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THE INSTITUTE FOR ART AND URBAN RESOURCES

October 1974

The Institute for Art and Urban Resources, Inc. is a private, non-profit organization. It was incorporated in August, 1972, by Alanna Heiss who is now the Executive Director of the program. (Miss Heiss was formerly with the Municipal Art Society of New York and with S.P.A.C.E. of London, England where she was instrumental in formulating programs of a similar nature and intent). The Institute is a tax exempt organization and all contributions made to it are deductible. To date, the primary funding sources of the Institute have been the New York State Council on the Arts and the National Endowment for the Arts.

As the name implies, the Institute is interested in making use of available or under-utilized urban resources, particularly real estate, for artists and the arts. It is a small organization; only two members of the staff are full-time. Thus, the main thrust of activities is directed towards the organization of smaller programs which serve as examples for individuals and other organizations, both public and private. These programs are all concerned with providing artists with working space, exhibition space or other services. The Institute concentrates its efforts in the New York area.

The Workspace program attempts to find suitable studio space for artists at a reasonable cost. Through cooperation with various agencies of the City of New York, the Institute has access to several city-owned buildings which are temporarily unoccupied or under-occupied. For the most part, these buildings are scheduled for demolition or refurbishment. The Institute assures the City that it will take full responsibility for its tenancy, sometimes providing a minimum of custodial services, but always administrative services. The cost of the services which the Institute does provide are then divided up among the potential artist-tenants of the building. This is always far below the cost of comparable space at the commercial market rate. The same approach has also been tried with buildings in New York which are privately owned, although on a smaller and less successful scale.

The Clocktower is another major program of the Institute which was developed from the same basic idea of making use of available urban space which would otherwise be unoccupied. The clocktower on top of a New York municipal office building had previously been used only for the storage of out-dated



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civil defence supplies. It is now a unique and dramatic space for the exhibition of contemporary art. The Institute was responsible for refurbishing the space in the Spring of 1973 and since that time has organized approximately five exhibitions each season as well as numerous performances, concerts and special events. The space itself is extraordinarily beautiful and in great demand for use by groups and individuals. This year, the Institute will begin a second program of exhibitions in a converted loft space several blocks further south in Manhattan.

In addition, the Institute has worked on plans for the utilization of open lots and public parklands in a way which will benefit artists and the arts. Currently, the Institute is working with the Midtown Planning Commission on a method for using vacant office building space and hotel rooms in the midtown area. The Institute feels that even spaces such as these can be efficiently and productively used to enhance the artistic life of the city.

Each year the Institute appoints six or eight Fellows who pursue independent research in diverse areas which are related to the basic aims of the program. These Fellows work under the aegis of the Institute, but are not directly funded by it. In the past, Fellows have worked on plans for the optimum spending of the one-half of one percent of total budget which must be spent on art in a Federally funded building project. They have worked on a plan for channelling Federal surplus materials from the General Services Administration to artists via the National Endowment for the Arts. And they have worked on developing art programs for children, for college students and for private corporations.

For the coming year, the Institute plans a general expansion of its program with a particular emphasis on finding additional buildings which are suitable for the Workspace program. The more the Institute does, the clearer and more pressing become the problems which it is trying to solve. At the moment the problem of working space in New York is both critical and chronic. The Institute for Art and Urban Resources will continue to help.



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New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

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## Information Return and Request for Assistance 1974-75

The New York State Council on the Arts financially assists Nonprofit\* Cultural Organizations\* offering Services\* to the New York State Public. In deciding whether or not to recommend an organization for funding, the Council uses such criteria as artistic quality, geographic location, extent of public service, financial need, and the ability to carry out proposed programs. While the Council recognizes the economic dilemmas faced by arts organizations, it looks as well for community involvement and support, energetic fund raising, and imaginative efforts to increase income from other sources. It is Council policy not to fund any venture totally, and sometimes matching contributions are required. Council support is governed by procedures and guidelines established by the New York State Legislature, the Attorney General, the Comptroller, and the Director of the Budget.

El Concilio de Artes del Estado de Nueva York provee ayuda financiera a organizaciones culturales sin fines pecuniarios que ofrecen servicios a la población del Estado de Nueva York. El Concilio, al recomendar a una organización para recibir fondos, toma en consideración criterios tales como, cualidad artística, localidad geográfica, calidad de servicio al público, necesidad económica y la habilidad para desarrollar efectivamente el programa propuesto. El Concilio reconoce los dilemas económicos que afrontan las organizaciones artísticas, además considera la participación y el apoyo dentro de la comunidad, la recaudación enérgica de fondos y esfuerzos creativos para aumentar su capital a través de otros medios. Es la política del Concilio no proveer fondos a proyectos totalmente, y en ocasiones se requiere el apareamiento de contribuciones para actividades apoyadas por éste. La ayuda del Concilio es regida por procedimientos y reglas establecidas por la Legislatura del Estado de Nueva York, El Procurador General, El Interventor, y el Director de Presupuestos. Si usted necesita ayuda para llenar su solicitud, por favor llame o escriba a la persona apropiada indicada en la hoja de instrucciones.

This form is in three sections. Review all sections of the form before you start. Consult the Definitions sheet where indicated by an asterisk (\*). Where adequate space is not given, type your answers on additional sheets of paper, indicating the number of the question you are answering. Type your organization's name at the top of each sheet.

## Section I—Organization and Program Information

Organization's official name The Institute for Art and Urban Resources, Inc.

Also known as (if applicable) \_\_\_\_\_

Address 11 John Street, New York, New YorkZip Code 10038 County Manhattan Telephone 212 233-1096/7  
area codeMonth and year organization came into existence August, 1972

Name, address, and telephone of person filling out this application

Alanna Heiss and Frank Kolbert (address and telephone as above)

Name, address, and telephone of person to contact for financial information

Stephen Reichard same address/tel: as above

Name, address, and telephone of person responsible for organization's public relations

Linda BLUMBERG same address/tel: as aboveTotal funds requested in this application,  
as summarized on page 7 \$ 45,200.00Does this application contain a specific  
request for a program in summer 1974? (i.e.,  
any program beginning and ending between  
June 1, 1974 and September 2, 1974)Yes \_\_\_\_\_ No X If yes, what is the  
starting date? \_\_\_\_\_

\*See DEFINITIONS

Please do not write in this space.

P	Log No. <u>74-</u>
V	Date Rec'd. _____
F	<u>1-2</u>
S	<u>2-3</u>
A	<u>3-4</u>



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Name of Organization:

Provide the following information in the briefest possible manner. If your organization applied to the Council for funds in 1973-74, and the answers to questions A through F would be the same as in last year's application, you may submit photocopies of this page from last year's application instead of answering the questions.

- A. State your organization's principal activities. (Include with your application a representative sampling of publications, publicity releases, news clippings, latest annual report, recent brochures, and photographs that would help to illustrate your organization's activities.)
- B. 1. Describe the composition of your organization's audience, attendees, and/or participants.
2. If your organization is a museum or historical society, specify the number of days and specific days of the week and hours open to the public.
- C. Describe your membership or subscription program, including numbers of members or subscribers, benefits, and fees.
- D. Describe any cooperative programs with other arts organizations or schools. Include affiliations, if any, with other local or national organizations.
- E. Describe any workshops, training programs, or classes your organization offers.
- F. Describe in general your organization's physical facilities, including real estate, indicating whether owned, rented, donated, or shared, and what moves, expansions, major renovations, or major improvements are planned for the near future.

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Name of Organization: The Institute for Art and Urban Resources, Inc.

Provide the following information in the briefest possible manner. If your organization applied to the Council for funds in 1973-74, and the answers to questions A through F would be the same as in last year's application, you may submit photocopies of this page from last year's application instead of answering the questions.

- A. State your organization's principal activities. (Include with your application a representative sampling of publications, publicity releases, news clippings, latest annual report, recent brochures, and photographs that would help to illustrate your organization's activities.) To illustrate through special projects, studies and exhibitions, how urban areas can better use the resources which they already possess to provide a more sympathetic environment for artists and the arts and conversely, for the community a more stimulating environment in which residents can live, with particular emphasis on living contemporary artists and the work which they produce. We are involved in the redirection of under-utilized urban spaces which are suitable for use as working studios or for art exhibitions and in the dissemination of information gained from our experience in this area.
- B. 1. Describe the composition of your organization's audience, attendees, and/or participants. Professional artists, <sup>curators, collectors</sup> and art administrators, Municipal, State and Federal Government employees, museum and gallery attendees and community residents in project neighborhoods.

2. If your organization is a museum or historical society, specify the number of days and specific days of the week and hours open to the public.

The Clocktower, an exhibition space, is open Thursdays from 1 until 8 p.m. and on Fridays and Saturdays from 1 until 6 p.m. when there is an exhibition. All other spaces of the Institute are open to the public only in specific cases and at various times, depending upon the situation. <sup>arrangement with the artist.</sup> <sup>upon</sup>

- C. Describe your membership or subscription program, including numbers of members or subscribers, benefits, and fees.

We have no membership program.

- D. Describe any cooperative programs with other arts organizations or schools. Include affiliations, if any, with other local or national organizations. The Institute plans projects and co-ordinates joint activities such as conferences, lectures and exhibitions with a variety of organizations and educational institutions. Please see the attached for a partial listing.

- E. Describe any workshops, training programs, or classes your organization offers.

Please see the attached.

- F. Describe in general your organization's physical facilities, including real estate, indicating whether owned, rented, donated, or shared, and what moves, expansions, major renovations, or major improvements are planned for the near future.

Please see the attached.



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## Section I—Organization and Program Information

Organization's official name \_\_\_\_\_

Also known as (if applicable) \_\_\_\_\_

Address \_\_\_\_\_

Zip Code \_\_\_\_\_ County \_\_\_\_\_ Telephone \_\_\_\_\_  
area code

Month and year organization came into existence \_\_\_\_\_

Name, address, and telephone of person filling out this application \_\_\_\_\_

Name, address, and telephone of person to contact for financial information \_\_\_\_\_

Name, address, and telephone of person responsible for organization's public relations \_\_\_\_\_

Total funds requested in this application,  
as summarized on page 7 \$ \_\_\_\_\_Does this application contain a specific  
request for a program in summer 1974? (i.e.,  
any program beginning and ending between  
June 1, 1974 and September 2, 1974)Yes \_\_\_\_\_ No \_\_\_\_\_ If yes, what is the  
starting date? \_\_\_\_\_

\*See DEFINITIONS

Please do not write in this space.

P \_\_\_\_\_ Log No. 74- \_\_\_\_\_

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F \_\_\_\_\_ 1-2 \_\_\_\_\_

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A \_\_\_\_\_ 3-4 \_\_\_\_\_

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INSTITUTE FOR ART AND URBAN RESOURCES

Section I -- Organization and Program Information

D. Art for Detroit, Inc.

- Art Services
- Associate Council to the Arts
- City of New York, Department of Cultural Affairs
- Cooper Union
- Fine Arts Federation
- Institute of Contemporary Art, London, England
- Institute of Contemporary Art, Philadelphia, Pennsylvania
- National Sculptors Symposium
- Sarah Lawrence College
- School of Visual Arts
- Urban Design Group



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INSTITUTE FOR ART AND URBAN RESOURCES

Section I - Organization and Program Information

E. The Condemnation Blight Sculpture Workshop - run in a Coney Island factory, this workshop will provide working space, equipment (potentially through the Institute's Federal Surplus program) and exhibition space for a total of five sculptors this year. Among those who have taken advantage of this workshop, including both grounds and building, are Jene Highstein, Bill Bollinger, Richard Serra, Robert Grosvenor, and Richard Nonas. Among the artists invited to participate in this program for the coming months are Jackie Ferrara, Jackie Windsor, Peter Gourfain, and John Chamberlain.

The Art Forum Workshop - through a grant from the National Endowment for the Arts, the Institute ran a Workshop during the Spring of 1974. This will run for several months, will directly include 20-40 artists and be open to the public. (A brief description from our N.E.A. application is attached).

In February and early March of 1974, the sculptor Alan Saret ran a Workshop at the Clocktower in conjunction with an exhibition of his work. This workshop dealt with the development of fabric and threadcraft applications to architectural problems. Numerous student groups, craftsman groups and professionals in the threadcrafts and architecture were involved. Attached is the artists description of the workshop.

Other workshops will be run concurrent with exhibitions where feasible and applicable.

In addition, for the Fall of 1974, we plan to run workshop situations in the following locations:

1. The Idea Warehouse, 22-26 Reade St. will be the site of various performances and exhibitions sponsored by the Institute in the coming year. Where applicable, workshops will be planned to coincide with these events. Also, The Idea Warehouse will be the location of a series of workshops planned by individual artists for children.
2. Castle Clinton, located in Battery Park at the tip of Manhattan will be the site of a major event sponsored by the Institute involving artists Charlemagne Palestine and Daniel Buren.
3. The Bowery Hotel will be available to the Institute for use as a Workspace and exhibition site. Because the flexibility of its spaces and the potential for developing small meeting rooms within the possible plans for this space, the Institute will consider a series of workshops which will either coincide with work being done already on the site or completely independent of it.

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# INSTITUTE FOR ART AND URBAN RESOURCES

## Section I - Organization and Program Information

Training programs, including technical advice and general approaches to the use of urban resources by art groups, are offered on request to artists, art organizations and museums. We are also frequently involved in advising professionals in such related fields as architecture, urban planning, real estate, construction and government as to the possibilities for using available resources to specific aims in the art context.

