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COMMITTEE NOTES:

If you look at the CONTRIBUTORS TO THE APRIL ISSUE of the SUPPLEMENT (page 10-11) you will note the small number of names representing localities outside New York.

The SUPPLEMENT was intended as a publication covering nationwide developments in the growing field of theatre management. However, nationwide coverage assumes nationwide reporting, and we have not had very much of that lately.

We New Yorkers rely on other members of the Administration Committee for clippings from local newspapers, for short reports on important activities, and for full articles which may be printed in the SUPPLEMENT or the USITT JOURNAL.

We also need regional support for the general activities of the Committee; we hope that there may be interest in undertaking local projects or seminars.

We are making an earnest appeal for help with the programs of the Committee. Please write to the Chairman, Committee for Theatre Administration, 245 West 52nd. Street, New York, New York 10019.

James L. Nuckolls
Chairman, Committee for
Theatre Administration

THE FUTURE OF NEW YORK AS A CENTER FOR THE ARTS - T. Bruce Birkenhead

Approximately seventy five people braved the wind and the low temperatures to attend a March 1 presentation of the Long Island University At Lincoln Center series on the performing arts. Chaired by Martin Josman of L.I.U., the symposium was directed to the question of the future of New York City as a center for the arts.

Mrs. E. Guggenheimer, Commissioner of the Department of City Planning, rose to the defense of New York (before the attack began). But coupled with her optimism, was an expressed fear concerning the role of government and the need to bring arts into the ghetto areas (through "Off-Lincoln Centers"). The fears surrounding government participation in the arts was not limited to those usually expressed. Mrs. Guggenheimer raised the question as to whether government would actually spend five million dollars to acquire a single painting.

And what would happen to government allocations for the arts if open hearings were held? Arthur Bliss of the Metropolitan Opera continued with a positive theme, with particular emphasis on the strong market for opera in the city. He reflected the typical view of those who are associated with opera and the ballet that some aid, government or private, is necessary. He also, however, looks forward to a declining role for subscription sales and a lowering of admission prices.

Now we turn to the attack. New York City is not a "cultural" center, but an "activity" center according to Mr. J. K. Hoffman. Quoting throughout the evening from statements attributed to Ingmar Bergman, Mr. Hoffman agreed with Mr. Bergman's apparent position that art is dead. If I understood Mr. Hoffman correctly, the death occurred when people stopped believing in God. Art is not "created" today, merely presented. The future of art rests with children, according to Mr. Hoffman. They are the ones who go to the ballet and the theatre without being conscious of being at "Lincoln Center" or "Brooklyn College". (Note: That Mr. Hoffman is Impresario and Director of the Children's Cultural foundation, Inc.)

This view continued, although in milder form, when the floor was turned over to Dr. Birenbaum of L.I.U. Dr. Birenbaum pictured the typical New Yorker as being involved only with where he lives and where he works. The New Yorker's home and office are linked by the subway which travels underground and does not allow him to become involved in the culture of the city, according to Dr. Birenbaum. The individual is involved in institutions that are concerned with continuity and not experimentation. This is an aspect of bigness, which cannot be reversed. Every big institution believes that it can best organize the arts. The negative attitude continued with a condemnation of the performance of universities as patrons of the arts. The university tends to support the tried and true. As institutions, they also reflect the typical middle class values of our society - and art is put on the same level as "... refrigerators, three bedrooms, and two cars.

Mrs. Guggenheimer had a different perspective. She declared that her work brings her into daily contact with individuals who are involved in the arts and are actually creating. But their small efforts are not newsworthy, and therefor go on without public notice. But for Mr. Hoffman, all of this activity is just that, and it does not constitute art. It is also Mr. Hoffman's position that nothing will really happen until the great mass medium, television, is truly involved in the arts.

Nothing new was really advanced during the symposium, either in the way of argument or solutions. What was presented was the expected split, right down the middle, between those who believe this City, or any other city for that matter, has a future and those who do not. What I found particularly vexing about the "pessimists" was the lack of a clear cut program for reversing the "decline" in the arts. Dr. Birnbaum would like to see the big institutions transcend themselves, whatever that means. And Mr. Hoffman advocates national lotteries to support the arts.

