

SEPTEMBER 1967

CONTENTS	:	THEATRE MANAGEMENT TRAINING IN COLLEGES AND UNIVERSITIES
		TCG's TOWARD A NEW AUDIENCE
		EXISTING OUTDOOR DRAMA TECHNIQUES
		THE CANADA COUNCIL'S TENTH ANNUAL REPORT
		FIRST REPORT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS
		GRANTS AND AWARDS
		ETCETERA
		BIBLIOGRAPHY

Regular contributors to the SUPPLEMENT: James L. Nuckolls, USITT General Editor (Gersztoff, Nuckolls & Warfel, Inc.); Harold R. Oaks AETA Administration Project Chairman (Kearney State College); C.E. Scott, Bibliography Editor for USITT (State University College New Paltz, New York); T. Bruce Birkenhead Vice Chairman, USITT Committee for Theatre Administration (Brooklyn College).

The Administration SUPPLEMENT is a Newsletter publication of the United States Institute for Theatre Technology and is distributed by the Administration Project of the American Educational Theatre Association. Members of AETA and USITT who join their respective administration divisions receive issues of ARTS MANAGEMENT, a special publication covering the general field of arts administration. Please address correspondence to the Administration SUPPLEMENT, USITT, 245 West 52nd. Street, New York, New York 10019.

## GENERAL NOTES

The Chairman of USITT's Committee for Theatre Administration and the Chairman of AETA's Theatre Administration Project have been working together during the summer to improve the quality and broaden the scope of the SUPPLEMENT. The two Chairmen felt that this publication was of interest to the members of both organizations, and they felt that the SUPPLEMENT should attempt to service a greater variety of administrative interests. On August 29, the Executive Committee of the USITT approved changes in the format of the SUPPLEMENT to reflect AETA and USITT participation; it also formally supported the continued development of the combined activity.

Unfortunately, while there has been evidence of increased interest in and use of the SUPPLEMENT, financial support has been difficult to find. Four SUPPLEMENTS a year have therefore been suspended. The publication will be issued as follows: September 15, November 15, January 15, March-April (April 15), and June 15.

We would like to remind you that the SUPPLEMENT depends on the contribution of material by the membership - and particularly by those outside New York. We encourage you to submit articles on management theory and practice, news clippings from local papers, reports on publications, and letters to the editor.

James L. Nuckolls  
Chairman, Committee for  
Theatre Administration

\* \* \* \* \*

THEATRE MANAGEMENT TRAINING IN COLLEGES AND UNIVERSITIES - Harold R. Oaks, Chairman, Theatre Administration Project of AETA

This survey was undertaken to determine the extent, nature, and subject matter content of course offerings in theatre management at American colleges and universities. It was based on an earlier survey conducted by Walter Walters but was expanded to cover some additional materials. A comparison of the two surveys shows an increased interest in management training in the last few years. Many more schools are offering courses and several of the institutions without courses indicated plans to start classwork in management in the next two years. The importance of theatre management is being recognized by academic theatre.

A total of 285 questionnaires were mailed to institutions with developed theatre programs in all of the United States. Of the 180 respondents to the survey, 59 offered courses in theatre management or administration. The information below summarizes the responses of these 59 institutions.

## SURVEY FINDINGS

Course Title:

Called Theatre Management or Administration

called other name 15%

Part of Series in Management:

Yes 5%

No 95%

Level:

Freshman and/or Sophomore 7%

Junior and/or Senior 19%

Graduate only 24%

Combination Graduate & Upperclassmen 50%

How often Taught:

Yearly 47%

Every semester/quarter 15%

Summer only 2%

Every other year 23%

When needed 4%

Average Enrollment per Offering:

0 - 10 53%

11 - 20 39%

21 - 30 4%

over 30 4%

Credits per Offering:

1 semester hour 4%

2 semester hours 11%

3 semester hours 48%

4 semester hours 2%

6 semester hours 2%

1 quarter hour 2%

2 quarter hours 4%

3 quarter hours 18%

4 quarter hours 5%

5 quarter hours 2%

Who Teaches Course:

Department Head 42%

Theatre Business Manager 11%

Other Staff Member 47%

Teacher's Academic Degree:

Bachelors 5%

Masters 43%

Doctors 48%

None 2%

Other 2%

Teacher's Experience in Theatre Management and/or Administration:

Total	Type of Exp.	1-4 yrs.	5-9yrs.	10-14 yrs.	15 & over
91%	Ed. Theatre	15%	25%	32%	28%
30%	Prof. Theatre	44%	19%	0	37%
38%	Com. Theatre	35%	40%	15%	10%
72%	Summer Theatre	24%	24%	18%	34%

