tr>
<tr>
<td>New York, State University of Plattsburgh, New York</td>
<td>For five visual artists to conduct residencies and workshops in sculpture, ceramics, photography, and mixed media.</td>
<td>4,715</td>
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<tr>
<td>North Dakota, University of Grand Forks, North Dakota</td>
<td>For a visiting artists' program, including a regional symposium in ceramics and a lithography workshop.</td>
<td>5,000</td>
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<tr>
<td>Ohio Foundation on the Arts Columbus, Ohio</td>
<td>For <em>Dialogue</em>, a bimonthly journal serving regional artists.</td>
<td>10,000</td>
</tr>
<tr>
<td>Ohio State University Research Foundation Columbus, Ohio</td>
<td>For an artists-in-residence program at Logan Elm Press and Paper Mill, a book-arts work facility.</td>
<td>3,000</td>
</tr>
<tr>
<td>Ohio State University Research Foundation Columbus, Ohio</td>
<td>For a lecture series by visiting photographers and critics.</td>
<td>2,000</td>
</tr>
<tr>
<td>Paterson (William) College of New Jersey WAYNE, New Jersey</td>
<td>For a series of visual artists' lectures in painting, sculpture, crafts, photography, and art criticism.</td>
<td>3,000</td>
</tr>
<tr>
<td>Pennsylvania, University of Philadelphia, Pennsylvania</td>
<td>For <em>Conversations</em>, an ongoing lecture series by artists and critics at the Institute of Contemporary Art.</td>
<td>3,200</td>
</tr>
<tr>
<td>Performing Arts Journal New York, New York</td>
<td>To publish <em>Live</em> magazine, concerning performance art.</td>
<td>7,000</td>
</tr>
<tr>
<td>Peters Valley Craftsmen Layton, New Jersey</td>
<td>For a workshop to explore alternative methods employed by ceramic artists when using wood-fired kilns.</td>
<td>2,500</td>
</tr>
<tr>
<td>Institution</td>
<td>Project Description</td>
<td>Amount</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Portland State University</td>
<td>For two artists-in-residence to deliver public lectures and workshops.</td>
<td>$2,000</td>
</tr>
<tr>
<td>Pottery Northwest</td>
<td>For a combination kiln-building and auxiliary heat exchange workshop.</td>
<td>$4,100</td>
</tr>
<tr>
<td>Rutgers, The State University of New Jersey</td>
<td>For six lecture-demonstrations on conservation.</td>
<td>$4,700</td>
</tr>
<tr>
<td>Rutgers, The State University of New Jersey</td>
<td>For a visiting artists and critics program in conjunction with the Philadelphia College of Art and Villanova University.</td>
<td>$5,000</td>
</tr>
<tr>
<td>San Jose State University Foundation</td>
<td>For an artist-in-residence series featuring distinguished senior artists over 55 years of age.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Skowhegan School of Painting and Sculpture</td>
<td>For a program to bring nationally known artists to Skowhegan.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Society for Photographic Education</td>
<td>For Exposure, a quarterly publication on photography.</td>
<td>$7,500</td>
</tr>
<tr>
<td>Society of North American Goldsmiths</td>
<td>For Metalsmith magazine.</td>
<td>$15,000</td>
</tr>
<tr>
<td>South Carolina Arts Commission</td>
<td>For a visiting artists' series in cooperation with three art museums in Charleston, Columbia, and Greenville.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Southern California, University of Los Angeles, California</td>
<td>For a visiting artists' program.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Southern Illinois University</td>
<td>For a lecture series on contemporary trends in color photography held in conjunction with exhibitions of the visiting artists' work.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Sun Valley Center for the Arts and Humanities</td>
<td>For the 1982 summer residency program for photographers.</td>
<td>$1,500</td>
</tr>
<tr>
<td>Sun Valley Center for the Arts and Humanities</td>
<td>For a four-week ceramic forum in which four artists collaborated through studio work, demonstrations, lectures, and exhibitions.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Temple University</td>
<td>To publish two issues of Quiver in a book format.</td>
<td>$11,000</td>
</tr>
<tr>
<td>Temple University</td>
<td>For &quot;Changing Perceptions,&quot; a lecture series at the Tyler School of Art that will be video-taped for other audiences.</td>
<td>$3,650</td>
</tr>
<tr>
<td>Texas Tech University</td>
<td>For a glass conference and workshop investigating forms of blown and molded glass and glass engraving.</td>
<td>$3,570</td>
</tr>
<tr>
<td>Texas, University of San Antonio, Texas</td>
<td>For a visiting artists' program at the San Antonio campus.</td>
<td>$1,250</td>
</tr>
<tr>
<td>Union of Independent Colleges of Art</td>
<td>For the Visiting Artists Exchange Program of the eight-member consortium, which sponsors visits by more than 300 artists per year.</td>
<td>$24,000</td>
</tr>
<tr>
<td>Virginia Commonwealth University</td>
<td>For a visiting artists' program in printmaking.</td>
<td>$1,750</td>
</tr>
<tr>
<td>Visual Studies Workshop</td>
<td>To publish Artists' Books — a Critical and Historical Sourcebook, containing essays on the history and development of artists' publishing.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Walker Art Center</td>
<td>For a visiting artists' series entitled &quot;Dialogue,&quot; that brings eight Minnesota artists to the museum for lectures.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Women's Studio Workshop</td>
<td>For a program of artists' residencies and a series of lectures focusing on book-arts and other forms of multiple image-making.</td>
<td>$2,500</td>
</tr>
<tr>
<td>World Print Competition</td>
<td>For Print News, a magazine for professional printmakers.</td>
<td>$5,000</td>
</tr>
<tr>
<td>World Print Competition</td>
<td>To publish the resource book New Print (making) Technologies.</td>
<td>$15,000</td>
</tr>
</tbody>
</table>
### Visual Arts Organizations

<table>
<thead>
<tr>
<th>Organization</th>
<th>Program Funds</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advaita Society</td>
<td>$5,000</td>
<td>For workshops, exhibitions, and a lecture program for artists working in the graphic arts at the Kula Institute.</td>
</tr>
<tr>
<td>Alternative Center for International Arts</td>
<td>$16,000</td>
<td>For the exhibition schedule for 1982-83, including an exhibition of southwestern artists.</td>
</tr>
<tr>
<td>American Indian Community House</td>
<td>$7,500</td>
<td>For four exhibitions that will present an in-depth look at two artistic styles: the art of Eskimos and that of Sioux Indians.</td>
</tr>
<tr>
<td>and/or service</td>
<td>$15,000</td>
<td>To maintain and develop the collections and to continue services of and/or's contemporary arts library.</td>
</tr>
<tr>
<td>Seattle, Washington</td>
<td>$30,000</td>
<td>For exhibitions and artists' projects, small project grants for individual artists, a lecture demonstration series, Sou magazine, and administrative support for artists' group projects.</td>
</tr>
<tr>
<td>Seattle, Washington</td>
<td>$15,000</td>
<td>For workshops and residencies of artists in clay, fiber, wood, printmaking, painting, and photography.</td>
</tr>
<tr>
<td>Anderson Ranch Arts Center</td>
<td>$15,000</td>
<td>For exhibitions and artists' projects, small project grants for individual artists, a lecture demonstration series, Sou magazine, and administrative support for artists' group projects.</td>
</tr>
<tr>
<td>and/or service</td>
<td>$3,000</td>
<td>To provide exhibition space for regional artists working in experimental art forms.</td>
</tr>
<tr>
<td>Seattle, Washington</td>
<td>$15,000</td>
<td>For the production and distribution of video documentation on art and artists, through the school's video data bank program.</td>
</tr>
<tr>
<td>Artemisia Fund</td>
<td>$8,500</td>
<td>For 14 exhibitions of emerging artists' work and the exhibition, &quot;Art as Intervention&quot; with accompanying panel discussions.</td>
</tr>
<tr>
<td>Artists, Residents of Chicago</td>
<td>$5,000</td>
<td>For honoraria to exhibiting artists in the Rawspace Gallery and publication of a catalogue of the 1982-83 season.</td>
</tr>
<tr>
<td>and/or service</td>
<td>$19,000</td>
<td>For honoraria to artists and panelists participating in the Monday Night lecture series and two invitational exhibits.</td>
</tr>
<tr>
<td>and/or service</td>
<td>$8,000</td>
<td>For the exhibition gallery and residency program, which integrates contemporary trends in performance, static, folk, and craft arts.</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Arts Council of Windham County</td>
<td>For a program of services to local visual artists through the Windham County Visual Artists Union.</td>
<td>4,000</td>
</tr>
<tr>
<td>Atlanta, City of Atlanta, Georgia</td>
<td>For a service program in which the Department of Cultural Affairs makes project grants available to visual artists in Atlanta.</td>
<td>6,000</td>
</tr>
<tr>
<td>Bookspace Chicago, Illinois</td>
<td>For exhibitions and workshops on book arts and the provision of press equipment to book artists.</td>
<td>5,500</td>
</tr>
<tr>
<td>Boston Visual Artists Union Boston, Massachusetts</td>
<td>For the union's artist-run services program, including insurance, housing, and legal and business assistance.</td>
<td>15,000</td>
</tr>
<tr>
<td>Boulder Center for the Visual Arts Boulder, Colorado</td>
<td>For a program of exhibitions and residencies in the areas of performance art, photography, and ceramics.</td>
<td>5,000</td>
</tr>
<tr>
<td>Brandywine Graphic Workshop Philadelphia, Pennsylvania</td>
<td>To continue the visiting artist-intern project and to provide opportunities for established artists to work with new printmaking technology.</td>
<td>12,000</td>
</tr>
<tr>
<td>Catskill Center for Photography Woodstock, New York</td>
<td>To continue a program of exhibitions, workshops, and lectures for established and emerging photographers.</td>
<td>11,000</td>
</tr>
<tr>
<td>Catskill Center for Photography Woodstock, New York</td>
<td>For publication and expansion of the Center Quarterly, which contains articles on photography.</td>
<td>4,000</td>
</tr>
<tr>
<td>Center for Book Arts New York, New York</td>
<td>For an exhibition and workshop program on artists books, papermaking, and conservation.</td>
<td>15,000</td>
</tr>
<tr>
<td>Center for Exploratory and Perceptual Arts Buffalo, New York</td>
<td>For a program of artists' residencies, projects, and exhibitions that examine the use of photography with other visual arts media.</td>
<td>19,755</td>
</tr>
<tr>
<td>Center for Puppetry Arts Atlanta, Georgia</td>
<td>For two exhibitions examining the visual arts aspects of puppetry.</td>
<td>3,000</td>
</tr>
<tr>
<td>Change New York, New York</td>
<td>For a service program that provides emergency grants for artists who require assistance to meet basic expenses.</td>
<td>15,000</td>
</tr>
<tr>
<td>Chicago Books Chicago, Illinois</td>
<td>To publish artists' books produced in collaboration with the technical staff of Chicago Books.</td>
<td>18,000</td>
</tr>
<tr>
<td>Cincinnati Artists' Group Effort Cincinnati, Ohio</td>
<td>For a program of exhibitions, performances, installations, soundworks, and the publication of Artists' Pulp.</td>
<td>8,000</td>
</tr>
<tr>
<td>Clay Studio Philadelphia, Pennsylvania</td>
<td>For a working facility and exhibition space for ceramic artists.</td>
<td>5,000</td>
</tr>
<tr>
<td>Clayworks Studio New York, New York</td>
<td>For a workshop providing facilities and technical assistance to artists who have not previously worked in clay.</td>
<td>10,000</td>
</tr>
<tr>
<td>Coleman (Alex) Foto Gallery New York, New York</td>
<td>To continue a series of exhibitions of the work of contemporary photographers.</td>
<td>4,000</td>
</tr>
<tr>
<td>Committee for the Visual Arts New York, New York</td>
<td>For the program of exhibitions and performances at Artists' Space.</td>
<td>25,000</td>
</tr>
<tr>
<td>Committee for the Visual Arts New York, New York</td>
<td>For Collaborative Projects to sponsor ABC No Rio, a Lower East Side art center, the Artists' Direct Mail Catalog, Potato Wolf, a weekly cable series of live and pre-taped shows; and the Video Service Station, a rough-cut production facility open to artists.</td>
<td>17,000</td>
</tr>
<tr>
<td>Committee for the Visual Arts New York, New York</td>
<td>For the emergency materials fund and the independent exhibition program, service projects that assist individual artists.</td>
<td>15,000</td>
</tr>
<tr>
<td>Contemporary Arts Center New Orleans, Louisiana</td>
<td>For the visual arts programs, including exhibitions, performances, workshops, and lecture series.</td>
<td>30,000</td>
</tr>
<tr>
<td>Contemporary Arts Center New Orleans, Louisiana</td>
<td>For the National Association of Artists Organizations based in Washington, D.C., which serves as an information clearinghouse and service coordinator for member organizations.</td>
<td>10,000</td>
</tr>
<tr>
<td>Contemporary Crafts Association Portland, Oregon</td>
<td>For a series of crafts exhibitions, lectures, and workshops.</td>
<td>10,000</td>
</tr>
</tbody>
</table>
Continued in site-specific installations and performances in the visual arts.