For example, we are currently involved in organizing several projects for La Guardia College, Queens, which would fall into this category. As part of their new building program, we are advising them as to the optimum expenditure of their funds set aside for the fine arts. This includes works of art which will be commissioned for the permanent collection of the college as well as the creation of several ongoing programs which will insure a continuous involvement between the college and the contemporary arts.

Our space has been converted into six separate sections.  
 100 Leonard Street, 10,000 sq. feet. This space is donated and has been converted into seven studios.  
 151 1/2 Hart Place, Coney Island, 5,000 sq. feet. This space and nearly 2 acres of land along with it has been donated to us to use as a sculpture workshop. There is no electricity or heat in the building and we would like to provide that both in order to make maximum use of the facility, particularly in the winter.  
 60th Police Precinct, Brooklyn, Station house, 4,000 sq. feet. This space is donated and has been converted into four working studios.  
 22-26 Rouse Street, 9,000 sq. feet. This space has been donated to us and will be converted into working studios and the idea warehouse. It will need a fair amount of renovation.

No basic moves are planned within the coming year except that our lease on 10 Bleeker Street will run out and at the best, we will be able to continue there only on a month to month basis. We are, also, continually seeking new sites for possible Workshop projects, focusing our attention on buildings owned or controlled by the City of New York. Most likely, we will be able to make use of space provided to us in the coming year by the Midtown Planning Commission. Also, we will be able to use the Castle Clinton and Governors' rooms in the Battery Naval Yard projects which are described in greater detail in Section II. Also, we were asked to leave the Police station house in Brooklyn during this past year. It was taken over by a Warner Brothers production crew which used the site for a film.



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# INSTITUTE FOR ART AND URBAN RESOURCES

## Section I -- Organization and Program Information

### F. Executive Offices:

11 John Street, East Penthouse, 700 sq. feet. This space is donated; it requires only the renovation of its plumbing facilities.

#### Clocktower:

108 Leonard Street (corner Broadway), over 2,500 sq. feet. This includes the clocktower itself -- 2 rooms, one above the other -- and a large open space on the floor below. This space is donated to us by the City of New York and is suitable for exhibitions, performances and workshops in its present condition. 3

Workspace and Workshop projects are located as follows:

10 Bleeker Street, 15,000 sq. feet. This space is rented and has already been converted into six separate studios.

108 Leonard Street, 10,000 sq. feet. This space is donated and has been converted into seven studios.

1615 Hart Place, Coney Island, 5,000 sq. feet. This space and nearly 2 acres of land along with it has been donated to us to use as a sculpture workshop. There is no electricity or heat in the building and we would like to provide them both in order to make maximum use of the facility, particularly in the Winter.

80th Police Precinct, Brooklyn, station house, 4,000 sq. feet. This space is donated and has been converted into four working studios.

22-26 Reade Street, 9,000 sq. feet. This space has been donated to us and will be converted into working studios and the idea warehouse. It will need a fair amount of renovation. ✓

No basic moves are planned within the coming year except that our lease on 10 Bleeker Street will run out and at the best, we will be able to continue there only on a month to month basis. We are, also, continually scouting new sites for possible Workspace projects, focusing our attention on buildings owned or controlled by the City of New York. Most likely, we will be able to make use of space provided to us in the coming year by the Midtown Planning Commission. Also, we will be able to use Castle Clinton and numerous rooms in the Bowery Hotel for projects which are described in greater detail in Section II. Also, we were asked to leave our Police station house in Brooklyn during this past year. It was taken over by a Warner Brothers production crew which used the site for a film.

108 Leonard St. P.S. 1 - Long Island City  
(off. Queens Bur. Prec.)

2 LaGuardia - Long Island City  
(La Guardia Coll.)

3 Purchase Bldg. - BMAS  
4 P.S. 140 - Rivington  
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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION I continued)

- G. 1. List below your organization's principal administrative and artistic staff by name and title.

Alanna Heiss, Executive Director

~~Frank Kolbert, Assistant Director~~ LINDA BLUMBERG - PROGRAM DIRECTOR

Barry Sonnier, Technical Assistant STEVEN REICHAARD - PLANNING + DEVELOPMENT

In addition, the Institute elects Fellows for one year terms who are engaged in research in areas of interest to the Institute. They are also asked to assist the staff in areas of their expertise. Funds to support the Fellows are sought from private sources and are not included in the operation budget of the Institute. Please see the attached list of fellows for the current year.

- Fellows -2 \$4,000

2. List below your organization's current board of directors by name, address, and profession.

Please see the attached list.

Donated  
Toussaint  
Mr. Arthur Reskin  
Mr. John Comfort  
Mrs. Peter Trapp  
Mrs. G. Lynn Medinger

- H. Estimate the total size of the audience or attendance (e.g., ticket buyers, viewers, students, visitors, etc.) your organization served or will serve in the fiscal years indicated. If your organization primarily serves other organizations rather than individuals, estimate the number of organizations served.

Indicate whether figures are for (I) individuals or (O) organizations.

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
In New York State includes all individuals and app. 3/4 of all organizations.		5,000-I	7,000 -I
Outside New York State		20-0	35 -0

- I. 1. If your organization receives donated services such as free rent, free legal or accounting advice, free printing or advertising, free supplies, etc., describe those services received in your fiscal year 1973-74 (1973)\* and estimate a dollar value if feasible. (Do not include volunteers and unpaid staff. See questions 2 and 3 below.)

Please see the attached list.



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Name of Organization: \_\_\_\_\_

(SECTION I - I continued)

2. If your organization uses volunteers, indicate below the number of individuals, the total number of their workdays per year, and the nature of the services rendered in your fiscal year 1973-74 (1973)\*.

3. If your organization uses unpaid staff performing services which would ordinarily be salaried, indicate below the titles of the positions those unpaid staff members filled in your fiscal year 1973-74 (1973)\* and the annual salary each would have ordinarily received if they had been salaried.

- J. If your organization is a Producing Organization\* (Dance, Literature, Multimedia, Music, Opera, Theatre, or Video) answer the following questions.

1. Principal facility where activities occur \_\_\_\_\_

Seating capacity \_\_\_\_\_ Normal ticket price scale \_\_\_\_\_  
(e.g., \$5-\$10)

2. a. Indicate below the number of productions and performances given or anticipated in New York State and outside of New York State in the fiscal years indicated.

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
Productions			
In New York State	_____	_____	_____
Out of New York State	_____	_____	_____
Performances			
In New York State	_____	_____	_____
Out of New York State	_____	_____	_____

\*See DEFINITIONS

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INSTITUTE FOR ART AND URBAN RESOURCES

Section I -- Organization and Program Information

G.

1. Fellows of the Institute, 1973-74

Joan Simon: Presently an Editor at Praeger Publishing and Director of The Fullcourt Press, Ms. Simon will become Managing Editor of Art In America this coming Fall. Ms. Simon has supervised several of our publications, including catalogues for exhibitions at the Clocktower, and she will help with the publication which will follow the Art Forum Workshop which takes place at the Clocktower this Spring, Discussions: Works/Words.

Linda Blumberg: An independent lecturer on contemporary art, Ms. Blumberg has expended her activities to include providing technical assistance on behalf of the Institute to real estate concerns interested in the purchase of art. Ms. Blumberg's current involvement with LaGuardia College is explained further in Section I, Part E.

Lydia Okumura: A young graphics artist from Brazil, Ms. Okumura won one of the prizes at the Sao Paulo Biennel. She has come to the United States under the auspices of the Pratt Institute and The Institute for Art and Urban Resources. She will set up a portion of the Workspace studios at 22-26 Reade St. as a small silk screen facility and will offer free technical advice one afternoon per week to artists and groups interested in the inexpensive production of posters and related material.

Frederica Balzano: A Ph.D. candidate in the Department of Psychology at New York University, Ms. Balzano is currently a teacher trainer for the New York City Board of Education. Ms. Balzano will work closely with the Institute on next year's series of Workshops for children (outlined in detail, Section II, Part B, number 5).

Suzanna Torre: (Re-elected) An architect from Argentina, Ms. Torre was formerly with the Department of Architecture at The Museum of Modern Art. She is currently teaching on the University level. Ms. Torre has acted as architectural consultant to the Institute on several Workspace buildings and next year will expand her association with us by offering Workshops on the subject of Art and Architecture.



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INSTITUTE FOR ART AND URBAN RESOURCES

Section I -- Organization and Program Information

G.

2. Board of Directors

Brendan Gill, 25 West 43rd Street, New York, N.Y. 10036  
Theatre critic, New Yorker Magazine, author

Richard Bellamy, 76 West 69th Street, New York, N.Y.  
Art dealer

Ralph Menopace, 80 Pine Street, New York, N.Y. 10005  
Attorney-at-law

Robert Rauschenberg, 381 Lafayette Street, New York, N.Y.  
Artist

Jerold Ordover, 138 Sullivan Street, New York, N.Y. 10012  
Attorney-at-law

Lawrence Alloway

John Hightower

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# INSTITUTE FOR ART AND URBAN RESOURCES

## Section I - Organization and Program Information

### I. 1. Donated Real Estate:

11 John Street, 1,200 sq. ft.	\$ 6,000
108 Leonard Street, 12,500 sq.ft.	50,000
1615 Hart Pl., 5,000 sq.(plus land)	10,000
80th Police Precinct, 4,000 sq.ft.	8,000
22-26 Reade St. 9,000 sq.ft.	25,000

2. Donated printing services and office supplies from Julius Blumberg and Co. 2,500

3. Donated accounting advice 500  
TOTAL \$ 102,000

In addition, there is a potential donation of approximately \$40,000 per year providing we can get the Federal Surplus Materials Program activated in the coming year. Please see the description of this program in Section II, part D.

P.S. 1 50,000 sq. ft. 125,000  
+ remove.



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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION I - I continued)

2. If your organization uses volunteers, indicate below the number of individuals, the total number of their workdays per year, and the nature of the services rendered in your fiscal year 1973-74 (1973)\*.

Approximately <sup>50</sup> 20 different people will have helped us during this fiscal year for a total of 100 days altogether. These include professionals in architecture, real estate, artists, art historians, art administrators and technical advisors in the areas of printing, editing and fund raising.

3. If your organization uses unpaid staff performing services which would ordinarily be salaried, indicate below the titles of the positions those unpaid staff members filled in your fiscal year 1973-74 (1973)\* and the annual salary each would have ordinarily received if they had been salaried.

To date, the Assistant Director has worked only for his expenses. We are dependent upon future financing in order to pay his estimated annual salary of \$12,000.

- J. If your organization is a Producing Organization\* (Dance, Literature, Multimedia, Music, Opera, Theatre, or Video) answer the following questions.

**This section is not applicable to our program .**

1. Principal facility where activities occur \_\_\_\_\_

Seating capacity \_\_\_\_\_ Normal ticket price scale \_\_\_\_\_  
(e.g., \$5-\$10)

2. a. Indicate below the number of productions and performances given or anticipated in New York State and outside of New York State in the fiscal years indicated.

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
Productions			
In New York State	_____	_____	_____
Out of New York State	_____	_____	_____
Performances			
In New York State	_____	_____	_____
Out of New York State	_____	_____	_____

\*See DEFINITIONS

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Name of Organization:

(SECTION I continued)

G. 1. List below your organization's principal administrative and artistic staff by name and title.

2. List below your organization's current board of directors by name, address, and profession.

H. Estimate the total size of the audience or attendance (e.g., ticket buyers, viewers, students, visitors, etc.) your organization served or will serve in the fiscal years indicated. If your organization primarily serves other organizations rather than individuals, estimate the number of organizations served.

Indicate whether figures are for \_\_\_\_\_ individuals or \_\_\_\_\_ organizations.

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
In New York State			
Outside New York State			

I. 1. If your organization receives donated services such as free rent, free legal or accounting advice, free printing or advertising, free supplies, etc., describe those services received in your fiscal year 1973-74 (1973)\* and estimate a dollar value if feasible. (Do not include volunteers and unpaid staff. See questions 2 and 3 below.)



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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION I J2 continued)

- b. Principal type of program: public performances \_\_\_\_\_; school performances \_\_\_\_\_; workshops \_\_\_\_\_; lecture-demonstrations \_\_\_\_\_; other (specify) \_\_\_\_\_
- c. (If applicable) How many weeks (or months) is your organization's performing season? (Do not include rehearsal periods) \_\_\_\_\_  
How many performances per week? \_\_\_\_\_
3. If your organization is a Film, Literature, Multimedia, or Video Producing Organization\* submit a short, current sample of your work.
4. List below productions or programs presented and/or projected in your current Fiscal Year\*.

Date	Place (name of hall, city state)	Attraction	Number of performances	Total attendance	Potential box office income at capacity	Actual or projected box office income
					\$	\$

This Section is not Applicable

TOTAL \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

\*See DEFINITIONS

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Name of Organization: \_\_\_\_\_

(SECTION I continued)

K. If your organization is a Sponsoring Organization\* (Dance, Film, Literature, Multimedia, Music, Opera, or Theatre) answer the following questions.

1. Principal facility where activities occur \_\_\_\_\_

Seating capacity \_\_\_\_\_ Normal ticket price scale \_\_\_\_\_  
(e.g., \$5-\$10)

2. Indicate below the number of attractions presented or anticipated and the number of performances of each attraction in the fiscal years indicated.