Text Used:

Plummer 33%

Plummer & Other 6%

Other Text 14%

No Text used 47%

Placement of Management Graduates in last 3 years:

Ed. Theatre - Academic	20	41%
Ed. Theatre - Non-Academic	0	
Community Theatre	10	20%
Professional Theatre	11	23%
Other	8	16%
Total Graduates	49	

Course Content:

Subject	Essent.	Import.	Marg. Imp.	Could Eliminate
Th. Adim. H.S.	17%	33%	10%	6%

History	12%	21%	23%	11%
Soc. Econ. & Cult.	32%	30%	13%	2%
Th. Adm. Col & U.	71%	16%	2%	0
Policy-org.	71%	15%	0	0
Producer-func. & Dut	65%	12%	8%	0
Staff org.	76%	10%	0	0
Business Mang.	79%	8%	2%	0
Bud. Preparation	71%	12%	2%	2%
Bud. Cont: Purch.	69%	20%	2%	2%
Bud. Cont: Income	70%	15%	2%	2%
Box Office	83%	12%	0	0
Ticket Sales	76%	17%	0	0
House Management	63%	25%	6%	0
Stage Management	27%	19%	15%	12%
Public Relations	69%	12%	2%	2%
Build. Audience	73%	15%	6%	0
Advertising Media	71%	15%	4%	0
Theatre Image	63%	15%	6%	4%
Printing, etc.	60%	14%	8%	2%
Programs	56%	21%	6%	2%
Play Selection	52%	21%	8%	8%
Scheduling	38%	21%	10%	6%
Touring	23%	31%	12%	4%
Community Theatre	19%	32%	13%	8%
Th. Admin. Prof.	19%	31%	13%	6%
Broadway	21%	29%	17%	6%
Summer Theatre	23%	23%	23%	2%
Act. Equit. Reg.	23%	31%	21%	0
Agents	13%	17%	33%	0
Reg. : Gov., City,	23%	23%	19%	0
Union				

#### SUMMARY

Management training in American colleges and universities is conducted on a single course basis at the upperclassmen-graduate or graduate only level. Most classes carry three semester or three quarter hours credit, are offered yearly, and have an average enrollment of ten or less. Instructors generally have a doctors or masters degree and have experience in educational and summer theatre management. Most programs use no text, but if one is used it will probably be Plummer's The Business of Showbusiness. Only a small percentage of the schools offering courses in management actually graduate students in the area. Such graduates are placed primarily in academic theatre, but there are substantial numbers in professional and community theatre as well. The material covered in the typical course will stress college and university theatre management and administration, will perhaps touch on high school management, and will deal to a limited degree with professional theatre practice.

Management training is one of the rapidly expanding areas of theatre in colleges and universities. A combined list from the College Theatre Directory and this survey showed 91 institutions offering courses in theatre management and 11 others planning to introduce the course in the near future. There is a definite need for more extensive training and for broad information exchange within academic theatre and among academic, professional, community and summer theatre. The Theatre Administration Project should be prepared to assist in the development of this vital training area.

Editor's Note: A list of universities and colleges offering course work in Theatre Management and/or Administration has been printed by the AETA's Theatre Administration Project.

\* \* \* \* \*

#### TCG's TOWARD A NEW AUDIENCE

This report, written by the Theatre Communications Group (Tcg), began as a summation of the ideas resulting from an Audience Development Workshop which first met in June 1966. Further information and qualifying opinions were added after a second session of the Workshop held about five months later. At both meetings, chosen leaders from six resident theatres and several outside observers attempted to "formulate creative ideas for a long-range program to double the size (by percentage of population) of the regular audience for serious theatre over the next ten years - and to initiate action for further study, testing, and implementation of these ideas."

The Workshop move chronologically. "(1) to define accurately the present resident theatre audience, demographically; (2) to isolate groups in American society who are not regular theatregoers but represent strong potential to become such; (3) to outline their likely resistances to theatregoing; and (4) then and only then to seek solutions to these resistances.."

