COLGATE UNIVERSITY
HAMILTON, NEW YORK 13346

*Department of Music*

Oct 18. 77

Dear Pauline.

It now looks as though I will be unable to attend the Conference and therefore your Weds. meeting with the Studies NEA group. I did take our proposal to Washington and will attend the December open meeting. Your idea about us all pushing for this kind of support seems very good to me - and I will lend any assistance. Perhaps we can accomplish any strategy by phone in the next months.

I am sorry about not being at the meeting. It was just not in the cards this time as Colgate sent me to Paris in July and on several other trips. Best wishes.

Dexter

Merrill

COLGATE UNIVERSITY
HAMILTON, N. Y. 13346
*Department of Music*

UTICA, NY 135
PM
20 OCT
1977

Ms. Pauline Oliveros
Music Department
Univ. of Calif. at San Diego
La Jolla
California

What experimental music 92?
for center & for NEA

What is the emphasis of each center?

Public access? how academic information in academic

Performance Activity?

Would the consortium be a
binding thing?

~~Sta~~ Each institute characterize
itself. Intention motivation
~~its~~ thrust — what is your goal
what is your most fervent
desire.

Equal sum to each involved
in the pilot —

What the consequences of pilot are?

What is mutual what is not?

So that each center can raise
money for special interest

Where is it of mutual benefit to act
as consortium.

Who could represent us as
consortium —

Big Corps like Exxon, Mobil,
Mellon & Lilly Foundation will only deal with
consortium.

Tendencies to misrepresent + consortium

Spell out definition of consortium—

Prevent back biting

what it is not—

Equal partners ~~or~~ nothing —

other institutions II

Panel empower or finance a
meeting of middle level institution
like Bud/or Bum Tock
Bob Stearns the Kitchen

80 Langton

Cat's Paw Palace
theater Van Gard

Lu Mannello
Artist Coalition
ZBS Fort Edwards
Real Art Ways
Experimental
Inter media
Free Music Store
media Arts
Larry Austin
Atlanta
Minn — Firehouse

~~Neo~~ Buchla Assoc —
Boston?

Main Gallery Chicago
Vanderbuilt U Nashville
Sal Martirano U of SC
north Texas State

CME
CCM
Colgate
Pittsburg
MIT
Tampa Larry Austin
Stanford
Columbia Princeton
IRCAM
FYLKINGEN
FEED BACK Studio COLOGNE

Identify problem areas
How describe themselves
Audience
Facilities
Communication
Problems of funding
Consortium funding
~~What~~ How the concert functions

composer services
Public relations
Publicity

---

Touring programs for experimental groups - start with Exp. Groups
conference/festival —

1. new music Research Organization
Establishment Institution
Alternative music facilites which respond
Independent to local needs
2. Performance Community
Presentation, Comm. Access
~~Radio~~

community
New independent new music ~~Research~~ org.

Exist as alternative modes of action
and as ground breaking —
why we exist —

Outside world has all the
hardware and know how
must have instruments that one will
meet in the real world

Advantage of consortium
expertise & facility development
unique to each institution —
Trade offs —

No guidelines for performance
of new music —
Alternatives to traditional performance

Oct. 18, 1977

Dear ___

Our meeting is set for ___

Please come prepared to describe your center in terms of ~~its~~ motivation, intention and thrust. What are your goals? What is the emphasis of your activity? What problem areas exist for you such as audience, facilities equipment, maintenance, administration, communication, Public relations, publicity, funding. Is your center autonomous, or is it part of a music Dept? Is there public access to the facilities? Preferably, your description should be in writing.

What community service exist? Is student performance activity?

Following is the agenda for the meeting

1. Identification of the organizations invited.
2. What are the consequences of the NEA pilot program to fund experimental music centers?
3. What mutual interests do we have?
4. How can we best influence the guidelines for future funding by the NEA?

5. How can we influence the NEA to help composers and performers gain access to the most current technology?

6. Would it be advantageous to apply for funds as a consortium & thereby gaining access to funds not available to individual organizations?

~~7. If a consortium were formed~~

7. Agenda items for the December meeting of the NEA planning section.

October 20, 1977

Wayne Slawson
Music Dept.
Univ. of Pittsburgh
Pittsburgh, Pa. 15260

Dear Wayne:

OUr meeting is set for Wednesday, October 26, at 2:30 in Room 114, Mandeville Center. Please come prepared to characterize your center. Your description, preferably in writing, should include motivation intention and thrust. Some questions to answer follow: What are your goals? What is the empahsis of your activity? What composer services exist? Is there a performance activity? What are the problem areas as concerns audience, facilities, equipment, maintenance, administration, communication, public relations, publicity, and funding as appropriate to your organization? Is your Center autonomous?--Or part of a music Dept? Is there public access to the facilities?

One purpose of the meeting is to develop a strong position towards the formation of guidelines for funding experimental music centers, thus the description or definition of your center is the first necessity.

Following is the agenda for the meeting.

1. Identification and characterization of our respective centers.
2. Identification of mutual interests and goals.
3. Exploration of the consortium approach to fund raising.
4. Influencing the NEA guidelines for future funding of experimental, or alternative music centers.

Sincerely yours,

Pauline Oliveros
Director
Center for Music Experiment

1-t

PROJECT: ROTATING SPEAKERS RESEARCH

REQUIRED MATERIALS TO BE
SUBMITTED TO NEA WITH APPLICATION FORMS

deadline: November 1, 1977

"A letter must be submitted by an official at the facility agreeing to the use of the facility."

This letter should include:

a) a statement expressing your interest in our doing the research at your facility.

b) the time periods during which our use of the space/s might possibly be scheduled.

c) an indication of the rental fees that you would charge for use of the space, use of machine shops, use of machinery, and electronic equipment. Also, the extent to which you are willing to donate any of these.

At the least, we would appreciate a written reply including (a), above, with an indication that you are investigating (b) and (c) and that a reply is soon forthcoming.

Composers Inside Electronics/
mk

October 13, 1977

PROJECT: ROTATING SPEAKERS RESEARCH

OUTLINE OF SPECIFIC REQUIREMENTS

Research duration: 4-6 weeks

Period of funding: July 1, 1978 to June 30, 1979

Required facilities:

1.) a large undampened space, approx. 50x50x12, to be used for electronic assembly and acoustical testing. We hope to have exclusive or nearly exclusive use of this space.

2.) machine shops to do:
a) woodwork
b) metal work (welding)
c) medium scale mechanical construction
d) plastic molding

This requirement may call for the involvement of the art department and/or the industrial arts department at the University. Also we may possibly seek access to any or all of the machine shops outside of the University in the industrial sector. However, we need to know what you can and cannot provide.

3.) electronic test equipment:
a) dual-trace oscilliscope w/variable persistence
b) spectrum analyser (real time)
c) calibrated oscillator
d) 4-channel studio monitoring system.

We would require the use of this equipment in space number 1.

Composers Inside Electronics/
mk

October 13, 1977

TO: PAULINE OLIVEROS

FROM COMPOSERS INSIDE ELECTRONICS

CONCERNING USE OF
CME TO DO RESEARCH ON
ROTATING SPEAKER PROJECT

# INTRODUCTION/HISTORY

While most traditional musics are concerned with the position of sounds in the frequency domain (pitch and harmony), and the time domain (rhythm and tempo), and some newer musics use newly accessible timbral change and the distribution of sound through speaker placement (panning, stereo and quad techniques), little work has been done using spatial positioning as a compositional technique.

The science of acoustics has infrequently been applied to isolating sound phenomena to specific positions in space. There can be a world of musical compositions utilizing the distribution of localized sonic events in space rather than time: sound designs in physical dimensions, musical architectures, both static and dynamic.

The exploration of these musical worlds is dependent on the development of tools and techniques for localizing vibration in air. So far, these tools have utilized the theories of acoustics that are usually applied to instrument analysis and design, and to general purpose loudspeaker design: linear phase, frequency and dispersion characteristics. However, with new research, these tools can be optimized for maximum directional characteristics.

Our goal is to develop instruments that are capable of positioning sound in space and manipulating the spatial and sonic properties of that sound: perceived overtones, harmonic content, capable of instantaneous change; movement of sound masses; creation of sound spots; changes between focused and dispersive characteristics.

Very useful to this project will be the research already done for David Tudor's Rainforest, by the group, Composers Inside Electronics, in the past four years; this work explored the resonant characteristics of sounding physical materials, electronically activated. Many different materials were examined as to their conductivity, and the principles discovered enabled the development of many 'instrumental loudspeakers', each having a different design and each a unique voice. Common to all the designs is a mechanical filtering action, often of great complexity. Much research was done in order to create the musical materials appropriate to each design. The knowledge gained through this work is expected to be directly applicable to the musical aims of our present project.

PROJECT: ROTATING SPEAKERS, DESCRIPTION

This project requires a six-month period for its realization, roughly divided into three interrelated time-spans:

I. During the first period, ca. two months, preliminary research will be done in the fields of:

a) methods of mechanical rotation and the necessary machining to realize mechanical components

b) acoustic lenses and prisms, for both audio and microwave frequencies, and their applicable functions with regard to sound dispersion and refraction

c) conic section sound reflectors: parabolic, elliptical, hyperbolic and spherical; Helmholtz resonators

d) types of sound drivers: high, medium and low frequency, specialized for our applications

These areas of research will require travelling to consult with design engineers in the specialized fields. At the end of this period, it is expected that designs will be available to implement the construction of four proto-type model loudspeaker assemblies.

II. The second period will be an intensive six-week residency during which the proto-type models will be developed and thoroughly investigated in regard to their capabilities and characteristics.

Co-ordinated with this, investigation will be:

a) the initiation of model 'programs' for the four proto-types including characteristic sound-source-materials which activate the model loudspeakers in such

a way as to display their possibilities

b) exploring the positive and negative interference patterns created by the interaction of the four model loudspeakers in the given space; necessary to this effort will be:

1. the rental of sophisticated test equipment such as a spectrum analyser for audio frequencies, a dual-trace storage oscilloscope, and a specialized function generator
2. other test and sound generating equipment, to be contributed by all four composers: phase comparator, high-Q peak/notch filters, wave generators with sweep capability, mixers, switching systems, phase shifters, sound level meters, etc.

III. The third period will be devoted to on-going development relating to acoustical and compositional aspects of the project, with appropriate documentations. The proto-type model loudspeakers will be altered and adapted with the view to make them usable in different kinds of architectural spaces. Also, group compositional procedures will be able to be established (using 2, 3, 4 or more loudspeaker instruments), aimed at performances in many different spaces, each space being treated individually.

Thus, we hope to arrive at unique tools which have the potential of sound generation, rather than sound reproduction, and that composers will know how to use.

Concerns of the project will be:

directivity,

polarization,

shape (the extent to which a sound field exists in a given space),

displacement along an axis (physical dimensions: height, length, width, time; frequency),

reflection/refraction (to what extent and under what conditions sound can be focused to form real or virtual sonic images),

dispersion (as the antithesis of focus),

rotation of sound fields (opposed to discrete orientation),

interference patterns (positive or negative, created by the interaction of the instruments),

compound motions,

fusion or non-fusion of spectral components (created by interactions between instruments),

rotational means (must be mechanical, since motors cannot change at speeds comparable to human auditory perception),

seperate components ( amplifiers and filters should be employed for each acoustic driver, whether high, medium or low frequency, eliminating anticipated problems with conventional cross-over networks;

above components will be particular to each instrument),

phase shifting components (will be constructed to influence the harmonic fields produced through the interaction of the loudspeaker-instruments),

presence of Doppler-shift (how to implement, enhance, or eliminate it),

pursuing design methods ( requiring materials research, to implement efficient means of packaging the instruments: minimum weight, ease of mounting and dismounting, change of drivers and lenses to adapt to differing spaces, practicality and portability),

preliminary documentation (four-channel phase-encoded recordings in the experimenting space synched with video recordings showing the performance actions which produce the changes in sound; each instrument having individual documentation and in combination with other instruments from different points in space.)

19th & M
1200 19th
815

Washington, D.C. - Arrive 7:40 AM, December 1

Hotel: Howard Johnson Motel (202) 965-2700
2610 Virginia Ave., NW
Washington, D.C.

December 1,5, and 6 confirmed/single room

Shoreham Bldg.
Penn. Ave to H
15th & H 806 15th NW

APPOINTMENTS

December 1

| | |
|---|---|
| 11:00 AM | Dr. John B. Cantrell, NEH (202) 724-0341<br>Division of Research Grants |
| 11:30/Noon | Dr. Jeffery Field, NEH (202) 724-0341<br>Asst. Director, Research collections (Archive)<br>(Your appointment is scheduled for whenever you complete your meeting with Dr. Cantrell) |
| 2:00 PM | Brian O'Doherty, NEA (202) 634-6300<br>Media Arts Program |

December 2

| | |
|---|---|
| 9:00 AM | Dr. Ray Hennepel, NSF (202) 282-7745<br>5225 Wisconsin Avenue (NW part of the city)<br>Washington, D.C. |
| 3:00 PM | Liz Weil (or Ann Guthrie), NEA (202) 634-6164<br>Challenge Grant Program<br>(See Bonnie Brooks, 11th floor, Museum Program to locate Ms. Weil's office) |

December 5

| | |
|---|---|
| 9:00 AM | Martin Engel, NIE (202) 254-5490<br>Arts Advisor<br>(Materials sent in advance) |
| 11:00 AM | Jim Melcham, NEA (202) 634-1566<br>Visual Arts Program |
| Noon | Suzanne Whyle, NEA (202) 634-6383<br>Dance Program |
| Afternoon | Planning Session, NEA<br>Experimental Music Centers |

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Note: Lani Lattin has meetings both days, Dec. 1 & 2
Suzanne Whyle appointment moved to Dec. 5th because of minor surgery on Dec. 1 & 2

cc: C. Georgalis, Music

Office of Education

NEH
Education Division

Rockefeller Report
Coming to Our Senses

Series of 26 Programs (TV)
To Augment school programs

Music

NSF ed funds drying up.

Fund for the Improvement of Post Sec. Ed.

HEW

FIPSE

Adjacent to ↗ 400 Maryland Ave SW
East
Independence Ave

Funds Exploratorium

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

AGENDA (DRAFT)

MUSIC ADVISORY PANEL
PLANNING SECTION MEETING

December 5-7, 1977
Columbia Plaza Room 1422
2401 E Street, NW
Washington, D.C.

Monday, December 5, 1977

Jacob Avshalomov, Chairman

| | |
|---|---|
| 8:30 - 9:00 | Coffee, tea |
| 9:00 - 10:00<br>OPEN SESSION | Introductions and Announcements, including a report on the November meeting of the National Council |
| 10:00 - 12:00 | Discussion of the Contemporary Performance Pilot Program |
| 12:00 - 1:00<br>CLOSED SESSION | Application Review - Contemporary Performance |
| 1:00 - 2:00 | Working Lunch |
| 2:00 - 3:30 | Application Review - Contemporary Performance |
| 3:30 - 4:15 | Application Review - Experimental Music Center Pilot Program |
| 4:15 - 5:15<br>OPEN SESSION | Discussion of Experimental Music Center Pilot Program |
| 5:15 - 6:30<br>CLOSED SESSION | Application Review - Contemporary Performance and Experimental Music Center Pilot Programs - continued and completed |

Planning Section Meeting
December 5-7, 1977
Agenda



Tuesday, December 6, 1977

Jacob Avshalomov, Co-Chairman
Nick Webster, Co-Chairman

| | |
|---|---|
| 8:30 - 9:00 | Coffee, tea |
| 9:00 - 11:00<br>CLOSED SESSION | Solo Artist/Ensemble pilot program - project possibilities for FY 1978 |
| 11:00 - 1:00<br>CLOSED SESSION | Application Review - Audience Development, Career Development, Services to the Field, General |
| 1:00 - 2:00 | Lunch |
| 2:00 - 6:00<br>OPEN SESSION | Discussion<br>1. Report on Orchestra Section Meeting<br>2. Opera/Orchestra Maximums<br>3. Music Resources Projects<br>4. Small Groups and Career Development of Individual Artists - update<br>5. Evaluation Office - update<br>6. Procedural Policy Recommendations |

Wednesday, December 7, 1977

Nick Webster, Chairman

| | |
|---|---|
| 8:30 - 9:00 | Coffee, tea |
| 9:00 - 1:00<br>OPEN SESSION | Long-range planning |
| 1:00 - 2:00 | Lunch |
| 2:00 - 3:00<br>CLOSED SESSION | Unfinished business |
| 3:00 | Adjourn |

# How Nancy Hanks' S

By JOHN S. FRIEDMAN

The formidable lobbying support for Livingston L. Biddle Jr., recently selected by President Carter as the new chairman of the National Endowment for the Arts, reflects the growing political involvement of the arts community.