No one is about to support all of the current activity in the performing arts as being creative or even art. The mere construction of building and the filling of them, may be just so much busy work. Certainly it is also true that a small minority of the population attends the performing arts. But Mrs. Guggenheimer was right when she, in an aside, stated that a definition of art was necessary in light of the tone of some of the remarks of the evening: The definition was not forthcoming. The history of the performing arts is the story of minority patronage, and the production of little that has lasting value. It is out of the general activity, however, that the few works of art are created.

There is a story of two cavemen sitting on the sand. For the first time, one of them picks up a stick and scratches in the sand. He looks in wonderment at what he has done and brings it to the attention of his friend. His friend looks up in disdain and says "Ah, but is it art?"

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A REMINDER

On May 3, 1967, the USITT will be the guest of Long Island University at Lincoln Center for a discussion THE ROLES OF BUSINESS AND LABOR IN THE PERFORMING ARTS. The speakers for this session will include: Neil H. Anderson, New York Board of Trade; William M. Birenbaum, Long Island University; Morris Iushewitz, New York City Central Labor Council; Frederick O'Neal, Actors Equity; Charles M. Spofford, Lincoln Center; and director Alan Schneider.

The program begins at 7:15 p.m., May 3, Auditorium of the Library and Museum, Lincoln Center, New York City (Entrance from the Plaza or Amsterdam Avenue).

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THE ONTARIO THEATRE STUDY

Distinguished authorities from the worlds of finance, education, business, architecture, and the professional theatre have joined together for the Ontario Theatre Study. The Study is under the direction of the Province of Ontario Council for the Arts, and it is conducted in association with the Canada Council. The co-ordinator of the Study is Mr. Mavor Moore, General Director of the St. Lawrence Centre for the Arts in Toronto.

In general, the Study has been established to review the activities and requirements of theatre in Ontario, as directly related to the situation in North America. It will attempt to analyze various theatrical activities to determine which of them are working and which are not. The Study hopes to

define the needs of communities throughout the Province, to examine the ways and means of filling these needs, and to suggest courses of action for interested individuals, groups, and appropriate public authorities.

The Theatre Study has been divided into the following four inter-disciplinary areas and committees: Theatre Facilities and Touring; Theatre Sociology and Psychology; Theatre and Dramatic Education and Instruction; and Economics and Business Administration of the Theatre.

The Economics Committee is making a detailed study of such matters as fund raising, debt retirement, and accounting methods. It operates under the chairmanship of James Gillies, Vice-President of York University and Dean of its School of Business. The Committee's executive officer is Vincent Dupuis. Mr. Dupuis has worked as a system analyst for several large firms.

Among other things, the Economics Committee hopes to accomplish the following, primarily in the Province of Ontario:

ECONOMICS AND BUSINESS ADMINISTRATION OF THE THEATRE

- (1) A complete and detailed analysis of the methods and cost of launching major North American theatres, together with an efficient and careful investigation of the nature, method, and effectiveness of fund-raising for theatrical purposes.
- (2) A detailed analysis of the actual and potential sources of revenue available to theatrical organizations, such as box-office receipts, and contributions by the various levels of government, corporations, foundations, and private philanthropists.
- (3) An evaluation of the pricing policies and sales techniques of these theatrical organizations, including price ranges, price proliferation and its possibilities, price scaling, discount sales, group sales, subscription sales, etc.
- (4) A detailed and comprehensive study of the nature and changing composition of administrative, production, financial and other expenses with a view to ascertaining specifically the nature and problems posed by the "cost-revenue" trap.
- (5) A complete and detailed analysis of debt (surplus) management and debt retirement to determine what financial changes occur when financial instability appears, how these financial situations are handled, and who feels the effects of these pressures.
- (6) A review and evaluation of the promotion procedures used by various theatrical organizations to determine specifically how promotion and advertising techniques may be utilized to most effective advantage.
- (7) A comprehensive analysis of the methods and techniques of financial control and budgeting to establish how financial accounts are or should be administered and managed, and how budgets should be prepared and projected.
- (8) A comprehensive review of all labour-management contracts and negotiations together with an investigation into all fringe benefits,

pension plans, working conditions and general employment, income and expenditure characteristics for cast and staff members.