Fabric Workshop Philadelphia, Pennsylvania

For a residency program for artists and craftsmen who wish to experiment and work with printing of fabric.

Fashion Moda Bronx, New York

For a program of exhibitions and performances in and around the South Bronx.

Fiberworks Berkeley, California

For artists' honoraria, gallery exhibitions, studio facilities, and workshop activities.

55 Mercer Street Artists New York, New York

For a series of invitational exhibitions and a major anniversary exhibition of past and present members' work.

Film in the Cities St. Paul, Minnesota

For the development and publication of Working Papers, a journal of articles by artists.

Film in the Cities St. Paul, Minnesota

For photography exhibitions, lectures, and workshops.

Fondo del Sol Washington, D.C.

For exhibitions and performances, featuring emerging and established black, Hispanic, and Native American artists.

Foundation for Art Resources Los Angeles, California

For public art installations and performances of experimental works by local artists.

Foundation for Today's Art Philadelphia, Pennsylvania

For a conference on artists' books and gallery exhibitions, performances, workshops, and exchange shows for Nexus.

Franklin Furnace Archive New York, New York

For the installation of exhibitions in Gallery 406.

Franklin Furnace Archive New York, New York

For exhibitions of artists' books, a weekly performance series, and publication of Plata.

Franklin Furnace Archive New York, New York

To support the artists' book archive, the most complete holding of book works by artists.

Friends of Photography Carmel, California

For a program of exhibitions, lectures, and workshops of emerging and established photographers.

Friends of Puerto Rico New York, New York

For solo and group exhibitions of the work of artists of Latin American descent.

Haleakula New York, New York

For the Kitchen's schedule of exhibitions, performances, video installations, and lectures.

Haleakula New York, New York

To publish the catalogue of the year's exhibitions and performances, and to record all performance events on videotape.