As soon as mandatory background checks are completed and Biddle is confirmed by the Senate—almost assured since he is the staff director of the Senate Subcomittee on Education, Arts and Humanities—he will succeed Nancy Hanks, whose four-year term ended early this month.

A detailed account of the selection procedure illustrates the growing politicization within the arts community as well as the approach taken by the Carter Administration to choose the director of the nation's most influential patron of the arts.

Before Miss Hanks made the decision to resign, the subject of the Endowment chairmanship was put on a back burner by the White House.

"Everyone, including the President, was impressed with Nancy Hanks," said Barry Jagoda, special assistant to the President who has been actively involved in cultural affairs. "Since the inauguration, we have done all the arts policy in conjunction with her," said another White House staff member. "She is terrific."

Despite the admiration of the Carter Administration, there was opposition in Congress to a third-term appointment for Miss Hanks. Senator Claiborne Pell, Democrat of Rhode Island and chairman of the Senate subcommittee on the arts which must approve the appointment of an endowment chairman, praised the "extraordinarily good job" she was doing but said publicly that no chairman of either endowment—arts or humanities—should serve more than two terms.

Representative John Brademas, Democrat of Indiana and a major figure on cultural policy in the House of Representatives, also believed that two terms for Miss Hanks were enough.

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Faced with a possibly embarrassing confrontation with Congress and following Carter's preference for appointing new people to high government positions, the White House did not try to convince Miss Hanks to stay. Although she had made her decision to leave "more than a year ago," there was speculation that she would have remained if the White House had offered the job.

To avoid the delay and confusion that marked the selection of Joseph D. Duffey as chairman of the National Endowment for the Humanities, the Administration decided to follow its regular personnel procedures and not rely on an outside panel. The "Tuesday Morning Group," an informal gathering of about five White House staff members who meet regularly on Tuesday mornings to discuss Federal arts policy, became the selection committee.

On the committee were Diana Rock, associate director of the Presidential Personnel Office; Bess Abell, executive assistant to Mrs. Walter Mondale; Marilyn Haft, staff assistant in the Office of Public Liaison, who works with interest groups in the arts; Mary Ann Tighe, assistant for the arts on the Vice President's staff, and Peter Kyros, deputy counsel to the Vice President with responsibility for arts legislation.

The committee began its search shortly after Miss Hanks told the President on Aug. 25 she was resigning and made a public announcement to this effect four days later.

*John S. Friedman, a former editor of The Denver Magazine, is now based in Washington, D.C.*

Chairman designate Livingston L. Biddle Jr.

•

About 200 telephone calls were made by committee members to solicit names of candidates from people active in arts organizations. A list of approximately 30 names was assembled, which narrowed to about 12 after some candidates were rejected and three or four asked that they not be considered.

About nine candidates were interviewed by the committee. The first interview was held on Sept. 6, and the last on Sept. 12.

The candidates interviewed included: Gunther S. Schuller, the composer-conductor and member of the Endowment's advisory council; Billy Taylor, a jazz pianist and member of the advisory council; Lee Hall, president of the Rhode Island School of Design; Howard Squadron, a New York attorney and chairman of the board of the City Center Dance Theater; Susan Hamilton, special assistant to the Smithsonian's Assistant Secretary for History and Art; Vernon Alden, chairman of the Massachusetts Council on the Arts and Humanities and chairman of the Boston Company, a financial holding firm; W. McNeil Lowry, former vice president for arts and humanities at the Ford Foundation; Harvey Lichtenstein, president and chief executive officer of the Brooklyn Academy of Music; and Livingston Biddle, of the Senate Subcommittee.

In addition, other candidates who had been interviewed by less than the whole committee were also on the final list. They included Peggy Cooper, Chairman of the Board of Duke Ellington High School for the Arts and now with Public Broadcasting; Wes Uhlman, Mayor of Seattle; and Isabelle Watkins, chairman of the Georgia Council for the Arts and Humanities.

The formal committee interviews lasted usually between an hour and two hours. The committee members asked questions ranging from the criteria in the selection of a deputy chairman to the candidate's opinions on the prospects of increased Federal arts appropriations.

•

According to Diana Rock, chairperson of the committee, the group was looking for someone who "had a long-standing commitment to the arts and didn't favor a particular discipline; who had knowledge of and experience in working with Congress; who had administrative experience and knew the national arts community and who had the capacity to be open and listen to divergent opinions."

Mrs. Mondale was particularly influential in the selection of a new chairman. Several members of her immediate staff were on the committee, and because of her interest in the arts she paid close attention to the nomination, meeting with several candidates who requested interviews with her.

She was looking for a candidate, she said, who had "integrity, experience in the formation of arts policy, and the trust and respect of the arts community across the country."

After completing all the interviews, the committee unanimously selected Biddle.

On Sept. 15, Diana Rock wrote a memo to the President giving the reasons why the committee recommended Biddle

# Successor Was Chosen

The New York Times/George Tames

Senator Claiborne Pell of Rhode Island

and stressing the importance of a prompt Presidential decision before Congress recessed so that the Arts Endowment would not be left for months—as had the Humanities Endowment—without a chairman. There were no second or third choices of candidates mentioned in the memo.

•

On Oct. 3, one day after Miss Hanks's term officially expired, Biddle met with the President for about 15 minutes. But Carter made no definite offer of the chairmanship.

The next day, Biddle received a phone call from Mrs. Mondale congratulating him on his selection to the prestigious $52,000-a-year post. A White House staff member notified the offices of Senator Pell and Congressman Brademas that Biddle had been chosen by the President.

Of all the candidates, Peggy Cooper of the Duke Ellington High School and National Public Television and W. McNeil Lowery, formerly of the Ford Foundation, made especially strong challenges to the Biddle candidacy.

Miss Cooper, an acquaintance of Mrs. Mondale's "for many years" met on Aug. 1 with the Vice President's wife and some staff members who were later to serve on the committee. She believed that opposition to her came from "big art"—the old, established arts organizations, because of her commitment to "community programming." She suggested that the arts establishment is not yet ready for a chairman who is young and black.

Several people who direct large organizations voiced negative views about Miss Cooper's candidacy. The director of one such institution said: "Everybody was terrified of her."

However, not even Lowry, who was more acceptable to the establishment and who was recommended by Roger L. Stevens, the first chairman of the Arts Endowment and currently director of the John F. Kennedy Center for the Performing Arts, could compete with the Biddle juggernaut.

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Miss Hanks herself recommended several names and supposedly made an early morning visit to Biddle's house during the first week in September to contradict rumors that she was not supporting him.

Michael W. Straight, who worked closely with Miss Hanks as deputy chairman of the Endowment, was one of the few people in the arts world to publicly criticize the Biddle selection. He charged that the selection puts the Endowment in "grave danger of being politicized." Referring to both the Arts and Humanities Endowments as "public foundations, not an arm of the administration," he said that the "integrity and reputation of the Endowments are based on their non-political, non-partisan nature."

He commented as follows on the political significance of Biddle's appointment: "When Senator Pell, chairman of the oversight committee of the Endowment, questions a member of his own staff at the confirmation hearings, it becomes a farce."

The White House Selection Committee was aware that such charges would be leveled. But as one committee member said: "We killed ourselves to find other people. Clearly Biddle was the most qualified."

•

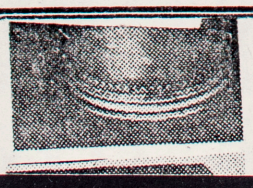
Biddle, whose friendship with Senator Pell dates back to the time when they were classmates at St. George's Preparatory School in Newport, R.I., and later at Princeton, served from 1966 to 1967 as deputy chairman to Roger Stevens at the Endowment and during 1975 was the Endowment's Congressional Liaison Director. He set up an arts curriculum and selected faculty at Fordham University's then evolving liberal arts college at Lincoln Center in the late '60's. In 1971 and '72, he was chairman of the Pennsylvania Ballet, rescuing the company from the edge of bankruptcy. He also wrote four novels.

(Biddle comes from an old and wealthy Main Line Philadelphia family. His cousins include former ambassadors Angier Biddle Duke and Anthony J. Drexel Biddle.)

A significant factor in Biddle's successful candidacy was the role played by the state arts councils. "They led the fight for him," according to Straight, by conducting a "massive lobbying campaign." The state arts councils were against Nancy Hanks, he said, because they felt she was the dominating force at the Endowment and they wanted more power in determining policy. (The state arts councils currently receive from the Endowment the largest share of funds given to any single group, approximately 20 percent of the Endowment's budget).

About the middle of August, Stephen Sell, executive director of the Minnesota Arts Board and recently elected chairman of the National Assembly of State Arts Agencies, contacted the executive directors of the Ohio, Montana and Arkansas State Arts Councils to help drum up support for Biddle's candidacy. The four became an informal lobbying group that contacted the executive directors of all of the state arts councils. They in turn were to write to the administration in favor of Biddle. "More than a majority of State Arts Agency

*Continued on Page 38*



19th and 20th Century American [illegible]

The Properties of Mr. Jean Negulesco, Mr. and Mrs. Boruch Lichtenstein; Mr. and Mrs. A. E. Peters; the Estate of Carrie S. Beinecke; the Estate of Malvina Hoffman, and others.

Including Remington's Cast No. 1 of "The Outlaw"; a rare bronze relief by Larkin G. Meade; sculptures by MacNeil, Kauba, MacMonnies, Manship, Malvina Hoffman, Harriet Frishmuth; a marble bust by William Henry Rinehart; and paintings by Russell, Prendergast, [illegible], Grandma Moses, Blakelock, Luks and Francis William Edmonds.

# Hanks's Successor

Continued from Page 36

professional people wrote on his behalf," Sell said.

•

Other arts groups also expressed their support for Biddle. At the end of July, a meeting was held in Virginia of representatives of arts education organizations who wanted to create a national organization that would be concerned specifically with those areas of the Federal government that relate to arts education. Biddle, who spoke about his Senate staff experience before the fledgling assembly of National Arts Education Organizations, was assumed at the time to be a candidate for the Endowment chairmanship.

Like scores of others in the arts community, many attending the meeting had worked closely with Biddle and sent letters praising him to the White House. Among his supporters was Samuel Hope, one of the organizers of the meeting and executive director of the National Association of Schools of Music, an accreditation organization, and executive director of the National Association of Schools of Art, also an accreditation organization. "Biddle was like a guy sitting at the desk beside you," Hope said. "If you have a good working experience with someone, you try to support him."

In addition, representatives of organized labor from the arts and entertainment field, ethnic groups and individual arts institutions recommended him.

•

The active lobbying of arts groups in the selection of a new endowment chairman reflects the increasing dependence of the arts community on the Federal government and on the National Endowment for the Arts in particular; the budget of the Endowment has grown from about $11-million, during Nancy Hanks's first year, to about $114-million this year. Many of the various arts sectors, fearful of losing grant funds, are becoming part of lobbying organizations.

For example, this month the American Arts Alliance, a new consortium of more than 400 members including the Metropolitan Opera, the New York Philharmonic Orchestra and the Guggenheim Museum, opened a Washington office.

In addition, the newly renamed American Council for the Arts, one of the oldest and most influential arts advocacy organizations, is expanding its Washington operation, according to Michael Newton, president of the A.C.A.

But as the arts community becomes more politically involved, there is a danger that individual organizations will seek assistance for themselves at the expense of the others.

Biddle is aware of this fragmentation, particularly between the arts institutions and the state and local groups. When asked what his immediate plans are at the Endowment, he replied: "The different factions that now fragment the arts should be brought together and given a sense of mission. I would like to have all the groups working in greater harmony."

With the departure of Nancy Hanks, whose name has become synonymous with the Endowment, and because of a growing budget and new programs, the Endowment is entering a period of transition. Biddle's challenge will be in retaining the independence and quality of the Endowment during a time when increased political pressure will be applied from old and new sectors of the arts community. ■

Sundays at 8
is the time for

# Consortium

Adrian Gnam suggested that NEA would help —
Could Corporation donate money to NEA for the consortium —

What are the needs of the different groups
equipment
salary support
what the organizations can contribute to the support

Raising one amount of money distributed equally.
what about the blessing of individual development offices.

Apply separately for one large grant —

Different stages —

Alternative spaces, or non-academic centers

What constitutes a fundable experimental music center in an academic situation —

1. Technology in its most current form —
2. Properly staffed with technical & administrative expertise —
3. Provide a variety of composer services
4. Must be documentation, communication and publication of results — (Performance where relevant
5. Service to the community, or community outreach.
6. Who and how many people are affected.

Why do we have to match funds when it is so hard to do?

How do we follow up this meeting –

* Cost sharing ? ← % basis considering
How do we meet again – ? respective budgets –

meet again in Washington at Planning Section
Be prepared to ask about help for consortium
if we want to explore it further.

Salary time
S & E } Planning grant for the consortium –

Solve by rotation of responsibility

Consortium – is it on going ? long term –
only for one time fund raising ?

How the pilot program is to be evaluated by the NEA?

Why are we not supported on an ongoing basis—

# NEWS

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

For information contact:
Florence Lowe
Katherine M. Christie
202-634-6033

January 5, 1978

DEPUTY CHAIRMEN NAMED FOR ARTS ENDOWMENT

WASHINGTON, D.C. -- The selection of three Deputy Chairmen for the National Endowment for the Arts was announced today by Endowment Chairman Livingston L. Biddle, Jr.

Named to the three posts are: P. David Searles, currently the Endowment's Assistant Chairman; L. James Edgy, Jr., Executive Director of the Ohio Arts Council; and Mary Ann Tighe, Special Arts Advisor to Vice President and Mrs. Mondale.

Biddle said the creation of three positions in place of the previous single Deputy post was needed because "the Endowment has reached a stage where it requires more management resources at the top to deal with the many important issues facing the arts community today."

MORE...

He said, "The reorganization will give us the senior management team required to respond fully to the needs of a large and growing arts constituency."

Under the new management system, Searles will be Deputy Chairman for Policy and Planning. He will also serve as Acting Chairman when required. He brings considerable knowledge of the Endowment's programs and operations to the new post, having been the Endowment's third-ranking officer for the past 18 months.

Edgy, who served as Executive Director of two state arts agencies agencies (Ohio and, previously, Kentucky), will become Deputy Chairman for Intergovernmental Activities with responsibility for Endowment programs conducted in cooperation with state, regional and local governments.

Ms. Tighe, an art historian, teacher and author who is well grounded in the many facets of the arts, will become Deputy Chairman for Programs. In this capacity, she will oversee activities of the Endowment's program offices which support the various arts disciplines.

Commenting on the selections, Biddle said, "Each brings to the Endowment's new senior management team particular skills and experience which will contribute greatly to the agency's operations.

MORE...

Together our goal will be to make management more accessible, to reach decisions more quickly and knowledgeably, and to assign responsibility and accountability more effectively."

The National Endowment for the Arts is an independent agency of the federal government created in 1965 to assist the nation's cultural resources.

# # # # #

(Biographical information on the three Deputy Chairman is attached.)

P. David Searles

Mr. Searles has been Assistant Chairman of the National Endowment for the Arts since July 1976. In this capacity, he had major management responsibility at the Endowment, overseeing the operation of its program offices and directing its support services.

He came to the Endowment from the Peace Corps, where he served as Deputy Director. He joined the Peace Corps in 1971 as Country Director for the Philippines and later became Regional Director for 20 countries located in North Africa, the Near East, and the Pacific. He was named Deputy Director of the Agency in 1975.