- (9) Finally, and most important, an exhaustive examination of all the latest techniques of theatrical financing, such as matching grants, low interest loans, trusts, and endowments to determine their present advantages and expected effectiveness.

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A REVIEW OF PROGRAMS AND PLANNING OF THE NATIONAL COUNCIL ON THE ARTS AND THE NATIONAL ENDOWMENT FOR THE ARTS, 1965-1967. *

NATIONAL COUNCIL

The following grants have been approved by the National Council on the Arts and are of special interest to theatre administrators:

Costume and Fashion Design

Costume Design Program: A matching grant to National Educational Television to produce a film for teachers of textile and costume design made in the studio of a leading designer for distribution to costume-design-teaching schools and museums. (\$12,500)

Historical Costume Exhibit: A matching grant to the Metropolitan Museum of Art for a two-month exhibition of 100 historical and 65 contemporary costumes reflecting the characteristics of our environment and for publication of an illustrated catalogue of excellence in this field of design. (\$25,000)

Drama

American National Theatre and Association: A matching grant to enable ANTA to aid non-profit theatres by establishing regional offices. (\$30,000)

Carnegie Institute of Technology: A matching grant to assist the development of the American Conservatory Theatre's student training program (\$160,000)

National Repertory Theatre: Matching grants to assist the company to expand its audience development program and broaden its student education program (\$75,000), and to enable the company to perform on Broadway for a three-week period (\$30,000). (Total: \$105,000)

New York Shakespeare Festival: An emergency matching grant to enable the company to conduct educational programs throughout the city which otherwise would have to be canceled or curtailed. (\$100,000)

Pittsburgh Playhouse: A matching grant to enable the company to fulfill com-

*Excerpts from a January 15, 1967 report by the National Foundation on the Arts and the Humanities Washington, D. C. 20506

mitments for the 1966-67 season, and to augment substantial emergency fund-raising activities undertaken by the citizens of this area to preserve the Playhouse. (\$25,000)

Playwrights Experimental Theatre: Matching grants of \$25,000 each to assist playwrights to secure a public performance of high professional standards in resident professional and university theatres at Arena Stage (Washington, D. C.), Barter Theatre (Abingdon, Virginia), Brandeis University (Waltham, Massachusetts), and the Professional Theatre Program of the University of Michigan (Ann Arbor) . (\$100,000)

Resident Professional Theatres: An extensive support program allowing resident professional theatres to further develop the artistic quality of their companies. (\$483,500)

Yale University Drama School: A matching grant to support the school's new play program. (\$25,000)

Education

American Educational Theatre Association: To study development of the theatre at the secondary school level. (\$7,000)

Laboratory Theatre Project for Education: A program, in cooperation with local school boards and the U. S. Office of Education, which is enabling theatre companies in Providence and New Orleans to give free performances to student audiences, play to the general public at reasonable rates, and develop techniques to improve the instruction of dramatic literature in secondary schools. (\$330,000)

New Orleans Repertory: A supplementary grant to Repertory Theatre, New Orleans to assist their audience development program. (\$22,500)

Variety of Art Forms

Graduation Awards: Individual grants-in-aid of \$1,000 to 77 promising young artists, composers and creative writers who graduated from college in June 1966 to visit art centers, museums, institutions, or areas of the United States which will enrich their cultural experience. (\$77,000)

American Lyric Theatre Workshop: A plan to create a special theatre laboratory for professional actors, musicians, writers and dancers, under the direction of Jerome Robbins. (\$300,000)

Rural Arts Program: A matching grant to the University of Wisconsin, College of Agriculture's Wisconsin Idea Theatre for an experimental pilot program in five small rural communities which will explore methods to increase public receptivity to cultural programs and give people who have not had the opportunity a chance to participate in the arts. (\$58,000)