Hallwalls Buffalo, New York

For programs of exhibitions, performances, film and video shows, lectures, and publications.
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry Street Settlement</td>
<td>New York, New York</td>
<td>For a series of group exhibitions with lecture and workshop events at the Art for Living Center.</td>
<td>5,600</td>
</tr>
<tr>
<td>Heresies Collective</td>
<td>New York, New York</td>
<td>For Group to sponsor a series of exhibitions and events concerning social and political dimensions of visual arts practice.</td>
<td>5,000</td>
</tr>
<tr>
<td>Historic New Harmony</td>
<td>New Harmony, Indiana</td>
<td>For the exhibitions schedule for artists from a tri-state region at the New Harmony Gallery of Contemporary Art.</td>
<td>7,000</td>
</tr>
<tr>
<td>Indiana University</td>
<td>Bloomington, Indiana</td>
<td>For exhibition and workshop programs at Herron Gallery concerning environmental installations at four sites in the Midwest.</td>
<td>5,000</td>
</tr>
<tr>
<td>Institute for Art and Urban Resources</td>
<td>Long Island City, New York</td>
<td>For programs for emerging American artists at the Clocktower and P.S.I.</td>
<td>25,000</td>
</tr>
<tr>
<td>Institute of Alaska Native Arts</td>
<td>Fairbanks, Alaska</td>
<td>For a series of &quot;artists survival workshops&quot; throughout Alaska.</td>
<td>8,000</td>
</tr>
<tr>
<td>International Art Relations</td>
<td>New York, New York</td>
<td>For the exhibition program of emerging Latin-American artists at INTAR Gallery.</td>
<td>5,000</td>
</tr>
<tr>
<td>International Sculpture Center</td>
<td>Washington, D.C.</td>
<td>For installation and production of sited works, ephemeral and temporary sculpture, and performance pieces at the twelfth International Sculpture Conference.</td>
<td>30,000</td>
</tr>
<tr>
<td>Jackson Arts Alliance</td>
<td>Jackson, Mississippi</td>
<td>For the artists' access program, which will make studio space available to visual artists.</td>
<td>3,000</td>
</tr>
<tr>
<td>Just Above Midtown</td>
<td>New York, New York</td>
<td>For the information and skills program, &quot;Business of Being an Artist.&quot;</td>
<td>5,000</td>
</tr>
<tr>
<td>Just Above Midtown</td>
<td>New York, New York</td>
<td>For the exhibition and production of experimental art work created by emerging artists.</td>
<td>21,380</td>
</tr>
<tr>
<td>Kentucky, University of Lexington, Kentucky</td>
<td>Lexington, Kentucky</td>
<td>To enable an outstanding arts administrator to work temporarily in the Visual Arts Program.</td>
<td>53,888</td>
</tr>
<tr>
<td>La Mamelle</td>
<td>San Francisco, California</td>
<td>For gallery exhibitions, performances, video and film screenings, and services to artists.</td>
<td>10,000</td>
</tr>
<tr>
<td>La Mamelle</td>
<td>San Francisco, California</td>
<td>For publishing activities of Contemporary Arts Press, including the periodical Art-Com.</td>
<td>6,000</td>
</tr>
<tr>
<td>Latin American Youth Center</td>
<td>Washington, D.C.</td>
<td>To support exhibitions at Galeria Inti of emerging Latino artists and other professional artists from the Washington area.</td>
<td>5,000</td>
</tr>
<tr>
<td>League of New Hampshire Craftsmen</td>
<td>Concord, New Hampshire</td>
<td>For a four-day series of workshops in fiber, metal, and clay.</td>
<td>6,500</td>
</tr>
<tr>
<td>Light Factory</td>
<td>Charlotte, North Carolina</td>
<td>For photography exhibitions, lectures, workshops, and provision of working facilities.</td>
<td>13,000</td>
</tr>
<tr>
<td>Light Works</td>
<td>Syracuse, New York</td>
<td>For photography exhibitions, lectures, and publications.</td>
<td>16,000</td>
</tr>
<tr>
<td>Lill Street Gallery</td>
<td>Chicago, Illinois</td>
<td>For a program of workshops, lectures, demonstrations, and ceramic exhibitions.</td>
<td>6,000</td>
</tr>
<tr>
<td>Line Association</td>
<td>New York, New York</td>
<td>For artists' publishing projects.</td>
<td>11,000</td>
</tr>
<tr>
<td>Los Angeles Center for Photographic Studies</td>
<td>Los Angeles, California</td>
<td>For a program of photography exhibitions by emerging and established artists, a lecture series, and a slide registry.</td>
<td>18,000</td>
</tr>
<tr>
<td>Los Angeles Contemporary Exhibitions</td>
<td>Los Angeles, California</td>
<td>For exhibition and performance programs that focus on contemporary trends and issues.</td>
<td>24,000</td>
</tr>
<tr>
<td>Los Angeles Institute of Contemporary Art</td>
<td>Los Angeles, California</td>
<td>For the slide registry of California artists.</td>
<td>2,500</td>
</tr>
<tr>
<td>Los Angeles Institute of Contemporary Art</td>
<td>Los Angeles, California</td>
<td>For performances and exhibitions by emerging artists primarily from the southern California area.</td>
<td>10,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Description</td>
<td>Cost</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Lower Manhattan Cultural Council New York, New York</td>
<td>For artists' honoraria, workshop facilities, a residency program, and exhibitions at the New York Experimental Glass Workshop.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Mayors Advisory Committee on Art and Culture Baltimore, Maryland</td>
<td>For School 33 Art Center with a series of exhibitions, visiting artists, and workshops.</td>
<td>11,160</td>
<td></td>
</tr>
<tr>
<td>Midmarch Associates New York, New York</td>
<td>For services to artists and arts organizations, and for publication of <em>Women Artists' News</em>.</td>
<td>8,000</td>
<td></td>
</tr>
<tr>
<td>Minneapolis Society of Fine Arts Minneapolis, Minnesota</td>
<td>For the Minnesota Artists' Exhibition Program at the Minneapolis Institute of Art, which give regional artists exposure in a museum setting.</td>
<td>8,500</td>
<td></td>
</tr>
<tr>
<td>Minority Photographers New York, New York</td>
<td>For a program of photography exhibitions, workshops, and informal dialogues for emerging artists.</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>MoMing Dance and Art Center Chicago, Illinois</td>
<td>For exhibitions and performances of the work of emerging artists from the Chicago area.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Museo de Arte de Ponce Ponce, Puerto Rico</td>
<td>For support of the printmaking studio, a working facility for local artists.</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Museum of Contemporary Art Los Angeles, California</td>
<td>For the visual arts seminar held in Los Angeles in August 1982.</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>NAME Gallery Chicago, Illinois</td>
<td>For exhibitions, lectures, performances, and installations of contemporary art.</td>
<td>19,000</td>
<td></td>
</tr>
<tr>
<td>Natural Heritage Trust Lewiston, New York</td>
<td>For catalogue documentation of temporary site works created during the summer Artpark season.</td>
<td>2,000</td>
<td></td>
</tr>
<tr>
<td>New Gallery of Contemporary Art Cleveland, Ohio</td>
<td>For a series of performances, an installation, and an exhibition.</td>
<td>8,000</td>
<td></td>
</tr>
<tr>
<td>New Museum New York, New York</td>
<td>For curatorial travel, the resource center, and the slide collection.</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>New Museum New York, New York</td>
<td>For installation costs and fees to exhibiting artists for three exhibitions.</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>New Organization for the Visual Arts Cleveland, Ohio</td>
<td>For residencies and artists' access to the Image Resource Center, a working facility in photography and printmaking.</td>
<td>8,500</td>
<td></td>
</tr>
<tr>
<td>New Organization for the Visual Arts Cleveland, Ohio</td>
<td>For services for artists, including workshops, a resource library, slide registry, group exhibitions, and publication of <em>NOVA News</em>.</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td>New York Feminist Art Institute New York, New York</td>
<td>For an exchange program that enables artists to produce collaborative works and collective exhibitions.</td>
<td>8,000</td>
<td></td>
</tr>
<tr>
<td>New York City, University of Flushing, New York</td>
<td>To enable an outstanding arts administrator to serve temporarily in the Visual Arts Program.</td>
<td>64,583</td>
<td></td>
</tr>
<tr>
<td>Nexus Atlanta, Georgia</td>
<td>For artists' fees, exhibitions, workshops, and the activities of Nexus Press.</td>
<td>29,640</td>
<td></td>
</tr>
<tr>
<td>Northwest Artists Workshop Portland, Oregon</td>
<td>For exhibitions, workshops, performances, publications, an arts library and slide bank, and information programs for the artist community of Portland.</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Ohio Foundation on the Arts Columbus, Ohio</td>
<td>For services for artists, including cooperative buying of materials, group medical insurance, and a credit union.</td>
<td>7,000</td>
<td></td>
</tr>
<tr>
<td>On the Boards Seattle, Washington</td>
<td>For honoraria to participating artists in the visual arts performance series.</td>
<td>5,900</td>
<td></td>
</tr>
<tr>
<td>Oregon Center for the Photographic Arts Portland, Oregon</td>
<td>For a program of photography exhibitions and visiting artists' lectures at Blue Sky Gallery.</td>
<td>13,150</td>
<td></td>
</tr>
<tr>
<td>Oregon School of Arts and Crafts Portland, Oregon</td>
<td>For the residency program, providing studio space for artists for one-year and group exhibitions.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Pasadena Community Arts Center Los Angeles, California</td>
<td>For photography exhibitions at the West Colorado Gallery.</td>
<td>3,000</td>
<td></td>
</tr>
<tr>
<td><strong>Visual Arts</strong></td>
<td><strong>249</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Pewabic Society</strong></td>
<td>For workshops and exhibitions at the Pewabic Pottery. 8,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detroit, Michigan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Photographic Resource Center</strong></td>
<td>For a series of photography exhibitions and a grants program for photographers in Massachusetts. 15,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Photographic Resource Center</strong></td>
<td>For services to New England photographers. 15,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boston, Massachusetts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pilchuck School</strong></td>
<td>For a workshop and residency program in glass art. 22,712</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanwood, Washington</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Portland Center for the Visual Arts</strong></td>
<td>For exhibitions and performances by emerging artists. 5,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Portland, Oregon</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Printed Matter</strong></td>
<td>To catalogue and distribute artists' books. 16,800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Printmaking Council of New Jersey</strong></td>
<td>For visiting artists and lectures. 2,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Somerville, New Jersey</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Printmaking Workshop</strong></td>
<td>For programs that further the dialogue between printmakers and other artists on contemporary issues. 7,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pro Arts</strong></td>
<td>For exhibitions and artists' honoraria. 4,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oakland, California</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Public Art Fund</strong></td>
<td>For fees to artists participating in completion of publicly sited work. 5,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pyramid Arts Center</strong></td>
<td>For exhibitions and performances that emphasize experimental works by emerging artists. 10,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rochester, New York</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Randolph Street Gallery</strong></td>
<td>For exhibitions and performances by midwest and national artists. 15,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago, Illinois</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Real Art Ways Raw Ink</strong></td>
<td>For exhibitions, technical assistance to artists, and studio workspace and performance space for regional and national artists. 7,700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hartford, Connecticut</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Richmond Art Center</strong></td>
<td>For an exhibition and workshops on wearable art. 7,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richmond, California</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>San Francisco Art Institute</strong></td>
<td>For exhibitions, performances, and workshops concerning contemporary issues. 10,000</td>
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<tr>
<td>San Francisco, California</td>
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<tr>
<td><strong>San Francisco Camerawork</strong></td>
<td>For a program of photography exhibitions that show the work of contemporary artists not usually seen in local museums or commercial galleries. 17,000</td>
<td></td>
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</tr>
<tr>
<td>San Francisco, California</td>
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<tr>
<td><strong>San Jose Institute of Contemporary Art</strong></td>
<td>For exhibitions, performances, and lectures. 5,500</td>
<td></td>
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<tr>
<td>San Jose, California</td>
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<tr>
<td><strong>Santa Barbara Contemporary Arts Forum</strong></td>
<td>For honoraria and installations costs for artists' exhibitions. 3,000</td>
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<tr>
<td>Santa Barbara, California</td>
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<tr>
<td><strong>Sculpture Center</strong></td>
<td>For a mid-career retrospective of a contemporary sculptor; a regional show from the Southwest; and exhibitions by young, emerging sculptors. 5,000</td>
<td></td>
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<tr>
<td>New York, New York</td>
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<tr>
<td><strong>Sculpture Space</strong></td>
<td>To support a working facility for sculptors who use the steel fabricating equipment of the Utica Boiler Works facility. 10,000</td>
<td></td>
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<tr>
<td>Utica, New York</td>
<td></td>
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<tr>
<td><strong>Self Help Graphics and Art</strong></td>
<td>For three master printer workshops in the Los Angeles area. 7,500</td>
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<tr>
<td>Los Angeles, California</td>
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<tr>
<td><strong>1708 East Main</strong></td>
<td>For exhibition and performance programs with an emphasis on collaborations with other artists' galleries. 14,000</td>
<td></td>
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<tr>
<td>Richmond, Virginia</td>
<td></td>
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<tr>
<td><strong>Sheboygan Arts Foundation</strong></td>
<td>For the documentation program and expansion of the resource center at the John Michael Kohler Arts Center. 15,000</td>
<td></td>
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<tr>
<td>Sheboygan, Wisconsin</td>
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<tr>
<td><strong>Sheboygan Arts Foundation</strong></td>
<td>For exhibitions, related workshops, lectures, performances and the arts/industry program at the John Michael Kohler Arts Center. 30,000</td>
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<tr>
<td>Sheboygan, Wisconsin</td>
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<tr>
<td>Organization</td>
<td>Description</td>
<td>Amount</td>
<td></td>
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<td>---------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
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<tr>
<td><strong>Site, Cite, Sight</strong></td>
<td>For an exhibitions program for site-specific works.</td>
<td>13,000</td>
<td></td>
</tr>
<tr>
<td>San Francisco, California</td>
<td></td>
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</tr>
<tr>
<td><strong>Social and Public Art Resource Center</strong></td>
<td>For a program of performances, lectures, exhibitions, and access to working facilities for serigraphers and muralists.</td>
<td>18,000</td>
<td></td>
</tr>
<tr>
<td>Venice, California</td>
<td></td>
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<tr>
<td><strong>Society for Photographic Education</strong></td>
<td>For artists' fees at the society's 1983 national conference.</td>
<td>5,000</td>
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<tr>
<td>New York, New York</td>
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<tr>
<td><strong>Southeastern Center for Contemporary Art</strong></td>
<td>To continue the Southeastern Regional Artist Fellowship Program.</td>
<td>15,000</td>
<td></td>
</tr>
<tr>
<td>Winston-Salem, North Carolina</td>
<td></td>
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<tr>
<td><strong>Southeastern Center for Contemporary Art</strong></td>
<td>For Awards in the Visual Arts program, which provides fellowships to ten artists and a traveling exhibition and catalogue of their work.</td>
<td>78,992</td>
<td></td>
</tr>
<tr>
<td>Winston-Salem, North Carolina</td>
<td></td>
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<tr>
<td><strong>Spaces</strong></td>
<td>For exhibitions, performances, and multi-media works by emerging artists.</td>
<td>8,500</td>
<td></td>
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<tr>
<td>Cleveland, Ohio</td>
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<tr>
<td><strong>Spark</strong></td>
<td>For an artist-curated exhibition schedule, featuring contemporary art from the Rocky Mountain region and urban art centers.</td>
<td>5,300</td>
<td></td>
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<tr>
<td>Denver, Colorado</td>
<td></td>
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<tr>
<td><strong>Textile Workshops</strong></td>
<td>For a series of workshops in weaving, quilting, papermaking, embroidery, and natural dyeing techniques.</td>
<td>8,000</td>
<td></td>
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<tr>
<td>Santa Fe, New Mexico</td>
<td></td>
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<tr>
<td><strong>Trinity Kitchen</strong></td>
<td>For an exhibition program featuring contemporary and innovative work by emerging artists.</td>
<td>5,500</td>
<td></td>
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<tr>
<td>Austin, Texas</td>
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<tr>
<td><strong>Urban Institute for Contemporary Art</strong></td>
<td>To include emerging artists in the programs at the institute.</td>
<td>7,000</td>
<td></td>
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<tr>
<td>Grand Rapids, Michigan</td>
<td></td>
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<tr>
<td><strong>Visual Arts Center of Alaska</strong></td>
<td>For exhibitions and workshops.</td>
<td>9,000</td>
<td></td>
</tr>
<tr>
<td>Anchorage, Alaska</td>
<td></td>
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<tr>
<td><strong>Visual Studies Workshop</strong></td>
<td>For exhibitions, workshops, lectures, and press facilities that serve artists working in photography, printmaking, artists' books, and video.</td>
<td>30,000</td>
<td></td>
</tr>
<tr>
<td>Rochester, New York</td>
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<tr>
<td><strong>Visual Studies Workshop</strong></td>
<td>To continue publication of <em>Afterimage</em>.</td>
<td>15,000</td>
<td></td>
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<tr>
<td>Rochester, New York</td>
<td></td>
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<tr>
<td><strong>Washington Project for the Arts</strong></td>
<td>To support the WPA bookstore, which features artists' books and specialized periodicals.</td>
<td>10,000</td>
<td></td>
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<tr>
<td>Washington, D.C.</td>
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<tr>
<td><strong>Washington Project for the Arts</strong></td>
<td>For exhibitions, performances, and public art projects by local and national artists.</td>
<td>30,000</td>
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<tr>
<td>Washington, D.C.</td>
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<tr>
<td><strong>Washington Project for the Arts</strong></td>
<td>To amend a previous grant for the Third National Conference on Artists' Spaces and Interdisciplinary Organizations, held in June 1982 in Washington, D.C.</td>
<td>9,000</td>
<td></td>
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<tr>
<td>Washington, D.C.</td>
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<tr>
<td><strong>Western New York Artists Gallery</strong></td>
<td>For the salary of the gallery manager and fees for exhibiting artists.</td>
<td>5,400</td>
<td></td>
</tr>
<tr>
<td>Buffalo, New York</td>
<td></td>
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<tr>
<td><strong>White Columns</strong></td>
<td>For exhibitions, performances, and other innovative programs.</td>
<td>21,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
<td></td>
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</tr>
<tr>
<td><strong>Women and Their Work</strong></td>
<td>For exchange exhibitions, artists' fees, and cable-cast artists' symposia.</td>
<td>11,800</td>
<td></td>
</tr>
<tr>
<td>Austin, Texas</td>
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<tr>
<td><strong>Women's Community</strong></td>
<td>For programs at the Women's Graphic Center, including exhibitions, provision of working facilities, and lecture series.</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>Los Angeles, California</td>
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<tr>
<td><strong>Women's Interart Center</strong></td>
<td>For an exhibition program at the Interart Gallery, which emphasizes collaborative, environmental, and performance work.</td>
<td>9,000</td>
<td></td>
</tr>
<tr>
<td>New York, New York</td>
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<tr>
<td><strong>ZONE</strong></td>
<td>For nine exhibitions, artists' fees, and accompanying lecture series.</td>
<td>5,000</td>
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<tr>
<td>Springfield, Massachusetts</td>
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</tbody>
</table>
Policy, Planning and Research
Challenge Grants
Endowment Fellows
Research
Special Constituencies
Challenge Grants

Challenge Grants are awarded to cultural institutions or groups of cultural institutions that have demonstrated a commitment to artistic quality and have arts programs of recognized significance. The funds are used to broaden the base of contributed, private support and achieve financial stability.