Prior to government work, he was Director and Vice President of Glendinning Companies, which specializes in marketing consumer package goods. From 1967 to 1969 he directed the European consulting portion of the business headquartered in London.

He worked previously with Proctor and Gamble in consumer goods advertising and promotion, and served as a lieutenant in the U.S. Marine Corps.

Searles received a Bachelor of Arts Degree in 1955 and Masters Degree in 1970 from Yale University. He holds an honorary Doctor of Laws Degree from New Haven University.

A resident of McLean, Va., Searles is married and has three children.

L. James Edgy, Jr.

Mr. Edgy has served as Executive Director of the Ohio Arts Council since 1974, and was Assistant Director and later Director of the Kentucky Arts Commission from 1967 to 1974.

He is the immediate past president of the National Assembly of State Arts Agencies, the organization representing all of the arts councils and commissions which set policy and develop arts programs for each of the 50 states and five special jurisdictions, which include Puerto Rico, the Virgin Islands, the District of Columbia, Guam, and American Samoa.

Edgy has been a member of the Federal/State Partnership Advisory Panel of the National Endowment for the Arts since 1974, and is a member of the Endowment's General Operating Support Task Force. He served on the Board of the Associated Council of the Arts, is a member of the Board of Regents of the Arts Management and Programming School of the National Recreation and Park Association and serves as an ex-officio member of the National Assembly of Community Arts Agencies.

He earned a Bachelor of Arts Degree from Stetson University, Fla., and a Masters Degree, both in Literature, from Wesleyan University, Conn. He taught at Episcopal High School in Alexandria, Va., and was Headmaster of Capitol Day School in Frankfort, Ky.

L. James Edgy, Jr., continued.

A native of Augusta, Georgia, Edgy has served as organist-choirmaster for numerous churches. In 1972 he founded The Fig Tree restaurants in Lexington and Louisville, widely hailed for their gourmet cuisine.

In addition, Mr. Edgy has authored numerous publications on arts administration and management.

Mary Ann Tighe

Ms. Tighe joined Mrs. Mondale's staff in 1977, as Arts Advisor to the Office of the Vice President. She came to the post from the Hirshhorn Museum and Sculpture Garden of the Smithsonian Institution, where she was Education Specialist and assisted with its inaugural exhibition. A teacher of art history, she served on the faculties of Northern Virginia Community College, Georgetown University, and Catholic University, and with the Smithsonian Resident Associates.

Ms. Tighe is co-author of Art America, a text on the history of American art, recently published by McGraw-Hill. She wrote and produced a television series of the same title, which was designed for college classroom instruction and is currently being broadcast over public television. Articles by Ms. Tighe have been published in The New Republic, The Washington Post, The New York Times, Art in America, Smithsonian, Washingtonian, and Museum News.

A native of New York City, Ms. Tighe studied art history, earning a Bachelor of Arts Degree from Catholic University and a Master of Arts Degree from the University of Maryland. Her academic honors include selection as a Timken Scholar, a University Graduate Fellow, a member of Phi Beta Kappa, and a museum assistant at the National Collection of Fine Arts of the Smithsonian.

A resident of Washington, D.C., Ms. Tighe has a six year old son.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

# UNITED STATES/UNITED KINGDOM BICENTENNIAL EXCHANGE FELLOWSHIPS PROGRAM

## GENERAL

Under an exchange agreement between the Governments of Great Britain and the United States, five Fellowships tenable in the United Kingdom are awarded annually to Americans in the creative and performing arts. The same number of British artists receive Fellowships to come to the United States. The program is expected to continue through 1980, and is jointly administered in the United States by the National Endowment for the Arts and the Department of State, and in the United Kingdom by the British Council.

## ELIGIBILITY

Candidates must be United States citizens, already established in their fields and with a clear potential to become prominent members of their professions. Applications will be welcomed from the fields of architecture, dance, folk arts, literature, theater, music, media, visual arts, and other fields considered by the Selection Committee to be in the spirit of the exchange program.

## SELECTION CONSIDERATIONS

Prospective candidates may find it helpful to know that the Selection Committee will generally give preference to persons who have completed their professional training but who are still in the developing stages of their careers. The Committee will look for candidates who have a clear and valid purpose in going to the United Kingdom and will be likely to benefit from residence abroad in terms of increased experience and growth as an artist. The Fellowship is not intended to subsidize purely commercial activities. Priority will be given to candidates who are not now and have not been recent residents in the United Kingdom, and who have not previously benefited from grants of a similar nature.

It should be noted that the above are only guidelines and not to be regarded as selection criteria which will be rigidly applied.

APPLICATION PROCEDURE

The United States/United Kingdom Bicentennial Arts Fellowship competition is announced each year by the National Endowment for the Arts in individual Program Guidelines. Guidelines and application forms may be obtained by writing to the Director of the relevant Program at the National Endowment for the Arts, Washington, D.C. 20506. Programs are: Architecture/Planning and Design, Dance, Folk Arts, Literature, Theater, Music, Media Arts: Film/Radio/Television, and Visual Arts.

Application deadlines and requirements vary according to individual programs.

Applications are reviewed by advisory panels made up of private citizens known for expertise in their respective fields. The advisory panels make their recommendations to the American Selection Committee, which includes representatives of the National Endowment for the Arts, the State Department and the British Embassy. The American Selection Committee submits the names of the semifinalists for consideration by the British Selection Committee, which then makes the final selections.

Once this process is completed and awards have been made, an individualized program adapted to the needs and interests of each Fellow while in the United Kingdom is arranged by the British Council.

Similar procedures are followed in the United Kingdom, and the selection of five British Fellows is made by the American Selection Committee.

FELLOWSHIP PROVISIONS

The Fellowships enable professionals in the arts to pursue their disciplines in the United Kingdom for periods of six to nine consecutive months. Each Fellow receives a monthly maintenance allowance of $1,600.00 plus round-trip transportation. Some adjustment may be made in the maintenance allowance for accompanying dependents. Fellows

are provided with a health and accident insurance policy.

REPORTS

At the conclusion of the Fellowship, a written report will be required.

January 1978

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

MEMORANDUM

TO: Composer/Librettist Section
Music Advisory Panel

FROM: Nancy Clarke NC
Program Specialist
Office of Music Programs

DATE: February 8, 1978

RE: Enclosed Composer/Librettist Panel Book

Enclosed you will find your book of applications for the March 2-5, 1978 meeting of the Composer/Librettist Section of the Music Advisory Panel. We request that you review the material before the meeting and that you bring the book with you to Washington, D.C. Please remember that all applications and other materials in this book are confidential.

To date, three sessions of prescreening of applications have been held. A fourth is scheduled for February 18 and 19. The recommendations of the prescreening sessions are listed in the index under the heading "PSR." A new system of rating applications is being used this year. Each application is rated on a scale of 1 to 10, with 1 being the lowest and 10 being the highest recommendation. I have prepared a list following the index which lists each reviewed application in numerical order. The list will be updated as additional applications are reviewed and will be used as the panel makes its final decisions on the 1978 applications.

For your information, an individual's previous support from the Composer/Librettist Program is indicated at the bottom right of each application.

Please call me at (202) 634-6390 if you have any questions.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

MEMORANDUM

TO: Composer/Librettist Section

FROM: Adrian Gnam and Nancy Clarke

DATE: February 8, 1978

On pages 626 through 640 are applications for the pilot program of support to centers for new music resources. These applications have already been reviewed by the Planning Section and the National Council on the Arts. Their recommendations have been made pending the approval of the Composer/Librettist Section because funds for these applications will come from the balance remaining in the Fiscal 1978 Composer/Librettist allocation ($472,500). If the recommendations of the Planning Section are approved by the Composer/Librettist Section, $411,000 will be available for the 1978 Composer/Librettist Fellowships.

The Composer/Librettist Section may wish to consider the following questions while reviewing these applications: Should a pilot program of support to centers for new music resources be begun at this time, considering the fact that Composer/Librettist funds will be used? Should a full guideline program be begun next year? What if no new monies become available? Should the pilot program, if approved for this year, be continued next year, if a guideline program is not begun?

The material on the centers provided to the National Council on the Arts at its February 10-12 meeting follows.

Centers for New Music Resources

The recommendations in this section have been reached in response to requests from avant-garde composers and experimentalists, who for a number of years have sought support for their creative efforts. The Composer/Librettist Panel in the past has delayed recommending support of these centers, as a matter of policy, because the Panel felt that the needs of individual composers, as currently served through commissions, would be severely curtailed if both programs were open to support without additional funds.

At the same time the Panel always has recognized the validity of experimental creative activity and has felt sympathetic toward providing assistance as soon as it would be practical to do so. The Panel at its March 1977 meeting strongly recommended that the Endowment provide support to "Centers for New Music Resources." These centers would provide the mechanical resources required by composers who individually could not afford them. They, moreover, would provide the kind of professional community environment necessary for groups of composers, performers, and composer/performers, who often work

CONTEMPORARY MUSIC FISCAL 1978

Composer/Librettist (Cont.)

Centers for New Music Resources (Cont.)

together, and also facilitate collaborative creative efforts of composers and performers with choreographers and filmmakers. The Panel, in support of its position, further decided that if the Composer/Librettist allocation in Fiscal Year 1979 is raised to $500,000, $100,000 of that amount would be recommended for the initiation of a larger program of support for such centers. In other words, the Panel is willing to "level off" support of commissions as assistance is made available to "Centers for New Music Resources." The first year would be a pilot phase of a new category of support anticipated to be introduced through guidelines which conceivably would be added to the current provisions for commissioning support and the aid of contemporary performance.

In preparation for the developments projected above, the Music Program Staff, in consultation with the Music Panel, solicited applications from five centers which had previously submitted informal proposals for preliminary discussion by the Panel.

These applications were reviewed in December 1977 by the Planning Section of the Music Advisory Panel as a first step toward the initiation of a pilot program. In arriving at its recommendations for initial support, the Panel discussed at length several pertinent questions, including the following:

1) The implications of offering support which would go to institutions of higher education at this time when the Endowment is examining the agency's role in that regard; 2) the need to weigh carefully in the future manageable limits of support through this pilot effort in coping with possible expectations of hundreds of such centers throughout the country when there is no assurance of increased funds to support a full-blown program in Fiscal Year 1979; 3) whether, in view of applications received from three of the five institutions recommended, support should be granted for the purchase of electronic equipment; 4) availability of facilities to be supported for the use of composers other than those immediately affiliated with the project.

In concluding that support should be granted, the Panel felt that assistance which it has recommended would directly benefit composers whose work otherwise would be seriously affected. The Panel further felt that the need is so urgent that, should funds not be available for expansion in Fiscal Year 1979, the pilot phase could be extended beyond one year. The Panel stressed the need to inform the Council that electronic equipment for composers does not function as equipment in the usual sense of the word since such equipment serves as the expressive medium in the performance of music and through which it is also composed. In other words, this particular equipment is as essential to the composer as the violin is to the violinist. Moreover, an integral part of the creative process is the composer's involvement in building the computer. The facilities of each of the centers recommended for support will be available on a significant basis to outside composers.

The Council should be aware that the recommended grant amounts are much lower than the amounts requested. The Music Staff would expect to seek the Chairman's discretionary authority should significant changes in the nature of the projects be required. Staff concurs with the Panel on the urgent need to offer the pilot support here recommended.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

# NATIONAL ENDOWMENT FOR THE ARTS

## MUSIC ADVISORY PANEL

## FISCAL 1978

## COMPOSER/LIBRETTIST SECTION

| | |
|---|---|
| Donald Erb (Chairman) | Composer<br>Faculty<br>Cleveland Institute of Music<br>Cleveland Heights, Ohio |
| Dominick Argento | Composer<br>Minneapolis, Minnesota |
| Jan DeGaetani | Mezzo Soprano<br>Professor of Voice<br>Eastman School of Music<br>Rochester, New York |
| Vivian Fine | Composer<br>Professor of Music<br>Bennington College<br>North Bennington, Vermont |
| Sheldon Harnick | Lyricist; Librettist<br>New York, New York |
| John Hollander | Poet; Librettist<br>Professor of English<br>Yale University<br>New Haven, Connecticut |
| Karel Husa | Composer; Conductor<br>Kappa Alpha Professor of Music<br>Cornell University<br>Ithaca, New York |
| Pauline Oliveros | Composer<br>Faculty<br>University of California at San Diego<br>Leucadia, California |
| Vincent Persichetti | Composer<br>Philadelphia, Pennsylvania |

| | |
|---|---|
| Matthew Raimondi | Violinist<br>Composers String Quartet<br>New York, New York |
| Loren Rush | Composer; Co-Director, Center for Computer Research in Music and Acoustics<br>Artificial Intelligence Laboratory<br>Stanford University<br>Richmond, California |
| Hale Smith | Composer<br>Professor of Music<br>University of Connecticut<br>Freeport, New York |
| Robert Suderburg | Composer<br>Chancellor<br>North Carolina School of the Arts<br>Winston-Salem, North Carolina |
| Joel Thome | Music Director and Conductor<br>Philadelphia Composers' Forum - Orchestra of Our Time<br>Philadelphia, Pennsylvania |
| Hugo Weisgall | Composer<br>Professor of Music<br>Queens College<br>Great Neck, New York |

Also attending the March 2-5, 1978 meeting of the Composer/Librettist Panel:

| | |
|---|---|
| Phyllis Bryn-Julson (Consultant) | Soprano<br>Potomac, Maryland |
| Roger Ruggeri (Member, Planning Section) | Composer; Principal Bass<br>Milwaukee Symphony Orchestra<br>Shorewood, Wisconsin |

NC 2/15/78

DRAFT- FISCAL 1979



## Introduction

In Fiscal 1979 the National Endowment for the Arts will continue its program of awarding fellowship-grants to assist composers and librettists.

The National Council on the Arts and the Music Advisory Panel believe that it is an important priority of the Music Program to encourage the creation and performance of music by Americans. Fellowships for Composers and Librettists were initiated in 1973 as the principal way of encouraging the creation of new musical works and aiding the career development of composers and librettists. The Jazz/Folk Music Program provides support for composers whose work is identified with a recognized jazz idiom.

Opera companies and orchestras have been encouraged to commission and perform works by Americans through their specific program guidelines. In addition, special funds will be available to a limited number of opera companies and orchestras for commissioning and performances of American works through Music Resource Projects during the 1979-1980 performance season through the Opera and Orchestra Programs.

~~On the advice of the Music Advisory Panel, the Endowment is proceeding now to develop plans for additional support of contemporary music. New programs will be instituted when funds become available, hopefully in Fiscal 1979. It is expected that priority will be given to support of performance activities. Consideration is being given to programs that would support contemporary performance groups and/or special performance events. Special events could include a retrospective or a one-time celebration on a particular theme. They could involve, among other things, symposia, open rehearsals, and public performances. Assistance is also being considered for experimental music centers and the recording of works by American composers and librettists.~~

The Endowment is currently developing guidelines for a program of support of contemporary music performance. Guidelines should be available in Fall 1978 for support during the 1979-80 performance season. For further information, contact the Music Program, National Endowment for the Arts, Washington, D.C. 20506.

## General Purpose

The purpose of this program in support of individuals is to encourage:

- creation of new compositions or the completion of works in progress;
- creation of new librettos or the completion of librettos in progress;
- professional development of the composer or librettist.

## Application Deadline

Applications must be postmarked no later than November 15, 1978. The proposed period of grant support should not begin before July 1, 1979 and generally may not extend past June 30, 1980. Notices of grant award or rejection will not be sent before June 1, 1979. Failure to submit all materials by November 15, 1978 may result in the rejection of the application.

One set of applications may be found on page 11. Additional applications may be obtained by writing to the Music Program/Mail Stop 553, National Endowment for the Arts, Washington, D.C. 20506. Please request Individual Grant Application Forms, NEA-2 (Rev.), for the Composer/Librettist Program.

## Categories of Support

### Category I

Non-matching fellowship-grants of *up to $10,000* to composers of exceptional talent. Project activities may include:
1) Creation of new works or the completion of works in progress. Funds are intended to support:
- the individual's time;
- copying and reproduction costs;
- studio expenses while working at an established electronic music facility;
- activities necessary to complete the work(s).

