

USITT NEWSLETTER

ADMINISTRATION SUPPLEMENT

MARCH 1966

CONTENTS: ADMINISTRATION OF THE ARTS - Robert W. Corrigan
BIBLIOGRAPHY
BOOK REVIEW: The Business and Law of Music - Havens
COMMITTEE NOTES
RESULTS OF THE ADMINISTRATION QUESTIONNAIRE
SECRET THEATRES AND HOW TO DO WITHOUT THEM - Kirschner

COMMITTEE NOTES:

Supplement Changes

The last four issues of the ADMINISTRATION SUPPLEMENT TO THE USITT NEWSLETTER have been published separately from the Institute's general NEWSLETTER and have been mailed only to Administration Committee members. However, at a January 27 meeting of the Executive Committee, the SUPPLEMENT was made an official part of the general NEWSLETTER.

The Executive directive produces two changes in the SUPPLEMENT: it is now being sent to all members of the Institute, and it will be mailed as part of the NEWSLETTER whenever possible.

The SUPPLEMENT has always been issued once a month, while the NEWSLETTER has operated on a different policy. The SUPPLEMENT's monthly printing schedule will continue.

Annual Convention

Administration Committee members are reminded of the Annual Convention to be held in Toronto, Canada, on April 29, 30 and May 1, 1966. We encourage Committee members to attend.

Questionnaire

Our thanks to the many members who answered the questionnaire printed in the January 28 issue. Your suggestions and comments are being given careful consideration.

A report of the answers received by February 16 is printed in this issue. If you have not answered the questionnaire, please rush your reply.

James L. Nuckolls
Chairman, Committee for
Theatre Administration

THE ADMINISTRATION OF THE ARTS

By Robert W. Corrigan, Dean, School of the Arts, New York University.

Based on remarks made by Dean Corrigan at an informal meeting on administration and the arts.

For several reasons I am more than a little disturbed by some of the reports which have been submitted to this group; primarily, because it seems to me that more often than not the wrong questions have been asked; but also because of a failure to make some crucial distinctions; and finally, because in some instances clear-cut distinctions have been made where no such clarity can or does exist.

Several papers refer meaningfully to "community needs", but a careful re-reading of them indicates that there is not much evidence of a basic understanding of those needs. Nowhere is this lack of understanding more apparent than when the arts themselves are referred to as a need. The arts are not a need, nor are they commodities, nor a collection of various things. The arts just are. They exist. And in the very fact of their being they surround us, have an impact on us, and also serve other needs which churn and ebb within us.

The well-established tendency in this country to treat the arts as a need has led us to think that the fundamental managerial responsibility in the arts is one of marketing, as if the arts were products to be sold cafeteria or supermarket style. In fact, in all candor, the market process seems to underlie most of what has been said during these past two days. Over and over again we have heard the phrase "the collecting of audiences." Such a phrase and the many others like it, reflects a limited concept of what the arts actually are; it implies that the arts are something to which people WENT.

But today the truth of the matter is that all the major problems areas of our society are dealt with through political processes. Urban redevelopment, the Poverty Program, the Appalachia programs are political, not market processes and their revolutionary character(not to mention the difficulty that much of the public has in understanding them) resides precisely in this fact. In a highly industrialized, urban society we must think of public and social problems in this way, and we must begin to think of the public and social dimensions of the arts in this way too. We are dealing with the community and the needs of people, and until we first concern ourselves with what people want we will not be able to deal adequately with the administrative problems that presently confront every one of the arts.

Second, I am quite disturbed by the wide-spread tendency both at this meeting and elsewhere to consider the artist as someone who needs a mediator and arbiter(an "arts administrator"). I find this same tendency in our universities and colleges where

more often than not the artist is treated like Faulkner's Miss Emily - "a tradition, a duty, and a care; a sort of hereditary obligation." I am sure that most university people would vehemently deny this, but they go on proudly proclaiming how many artists in residence they have on their campuses without realizing that such a concept is to publicly acknowledge the artist as an alien - highly respected, but alien nonetheless. (Whoever heard of a physicist or historian in residence?) If it is true that the artist is the seismograph of his age, then he must be (and is) very much a part of the world in which he lives. Art is first of all an act of discovery, an act which simultaneously reveals and reflects the reality of the present moment. And we must be willing to face the possibility that when we accuse (or just describe) the artist as isolated and alien, we, in fact, may be guilty of just this offence.