Challenge funds: $11,829,500
Treasury funds: $ 950,000
68 grants

American Composers Concerts
New York, New York
To establish an endowment fund and increase the number of concerts per season.
$50,000

American Film Institute
Washington, D.C.
To renovate the campus in Hollywood to include expansion of the Center for Advanced Film Studies.
$750,000

American Institute of Architects Foundation
Washington, D.C.
To help establish an endowment.
$119,500

American Museum of Natural History
New York, New York
For capital improvements including modification of the auditorium and construction of additional galleries.
$250,000

Asia Society
New York, New York
To establish an endowment to broaden educational and cultural programs.
$200,000

Asian Art Museum of San Francisco
San Francisco, California
To augment an endowment and enable the museum to plan a capital gifts program which will finance expansion of the facilities, services, and cultural program.
$300,000

Bardavon 1869 Opera House
Poughkeepsie, New York
For expansion of artistic programming and community services, increases in technical staff, new management systems, and creation of a cash reserve.
$100,000

Cedar Rapids Art Association
Cedar Rapids, Iowa
To augment an endowment.
$100,000

Cleveland Institute of Art
Cleveland, Ohio
To renovate and restore the Ford Motor Factory for use as an academic and creative artspace.
$500,000

Cleveland Museum of Art
Cleveland, Ohio
To augment an endowment and to convert former library spaces into conservation areas.
$500,000

Cleveland Music School Settlement
Cleveland, Ohio
To augment an endowment, to expand the music therapy program, and to initiate new educational performing arts programs.
$100,000

Cranbrook Academy of Art
Bloomfield Hills, Michigan
To augment an endowment.
$200,000

Dance Theatre of Harlem
New York, New York
To establish an endowment, to help eliminate an accumulated deficit, and to cover computerization and personnel development.
$800,000
Challenge Grants

Des Moines Symphony Orchestra Association
Des Moines, Iowa
To establish an endowment fund that will secure an annual base of income for the orchestra. 50,000

Drawing Center
New York, New York
To establish a cash reserve, cover increased costs for development services and an artists' viewing program, and lease an adjoining building to increase space. 75,000

Edmundson Art Foundation
Des Moines, Iowa
To establish an endowment for new building and library space and to install climate control systems. 400,000

Elgin Theatre Foundation
New York, New York
For increased operating costs and to provide for capital improvements. 250,000

Eugene Arts Foundation
Eugene, Oregon
To help eliminate an accumulated deficit, increase operating support, complete a fund-raising campaign, and provide capital improvements. 100,000

Florida Symphony Orchestra
Orlando, Florida
To establish a cash reserve; help eliminate an accumulated deficit; and increase operating costs to cover artistic, management, and administrative personnel. 100,000

Haiakula, Inc.
New York, New York
To establish a cash reserve and to help eliminate an accumulated deficit. 100,000

Hudson Valley Philharmonic Society
Poughkeepsie, New York
To establish a cash reserve, augment an endowment, and help meet increased costs associated with the development of new audiences via expanded programming. 75,000

Huntington (Henry E.) Library and Art Gallery
San Marino, California
To support existing collections as well as provide maintenance and security for the new Virginia Steele Scott Gallery for American Art. 200,000

Illinois, University of Urbana, Illinois
To establish an endowment and to foster development of the Krannert Center's professional presenting programs and artists' residencies. 250,000

Jewish Museum
New York, New York
To augment an endowment, increase operating support to cover increased staff and salaries, hire additional administrative and development personnel, and meet increased fund-raising costs. 200,000

Joslyn Liberal Arts Society
Omaha, Nebraska
To augment an endowment drive. 150,000

KQED
San Francisco, California
To establish an arts programming endowment and expand the company's local broadcasting activities and services. 200,000

Kentucky Center for the Arts Endowment Fund
Louisville, Kentucky
To augment an endowment which will help develop a Kentucky folklore program. 200,000

Lewitzky, (Bella) Dance Foundation
Los Angeles, California
To help eliminate an accumulated deficit; increase operating support for development staff, tools, and materials; and provide for capital improvements of the dance gallery complex. 300,000

Los Angeles Chamber Orchestra Society
Pasadena, California
To augment a cash reserve and increase operating support to cover the expansion of orchestra personnel and marketing. 100,000

Metropolitan Pittsburgh Public Broadcasting
Pittsburgh, Pennsylvania
To increase operating support to cover programming, fund-raising, and general operating costs. 250,000

Mid-America Arts Alliance
Kansas City, Missouri
To augment a cash reserve and support national performing arts programs, regional touring programs, and visual arts programs. 150,000

Montclair Art Museum
Montclair, New Jersey
To augment an endowment, help eliminate an accumulated deficit, and support administrative and programming costs. 100,000

New Dramatists
New York, New York
To establish a cash reserve; help eliminate an accumulated deficit; and cover national expansion, hiring a managing director, and expanded fund-raising. 60,000

New Freedom Theatre
Philadelphia, Pennsylvania
To renovate a building into a theater. 200,000

New York Landmarks Preservation Foundation
New York, New York
For the preservation plan, the community curators program, the publications program, and the Urban Cultural Resources Survey. 150,000
<table>
<thead>
<tr>
<th>Organization</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newark Public Radio</td>
<td>To help eliminate debt and to support increased programming.</td>
<td>150,000</td>
</tr>
<tr>
<td>Omaha Symphony Association</td>
<td>To augment an endowment which will then provide for new artistic programs.</td>
<td>150,000</td>
</tr>
<tr>
<td>Opera Festival Association</td>
<td>To establish a cash reserve, help eliminate an accumulated deficit, and support two summer seasons and touring during 1983.</td>
<td>100,000</td>
</tr>
<tr>
<td>Pennsylvania Academy of the Fine Arts</td>
<td>To augment an endowment through a capital campaign, and to upgrade program and management functions.</td>
<td>200,000</td>
</tr>
<tr>
<td>Pennsylvania, University of Philadelphia</td>
<td>For collections, exhibitions, publications, public programs, administration, fund-raising, and upgrading of the security system.</td>
<td>200,000</td>
</tr>
<tr>
<td>Phillips Collection</td>
<td>To initiate a capital endowment campaign.</td>
<td>500,000</td>
</tr>
<tr>
<td>Playwrights Horizons</td>
<td>To augment a cash reserve and support additional programming for the mainstage and studio theatre season.</td>
<td>50,000</td>
</tr>
<tr>
<td>Portland Art Association</td>
<td>To establish a cash reserve and augment an endowment.</td>
<td>200,000</td>
</tr>
<tr>
<td>Pratt Institute</td>
<td>To identify successful teaching strategies and disseminate information on methodology and materials, and to continue a capital improvements drive to complete a new Time Arts and Design Center.</td>
<td>500,000</td>
</tr>
<tr>
<td>San Antonio Museum Association</td>
<td>To establish an endowment to broaden the goals of the museum.</td>
<td>100,000</td>
</tr>
<tr>
<td>Sangre de Cristo Arts and Conference Center</td>
<td>To establish an endowment.</td>
<td>400,000</td>
</tr>
<tr>
<td>Santa Barbara Museum of Art</td>
<td>To establish a cash reserve, help eliminate an accumulated deficit, and develop long-range plans for expansion of the national residency program.</td>
<td>100,000</td>
</tr>
<tr>
<td>Shakespeare and Company</td>
<td>To provide capital improvements for the 365-seat theater, to establish an apprenticeship program, and to broaden existing community services.</td>
<td>100,000</td>
</tr>
<tr>
<td>Solvang Theaterfest</td>
<td>To establish a cash reserve; help eliminate an accumulated deficit; and increase operating support to cover a chamber orchestra, educational programs, regional services, concert attractions, and a new subscription series.</td>
<td>150,000</td>
</tr>
<tr>
<td>Spokane Symphony Society</td>
<td>To establish a cash reserve; help eliminate an accumulated deficit; and support touring, development, administration, marketing, and publicity.</td>
<td>175,000</td>
</tr>
<tr>
<td>Texas Opera Theater</td>
<td>For increased radio and television operations and expanded development programs.</td>
<td>200,000</td>
</tr>
<tr>
<td>WHA Radio and Television</td>
<td>To establish a cash reserve and to support program development, radio and television programming, technical operations program information, general administration, and fund-raising.</td>
<td>200,000</td>
</tr>
<tr>
<td>Wright (Frank Lloyd) Home and Studio Foundation</td>
<td>For restoration of the home and studio.</td>
<td>100,000</td>
</tr>
<tr>
<td>Yale University</td>
<td>To augment an endowment and to support artistic and faculty salaries, development and promotion, and audience development.</td>
<td>425,000</td>
</tr>
</tbody>
</table>
Institutional Advancement Grants

Advancement Grants are intended to help arts organizations strengthen their long-term institutional capacity and enhance their artistic quality and diversity. Each award is tailored to meet the special needs of each grantee in terms of type and duration of planning and technical assistance, if any, and in terms of matching grant sizes and uses.

Treasury funds: $950,000
10 grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Treasury Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amigos del Museo del Barrio, NY, NY</td>
<td>To amend a previous grant for improvements in El Museo's development efforts.</td>
<td>TF $100,000</td>
</tr>
<tr>
<td>Artists in Prison, L.A., CA</td>
<td>To amend a previous grant to shore up staff and internal functions, consolidate the new, expanded programming, and continue private fundraising for L.A. Theatre Works.</td>
<td>TF $80,000</td>
</tr>
<tr>
<td>Balkan Arts Center, NY, NY</td>
<td>To amend a previous grant to consolidate administrative functions, especially in board development, further staff and fund-raising skills, and the development of earned income sources for the Ethnic Folk Art Center.</td>
<td>TF $65,000</td>
</tr>
<tr>
<td>El Centro Campesino Cultural, SJ, CA</td>
<td>To amend a previous grant for expansion of administrative and artistic staff, completion of capital improvements, restoration of programming delayed during renovation of the facility, and formation of an operating endowment to cover future costs.</td>
<td>TF $115,000</td>
</tr>
<tr>
<td>Jazzmobile, NY, NY</td>
<td>To amend a previous grant for increased development efforts to improve salaries and consolidate earned income generating sources.</td>
<td>TF $115,000</td>
</tr>
<tr>
<td>Negro Ensemble, NY, NY</td>
<td>To amend a previous grant to improve the range and quality of productions and to move to a 500-seat theater in 1983.</td>
<td>TF $115,000</td>
</tr>
<tr>
<td>Philadelphia Dance Company, Philadelphia, PA</td>
<td>To amend a previous grant for improved internal functions, including audience development strategies, touring, and board development.</td>
<td>TF $75,000</td>
</tr>
<tr>
<td>Road Company, Johnson City, TN</td>
<td>To amend a previous grant to retire a debt, build an endowment, secure more backing and a permanent site for a resident season, and expand unearned income.</td>
<td>TF $65,000</td>
</tr>
<tr>
<td>Spanish Theatre Repertory Company, NY, NY</td>
<td>To amend a previous grant for improvement of artistic and administrative staff, increased audience development, and completion of the formation of the acting ensemble.</td>
<td>TF $95,000</td>
</tr>
<tr>
<td>Studio Museum in Harlem, NY, NY</td>
<td>To amend a previous grant to stabilize budget staff and programs as the new facility reaches peak use.</td>
<td>TF $125,000</td>
</tr>
</tbody>
</table>

TF = Treasury Funds
Endowment Fellowship Program

Fellowship Grants

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.