2) Research related to creative activity.

### Category II

Non-matching fellowship-grants of *up to $7,500* to librettists of exceptional talent for the creation of new works or the completion of works in progress. Applicants must show evidence of expertise in the opera/lyric theater styles. Funds are intended to support the individual's time, copying and reproduction costs, or other services necessary to complete the work(s).

### Category III

Non-matching fellowship-grants of *up to $2,500* to aid the professional development of the composer or librettist of exceptional talent. Applications in which projects include the creation or completion of works should be submitted under Category I or Category II.

Assistance under Category III will be considered for:
1) copying and reproduction costs of scores and parts of completed works;
2) expenses ~~necessary to provide~~ of ~~time for~~ research ~~and~~ limited expenses for the purchase of ~~other composers'~~ scores or librettos in order that the aspiring composer or librettist may have continuing rapport with the field, be knowledgeable concerning new technological developments, and be in a position to study and explore current trends;
3) expenses ~~necessary to prepare~~ of preparation of demonstration tape recordings or excerpts of works for the purpose of providing samples for the review of performers, publishers, or recording firms;
4) transportation costs and lodging expenses required to discuss work(s) with conductors, artistic directors, and publishing and/or recording representatives.

## Collaborative Projects

Composers and librettists who wish to apply for support of collaborative projects should submit separate applications under Categories I and II respectively. This program also encourages collaborations between composers and other creative artists. As an example, a composer and a choreographer interested in collaborating on a project would apply to the Composer/Librettist Program and the Endowment's Dance Program respectively. ~~Those interested in collaborations should write to the applicable program below for information on application procedures~~:

~~Dance Program~~
~~Mail Stop 555~~
~~National Endowment for the Arts~~
~~Washington, D.C. 20506~~

~~Theatre Program~~
~~Mail Stop 554~~
~~National Endowment for the Arts~~
~~Washington, D.C. 20506~~

~~Media Arts Program~~
~~Mail Stop 552~~
~~National Endowment for the Arts~~
~~Washington, D.C. 20506~~

~~Visual Arts Program~~
~~Mail Stop 501~~
~~National Endowment for the Arts~~
~~Washington, D.C. 20506~~

A composer interested in collaborating with a creative artist other than a librettist should contact the Endowment by October 1, 1978 to discuss the application procedure. Write or call the Composer/Librettist Program Specialist, Music Program, National Endowment for the Arts, Washington, D.C. 20506 (telephone: 202/634-6390).

## United States/United Kingdom Bicentennial Exchange Fellowships

Under an agreement between the governments of Great Britain and the United States, five fellowships for work and study in the United Kingdom will be awarded each year to mid-career American artists who show a clear potential to become leaders in their respective fields. A similar number of British artists will receive awards to pursue their disciplines in the United States. The program, administered jointly in the United States by the National Endowment for the Arts and the Department of State, and in the United Kingdom by the British Council, will continue through 1981.

US/UK Fellowships will normally be awarded for nine consecutive months in residence in the United Kingdom. Occasionally, US/UK Fellowships will be considered for not less than six consecutive months.

Fellowship grants of up to $15,000 are available to enable artists to pursue their disciplines in the United Kingdom. Each fellow will receive a monthly stipend of $1,600. Round-trip transportation will be provided for the fellow. Additional funds may also be made available for other extraordinary expenses directly associated with the fellowship. There is no matching requirement.

Artists applying under any Composer/Librettist fellowship category will automatically be eligible for consideration for a US/UK Fellowship.

The Composer/Librettist fellowship advisory panel will recommend one or two artists for consideration by the American Selection Committee.

*Only recommended artists will be notified.* This notification will follow the same time schedule as the announcement date for the Composer/Librettist Fellowship Program categories. A representative of the American Selection Committee will write to recommended artists to obtain additional information.

Recommendation for a US/UK Fellowship will not affect your application for a Composer/Librettist Fellowship.

For further information please contact the Office of Special Projects, National Endowment for the Arts, Washington, D.C. 20506, Tel.: 202-634-6020.

## Application Information

### Eligibility

By statute, the National Endowment for the Arts limits its fellowship programs to the awarding of grants to individuals of exceptional talent. Eligibility is further limited to individuals who can give evidence of the successful completion of the necessary foundations in training.

Ordinarily individual grants are made only to United States citizens. Under special circumstances which must be shown by the applicant, an individual award may be made to an applicant who is not a citizen but who has been lawfully admitted to the United States for permanent residence.

~~The Endowment funds a separate program to benefit jazz composers. These composers may request the Jazz/Folk/Ethnic Program Guidelines from the Music Program, Mail Stop 553, National Endowment for the Arts, Washington, D.C. 20506.~~

The Endowment funds a separate program to benefit composers whose work is identified with a recognized jazz idiom. Jazz composers should request the Jazz/Folk Music Program Guidelines from the Music Program, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506.

### Program Limitations

1) This program funds the individual composer or librettist and does not fund production costs or fees of other persons associated with production elements such as lighting design, choreography,* costuming, scenic design, or non-musical graphic representation.
2) This program does not support direct costs of publication or recording for commercial release.
3) Support is not intended for the development or completion of Master's degree theses or doctoral dissertations.
4) Generally, fellowship-grants will not be awarded for the completion of works which have previously received support from the Endowment or any other organization.
5) Generally, fellowship-grants under this program will not be awarded to the same individual in consecutive years, or on a continuing basis.
6) This program does not support foreign travel costs. The limitation is not intended to prohibit a Composer/Librettist Fellowship recipient from carrying out the proposed project outside the United States if travel expenses are supported by a source other than the Endowment.
7) This program does not support the costs of an arranger or orchestrator to be hired by the applicant.
8) Applicants may submit one application in one category only.

* Choreographers are advised to consult Dance Program guidelines.

### Application Processing

If an application is incomplete and/or if all additional required materials have not been submitted by the deadline, the application may be rejected due to insufficient information for review. The Endowment cannot accept responsibility for delays occasioned by the late arrival of applications or requests which have been improperly submitted.

The application will be returned to the applicant if the proposed project does not fall within the scope of these guidelines. If, however, a valid application has been submitted in the wrong category, the Endowment may change that application to the correct category and will notify the applicant of such action.

## Application Review

All applications are judged on the quality of the works submitted for review. At no time does the length or medium of the proposed project become a determining factor in the deliberations of the reviewing bodies. After an application with all necessary information has been received, the file will be reviewed as follows:

- The Endowment Music Staff, the Composer/Librettist Advisory Panel, and the National Council on the Arts successively review the application. (~~Projects in conjunction with a choreographer or dance company will be reviewed by both the Music and Dance Advisory Panels.~~)
- Notices of approval or rejection will be sent as the Chairman authorizes, but not before June 1, 1978.

Because of the limited funds available and the anticipated number of applications, generally fellowship-grants will be awarded in amounts *less* than the stated maximums within each category of support.

## Taxability of Fellowship-Grants

The Internal Revenue Code regulations provide that certain fellowships to individuals who are not candidates for degrees are deductible, but only up to a certain amount and for a limited period of time.

A pamphlet entitled *Tax Information for American Scholars in the U.S. and Abroad* is generally available at any Internal Revenue Service office. The booklet might be helpful in preparing an application for a proposed fellowship.

The Endowment cannot advise you as to the deductibility of all or any portion of a fellowship, should one be awarded to you. Advice should be sought from your own tax counselor or local Internal Revenue office.

## Final Reports

At the conclusion of the grant period, the Endowment requires final reports from all grantees. Complete instructions on final reporting will accompany the fellowship-grant letter. All grantees will be required to submit the following:

- A narrative report describing what was accomplished during the grant period.
- A copy of the completed work.
- A recording of the work, if possible.
- Performance, publication, and recording plans for the completed work.

### ~~American Music Center Archive~~

~~The American Music Center is collecting and housing an archive of the scores, librettos, and recordings resulting from work accomplished under the Composer/Librettist Program. The Center is also responsible for developing a catalog of the works, and for keeping an historical record to include music, programs, reviews, and other materials relevant to the Composer/Librettist Program. These materials are available to performers, conductors, and other interested musicians for review. It is hoped that, as a result, a number of performances of these works will take place.~~

As final reports on Composer/Librettist fellowship-grants are submitted to the Endowment, they will be reviewed and sent to the ~~American Music Center~~ Archive.

NATIONAL ENDOWMENT FOR THE ARTS COMPOSER/ LIBRETTIST PROGRAM ARCHIVE LOCATED AT THE AMERICAN MUSIC CENTER

The National Endowment for the Arts Composer/ Librettist Program Archive located at the American Music Center consists of scores, recordings, biographical information, and documents relating to the works written by the recipients of fellowship-grants from the Endowment's Composer/Librettist Program. These materials may be studied by performers, conductors, and other interested musicians. A catalogue of the materials is available from the American Music Center, 250 West 57th Street, Suite 626, New York, New York 10019 (telephone: 212/247-3121).

## Application Instructions

### Application Form Instructions

Please follow the instructions on pages 8 and 9 for completing Individual Application Form NEA-2 (Rev.).

The following information must appear on the application form under "Description of Proposed Activity":

1. Description of the work(s) or project(s) to be composed or completed. Please note that more than one work can be included on a single application. If you intend to apply for an independent project in addition to a collaborative project, include both projects on one application.

2. For Categories I and II:

- Specific medium involved.
- Duration.
- Performing forces required (size).
- Applicants requesting support for works commissioned by another organization must indicate any fee received from that organization. As stated on page 4, fellowship-grants are generally not awarded for the completion of works which have previously received support from the Endowment or any other organization.

3. Indicate if an advance arrangement has been made with a publisher for the proposed work.

4. For Category II:

- The name of the composer involved.
- Information concerning previous successful use of the applicant's librettos.

Applicants must indicate if they have applied or expect to apply elsewhere for fellowships or other support for this same period and/or a similar purpose. The facts regarding such other application must be stated in an attachment to the application.

### Required Materials to be Submitted with Application Forms

The applicant must submit the following information and materials with the application forms to the Grants Office, Mail Stop 500, National Endowment for the Arts, Washington, D.C. 20506.

2. *A letter indicating collaborative effort.* Each applicant applying for aid for a collaborative project should request a letter from the collaborating partner to indicate interest in the proposed collaboration. Such a letter should be submitted whether or not the other member(s) of the team has applied for assistance. Applications directed toward the same project will be screened jointly and considered as a single project.

1. *At least one score or libretto* and *one tape or disc, preferably of the same material.* The sample of previous work should be indicative of the applicant's ability to comprehend the medium and to work successfully in the idiom as presented in the application. If the intended project is to continue a work in progress, the completed portion should be submitted for review. If possible, a recent work should be submitted. These materials will be returned by the Endowment.

(See "Requirements for Submission of Tapes" on page 7.)

If an applicant's previous work cannot be presented in the format of score, libretto, tape, or disc, the applicant may submit a sample using the following format:

- Film samples in 16 mm or Super-8. If necessary, film can be screened in double system.
- Video tape in ½" open reel or ¾" cassette.

Each sample must be labelled with the applicant's name, the date of composition, the title of the work and, with recordings, the name(s) of the performer(s) or ensemble.

3. For all projects which use material not in the public domain, the application must be accompanied by evidence that the rights to use that material have been obtained.

4. For opera/musical theatre projects, the following should be submitted:

- a synopsis of the work involved;
- a short sample of the libretto for which support is requested, ~~if possible;~~
- a sample of the libretto set to music, if possible;
- a sample of the previous work of the non-applicant member of a composer/librettist team, if only one member is applying to the Endowment.

5. For projects involving the use of an electronic/experimental facility, a letter must be submitted by an official at the facility agreeing to that use.

6. For projects involving research, the applicant should prepare a statement indicating where the research is to be conducted, its purpose, specific subject matter, and whether the research is independent or with a designated authority.

7. A final or interim report on any previous Endowment Composer/Librettist fellowship-grant must be included with the application, if not previously submitted.

Note: It is the applicant's responsibility to insure that sufficient information on his/her background and previous works is submitted for review.

Applicants are urged to retain copies of all submitted materials as the Endowment cannot accept responsibility for loss.

## Required Statement to be Submitted Separately

Written evidence of interest, as indicated below, must be submitted ~~by the writer~~ to the Composer/Librettist Specialist, Music Program, Mail Stop 553, National Endowment for the Arts, Washington, D.C. 20506. A statement of interest is requested to show that funded projects will be publicly performed or published. The document submitted should state that, at the least, the completed project will be examined with performance or publication in mind. This statement is confidential and will remain in the Endowment's files.

- For Categories I and II: Written evidence of performance interest should be submitted by a performer, producer, conductor, director, or other person charged with production responsibilities.
- For Category III: Written evidence of interest should be submitted by a proposed consultant: e.g., an authority in the field, a publication and/or recording representative.

## Requirements for Submission of Tapes

One tape, in a tape box; 7" reel, 7½ speed, reel-to-reel, quarter track, leader between compositions if there is more than one composition, ready to be played on reel, heads out. No cassettes or cartridges.

2/16/78

draft - NC
following meeting
with AGnam & ASteele

# MUSIC PROGRAM GUIDELINES FOR CONTEMPORARY MUSIC PERFORMANCE

**Introduction**

In fiscal 1980, the National Endowment for the Arts plans a program of assistance to contemporary music performing ensembles for the 1979-80 season.

**General Purpose**

The purpose of this program is to encourage:

- Artistic development and improved quality of the performance of contemporary music.
- Audience awareness of contemporary musical literature.
- Increased opportunities for American composers through performances of their compositions.

**Application Deadline**

Applications must be postmarked no later than .
The proposed period of grant support should not begin before October 1, 1979 and generally may not extend past September 30, 1980. Notices of grant award or rejection will not be sent before .
Failure to submit all materials by may result in the rejection of the application.

**Eligibility**

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

1. Only those organizations in which no part of net earnings inures to the benefit of a private stockholder or individual and to which donations are allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended.

2. Organizations receiving Endowment support must conduct their operations in accordance with the requirements of Title VI of the Civil Rights Act of 1964 and the Rehabilitation Act of 1973, as amended, which bar discrimination in federally-assisted projects on the basis of race, color, national origin, or handicap.

3. Only those organizations which compensate all professional performers, related or supporting professional personnel, laborers, and mechanics on the basis of negotiated agreements which would satisfy the requirements of Parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations, or the equivalent thereto as recognized by the appropriate union, for the duration of any projects supported in whole or in part by the National Endowment for the Arts.

Further, eligibility is determined on the basis of the following additional criteria:

Ensembles which:

1. Devote most of their effort to the preparation and performance of contemporary music, particularly the works of American composers.
2. Provide sufficient rehearsal time to assure performances of high and uniform artistic quality.
3. Have completed at least three performance seasons with a minimum of three different programs per year at the time of application.
4. Provide services beyond the concert stage to further the understanding and aesthetic implications of new music, particularly the works of American composers.
5. Have a varied repertoire.
6. Demonstrate long-range planning in terms of artistic and fiscal responsibility.
7. Are in a unique position to make an exceptional contribution to contemporary music performance through carefully organized programming.

If an ensemble applies through a sponsoring organization, the organization must assume full organizational responsibility and identify the required matching funds for the project for which support is requested.

Project Examples

Although the Endowment welcomes the vitality of new programs and, under all conditions, encourages applicants to develop *new* sources of funds, applications should represent the genuine needs of the applicant organizations. Accordingly, applicants may request assistance to strengthen existing programs. Assistance may be requested for a project which has previously been supported. In no instance, ~~however~~, should organizations attempt to extend their programs beyond their capacity to accommodate and sustain the level of proposed expansion into future seasons.

The Endowment's assistance is not intended either to discourage admission fees, no matter how small they may be, or to substitute for local contributions. Instead, Endowment grants are intended to encourage increased and continuing local income, both earned and unearned.

The National Council on the Arts has recommended that the Endowment extend first priority to applications which provide assistance and recognition to American artists.

Following are examples of projects that are eligible for assistance.