Third, I believe we have been much too concerned with the question of whether our future managers of the arts ought to be business men with an empathy for the arts or artists with a managerial sense. It might be either/or or both/and. But rather than either of these alternatives, perhaps the whole discussion might be more fruitful if we approached this subject in terms of the need that is actually arising. Perhaps we ought to consider the possibility that arts administrations, like university administration, is a new and emerging profession; a profession which requires and will create a whole new kind of person. I believe, that in general, this person will be an interpreter and a communicator. He will be one who knows the technocracy of communications, the signals of imagery, the human senses, the meaning of motion, symbolism, and prejudice, as well as all the systems of response by which people know themselves and each other. And, finally, this person must be one who knows how to make decisions based on all of these factors.

There is no doubt that we are going to develop people called "managers" in the arts. But we must not recruit and train them in terms of systems that have existed, nor even in terms of our present problems. Too often in our justifiable concern to solve immediate and admittedly difficult problems we fall into the same trap that has until quite recently made so many of our institutes of technology and schools of commerce obsolete. In our concern for the problems we have had a tendency to want to produce "instant administrators" who have mastered the techniques of management but who could not have possibly begun to learn the art of administration. In saying this I do not underestimate the need for managerial skills. It is important to know how to prepare an agenda and a budget, how to organize conferences and relate to a board of directors. But these are the technical aspects of management and they are readily learnable. The key problem is to prepare people emotionally and psychologically to use these techniques and perhaps even more important to give them the means

whereby they can accept the disciplines which these techniques impose. However, this is not going to be achieved just by taking a number of courses or by serving a series of apprenticeships. Certainly, any program of training for art administrators must provide training in the managerial skills and it must also provide the opportunities for these skills to be developed through actual practical experience. But I believe Harold Taylor touched upon the most crucial need when he stated in this paper: "There is a direct relation here between the development of young people with social purpose and those with a civic and a aesthetic purpose, pointing to the fact that the prime necessity in the development of new talent for the management of the arts and in the reorganization of social action is a full degree of commitment to the solution of cultural and social problems." The really essential characteristic of the arts is their relationship and commitment to the society in which they function.

Therefore, any program of training in arts administration must begin by first educating in the processes of society. The managers of the future must know how society is governed and managed and changed; how people communicate in it and what happens to the people and institutions which exist dynamically within it. In short, they must know and feel the associational character of American urban life. It is not enough to train in laws and contracts, accounting and box-office techniques; these are constantly changing. Any program in Arts Administration with a "How to do it" emphasis is to fail the manager of the future, even though that is what most aspiring managers will want and what may already established managers will demand. We must be primarily concerned with teaching the student how to plan for change, how to assimilate new techniques, and how to write the new laws. As Robert Saudek - no mean art administrator himself - put it recently, "Our good law schools are turning out first rate lawyers because each graduate has been trained to be a Justice in the Supreme Court." Our first responsibility must be to prepare a generation of administrators in the arts who know how to lead, not just follow.

There are many ways to meet this responsibility, and hopefully many imaginative programs will be emerging in the near future. But as I see it, any program must include the following elements as a minimum:

1. Training in managerial techniques (including internships).
2. Courses and experiences which will broaden, intensify, and integrate the student's knowledge, understanding, and experience of all the arts.
3. A program (not inter-disciplinary course work) in community process which uses all of the resources of the city, the university, and existing arts institutions.

But no matter what paths are chosen, we must always remember that although the pragmatic needs of arts administrations demand a mastery of techniques, these pragmatic needs do not demand the essence of the administrator's role. This he must bring himself and to himself. And the best that any educational program can do is to assist him to authenticate his own personality as an administrator of the arts.