<table>
<thead>
<tr>
<th>Name</th>
<th>City, State</th>
<th>Activities</th>
<th>Award Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bartolo, Rita E.</td>
<td>Ann Arbor, Michigan</td>
<td>To participate as a Fellow in the Budget Office during the spring session.</td>
<td>$3,500</td>
</tr>
<tr>
<td>Belville, Nicki L.</td>
<td>Atlanta, Georgia</td>
<td>To participate as a Fellow in the Design Arts Program for the full session, which contributed an additional $3,468 to this award.</td>
<td>$1,500</td>
</tr>
<tr>
<td>Brenner, Janet</td>
<td>New York, New York</td>
<td>To participate as a Fellow in the Opera-Musical Theater Program for the fall session, which contributed an additional $2,500 to this award.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Brooks, Charles David</td>
<td>New York, New York</td>
<td>To participate as a Fellow in the Expansion Arts Program during the summer session.</td>
<td>$3,400</td>
</tr>
<tr>
<td>Cronin, H.C.</td>
<td>Portland, Oregon</td>
<td>To participate as a Fellow in the Office of Program Coordination during the fall session in 1981.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Denton, Leslie L.</td>
<td>Bloomington, Indiana</td>
<td>To participate as a Fellow in the Endowments' Office of the Deputy Chairman for Management during the fall session.</td>
<td>$3,648</td>
</tr>
<tr>
<td>Eng, Sharon</td>
<td>Washington, D.C.</td>
<td>To participate as a Fellow in the Challenge Program during the summer session.</td>
<td>$3,300</td>
</tr>
<tr>
<td>Glaser, Margaret A.</td>
<td>Halleck, Nevada</td>
<td>To participate as a Fellow in the Folk Arts Program during the fall session.</td>
<td>$3,725</td>
</tr>
<tr>
<td>Gottfried, Linda</td>
<td>Fayetteville, New York</td>
<td>To participate as a Fellow in the Dance Program for the fall session, which contributed an additional $3,468 to this award.</td>
<td>$1,000</td>
</tr>
<tr>
<td>Grapsy, Richelle, A.</td>
<td>Arlington, Virginia</td>
<td>To participate as a Fellow in the Music Program for the fall session, which contributed an additional $3,468 to this award.</td>
<td>$500</td>
</tr>
<tr>
<td>Harris, Jeffry Mack</td>
<td>Erie, Pennsylvania</td>
<td>To participate as a Fellow in the Music Program during the summer session.</td>
<td>$3,512</td>
</tr>
<tr>
<td>Heckscher, Jurrettia Jordan</td>
<td>Wallingford, Pennsylvania</td>
<td>To participate as a Fellow in the Office of Policy, Planning, and Research during the summer session.</td>
<td>$3,378</td>
</tr>
<tr>
<td>Hirschhorn, Charles</td>
<td>Cambridge, Massachusetts</td>
<td>To participate as a Fellow in the Office of Public Affairs during the summer session.</td>
<td>$3,526</td>
</tr>
<tr>
<td>Hisaka, Miya</td>
<td>Cleveland, Ohio</td>
<td>To participate as a Fellow in the Design Arts Program for the fall session, which contributed an additional $3,534 to this award.</td>
<td>$1,500</td>
</tr>
<tr>
<td>Huchel, Donna</td>
<td>Reston, Virginia</td>
<td>To participate as a Fellow in the International Program during the summer session.</td>
<td>$3,200</td>
</tr>
</tbody>
</table>
### Endowment Fellows

<table>
<thead>
<tr>
<th>Name</th>
<th>City, State</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huston, Carol A.</td>
<td>St. Louis, Missouri</td>
<td>To participate as a Fellow in the Office of Civil Rights during the summer session.</td>
</tr>
<tr>
<td>Jacobson, Elsa M.</td>
<td>Kansas City, Missouri</td>
<td>To participate as a Fellow in the Opera-Musical Theater Program during the summer session.</td>
</tr>
<tr>
<td>Jenoure, Theresa</td>
<td>Amherst, Massachusetts</td>
<td>To participate as a Fellow in the Music Program for the fall session, which contributed an additional $3,400 to this award.</td>
</tr>
<tr>
<td>Johns, Byron</td>
<td>Philadelphia, Pennsylvania</td>
<td>To participate as a Fellow during the summer session in the Dance Program, which transferred the full amount for this award.</td>
</tr>
<tr>
<td>Karney, Aliza</td>
<td>Washington, D.C.</td>
<td>To participate as a Fellow in the National Endowment Fellowship Program.</td>
</tr>
<tr>
<td>Kratochvil, Beverly</td>
<td>McLean, Virginia</td>
<td>To participate as a Fellow in the U.S./Japan Fellowship Program and to provide evaluation, administration, and further development of the Endowment’s Fellowship Program for Arts Managers. The U.S./Japan Fellowship Program contributed an additional $5,000 to this award.</td>
</tr>
<tr>
<td>Lazerow, Abby K.</td>
<td>Venice, California</td>
<td>To participate as a Fellow in the Office for Special Constituencies during the fall session.</td>
</tr>
<tr>
<td>Lewis, Laura J.</td>
<td>Bloomington, Indiana</td>
<td>To participate as a Fellow in the Challenge Program during the spring session.</td>
</tr>
<tr>
<td>Luft, Mary K.</td>
<td>Miami, Florida</td>
<td>To participate as a Fellow in the Media Arts Program during the summer session.</td>
</tr>
<tr>
<td>Maultsby, Sara</td>
<td>Venice, California</td>
<td>To participate as a Fellow in the Theater Program during the summer session.</td>
</tr>
<tr>
<td>McMullen, Ronya J.</td>
<td>Shaker Heights, Ohio</td>
<td>To participate as a Fellow in the Inter-Arts Program during the summer session.</td>
</tr>
<tr>
<td>Michel, George E.</td>
<td>Boise, Idaho</td>
<td>To participate as a Fellow in State Programs during the fall session.</td>
</tr>
<tr>
<td>Moloney, Mary Anne</td>
<td>Chicago, Illinois</td>
<td>To participate as a Fellow for the fall session in the Inter-Arts Program, which contributed an additional $2,070 to this award.</td>
</tr>
<tr>
<td>Moore, John L. III</td>
<td>Winston-Salem, North Carolina</td>
<td>To participate as a Fellow for the fall session in the Expansion Arts Program, which contributed an additional $2,749 to this award.</td>
</tr>
<tr>
<td>Radich, Anthony J.</td>
<td>Denver, Colorado</td>
<td>To participate as a Fellow in the Research Office during the fall session.</td>
</tr>
<tr>
<td>Sandweiss, Ellen</td>
<td>Asheville, North Carolina</td>
<td>To participate as a Fellow in the Office of Civil Rights during the spring session.</td>
</tr>
<tr>
<td>Steiner, Christine</td>
<td>Tallahassee, Florida</td>
<td>To participate as a Fellow in State Programs during the summer session.</td>
</tr>
<tr>
<td>Stern, Ellen E.</td>
<td>Orange Village, Ohio</td>
<td>To participate as a Fellow in State Programs during the spring session.</td>
</tr>
<tr>
<td>Warshawski, Evy</td>
<td>Portland, Oregon</td>
<td>To participate as a Fellow in the Dance Program during the summer session.</td>
</tr>
<tr>
<td>Wheelock, Leslie</td>
<td>Ithaca, New York</td>
<td>To participate as a Fellow in the General Counsel's Office during the summer session.</td>
</tr>
<tr>
<td>White, Pamela</td>
<td>Horse Cave, Kentucky</td>
<td>To participate as a Fellow for the fall session in the Theater Program, which contributed an additional $2,554 to this award.</td>
</tr>
</tbody>
</table>
The Research Division assists 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 national and international organizations engaged in arts-related research.

### Research Grants

<table>
<thead>
<tr>
<th>Program funds: $339,108</th>
<th>8 grants</th>
</tr>
</thead>
</table>

The following contracts have come from outside the Research Division, but are included in this division for accounting purposes.

- **Data Use and Access Laboratories**
  Arlington, Virginia
  To amend a cooperative agreement for a study on changes in the U.S. artist population between 1970 and 1980.
  $25,000

- **Donohue, Sean P.**
  Carbondale, Illinois
  To participate as a Fellow in the Endowment's Research Division.
  3,588

- **Maryland, University of**
  College Park, Maryland
  To amend a previous grant for a survey of public participation in the arts.
  92,045

- **Publishing Center for Cultural Resources**
  New York, New York
  To amend a previous grant for continued development of a pilot program of viable nonprofit publication in the arts.
  49,770

- **Sommerfeld, Richard**
  Washington, D.C.
  For an analysis of the fund-raising and management capabilities of Challenge Grant Program applicants.
  125,000

- **American Association of Museums**
  Washington, D.C.
  To coordinate the research, writing, editing, design, and distribution of a publication of up to 25 case studies that illustrate cooperative efforts between Challenge Grant recipients and businesses.
  $20,000

- **American Symphony Orchestra League**
  Vienna, Virginia
  To administer site-visits by panelists and final evaluation of the pilot Advancement Grant Program.
  6,205

- **Hazen, Don**
  New York, New York
  To publish brochures that demonstrate exemplary partnerships between corporations, individuals, foundations, and government on behalf of the arts in the City of Baltimore.
  17,500
New Perspectives:

Art Museums and the Vision Impaired

Manhattan	 September 9 - November 2, 1982	 Bellevue Hospital Center

Queens	 November 5 - January 4, 1983	 Queens Lighthouse

Staten Island	 January 7 - March 1, 1983	 Newhouse Gallery, Snug Harbor

Bronx	 March 4 - May 3, 1983	 Academy Senior Center

Brooklyn	 May 6 - June 28, 1983	 Magnolia Tree Earth Center of Bedford Stuyvesant, Inc.

For more information, call the recorded message: (212) 879-6500, ext. 3561
## Special Constituencies

### Special Constituencies Grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Program funds:</th>
</tr>
</thead>
<tbody>
<tr>
<td>President's Committee on Employment of the Handicapped, Washington, D.C.</td>
<td>For a handbook about careers in the arts involving disabled people, a publication resulting from an interagency agreement with the Endowment.</td>
<td>$32,400</td>
</tr>
<tr>
<td>Southern Arts Federation, Atlanta, Georgia</td>
<td>For an exhibition at the 1982 World's Fair in Knoxville of contemporary American artists' work that included pieces by older and disabled artists.</td>
<td>3,950</td>
</tr>
</tbody>
</table>

### 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 $66,100 in program funds supported the model projects and was transferred from the Office for Special Constituencies to other Endowment programs as indicated.

<table>
<thead>
<tr>
<th>Organization</th>
<th>Program funds transferred to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drexel University, Philadelphia, Pennsylvania</td>
<td>Design Arts Program under “Design Communication.”</td>
</tr>
<tr>
<td>Milwaukee Symphony Orchestra, Milwaukee, Wisconsin</td>
<td>Music Program under “Orchestra.”</td>
</tr>
<tr>
<td>Museum of Modern Art, New York, New York</td>
<td>Museum Program under “Wider Availability of Museums.”</td>
</tr>
<tr>
<td>National Council on Aging, Washington, D.C.</td>
<td>Inter-Arts Program under “Services to the Field.”</td>
</tr>
<tr>
<td>Opera America, Washington, D.C.</td>
<td>Opera Musical Theater Program under “Special Opera Musical Theater Projects.”</td>
</tr>
<tr>
<td>Senior Concerts of New York, New York</td>
<td>Music Program under “Orchestra.”</td>
</tr>
</tbody>
</table>
Office for Partnership
Artists in Education
State Programs
MY EYES ALL OUT OF BREATH

POETRY

CALIFORNIA POETS IN THE SCHOOLS
STATEWIDE ANTHOLOGY 1981
Artists in Education Advisory Panel

Maya Angelou  
Writer, filmmaker  
Oakland, California

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

Juan M. Carrillo  
Artists in education coordinator  
Sacramento, California

Charles Clark  
Poet  
Tulsa, Oklahoma

Shirley Trusty Corey  
Artist educator, administrator  
New Orleans, Louisiana

Chuck Davis  
Artistic director, choreographer  
New York, New York

Ruth Draper  
State arts agency director  
Salt Lake City, Utah

Lorin Hollander  
Pianist  
New York, New York

Alain Jabbour  
Folklorist, folklore center director  
Washington, D.C.

Janet League  
Actress  
New York, New York

Floretta Dukes McKenzie  
Educator, administrator  
Washington, D.C.

Jock Reynolds  
Visual artist, professor  
San Francisco, California

Vonnie Sanford  
Artists in education coordinator  
Columbus, Ohio

John Scareelli  
Educator, state arts agency chairman  
Farmington, Maine

Jack Stefany  
Architect  
Tampa, Florida

Richard Taylor  
Poet  
Frankfort, Kentucky

Robin Tryloff  
State arts agency director  
Omaha, Nebraska

Dennis Voss  
Visual artist, educator  
Missoula, Montana

Artists in Education Grants

Program funds: $4,823,000
100 grants

Artist Residency Grants

For a national state-based program that places professional artists in residencies in educational settings.