1. Programs designed to reach larger and more diversified audiences than those usually served by a subscription series; for example, services to local schools, inner-city areas, parks, neighborhoods, churches, or industries.

2. Collaboration and/or sponsorship of programs with other established performing organizations, such as choral societies, dance companies, opera companies, resident professional theatre companies, and experimental groups.

3. Projects to improve the quality of performance, including increased rehearsal time, and to improve artistic direction and management.

4. Flexible use of personnel in smaller ensembles and solo performances.

5 Experimental programming with commercial and educational public media through radio, television, film, and new technological developments. Project proposals in this area should include:

- full description of the proposed program(s);
- letters of interest from the stations involved; and
- resumes and a sample of previous work of key artistic personnel such as director, producer, filmmaker.

6. Exploration of new ways to improve earned and contributed income, including development programs staffed by professional development personnel and new methods of promotion to increase audiences and improve ticket sales.

7. Professional apprentice programs in performance or management.

8. Regional touring programs, particularly to areas where performances of quality would otherwise not be possible.

9 Special series of concerts in cooperation with unions, schools, teacher organizations, college groups, etcetera. Project proposals in this area should provide:

- full description of the proposed project to include the planning stage, program implementation, and evaluation;
- letters of interest from the organizations involved.

10. Extended seasons. The Endowment must receive evidence that, without federal support, the extension of the season would not jeopardize the ensembles' continued existence.

11. Cooperative planning among ensembles on a regional level to achieve greater efficiency in operations, improvement in quality of performance, enlargement of touring opportunities (perhaps via an arrangement with regional blocs of state agencies).

Note:

Contemporary music performance ensembles are encouraged to use the National Endowment for the Arts Composer/Librettist Program Archive located at the American Music Center. The Archive consists of scores, recordings, biographical information, and documents relating to the works written by the recipients of fellowship-grants from the Endowment's Composer/Librettist Program. These materials may be studied by performers, conductors, and other interested musicians. A catalogue of the materials is available from the American Music Center, 250 West 57th Street, Suite 626, New York, New York 10019 (telephone: 212/247-3121).

Grant Amounts

Generally, grants will be up to $30,000 on a matching basis for organizations with annual expenditures of more than $100,000 for contemporary music programming. In most instances, grants will be for lower amounts.

Generally, grants will be up to $15,000 on a matching basis for organizations with annual expenditures of less than $100,000 for contemporary music programming. In most instances, grants will be for lower amounts.

Program Limitations

1) This program does not provide support for:
- direct costs of commercial recording;
- foreign travel;
- high school, college, or university performing groups;
- building or renovation of physical facilities;
- purchase of musical instruments or permanent equipment;
- commissioning of new musical works;*
- general operating expenses.

2) An organization may submit one application only.

*The composition of new works is supported through the Composer/Librettist Fellowship Program. For information about the program, contact the Music Program, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506.

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## Methods of Funding

**Program Funds Method**

Generally, grants will be made on at least a dollar-for-dollar matching basis. Applicants requesting assistance from Program Funds must present evidence in the proper space (Section X) on the application (Project Grant Application/NEA-3 Rev.) that at least one-half of the total cost of the project will be provided by the applicant. Anticipated source of matching funds must be identified. Budgeted funds, as well as newly raised funds, may be used for matching in all programs.

*Example:*

| | |
|---|---|
| If an applicant requests from the Endowment | $30,000 |
| Then applicant lists match of at least | 30,000 |
| And total project budget reflects at least | $60,000 |

**Treasury Fund Method**

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

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

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

Gifts may be made to the Endowment for the support of a non-profit tax-exempt, cultural organization which has been notified that the Endowment intends to award it a grant under its regular program guidelines—organizations such as a museum, a symphony orchestra, a dance, opera, or theatre company—or for an Endowment program, such as fellowships, touring, conferences, or workshops.

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

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

*How a Treasury Fund Grant Is Arranged*

Those interested in giving for a specific purpose should note the step by step process described below.

1. If a project is eligible for consideration under the Opera or Orchestra Program guidelines the applicant submits to the Endowment a formal application, which may include a list of potential donors.

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

3. If the grant award is approved, the applicant then requests that the

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donors forward their gifts to the National Endowment for the Arts in the form of a gift transmittal letter specifying the amount and restricted purpose of the donation (i.e., the name of the applicant and specific project supported), and date by which payment will be made to the grantee organization (see below).

*Handling Procedures*

In order to simplify handling procedures for restricted donations which are to be matched by the Treasury Fund, grant recipients will receive payment directly from the donor (in cash or negotiable securities) on all restricted Treasury Fund gifts to the Endowment. Under this method, the following procedures apply:

1. Gift transmittal letter is received by the Endowment from donor with above specified information.

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

In the case of individual gifts of less than $5,000, grantee will forward to the Endowment, a list of donors' names, addresses and amounts received, certified by an official of the organization and notarized.

In the case of individual gifts of $5,000 or more, grantee will forward to the Endowment, within the grant period, a photostatic copy of the instrument of payment, i.e. the check or negotiable securities, with a covering letter.

3. In cases where benefit proceeds are to be utilized for purposes of the Treasury Fund, evidence, such as benefit announcement circulars, invitations, posters, etcetera (which indicate donors had prior knowledge that their contributions would be used for the Treasury Fund) must be retained by grantee as evidence of donors' intent. In these cases, the grantee organization will forward to the Endowment, within the grant period, a notarized letter requesting release of the Treasury matching funds, signed by an appropriate official, certifying that the benefit was held on a specified date, yielded a specified sum for Treasury Fund gift purposes related to the grant in question, and that evidence of the benefit will be retained by grantee organization in its files.

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

*The Process in Terms of Money*

| | |
|---|---|
| $ 25,000 | Donor's contribution(s) to Endowment |
| $ 25,000 | Endowment match from the Treasury Fund |
| $ 50,000 | Total Endowment grant |
| $ 50,000 | Grantee's additional project cost |
| $100,000 | Minimum total budget of project |

**Combined Treasury Fund and Program Funds Method**

Applicants may request assistance through a combination of the Treasury Fund method and Program Funds method:

*Example:*

| | |
|---|---|
| $100,000 | Program Funds |
| 25,000 | Restricted gift(s) |
| 25,000 | Endowment Treasury Funds |
| $150,000 | Total Endowment grant |
| 150,000 | Required Matching by the Grantee |
| $300,000 | Minimum Required Project Budget |

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## Application Review

After an application with all necessary information has been received, the file will be reviewed by the Endowment Music staff, the Music Advisory Panel and the National Council on the Arts. The applicant ~~is~~ will be notified after final action is taken by the Chairman of the Endowment.

Applications are reviewed according to the following criteria:

- artistic quality;
- merit of the project;
- organizational stability;
- capacity to achieve objectives;
- professional service to the maximum constituency.

Notices of approval or rejection will be sent as the Chairman authorizes in Applicants are requested not to seek information on the status of their applications prior to such notification. While the Endowment welcomes expressions of interest in a project, extraordinary pressures beyond direct negotiations are not helpful.

## Final Reports

At the conclusion of the grant period, all grantees are required to submit the following in triplicate:

*Final Descriptive Report:* A detailed narrative report describing what was accomplished with Endowment funds during the grant period.

*Final Expenditure Report:* An accounting of total expenditures and income related to the project. This report is to be submitted on the same form, #NEA-7 (Rev. 71), used for interim cash requests. The final cash request may also serve as a final fiscal report if the project has been completed and all related income and expenditures are shown on the report.

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**Required Materials to be Submitted with Application Forms** ALL APPLICANTS:

Applicants are required to submit the following materials in duplicate:

1. Copy of Internal Revenue Service determination letter for tax-exempt status. Although this letter may have been submitted previously, it must be submitted with each application.

2. Signed copy of the Assurance of Compliance with the Regulations of the Civil Rights Act of 1964 form, if one has not been submitted to the Endowment during the last five years.

3. Audited financial statement for the most recent completed fiscal period. Unaudited financial statement is acceptable if audited statement is not available, but *the audited financial statement must be forwarded when available.*

4. Total operating budget showing estimated income and expenses for the 1978-79 and the 1979-80 seasons.

5. Statements confirming the involvement of cooperating organizations and/or individuals for projects in the following areas:

- *School related proposals.* The Endowment must be assured that school-related proposals have the cooperation of the appropriate officials and classroom teachers and that careful, coordinated planning for in-school concerts of educational programs has been accomplished.
- *Programs in special areas.* The Endowment must be assured that proposals for programs in special areas, such as the inner city, have the cooperation of the leaders in those areas and that business and other involved organizations are prepared to identify with the program plans.

6. Brief history of the ensemble.

7. Complete list of the works presented and sample programs from the most recently completed season.

8. Repertory plans for the 1979-80 season.

9. Biographical sketches of the artistic director, chief administrator, and members of the ensemble.

10. Final report for the most recent Endowment grant, if applicable.

In addition, each applicant should submit one tape or disc of the ensemble's work. The recording should be labelled with the applicant's name, the title(s) of the work(s), the date of the recording, and the names of the performers. If a tape is submitted, it must be in a tape box, 7" reel, 7½ speed, reel-to-reel, quarter track, leader between compositions if there is more than one composition, ready to be played on reel, heads out. No cassettes or cartridges.

NOTE: It is the applicant's responsbility to insure that sufficient information has been submitted for review.

Applicants are urged to retain copies of all submitted materials as the Endowment cannot accept responsibility for loss.

TWO COPIES OF THIS FORM ARE TO BE SUBMITTED WITH THE APPLICATION.

Contemporary Music Performance
**Supplementary Information Sheet**

This page and all other material should be sent to Grants Office, National Endowment for the Arts, Washington, D.C. 20506.

**Name of Organization:** _____ **Date:** _____

The information requested below must be submitted before the application can be reviewed.

**Number of Performances presented in** 1977-78 **Attendance**

| | | |
|---|---|---|
| _____ | Major Subscription Series | _____ |
| _____ | Other Local Performances | _____ |
| _____ | Tour or Run-out Performances | _____ |
| _____ | Performances for Children-Youth | _____ |
| _____ | Performances for the Aged or Handicapped | _____ |
| _____ | Other Performances | _____ |
| _____ | Workshops, Lecture/Demonstrations | _____ |
| _____ | Educational or Community Programs | _____ |

**Number of Staff:**

| | |
|---|---|
| _____ | Artistic |
| _____ | Administrative |
| _____ | Volunteer |

**Ticket Sales—** 1977-78

| | |
|---|---|
| _____ | Number Sold |
| _____ | Total Value of All Ticket Sales |
| _____ | Capacity of Home Hall |
| _____ | Total Potential Seasonal Income |

| | 1976-77 | 1977-78 | 1978-79 (Estimated) | 1979-80 (Estimated) |
|---|---|---|---|---|
| **Expenses:** | | | | |
| **Income:** | | | | |

To: The Music Panel, The National Endowment for the Arts
From: Robert Stearns
Director, The Kitchen Center for Video and Music, New York
Director-designate, The Contemporary Arts Center, Cincinnati

I wish to make some observations on the presentation of contemporary music.

DEFINITIONS

By "Contemporary Music," I mean works composed, or conceptualized in the past 20 to 25 years. More specifically, however, I am concerned with works by composers who are writing for non-traditional ensemble structures and solo performance techniques. Many of these works can be performed only by the composers themselves or their selected, trained ensembles because of the highly personal nature of the work. In addition, most of today's experimental "avant-garde" composers are those who are performing in non-traditional concert halls and facilities, not because they are not accepted in the tradional ones, but because their music is not suited to them.

There is a basic assumption which I find among established figures in all the fields of art: that all artists aspire to the same high level of acceptance by the established audiences and critics. We have all heard, and uttered, comments about concerts of New Music attended only by the composers, their friends and teachers, students and a few critics. It is assumed the public stays away in droves because the music is uninteresting. This sad situation should not condemn the music, rather it should condemn ineffective, uncreative audience development. The problem is something like this: since contemporary music - experimental, avant garde music - has a small

audience, why should we support it?

*  *  *

In my work of the past five years at The Kitchen Center in New York City, I have seen audiences for New Music increase ten to twenty fold - from ten and twenty to two hundred and more. Each year now, more than three hundred composers and ensembles request concert dates. The Kitchen Center has been contacted by many organizations around the country and the world seeking guidance in formulating similar music programs. These organizations include museums, arts centers, "alternative" visual arts spaces, experimental theaters, galleries, colleges and universities.

These institutions all have the potential to draw audiences. Whether they do or not depends on the creativity of programming and effective of promotion. I attach a list of facilities and service organizations with which I am somewhat familiar. Some have enthusiasm and resources, most have only enthusiasm and most do not receive program support from the National Endowment.

I strongly urge the consideration of the creation of program support for the area of "Alternative Music Spaces." While there are many new works of music commissioned through the Endowment's Composer/Librettist Program, there is a serious dearth of institutions which have the resources to be effective in their presentation and development of audience.

A CONFERENCE

To make such a program of support effective nationally, I suggest a confere nce/workshop attended by directors of some of these facilities, representatives of support foundations and state and national arts councils. The purpose of this conference would be to examine common porblems of financial

organizations. The goal of the conference would be to propose guidelines for support of such facilities which would be made available to private foundations, corporations, state arts councils and the National Endowment. The important dividend of such a conference would the interchange among the people responsible for these facilities.

* * *

This program should not be initiated at the expense of support for Orchestras and Operas, or the Composer/Librettist Program or other existing programs. I would hope the panel and staff of the Endowment would see such a program as a positive way to open new avenues of exposure to composers and broaden alternatives to the American public to experience the wealth of music expression in environments best suited to the work.

NEW MUSIC PRESENTING INSTITUTION AND ORGANIZATIONS

and/or Gallery
Seattle, Washington

The Walker Art Center
Minneapolis, Minnesota

Center for Contemporary Music
Mills College, Oakland, California

Composer's Forum
Philadelphia, Pa.

Albright-Knox Gallery
Buffalo, New York

Center for Music Experiment
University of California
La Jolla, California

Music Department
Center for the New Performing Arts
University of Iowa, Iowa City

Fort Worth Art Museum
Fort Worth, Texas

American Composer's Alliance
New York, New York

Museum of Contemporary Art
Chicago, Illinois

Contemporary Arts Center
Cincinnati, Ohio

The Kitchen Center
New York, New York

Harvest Productions, Inc.
P.A.S.S.
New York, New York

Composer's Forum
Minneapolis, Minnesota

Wesleyan University
Middletown, Connecticut

Portland Center for the
Visual Arts
Portland, Oregon

Real Art Ways
Hartford, Connecticut

Experimental Intermedia
New York, New York

80 Langdon Street
San Francisco, California

Cat's Paw Palace
San Francisco, California

## NEW MUSIC PRESENTING INSTITUTIONS AND ORGANIZATIONS

Hallwalls Gallery
Buffalo, New York

N.A.M.E. Gallery
Chicago, Illinois

Creative Music Foundation
Woodstock, New York

The Brook
New York, New York

Los Angeles Institute of
Contemporary Art
Los Angeles, California

Center for the Creative and
Performing Arts
S.U.N.Y., Buffalo, New York

Z.B.S. Foundation
Ft. Edwards, New York

Environ
New York, New York

College Conservatory of Music
Cincinnati, Ohio

Some Serious Business (SSB, Inc.)
Los Angeles, California

What's happening at the Kennedy Center this weekend:

Eisenhower Theater

March 3 - March 5: The Mighty Gents by Richard Wesley, directed by Harold Scott

Opera House

March 2 - March 5: New York City Ballet

Concert Hall

March 2: Virgil Fox, organ

March 3: Vladimir Ashkenazy and Itzhak Perlman, piano and violin

March 4: Buffalo Philharmonic: Michael Tilson Thomas, conducting, and Clamma Dale, soprano

Oliveros

NATIONAL ENDOWMENT FOR THE ARTS

WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

MEMORANDUM

TO: Music Panelists and Consultants

FROM: Office of Music Programs
National Endowment for the Arts

SUBJECT: Reimbursement for Travel Expenses

To facilitate reimbursement for your travel expenses, attached are two forms which require action on your part:

1. Travel Voucher

   a. Sign the voucher in the space indicated by the pencilled "X."

   b. Return the voucher in the enclosed envelope with the diary.