Special Projects

American Theatre of Being: A matching grant to support theatre presentations of works predominately by Negro authors in schools and depressed areas of Los Angeles, under the direction of Frank Silvera. (\$25,000)

Artists' Housing: A matching grant to the J. M. Kaplan Fund to initiate a pro-

gram to develop studio-living quarters for artists at reasonable rates. (\$100,000)

Artists' Rights: A study grant to Melville B. Nimmer, Professor of Law at UCLA, to explore laws applying to the arts and the legal rights of artists. (\$25,000)

Hull House: Chicago: A matching grant to implement plans for an outdoor theatre and a number of basement theatres in public housing projects. (\$30,000)

St. James Community House School of the Arts: A matching grant to support music and theatre training programs for underprivileged youth in New York City under the supervision of Dorothy Maynor. (\$24,500)

The Program of Assistance to State Arts Agencies

Fifty States, the District of Columbia, the Virgin Islands, Guam and Puerto Rico are receiving funds from the National Endowment for the Arts which will enable them to study their cultural resources and establish an official State arts agency or develop programs, facilities and services at the community level.

Eleven states, Guam and the Virgin Islands have received non-matching study grants of up to \$25,000; eleven States, the District of Columbia and Puerto Rico are receiving up to \$50,000 program grants on a 50-50 matching basis; and 28 States have received study grants which will be followed by a matching program grant of approximately \$12,000 before the end of fiscal 1967.

NATIONAL FOUNDATION

The National Foundation on the Arts and the Humanities Act of 1965 was specifically designed to encourage States to furnish "adequate programs, facilities and services in the arts to all the people and communities in each of the several States," and authorizes \$2.75 million annually for the program, requiring that funds be matched and equally allotted among the States and special jurisdictions. Congress appropriated \$2 million for the program in fiscal 1967, the only year in which non-matching study grants are available.

Since the National Endowment for the Arts was created - -

State agencies are functioning in every State and jurisdiction of the United States as the result of legislation or executive action. Thirty-three States, the District of Columbia and Guam have established official agencies since 1965. Only six existed before the New York State Council on the Arts was formed in 1960 and Utah was the only one with an active program using State funds.

State agencies are generating funds to match Federal support from public and private sources. It is estimated that legislatures in more than 30 States have appropriated \$5.4 million for State arts agency programming since 1965. The private support of individuals, corporations and foundations has also increased.

State agencies surveyed the cultural resources in almost all States

and 39 States developed approximately 300 new arts programs which provided performances and exhibits in communities which never had the opportunity to participate in such activities.

The National Council on the Arts has allocated funds for the following programs which are of particular interest to theatre administrators:

American Playwrights Theatre: A project to enable the production of two new plays by established playwrights by the 153 university, community and resident professional theatres included in the APT membership. (Allocation: \$50,000)

International Theatre Institute 1967 Congress: A matching grant to the U. S. Centre of the International Theatre Institute to help support the first international theatre event of its kind to be held in the United States. (Allocation: \$35,000)

Minnesota Theatre Company (Tyrone Guthrie Theatre): A matching grant to meet the demands of producing the "Oresteia," which is to be directed by Tyrone Guthrie during the 1967 season, and will become part of the regular repertoire. (Allocation: \$45,000)

ARTS MANAGEMENT: UP TO 50 GRANTS-IN-AID OF \$450 EACH TO ENABLE ARTS ADMINISTRATORS TO PARTICIPATE IN SEMINARS SPONSORED BY THE INSTITUTE FOR THE STUDY OF ARTS ADMINISTRATION. (ALLOCATION: \$22,500)

FOUNDATION GIVING IN THE ARTS: A PROJECT TO EXPLORE NATIONAL AND LOCAL FOUNDATION SUPPORT FOR THE ARTS. (ALLOCATION: \$13,300)

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MUSICAL THEATRES ASSOCIATION THEATRE MANAGEMENT COURSE

The MTA announces its annual Theatre Management Course for April 28 to April 30. The sixteen-hour intensive lecture-discussion seminar for prospective theatre personnel will include sessions on Budgeting, Box Office Controls, Office Administration, Payroll and Tax Preparation, Royalty and Costume Contracts, Booking and Breakeven Points, Promotion and Publicity, House and Tent Management, Insurance and Risk-taking to name a few of the subjects. For further information, write to the Musical Theatres Association, 300 East 42nd. Street, Room 315, New York, New York 10017 (Phone: 212-697-2299). There is a \$69.00 fee.