Program funds: $4,099,220
56 grants

Alabama State Council on the Arts and Humanities, Montgomery, Alabama  
$75,370
Arizona Commission on the Arts and Humanities, Phoenix, Arizona  
$86,010

Alaska State Council on the Arts, Anchorage, Alaska  
$116,780
Arkansas Arts Council, Little Rock, Arkansas  
$92,780

American Samoa Council on Culture, Arts, and Humanities, Pago Pago, American Samoa  
$23,280
California Arts Council, Sacramento, California  
$134,220
<table>
<thead>
<tr>
<th>State</th>
<th>Arts Organization Name</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorado</td>
<td>Colorado Council on the Arts</td>
<td>Denver, Colorado</td>
</tr>
<tr>
<td>Connecticut</td>
<td>Connecticut Commission on the Arts</td>
<td>Hartford, CT</td>
</tr>
<tr>
<td>Delaware</td>
<td>Delaware State Arts Council</td>
<td>Wilmington, DE</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>District of Columbia Commission on the Arts and Humanities</td>
<td>Washington, D.C.</td>
</tr>
<tr>
<td>(Florida)</td>
<td>(Florida) Division of Cultural Affairs</td>
<td>Tallahassee, FL</td>
</tr>
<tr>
<td>Georgia</td>
<td>Georgia Council for the Arts and Humanities</td>
<td>Atlanta, GA</td>
</tr>
<tr>
<td>(Guam)</td>
<td>(Guam) Insular Arts Council</td>
<td>Agana, Guam</td>
</tr>
<tr>
<td>(Hawaii)</td>
<td>(Hawaii) State Foundation on Culture and the Arts</td>
<td>Honolulu, HI</td>
</tr>
<tr>
<td>Idaho</td>
<td>Idaho Commission on the Arts</td>
<td>Boise, ID</td>
</tr>
<tr>
<td>Illinois</td>
<td>Illinois Arts Council</td>
<td>Chicago, IL</td>
</tr>
<tr>
<td>Indiana</td>
<td>Indiana Arts Commission</td>
<td>Indianapolis, IN</td>
</tr>
<tr>
<td>Iowa</td>
<td>Iowa Arts Council</td>
<td>Des Moines, IA</td>
</tr>
<tr>
<td>Kansas</td>
<td>Kansas Arts Commission</td>
<td>Topeka, KS</td>
</tr>
<tr>
<td>Kentucky</td>
<td>Kentucky Arts Council</td>
<td>Frankfort, KY</td>
</tr>
<tr>
<td>(Louisiana)</td>
<td>(Louisiana) Department of Culture, Recreation, and Tourism</td>
<td>Baton Rouge, LA</td>
</tr>
<tr>
<td>Maine</td>
<td>Maine State Commission on the Arts and Humanities</td>
<td>Augusta, ME</td>
</tr>
<tr>
<td>Maryland</td>
<td>Maryland State Arts Council</td>
<td>Baltimore, MD</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>Massachusetts Council on the Arts and Humanities</td>
<td>Boston, MA</td>
</tr>
<tr>
<td>Michigan</td>
<td>Michigan Council for the Arts</td>
<td>Detroit, MI</td>
</tr>
<tr>
<td>Minnesota</td>
<td>Minnesota State Arts Board</td>
<td>St. Paul, MN</td>
</tr>
<tr>
<td>Mississippi</td>
<td>Mississippi Arts Commission</td>
<td>Jackson, MS</td>
</tr>
<tr>
<td>Missouri</td>
<td>Missouri State Council on the Arts</td>
<td>St. Louis, MO</td>
</tr>
<tr>
<td>Montana</td>
<td>Montana Arts Council</td>
<td>Missoula, MT</td>
</tr>
<tr>
<td>Nebraska</td>
<td>Nebraska Arts Council</td>
<td>Omaha, NE</td>
</tr>
<tr>
<td>Nevada State</td>
<td>Nevada State Council</td>
<td>Reno, NV</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>New Hampshire Commission on the Arts</td>
<td>Concord, NH</td>
</tr>
<tr>
<td>New Jersey</td>
<td>New Jersey State Council</td>
<td>Trenton, NJ</td>
</tr>
<tr>
<td>New Mexico</td>
<td>New Mexico Arts Division</td>
<td>Santa Fe, NM</td>
</tr>
<tr>
<td>New York</td>
<td>New York State Council</td>
<td>New York, NY</td>
</tr>
<tr>
<td>North Carolina</td>
<td>North Carolina Arts Council</td>
<td>Raleigh, NC</td>
</tr>
<tr>
<td>(Northern Mariana Islands)</td>
<td>(Northern Mariana Islands) Commonwealth Council for Arts and Culture</td>
<td>Saipan, Northern Mariana Islands</td>
</tr>
<tr>
<td>North Dakota</td>
<td>North Dakota Council on the Arts</td>
<td>Fargo, ND</td>
</tr>
<tr>
<td>Ohio</td>
<td>Ohio Arts Council</td>
<td>Columbus, OH</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>Oklahoma Arts Council</td>
<td>Oklahoma City, OK</td>
</tr>
<tr>
<td>Oregon</td>
<td>Oregon Arts Commission</td>
<td>Salem, OR</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>Pennsylvania Council on the Arts, Commonwealth of Harrisburg, PA</td>
<td>Harrisburg, PA</td>
</tr>
<tr>
<td>Puerto Rico Culture,</td>
<td>Puerto Rican Culture, Institute of San Juan, PR</td>
<td>San Juan, PR</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>Rhode Island State Council on the Arts</td>
<td>Providence, RI</td>
</tr>
<tr>
<td>South Carolina</td>
<td>South Carolina Arts Commission</td>
<td>Columbia, SC</td>
</tr>
<tr>
<td>South Dakota</td>
<td>South Dakota Arts Council</td>
<td>Sioux Falls, SD</td>
</tr>
<tr>
<td>Tennessee</td>
<td>Tennessee Arts Commission</td>
<td>Nashville, TN</td>
</tr>
<tr>
<td>Texas</td>
<td>Texas Commission on the Arts</td>
<td>Austin, TX</td>
</tr>
<tr>
<td>Utah</td>
<td>Utah Arts Council</td>
<td>Salt Lake City, UT</td>
</tr>
<tr>
<td>Vermont</td>
<td>Vermont Council on the Arts</td>
<td>Montpelier, VT</td>
</tr>
<tr>
<td>Virginia</td>
<td>Virginia Commission for the Arts</td>
<td>Richmond, VA</td>
</tr>
<tr>
<td>Washington</td>
<td>Washington State Arts Commission</td>
<td>Olympia, WA</td>
</tr>
<tr>
<td>(West Virginia)</td>
<td>(West Virginia) Department of Culture and History</td>
<td>Charleston, WV</td>
</tr>
</tbody>
</table>

Total: 55,870

Connection: Arts in Education

Colorado Council on the Arts
Denver, Colorado

Connecticut Commission on the Arts
Hartford, Connecticut

Delaware State Arts Council
Wilmington, Delaware

District of Columbia Commission on the Arts and Humanities
Washington, D.C.

(Florida) Division of Cultural Affairs
Tallahassee, Florida

Georgia Council for the Arts and Humanities
Atlanta, Georgia

(Guam) Insular Arts Council
Agana, Guam

(Hawaii) State Foundation on Culture and the Arts
Honolulu, Hawaii

Idaho Commission on the Arts
Boise, Idaho

Illinois Arts Council
Chicago, Illinois

Indiana Arts Commission
Indianapolis, Indiana

Iowa Arts Council
Des Moines, Iowa

Kansas Arts Commission
Topeka, Kansas

Kentucky Arts Council
Frankfort, Kentucky

(Louisiana) Department of Culture, Recreation, and Tourism
Baton Rouge, Louisiana

Maine State Commission on the Arts and Humanities
Augusta, Maine

Maryland State Arts Council
Baltimore, Maryland

Massachusetts Council on the Arts and Humanities
Boston, Massachusetts

Michigan Council for the Arts
Detroit, Michigan

Minnesota State Arts Board
St. Paul, Minnesota

Mississippi Arts Commission
Jackson, Mississippi

Missouri State Council on the Arts
St. Louis, Missouri

Montana Arts Council
Missoula, Montana

Nebraska Arts Council
Omaha, Nebraska

Nevada State Council on the Arts
Reno, Nevada

New Hampshire Commission on the Arts
Concord, New Hampshire

New Jersey State Council on the Arts
Trenton, New Jersey

New Mexico Arts Division
Santa Fe, New Mexico

New York State Council on the Arts
New York, New York

North Carolina Arts Council
Raleigh, North Carolina

(Northern Mariana Islands) Commonwealth Council for Arts and Culture
Saipan, Northern Mariana Islands

North Dakota Council on the Arts
Fargo, North Dakota

Ohio Arts Council
Columbus, OH

Oklahoma, State Arts Council of Oklahoma City, Oklahoma

Oregon Arts Commission
Salem, OR

Pennsylvania Council on the Arts, Commonwealth of Harrisburg, Pennsylvania

Puerto Rican Culture, Institute of San Juan, Puerto Rico

Rhode Island State Council on the Arts Providence, Providence

South Carolina Arts Commission
Columbia, South Carolina

South Dakota Arts Council
Sioux Falls, South Dakota

Tennessee Arts Commission
Nashville, Tennessee

Texas Commission on the Arts
Austin, Texas

Utah Arts Council
Salt Lake City, UT

Vermont Council on the Arts
Montpelier, VT

Virgin Islands Council on the Arts
St. Croix, Virgin Islands

Virginia Commission for the Arts
Richmond, VA

Washington State Arts Commission
Olympia, WA

(West Virginia) Department of Culture and History
Charleston, West Virginia

Total: 134,000
### Services to the Field

For organizations to provide a system of services and information to state, regional, or local arts agency personnel; artists; educators; and administrators involved in the arts and education.

**Program funds:** $591,426  
**34 grants**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Program Description</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliated State Arts Agencies of the Upper Midwest</td>
<td>To develop and administer a technical assistance program for participants of the Artist Residency Grants Program.</td>
<td>$6,845</td>
</tr>
<tr>
<td>Arts, Education, and Americans New York, New York</td>
<td>To support the fourth phase of AEA's advocacy activities consisting of an information center and a resource library.</td>
<td>$16,000</td>
</tr>
<tr>
<td>Association of Ohio Dance Companies Shaker Heights, Ohio</td>
<td>For a week-long workshop directed toward training Artists in Education dance movement specialists.</td>
<td>$11,000</td>
</tr>
<tr>
<td>Burk (Frederic) Foundation for Education San Francisco, California</td>
<td>For an Artist Residency Training Skills (ARTS) project to upgrade writers residency programs.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Consortium for Pacific Arts and Cultures Honolulu, Hawaii</td>
<td>To develop and administer a technical assistance program for participants on the Artist Residency Grants Program.</td>
<td>$14,000</td>
</tr>
<tr>
<td>Cultural Council of Santa Cruz County Aptos, California</td>
<td>For activities designed to make the Council's artists in schools program more effective.</td>
<td>$7,500</td>
</tr>
<tr>
<td>Cultural Education Collaborative Boston, Massachusetts</td>
<td>For development of information packages to help individual artists plan and execute effective educational programs.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Dancers, Inc. Atlanta, Georgia</td>
<td>For a conference involving artists, educators and state coordinators to develop a five-year plan for providing services to the field.</td>
<td>$5,250</td>
</tr>
<tr>
<td>Delaware, University of Newark, Delaware</td>
<td>For the Delaware Institute for the Arts in Education to implement demonstration workshops to introduce elementary and secondary school teachers to the structure, discipline and aesthetics of the performing, visual and literary arts.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Durham Arts Council Durham, North Carolina</td>
<td>To hire a media specialist to develop a multi-media program on arts in education.</td>
<td>$4,000</td>
</tr>
<tr>
<td>Great Lakes Arts Alliance Cleveland, Ohio</td>
<td>To develop and administer a technical assistance program for participants in the Artist Residency Grants Program.</td>
<td>$5,150</td>
</tr>
<tr>
<td>Indiana Arts Commission Indianapolis, Indiana</td>
<td>For an Arts Resource Team to promote the use of professional artists in educational settings and improve area resources for ongoing planning and financing.</td>
<td>$15,000</td>
</tr>
<tr>
<td>International Council of Fine Arts Deans Los Angeles, California</td>
<td>For the International Council meeting in Los Angeles.</td>
<td>$805</td>
</tr>
<tr>
<td>Nebraska Assembly of Community Arts Council Omaha, Nebraska</td>
<td>To develop a state-wide advocacy system for the support of community arts and arts in education in the state.</td>
<td>$15,000</td>
</tr>
<tr>
<td>New England Foundation for the Arts Cambridge, Massachusetts</td>
<td>To develop and administer a technical assistance program for participants in the Artist Residency Grants Program.</td>
<td>$7,325</td>
</tr>
<tr>
<td>New Orleans Public Schools New Orleans, Louisiana</td>
<td>To establish a specific delivery system for the use of artist resources.</td>
<td>$12,500</td>
</tr>
<tr>
<td>New York State Poets in the Schools Chappaqua, New York</td>
<td>To train poets to develop and adapt skills for new situations.</td>
<td>$15,000</td>
</tr>
<tr>
<td>North Dakota Council on the Arts Fargo, North Dakota</td>
<td>To develop a school/community art studio in Bismarck/Mandan, North Dakota.</td>
<td>$15,000</td>
</tr>
</tbody>
</table>
Performing Arts Council of the Music Center
Los Angeles, California