SECRET THEATRES AND HOW TO DO WITHOUT THEM

Excerpts transcribed and edited from a complete address given before the USITT Committee for Theatre Administration on March 17, 1965, by James L. Nuckolls

By Richard Kirschner, Brooklyn Academy of Music, New York

DEVELOPMENTS:

There have been several developments which should interest people involved in the management of theatre. In the early part of 1965 the Rockefeller Brothers Fund, Inc. published the report, The Performing Arts, Problems and Prospects. In some 250 pages, they called for more cultural centers to be built across the United States. The report, itself, was very conservative, and it was more directed to the general public than to the theatre technician. Its purpose was to apprise this public of the situation in the performing arts. Since it is readily available, I recommend it to you, for it can be well used to reinforce the points which management must often make with trustees, boards, and others. It will be particularly important in representing the precedent and viewpoint taken by progressive businessmen who support the performing arts.

The other recent paper is the President's Report on the Arts and Humanities, in which he calls for greater financial support for the arts. The assistance he requests is similar to that already provided by the New York Council on the Arts, with the exception that Mr. Johnson would have it exist in a Federal level.

Currently, there are a great number of state arts councils in the United States. Not all of them are active, but since they do exist, the potential is there. And in 1965, a new office opened here in New York City called the Arts Councils of America, Inc. Its membership includes not only these state groups, but the urban arts councils as well. Many cities have councils which are independent of their state counterpart.

There are roughly 100 cultural centers already in existence or under construction. Only about thirty of these are similar in complexity to New York's Lincoln Center for the Performing Arts. But thirty is a remarkable number, when you consider that none existed ten years ago.

I also recommend the fine arts magazine, Arts Management, as the only professional publication available on the management question. Its only drawback is its small size; there is a great quantity of material which could, and given increased financing, would be included.

But all of this activity seems to have little if no effect on the average American citizen. If he is even aware of our cultural explosion, as demonstrated by the increased building of cultural centers, he regards it mostly as a real estate development. The experience of these centers is discouraging - once the novelty wears off, the attendance falls off.

There is an increasing tendency on the part of audiences, all over the country, to buy tickets only for the popular or heavily advertised attractions, particularly of a foreign nature. In the past, we counted on a small, discriminating public in this country to support the new, the experimental, the avant-garde. However, the audience seems to have shrunk. And at the same time, presentation costs have increased, making it difficult for these small groups to function without outside financial assistance.

The recent increase in competition by popular commercial theatres for the performing dollar has created an even greater need for experienced administrative leadership in the smaller, but equally important, area of resident and non-profit professional theatre. Unfortunately, relatively few young people are attracted to this type of management.

One of the most neglected management divisions is arts promotion. It is possible to analyse this sector, and to divide the activities into categories. And it is necessary to do this, if a theatre is to function at its optimum. Until we see an acknowledgment of the necessity for careful, professional planning, it will be difficult to share contemporary optimism for the future of our theatre.

At the basis of any arts program is, of course, the attraction itself. There is no questioning the fact that an inferior artistic product can be sold to the public for a limited time. But ultimately, if a permanent organization is to endure and flourish, the concern of everyone must start with the artistic merit of the performance. Often management loses sight of its *raison d'être* in its misguided zeal to save money and neglects one of the basic facts of cultural life: the production of a worthwhile theatrical activity will always be expensive and most likely cannot pay for itself through box-office revenue alone.

HOW TO DO WITHOUT SECRET THEATRES - Arts Promotion

Promotion of a theatrical presentation should lead to audience awareness of the activity. And if the work is artistically meritorious, the theatre will have found its patron. But if we neglect to advise the potential audience of our efforts, no amount of artistic perfection will succeed.

SUBSCRIPTION

I am going to propose several ways to do away with secret, unattended theatres. One prime factor is a subscription audience. Not all theatres feel that subscription is desirable. I will not go into the various advantages and disadvantages of such a system, other than to say that every one of the major theatres building in this country today is dependent on subscription.

I am going to itemize, for much of this paper, a number of areas that you might consider if you were organizing a subscription campaign. The first is the mailing list.