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NORTH CENTRAL THEATRE ASSOCIATION CONFERENCE: A REPORT*

The North Central Theatre Association Conference in Saint Cloud, Minnesota, February 25-27, 1966, was attended by 298 delegates Co-sponsored by Saint Cloud State College, ANTA Region VII, and the Drama Advisory Office, the Conference brought together representatives from more than 40 cities in Minnesota, seven in North Dakota, and six in South Dakota. For the first time in Conference history, many students from throughout the region attended.

The following excerpt is from a luncheon speech given by Ted Kraus, Editor of the CRITICAL DIGEST, and titled "Where the Theatre Jobs Will Be."

"As Mr. Kraus noted, college training is no longer for jobs that don't exist on Broadway. Theatre will continue to live, but it will be different because of the increased leisure time which faces hundreds of thousands of people."

Among the many new jobs and sources for jobs in the performing arts listed by Mr. Kraus in his thoroughly detailed report are the following:

Projects involving parents and children under Title III of the new Elementary and Secondary Education Act administered by the Department of Health, Education, and Welfare. It's up to theatre people to invent projects that work; as new projects evolve, so will new jobs. Among the examples of grants: assistance to apprentices at the Ashland, Oregon, Shakespearean festival; projects bringing modern and classical drama to schools; studies to see how a drama room might make a difference in encouraging theatre education at the elementary school level.

Many new jobs are opening in educational theatre, which is in a state of wide disagreement and change. There will be ten million college students in five years ! Of special interest is the burgeoning growth of junior colleges.

Adult education programs will continue to grow; courses will be needed in acting, designing, directing, and theatre appreciation.

Arts Councils require many diversely trained persons. Fund raising and publicity directors are needed. There are art centers now developing with theatres in them, but there are not trained and ready people to use these theatres.

Community theatre: no person in community life can give enough time to do a professional job. An interesting development is the use of the apprentice program, which will help make the transition between community theatre and professional performance. Amateur theatre will not die, but the vanity of community theatre will go. Community theatres will be forced to hire paid staffs as the audience demands better quality and refuses to accept theatres' presenting the same things over and over again. The first areas of job development will be managing directors, technical directors, and business managers.

Commercial theatre: many new approaches are being taken; one firm is now televising closing nights; another in California plans to open musicals the same time as they are opened on Broadway. These programs provide more work for production staffs, etc.

Theatre consultants will be employed by state arts councils and by big business. Business firms are taking note of the impact of theatres such as the Stratford, Ontario, festival; forty new business plants have developed in the area since that festival began .

The armed forces now are hiring actors and actresses.

Special projects, such as Joseph Papp's professional touring theatre in New York, are developing; these are geared to more training in the public arts, to exposing new audiences to professional performance.

Children's theatre: most of it at the present time is bad; touring company personnel are low paid and incompetent. This, too, is changing.

Critics will be demanded by communities as audiences become better trained.

Creative training centers with paid staffs are among the new ways of exploring use of leisure time.

There are many jobs available in selling commercial equipment and supplies.

Management is the most rapidly developing area for jobs. Colleges are now offering special training; East Carolina College now has an M. A. in theatre management; courses are being offered at New York University, and in California; Kansas State provides opportunities for interns. Now that the job of managing director is becoming too complex, there will be further division of responsibilities into the artistic director and business manager.

Professional companies associated with universities will provide new types of jobs. There are now eleven companies associated with universities; Equity estimates that there will be another eleven added in the next two years.

Resident professional theatres are another source. There are now thirty-six companies of this type; Equity estimates that there will be fifty by 1968.

In conclusion, Mr. Kraus noted that the energy of theatre people must go into theatre and the love of theatre. The names and functions of jobs will change, but what happens is up to you. There are countless opportunities available; they must be taken, or the theatre will be left behind in self-pity.