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
Number of attractions	_____	_____	_____
Total number of performances	_____	_____	_____
Average attendance per performance	_____	_____	_____

3. List below the attractions presented and/or projected in your current Fiscal Year\*.

Date	Attraction	Number of Performances	Fee paid to attraction
			\$

TOTAL \_\_\_\_\_ \$ \_\_\_\_\_



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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION I continued)

K. If your organization is a Sponsoring Organization\* (Dance, Film, Literature, Multimedia, Music, Opera, or Theatre) answer the following questions.

1. Principal facility where activities occur
- The Clocktower or 10 Bleeker Street

Seating capacity 100-150 Normal ticket price scale free  
(e.g., \$5-\$10)

2. Indicate below the number of attractions presented or anticipated and the number of performances of each attraction in the fiscal years indicated.

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
Number of attractions	<u>3</u>	<u>8</u>	<u>12-15</u>
Total number of performances	<u>4</u>	<u>10</u>	<u>15-20</u>
Average attendance per performance	<u>60</u>	<u>100</u>	<u>100</u>

3. List below the attractions presented and/or projected in your current Fiscal Year\*.

Date	Attraction	Number of Performances	Fee paid to attraction
11/73	Phillip Glass	1	\$ 0
12/73	Richard Landry	1	0
2/74	Phillip Glass	1	0
3/74	Phillip Glass	1	0
4/74	Barbara Rilley (Lloyd)	1	0
5/74	Lucio Pozzi	1	0
6/74	Jed Bark	1	0
	Laurie Andersen	1	0
	Les Levine	1	0
	Alex Hay	1	0

TOTAL 10 \$ 0

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Name of Organization: \_\_\_\_\_

(SECTION I J2 continued)

- b. Principal type of program: public performances \_\_\_\_\_; school performances \_\_\_\_\_; workshops \_\_\_\_\_; lecture-demonstrations \_\_\_\_\_; other (specify) \_\_\_\_\_
- c. (If applicable) How many weeks (or months) is your organization's performing season? (Do not include rehearsal periods) \_\_\_\_\_
- How many performances per week? \_\_\_\_\_
3. If your organization is a Film, Literature, Multimedia, or Video Producing Organization\* submit a short, current sample of your work.
4. List below productions or programs presented and/or projected in your current Fiscal Year\*.

Date	Place (name of hall, city state)	Attraction	Number of performances	Total attendance	Potential box office income at capacity	Actual or projected box office income
					\$	\$

TOTAL \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_



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**Section II—Request for Assistance**Name of Organization: The Institute for Art and Urban Resources, Inc.**A. SUMMARY OF REQUEST**

1. In this space only (DO NOT USE ATTACHMENTS TO ANSWER THIS QUESTION) summarize by title and/or description the programs for which your organization is requesting assistance as detailed in section IIB below. List the programs in numbered order of priority and include the amount requested for each program in the space provided.

	AMOUNT REQUESTED
WORKSPACE	\$ 30,000.00
CONTEMPORARY ARTS WORKSHOPS	
Idea Warehouse	3,000.00
Castle Clinton	3,000.00
Bowery Hotel Rooms	2,300.00
FEDERAL SURPLUS MATERIALS	2,900.00
PERFORMANCE OPPORTUNITY FUND	4,000.00
TOTAL REQUEST	\$ 45,200.00

2. Fill in on page 1 of this application the total amount your organization is requesting for all programs. This figure should be the same as the total request shown in the Summary of Request, Section IIA1 above.

PLEASE NOTE: Requests in excess of item C4r (page 11) of your organization's budget for the fiscal year 1974-75 (1974)\* will not be favorably considered without extraordinary justification.

**B. DETAILS OF REQUEST(S):**

Provide the following detailed information concerning each program listed above for which funding is sought. Use separate sheets of paper for each program, and follow the format supplied below and on page 8. Head each sheet "Request for Assistance" and be sure to include your organization's name on each sheet.

- Title of program or activity: \_\_\_\_\_  
Name and telephone of person directly responsible for this program: \_\_\_\_\_
- Describe fully the program or activity including the audience it is intended to serve and the time period the program will cover, including beginning and ending dates.

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(SECTION II B continued)

## 3. PROGRAM OR ACTIVITY BUDGET

A separate fully itemized budget must be submitted for each program for which you are requesting funds, using the following format as a guide. Prorate where possible central administrative costs which apply to the program concerned. Be sure to make each program budget part of the total organizational budget for 1974-75 (1974)\* as shown on pages 10 and 11 of this application.

a. Program Expenses\*

- (1) Personnel\*
  - Administrative\* \$ \_\_\_\_\_
  - Artistic\* \_\_\_\_\_
  - Technical\* \_\_\_\_\_
  - Other Personnel\* (specify) \_\_\_\_\_
- (2) Outside Professional Services\* \_\_\_\_\_
- (3) Equipment Purchase\* \_\_\_\_\_
- (4) Space, Facility, Real Estate Rental \_\_\_\_\_
- (5) Travel and Transportation\* \_\_\_\_\_
- (6) Advertising, Promotion and Public Relations\* \_\_\_\_\_
- (7) Remaining Operating Expenses\* (specify) \_\_\_\_\_
- (8) TOTAL Program Expenses\* \$ \_\_\_\_\_

b. Program Earned Income<sup>1</sup>

- (1) Admission charges, subscriptions, box office and performance fees \$ \_\_\_\_\_
- (2) Concessions, sales, parking, publications, rentals, etc.\* \_\_\_\_\_
- (3) Tuition, class, workshop fees, etc.\* \_\_\_\_\_
- (4) Other earned income\* from this program (specify) \_\_\_\_\_
- (5) TOTAL Program Earned Income \$ \_\_\_\_\_
- (6) Enter here TOTAL Program Expenses as shown on line 3a(8) \$ \_\_\_\_\_
- (7) TOTAL Program Expenses (line 6) minus TOTAL Program Earned Income (line 5) \$ \_\_\_\_\_

c. Program Other Income (Include only funds to be applied to this program.)

- (1) Individual contributions\* (including memberships) \$ \_\_\_\_\_
- (2) Foundations \_\_\_\_\_
- (3) Business and industry contributions \_\_\_\_\_
- (4) Federal government \_\_\_\_\_
- (5) State government (DO NOT INCLUDE NY State Council on the Arts request) \_\_\_\_\_
- (6) County, municipal and other local government \_\_\_\_\_
- (7) Earned income from other sources, e.g., other programs, interest, dividends \_\_\_\_\_
- (8) All other\* unearned income for this program (specify) \_\_\_\_\_
- (9) TOTAL Program Other Income \$ \_\_\_\_\_
- (10) Enter here TOTAL Program Expenses minus TOTAL Program Earned Income (line 3b7) \$ \_\_\_\_\_
- (11) Line 10 minus line 9 \$ \_\_\_\_\_
- (12) Funds requested from NY State Council on the Arts for this program only \$ \_\_\_\_\_

<sup>1</sup>Do not complete this section before reading the definition of "Income" on the Definitions sheet.

\*See DEFINITIONS



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INSTITUTE FOR ART AND URBAN RESOURCES

Request for Assistance

Introduction

The Institute for Art and Urban Resources is a non-profit organization dedicated to the study and development of the urban environment.

In recent years, there have been many developments in the field of urban planning and design. The Institute is committed to staying current in this field and to providing the best possible service to its clients.

The Institute's primary focus is on the development of the urban environment. This includes the study of urban planning, design, and development. The Institute is also committed to the study of the urban environment's impact on the environment and the community.

In addition, the Institute will continue to work with its clients to develop and implement urban planning and design projects. The Institute is committed to providing the best possible service to its clients and to the urban environment.

A. Workspace

contact: Alanna Heiss  
212-233-1096

A word about the collection process

Requests for pilot project workspace studies are not solicited by the Institute. The studies are conducted continuously as a result of planning provided by the project itself. Generally, there are several pilot projects on the waiting list.

All projects that need workspace studies are invited to write to the program explaining their needs and the specifics of the space they require. These letters, with an accompanying plan, are reviewed frequently by the staff of the Institute.

When a workspace study is needed, a list of applicants is selected by the Institute. The list is then sent to the following: the project, the project's architect, the project's engineer, the project's planner, the project's developer, the project's owner, and the project's community. The project's community is the project's most important stakeholder and is the project's most important stakeholder.

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INSTITUTE FOR ART AND URBAN RESOURCES

WORKSPACE

Workspace is a plan to utilize vacant buildings to provide temporary working space for artists.

In most cities there are large empty buildings waiting for extensive renovation or demolition that could be turned into studio space for artists at little cost.

Workspace proposes to continue the development of its pilot projects, begun last year, in vacant buildings such as 10 Bleeker Street and in a Municipal Court Building at 108 Leonard Street. In this past year, we were also able to add more than 9,000 sq. feet of available working space at numbers 22 through 26 Reade Street and to receive a commitment from the City of New York for three additional buildings which will be of use within the coming year. This is the direct result of Council support in the past year.

In addition, Workspace will continue to scout sites, work out leasing arrangements and deal with the appropriate City authorities, as well as enlist the co-operation and participation of the local community, in order to administer existing working spaces and to increase the amount of space which we can make available to artists.

Finally as a direct result of the initial success of our pilot projects, we will begin to increase our efforts to disseminate information and give advice and assistance to other groups with similar interests in New York and throughout the United States.

A Word about the Selection Process

Requests for pilot project Workspace studios are not solicited by the Institute. Our waiting list grows continually as a result of publicity generated by the project itself. Presently, there are nearly 200 artists on our waiting list.

All artists who call requesting space are advised to write to the program, explaining their needs and the specifics of the space they require. These letters, kept in chronological files, are reviewed frequently by the staff of the Institute.

When a Workspace studio becomes vacant, a list of applicants is selected for committee choice. This list is based on the following factors named in order of priority: chronology, the suitability of the space for the artists work, the individual's needs and finally, the estimated ability of the applicant to handle problems known to exist in the available building. This short list is limited to ten artists.



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Section: Workspace

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The Workspace selection committee is composed of at least one artist, who is not a Workspace tenant or applicant, one artist who is preferably a tenant in the building under discussion, one member of the adjacent community and a representative from the buildings owners or authority. In addition, members of the Institute staff participate. Among those serving on such committees during the past year are: Lawrence Alloway; Mrs. Oliver Bivins, the owner of 10 Bleeker Street; Captain Allen Buben of the New York Police Department, 77th Precinct; Charles Foti, Director of Operations and Management for the Municipal Services Administration; Phillip Glass; Robert Grovesnor; Richard Nonas; and Howardina Pindell.

## Idea Warehouse

3,000.00

## A Further Note

3,000.00

The most positive new development area for Workspace buildings is in Midtown Manhattan, where we have secured the interest and support of the Office of Midtown Planning and Development, and Douglas Durst, of the "Durst Real Estate Corp.

2,300.00

2,900.00

4,000.00

As usual, we will adjust Workspace programs to fit reasonable needs of the buildings under consideration. For example, on one office floor, very unsuitable for studios, we plan to experiment with a museum curators' Workspace program, offering curators who have little or no space of their own small but private areas in which to work.

A special Poets and Writers Workspace program will go into effect if the N.Y. Hotels Association approves our proposal to turn over to the Institute rooms unoccupied for all but two weeks of the season.

A donor has offered to pay rent of up to \$300.00 a month for a Workspace coordinated rehearsal space specifically for dancers and musicians. We intend this new location to also serve as free space for a series of teaching workshops that dancer Simone Forti has proposed to coordinate for us.

Although until now we have confined Workspace to serving the needs of individual artists unrepresented by organizations, we plan to be more flexible in special cases when the joint coordination of a project is logical. An example is the Museum of Contemporary Crafts' project for the sharing of old exhibition materials.

1. Title of program or activity:

Name and telephone of person directly responsible for this program:

2. Describe fully the program or activity including the audience it is intended to reach and the time period the program will cover, including beginning and ending dates.





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## INSTITUTE FOR ART AND URBAN RESOURCES

## Request for Assistance

## WORKSPACE

## BUDGET\*

<u>Program Expenses</u>	7	41,150
Personnel		34,000
Director		12,000
Assistant Director		10,000
Part-time Secretary		6,000
Building Maintenance Assistant		6,000
Outside Professional Services including		
Legal and Accounting		2,000
Travel		500
Public Relations, entertainment		500
Other		4,150
Telephone		1,400
Postage		500
Electricity		250
Insurance		1,000
Miscellaneous		1,000
<u>Program Earned Income</u>		6,000
Workspace Tenant Contributions		6,000
<u>Program Other Income</u>		5,000
Project support from private Foundations		5,000
<u>Program Expenses Less Program Income</u>		30,150
<u>Funds Requested from the New York State</u>		
<u>Council on the Arts</u>		15,000
"	" N.E.A.	15,000

\*Please note that this budget does not reflect the major contributions which we receive each year in the form of real estate donations from the City of New York and The Dutch Reformed Church of New York which provides our offices. While it is impossible to calculate the value of these donations, we can safely assume that the rents for comparable space would be in excess of nearly a hundred thousand dollars each year.

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INSTITUTE FOR ART AND URBAN RESOURCES

Request for Assistance

ARTS WORKSHOPS

The City of New York Housing Development Corporation has recently made the top floor of 25-30 South St. available to the Institute. This space is suitable for various working studios under the Workshop Program and has several rooms adjacent for the use of two workshop tenants. In addition there is a large central space which, starting in the Fall, will be made for the Idea Warehouse.