Most professional promotion people estimate that the response for a theatre list is about one per cent of the total mailing. As an example, the Phoenix Theatre, which is planning an advanced subscription next year, is currently preparing a mailing of over 450,000 pieces.

Professional services are available to which you can apply for lists. Kogos, for example, has the names of 21,000 buyers who attend Carnegie Hall; the Company will rent you the list, and place the names on your envelopes, for \$20.00 a thousand. That is about the average cost for such a service, and any one of a number of them are available and are listed in the New York Telephone Book.

If the list is a very good one, it may go up in price to \$25.00 per thousand. A good list is invaluable, and I suggest that you make every effort to work the cost of one into your budget. The percentage return does vary, and it can go up as high as 17%, depending on the logic of the list's application.

A second promotional area is the "kickoff dinner" which begins a campaign. It is always good to select some focal point for your effort - a beginning action - and the dinner will serve here.

You might also consider asking a celebrity to come to your area to act as the focal point. But when you do so, you should plan to pay for the service. It is expensive, but in my own experience, it has proved invaluable in publicity returns.

The "parlor party" is another fund raising technique - one which has been widely used in politics. In essence, a couple invites a number of other couples to their home with the stated purpose of learning about subscription campaigns. Houston's Alley Theatre and Minneapolis's Guthrie Theatre are only two of the regional theatres that have had phenomenal success with the idea. However, the more metropolitan the area, the more difficult it can be to operate a parlor party.

The basis of any campaign is a volunteer organization. There is no limit to the size; the larger the better, since only a small percentage of the people who lend their names to such an activity can be expected to carry the work load. In addition to helping with the parlor party idea, this organization can also assist you with a telephone campaign or mail drive.

THE BROCHURE

When you send out your brochure, it is imperative that you keep certain records. The number of pieces mailed, the printing cost, the time involved between brochure formulation and delivery - all are obviously important. You should also include your own name in any mailing, so that you can check the actual postal time.

The brochure or pamphlet is usually the initial announcement of your activity, though the newspapers can also help here. And you can list things in them which are particularly attractive to the public; additional theatre services, percentage of discount for a season purchase (25-30% is normal), lecture series, "dark night" play readings with new playwrights from your own community, a children's theatre program, classes in acting, and bonus items. The bonus idea has been developed by several theatres. The extras can include magazines, phonograph records, books, or other cultural activities such as discounts for opera and symphony tickets - all because the patron is a subscriber.

It is often possible to arrange for patrons of a particular store to charge their tickets on their store accounts. But, whenever you consider this scheme, work out all the details in advance. Is the store going to advance you the money when the ticket is purchased, or must you wait until everyone has paid in full?

Some theatres become involved in a deferred payment plan. Here, one is allowed to review his subscription for the fall by committing himself at the end of the spring season. This last idea is a good one, if you have continuity in management and a bookkeeping system which can handle the inherent complexities.

Another idea is to go into your community and make arrangements with the restaurants. They may be coaxed into granting a 10% discount on any meal when they are shown the tickets dated for that evening's performance. Ten per cent is not much, but people will figure that it takes care of the tip. They will also make theatre going more of an occasion - an idea which directly benefits your activity. The best establishments for this arrangement are the restaurants near the theatre building.

Many theatres are opening special clubs in their own facilities. These cabarets have been known to feature small revues - which may end up in competition with the main show.

Color, design, and copy are an important part of any brochure. I recommend that you use at least two colors (black is considered as one).

Great quantities of copy are not always desirable. And if you make a promise in your pamphlet, such as naming the plays for the first season, and then do not keep it, you may have difficulty getting people to subscribe for a second time.

Copy must be free of ambiguity. An ineptly designed "return" portion can be particularly confusing. It is a good idea to have several people read your material and interpret it for you. You may be surprised at the difference in responses.

Return envelopes are not a must, although I feel that they are a further inducement for a quick response.

A formal letter is often included with the mailing. My feeling is that most people do not read them. If the recipients are not already sold on the idea, or sold by the attractiveness of your pamphlet, they are not going to be convinced by a letter.