The results of the first problem, a definition of the existing audience, can be generally outlined as follows: (1) Present audiences are highly educated. (2) "Professionals" create the largest audience component, even though they "do not include college-trained engineers or highly trained scientists and technicians in the proportion in which they exist in our national society." (3) The average income is very high: well over \$10,000. (4) A higher percentage of women than men attend. This ratio is not exceptional,

since it "corresponds with the breakdown of total U.S. population." (5) there are no clear-cut general conclusions which can be drawn from the presented statistics as to age. However the average age of each audience seems to parallel the ages of the theater's Board of Directors and professional leaders. In short, "the demographic studies revealed...what has long been suggested: that the professional theatre auditoriums in America are the haunt of society's upper middle class."

#### POTENTIAL AUDIENCES

The workshop went on to recognize that "development of new audiences for the resident theatre must concentrate upon selected representation from mass groups rather than trying to engage all elements of each group indiscriminately.... Given this choice, the group next attempted an analysis of the psychological, emotional, and intellectual qualities which would tend to make a person most susceptible to the theatre experience..."

The three chosen were:

- "INTELLIGENCE - a high degree of mental alertness and quickness;
- IMAGINATION - the creative ability to see what might be; and
- HUMANITY - a high degree of concern for fellow human beings."

"Guided by these prerequisites, the workshop proceeded to isolate six groups...to be considered prime targets for future audience development." The six included bright high school students, elementary school children, engineers and scientists, middle management and executive personnel, single working girls and blue-collar workers who deal with other people.

What follows is a highly informative and imaginative discussion of each of these groups. The report covers the possible reasons why they do not attend theatre, offers positive suggestions for overcoming the resistances within each group, and points out areas for further study. A complete description of this part of the report would, of course, require an extensive report in itself. It would also be outside the scope of this extract. Administrators who deal with audience promotion should find a copy of TOWARD A NEW AUDIENCE and share the long-range thinging of TCG.

\* \* \* \* \*

#### EXISTING OUTDOOR DRAMA TECHNIQUES

With the backing of the U. S. Department of Health, Education, and Welfare (Office of Education), Mark Sumner of the Institute of Outdoor Drama has produced AN INVESTIGATION OF EXISTING OUTDOOR DRAMA TECHNIQUES AND A DETERMINATION OF METHODS TO IMPROVE TRAINING. The report is not devoted exclusively to management problems. However, it does contain valuable information for administrators in all of its 126 pages. Two parts of the report will be of particular interest here: Section I, "Pre-Planning Procedure," and Section III, "Company Operational Structure."

#### PRE-PLANNING

The outdoor dramas covered in the report (those productions depicting legendary, historical, or religious traditions) represent a considerable investment. Sumner notes that first year preparation costs for a moderate company may range up to \$50,000, and that the ten-week playing season may run another \$75,000. From then on, the cost of reopening the production will run from \$20,000 to \$30,000. Sumner also notes considerations which can create problems greater than those faced by summer stock operations, classical productions or musical drama. As an example, attendance to outdoor drama must be promoted over a far greater area, since the same audience can not be counted on to repeat during a season or during successive seasons. While Sumner admits that facilities cost less in amphitheatre form than in the indoor form, the cost is still substantial. For a 1,500 seat facility, the outdoor theatre can run up to \$250,000. The greatest cost area in the construction phase is the amount spent on various buildings (shops, box office, etc.); the most money spent on equipment goes for lighting.

The importance of pre-planning is obvious in the light of the costs involved. For this reason, Sumner starts off his report with discussions on organization, audiences, feasibility and scope, production costs, and fund raising.

Throughout his wealth of material, Sumner stresses the fact that practical leadership is dependant on the skills of a good manager. He must be retained "on a year round basis, beginning a year before the production is to open" to be properly effective. There is one further qualification; the manager "must be supplied with skilled assistants." Sumner also mentions that the primary purpose of the sponsoring organization should be, in fact, the production of a drama. The cases where organizations have "attempted to sponsor outdoor drama as a side-line (to museums, schools, etc.), or in conjunction with a separate major effort of another type, have been failures."

Sumner has found that the most popular form of fund raising has been the sale of bonds with values of between \$25 and \$1,000. Over the years, an effort has been made to "make these bonds available to as wide a strata of interested people as possible, so as to stimulate the feeling that the production is 'our' show." In general, Sumner stresses the fact that backing for successful outdoor drama must involve and seek cooperation from a wide range of the community. Other sources of funds have included contributions, memberships (which allow members to see productions and participate in the organization's affairs), permanent memorials, underwriting (which requires a pledge to bear a percentage of any loss up

to a fixed maximum), private foundations, government at all levels, and colleges and universities.

#### OPERATION

In addition to a general discussion of management and the people involved, the report contains a valuable section on organizational duties. The duties are outlined and serve as a definition of the various job categories. Every department is covered, with greatest emphasis given to administrative positions held by the General Manager, Director, Company Manager, and Business Manager.