For the Education Division to plan and design a national network for secondary schools with specialized arts programs.
$15,000

Performing Tree
Los Angeles, California

To adapt the Artist Training Course to meet the needs of artists working in statewide educational settings.
$15,000

Ridley, Laurence
Brooklyn, New York

For activities related to Mr. Ridley's work as Project Coordinator for the pilot jazz component of the Artist Residency Grants Program.
$3,618

Massachusetts Council on the Arts and Humanities
Boston, Massachusetts

For documentation of several new efforts in the arts and education, such as the Institute for Children and the Arts, Cultural Resources Act, and touring activities.
$16,000

Mid America Arts Alliance
Kansas City, Missouri

To develop and administer a technical assistance program for participants in the Artist Residency Grants Program.
$76,550

Mid-Atlantic States Arts Consortium
Baltimore, Maryland

To develop and administer a technical assistance program for participants in the Artist Residency Grants Program.
$9,010

Minnesota Alliance for Arts in Education
Minneapolis, Minnesota

To unify a network of informed advocates for arts-in-education programming.
$14,000

Mississippi Arts Commission
Jackson, Mississippi

For the production of two audiovisual programs concerning the role of artists in education.
$5,000

Museums Collaborative
New York, New York

To support the school voucher program.
$15,000

National Assembly of State Arts Agencies
Washington, D.C.

For development and administration of a national workshop/conference for the Artists in Education coordinators and other personnel, and for preparation of materials for use by conference participants.
$117,265

National Committee, Arts for the Handicapped
Washington, D.C.

To develop a model plan for the increased delivery of quality arts experiences to disabled students.
$15,000

Sculpture in the Environment
New York, New York

For a series of slide presentations on architecture as communication, for use in public high school arts education.
$15,000

Southern Arts Federation
Atlanta, Georgia

To develop and administer a technical assistance program for participants in the Artist Residency Grants Program.
$27,070

Southern Arts Federation
Atlanta, Georgia

To support services related to AIE program planning and review.
$11,560

Western States Arts Foundation
Santa Fe, New Mexico

To develop and administer a technical assistance program for participants in the Artist Residency Grants Program.
$25,480

Western States Arts Foundation
Santa Fe, New Mexico

To support services related to Artists in Education program planning.
$17,500

Special Projects

For projects that demonstrate the value of the arts and artists in the educational process.

Program funds: $132,354
10 grants

Bowling Green State University
Bowling Green, Ohio

To fund Arts Unlimited, a project to help make elementary and secondary school children more aesthetically aware of their environment.
$14,120

California Arts Council
Sacramento, California

To strengthen advocacy for arts education at the local level.
$15,000

Compas
St. Paul, Minnesota

To enable visiting writers to present workshops and public readings for Minnesota teachers, to strengthen their ability to teach contemporary literature and creative writing.
$14,250

Montclair Board of Education
Montclair, New Jersey

For the creation of an interdisciplinary collaborative of artists and school teachers in the areas of the arts, foreign languages, and social studies.
$14,730
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Purpose</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Dance Institute</td>
<td>New York, New York</td>
<td>To assist in expanding the efforts of the National Dance Institute.</td>
<td>11,000</td>
</tr>
<tr>
<td>Oklahoma Summer Arts Institute</td>
<td>Oklahoma City, Oklahoma</td>
<td>For a pilot program designed to upgrade teaching skills of art and drama teachers.</td>
<td>15,000</td>
</tr>
<tr>
<td>Performing Arts Council of the Music Center/Education</td>
<td>Los Angeles, California</td>
<td>For a two-week summer program of artist-teacher interaction, with a year-long series of artist workshops for teachers.</td>
<td>15,000</td>
</tr>
<tr>
<td>Performing Arts Council of the Music Center/Education</td>
<td>Los Angeles, California</td>
<td>For a two-week summer program of artist-teacher interaction, with a year-long series of artist workshops for teachers.</td>
<td>15,000</td>
</tr>
<tr>
<td>Ririe-Woodbury Dance Foundation</td>
<td>Salt Lake City, Utah</td>
<td>To fund a workshop for professional dancers, educators, dance students, and children.</td>
<td>15,000</td>
</tr>
<tr>
<td>Theatre Project Company</td>
<td>St. Louis, Missouri</td>
<td>For ten weeks of classes in various aspects of theater to assist low-income, minority high school students in gaining personal and professional skills.</td>
<td>3,254</td>
</tr>
<tr>
<td>Urban Gateways</td>
<td>Chicago, Illinois</td>
<td>For an artist-teacher-arts institution collaboration project designed to incorporate the arts into regular classroom activities.</td>
<td>15,000</td>
</tr>
</tbody>
</table>
No Foot, No Horse

THE ART OF SEVEN NEW HAMPSHIRE TRADITIONAL HORSESHOERS

June 1–July 14, 1982
Phenix Gallery, Concord, New Hampshire

This folk arts project is funded in part by grants from the National Endowment for the Arts, the New Hampshire Commission on the Arts and New England College.
State Programs

State Programs Advisory Panel

Mildred E. Bautista
State arts agency director
Washington, D.C.

Wayne Lawson
State arts agency director
Columbus, Ohio

E. Ray Scott
State arts agency director
Detroit, Michigan

State Programs Grants

Regional Arts Programming Grants

Program funds: $21,337,835
77 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: $2,638,120
10 grants

For regional touring programs and support services in Iowa, Minnesota, North Dakota, South Dakota, and Wisconsin.

For regional arts programming and services for Alaska, American Samoa, California, Guam, Hawaii, and the North Marianas.

To amend a previous grant for technical assistance for the American Samoa Council on Culture, Arts, and Humanities.

For regional arts programs and services in Illinois, Indiana, Michigan, and Ohio.
<table>
<thead>
<tr>
<th>Organization</th>
<th>Location</th>
<th>Description</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid Atlantic States Arts Consortium</td>
<td>Baltimore, Maryland</td>
<td>For regional programs, research, and operations in Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, and West Virginia.</td>
<td>298,200</td>
</tr>
<tr>
<td>Mid-America Arts Alliance</td>
<td>Kansas City, Missouri</td>
<td>For regional programming and operations in Arkansas, Kansas, Missouri, Nebraska, and Oklahoma.</td>
<td>420,200</td>
</tr>
<tr>
<td>New England Foundation for the Arts</td>
<td>Cambridge, Massachusetts</td>
<td>For regional arts projects in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.</td>
<td>286,300</td>
</tr>
<tr>
<td>Southern Arts Federation</td>
<td>Atlanta, Georgia</td>
<td>For regional programs and activities in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee.</td>
<td>391,900</td>
</tr>
<tr>
<td>Western States Arts Foundation Santa Fe, New Mexico</td>
<td></td>
<td>For regional programs and activities in Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.</td>
<td>524,400</td>
</tr>
<tr>
<td>Western States Arts Foundation Santa Fe, New Mexico</td>
<td></td>
<td>To support regional programs and activities in Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.</td>
<td>44,320</td>
</tr>
</tbody>
</table>

---

### Basic State Grants

To provide basic support to state arts agencies.

<table>
<thead>
<tr>
<th>Program funds: $18,058,400</th>
<th>57 grants</th>
</tr>
</thead>
</table>

- **Alabama State Council on the Arts and Humanities**
  - Montgomery, Alabama
  - $292,700
  - (Hawaii) State Foundation on Culture and the Arts
    - Honolulu, Hawaii

- **Alaska State Council on the Arts**
  - Anchorage, Alaska
  - $415,800
  - Idaho Commission on the Arts
    - Boise, Idaho

- **American Samoa Council on Culture, Arts, and Humanities**
  - Pago Pago, American Samoa
  - $243,700
  - Illinois Arts Council
    - Chicago, Illinois

- **Arizona Commission on the Arts and Humanities**
  - Phoenix, Arizona
  - $284,700
  - Indiana Arts Commission
    - Indianapolis, Indiana

- **Arkansas Arts Council**
  - Little Rock, Arkansas
  - $319,600
  - Institute of Puerto Rican Culture
    - San Juan, Puerto Rico

- **California Arts Council**
  - Sacramento, California
  - $468,200
  - Iowa Arts Council
    - Des Moines, Iowa

- **Colorado Council on the Arts and Humanities**
  - Denver, Colorado
  - $295,200
  - Kansas Arts Commission
    - Topeka, Kansas

- **Connecticut Commission on the Arts**
  - Hartford, Connecticut
  - $315,100
  - Kentucky Arts Council
    - Frankfort, Kentucky

- **Delaware State Arts Council**
  - Wilmington, Delaware
  - $282,700
  - Louisiana Department of Culture, Recreation, and Tourism
    - Baton Rouge, Louisiana

- **District of Columbia Commission on the Arts and Humanities**
  - Washington, D.C.
  - $282,700
  - Maine State Commission on the Arts and Humanities
    - Augusta, Maine

- **(Florida) Division of Cultural Affairs**
  - Tallahassee, Florida
  - $348,200
  - Massachusetts Council on the Arts and Humanities
    - Boston, Massachusetts

- **Georgia Council for the Arts and Humanities**
  - Tucker, Georgia
  - $314,100
  - Michigan Council for the Arts
    - Detroit, Michigan

- **(Guam) Insular Arts Council**
  - Agana, Guam
  - $268,200
  - Minnesota State Arts Board
    - St. Paul, Minnesota

- **(Hawaii) State Foundation on Culture and the Arts**
  - Honolulu, Hawaii
  - $339,700

- **Indiana Arts Commission**
  - Indianapolis, Indiana
  - $321,100

- **Institute of Puerto Rican Culture**
  - San Juan, Puerto Rico
  - $282,700

- **Kansas Arts Commission**
  - Topeka, Kansas
  - $282,700

- **Kentucky Arts Council**
  - Frankfort, Kentucky
  - $309,400

- **Louisiana Department of Culture, Recreation, and Tourism**
  - Baton Rouge, Louisiana
  - $308,800

- **Maine State Commission on the Arts and Humanities**
  - Augusta, Maine
  - $284,900

- **Maryland State Arts Council**
  - Baltimore, Maryland
  - $316,500

- **Massachusetts Council on the Arts and Humanities**
  - Boston, Massachusetts
  - $341,200

- **Michigan Council for the Arts**
  - Detroit, Michigan
  - $390,300

- **Minnesota State Arts Board**
  - St. Paul, Minnesota
  - $350,400
State Programs