You must consider your institution's "image" in the creation of material. As an example, cultural centers prefer to maintain a certain dignity. However, the maintenance of a particular image does not control the effectiveness of the result. The most impressive brochures can be the most dignified.

A symbol, or logo, is an effective instrument for your organization. Good graphic art counts heavily.

Do not ask me why, but two things always seem to be left off theatre advertising: the telephone number and the address.

NEWSPAPERS

For a subscription campaign, newspaper advertising is valuable. Costs vary according to the population area, continuity, and location of the ad in the paper. Most theatres use only the theatre page; this is a terrible mistake. Stories, as well as formal ads, may appear in any section.

During an active campaign, it is essential that you be in the paper every day! Your press agent, if he is a good one, will appreciate this problem. You can not expect a full story daily, but your name should appear.

OTHER METHODS

Posters are expensive. They can cost anywhere from \$1.00 to \$4.00 each. My feeling is that window cards are not particularly helpful in larger cities. They exist in New York only because of the ticket brokers.

Fashion shows, luncheons, and telethons are all helpful. Outside of New York, you should try to involve all the stations in the community. A telethon is most easily conducted on educational TV, since, it is difficult to buck network commitments on commercial stations. It is well to investigate fund raising over the educational stations, however, for although there is not Federal prohibition against the activity, certain station managers prohibit the actual selling of subscriptions.

Movie trailers are a device few theatres use. Neighborhood cinemas can be talked into running your announcement with their paying advertisements. The films cost little - about \$75.00 for five copies.

When you order street banners, be sure that you are not too specific as to year, etc. You may want to use the banner for another campaign. Their cost is high, including the installation charge, and may run as much as \$100.00.

Bus cards, billboards, cab cards, and table tents for restaurants all make good announcements of your campaign. If you are a non-profit organization, you may be able to get the advertising space free. Your cost will then be for the printing and materials alone.

Industrial block sales provide an excellent source of mass ticket distribution. It is also possible to ask industrial employee service organizations to help in your campaign. However, when dealing with industry, it is best to coordinate block sales with fund raising activities. One activity should not jeopardize aid from the other.

Do not overlook shopping newspapers, local magazines, (such as Cue), hotel guides, and motel distributions. By the way, the best people for your transient box office trade are found in motels. These guests usually arrive before dusk without anything planned for the evening.

Some businesses have advertising marquees over their establishments. For a short duration, it is possible that they may switch the area over to your use.

Be sure to deliver your brochure at symphony concerts or other activities which attract potential audiences.

Many cities have Welcome Wagon services.. They will include your materials as a representation of the cultural element in the community.

The area concept is a good one to maintain in your campaign. Consider not only the city you are in, but also the surrounding country. In particular, include Army, Navy, and Air Force installations in your advertising. Remember that people from fifty to sixty miles away will come to your theatre on a subscription basis, especially if you include the discount dinner activity in your advertising. Branch box offices are ideal; the more ticket sources the better.

GENERAL COMMENTS ON AUDIENCE PROMOTION

If you have favorable reviews, publish them in some way. The same reprint can be mailed to people from whom you are trying to raise money, to your own subscribers, or to anyone ~~else~~ you may want to impress.

Theatres can produce magazines which describe their activities, either generally or for specific occasions. These publications often include a program.

Guides may be printed which list your activities and the work of another institution - the cost of printing can also be shared. This type of material includes railroad schedules, church listings, restaurant locations, etc.

Let me make one last comment on printed material and a method of coding it. You will find it is expensive to use a code in the traditional way (which requires a different printer's plate for each code symbol). However, there is an inexpensive solution. Have your printer include an alphabet on an inconspicuous area of your material. Then, after he prints a quantity of literature, he can cut off one letter. In this manner you will wind up with "ABCDEF" as one code, and "ABCDE" as another.

THE SPECIFIC AREA OF STUDENT PROMOTION

Student programs are an attempt to provide performances exclusively for student audiences, outside of the time that you would normally be performing for the general public.