This space will be made available on specific dates for periods of time ranging from one day to a maximum of six weeks. It will be working space, but also open to the public for a certain amount of time during each artist's stay, allowing for exhibitions or performances. Artists will be asked to work in specific places and times. The Institute will have the right to alter artist's stay if necessary. The Institute will be invited to view work in progress as well as finished work during the course of each artist's stay.

B. Contemporary Arts Workshops

1. Idea Warehouse

contact: Alanna Heiss  
212-233-1096

Artists will be notified of available dates and spaces by mail. Artists will be invited to view work in progress as well as finished work during the course of each artist's stay.

In addition to working space from the City for this program, the Institute has invited two different groups to be speakers at the program. At this time, the Institute has already received proposals for the program.



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INSTITUTE FOR ART AND URBAN RESOURCES

IDEA WAREHOUSE

The City of New York Housing Development Administration has recently made the top floor of 22-26 Reade St. available to the Institute. This space is suitable for several working studios under the Workspace Program and has recently been converted for the use of two workspace tenants. In addition there is a large central space which starting in the Fall will be known as the Idea Warehouse.

This space will be made available to specific artists for periods of time ranging from one day to a maximum of six weeks. It will be working space, but also open to the public for a certain amount of time during each artists stay, allowing for exhibition or performance. Artists will be asked to work on specific pieces only while in the Idea Warehouse and they then must either exhibit or perform the piece on which they've been working in the Idea Warehouse space. Hopefully, the public will be invited to view work in progress as well as finished work during the course of each artist's stay.

Artists will be nominated by an international committee to receive invitations to use the Idea Warehouse. Committee members include Sue Weil (Minnesota), Germano Celant (Italy), Jurgen Harten (Germany), Richard Bellamy, Joan Jonas, and Max Neuhaus (all three from N.Y.)

In addition to seeking funds from the Council for this program, the Institute has invited ten different people to be sponsors of the program at \$600 each. Two have already committed themselves so far.

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INSTITUTE FOR ART AND URBAN RESOURCES

IDEA WAREHOUSE

BUDGET\*

I. <u>Program Expenses</u>	<u>10,000</u>
Personnel	<u>5,500</u>
Administrative	<u>3,500</u>
Technical	1,000
Part-time Secretary	1,000
Outside Professional Services including	
Legal and Accounting	500
Travel and Transportation	250
Public Relations, entertainment	750
Other	<u>2,000</u>
Insurance	750
Telephone	250
Postage	500
Misc. office expenses	500
II. <u>Program Earned Income</u>	<u>-0-</u>
III. <u>Program Other Income</u>	<u>7,000</u>
Projected support from Foundations	1,000
Business contribution - Sponsorship program	6,000
IV. <u>Program Expenses less Program Income</u>	<u>3,000</u>
V. <u>Funds Requested from the New York State Council on the Arts</u>	<u>3,000</u>

\* Please note that this budget does not reflect real estate cost as this is donated by the City of New York.



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INSTITUTE FOR ART AND URBAN RESOURCES

Request for Assistance

Castle Clinton is located in the southern tip of Manhattan within the confines of Battery Park. It is controlled by the National Park Service which has agreed to allow the Institute full use of both a large indoor space and outdoor grounds. The Institute plans to make use of both spaces during the coming year. As any use of the spaces will necessarily be limited to a short period of time, proposals will be for a specific project for this particular space rather than a large, general exhibition, which might normally take place indoors. Such discussions indicate a possible collaboration between performance/designer Charlesagne Falmagne and artist Daniel Buren.

B. Contemporary Arts Workshops

2. Castle Clinton

contact: Alanna Heiss  
212-233-1096

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INSTITUTE FOR ART AND URBAN RESOURCES

Castle Clinton is located at the southern tip of Manhattan within the confines of Battery Park. It is controlled by the National Park Service which has agreed to allow the Institute use of both a large indoor space and outside grounds. The Institute plans to make use of this space during the coming year. As our participation will necessarily be limited to a short period of time, projected plans call for a specific project for this particular space rather than a large, general exhibition, etc., which could actually take place anywhere. Early discussions indicate a possible collaboration between performer/composer Charlemagne Palestine and artist Daniel Buren.

\* Please note that again there is no space cont.



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INSTITUTE FOR ART AND URBAN RESOURCES

CASTLE CLINTON

BUDGET\*

I. <u>Program Expenses</u>	<u>\$ 3,000</u>
Personnel	<u>2,500</u>
Administrative	1,500
Technical	1,000
Advertising, Promotion and Public Relations	750
Other	<u>750</u>
Insurance	700
Misc.	50
II. <u>Program Earned Income</u>	<u>-0-</u>
III. <u>Program Other Income</u>	<u>-0-</u>
IV. <u>Program Expenses less Program Income</u>	<u>3,000</u>
V. <u>Funds Requested from the New York State Council on the Arts.</u>	<u>\$ 3,000</u>

\* Please note that again there is no space cost.

contact: Alanna Hales  
212-233-1096

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## INSTITUTE FOR ART AND URBAN RESOURCES

### Request for Assistance

Dear Mr. [Name]

The Housing Development Corporation of the City of New York has made it possible for the Institute to occupy the upper floors of a city-owned building located on the Bowery. This building which is part of the Bowery Square Urban Development Area, is scheduled to be demolished sometime next year. Thus, our occupancy will be short, although we have guaranteed ourselves the use of the space for at least two months.

Our initial plans call for a fairly large scale exhibition/workshop which would involve perhaps 10 artists or more. The space is being divided into two main areas. The first area will have galleries for exhibition and will be used as a main

#### B. Contemporary Arts Workshops

3. Bowery Hotel Rooms

contact: Alanna Heiss  
212-233-1096

This does not take into account the space needed for the exhibition/workshop.

The exhibition/workshop will be planned specifically to involve artists working in the neighborhood for the benefit of neighborhood residents. We will be working closely with Mayor Hahn and with the Bowery Square Urban Development Corporation on this project.



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INSTITUTE FOR ART AND URBAN RESOURCES

BOWERY HOTEL ROOMS

The Housing Development Administration of the City of New York has made it possible for the Institute to occupy the upper story rooms of a six story historic hotel on the Bowery. This building which is part of the Cooper Square Urban Development area, is scheduled to be demolished sometime next year. Thus, our occupancy will be short, although we have guaranteed permission to make use of the rooms for at least two months.

Our initial plans call for a fairly large scale exhibition/workshop which would involve perhaps 30 artists or more. The space- former hotel rooms- is of course very divided. But we will have permission to demolish walls and will do so where desirable and feasible. The small rooms will also be ideal for certain kinds of Workspace tenants, especially writers, art curators or administrators, and musicians. Larger spaces will be made available to the Workspace Program too, providing that this does not take away space from the planned exhibition/workshop.

The exhibition/workshop will be planned specifically to include artists working in the neighborhood and for the benefit of neighborhood residents. We will be working closely with Cooper Union and with the Cooper Square Development Organization on this project.

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INSTITUTE FOR ART AND URBAN RESOURCES

BOWERY HOTEL ROOMS	BUDGET
I. <u>Program Expenses</u>	<u>\$2,300</u>
Personnel	
Technical	1,000
Outside Professional Services	750
Other	<u>550</u>
Insurance	500
Misc.	50
II. <u>Program Earned Income</u>	<u>-0-</u>
III. <u>Program Other Income</u>	<u>-0-</u>
IV. <u>Program Expenses less Program Income</u>	<u>2,300</u>
V. <u>Funds Requested from the New York</u> <u>State Council on the Arts.</u>	<u>\$2,300</u>



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# INSTITUTE FOR ART AND URBAN RESOURCES

The Institute for Art and Urban Resources announces a Workshop which will run for several months in the Spring of 1975. This will be held in our exhibition space, The Glass-  
House, will be open to the public free of charge, and will involve 25 to 30 professional artists. It will be followed within six months by a detailed publication. The major thrust of this Workshop will be to illustrate and evaluate the major issues and problems currently confronting the avant-garde visual artist. This will be done by means of debates and open discussions with audio-visual devices, and by an exhibition of specific works which will serve to illustrate a specific point of view or a particular idea. Some artists will prefer engaging in a visual dialogue with their subjects by means of installing their work involving a direct verbal exchange.

## B..Contemporary Arts Workshops

### 4. Art Forum

The program will be run by Alison Reiss and Frank Hubbard, Director and Assistant Director, respectively, of the Institute, with the assistance and advice of professional artists, art administrators, critics, and the like. This professional group will also be involved directly in the planning, writing, and editing of the publication which will follow. The budget for this program is in the neighborhood of \$20,000, nearly half of which will hopefully be supplied by the Visual Arts Program of the National Endowment for the Arts. We are not applying to the Council for the Arts for this program.

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# INSTITUTE FOR ART AND URBAN RESOURCES

The Institute for Arts and Urban Resources proposes a Workshop which will run for several months in the Spring of 1974. This will be held in our exhibition space, The Clock-tower, will be open to the public free of charge, and will involve 25 to 30 professional artists. It will be followed within six months by a detailed publication. The major thrust of this Workshop will be to illustrate and elucidate the major issues and problems currently confronting the avant-garde visual artist. This will be done by means of debates and open discussions with audio-visual devices, and by an exhibition of specific works which will serve to illustrate a specific point of view or a particular idea. Some artists will prefer engaging in a visual dialogue with other artists by means of installing their work rather than having a direct verbal exchange.

The program will be run by Alanna Heiss and Frank Kolbert, Director and Assistant Director, respectively, of the Institute, with the assistance and advice of professional artists, art administrators, critics, and the like. This professional group will also be involved directly in the planning, writing, and editing of the publication which will follow. The budget for this program is in the neighborhood of \$30,000, nearly half of which will hopefully be supplied by the Visual Arts Program of the National Endowment for the Arts. We are not applying to the Council for any funding for this endeavor.



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# INSTITUTE FOR ART AND URBAN RESOURCES

## CHILDREN'S WORKSHOPS

The Institute plans a series of six to ten children's workshops for the coming year. These "events" will be planned individually by specific artists for children and will take place in Institute spaces - probably one block tower on the 11th floor. Although we are working now on funding from the Council for this specific program, the Institute will try to cover materials costs, publicity costs, and the cost of artist's honoraria. Much of this will be available to us through contributions of materials and time.

The specifics of each event will be up to each individual artist. In fact, the idea for this entire project grew out of earlier discussions with artists about their desire to relate their work to children and to art made by children. This really is a new idea - surely one which has not been explored very often in actual fact.

## B. Contemporary Arts Workshops

### 5. Children's Workshop

Frederick Salovey, Ph.D., in Psychology at N.Y.U. and a teacher trainer with the N.Y. City Board of Education, has been invited to be a fellow of the Institute for the coming year and has agreed to act as a consultant for this program.

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INSTITUTE FOR ART AND URBAN RESOURCES

CHILDREN'S WORKSHOP

The Institute plans a series of six to ten Children's Workshops for the coming year. These "events" will be planned individually by specific artists for children and will take place in Institute spaces - probably the Clocktower or the Idea Warehouse. Although we are asking for no funding from the Council for this specific program, the Institute will try to cover materials costs, publicity costs, and the cost of artist assistants. Much of this will be available to us through contributions of materials and time.

The specifics of each event will be up to each individual artist. In fact, the idea for this entire project grew out of earlier discussions with artists about their desire to relate their work to children and to art made by children. Not really a new idea-- merely one which has not been explored very well in actual, real life situations with artists and children.

Frederica Balzano, a Ph.D. candidate in Psychology at N.Y.U. and a teacher trainer with the N.Y. City Board of Education, has been invited to be a fellow of the Institute for the coming year and has agreed to act as a consultant for this program.



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## INSTITUTE FOR ART AND URBAN RESOURCES

### THE CHICKEN COOP FOR CONTEMPORARY ART

The Chicken Coop for Contemporary Art is a project which the Institute has sponsored for two years now. It was first developed when the idea of the National Museum for the Arts.

The Chicken Coop, located at a residential building at 100 Avenue Street was the Institute's first project under this program. Originally used as storage space for civil defense supplies, the Chicken Coop was cleaned and by the Institute, refurbished, and with a large of white paint, made into a comfortable and suitable space for the exhibition of contemporary art.

The success of the Chicken Coop has been very clearly in the attached photo attached. The Chicken Coop, in fact, filled a real need, providing exhibition space which is an alternative to museum and commercial galleries. We have tried to make use of the space only in the most suitable manner.

During the last two years, the Chicken Coop has been used for the exhibition of contemporary art.

### C. Urban Centers for Contemporary Art

The most important result of the Chicken Coop program, however, is that it has proved the feasibility of the entire idea of exhibiting urban contemporary art and of underutilized space for a serious amount of work, a serious amount of labor, and a serious effort.

The Institute hopes to make the Chicken Coop a reality in other centers and in other cities. Part of our efforts this coming year will be directed toward the dissemination of information about the Chicken Coop to the widest possible audience. Chicken Coop type projects are some of the best examples of public programs or an alternative exhibition projects for contemporary art. We will use our resources to the maximum possible.

The Chicken Coop is essentially a self-sustaining program. The space is donated and we have been able to attract some help from private and institutional sources to support the program. We hope to have some more exhibitions which will be a standard program (initial). But, we are not yet in for any support for the project from the government.

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INSTITUTE FOR ART AND URBAN RESOURCES

URBAN CENTERS FOR CONTEMPORARY ART

Urban Centers for Contemporary Art is a program which the Institute has sponsored for two years now. It was first developed with the aid of the National Endowment for the Arts.