#### TRAINING CRITIQUE

The report's last chapter deals with education and training. Unfortunately, company managers were not interviewed about problems resulting from gaps in training or about methods to improve training; these areas were discussed only by artistic staff members. One can not help but wonder what the administrators might have said.

\* \* \* \* \*

#### THE CANADA COUNCIL'S TENTH ANNUAL REPORT, 1966-67.

Highlight of the Report are a ten year review of achievements of the arts in Canada and a look at the recent emergence of advanced research in the humanities and social sciences from under the shadow of the natural sciences.

With a 1966-67 budget of \$11 million, as compared to the previous year's million, the Council was able to step up all its programs of assistance. For the second consecutive year, aid to the social sciences and humanities was roughly doubled, to \$5.58 million from the previous year's \$2.85 million. Aid to the arts went up to \$4.35 million, from \$3.44 million. The increased assistance was made possible by a special government appropriation of \$10 million made in 1965, the remaining two-thirds of which were, with governmental agreement, applied to the Council's 1966-67 plan of expenditures. Also mentioned in the Report is the Government agreement to recommend parliamentary approval for a grant of \$17 million which would allow the Council in 1967-8, with the additional income from its endowment funds, to lift its level of support to over \$21.5 million.

While achievements in the arts, social sciences and humanities during the ten year existence of the Canada Council are underlined in the Report, it is added that "for a good part of those ten years the Council's resources did not permit it to attend in any significant measure to certain needs, especially those of the social sciences and the humanities". The additional funds now available have enabled the Council to initiate a "recovery operation", designed to meet the backlog of requirements and extend its support to the full dimension of its mandate. This operation, begun in 1965-66, is expected to be completed by the end of the 1969-70 fiscal year.

#### THE ARTS PROGRAM

In an informal look at the state of the arts over the decade of the Council's existence, it is affirmed in the Report that there are "many new ventures of quality... of which we all have reason to be proud, and...some of those that were already in existence are coming to levels of excellence and originality which must have seemed far from their reach in 1957". There are individual appreciations of the major art forms -- ballet, music, visual arts, theatre, opera and writing.

In the Report is a plea for the economic betterment of the artist. "It is most curious", says the Council, "that such an important sector of any civilized society should be tacitly accepted as a kind of sub-proletariat". A solution of this problem, continues the Report, calls for the "combined efforts of artists, unions, arts administrators, all levels of government and the public".

Statistics cited in the Report from major arts organizations show that their combined revenues have nearly tripled over the decade, going from \$2.6 to \$7.5 million a year, while audiences have more than doubled. The expenses of the arts organizations have nearly quadrupled in the ten years, their combined budgets having gone from \$3.6 million to \$14.5 million. Higher artistic standards and consequently rising costs are noted. At the same time the Report said that box-office revenues do not always keep up with increased expenses. It may be, continues the Canada Council, that in some cases the ticket-buying public should be prepared to pay more for the arts. In addition, the Report points to increased interest in the ideas of pooling the administrative services of cultural enterprises in some metropolitan centres and of conducting united appeals for the arts, along the lines of those carried out by welfare organizations.

#### THE ACADEMIC PROGRAM

The Council says that it is now "within reach of providing a truly national service in each of its academic programs", thanks to increased funds from Parliament and a policy of concentrating its resources in a few well defined areas. Council aid to the humanities and social sciences for 1966-67 was double that of the previous year, having risen to \$5.58 million from \$2.85 million, and should be doubled again for 1967-68, to \$12 million. "At the same time", continues the Report, "leaving out 'big science' such as space and nuclear research, the natural sciences could draw on \$49.5 million last year and will be able to draw on \$66 million this year from the National Research Council and the Medical Research Council". The Canada Council points-out that the research force in the social sciences is as large as in the natural sciences and calls for continued efforts to correct the imbalance between their respective levels of

support.

With a record number of applications for doctoral fellowships received, the Council was able to keep to its objective of meeting at least two-thirds of the demand in a field where all applicants have survived repeated academic screening. The number of applicants rose to 1,432, 36% over the previous year, and the number of awards was increased by 49%, to 949. A year earlier the Council was able to meet only half of the the demand. However the Council estimates that a total of 3,450 doctoral candidates in all are eligible to apply for fellowships and that this number will increase considerably each of the next few years. To maintain its present ratio of awards to applications the Council would need to offer support to some 3,100 doctoral students by the 1969-70 competition.