Mississippi Arts Commission
Jackson, Mississippi
288,300

Missouri State Council on the Arts
St. Louis, Missouri
361,200

Montana Arts Council
Missoula, Montana
282,700

Nebraska Arts Council
Omaha, Nebraska
291,500

Nevada State Council on the Arts
Reno, Nevada
282,700

New Hampshire Commission on the Arts
Concord, New Hampshire
282,700

New Jersey State Council on the Arts
Trenton, New Jersey
344,100

New Mexico Arts Division
Santa Fe, New Mexico
282,700

New York State Council on the Arts
New York, New York
609,200

North Carolina Arts Council
Raleigh, North Carolina
327,400

North Dakota Council on the Arts
Fargo, North Dakota
282,700

(Northern Mariana Islands) Commonwealth Council for Arts and Culture
Saipan, Northern Mariana Islands
200,000

(Northern Mariana Islands) Commonwealth Council for Arts and Culture
Saipan, Northern Mariana Islands
200,000

Ohio Arts Council
Columbus, Ohio
385,800

Oklahoma, State Arts Council of
Oklahoma City, Oklahoma
292,800

Oregon Arts Commission
Salem, Oregon
283,300

Pennsylvania Council on the Arts,
Commonwealth of
Harrisburg, Pennsylvania
373,500

Rhode Island State Council on the Arts
Providence, Rhode Island
335,100

South Carolina Arts Commission
Columbia, South Carolina
319,500

South Dakota Arts Council
Sioux Falls, South Dakota
282,700

Tennessee Arts Commission
Nashville, Tennessee
329,500

Texas Commission on the Arts
Austin, Texas
369,500

Utah Arts Council
Salt Lake City, Utah
377,100

Vermont Council on the Arts
Montpelier, Vermont
283,200

Virgin Islands Council on the Arts
St. Croix, Virgin Islands
268,200

Virginia Commission for the Arts
Richmond, Virginia
319,200

Washington State Arts Commission
Olympia, Washington
297,200

(West Virginia) Department of Culture and History
Charleston, West Virginia
362,600

Wisconsin Arts Board
Madison, Wisconsin
395,700

Wyoming Council on the Arts
Cheyenne, Wyoming
292,700

To support costs of services provided on a national basis to state arts agencies and regional groups.

Program funds: $641,315
10 grants

Arts Council of San Antonio
San Antonio, Texas
To prepare a five-year plan for support of the arts in San Antonio.
317,200

National Assembly of Community Arts Agencies
Washington, D.C.
To amend a previous grant for general operations during fiscal year 1982.
25,000

National Assembly of Community Arts Agencies
Washington, D.C.
To amend a previous grant for the States, Regions, and Locals Seminar.
25,000

National Assembly of Community Arts Agencies
Washington, D.C.
To support headquarters staff, board, annual meeting, workshops, and technical information services to local arts agencies during fiscal year 1983.
175,000

For additional costs incurred under a previous grant that supported the National Partnership Meeting.
270
<table>
<thead>
<tr>
<th>Organization</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Assembly of State Arts Agencies Washington, D.C.</td>
<td>To amend a previous grant for general operations and programming assistance for fiscal year 1982.</td>
<td>73,745</td>
</tr>
<tr>
<td>National Assembly of State Arts Agencies Washington, D.C.</td>
<td>For general operations and programming assistance for fiscal year 1983.</td>
<td>270,000</td>
</tr>
<tr>
<td>National Conference of State Legislatures Denver, Colorado</td>
<td>For activities to be supervised by the NCSL Arts Committee Legislators.</td>
<td>40,000</td>
</tr>
<tr>
<td>New England Foundation for the Arts Cambridge, Massachusetts</td>
<td>To amend a previous grant for a study of the labor market experiences of New England artists.</td>
<td>5,000</td>
</tr>
<tr>
<td>Western States Arts Foundation Santa Fe, New Mexico</td>
<td>For a cooperative agreement for planning and implementing the Joint National Assembly of State Arts Agencies-National Endowment for the Arts public information seminar, “Communications Strategies for the 1980’s,” held in Denver, Colorado, October 27-28, 1982.</td>
<td>10,000</td>
</tr>
</tbody>
</table>
Financial Summary

Summary of Funds Available

<table>
<thead>
<tr>
<th>Source of Funds</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriation, Regular Program Funds</td>
<td>$103,330,000</td>
</tr>
<tr>
<td>Appropriation, Treasury Funds (to match nonfederal gifts)</td>
<td>$14,400,000</td>
</tr>
<tr>
<td>Appropriations, Challenge Grant Funds (to match nonfederal gifts)</td>
<td>$14,400,000</td>
</tr>
<tr>
<td><strong>Total, Federal Appropriations</strong></td>
<td>$132,130,000</td>
</tr>
<tr>
<td>Nonfederal Gifts</td>
<td>$30,635</td>
</tr>
<tr>
<td>Recovery of Prior Year Obligations</td>
<td>$98,133</td>
</tr>
<tr>
<td>Unobligated Balance, Prior Year</td>
<td>$1,155,462</td>
</tr>
<tr>
<td><strong>Total Funds Available</strong></td>
<td>$133,414,230</td>
</tr>
</tbody>
</table>

1 Not less than 20 percent for support of state arts agencies and regional groups.

Funds Obligated

<table>
<thead>
<tr>
<th>Category</th>
<th>Fiscal Year 1982</th>
<th>Challenge Grant (Commitments)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advancement</td>
<td>$381,000</td>
<td>0</td>
</tr>
<tr>
<td>Artists in Education</td>
<td>$4,823,000</td>
<td>0</td>
</tr>
<tr>
<td>Dance</td>
<td>$8,457,238</td>
<td>$1,350,000</td>
</tr>
<tr>
<td>Design Arts</td>
<td>$4,835,100</td>
<td>$569,500</td>
</tr>
<tr>
<td>Expansion Arts</td>
<td>$7,178,500</td>
<td>$300,000</td>
</tr>
<tr>
<td>Fellows</td>
<td>$112,961</td>
<td>0</td>
</tr>
<tr>
<td>Folk Arts</td>
<td>$2,536,085</td>
<td>0</td>
</tr>
<tr>
<td>Inter-Arts</td>
<td>$4,434,307</td>
<td>$850,000</td>
</tr>
<tr>
<td>Regional Representatives</td>
<td>$984,559</td>
<td>0</td>
</tr>
<tr>
<td>International</td>
<td>$133,478</td>
<td>0</td>
</tr>
<tr>
<td>Literature</td>
<td>$4,336,534</td>
<td>0</td>
</tr>
<tr>
<td>Media Arts</td>
<td>$10,078,450</td>
<td>$1,750,000</td>
</tr>
<tr>
<td>Museum</td>
<td>$11,456,150</td>
<td>$4,400,000</td>
</tr>
<tr>
<td>Music</td>
<td>$14,094,201</td>
<td>$675,000</td>
</tr>
<tr>
<td>Opera-Musical Theater</td>
<td>$5,640,776</td>
<td>$275,000</td>
</tr>
<tr>
<td>Research</td>
<td>$339,108</td>
<td>0</td>
</tr>
<tr>
<td>Special Constituencies</td>
<td>$36,350</td>
<td>0</td>
</tr>
<tr>
<td>State Programs</td>
<td>$21,337,835</td>
<td>$150,000</td>
</tr>
<tr>
<td>Theater</td>
<td>$9,635,721</td>
<td>$735,000</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>$6,526,825</td>
<td>$775,000</td>
</tr>
<tr>
<td><strong>Total Funds Obligated</strong></td>
<td>$117,358,179</td>
<td>$11,829,500</td>
</tr>
</tbody>
</table>

2 Excludes $569,000 committed in FY 1982 and carried over for obligation in FY 1983.

3 Includes $11,460,000 committed in FY 1982 and carried over for obligation in FY 1983.
<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Arts Authorization</th>
<th>Arts Appropriation</th>
<th>Administrative Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fiscal 1972</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Funds</td>
<td>$21,000,000</td>
<td>$20,750,000</td>
<td>$3,460,000*</td>
</tr>
<tr>
<td>State Arts Agencies (block)</td>
<td>5,500,000</td>
<td>5,500,000</td>
<td></td>
</tr>
<tr>
<td>(Subtotal—Program Funds)</td>
<td>(26,500,000)</td>
<td>(26,500,000)</td>
<td></td>
</tr>
<tr>
<td>Treasury Funds**</td>
<td>3,500,000</td>
<td>3,500,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>$30,000,000</td>
<td>$29,750,000</td>
<td></td>
</tr>
<tr>
<td><strong>Fiscal 1973</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Funds</td>
<td>$28,825,000</td>
<td>$27,825,000</td>
<td>$5,314,000*</td>
</tr>
<tr>
<td>State Arts Agencies (block)</td>
<td>6,875,000</td>
<td>6,875,000</td>
<td></td>
</tr>
<tr>
<td>(Subtotal—Program Funds)</td>
<td>(35,500,000)</td>
<td>(34,700,000)</td>
<td></td>
</tr>
<tr>
<td>Treasury Funds**</td>
<td>4,500,000</td>
<td>3,500,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>$40,000,000</td>
<td>$38,200,000</td>
<td></td>
</tr>
<tr>
<td><strong>Fiscal 1974</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Funds***</td>
<td>$54,000,000</td>
<td>$46,625,000</td>
<td>$6,500,000*</td>
</tr>
<tr>
<td>Treasury Funds**</td>
<td>7,500,000</td>
<td>7,500,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>$62,500,000</td>
<td>$54,125,000</td>
<td></td>
</tr>
<tr>
<td><strong>Fiscal 1975</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Funds***</td>
<td>$90,000,000</td>
<td>$67,250,000</td>
<td>$10,783,000*</td>
</tr>
<tr>
<td>Treasury Funds**</td>
<td>10,000,000</td>
<td>7,500,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>$100,000,000</td>
<td>$74,750,000</td>
<td></td>
</tr>
<tr>
<td><strong>Fiscal 1976</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Funds***</td>
<td>$113,500,000</td>
<td>$74,500,000</td>
<td>$10,910,000*</td>
</tr>
<tr>
<td>Treasury Funds**</td>
<td>12,500,000</td>
<td>7,500,000</td>
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<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>$126,000,000</td>
<td>$82,000,000</td>
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</tr>
<tr>
<td><strong>Transition Quarter</strong></td>
<td></td>
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<tr>
<td><strong>July 1, 1976-September 30, 1976</strong></td>
<td></td>
<td></td>
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<tr>
<td>Program Funds***</td>
<td>—</td>
<td>$33,437,000</td>
<td>$2,727,000*</td>
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<tr>
<td>Treasury Funds**</td>
<td>—</td>
<td>500,000</td>
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</tr>
<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>—</td>
<td>$33,937,000</td>
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<tr>
<td><strong>Fiscal 1977</strong></td>
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<tr>
<td>Program Funds***</td>
<td>$93,500,000</td>
<td>$77,500,000</td>
<td>$11,743,000*</td>
</tr>
<tr>
<td>Treasury Funds**</td>
<td>10,000,000</td>
<td>7,500,000</td>
<td></td>
</tr>
<tr>
<td>Challenge Grants**</td>
<td>12,000,000</td>
<td>9,000,000</td>
<td></td>
</tr>
<tr>
<td>Photo/Film Projects</td>
<td>4,000,000</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td><strong>Total Funds for Programming</strong></td>
<td>$119,500,000</td>
<td>$94,000,000</td>
<td></td>
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<tr>
<td><strong>Fiscal 1978</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Program Funds***</td>
<td>$105,000,000</td>
<td>$89,100,000</td>
<td></td>
</tr>
<tr>
<td>Treasury Funds**</td>
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<td>7,500,000</td>
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*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 art agencies and regional arts groups.
### History of Authorizations and Appropriations

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Arts Authorization</th>
<th>Arts Appropriation</th>
<th>Administrative Funds</th>
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