The Clocktower, located atop a municipal building at 108 Leonard Street was the Institute's pilot project under this program. Previously used as storage space for civil defense supplies, the Clocktower was cleaned out by the Institute, refurbished, and with a coat of white paint, made into a suitable and dramatic space for the exhibition of contemporary art.

The success of the Clocktower can be seen very clearly in the attached press articles. The Clocktower has, in fact, filled a real need, providing exhibition space which is an alternative to museums and commercial galleries. We have tried furthermore to make use of the space only in the most suitable manner, showing art which is sympathetic to the removed and contemplative nature of the Clocktower.

The most important result of the Clocktower program, however, is that it has proved the feasibility of the entire idea of creating urban centers for contemporary art out of underutilized spaces for a minimum amount of money, a minimum amount of labor, and a maximum effect.

The Institute hopes to make the Clocktower a reality in other contexts and in other cities. Part of our efforts this coming year will be directed towards the dissemination of information about the Clocktower to the widest possible audience. Clocktower type projects can serve as useful expansions of museum programs or as alternative exhibition projects for contemporary art. We will use our expertise to <sup>make</sup> this increasingly possible.

The Clocktower is essentially a self-supporting program. The space is donated and we have been able to solicit some help from private and commercial sources to augment the 10% commissions we make on items sold from exhibitions there. (This is a standard museum practice). Thus, we are not asking for any support for this project from the Council.



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## INSTITUTE FOR ART AND URBAN RESOURCES

### Request for Assistance

It is a well known fact that every year the Federal Government makes available millions of dollars worth of surplus materials. This is done in a haphazard fashion, first through a disposition of government agencies and then later by sale to the general public, usually by contract with private individuals or corporations.

It is the belief of the Institute for Art and Urban Resources that a good deal of material which would otherwise go unused or destroyed could be put to use in serving the needs of working artists. Possibilities range from used tools to sophisticated materials which would be of use to an artist for a specific piece. This would also cover such things as stencils and more complex machinery.

### D. Federal Surplus Materials

As the Institute is in contact: Alanna Heiss through the National Endowment for the Arts, it will be possible to use that status (with the co-operation of the N.E.A.) to obtain as much as is possible and useful for the benefit of artists in New York.

Necessarily a program of this sort will have to start small for the possibilities are very great, particularly with regard to what materials might be available. Thus, we would like to have the Council cover a minimum of administrative costs in order to get the program off the ground. These costs will include a fair amount of travel between here and Washington in order to effect a beginning. Although eventually there should be sufficient material in New York alone for us to deal with the N.E.A. office here. Once material is obtained, we will then have sufficient

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INSTITUTE FOR ART AND URBAN RESOURCES

It is a well known fact that every year the Federal Government makes available billions of dollars worth of surplus materials. This is done in a heirarchical fashion, first through a succession of government agencies and then later by sale to the general public, usually by contract with private individuals or corporations.

It is the belief of the Institute for Art and Urban Resources that a good deal of material which would otherwise go unused or unnoticed could be put to use in serving the needs of working artists. Possibilities range from used tools to sophisticated materials which would be of use to an artist for a specific piece. This would also be a good source for simple and more complex machinery.

As the Institute is a recipient of grants through the National Endowment for the Arts, it will be possible to use that status (with the co-operation of the N.E.A.) to obtain as much as is possible and useful for the benefit of artists in New York.

Necessarily a program of this sort will have to start small for the possibilities are very great, particularly with regard to what materials might be available. Thus, we would like to have the Council cover a minimum of administrative costs in order to get the program off the ground. These costs will include a fair amount of travel between here and Washington in order to effect a beginning, although eventually there should be sufficient material in New York alone for us to deal with the G.S.A. office here. Once material is obtained, there will be some additional



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INSTITUTE FOR ART AND URBAN RESOURCES

administrative expense in order to effect its disbursement.

The primary focus of the program, of course, will not be to obtain whatever is available and then to distribute it in some free give-away fashion. Rather, we will attempt to make the availability of the program known as widely as possible and then function as a means of assistance for artists who wish to avail themselves of whatever useful materials they might need.

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INSTITUTE FOR ART AND URBAN RESOURCES

FEDERAL SURPLUS MATERIALS	BUDGET
I. <u>Program Expenses</u>	<u>2,900</u>
Personnel	<u>1,500</u>
Administrative	<u>1,000</u>
Part-time secretary	500
Travel	500
Public Relations	500
Other	<u>400</u>
Postage	200
Telephone	200
II. <u>Program Earned Income</u>	<u>-0-</u>
III. <u>Program Other Income</u>	<u>-0-</u>
IV. <u>Program Expenses less Program Income</u>	<u>2,900</u>
V. <u>Funds Requested from the New York</u> <u>State council on the Arts</u>	<u>2,900</u>



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## INSTITUTE FOR ART AND URBAN RESOURCES

### FEDERAL ARTISTS LOAN PROGRAM

The Institute has been interested for a long time in the problem of artists trying to secure loan loans and the feasibility of doing so using their own work as collateral.

The objectives of such a program are quite complicated, particularly in the area of securing collateral to the participating banks that should they come into possession of art works through default, they will be able to dispose of them in such a way as to make back whatever part of their loan is still outstanding plus interest.

Obviously the key to making such an undertaking possible will be the fact that banks can donate works of art to museums and make a large tax deduction. The banks will need to know that institutions acceptable to Federal tax authorities are willing to accept such work should it be donated.

#### E. Federal Artists Loan Program

The Institute has been studying the possibility of setting itself up as a key administrative body which would administer such a program loan become realistically possible.

The Institute at this time needs no funds either from the Council or other sources as regular administrative funds will cover the minimal expense of this study for the time being.

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INSTITUTE FOR ART AND URBAN RESOURCES

FEDERAL ARTISTS LOAN PROGRAM

The Institute has been interested for a long time in the problem of artists trying to secure bank loans and the feasibility of doing so using their own work as collateral.

The mechanisms of such a program are quite complicated, particularly in the area of securing assurance to the participating banks that should they come into possession of art works through default, they will be able to dispose of them in such a way as to make back whatever part of their loan is still outstanding plus interest.

Obviously the key to making such an undertaking possible will be the fact that banks can donate works of art to museums and achieve large tax deductions. The banks will need to know that institutions acceptable to Federal tax authorities are willing to accept such work should it be donated.

The Institute plans in the coming year to explore these problems in great detail and to examine the possibility of setting itself up as a key administrative body should such a program ever become realistically possible.

The Institute at this time needs no funds either from the Council or other sources as regular administrative funds will cover the minimal expense of this study for the time being.



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INSTITUTE FOR ART AND URBAN RESOURCES

Request for Assistance

The Institute for Art and Urban Resources requests a grant of \$5,000 which will fund the first year of the proposed program. In the past, we have been involved in the sponsorship of only a limited number of such projects, but there are significant reasons why we wish to do this now. These are:

1. The relationship between the performing arts (music, dance, theater) and the visual arts grows closer and more meaningful every year. In many cases, the arts in one field have been the catalyst of those in the other. Any group seriously interested in the contemporary visual arts must of necessity involve itself also in the performing arts. Expanded cultural programs in this

F. Performance Opportunity Fund

2. The Institute serves as a nucleus which, through its interest in the performing arts, provides a point of contact and response to the needs of the performing arts.

contact: Alanna Heiss  
212-233-1096

3. The Institute manages a series of events which are particularly well suited to the performing arts. These include: the annual, two-week, "New York City Festival of the Performing Arts" which, for the past several years, has been held in the city of New York; the annual, two-week, "New York City Festival of the Performing Arts" which, for the past several years, has been held in the city of New York; the annual, two-week, "New York City Festival of the Performing Arts" which, for the past several years, has been held in the city of New York.

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INSTITUTE FOR ART AND URBAN RESOURCES

The Institute for Arts and Urban Resources requests a grant of \$4,000 which will form the basis of a "Performance Opportunity Fund". In the past, we have been involved in the sponsorship of only a limited number of performances, but there are significant reasons why our role in this area should be expanded:

1. The relationship between the performing arts (music, dance, theater) and the visual arts grows closer and more meaningful every year. In many cases, the same issues and ideas form the content of these divergent forms. Any group seriously interested in the contemporary visual arts must of necessity involve itself also in the performing arts. Expanded museum programs in this area, for example, are just one case in point.

2. The Institute serves an audience which, because of its interest in the visual arts, should be particularly sensitive and responsive to whatever we can offer in the way of the performing arts.

3. The Institute manages a number of spaces which are particularly well suited for performance. The Clocktower, for example, has already been in great demand by performing groups, which, for lack of funds, we have been unable to accomodate. As you know, it is an extraordinary space for which many performance oriented artists have already designed, produced, written, or choreographed specific works. In addition, our Idea Warehouse could accomodate up to 200 people and the Coney Island warehouse (sculpture workshop) and surrounding grounds are ideal for large audiences- either indoors or out.



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4. The staff of the Institute is in a particularly good position to be aware of opportunities in the performance area. Because of our close and continual association with the community we serve, we are always aware of visiting artists from out of town or abroad whose talents could be utilized if only there were space and money available. We are also constantly aware of new talent in the New York area which is not yet able to arrange for space and time within the structure of existing facilities.

This fourth reason is in fact the crux of our proposal. Money in this fund would be used to take advantage of short term situations and not to plan a specific program which could be projected for the coming year. This would give us the flexibility in planning which other groups lack. There would be no administrative costs involved. The funds would be used only for artists fees, publicity, and technical expenses for a particular performance.

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## INSTITUTE FOR ART AND URBAN RESOURCES

## PERFORMANCE OPPORTUNITY FUND

## BUDGET\*

I. <u>Program Expenses</u>	<u>\$1,000</u>
Personnel	700
Artistic	500
Technical- depending on the nature of the event, this might also go to Outside Professional Services or Equipment Purchase.	200
Advertising, Promotion, Public Relations	200
Other	
Postage	100
II. <u>Program Earned Income</u>	<u>-0-</u>
III. <u>Program Other Income</u>	<u>-0-</u>
IV. <u>Program Expenses less Program Income</u>	<u>1,000</u>
V. <u>Funds Requested from the New York State Council on the Arts</u>	<u>\$1,000</u>

\* This does not reflect space costs or administrative overhead which we would contribute.

This is a \$1,000 budget which would be the same for any event which we would handle under this program. We would like to be able to try this 4 times next year, hence the request for \$4,000.



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New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

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Section III—Organization Financial Information

Name of Organization: The Institute for Art and Urban Resources, Inc.

Attach one copy of each of the following:

A. FINANCIAL ATTACHMENTS

1. Your organization's latest financial statement prepared by an independent accountant.
2. Your organization's latest federal tax return complete with all schedules and attachments.  
(If items 1 and 2 are not available the Council will accept whatever serves as your organization's latest annual statement of income and expenses.)
3. Your organization's detailed 1973-74 (1973)\* total operating budget, complete with all itemizations and breakdowns.
4. Your organization's detailed projected 1974-75 (1974)\* total operating budget, complete with all itemizations and breakdowns. Be sure to include the relevant income and expense figures from your Request for Assistance (SECTION II).

B. PROOF OF NONPROFIT STATUS

Organizations requesting Council assistance must prove nonprofit status by attaching item 1 as described below. If item 1 is unavailable, submit either item 2 or item 3.

1. The letter your organization has received from the U.S. Treasury Department granting federal tax exemption under section 501(c)(3) of the U.S. Internal Revenue Code; or if this is unavailable either item 2 or item 3 as shown below.
2. A copy of the Certificate of Nonprofit Incorporation filed with the Board of Regents of the State of New York under the not-for-profit section 216 of the Education law.
3. A copy of your receipt (form DSW-189) showing the registration number from the Charities Registration Section of the Board of Social Welfare of New York State under the provisions of Article 10A of the Social Services Law. If your registration number is unavailable at this time, include a copy of the application you filed with the Charities Registration Section. Applications for the Charities Registration form may be obtained by writing to:

Charities Registration Section  
State Board of Social Welfare  
1450 Western Avenue  
Albany, New York 12203

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New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

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Name of Organization: \_\_\_\_\_

(SECTION III continued)

## C. ORGANIZATION BUDGET SUMMARY

After reading the Definitions sheet, enter below your organization's actual or budgeted expenses and income for each of the fiscal years indicated. The income and expenses for 1974-75 (or 1974)\* should be as realistic--consistent with your present expectations--as possible. These 1974-75 (1974)\* figures must also include the income and expenses you have indicated in your Request for Assistance (SECTION II) above.

- What is your organization's Fiscal Year\*? From \_\_\_\_\_ to \_\_\_\_\_
- Expenses\* (Do not include Major Capital Expenditures\* or Acquisitions\*. See 3 below.)