Reprinted in the Report is a recent survey of Canada Council doctoral fellowship holders, showing that 87% of the award-winners are now engaged in a career of research and teaching. The survey also indicated that 80% of the doctoral fellows who had gone abroad to study had returned to take up their careers in Canada.

Other academic programs of the Council too were expanded. According to the Report, 103 senior fellowships were awarded, as compared to 56 the previous year. The value of research grants offered was \$1 million, compared to \$300,000 the previous year. In view of the rapidly growing demand, the requirement for 1967-68 is likely to exceed \$2.5 million. Nonetheless, says the Council, even the expanded program expected for 1967-68 will reach only 1,000 of the 10,500 humanists and social scientists on the faculties of the Canadian universities.

The Council adds that the response of Canadian scholars to its programs of aid to the humanities and social sciences has dramatized the need that existed in previous years.

\* \* \* \* \*

#### FIRST REPORT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

On June 9, the New Jersey State Council on the Arts announced that the programs it has sponsored during the first four weeks of operation have reached 30,000 persons, most of them students in New Jersey schools.

Governor Richard J. Hughes, who received a Council report on the program, said that the month-long period of activity was "highly satisfying, but only a forerunner of what can become a permanent program of state-sponsored cultural events throughout New Jersey."

The four cultural organizations whose activities were sponsored by the State Council were the Garden State Ballet, the New Jersey Symphony Orchestra, the Princeton Chamber Orchestra, and the Morris Repertory Theatre. Each conducted a special program of events under a grant from the Council.

Byron R. Kelley, newly appointed Executive Director of the New Jersey State Council on the Arts, said that the most extensive of these programs was a 26-performance tour by the Garden State Ballet, which reached about 20,000 students in 12 different counties. Fred Danieli's company performed its narrated "Introduction to Ballet," a review of the development and forms of ballet, presented by a group of 15 professional dancers.

The Morris Repertory Theatre used its grant from the Arts Council to produce John Dos Passos' "USA" a panorama of dramatic highlights during the first three decades in this country, in nine separate New Jersey communities. The theatre company performed in Newark, Newton, Allendale, Morristown, Elizabeth, Perth Amboy, Manasquan, Watchung and Dover.

\* \* \* \* \*

#### GRANTS AND AWARDS

Between June and August 1967, the following grants and awards were announced by organizations with interests in theatre.

##### CANADA COUNCIL GRANTS

Grants totalling \$2,053,700 to assist 23 arts organizations across Canada were announced on August 11, following consideration of applications at a meeting earlier this summer. Except where noted the grants are to assist the organizations with their general operations during the 1967-1968 season.

The recipients of grants in theatre were:

Theatre du Nouveau Monde, Montreal, \$225,000.  
Manitoba Theatre Centre, \$125,000.  
Canadian Crest Theatre Foundation, \$125,000 to assist in the production of four plays during the 1967-68 season.  
Theatre du Rideau Vert, Montreal, \$110,000.  
Neptune Theatre, Halifax, \$95,000  
Canadian Theatre Centre, Toronto, \$85,000  
Dominion Drama Festival, \$42,000, to assist the Festival's program of providing professional theatre people to work with amateur groups outside

Ontario, to permit winning groups in regional competitions to travel to the DDF finals next spring, in Windsor, Ontario, and to provide prizes for new Canadian plays.

Theatre de l'Estoc, Quebec, \$ 30,000.

Young People's Theatre, Toronto, \$5,000 to enable this company to produce two plays for children during the 1967-68 season.

On July 31, the Council, as part of its increased support of advanced research in the social sciences and humanities, made a grant of \$5,760 to Prof. Daniel Cappon, University of Toronto, for research on the sensory differences between persons who habitually attend artistic events and those who do not.

\$2,000,000 AWARDED TO THE STATES  
BY THE  
NATIONAL ENDOWMENT FOR THE ARTS

In June, the National Endowment for the Arts announced grants to each of the 50 States, Guam, Puerto Rico, the Virgin Island, and the District of Columbia for the second consecutive year. The matching grants, totalling \$2,000,000, were made under a continuing program established by the National Foundation on the Arts and the Humanities Act of 1965, and were designed to support high quality artistic activities at the State and local level.

Mr. Roger L. Stevens, Chairman of the Endowment, when announcing the latest grants, said, "The developing Federal-State partnership for support of the arts is an outstanding example of dedicated and imaginative local leadership increasing the availability of our artistic resources to all of our citizens. This leadership, supported by matching Federal and State or private funds, has initiated more than 250 new or expanded arts projects in the first year of the program and will increase this total to more than 800 this year.