I recommend that you scale your entire house at one price. This makes it much easier for the teacher because she does not become a box office with its many-priced accounting problems.

Most schools require complementary tickets for chaperones; these must be considered in the budget.

As far as times are concerned, mornings and afternoons are best. Evenings are very hard, since teachers are already required to fill their late hours with paper correcting, etc. It is generally difficult to organize attendance outside of school time.

It is most important to insist that ticket orders be filled in the order in which payment is received. If you say that seats are actually reserved as payment arrives, you provide an impetus to get the money in.

How do you publicize a student program? First of all, you can publish a much cheaper brochure. Boards of Education frequently publish newspapers and magazines in which your information can be included. Studies in the Mass Media, published by the National Council of Teachers of English, is produced quarterly and provides a good format. Study guides, student guilds for your theatrical activities, student press councils (for student newspapers) all provide good, free publicity.

Society help can be gained from the State English Association, AETA, the Speech Association of America, County Teacher Associations, State Commissions of Education, and Curriculum Development Departments of the various states and cities. One of the best teaching magazines on which to concentrate is Scholastic Teachers magazine with a circulation of 180,000.

Of course, student discount tickets (which are later turned in for seat reservations) are invaluable and cheap to produce. The expense comes in the mailing.

NEW SCHEME GOES INTO EFFECT FOR DEVELOPING THE THEATRE ARTS** -
James de B. Domville, Executive Director, National Theatre
School of Canada

The Canada Council has set into motion a broad programme aimed at developing the theatre arts in Canada.

Costing \$217,500 in the first year, the Theatre Arts Development programme incorporates a pilot project launched last year, under which four young men were chosen to train as administrators with leading performing arts organizations. This proved so successful that the Council will continue it, with the cooperation of the Canadian Theatre Centre, to help solve other staffing problems. An apprentice project will place several apprentices with major theatrical organizations to train for a year in the technical disciplines.

An advanced study programme for developing technical personnel already in the theatre will allow ten technicians to study in Canada or abroad for periods of up to six months. This programme will cover production managers, stage managers and assistant stage managers, lighting designers, lighting technicians, cutters, property, make-up and wig men. A communications fund, to be used by eleven theatre organizations, three opera companies and three ballet companies and one festival, will provide travel costs for senior artistic technical and managerial personnel to see each other's work and to consult on related problems.

The fund will be made available to the Vancouver Playhouse, the Vancouver Opera Association, Holiday Theatre, Manitoba Theatre Centre, Crest Theatre, Canadian Players, National Theatre School, Stratford Shakespearean Festival, The Canadian Opera Company, le Theatre du Nouveau Monde, Le Rideau Vert, Le Theatre de l'Estoc, Le Theatre Lyrique de Nouvelle France, Neptune Theatre, Charlottetown Festival, the Royal Winnipeg Ballet, National Ballet and Les Grands Ballets Canadiens.

A Consultant fund of \$16,000 will provide seventeen companies sharing in the communications fund with the opportunity to hire experts, from Canada or abroad, to visit the company for not more than several weeks and to help solve problems of management, fund-raising and technical matters.

A dramatists service being organized in collaboration with the Canadian Theatre Centre will provide for the reading of manuscripts and for various forms of assistance to professional theatres to meet special costs of developing and mounting productions of new Canadian plays. A grant of \$10,000 has been made to the Dominion Drama Festival to encourage the production at regional festivals of new plays by Canadian authors.

** Reprinted by permission from the Canada Council News, (October-November 1965), Vol. 2, Number 4:2.

BOOK REVIEW: The Business and Law of Music - John Havens, USITT

This book, edited by Joseph Taubman, is a collection of papers delivered at a symposium of the Committee on the Law of the Theatre of the Federal Bar Association of New York, New Jersey, and Connecticut. The Committee is chaired by Barnard A. Grossman, Past President of the Association.

The papers cover the areas of music publishing; music in the theatre, movies, and TV; foreign music; phonograph recordings; and performing rights societies. These papers sketch a brief history of the various areas. They also include a brief treatment of the Copyright Law effect and an indication of the areas for concern and special treatment. Three sample License Agreements appear as Appendices to Chapter IX, Music in Motion Pictures.