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus -projected-	1974-75 (or 1974)* -Projected-
a. Personnel*			
Administrative*	\$ _____	\$ _____	\$ _____
Artistic*	_____	_____	_____
Technical*	_____	_____	_____
Other Personnel* (specify) _____	_____	_____	_____
b. Outside Professional Services*	_____	_____	_____
c. Equipment Purchase*	_____	_____	_____
d. Space, Facility, Real Estate Rental	_____	_____	_____
e. Travel and Transportation*	_____	_____	_____
f. Advertising, Promotion, and Public Relations*	_____	_____	_____
g. Remaining Operating Expenses*	_____	_____	_____
h. TOTAL <u>Expenses</u>	\$ _____	\$ _____	\$ _____

3. Major Capital Expenditures\* and Acquisitions\*

a. Total of all Major Capital Expenditures* and Acquisitions*	\$ _____	\$ _____	\$ _____
b. How much of the expenditures in 3a above came (will come) from funds <u>not</u> Legally Restricted* to those purposes?	\$ _____	\$ _____	\$ _____



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## INSTITUTE FOR ART AND URBAN RESOURCES

## BUDGET

1973-1974

EXPENSES

## Personnel

Director	15,000	20,000
Assistant Director (10/1-7/31)	7,500	12,000
Technical Assistant @ 75 per week	3,900	3,900
Part-time Secretary	3,100	6,000
		53,900

## Outside Professional Help

Accountant	200	
Legal Assistance	500	2,000
Plumbers, Carpenters, Waste removal	800	1,200

## Rentals

Bleeker Street @ 420 per month	5,040	10,800
Minimal office rental plus electricity	460	2,000

## Travel

In-city travel	500	
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## Advertising, P.R., Promotion

Printing	500	2,500
Entertainment	250	1,000
Expences for openings at the Clocktower @ 100 per (5 each year)	500	1,250

## Other

Telephone	1,500	2,500
Postage	1,000	
Insurance	1,000	
Office Supplies	250	1,000

## Clocktower Installation Expences

Materials	1,000	5,000
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Equipment rental	750	1,000
Shipping	250	500
Cleaning, painting and refurbishment of bottom floor room at Clocktower	<u>1,000</u>	2,000
TOTAL EXPENSES	45,000	

INCOME

Income Earned

Workspace tenant fees averaging 100 to 150 per month	7,000
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Other Income

Individual Contribution	100
Contributions from Commercial Galleries	900
Corporate grant	500
National Endowment for the Arts	10,000
N.Y.S.C.A.	<u>17,500</u>

TOTAL INCOME	36,000
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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION III continued)

## C. ORGANIZATION BUDGET SUMMARY

After reading the Definitions sheet, enter below your organization's actual or budgeted expenses and income for each of the fiscal years indicated. The income and expenses for 1974-75 (or 1974)\* should be as realistic--consistent with your present expectations--as possible. These 1974-75 (1974)\* figures must also include the income and expenses you have indicated in your Request for Assistance (SECTION II) above.

- What is your organization's Fiscal Year\*? From August 1st to July 31st
- Expenses\* (Do not include Major Capital Expenditures\* or Acquisitions\*. See 3 below.)

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
a. Personnel*			
Administrative*	\$ 7051.00	\$ 22,500.00	\$ 28,000.00
Artistic*	0	0	2,000.00
Technical*	1089.00	7,000.00	9,000.00
Other Personnel* (specify)			
<u>Small Art Centers Conf.</u>	750.00	secretary	--8,500.00
<u>co-ordinator</u>			
b. Outside Professional Services*	750.00	1,500.00	2,750.00
c. Equipment Purchase*	0	0	0
d. Space, Facility, Real Estate Rental	3997.00	5,500.00	6,000.00
e. Travel and Transportation*	244.00	500.00	1,500.00
f. Advertising, Promotion, and Public Relations*	1401.00	1,250.00	3,500.00
g. Remaining Operating Expenses*	5689.00	6,750.00	14,250.00
h. TOTAL Expenses	\$ 20971.00	\$ 45,000.00	\$ 75,500.00

## 3. Major Capital Expenditures\* and Acquisitions\*

a. Total of all Major Capital Expenditures* and Acquisitions*	\$ 0	\$ 0	\$ 0
b. How much of the expenditures in 3a above came (will come) from funds not Legally Restricted* to those purposes?	\$ 0	\$ 0	\$ 0

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**Section III—Organization Financial Information**

Name of Organization:

Attach one copy of each of the following:

**A. FINANCIAL ATTACHMENTS**

1. Your organization's latest financial statement prepared by an independent accountant.
2. Your organization's latest federal tax return complete with all schedules and attachments.  
(If items 1 and 2 are not available the Council will accept whatever serves as your organization's latest annual statement of income and expenses.)
3. Your organization's detailed 1973-74 (1973)\* total operating budget, complete with all itemizations and breakdowns.
4. Your organization's detailed projected 1974-75 (1974)\* total operating budget, complete with all itemizations and breakdowns. Be sure to include the relevant income and expense figures from your Request for Assistance (SECTION II).

**B. PROOF OF NONPROFIT STATUS**

Organizations requesting Council assistance must prove nonprofit status by attaching item 1 as described below. If item 1 is unavailable, submit either item 2 or item 3.

1. The letter your organization has received from the U.S. Treasury Department granting federal tax exemption under section 501(c)(3) of the U.S. Internal Revenue Code; or if this is unavailable either item 2 or item 3 as shown below.
2. A copy of the Certificate of Nonprofit Incorporation filed with the Board of Regents of the State of New York under the not-for-profit section 216 of the Education law.
3. A copy of your receipt (form DSW-189) showing the registration number from the Charities Registration Section of the Board of Social Welfare of New York State under the provisions of Article 10A of the Social Services Law. If your registration number is unavailable at this time, include a copy of the application you filed with the Charities Registration Section. Applications for the Charities Registration form may be obtained by writing to:

Charities Registration Section  
State Board of Social Welfare  
1450 Western Avenue  
Albany, New York 12203

\*See DEFINITIONS



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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION III C continued)

4. Income\*<sup>1</sup>

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
<u>Earned Income</u>			
a. Admission charges, subscriptions, box office and performance fees	\$ 0	\$ 0	\$ 0
b. Concessions, sales, parking, publications, rentals, etc.*	0	0	0
c. Tuition, class, workshop fees, etc.*	0	0	0
d. Other earned income* (specify) <u>Workspace tenant fees</u>	7,575.00	7,000.00	6,000.00
e. <u>TOTAL Earned Income</u>	\$ 7,575.00	\$ 7,000.00	\$ 6,000.00
f. Enter here <u>TOTAL Expenses</u> (line 2h from page 10)	\$ 20,971.00	\$ 45,000.00	\$ 75,500.00
g. Line f minus line e	\$ 13,396.00	\$ 38,000.00	\$ 69,500.00

Other Income (Do not include donated services--see page 3, item I--or income  
Legally Restricted\*.)

h. Individual contributions* (including memberships)	\$ 0	\$ 100.00	\$ 1,000.00
i. Foundations	0	0	7,000.00
j. Business and industry contributions	0	1,400.00	6,000.00
k. Federal government	10,000.00	10,000.00	10,000.00
l. State government (DO NOT INCLUDE NY State Council on the Arts)	0	0	0
m. County, municipal, and other local government	0	0	0
n. Endowment income* <u>legally applicable</u> to operating expenses	0	0	0
o. All other* (specify) <u>Small Art Centers Conf. fees</u>	259.00	0	0
p. <u>TOTAL Other Income</u>	\$ 10,259.00	\$ 11,500.00	\$ 24,000.00
q. Enter here line 4g	\$ 13,396.00	\$ 38,000.00	\$ 69,500.00
r. Line q minus line p	\$ 3,137.00	\$ 26,500.00	\$ 45,500.00
s. New York State Council on the Arts	\$ 3,500.00	\$ 17,500.00	\$

<sup>1</sup>Do not complete this section before reading the definition of "Income"

\*See DEFINITIONS

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Name of Organization: \_\_\_\_\_

(SECTION III continued)

## D. ACCUMULATED DEFICITS OR SURPLUSES

Enter below what was (will be) the total operating deficit or surplus which your organization accumulated (will have accumulated) from the operations of all previous years, and which remained (will remain) an outstanding obligation or surplus as of the completion of the fiscal years indicated.

1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
\$ _____	\$ _____	\$ _____

## E. EXPENSES PAYABLE

If you are not submitting with this application either your organization's latest financial statement prepared by an independent accountant or latest complete federal tax return, then indicate below the debts which your organization owes as of the date of this application. Include all debts within these categories.

- Loans Payable\* \$ \_\_\_\_\_
- Taxes Payable\* \_\_\_\_\_
- Accounts Payable\* \_\_\_\_\_
- Accrued Expenses Payable\* \_\_\_\_\_
- TOTAL Debt \$ \_\_\_\_\_

## F. PLANS, PROGRAMS, AND ACTIVITIES FOR MEETING OPERATING EXPENSES

- In order for your organization to be legally eligible to receive funds, you must describe as completely and specifically as possible your organization's plans, programs, and activities for meeting present and future operating expenses. Please submit this statement on a separate sheet of paper.
- Submit a list of each foundation, business, government agency, or other source to which your organization has applied for funds during the past year, or will apply in the current year, and indicate the actual or estimated responses to those applications. If the length of such a list would be excessive, use summary categories (foundations, businesses, etc.), but itemize within them insofar as possible.

## G. OTHER ACCOUNTS

Enter below information concerning any special funds, savings accounts, etc., other than endowment funds, as of the completion of the fiscal years indicated.

Total balance at end of:

Name of Fund or Account	Purpose of Fund or Account	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
		\$ _____	\$ _____	\$ _____
TOTAL \$ _____		\$ _____	\$ _____	\$ _____

\*See DEFINITIONS



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Name of Organization: The Institute for Art and Urban Resources, Inc.

(SECTION III continued)

## D. ACCUMULATED DEFICITS OR SURPLUSES

Enter below what was (will be) the total operating deficit or surplus which your organization accumulated (will have accumulated) from the operations of all previous years, and which remained (will remain) an outstanding obligation or surplus as of the completion of the fiscal years indicated.

1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
\$ 363.00	\$ 9,000.00	\$ 9,000.00

## E. EXPENSES PAYABLE

**This section is not applicable**

If you are not submitting with this application either your organization's latest financial statement prepared by an independent accountant or latest complete federal tax return, then indicate below the debts which your organization owes as of the date of this application. Include all debts within these categories.

1. Loans Payable\* \$ \_\_\_\_\_
2. Taxes Payable\* \_\_\_\_\_
3. Accounts Payable\* \_\_\_\_\_
4. Accrued Expenses Payable\* \_\_\_\_\_
5. TOTAL Debt \$ \_\_\_\_\_

## F. PLANS, PROGRAMS, AND ACTIVITIES FOR MEETING OPERATING EXPENSES

1. In order for your organization to be legally eligible to receive funds, you must describe as completely and specifically as possible your organization's plans, programs, and activities for meeting present and future operating expenses. Please submit this statement on a separate sheet of paper.
2. Submit a list of each foundation, business, government agency, or other source to which your organization has applied for funds during the past year, or will apply in the current year, and indicate the actual or estimated responses to those applications. If the length of such a list would be excessive, use summary categories (foundations, businesses, etc.), but itemize within them insofar as possible.

G. OTHER ACCOUNTS **This section is not applicable**

Enter below information concerning any special funds, savings accounts, etc., other than endowment funds, as of the completion of the fiscal years indicated.

Total balance at end of:

Name of Fund or Account	Purpose of Fund or Account	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
		\$	\$	\$
TOTAL \$		\$	\$	\$

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Name of Organization:

(SECTION III C continued)

4. Income<sup>1</sup>

	1972-73 (or 1972)* -Actual-	1973-74 (or 1973)* -Actual to date plus projected-	1974-75 (or 1974)* -Projected-
<u>Earned Income</u>			
a. Admission charges, subscriptions, box office and performance fees	\$ _____	\$ _____	\$ _____
b. Concessions, sales, parking, publications, rentals, etc.*	_____	_____	_____
c. Tuition, class, workshop fees, etc.*	_____	_____	_____
d. Other earned income* (specify) _____ _____	_____	_____	_____
e. TOTAL <u>Earned Income</u>	\$ _____	\$ _____	\$ _____
f. Enter here TOTAL <u>Expenses</u> (line 2h from page 10)	\$ _____	\$ _____	\$ _____
g. Line f minus line e	\$ _____	\$ _____	\$ _____
<u>Other Income</u> (Do not include donated services--see page 3, item I--or income Legally Restricted*.)			
h. Individual contributions* (including memberships)	\$ _____	\$ _____	\$ _____
i. Foundations	_____	_____	_____
j. Business and industry contributions	_____	_____	_____
k. Federal government	_____	_____	_____
l. State government (DO NOT INCLUDE NY State Council on the Arts)	_____	_____	_____
m. County, municipal, and other local government	_____	_____	_____
n. Endowment income* <u>legally applicable</u> to operating expenses	_____	_____	_____
o. All other* (specify) _____ _____	_____	_____	_____
p. TOTAL <u>Other Income</u>	\$ _____	\$ _____	\$ _____
q. Enter here line 4g	\$ _____	\$ _____	\$ _____
r. Line q minus line p	\$ _____	\$ _____	\$ _____
s. New York State Council on the Arts	\$ _____	\$ _____	\$ 

<sup>1</sup>Do not complete this section before reading the definition of "Income" on the Definitions sheet.

\*See DEFINITIONS



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# INSTITUTE FOR ART AND URBAN RESOURCES

## Section I, Part F

1. The fund raising program of the Institute can be divided into three separate categories. The first, of course, remains our temporary reliance on the New York State Council for the Arts for the major portion of our administrative expenses. In addition, we will continue to apply for specific grants to the National Endowment for the Arts, but one must keep in mind that these grants must always be for specific projects and not really for general operating expenses.

Secondly, the Institute has begun this year, and will continue with increased intensity in the future, to solicit funds from private Foundations and corporate sources. In the latter category, we have already successfully raised some monies (again for specific projects) from commercial art galleries. We will continue to look in this direction for funding in the future. The problem, of course, is that there are a limited number of galleries which are interested in the activities of the younger artists whom we serve. We cannot expect too much.