To qualify for these matching grants, each State prepared a plan for the development and support of artistic activities stating how the funds would be used.

States applying for less than \$39,000 were granted the full amount of their request. States applying for the maximum \$50,000 permissible under the law, were granted \$39,383 on an equal allocation basis due to Congressional curtailment of appropriations.

States applying for less than the maximum included: Delaware, Idaho, Nebraska, Nevada, North Dakota, and South Dakota.

GRANTS ANNOUNCED BY THE FORD FOUNDATION

A \$900,000 grant for APA-Phoenix, one of the country's leading resident professional theaters, was announced on July 20 by the Ford Foundation.

The grant, which was approved at the June meeting of the Foundation's trustees, is designed to give the company breathing space over the next three seasons in which to expand regular annual contributions from other private and public sources. Theatre, Incorporated, the nonprofit corporation that operates APA-Phoenix, is required to match the Foundation's grant dollar for dollar.

"APA-Phoenix has established a stable company of actors and given New York City a varied repertoire of high professional standard," said W. McNeil, vice president in charge of the Foundation's program in Humanities and the Arts. "The test of whether a resident repertory company can achieve prominence at the level of theatre costs in New York City has still to be made, however.

"It is our hope in granting these funds that over the next three years APA-Phoenix can develop the annual maintenance support that symphony and opera have traditionally had in New York. The confidence of the company's management that it can meet this challenge is reflected in their acceptance of the Foundation's grant on very strict terms"

APA-Phoenix was formed in 1960 by the merger of two groups -- the Phoenix Theatre, which was established in 1953 by T. Edward Hambleton, and the Association of Producing Artists, founded by Ellis Rabb, which was a touring company for several years before establishing itself in New York City. Mr. Hambleton is managing director, and Mr. Rabb is artistic director.

The grant for APA-Phoenix is the latest in a ten year Foundation effort to strengthen American theater, in which grants totaling more than \$14 million have been made. Earlier this year, grants totaling \$2.5 million were made for the American Place Theatre and the new Negro Ensemble Company in New York, the Tyrone Guthrie Theatre in Minneapolis, the Center Theatre Group of Los Angeles, and the American Conservatory Theatre, San Francisco.

The Foundation today also announced internships for administrative and managerial personnel in the professional theater and with symphonic and operatic groups. Five awards were made under a program, initiated in 1962, that enable interns to spend a year learning about the daily administrative work of an artistic organization. Sixty-two interns have previously received awards under the program.

The new awards for theatre are:

Recipient  
William Beeson, III

Educational Background  
B.A., Bowdoin College (1957)

Place of Internship  
Alley Theatre

Recipient	Educational Background	Place of Internship
*Daniel R. Rule	B. A., Occidental College (1962)	New York City Opera
Christopher E. Wooten	B. A., University of British Columbia (1965)	Minnesota Theatre Company
	M.B.A., Harvard University (1967)	

#### MUSIC-THEATRE STAFFER RECEIVES GRANT

Stephen H. Arnold, Publicity Director and Assistant Manager of the North Shore Music-Theatre in Beverly, Mass., has received a grant from the Department of State in Washington, D. C. under the American Specialist Program. Mr. Arnold will lecture on the theatre to amateur, professional, and university theatre groups in Ecuador, Bolivia, and Chile.

Experienced in both technical theatre and theatre management, Stephen Arnold will lecture on theatre management, publicity and promotion, lighting and technical practice, and theatre architecture. He will also speak on the current American theatre scene.

Mr. Arnold has been Public Relations Director at the North Shore Music-Theatre in Beverly since 1963.

#### STOCKTON CIVIC THEATRE AND THE COURTS\*

Stockton Civic Theatre, Stockton, California released a statement about its "Landmark case affecting all non-profit organizations engaged in the performing arts."

"The Stockton Civic Theatre in February, 1964, by an action in the trial court, took the legal position that all of the performing arts operated on a non-profit-sharing basis are 'charitable' activities and functions, and as such are entitled to tax exemptions on all the personal and real property used in its civic theatre . . . The Stockton Civic Theatre took the legal position that its functions, purposes, and activities, and of all the performing arts, are educational; that 'educational' is synonymous with 'charitable'; and, therefore, it should receive tax exemption as a 'charitable' organization..." (A California statute grants personal and real property tax exemptions to organizations where the purposes are "charitable." according to the SCT news release.)