2. Travel Diary

   a. "Actual Expense Basis" section: Enter the amount for each meal, hotel room, and other expenses (e.g., baggage check, bellboy tips).

   b. "Commercial Travel" and "Total Trip Time" sections: Enter dates and times of arrivals and departures in each section.

   c. "Incidental Expenses" section:

      1) Taxis or Limousines: Designate which mode is used, enter name and address of locations visited, purpose, and cost of transportation. If you share a taxi, indicate this on the diary. If taxicabs are used (in lieu of combination limousines and taxicabs) to/from airports, the cost must be justified on the travel diary. (E.g., "no limousine available at time" or "necessary to make flight on time" or "less expensive to take taxi directly to airport than to take a combination of taxi and limousine"). Without justification, the traveler will be reimbursed for the least expensive mode of transportation.

2) Telephone Calls: Enter point-to-point listing (e.g., "to...from...") and the purpose of the call (e.g., "NEA business").

3) Registration Fees: Attach receipt and indicate whether the cost of any meals were included in the Registration Fee (if so, designate the meals included).

3. Reminders

a. Receipts are required for any single expense item over $10. Itemized hotel bills, transporation ticket stubs, parking receipts, and other receipts should be attached to the travel diary to insure proper reimbursement.

b. In Washington, D.C., the airport limousines stop at the Statler-Hilton (16th and K Streets) and the Washington-Hilton (1919 Connecticut Avenue). From National Airport, the cost is $2 and from Dulles Airport, the cost is $3.75. When travelling between National Airport and the Columbia Plaza building, taxis should be used to save time and cost.

c. Make certain of hotel check-out times. The Endowment can not be responsible for unnecessary hotel costs.

d. Reimbursement of expenses is now computed on a per diem basis. This is done by averaging the costs of lodging and adding $16 for meals. The maximum per diem rate is $35 per day. A rate of not more than $14 will be paid when: 1) round-trip travel is completed in less than 24 hours; 2) lodging is furnished at no cost to the traveller; or 3) the traveller fails to submit hotel receipts. In the following cities, reimbursement will be on an actual expense basis not to exceed the listed amount.

| Official Business City | Maximum Daily Reimbursement Rate |
|---|---|
| Boston, MA | $ 49 |
| Chicago, IL | 43 |
| Los Angeles, CA | 40 |
| Newark, NJ | 42 |
| New York, NY | 50 |
| Philadelphia, PA | 46 |
| San Francisco, CA | 41 |
| Washington, D.C. | 50 |
| All other cities | 35 |

For your information, we have attached a sample completed Travel Diary. If you should have any questions, please do not hesitate to call Rose Morgan collect at (202) 634-5390 and she will return your call on our FTS line.

Attachments:
1. Travel Voucher
2. Travel Diary
3. Sample Travel Diary
4. Return Envelope

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NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

AGENDA

Music Advisory Panel
Composer/Librettist Section
Donald Erb, Chairman

March 2-5, 1978
Room 1422
Columbia Plaza
2401 E Street, N.W.
Washington, D.C.
(202) 634-6390

Thursday, March 2, 1978

C L O S E D  S E S S I O N

| | |
|---|---|
| 9:00 - 9:30 | Orientation of new panelists - Walter Anderson, Adrian Gnam, Nancy Clarke, Donald Erb |
| 9:30 - 10:30 | Convene<br>Introductions: Walter Anderson<br>Explanation of procedures to be used during meeting: Donald Erb and Nancy Clarke |
| 10:30 - 12:00 | Review of Composer/Librettist Program applications in four sub-panels: Rooms 1422, 1420, 1340, and 1215 |
| 12:00 - 1:00 | Lunch, at area restaurants |
| 1:00 - 4:30 | Continuation of sub-panel application review |
| 4:30 - 5:30 | Reconvene full panel in Room 1422: Report of sub-panels on applications reviewed |

Friday, March 3, 1978

C L O S E D  S E S S I O N

9:00 - 12:00 — Full panel in Room 1422:
1) Review of two contemporary performance organization applications;
2) Review of the decisions of the Planning Section and the National Council on the Arts on the applications to the pilot program of support for centers for new music resources;
3) Discussion of US/UK program: Kathleen Bannon.

12:00 - 1:00 — Lunch, at area restaurants

O P E N  S E S S I O N

1:00 - 5:30 — Discussion of Composer/Librettist and Contemporary Music Performance Guidelines and the current status of the Centers for New Music Resources Program.

Saturday, March 4, 1978

C L O S E D  S E S S I O N

9:00 - 11:00 — Continuation of sub-panel application review: Rooms 1422, 1420, 1340, and 1215

11:00 - 12:00 — Reconvene full panel in Room 1422: Report of sub-panels on applications reviewed

12:00 - 1:00 — Lunch, in area restaurants

1:00 - 5:30 — Full panel review of applications: Room 1422

Sunday, March 5, 1978

C L O S E D  S E S S I O N

9:00 - 12:00 — Room 1422: Continuation of full panel review of applications (if necessary) and determination of fellowship amounts

12:00 - 1:00 — Lunch, in area restaurants

Sunday, March 5, 1978 (continued)

| | |
|---|---|
| 1:00 - 5:30 | Continuation of determining amounts and unfinished business |
| 5:30 | Adjourn |

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

M E M O R A N D U M

TO : All Endowment Staff and All Parties Concerned

FROM : Livingston L. Biddle, Jr. L.B.

DATE : April 6, 1978

SUBJECT: Rotation Policy

We have had a number of discussions among Program Directors and some time now to react to my earlier statements regarding a rotation policy for our Program Directors.

These statements, I believe, relate in logical sequence to the changes I developed upon becoming Arts Endowment Chairman last November.

The appointment of three Deputy Chairmen -- rather than the one in previous years -- was motivated by a desire to make the Endowment as responsive as possible, in our major areas of interest and endeavor, to the changing and mounting needs of the arts and the growing demands on the Endowment.

I believe in a concept of renewal from the fields of the arts we serve. We are a Federal agency. We have immense responsibilities to keep the arts evolving. Perhaps of all areas of Federal involvement, our agency is among the most sensitive, for we deal with freedom of expression, with qualities of imagination, awareness, and the evolution of new insights and perceptions.

Traditionally, the Endowment has served as a catalyst in accord with its legislative mandate.

The Federal role should never be dominant. Its leadership should not be static. Its leadership should not be based on a concept of irreplaceability. It, too, should be refreshed from time to time by change.

With respect to the Chairman, the Council, and the panels, rotation is a part of our historic development and basic philosophy. And I believe this philosophy should apply to the positions of our Program Directors. In some important respects their positions are the most sensitive of all. No Chairman, no Deputy, no single Council Member, no panelist, can be fully knowledgeable in all fields of the arts. The Program Directors, however, have a special responsibility, a special proximity to the major art forms. Special reliance is placed on their abilities. The principle of rotation, in my view, would be incomplete without their involvement in the process.

This, then, is a matter of principle and philosophy to which I am committed. Stated another way, I believe no one in the areas I have mentioned -- Program Director, Council Member, panelist, Chairman -- should serve at the Endowment forever. You all know my views about my own term of service. I announced them at my nomination hearings to the Senate and I have oft-times repeated them -- if my job has been excellently carried out, I would hope for consideration for a second four-year term then, but I would consider it improper to serve longer.

And, if there is to be a principle of rotation, I believe it should be fairly applied. I also have said many times it should be flexible enough to mitigate against any possible individual hardships and to allow for maximum individual contributions to the Endowment and to the arts.

I have used the period of "five years" as a kind of bench mark for future guidance. Some have interpreted this to mean an arbitrary time limitation. Nothing could be further from my intentions. An arbitrary procedure runs counter to them.

Within the principle of rotation, I believe there should be considerable flexibility. Five years is only in most general terms a guide, in no way a determinant. A shorter or longer term should certainly be possible. In some cases a longer term could be highly desirable. Each program area and its leadership should be carefully assessed year by year. No arbitrary kind of uniformity should apply.

But we should all be clear that I believe rotation is of fundamental value to the well-being of the Endowment and to its responsiveness to our constituencies. Flexibility is desirable. But, to me, the principle of rotation is of basic importance.

I reviewed these matters with the National Council on the Arts, and with other leaders in the arts before stating my own deep convictions.

In the weeks ahead each program will be addressed separately. We will be seeking much valuable guidance from the various arts fields, and the help and guidance and understanding of those most involved at the Endowment, and of all those who work together here. Those most involved at present know they have both my high regard and lasting appreciation for the value of their work.

It is my intention that as this policy and procedure develops the Arts Endowment will become an increasing resource for all arts fields and that those who work here, when they leave their particular program areas in the future, can go forward toward broader horizons of interest to themselves and of service to others, in some cases, possibly at the Endowment itself.

Finally, rotation should not affect continuity. Special care will be taken to avoid any disruption of Endowment program activity.

I have not put these thoughts on paper before, wishing to hear carefully all sides of the issue, but I believe it is now appropriate for me to express these opinions to you all.

$525'000 $475,000 for this year
−62,000 for Centers
$50,000 for American Music Center admin state collection & NEA scores

# NEWS

Budget for Total Music program $13,000,000
−4,000,000 Opera/Theater

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

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orchestra
Jazz $1,000,000
Contemporary Rep $500,000

For Information Contact:
Florence Lowe
Katherine Christie
Telephone: 202-634-6033

For Release: Folk Ethnic part of Folk Art Program
Thursday, December 14, 1978

Chorus new Program

ENDOWMENT AWARDS $413,860 TO COMPOSERS AND LIBRETTISTS

Chamber Music $225,000

WASHINGTON, D.C. -- Fellowships for 77 composers and 13 librettists from 25 states and the District of Columbia were today announced by the National Endowment for the Arts' Music Program.

The purpose of the grants is to assist exceptionally talented American composers and librettists in creating or completing new works and to further their professional development.

Endowment Chairman, Livingston Biddle, Jr., praised the success of the program, saying, "Through this program, the Endowment has sought to recognize and encourage the outstanding work being done by American composers and librettists today. Both established and promising musicians are given the chance to add to the musical heritage of the United States..."

MORE...

This year's winners include Ulysses Kay and Donald Dorr, who will collaborate on an opera based on the life of Frederick Douglas. Composer Deborah Kavasch will compose a theatre piece based on Mark Twain's short novel: The Mysterious Stranger. The largest single grant will go to trombonist/composer Stuart Depster to research and compose new works.

Since the program's inception in 1973, 635 fellowships have been awarded for a total of more than $2.1 million.

As the works are completed scores and recordings are sent to the American Music Center in New York City where the works are made available for performance and/or study to the music world. Performances have been steadily increasing. Copies of the catalogue are available free of charge from the American Music Center, 250 West 57th Street, Suite 626, New York, NY 10019.

The Composer/Librettist Program is a sub-program of the National Endowment for the Arts' Music Program. The National Endowment for the Arts is an independent agency of the Federal government, created in 1965 to encourage and assist the nation's cultural resources and artists. The Endowment is advised by 26 Presidentially-appointed members of the National Council on the Arts.

Attached is a list of this year's fellowship recipients:

# # # # # #

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

Recipients of Composer/Librettist Fellowships, 1978:

Category I:

| | |
|---|---|
| Adams, Harrison Leslie/Lawrence, KS | $ 5,700 |
| Adams, John C./San Francisco, CA | 2,400 |
| Adler, Samuel/Pittsford, NY | 2,400 |
| Amacher, Maryanne/New York, NY | 7,600 |
| Asia, Daniel/New York, NY | 6,000 |
| Averitt, William/Stephens City, VA | 1,750 |
| Barkin, Elaine/North Hollywood, CA | 4,000 |
| Baur, John/New Orleans, LA | 5,700 |
| Beall, John/Charleston, IL | 3,660 |
| Benjamin, Thomas/Houston, TX | 5,700 |
| Curran, Alvin/Providence, RI | 6,200 |
| Davidow, Joseph/New York, NY | 5,000 |
| Dempster, Stuart/Seattle, WA | 10,000 |
| Felder, David/Willoughby, OH | 2,500 |
| Frank, Andrew/Davis, CA | 3,500 |
| Freund, Donald/Memphis, TN | 2,000 |
| Glass, Philip/New York, NY | 5,700 |
| Graves, Clyde Mel/New York, NY | 7,100 |
| Griffith, Peter/Troy, ME | 3,600 |
| Gutsche, R. Eugene/White Bear Lake, MN | 2,400 |
| Hakim, Talib/Freeport, NY | 6,000 |
| Heinke, James/Fresno, CA | 7,600 |
| Hinshaw, David/Atlanta, GA | 3,600 |
| Hollingsworth, Stanley/Pontiac, MI | 2,400 |
| Hutcheson, Jere/East Lansing, MI | 1,000 |
| Hykes, David/New York, NY | 5,700 |
| Ivey, Jean Eichelberger/Baltimore, MD | 3,000 |
| Jones, David/Cardiff, CA | 5,300 |
| Kavasch, Deborah/San Diego, CA | 5,700 |
| Kay, Ulysses/Teaneck, NJ | 6,100 |
| Krush, Jay/Wayne, PA | 2,400 |
| Labunski, Felix/Cincinnati, OH | 2,400 |
| Levine, Jeffrey/Oakland, CA | 7,400 |
| Levy, Marvin/New York, NY | 5,700 |
| Logan, Wendell/Oberlin, OH | 3,000 |
| Mahler, David/Seattle, WA | 1,250 |
| Marshall, Ingram/San Francisco, CA | 3,600 |
| Martinez, Odaline de la/Metarie, LA | 7,100 |
| Morris, Robert/Pittsburgh, PA | 1,050 |
| Morrow, Charles/New York, NY | 5,700 |
| Nath, Pran/New York, NY | 5,700 |
| Neil, William/Cleveland, OH | 2,500 |
| Nurock, Kirk/New York, NY | 4,000 |
| Paulus, Stephen/Minneapolis, MN | 4,300 |

Recipients of Composer/Librettist Fellowships, 1978 (cont.)

| | |
|---|---|
| Pinzarrone, Joseph/Wilmington, DE | $ 5,700 |
| Proctor, Arlene/Wellesley, MA | 4,500 |
| Reale, Paul/Los Angeles, CA | 6,400 |
| Reise, Jay/Clinton, NY | 3,000 |
| Robinson, Walter/Vineyard Haven, MA | 8,600 |
| Rorem, Ned/New York, NY | 5,700 |
| Saylor, Bruce/New York, NY | 6,100 |
| Shawn, Allen/New York, NY | 3,600 |
| Shields, Alice/New York, NY | 3,000 |
| Silsbee, Ann/Ithaca, NY | 2,550 |
| Sims, Ezra/Cambridge, MA | 2,000 |
| Slawson, A. Wayne/Pittsburgh, PA | 3,600 |
| Smart, Gary/East Haven, CT | 5,500 |
| Stalvey, Dorrance/Los Angeles, CA | 5,700 |
| Stine, Robert/Cleveland, OH | 2,400 |
| Stock, David/Pittsburgh, PA | 6,700 |
| Strunk, Steven/Washington, DC | 2,400 |
| Subotnick, Morton/Los Angeles, CA | 6,000 |
| Sur, Donald/Cambridge, MA | 7,100 |
| Susa, Conrad/San Francisco, CA | 4,300 |
| Travis, Roy/Pacific Palisades, CA | 5,700 |
| Vercoe, Barry/Concord, MA | 6,700 |
| Weber, Joseph/San Francisco, CA | 3,600 |
| Wise, Bruce/Oshkosh, WI | 3,000 |
| Woods, Michael/Bloomington, IN | 5,700 |
| Wuorinen, Charles/New York, NY | 3,100 |
| Wylie, Ruth/Estes Park, CO | 5,000 |
| Yen, Lenard/Congers, NY | 3,000 |
| Zupko, Ramon/Kalamazoo, MI | 5,700 |