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ETCETERA

ARTS COUNCILS OFFICE

The Associated Councils of the Arts (formerly the Arts Councils of America) is now in the Palace Theatre Building, 1564 Broadway, New York, New York 10036.

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CONTRIBUTORS TO THE MAY ISSUE

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BIBLIOGRAPHY - Esther Berger

REPORTS

American National Theatre and Academy, STAR-METRO POLL: THEATRE-GOING IN CITIES, Region VII Office, ANTA, Saint Paul, Minnesota, September 1, 1965 (unpublished mimeo).

A reprint and nine pages of "Supplemental Information" covering the Minneapolis STAR's Metro-poll survey of attendance at live theatre and movies in the Twin Cities Area.

New York State Council on the Arts, "Annual Report 1966-1967," (March 1967).

The Council celebrates its seventh year. Of particular importance to theatre people are the Report sections on the Professional Touring Program, Educational Presentations, Special Projects, Technical Assistance, and the listing of Council Publications.

NEWSPAPERS

"Life at Lincoln Center of the High Cost of Culture," The Village Voice, (January 22, 1967), pp.1 & 19.

Large deficits and high costs plague New York's mecca of culture.

"L.A. Levies 10% Tax on Music Center Tickets; Hope to Limit Deficit," Variety (Feb.8, 1967), Vol. 245, No. 12, pp. 55.

The County owned Music Center increased rental rates to performing groups and the parking rate.

"Ball's ACT in Smash Frisco Bcw, With Rave Reviews and Boff Biz,"Variety (Feb. 8, 1967), Vol. 245, No. 12, pp.59.

The American Conservatory Theatre in S. F. received a \$245,000 Ford Foundation Grant at the end of its opening week.

"The Actor-Pickets Were Confused," Variety (Feb. 15, 1967), Vol. 245, No.13 pp.57.

"The Angry Equityites fear the Beaumont will become a commercial booking house. They might better fear what would become of their resident company ideal if the Repertory Theatre were unable to stay afloat financially."

"See L.A. Censorship Threat in Bid For Stronger Music Centre Comm., "Variety

USITT COMMITTEE FOR THEATRE ADMINISTRATION

REGIONAL NEWS REPORT FORM

Enclosed are the following materials:

() Newspaper Article

Newspaper _____

City _____ State _____

Date _____ - _____ -66. Volume _____ Number _____

Page number(s) _____

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

Publication name _____

City _____ State _____

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

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New York, New York 10019

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(Feb.22, 1967), Vol. 246, No.1,pp.61.

The Los Angeles County Board of Supervisors has enlarged the authority of the Music Center Standards committee. The idea would be for the body to review and make recommendations on productions to be presented at the Center Theatre Group.

"HEW Give 3-Year Grant of \$331, to Aid Deaf Actors in Road Projects," Variety (March 8, 1967), Vol. 246, No.3, pp. 59.

The Eugene O'Neill Memorial Theatre Foundation has received a \$331,000 Federal grant to help set up a long range program of legit for the deaf.

"Toronto Businessmen Have Legit Angel Club," Variety (March 8, 1967), Vol. 246, No. 3, pp. 62.

"An enterprising group of 24 Toronto businessmen and women have formed an Angels Club to invest in theatrical productions."

Folsom, Merril, "Arts Center Stirs Westchester Rift," The New York Times, (March 10, 1967).

The site of a proposed \$16.5 million cultural center is the center of controversy as a result of the release of a report done under the auspices of the State Council on the Arts.

Taubman, Howard, "City's Approach to Arts," The New York Times, (March 10, 1967).

The Committee chaired by Eugene Black, Jr. has recommended that an overall program of aid to the arts be instituted in preference to the present haphazard approach. In addition, some program for continuous review of the City's involvement should be instituted.

Shepard, Richard, F., "Ex-Arts Internes Examine Ford Fund Program," The New York Times, (March 11, 1967).

Former Ford Internes express a generally positive view of the program, although some aspects come under fire.