The Book will serve practitioners in the field with a basic background covering history, controlling law, channels of contracts, and major trouble areas. From there on, one is by himself. It appears that the Copyright Laws have not yet caught up with our communications explosion; The leaves many gray areas to trouble workers in the field.

Considering the state of the law, the gray areas, and the intricacies of acquiring various kinds of rights, a person approaching this field for the first time should be sure to work through a firm or practitioner experienced in the field.

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MAGAZINES

Wharton, John F., "The Ticket Trauma; Is the Box Office Obsolete?," Playbill (January 1966), Vol. 3, No. 1:10-18.

Wharton reiterates the policy described in A Fresh Look At Ticket Prices, (SUPPLEMENT, December 1965).

MONOGRAPHS

Birkenhead, T. Bruce, and Sardy, Hyman, Musical Stock Employees: Their Backgrounds, Their Unions and Management, Economic Analysis of the Performing Arts, Monograph #1, Brooklyn College, 1964.

A multi-interest investigation of employee views using the questionnaire approach.

NEWSLETTERS

"University Becomes Arts Patron and Buys Tickets for Students," Arts Management (January, 1966) No. 45:1

The Brooklyn Center of New York's Long Island University receives funds from the Youth Educational Council which will allow its students to attend NY performances as part of their regular academic course.

"New College Arts Management Programs Set," Arts Management (January, 1966), No. 45:1-2.

East Carolina College, Columbia, and New York University announce arts management curriculum. In Canada, the Theatre Arts Development Program of the Canada Council includes management training.

REPORTS

Segal, B. H., and Hall, Robert A., Tent Theatre, Budgets and Projections, (November 1960), USITT File.

The complete budget on an unnamed tent theatre

The New England Theatre Conference, Repertory Theatre in America: The Problem and The Promise, (Waltham Mass., January 1966).

A 42-page bound report on statements made at the NETC 13th Annual Convention, October 24, 1964.

NEWSPAPERS

"19,294 Work Wks. On Coast in '65," Variety (January 19, 1966), Vol. 241, No. 9:77.

Equity reports a jump of 13½ work weeks over 1964 due primarily to growth of local arena theatre stock. (58)

Zolotow, Sam, "3 Colleges Plan Theatre Courses," The New York Times (January 20, 1966), Vol. CXV, No. 39,443:28.

Julliard also initiates curriculum (see above), but there is no mention of administration. (59)

"School for Audiences," The New York Times (January 22, 1966), Vol. XV, No. 445:19.

The Gottesman Foundation, Scherman Foundation, and the Flagg Fund have agreed to underwrite a portion of the ticket cost for NY high school and college students attending the APA-Phoenix Theatre's You Can't Take It With You. (60)

"LBJ's Budget Asks For Maximum Arts Support," Variety (January 26, 1966), Vol. 241, No. 10:1

"The budget asks for \$13, 930,000 up from the \$5, 700,000 the Foundation is operating on now." (61)

Kauffmann, Stanley, "Out There In America," The New York Times (January 30, 1966), Vol. CXV, No. 39,453:1-X,6-X.

Kauffmann takes a look at the operation of three regional theatre groups: Long Warf Theatre (New Have, Conn.), Eagles Mere Associates (Chicago, Ill.), and Milwaukee Repertory Theatre. Comments are made on their collective business problems. (62 A-B)

"Nearly All Components Boost Cost, But Lincoln Center Figured Safe," Variety (February 2, 1966), Vol. 241, No. 11:57, 61.

A Brief history of one of the most successful capital campaigns in American philanthropy - the first time major corporate support has been obtained for an artistic enterprise. (63)

"Live Plays Back for Asbury Park," The New York Times, (February 5, 1966), Vol. CXV, No. 39,459:34.