Category II:

| | |
|---|---|
| Browne, Michael/Minneapolis, MN | 3,200 |
| De Jong, Constance/New York, NY | 4,300 |
| Dorr, Donald/Jackson, MS | 4,600 |
| Elmslie, Kenward/New York, NY | 7,500 |
| Hartman, Jan/New York, NY | 7,500 |
| Levine, Rhoda/New York, NY | 1,800 |
| MacDonald, Cynthia/Baltimore, MD | 4,300 |
| McDermott, Samantha/San Francisco, CA | 2,750 |
| Olon-Scrymgeour, John/New York, NY | 7,500 |
| Shawn, Wallace/New York, NY | 2,700 |
| Sorrentino, Gilbert/New York, NY | 5,350 |
| Street, Richard/San Francisco, CA | 3,200 |
| Whiting, John/Ventura, CA | 5,350 |

Category III:

| | |
|---|---|
| Ashley, Robert/New York, NY | 1,600 |
| Ha, Jae Eun/Greenwood, MS | 1,450 |
| Ornstein, Leo/Brownsville, TX | 2,500 |
| Stucky, Steven/Ithaca, NY | 1,500 |

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

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Panelists attending March 1979 meeting of the Composer/Librettist Section, Music Advisory Panel:

| | |
|---|---|
| Donald Erb (Chairman) | Composer<br>Faculty<br>Cleveland Institute of Music<br>Cleveland Heights, Ohio |
| Carlisle Floyd | Composer<br>M.D. Anderson Professor<br>University of Houston<br>Houston, Texas |
| Sheldon Harnick | Lyricist; Librettist<br>New York, New York |
| John Hollander | Poet; Librettist<br>Professor of English<br>Yale University<br>New Haven, Connecticut |
| Karel Husa | Composer; Conductor<br>Kappa Alpha Professor of Music<br>Cornell University<br>Ithaca, New York |
| Carman Moore | Composer; Critic<br>Music Director<br>Lenox Arts Center<br>New York, New York |
| Pauline Oliveros | Composer<br>Faculty<br>University of California at San Diego<br>Leucadia, California |
| Ursula Oppens | Pianist<br>Member, Speculum Musicae<br>New York, New York |

| | |
|---|---|
| Coleridge-Taylor Perkinson | Composer; Pianist<br>New York, New York |
| Vincent Persichetti | Composer<br>Philadelphia, Pennsylvania |
| Loren Rush | Composer; Co-Director, Center for Computer Research in Music and Acoustics, Artificial Intelligence Laboratory, Stanford University<br>Richmond, California |
| Hale Smith | Composer<br>Professor of Music<br>University of Connecticut<br>Freeport, New York |
| Joel Thome | Composer<br>Music Director and Conductor<br>Orchestra of Our Time<br>Bronx, New York |
| William Thomson | Chairman, Music Department<br>SUNY/Buffalo<br>Buffalo, New York |
| Hugo Weisgall | Composer<br>Professor of Music<br>Queens College<br>Great Neck, New York |

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

February, 1978

MEMORANDUM

TO: NATIONAL COUNCIL ON THE ARTS
PANEL MEMBERS,
NATIONAL ENDOWMENT FOR THE ARTS

FROM: ROBERT WADE, GENERAL COUNSEL

SUBJECT: CONFLICT OF INTEREST

The following statement on conflict of interest, especially the numbered paragraphs at the end of the statement, reflects the letter, spirit, and intent of Federal conflict of interest laws enacted by the Congress over the past years, as well as Civil Service and National Endowment regulations promulgated thereunder. It should be read carefully by all Council and Panel members.

STATEMENT ON CONFLICT OF INTEREST

The National Council on the Arts and the National Endowment for the Arts are well aware that one of their most important duties is to review constantly the disbursement of public monies in support of the arts. Both the National Council on the Arts and the National Endowment for the Arts believe that successful administration of the National Foundation on the Arts and the Humanities Act of 1965, as amended, requires the participation of persons who are recognized for their expertise in the arts and others professionally engaged in the arts. Congress also recognized this need and requires that members of the National Council on the Arts be selected:

> "(1) from among private citizens of the United States who are widely recognized for their broad knowledge of, or expertise in, or for their profound interest in, the arts;
>
> (2) so as to include practicing artists, civic cultural leaders, members of the museum profession, and others who are professionally engaged in the arts; and
>
> (3) so as collectively to provide an appropriate distribution of membership among the major arts fields."
>
> Section 6(b), National Foundation on the Arts and the Humanities Act of 1965, as amended.

The National Council on the Arts and the National Endowment for the Arts have used consultant-experts (either as members of panels or as individuals) to make recommendations on applications, make policy recommendations and generally advise the National Council on the Arts and the National Endowment for the Arts on matters relating to a particular field. As the funding for the National Endowment for the Arts grows, the use of consultant-experts becomes more and more important. The National Council on the Arts believes that consultant-experts should meet the same high standards of excellence as is required for membership on the National Council on the Arts.

Because members of the National Council on the Arts and consultant-experts are very much interested in the arts and often professionally involved in the arts, it is important that such persons constantly be mindful of possible conflicts of interest. In May 1966, the National Council on the Arts approved a resolution setting out its policy on conflicts of interest on the part of National Council on the Arts members. In 1967, the National Endowment for the Arts adopted formal regulations for "Standards of Conduct of Employees," which regulations apply in part to consultant-experts.

Just as the National Foundation on the Arts and the Humanities Act of 1965, as amended, requires rotation of Council members, the Council believes it is important that consultant-experts be utilized on a rotating basis. Consultant-experts should be chosen from various parts of our country and should represent various points of view within a particular art field. The Council does not believe that the length of time a consultant-expert will be used should be fixed, but that this should be dictated by the particular use for which the consultant-expert is employed and the availability of other qualified individuals.

As recognized in the National Foundation on the Arts and the Humanities Act of 1965, as amended, the interests of the arts require a maximum contribution from the leaders in each field. Therefore, Council members and consultant-experts should not disqualify themselves from participation in the arts, arts organizations or in projects supported by the National Endowment for the Arts merely because of Council membership or employment as a consultant-expert.

However, Council members and consultant-experts should be alert to avoid any action which could possibly be interpreted as a use of Council membership or consultant-experts employment to further their own interests or those of an organization with which they are affiliated.

The application of these two basic principles may be illustrated by the following examples:

1. Council members and consultant-experts should not submit an application for Endowment funds or a report required by the Endowment on behalf of themselves or an organization which employs them or with which they are affiliated, nor should they participate in any way in support of such an application. All negotiations in support of such applications should be carried on by personnel who are not Council members or consultant-experts.

2. Council members and consultant-experts may take part in activities undertaken with support from the Endowment, but should not personally receive any remuneration out of Endowment funds for their services in connection with any such activity, unless the National Council on the Arts and the National Endowment for the Arts know the approximate amount of remuneration prior to acting on such application. The propriety of receiving remuneration will depend on the nature of the organization, the amount of Endowment funding in relation to the total budget of the organization and other relevant factors.

3. If Council members or consultant-experts participate in any way in an Endowment-supported activity, the request to the Endowment for support should clearly indicate the nature of this participation.

4. Council members and consultant-experts should leave the room during the discussion and determination of an application from an organization with which they are affiliated.

5. Each Council member and consultant-expert shall file a statement outlining his/her employment and interests (financial or otherwise) in organizations eligible for Endowment support not later than 90 days after taking office or beginning employment. Such statements shall be kept current to reflect any substantial changes. Statements shall be filled with the Deputy Chairman and shall be considered confidential.

The considerations and procedure set forth above also govern, where applicable, relations between the Endowment and former Council members and former consultant-experts for one year following termination of their appointment or employment, respectively.

Adopted by the National Council on the Arts at its October/November, 1970 meeting, and revised in November, 1977.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

May 15, 1979

# REPORT ON CONTEMPORARY MUSIC PROGRAMMING BY MEMBER STATIONS OF NATIONAL PUBLIC RADIO

In March 1979 a letter was sent from the Music Program of the National Endowment for the Arts to all National Public Radio affiliate stations requesting information on the extent of their contemporary music programming and their interest in funding in this area. Of the 211 stations which were contacted, 83 responded, from all areas of the country; only 3 indicated that they did not broadcast any contemporary music at all. The letter encouraged all stations to respond regardless of whether they included contemporary classical music in their programming.

Using material gathered from letters and telephone calls from stations around the country, the following report is descriptive in nature and intended to give a general picture of contemporary music programming with some of its problems and potentials; a strict statistical analysis of the material submitted is not intended.

Although the attitude towards contemporary music has improved in the United States in the past few years due to increased understanding of new music, and there has been a slight improvement in the visibility of contemporary composers and performers, exposure through the major media and the recording industry is still minimal. The broadcasting of contemporary music has been of increasing concern to those in the field, which may explain the near 40% response by National Public Radio affiliates when asked their views on the subject. The controversial nature of exposure for music written in the various new modes of the twentieth century is reflected in the variety and intensity of the opinions expressed in letters sent to us by radio music directors. At Vermont Public Radio, for example, the music producer believes that "...public radio has a mandate to work harder to explain new music to the general public," while a Midwestern music director believes that "If avant-garde pieces are beyond my understanding, with my extensive music experience, then I assume that very few people in our audience could appreciate it." This is not to say that this entire state is completely bewildered by contemporary music because another station in the same state has a special morning program which is almost exclusively for and about "new music."

EXTENT OF CONTEMPORARY MUSIC PROGRAMMING

The first area which stations were asked to address was the extent of contemporary music programming on their stations per week as compared with total hours on the air; a program schedule was requested, "if available," and 44 were received. A few stations requested that a weekly total hour assessment for contemporary music was impossible to evaluate because of the variation which occurs from week to week depending on a combination of factors which affect programming. The majority, however, were able to give numerical responses, the average total number of hours on the air per week was 120 and the average hours of contemporary music was 5 hours and 30 minutes or 6.6% of total hours. There was considerable variation between one station which programs an hour per month and several stations which program as much as fifteen hours per week.

Although they did enclose program guides, several directors warned that their schedules did not actually reflect the total picture of contemporary music programming because frequently compositions are not itemized. In studying those schedules which were included, it became clear that the substance of what directors consider "contemporary" tends to be music of a relatively early school of twentieth-century composers. Americans Charles Ives, Aaron Copland, Virgil Thomson, Alan Hovhaness, and Samuel Barber, and European and South American composers Olivier Messaien, Ralph Vaughan Williams, Benjamin Britten, Alban Berg, and Hector Villa Lobos are names which appear to be favorites. There is some question, of course, as to whether all of these composers, some of whom are no longer living, are "contemporary" in the sense of composers writing music which is uniquely expressive of our time. Music of younger composers, written in recent years (notable exceptions are Toru Takemitsu, Ned Rorem, and Leonard Bernstein) tends to appear less frequently and, when it is programmed, individual stations broadcast their particular favorites, sometimes concentrating on the music of local composers. One reason, of course, for the concentration of the above-mentioned composers is that they get "heavy play" not only from radio music programmers at local stations, but from syndicated programs as well which are the primary source of contemporary music for some N.P.R. stations.

PERSONNEL FOR CONTEMPORARY MUSIC PROGRAMMING

The question of whether contemporary music programming is done by one individual, by several members on the staff, by an outsider or by no particular person, was the next topic of inquiry. The majority of those who responded indicated that a single individual does contemporary music programming on their staff. In some cases this referred to a special program devoted solely to new music which was hosted by a particular individual;

more often, however, this referred to more general programming in which no particular person programs contemporary music and stations in which several individuals or the entire staff share the responsibility.

There was some variation in these responses - one station indicated that half of its programmers are pro new music and the other half against. Several stations informed us that all their programmers are "instructed" to include new music in order to achieve as broad a range of programming as possible. Still others have their contemporary music programming done exclusively by an expert from outside the regular music staff. There were also a number of examples of individual programmers with a keen interest in new music who initiated special projects such as a series which presents local contemporary ensembles at the University of New Orleans (WWNO in New Orleans) among others.

SOURCES OF CONTEMPORARY MUSIC

With regard to the sources for their contemporary music programming, virtually every station had a slightly different balance. In general, stations seem to get their material from a combination of sources, including local live and taped programs, selections from disc, as well as from N.P.R. and other syndicated programs. The exceptions were those who did local programming exclusively or were very heavily weighted towards syndicated programs. Where stations included a verbal description of the ratio of sources, they were most often weighted towards local programming. "70/30, local/N.P.R." appeared more frequently than the reverse. Although there were some complaints that N.P.R. concentrates too much attention on European and not enough on new American music, many stations are now airing N.P.R.'s "New Music," a series of thirteen programs gleaned from three international new music festivals. Some stations will soon be airing the American Society of University Composers' "Radio Fest" which is exclusively the music of American composers. "Music Helvetia," a series on the music of contemporary Swiss composers, appeared on one program schedule. Other sources which include varying amounts of contemporary music and were noted were: N.P.R.'s International Concert Hall and Recital Hall, the Library of Congress Chamber Series, and the major syndicated orchestra series.

When asked for areas of specialization within contemporary music, the majority of the 76 who replied to the question said that they did not concentrate on any specific area; in several cases stations emphasized that their goal is to cover as broad a spectrum as possible. Exceptions were: one station which concentrates on "non-dissonant" music, one on Irish music, five on the music of American composers, five on chamber and orchestral music, three on electronic music, five who avoid electronic and

three whose concentration depends on the availability of recordings and other source materials for contemporary music.

SPONSORSHIP

Stations were asked whether they have ever served as a sponsoring organization for a contemporary ensemble. Out of 70 responses, 54 had not served as sponsors, 16 had. It was evident from the nature of the answers which were given, that sponsorship was interpreted as anything from financial support to assistance by the radio station as an umbrella organization, to broadcasting a particular ensemble on a regular basis. Stations which indicated that they broadcast ensembles regularly are:

WPBH, Hartford, Connecticut/Hartt College Contemporary Players
WETA, Washington, D.C./Contemporary Music Forum
KCFR, Denver, Colorado/Colorado Modern Music Ensemble

Stations which have served as sponsoring organizations for ensembles are:

WQED, Pittsburgh, Pennsylvania/Pittsburgh New Music Ensemble
WVIA, Pittston, Pennsylvania/Audubon Quartet

Stations which sponsor centers of new music and performance are:

WBFO, Buffalo, New York/Center of the Creative and Performing Arts at SUNY
KCSM, San Mateo, California/California Music Center

Stations which have broadcast performances by contemporary ensembles but not on a regular basis are:

KALW, San Francisco, California
WGUC, Cincinnati, Ohio
KSJN, St. Paul, Minnesota

Other types of sponsorship include:

KBIA, as joint sponsor of the Missouri Contemporary Music Competition for composers of unperformed chamber music. (KBIA broadcasts and distributes the recordings of the winning works.)

and

An announcer of WBHM in Birmingham, Alabama, was instrumental in the founding of the contemporary music festival in that city.

WNIU-FM in Dekalb, Illinois, sponsored a two-day festival for contemporary music in the fall of 1978: "Fall Festival of Contemporary American Music."

and

WXXI in Rochester, New York, WUOT in Tennessee, and KWAX in Eugene, Oregon, indicated that they might be amenable to sponsorship in the future.

WHY DOES CONTEMPORARY MUSIC RECEIVE SUCH LIMITED EXPOSURE ON PUBLIC RADIO - AUDIENCE OR PROGRAMMER?

This question received the most verbal, the most long-winded, the most philosophical, and the most eloquent responses from radio music directors around the country. Approximately 25% of the stations didn't respond to the question at all, meaning, presumably, that they do program more than a limited amount. Many, however, repeated the reasons over and over which began to sound distinctly like a theme and variations:

"...lack of audience appeal."

"...letters complaining about 'modern junk.'"

"...listeners have expressed dislike."

"One particular listener called to see if I was playing a tape backward on one of my programs."

"...lack of interest and knowledge of our listeners."

"...There seems to be some feeling on the part of listeners that new music has to 'prove' itself somehow, although how it would do that without being heard escapes me."

"I do not feel our listeners within the Shenandoah Valley are ready for it yet..."

"In general avant-garde music is a turn-off and tune-out factor for most listeners."