"The case had a long, difficult, and rugged course in the courts. The trial judge denied relief, and took the position that the property of the Civic Theatre was used for the 'entertainment of others and the pleasure of its own members. 'and that any educational benefits '... (were) purely incidental to the predominate (sic) purpose of entertainment. 'The Fifth District Court of Appeal of California (242 A.C.A., pp/1055 1068) upheld the trial court decision./ A petition for a hearing was granted in the Supreme Court of California. Thereafter, by a 7 to 0 decision, the Supreme Court reversed the trial court and the District Court of Appeal./ The Supreme Court of California held that the term 'charitable' should be given a 'broad rather than a strict meaning', and among other statements in this, an important decision in its field in the United States said:

'...it is clear that the activities involved here (activities of a civic theatre) for the furtherance of the dramatic arts come within the term 'charitable purpose' as used in the Constitution (California.)'

"The impact of this decision in the development of the theatre, the drama, the symphony, and all of the performing arts, is immeasurable./ This decision does not, however, relieve any organization of the necessity to file a welfare exemption claim, nor of the necessity to bring the dedication clause of their Articles of Incorporation into agreement with the new state requirements."

#### TEXAS TAX BATTLE\*

Art Cole, Director of Midland Community Theatre and ACTA Regional Chairman, writes "...the Texas Legislature has passed a bill making museums, concert halls, theatres (and the like) which are owned and maintained by state-chartered non-profit corporations, exempt from ad valorem taxes in Texas./ This has been a long time coming to pass, and represents, an important milestone in the increasing recognition of the importance of the arts in this state. It is also testimony to the effectiveness and importance of the Texas Fine Arts Commission, appointed by Governor Connally a scant year ago./ This theatre (M.C.T.) still has under appeal a tax suit similar (I presume) to the Stockton, California, case. The legislation is of course not retroactive and we are being sued for about \$14,000 in back taxes./ of interest to us all should be the new recognition given to the validity of theatre as an educational force in our lives. I don't know which came first - the new recognition or the new definition - but both should give us all new heart. We haven't been toiling in this vineyard for nothing after all."

\* \* \* \* \*

#### CONTRIBUTORS TO THE SEPTEMBER SUPPLEMENT

The Canada Council

Ford Foundation

Charles C. Mark, National Foundation on the Arts and the Humanities

New Jersey State Council on the Arts

Jeanne Adams Wray, Oklahoma State University, American Community Theatre Assoc.

J. Wesley Zeigler, Theatre Communications Group, New York

\* \* \* \* \*

\*Renewal of earlier award

\*Reprinted from the American Community Theatre Association Newsletter (June 1967), Vol. VII, No. 5



## BIBLIOGRAPHY

### BOOKS

Mathews, Jane DeHart. The Federal Theatre 1935-1939, Plays, Relief and Politics. Princeton, New Jersey: University Press, 1967.

### NEWSPAPERS

"Going Ahead on Computer Setup," Variety (June 6, 1967), 63,66.

Projected three to four thousand U. S. sales booths will be in operation by January, 1969, to service cultural centers, university and college legit, sports, and hard-ticket films.

Kerr, Walter, "Repertory: Once the Honeymoon is Over," The New York Times (June 18, 1967): II, 1,3  
Kerr discusses repertory theatre's "middle years" after being accepted in the community. Permanence must be initiated everyday.

Zolotow, Sam, "Sale is Doubled for Shakespeare," The New York Times (June 20, 1967), 33.  
Danny Newman of Theatre Communications Group describes techniques used to increase subscriptions at Stratford Conn., and other regional theatres by from 100% to 800%.

"Theatre Powwow Never Uses Word 'Entertainment'," Variety (June 28, 1967).  
Report of Colloquium '67 in Montreal summarized as: (1) there is no guarantee that there will be anything to put into new culture complexes; (2) plays have to say something to audience; (3) Theatre can no longer be of conventional design; (4) there is no consensus in taste.

"Chi's Goodman Theatre Has It Made; Favorable Press, Smash Business," Variety (June 28, 1967); 55,59.  
Six-play, 36 week season is successful mainly because of policies and standards of director, John Reich.

"O'Neill Foundation Puts Out New Script Catalog," Variety (June 28, 1967).  
The O'Neill Foundation has published the first volume of an annual series titled "New Playwrights Catalogue." The Foundation will function as agent for the plays listed.

Calta, Louis, "Computers Speed Box-Office Sales," The New York Times (July 7, 1967).  
Reports pilot project of Ticket Reservation Systems, Inc., in three New York Gimbels stores handling tickets for three attractions.