Winter Equity season attempted by company in a resort community traditionally considered active only in the summer. First production receives medium good Attendance. (64)

Morse, Tom, "Smaller Burgs, Not Lincoln Center, Cue America's Escape From 'Wasteland,'" Variety (February 9, 1966), Vol. 241, No. 12: 57, 59.

Concert pianist Lorin Hollander argues that the smaller communities are now good and well-paying engagements. (66)

"Stagers-Coreops Threaten Strike As Off-B'way Refuses Negotiation," Variety (February 9, 1966), Vo. 24, No. 12:57, 59.

The Society of Stage Directors and Choreographers threatens a strike in its efforts to organize Off-Broadway in New York. (65)

NOTE: The underlined number in parenthesis (00) means that the article is available on loan from the Institute. If you wish to borrow an article, please refer to this number. Requests should be addressed to the Chairman, Committee for Theatre Administration.

RESULTS OF THE SUPPLEMENT QUESTIONNAIRE

Note: A survey was mailed out as a section of the January 28 publication. It was designed to help evaluate the SUPPLEMENT, determine any changes in form or content, and aid in a decision of whether or not it should be continued.

TOTAL NUMBER OF RESPONSES received by February 16, 1966 = 30.

QUESTION:

1. Do you read the SUPPLEMENT? Yes = 30.
2. Does the SUPPLEMENT provide useful information?
Yes = 29, No = 1.
3. Do you think that the Institute should continue publication of the SUPPLEMENT? Yes = 29, No = 1
4. Will (the reader) contribute basic information which may be later developed into an article? Yes = 23, No = 2, No answer = 5.
5. Will (the reader) contribute a full article for the SUPPLEMENT or the JOURNAL? Yes = 16, No = 4, No answer = 10.
6. Do you think that the SUPPLEMENT should be longer? Yes = 1, The same = 13, Shorter = 1.

RANKING: Readers were asked to rank types of article or feature according to their interest. A response of "1" indicated that the reader would like to see more of this type of article. A response of "7" meant that this type of article was not as important. Therefore, a low total indicated greatest interest.

1. General News. 54 points, GREATEST INTEREST
2. Administration Methods. 61 points.
3. Administration Theory. 63 points.
4. Bibliography. 72 points.
5. Descriptive Articles. 73 points.
6. Book Reviews. 89 points
7. Meeting Notices. 119 points. LEAST INTEREST.

Few COMMENTS were added to the space reserved for that purpose on the Questionnaire. Those that were received are being given careful consideration.

USITT COMMITTEE FOR THEATRE ADMINISTRATION

REGIONAL NEWS REPORT FORM

Enclosed are the following materials:

() Newspaper Article

Newspaper _____

City _____ State _____

Date ____-____-66. Volume _____ Number _____

() Other Publications (magazine, pamphlets, etc.)

Publication name _____

City _____ State _____

Date ____-____-66. Volume _____ Number _____ Page _____

() Check here if the Article is to be returned.

ADDITIONAL NOTES OR COMMENTS:

BY:

NAME _____

ADDRESS _____

Please mail to:

Chairman, Committee for
Theatre Administration
U.S.I.T.T.

245 West 52nd Street
New York, New York 10019

DATE: ____-____-66

RESULTS OF THE SUPPLEMENT QUESTIONNAIRE

Note: A survey was mailed out as a section of the January 28 publication. It was designed to help evaluate the SUPPLEMENT, determine any changes in form or content, and aid in a decision of whether or not it should be continued.

TOTAL NUMBER OF RESPONSES received by February 16, 1966 = 30.

QUESTION:

1. Do you read the SUPPLEMENT? Yes = 30.
2. Does the SUPPLEMENT provide useful information?
Yes = 29, No = 1.
3. Do you think that the Institute should continue publication of the SUPPLEMENT? Yes = 29, No = 1
4. Will (the reader) contribute basic information which may be later developed into an article? Yes = 23, No = 2, No answer = 5.
5. Will (the reader) contribute a full article for the SUPPLEMENT or the JOURNAL? Yes = 16, No = 4, No answer = 10.
6. Do you think that the SUPPLEMENT should be longer? Yes = 1, The same = 13, Shorter = 1.

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