"...listeners generally turn away from long passages and/or programs of contemporary music."

"Too much feedback from well-heeled, well-connected, educated!! Yahoos who have trouble enough with Beethoven and Brahms."

"Listeners complain constantly."

"This is Kodiak - Dolly Parton country. We're lucky to turn people on to Beethoven and Mozart."

"Attempts at trying this form of entertainment a few years ago failed miserably."

Half of the responses were in this vein. Many stations qualified the audience-complaint theme, however, by indicating that they feel it is their duty to include contemporary music despite limited demand, in order to be representative of the whole spectrum of classical music. Several also indicated that they would program more if the audience did not complain so much. "Our programming of contemporary music is limited by the conservative taste of our listeners. The personal taste of the main music programmer would put us heavily into the twentieth century." Support for contemporary music programming was expressed in a variety of ways:

"...we feel that because it is the music of our times, and there is some very good new music being written, it deserves a place in our programming."

and from another perspective:

"...we schedule more than most because I feel that the music must be exposed or concert music will become a museum instead of a living force."

Within the remainder of responses to this question, a significant number of stations (8 in fact) found that, although their audiences responded favorably to contemporary programming, a lack of available funds prevented the hiring of qualified announcers in this area, and the purchase of programs and recordings other than promotional albums. Several stations also noted the lack of availability of sources of contemporary music as a reason for limited programming. Two other stations found a positive audience response to contemporary music, but indicated that they could not yet program a larger percentage because they are in the process of gradually introducing contemporary music in areas which have previously been largely dominated by traditional classical and rock music. One of these stations added that: "As the station grows and we add staff and tape services, I expect to see our commitment to today's composers grow as well."

The other area which emerged as a general category was the personal taste of the programmer or station management as a direct determinant in limiting the broadcast of contemporary music. The response, as cited on page two of this report, was unique in its direct admission of a lack of understanding on the part of a single individual responsible for programming. Others who use taste as a direct determinant included a director who chooses not to include any "dissonant music," a station which has a "program policy which stresses the standard orchestral repertoire," and a director who purposely limits the broadcast of contemporary music because he contends that, "in his experience...," "much of the contemporary music is not musical."

## PRESENTATION OF CONTEMPORARY MUSIC

Stations were asked about the presentation of contemporary music - whether or not they introduced new pieces in any special way for listeners who might find them unfamiliar.

More than half, or 42 stations, responded that they use no special method of introduction. Eleven others incorporate contemporary music into their regular programming, in some instances surrounding it with more familiar works to make it more acceptable to the audience. Several of these directors believe that this method is superior to the special isolated program of contemporary music which, they feel, represents an unnecessary segregation - especially since these programs are often heard at unpopular hours. Nineteen stations do use some form of special presentation, however, such as related program notes, interviews with composers and musicians, descriptions of salient features in the music, etcetera, to make it more accessible to the audience. The music director at WUSF in Tampa presents contmeporary music "... in such a way that the listener does not feel alienated, but rather interested, and 'in' on some device, idea or theme in the music." The music director at WWNO in New Orleans writes: "We are very conscious of the need to carefully present/introduce and provide a context for the experience and appreciation of contemporary works. We attempt to define the context and the factors contributing to the composition where possible, hoping that a listener will not be offended or turned off by something different if one has a perspective through which to experience it." Comments from numerous other stations seemed to support this view.

There were only four instances of local programs devoted exclusively to contemporary music; it is interesting to note that these programs were not among those who had listener complaints. These four stations integrate contemporary music with their regular programming as well. At KPFK-FM in Los Angeles, a new music program called "Zymurgy" was created in January 1979 and in its short history has included the world premieres of two works by young California composers Charles Amirkanian and Carl Stone as well as the broadcast of premieres of new and recent works by John Cage, Earle Brown, Morton Subotnik, Makoto Shinohara, Hans Werner Henze, Alan Hovhaness, and the first West Coast broadcast of Virgil Thomson's "Lord Byron."

## LIVE MUSICIANS ON PUBLIC RADIO

When asked about their willingness to broadcast "live" performances and interviews with contemporary composers and musicians, from a total of 81 who responded to the question, only 6 stations were unenthusiastic or felt this would be detrimental to their regular programming. A few stations qualified their statements by saying that they would only do interviews or pretaped programs. Two indicated that they would only work with groups or individuals who played or wrote "tonal" music.

Because of lack of funds, or because of a particular radio station's policy, most stations are unable to pay fees to musicians or composers. (National Public Radio headquarters must pay union scale to musicians for its programming but this requirement may be waived by local N.P.R. affiliates.) Four local stations indicated that they do feel that fees are desirable and pay them whenever possible.

FUNDING

The final question asked was: "If funding were available for this area would you be encouraged to program more contemporary music?" The division of responses here was 40 stations answering in the affirmative, 20 said "possibly" and 14 were against funding. Of the one fourth who said yes, 14 were very enthusiastic and in some cases sent lengthy supporting comments on their need for funding in this area, as well as some description of their attempts to find funding in the past or present.

One director was concerned that funding would not help bring the composer and his audience closer together: "Funding for new music is good for modern composers as it helps assure a future in composition, but I feel it sometimes keeps serious music in the 'ivory towers.' Composers need to rely on the public's taste and needs. Let the people support what they like."

But a number of others were more positive about its effects and in some cases are actively seeking funding.

"I need all the support I can get to keep what little new music we have on the air."

"We are seeking funds to provide a series of 12 monthly concerts to be broadcast live."

"Yes - several people in the Antioch College Music Department have expressed interest in producing programs and would probably be able to do so if funding were available."

"Yes, definitely. I am very pleased to see more interest in funding the broadcasts of contemporary music. This is the best way of reaching a large number of listeners."

RESOURCES FOR CONTEMPORARY MUSIC

Chamber Music America, the American Music Center and "Radio Fest," the new music series for radio produced by A.S.U.C., were suggested as sources and resources for Public Radio with regard to contemporary music. Many requests were sent by stations to these organizations (the majority to the American Music Center) asking for materials and methods for programming contemporary music on radio.

CONCLUSION

Certain important issues emerge from the material presented here. The discomfort many people feel in listening or even the idea of listening to contemporary music is a reality which is made manifest by the numbers of audience complaints, programmer complaints, limitations to tonal music, etcetera, which have been described in this report. This music, however, is the living, breathing material of our classical music culture, and there is a vocal minority in this country to whom it is extremely important. Some of these people are clearly making important progress in the slow and sensitive process of presenting new music to audiences to whom it might initially seem strange and unfamiliar. They have sometimes felt persecuted by more conservative directors and listeners who have "ghettoized" new music after 12 p.m. or before 6 a.m. Because of their deep commitment to new music a number of public radio stations have taken on the challenging task of educating people about music which Americans did not grow up hearing! For some, new American music is as unfamiliar as the music of a previously unknown foreign culture might be. The enthusiasm and excitement which were apparent in many of the letters from radio-programmers from around the country with regard to possibly extending their audiences, their hours, finding funds for new programs, searching out new materials and bringing new and fresh presentations to their programs, was impressive. (Attached is a list of the stations which responded.)

Funding projects in new music programming for radio would seem a logical area for the Endowment and the Music Program to begin in extending into the media area for several reasons: first, because many projects and proposals have already been, or are in the process of being developed, but need a funding source and second, because radio is an area which requires much lower levels of funding than television. The Media Arts Program has been able to fund a few such projects but their commitment is necessarily limited as they must cover many different areas of the Arts.

This should not be interpreted as an attempt to force contemporary music on a public which is already somewhat intimidated by it; it is to say only that the potential for creative vital programming, in some cases with substantial educational merit, already exists in many radio stations around the country. These stations are in ever-increasing need of support for their efforts with regard to new music which has traditionally been a difficult area for fund raising.

Attachment

Report prepared by Katherine Hay, Spring 1979 Fellow, National Endowment for the Arts, Music Program.

Responses were from the following stations:

SIU, Edwardsville, Illinois
WUOM/WVGR, Ann Arbor, Michigan
WFPK, Louisville, Kentucky
WCBE, Columbus, Ohio
WMUK, Kalamazoo, Michigan
WAUS, Berrien Springs, Michigan
WDET, Detroit, Michigan
KSMU, Springfield, Missouri
WEMU, Ypsilanti, Michigan
WILL, Urbana, Illinois
WYSO, Yellow Springs, Ohio
WSIE, Edwardsville, Illinois
WNIU, DeKalb, Illinois
WCAL, Northfield, Minnesota
WOI, Ames, Iowa
WSUI/KSUI, Iowa City, Iowa
KWIT, Sioux City, Iowa
KCMU, Warrensburg, Missouri
KBIA, Columbia, Missouri
KCUR, Kansas City, Missouri
KSJN, St. Paul, Minnesota
WGTD, Kenosha, Wisconsin
WHA/WERN, Madison, Wisconsin
WYSU, Youngstown, Ohio
WGUC, Cincinnati, Ohio
WOUB, Athens, Ohio
WFIU, Bloomington, Indiana
WGTE, Toledo, Ohio
KUOW, Seattle, Washington
KPBS, San Diego, California
KCSM, San Mateo, California
KWAX, Eugene, Oregon
KOAC, Corvallis, Oregon
KWSU, Pullman, Washington
KAWC, Yuma, Arizona
KUFM, Missoula, Montana
KIOS, Omaha, Nebraska
KBYU, Provo, Utah
KUNM, Albuquerque, New Mexico
KEYA, Belcourt, North Dakota
KALW, San Francisco, California
KVPR, Fresno, California
KUOP, Stockton, California
KSKA, Anchorage, Alaska
KMXT, Kodiak, Alaska
KBPS, Portland, Oregon
KCFR, Denver, Colorado
KUER, Salt Lake City, Utah
KUAT, Tucson, Arizona
KUNC, Greeley, Colorado
KCBX, San Luis Obispo, California
KUSC, Los Angeles, California
KASU, Jonesboro, Arkansas
WVWR, Roanoke, Virginia
WRFK, Richmond, Virginia
WKNO, Memphis, Tennessee
KWGS, Tulsa, Oklahoma
KOSU, Stillwater, Oklahoma
WMKY, Morehead, Kentucky
WKGC, Panama City, Florida
WBHM, Birmingham, Alabama
WFAE, Charlotte, North Carolina
WSMC, Collegedale, Tennessee
WUOL, Louisville, Kentucky
WUOT, Knoxville, Tennessee
WETS, Johnson City, Tennessee
WTSU, Troy, Alabama
KTED, El Paso, Texas
WWNO, New Orleans, Louisiana
WETA, Washington, D.C.
WMRA, Harrisonburg, Virginia
WUSF, Tampa, Florida
WXXI, Rochester, New York
WBJC, Baltimore, Maryland
WSKG, Endwell, New York
WBFO, Buffalo, New York
WVIA, Pittston, Pennsylvania
WCNY, Liverpool, New York
WQED, Pittsburgh, Pennsylvania
WPBH, Hartford, Connecticut
MPBN, Orono, Maine
WVPR, Windsor, Vermont
KANU, Lawrence, Kansas

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

MEMORANDUM

TO: NATIONAL COUNCIL AND NEA PANEL MEMBERS

FROM: ROBERT WADE, GENERAL COUNSEL

SUBJECT: CONFLICT OF INTEREST

The following statement on conflict of interest, particularly the numbered paragraphs at the end of the statement, reflects the letter, spirit, and intent of Federal laws applicable to this subject enacted by the Congress over the past years. The enactment of such laws has been strongly recommended and supported by the Attorney General of the United States. Accordingly, this statement should be read carefully by all NEA consultants, including Council and panel members. Also, it should be remembered that the Endowment's records are subject to periodic audits by the General Accounting Office (GAO), which reports directly to the Congress.

In connection with numbered paragraph 4, please note that it is not inappropriate for Council members or consultants to remain in the conference room for the purpose of answering questions during preliminary discussion regarding a particular grantee organization with which they are affiliated.

STATEMENT ON CONFLICT OF INTEREST

The National Council on the Arts and the National Endowment for the Arts feel one of their most important duties is to review constantly their disbursement of public monies in support of the arts. Both the National Council on the Arts and the National Endowment for the Arts believe successful administration of the National Foundation on the Arts and the Humanities Act of 1965, as amended, requires the participation of persons who are recognized for their expertise in the arts and others professionally engaged in the arts. Congress also recognized this need and requires that members of the National Council on the Arts be selected;

> "(1) from among private citizens of the United States who are widely recognized for their broad knowledge of, or expertise in, or for their profound interest in, the arts;
>
> (2) so as to include practicing artists, civic cultural leaders, members of the museum profession, and others who are professionally engaged in the arts; and
>
> (3) so as collectively to provide an appropriate distribution of membership among the major arts fields."
>
> Section 6(b), National Foundation on the Arts and the Humanities Act of 1965, as amended.

The National Council on the Arts and the National Endowment for the Arts have used consultant-experts (either as members of panels or as individuals) to make recommendations on applications, make policy recommendations and generally advise the National Council on the Arts and the National Endowment for the Arts on matters relating to a particular field. As the funding for the National Endowment for the Arts grows, the use of consultant-experts becomes more and more important. The National Council on the Arts believes that consultant-experts should meet the same high standards of excellence as is required for membership on the National Council on the Arts.

Because members of the National Council on the Arts and consultant-experts are very much interested in the arts and often professionally involved in the arts, it is important that such persons constantly be mindful of possible conflicts of interests. In May 1966, the National Council on the Arts approved a resolution setting out its policy on conflicts of interests on the part of National Council on the Arts members. In 1967, the National Endowment for the Arts adopted formal regulations for "Standards of Conduct of Employees," which regulations apply in part to consultant-experts.

Just as the National Foundation on the Arts and the Humanities Act of 1965, as amended, requires rotation of Council members, the Council believes it is important that consultant-experts be utilized on a rotating basis. Consultant-experts should be chosen from various parts of our country and from various points of view within a particular art field. The Council does not believe that the length of time a consultant-expert will be used should be fixed, but that this should be dictated by the particular use for which the consultant-expert is employed and the availability of other qualified individuals.

As recognized in the National Foundation on the Arts and the Humanities Act of 1965, as amended, the interests of the arts require a maximum contribution from the leaders in each field. Therefore, Council members and consultant-experts should not disqualify themselves from participation in the arts, arts organizations or in projects supported by the National Endowment for the Arts merely because of Council membership or employment as a consultant-expert.

However, Council members and consultant-experts should be alert to avoid any action which could possible be interpreted as a use of Council membership or consultant-expert employment to further their own interests or those of an organization with which they are affiliated.

The application of these two basic principles may be illustrated by the following examples:

1. A Council member or consultant-expert should not submit an application for Endowment funds or a report required by the Endowment on behalf of himself or an organization which employs him, or with which he is affiliated, nor should he participate in any way in support of such an application. All negotations in support of such applications should be carried on by personnel who are not Council members or consultant-experts.

2. A Council member or consultant-expert may take part in activities undertaken with support from the Endowment, but should not personally receive any remuneration out of Endowment funds for his services in connection with any such activity, unless the National Council on the Arts and the National Endowment for the Arts know the approximate amount of remuneration prior to acting on such application. The propriety of receiving remuneration will depend on the nature of the organization, the amount of Endowment funding in relation to the total budget of the organization and other relevant factors.

3. If a Council member or a consultant-expert is to be a participant in any way in an Endowment-supported activity, the request to the Endowment for support should clearly indicate the nature of this participation.

4. A Council member or a consultant-expert should leave the room during the discussion and determination of an application from an organization with which he is affiliated.

5. Each Council member and consultant-expert shall file a statement outlining his employment and interests (financial or otherwise) in organizations eligible for Endowment support not later than 90 days after taking office or beginning employment. Such statements shall be kept current to reflect any substantial changes. Statements shall be filed with the Deputy Chairman and shall be considered confidential.

The considerations and procedure set forth above also govern, where applicable, relations between the Endowment and former Council members and former consultant-experts for one year following termination of their appointment or employment, respectively.

Adopted by the National Council on the Arts at its Nineteenth meeting (October 30, 31 and November 1, 1970) in Tarrytown, New York.