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Non-art directed corporations really must be categorized along with private Foundations as sources for funding. This is an area we have just begun to explore and will continue to do so in the future. Our \$500 grant from Exxon Corp. this year was hopefully only a start. Our discussions with Foundations over the past months (all originated only by letter) have been fruitful, and should result in some grants within the coming year. Again, as is so often the case, these will be for specific projects and

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INSTITUTE FOR ART AND URBAN RESOURCES

not for over-all operating expenses. These grants will, of course be very helpful. We plan to concentrate a good portion of our efforts on fund-raising in the coming year in this direction.

To date, we have spent little time trying to raise money in the area of the third category, the private sector. We have, of course, approached selected individuals for funds where the appropriate introductions and interests have been available and evident.

This is not what you might call the normal gun-shot approach. In the coming year, we would like very much to print a small brochure describing our program and with the list of an important New York art dealer, send out a mailing which will be an appeal for funds. This will not necessarily be a one-time approach, but it will not be a membership program either. We have analyzed the possibilities of such an approach for a long time and have ascertained that our program is not geared for membership fund-raising. Frankly unlike programs that can offer series of performances or exhibitions that would otherwise charge admissions, we really have nothing to "give" members except the satisfaction of contributing to what we consider to be a worthwhile endeavor. We can do the same, in fact, without the complication of a membership program.

Finally, it must be said that our real fund raising, or that fund raising at which we are most successful and which forms the support base of our program is the search for in-kind contributions, primarily of real estate. This is why our particular needs for funding are, in fact, very different from most other organizations.



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# INSTITUTE FOR ART AND URBAN RESOURCES

We receive contributions of real estate each year which far exceed in value the administrative cost of our program. Without these real estate contributions there would be no need for our administrative overhead; there would, in fact, be no program. We need support to help us make use of an extremely valuable asset which we already have through expertise, hard work and experience. We have no need for the real goods, etc. which characterize the needs of most other programs. And yet, perversely it is those other needs which Foundations, corporations and even private individuals are most anxious to fund. It is always more appealing to buy a building than it is to pay someone's salary. This is the quandry in which we find ourselves and there is unfortunately no readily available solution to the problem.

A realistic look at any major contributor quickly reveals that, with the exception of a very few enlightened individuals, dollars given to the contemporary arts go to glamorous museum facilities offering "permanent" status for the donor. The Institute will, of course, not easily be a recipient of this money with its emphasis on low cost facilities, changing location and style to meet both artistic and community needs. The Clocktower, however, provides us with one exception in this regard and has acted as a catalyst for our activities. It is the best known of our programs; exhibitions there have already attracted international attention and have also, gradually begun to attract new kinds of potential donors and patrons for the Institute. It is precisely these attractions which allow the Clocktower to

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attract funds and which, unfortunately, are not shared by the Institute program as a whole.

Within the past year, we have been approached by letter from the Rockefeller Foundation that we will be seriously considered for future grants in the next year, particularly if other Foundations are also responsive. This seems assured, particularly with regard to the Mellon Foundation. The John Sterling Clark Foundation (not on this list) furthermore has approached us in the last month with regard to possible grants for the coming year.



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Section III, Part F

2. The following Foundations have been approached by letter within the past year. So far response has been mixed, but we have the assurance from numerous Foundations that we will be seriously considered for funds in the next year, particularly if other Foundations are also responsive. This seems assured, particularly with regard to the Mellon Foundation. The John Sterling Clark Foundation (not on this list) furthermore has approached us in the last month with regard to possible grants for the coming year.

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# INSTITUTE FOR ART AND URBAN RESOURCES

The following list of galleries has been approached in the past year with regard to help on various projects. All have responded in one way or another, including actual funds (about \$100) or paying postage for specific mailings. We feel we can count again on them all in this limited capacity for next year and/or some for even more support, especially as sponsors of the Idea Warehouse.

The John Weber Gallery  
 The Sonnabend Gallery  
 The Bykert Gallery  
 Fourcade Droll, Inc.  
 Leo Castelli, Inc.  
 The Rosa Esman Gallery  
 Ronald Feldman Fine Arts, Inc.  
 O.K. Harris, Inc.  
 The Paula Cooper Gallery

In addition, this past year the Institute received a grant of \$500 from the Exxon Corp. which was to be used specifically for the refurbishing of the Clocktower's bottom floor. There is some chance that this will be renewed or even increased for the coming year, but we have absolutely no way of knowing.



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Name of Organization: The Institute for Art and Urban Resources, Inc.CHECKLIST OF ATTACHMENTS

Check below the items which are submitted with this application. Three copies of each attachment must be included, except where otherwise indicated.

Page 2	A - a selective sampling of representative publications (if new applicant)	<u>X</u>
Page 5	J3 - sample of work (if Film, Literature, Multimedia, or Literature organization)	<u>                    </u>
Pages 7 & 8	- details of request (for <u>each</u> program request)	<u>X</u>
Page 9	(Only <u>one</u> copy of each of the following is required.)	
	A1 - latest financial statement	<u>X</u>
	A2 - latest federal tax return with attachments	<u>                    </u>
	latest annual statement of income and expense	<u>                    </u>
	A3 - detailed 1973-74 (1973)* total operating budget	<u>X</u>
	A4 - detailed 1974-75 (1974)* total operating budget	<u>X</u>
	B1 - Federal tax exemption letter	<u>                    </u>
	B2 - Certificate of Nonprofit Incorporation filed with the Board of Regents	<u>X</u>
	B3 - Receipt from Charities Registration Section, Board of Social Welfare	<u>                    </u>
Page 12	F1 - plans for meeting operating expenses	<u>X</u>
	F2 - list of funding sources	<u>X</u>

## Endowment Information Form

If your organization has endowment funds, submit two copies of the Endowment Information Form.

CERTIFICATION

Read carefully before signing.

In order to fulfill obligations required of the Council by the State Legislature and regulatory agencies, the certification below must be signed by a principal officer of your organization with legal authority to obligate it.

The undersigned certifies that the applicant organization is a nonprofit, cultural organization offering services to the public of the State of New York; that the organization is not a public school district, an affiliate or component of a public school district, nor a New York State agency or department. In addition, the undersigned certifies that State funds shall not substitute for customary support from sources other than the New York State Council on the Arts. Furthermore, the undersigned certifies that to the best of his or her personal knowledge: all information contained in this application is accurate or represents a reasonable estimate of future operations based on information available at this time; and that there are no misstatements nor misrepresentations in the information submitted herein or as a supplement to this application.

Date May 25, 1974

Alanna Heiss  
Signature

Alanna Heiss, Executive Director  
Type name and title

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**NYS**

**New York State Council on the Arts**

October 5, 1973

Ms. Alanna Heiss  
Institute for Art & Urban Resources  
11 John Street  
New York, N. Y. 10038

Dear Alanna:  
It is a pleasure to inform you that the New York State Council on the Arts, at its recent meeting, has recommended financial assistance to your organization in the amount of \$ 17,500.

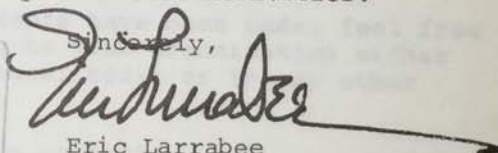
These funds are for the support of the activities listed on an attached sheet under the heading of the program staff -- e.g., visual arts, performing arts, etc. -- which reviewed them. If you have additional requests being reviewed by other staff sections, please understand that these will be acted on at a later meeting. Contracts are issued only when all the requests from a given organization have been considered.

This year we would like to ask your help in making the procedure more realistic. It has been our experience -- and probably yours -- that the circumstances facing an organization may change considerably between the time it fills out an application and the time it signs a contract. Yet the contract makes the terms of the application -- budgets and programs -- binding on the organization to fulfill them and on us to certify that they have been fulfilled. The result has occasionally led to legal difficulties.

To avoid their occurrence, we are asking you to look carefully at the activities listed on the attached (since they will be included in the contract) and at your original application. If for any reason activities listed in the application no longer seem reasonably possible to achieve, this is the time to say so. If your projected costs and income for the programs still being planned have changed, this is the time when those changes should be noted and your budget revised accordingly.

We have tried to provide space on the attached forms for you to note briefly the information needed to bring your application up-to-date. We are extremely happy that the Council has recommended this assistance to your organization, and offer our best wishes on your future activities.

Sincerely,



Eric Larrabee  
Executive Director

**Attachments**

Nelson A. Rockefeller  
Governor  
Seymour H. Knox  
Chairman  
Mrs. Moss Hart  
Vice-Chairman  
Henry Allen Moe  
Honorary Vice-Chairman  
Max L. Arons  
Miriam Colon Edgar  
John B. Hightower  
James R. Houghton  
Thomas P. F. Hoving  
William R. Hudgins  
Edward M. Kresky  
Mrs. David Levene  
Arthur Levitt, Jr.  
Alwin Nikolais  
Frederick W. Richmond  
Mrs. Richard Rodgers  
Andrew D. Wolfe

Eric Larrabee, Executive Director, 250 West 57 Street, New York, N.Y. 10019 (212) 586-2040



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MEMO ON ANNOUNCING COUNCIL FUNDING

NOTE TO ORGANIZATIONS: Please forward this memo to the person who handles your public relations.

While the New York State Council on the Arts has acted favorably on your request for the 1973-74 fiscal year, we ask that you do not make any public mention of this fact at the present time.

As in past years, the Council and/or your local legislators would like the opportunity to make the first announcement of the exact amount of state aid to individual organizations. This is intended to emphasize the fact that funds from the Council originate in an appropriation recommended by the Governor and approved by the New York State Legislature--i.e., your own local state senators and assemblymen.

This restriction applies only until such time as the first press announcement is made. Meanwhile, however, the Council strongly encourages mention of its support in other contexts. In fact, Item #16 in the attached contract specifically calls for mention of Council support "in any program or similar printed matter announcing or describing a service...or in any product such as a publication, book, catalog, film, videotape, exhibition or similar product assisted..."

The preferred way to give the State credit for helping your group is:

"This program (exhibition, publication, etc.) is made possible with support from the New York State Council on the Arts."

To amplify this phrase, the following can also be added:

"The New York State Council on the Arts is a state agency whose funds are recommended by the Governor and appropriated by the State Legislature."

A note of caution. Such phrases as:

"sponsored by",  
"in cooperation with",  
"presented by",  
or "endorsed by" the Council

in any of your materials would be improper and misleading and, therefore, best avoided.

As soon as the initial funding announcements have been made, feel free to publicize the amount of state funding to your organization either in separate follow-up announcements to local media or in any other publicity materials.

If you have any questions about the above contact:

Jerrold Weitzman - (212-586-2040)  
New York State Council on the Arts  
250 West 57th Street  
New York, New York 10019

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Contract cannot be processed until  
all information in Sections I, II,  
and III is completed. Also include  
the time period that you wish the  
contract to cover.

Thank you.



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In view of the Council's recommendations please provide your latest projected budget figures for 1974-75 in the space provided below for your total organization and for each program for which funding has been recommended. Attach additional sheets of paper if more space is needed. Further, if in light of the Council's recommendations you will not be undertaking all of the activities and expenses as described in your application, and any programs will be withdrawn or curtailed, please explain on a separate sheet of paper.

## I. TOTAL ORGANIZATIONAL BUDGET SUMMARY (pp 10 &amp; 11 of NYSCA application)

1. Expenses	\$ 75,500
2. Earned income	\$ 6,000
3. Other income (exclusive of NYSCA support)	\$ 2,400
4. NYSCA Support	\$ 22,000

## II. PROGRAM BUDGETS (Complete one for each program for which Council funds have been recommended.)

Program WORKSHOP

Starting &amp; Ending Date:

From 9/1/74 To 8/31/75

1. Cost	\$ 10,000
2. Earned income	\$ 6,000
3. Other income*	\$ 500
4. NYSCA support	\$ 20,000

Program Federal Surplus Materials

Starting &amp; Ending Date:

From 9/1/74 To 8/31/75

1. Cost	\$ 2,000
2. Earned income	\$ 0
3. Other income*	\$ 0
4. NYSCA support	\$ 2,000

Program \_\_\_\_\_

Starting &amp; Ending Date:

From \_\_\_\_\_ To \_\_\_\_\_

1. Cost	\$ _____
2. Earned income	\$ _____
3. Other income*	\$ _____
4. NYSCA support	\$ _____

Program \_\_\_\_\_

Starting &amp; Ending Date:

From \_\_\_\_\_ To \_\_\_\_\_

1. Cost	\$ _____
2. Earned income	\$ _____
3. Other income*	\$ _____
4. NYSCA support	\$ _____

\*Other income: Funds to be used other than those earned by this project or provided by the New York State Council on the Arts.

Name (please print or type) FRANK K. HERT

Signature \_\_\_\_\_

Date: 7/9/74Title ASS DIR.