Taubman, Howard, "Negro Theater Project," The New York Times (July 18, 1967).  
Ford Foundation grant of \$434,000 to establish Negro theatre in New York attacked as "cultural separatism."

Canby, Vincent, "Nederland Family Building a Theater Empire," The New York Times (July 18, 1967).  
David T. Nederlander of Detroit and his five sons own 2½ theaters in New York, six on road, and are going into production area to fill them.

Moore, John L. "Bikel, Severns and Stevens Urge Strengthening of U. S. Arts Financing," Variety (July 19, 1967): 2,61.

Report of witnesses before Congressional panel on National Foundation for the Arts and Humanities.

Zolotow, Sam, "Ford Foundation Gives A.P.A. -Phoenix \$900,000," The New York Times (July 20, 1967).  
Lowry reasons that large grant to APA is to spur support for permanent company equal to opera and symphony support on long term basis.

"Coast Cities Join to Produce Opera," The New York Times (July 20, 1967)  
San Francisco Opera Association and the Music Center Opera Association of Los Angeles announce partnership to become effective within five years.

Davies, Lawrence E., "American Conservatory Theater Seeks Funds," The New York Times (July 20, 1967).  
ACT, in looking for a permanent home, reports 67-week budget of \$2,438,000, with deficit of \$425,000. Reports performances, admissions and subscriptions.

Ericson, Raymond, "Airline to Join U.S. in Support of Music tour," The New York Times (July 26, 1967).  
President of N.Y. Philharmonic announces European tour sponsored by State Department, TWA, and concert fees.

Litman, Lenny. "Finding Shows Irks Arenas," Variety (July 28, 1967): 81,84.  
Report of 42nd. annual conference of the International Association of Auditorium Managers in Pittsburgh. Lack of promoters, effect of computerized ticket sales, shortage of managers were topics.

Gold, Ronald, "In Search of 'Involved' Audiences," Variety (July 26, 1967).

Points to experiments at Caramoor Festival, Katonah, N.Y., in contemporary music and dance which lead to "total theatre" involving audience.

Windeler, Robert, "U.S. Funds Set Up Theater on Coast," The New York Times (July 26, 1967); 42.

Announces establishment of Inner City Repertory Company in Los Angeles Funded by National Council on the Arts, HEW, and Locality.

Morse, Tom, "Computer Ticket Sales NSG So Far, But Legit Holds Wait 'n' See View," Variety (August 2, 1967): 53.

Ticket Reservation Systems is in pilot stage with booths in three New York area Gimbels stores. System works technically. Ticketron plans 35040 outlets by fall of 1968. Computicket will have 52 outlets in Southern California Supermarkets.

"Actors' Antics on Mobile Stage Brighten Dark Spot in the Bronx," The New York Times (August 3, 1967).

Project of New York's Urban Corps under advisorship of NYU professor takes playlets into streets at cost of less than \$5,000.

"Will Arts Ever Tie Sports," Variety (August 9, 1967): 63.

Canada Council has increased aid to creative and performing arts by 26.5% Says audiences have doubled during past ten years, while revenue has tripled and expenses quadrupled. Includes statistics for theatre, ballet, and music.

Smith, George, Alan, "Big Biz As Big Brother of Arts," Variety (August 9, 1967)

A review of Richard Fells' The Corporation and the Arts (MacMillan, 1967). Argues that in late 1960's there is an intersection of interest between American's business life and its arts environment.

Eserow, Milton, "Gibberish Tie-in Undergirding Contextual Dynamics of the Arts." The New York Times (August 12, 1967)

John B. Hightower of N.Y. State Council on the Arts makes malicious fun of arts management jargon

Sullivan, Dan, "Clurman Plays Dual Role at Educational Theater Convention." The New York Times (August 22, 1967): 32.

In address to AETA convention, Clurman points out that regional theatres suffer from edifice complex.

"Computickets on sale at all RALPHS," Variety (August 23, 1967): 57.

Full page ad for Computicket Corporation describing operation of system. For details write Walt McHale, Computicket Corporation, 650 N. Sepulveda Blvd., El Segundo, Claifornia 90245.

Funke, Lewis, "Little Theaters Off Broadway Showing Big Profits," The New York Times (August 30, 1967).

Review of past Off Broadway season with statistics and contractual arrangements for "Charlie Brown" as example

\* \* \* \* \*

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 \_\_\_\_\_

( ) 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