RETURN TWO COPIES OF THIS FORM TO Jim Reinish AT THE NEW YORK STATE COUNCIL ON THE ARTS, 250 West 57 Street, New York, N.Y. 10019

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NEW YORK STATE COUNCIL ON THE ARTS, 250 W. 57 Street, New York, N.Y. 10019

CONTRACT INFORMATION AND APPLICATION AMENDMENT

Name of Organization: The Institute for Art & Urban Resources  
(USE LEGAL NAME)

The following activities have been recommended by the Council, at its meeting on June 21, 1974, for funding in the amounts indicated:

NYSOA program staff section: Visual Arts Services

\$20,000 toward the Workspace program, including salaries

\$ 2,000 toward the cost of establishing a Federal Surplus Materials program

The Council did not recommend support for the following projects:

Castle Clinton

Bowery Hotel Rooms

Performance Opportunity Fund

Printing of small Art Center Conferences (pending)

Idea Warehouse (pending)

(SEE REVERSE SIDE)



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Date: October 5, 1973

I. TOTAL ORGANIZATIONAL OPERATING BUDGET

1. Earned income	\$ <u>8,200</u>
2. Other income	\$ <u>23,500</u>
3. Expenses	\$ <u>49,350</u>

II. PROGRAM BUDGETS (Complete one for each project for which Council funds have been recommended.)

Activity WORKSPACE, Institute for Art and Urban Resources

1. Cost	\$ <u>49,350</u>
2. Earnings	\$ <u>8,200</u>
3. Other funds*	\$ <u>23,500</u>
4. NYSCA support	\$ <u>17,500</u>

Activity \_\_\_\_\_

1. Cost	\$ _____
2. Earnings	\$ _____
3. Other funds*	\$ _____
4. NYSCA support	\$ _____

Activity \_\_\_\_\_

1. Cost	\$ _____
2. Earnings	\$ _____
3. Other funds*	\$ _____
4. NYSCA support	\$ _____

Activity \_\_\_\_\_

1. Cost	\$ _____
2. Earnings	\$ _____
3. Other funds*	\$ _____
4. NYSCA support	\$ _____

\*Other funds: Funds to be used other than those earned by this project or provided by the New York State Council on the Arts.

III. PROGRAMS WITHDRAWN OR REVISED

If, in view of the Council's recommendations, you will not be undertaking all the activities and expenses as described in your application, please note below whether they will be cancelled or how they will be revised. Attach additional sheets of paper if you need more space.

At present time there are no plans to drop any part of program; We are instead increasing our request to the Rockefeller Foundation for additional program money, and requesting the Kresge Foundation for administrative and program support. We also request permission, however, to revise the itemized budget breakdown with Council staff when the results of these requests are known.

Alanna Heiss  
Name (please print or type) Signature Title

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MEMO ON ANNOUNCING COUNCIL FUNDING

NOTE TO ORGANIZATIONS: Please forward this memo to the person who handles your public relations.

While the New York State Council on the Arts has acted favorably on your request for the 1974-75 fiscal year, we ask that you do not make any press mention of this fact until you receive an official contract. As soon as you receive the official contract, feel free to publicize your funding in your own follow-up announcements to local media, as a news peg for special features on the organization, mention in various publicity materials, or in any other way you see fit.

The preferred way to give the State credit for helping your group is:

"This performance (exhibition, publication, etc.) is made possible with support from the New York State Council on the Arts."

To amplify this phrase, the following can also be added:  
"The New York State Council on the Arts is a State agency whose funds are recommended by the Governor and appropriated by the State Legislature."

A note of caution. Such phrases as:  
"sponsored by"

"in cooperation with",

"presented by",

or "endorsed by" the Council

in any of your materials would be improper and misleading and, therefore, best avoided.

If you have any questions about the above, contact:

Jerrold Weitzman, Director, Public Relations  
NEW YORK STATE COUNCIL ON THE ARTS  
250 West 57th Street  
New York, New York 10019

(212) 586-2040

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I. ~~D~~ E

1. Art Park
2. Art Services
3. Brooklyn Museum Art School
4. Contemporary Arts Museum, Chicago
5. Contemporary Arts Museum, Houston
6. Corcoran Gallery of Art, Washington D.C.
7. High Museum of Art, Atlanta
8. Human Resources Administration, NYC
9. Long Beach Museum of Art
10. Museum of South Texas, Corpus Christi
11. New Hampshire Arts and Musical Festival
12. Office of Lower Manhattan Development
13. Office of Midtown Planning + Development
14. Office of the Queens Borough President
15. Planning Board Number 1, Queens
16. Urban Design Council, City Planning Commission
17. Visual Arts Program, National Endowment  
for the Arts
18. Woolworth Antheneum, New Haven
19. Whitney Museum, Department of Education

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OUTSIDE PROFESSIONAL SERVICES - Payments to firms or persons for the services of individuals who are not normally considered employees of your organization, but rather are considered consultants or the employees of other organizations. This would include printing and design services, fund raisers, public relations and press agents, legal and accounting services, and security and maintenance personnel, when the persons performing the services are outside (non-staff) individuals.

PERSONNEL - Payments to or for individuals who are (were) members of your organization for however brief a period. This includes staff, artists on fee or salary, part-time and one-time employees, and all fringe benefit payments such as health insurance, social security, pension fund payments, and payments to retirees.

REMAINING OPERATING EXPENSES - All expenses not entered in other categories. This includes office supplies, expendables such as paint, gels, costumes, scripts, scores, and lumber, expendable hardware (e.g. nails), heating fuel, telephone and telegraph charges, storage fees, postage, utilities, shipping when not entered in TRAVEL AND TRANSPORTATION, food consumed on premises, photographic supplies, entertainment expenses not for fund raising or promotion, equipment rental, liability insurance, finance charges, non-structural renovations or improvements, travel paid for outside organizations, etc.

SERVICES TO THE PUBLIC - Activities of direct or indirect benefit to the citizens of the State of New York, in the form of performances, exhibits, displays, workshops, readings, showings, technical services, etc.

TECHNICAL - Technical management and staff, such as technical directors, wardrobe, lighting, sound, crew, stagehands, stage managers, etc.

TRAVEL AND TRANSPORTATION - All costs for travel and transportation directly related to the travel of an individual or individuals from your organization. These would include tickets, hotel and other lodging expenses, food, taxis, gratuities incurred by travelers, per diem payments, toll charges, mileage allowances on personal vehicles, car rental fees, and gas, oil, and repairs to organizationally owned vehicles. Include such items as the shipping of sets, costumes, lights, other production equipment, or collections only when individuals from your organization are also traveling, as against loan shipping charges. For transportation charges not individual-connected, see REMAINING OPERATING EXPENSES.



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## Definitions

1973-74 (1973); 1974-75 (1974); 1975-76 (1975) - See FISCAL YEAR

**ACCUMULATED DEFICIT OR SURPLUS** - General operating assets, i.e. cash, accounts receivable, pre-payments, etc., minus general operating liabilities, i.e. accounts and notes payable, loans, etc.

**ACQUISITIONS** - Funds expended for the purchase of additions to your collection, including works of art, artifacts, etc.

**ADMINISTRATIVE** - Executive and supervisory administrative staff such as executive officers, program directors, managing directors, business managers, press agents, fund raisers; clerical staff such as secretaries, typists, bookkeepers; supportive personnel such as maintenance and security staff, ushers, other front-of-house and box office personnel, etc.

**ADVERTISING AND PROMOTION** - Costs of brochures, flyers, posters, radio and television time, newspaper advertising, and food, drink, and space rental when directly connected to fund raising or promotion. Do not include payments to individuals or firms (e.g., for design costs) where those payments are properly entered under PERSONNEL.

**ARTISTIC** - Artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc.

**CULTURAL ORGANIZATION** - Any organization, or division, section, or program of any organization, whose primary activity is in the areas of the performing, visual, or literary arts, or whose primary activity is to perform services for such organizations.

**ENDOWMENT INCOME** - All income from interest or dividends on your endowment.

**EQUIPMENT PURCHASE** - Purchase expenses for non-expendable items such as portable lighting boards and other movable production equipment, kilns, presses, cameras, sound equipment, exhibition cases, darkroom equipment, and other generally movable equipment.

**EXPENSES** - All expenses during the fiscal year indicated.

**FISCAL YEAR** - A twelve month period for purposes of describing financial activity. This period may or may not correspond to a calendar year. All fiscal years not beginning on January 1 are described in terms of two calendar years: for example, 1973-74; 1974-75; or 1975-76. If the fiscal year is the same as the calendar year, it should appear on the form as the first of the two years: for example, 1973, 1974, 1975.

**INCOME** - All income during the fiscal year indicated with the following exceptions: 1) Do not include additions to endowment principal (unless they qualify as ENDOWMENT INCOME). Other additions to principal must be entered on the Endowment Information Form. 2) Do not enter income included under OTHER ACCOUNTS. (See application, page 8, IIH.) Any income (including contributions) used to pay expenses in a given fiscal year, even if that income arrived or will arrive in another year, should be listed under the fiscal year in which the expenses were incurred. For example, if an organization completes a fiscal year with an operating deficit, but during another year raises or has raised contributions to be applied towards that deficit, those contributions should be listed under the year in which the deficit occurred, and that deficit adjusted accordingly.

**LEGALLY RESTRICTED** - When the donor(s) by deed of gift or other legal instrument, has (have) explicitly restricted the use of the relevant funds for a specific purpose or group of purposes. Funds voluntarily restricted by an executive director, board of directors, or other officials are not to be considered legally restricted.

**MAJOR CAPITAL EXPENDITURES** - Purchase payments for buildings or real estate, as well as renovation or improvement expenses involving structural changes, and permanently installed and not generally movable equipment such as grid systems, central air conditioning units, etc.

1973-74 (1973); 1974-75 (1974); 1975-76 (1975) - See FISCAL YEAR

**NONPROFIT** - Organization must have received either A) acceptance of federal tax exemption from the U.S. Treasury Department under section 501 (c) (3) of the U.S. Internal Revenue Code, B) a Certificate of Nonprofit Incorporation filed with the Board of Regents of the State of New York under the not-for-profit section 216 of the Education law, or C) a receipt showing the registration number from the Charities Registration Section of the Board of Social Welfare of New York State under the provisions of Article 10A of the Social Services Law.

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B. Income\*

1. Earned Income

Itemize separately where possible admission charges, subscriptions, box office income, performance fees, concessions, sales, parking, publications, rentals, tuition, class, and workshop income, and any other appropriate categories of earned income.

2. Other Income

Itemize separately where possible income from individual contributions, corporations, foundations, federal, state, or local governments, membership, and other unearned income. In the cases of foundation, government, or corporate support, list each supporting institution individually with the appropriate dollar amount.

C. At the end of each program budget, please make the following calculations:

Total Expenses: \$ \_\_\_\_\_ (equals Program Cost on page 5)  
 Less Total Earned Income: \$ \_\_\_\_\_  
 Equals: \$ \_\_\_\_\_  
 Less Total Other Income: \$ \_\_\_\_\_  
 Equals: \$ \_\_\_\_\_  
 Amount Requested: \$ \_\_\_\_\_ (equals Amount Requested on page 5)



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### Program Budget Categories

A separate and fully itemized budget must be submitted for each program listed on page 5. These budgets must be consistent with the figures entered on pages 5 through 7 and must be as detailed as possible, with each item of income and expense clearly identified. Use only those categories and items that are appropriate to your program.

#### A. Expenses\* (Total expenses should equal Program Cost on page 5)

1. Personnel\*  
List and itemize personnel expenses within the following categories: Administrative\*, Artistic\*, Technical\*, and other. Indicate appropriate titles and categories, including artistic directors, executive directors, production managers, security personnel, curators, librarians, actors, singers, dancers, conductors, stagehands, instructors, secretaries, etc. Indicate the number of persons in each category, and include fringe benefit costs. Performing arts organizations should divide artistic personnel costs into rehearsal and performance expenses.
2. Outside Professional Services\*  
Itemize separately where possible fees for legal and accounting work, public relations, fund raising, security, maintenance, design, direction, choreography, guest artists, etc. when these services are performed by individuals who are not employees of your organization, but rather freelance consultants, or employees of other organizations.
3. Equipment Purchase\*  
Itemize separately where possible each item and cost of equipment such as kilns, cameras, sound, lighting, and television equipment, exhibition cases, hardware, typewriters, office furniture, and other movable equipment. Do not include capital expenditures or expendable items.
4. Space Rental  
Itemize separately where possible office, rehearsal, theatre, hall, gallery, and other space rental charges.
5. Travel and Transportation\*  
Itemize separately where possible expenses directly related to the travel of individuals from your organization for tickets, hotel lodging, food, taxis, and gratuities incurred by travelers, and for toll charges, mileage allowances for personal vehicles, car rental fees, gas, oil, repairs, etc. Itemize transportation charges not related to the travel of individuals (such as for the loan of a collection) under Remaining Operating Expenses\*.
6. Advertising and Promotion\*  
Itemize separately where possible expenses for newspaper advertising, radio and television advertising, printing and mailing of brochures, flyers, and posters, subscription or membership campaigns, entertainment and space rental when directly related to fund raising or promotion, etc. Itemize professional fees under Outside Professional Services\*.
7. Remaining Operating Expenses\*  
Itemize separately where possible all expenses not entered in other categories, including expenses for office supplies, expendables such as paint, gels, costumes, scripts, software, scores, lumber, and nails; heating fuels, telephone and telegraph costs, storage fees, postage, interest charges, photographic supplies, publications, sets and props, food consumed on premises, equipment rental (identify the equipment), insurance fees, non-structural renovations or improvements, entertainment expenses not related to public relations, shipping charges not falling under Travel and Transportation\*, travel paid to outside organizations, etc.
8. Major Capital Expenditures\* and Acquisitions\*  
Itemize separately where possible expenses for purchase of buildings or real estate, renovation or improvements involving structural changes, payments for roads, driveways or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, collection additions such as works of art, artifacts, plants, or animals, etc.

\*See DEFINITIONS