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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII . D. 8

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Executive Office 11 John Street NYC NY 10038
Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

1ST MEETING OF

THE ADVISORY COMMITTEE ON GOALS AND OBJECTIVES

JUNE 23, 1975

THE CENTURY CLUB, NEW YORK, N. Y.

Brendan Gill: Chairman of the Board of Directors
Alanna Heiss: Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Coney Island Factory

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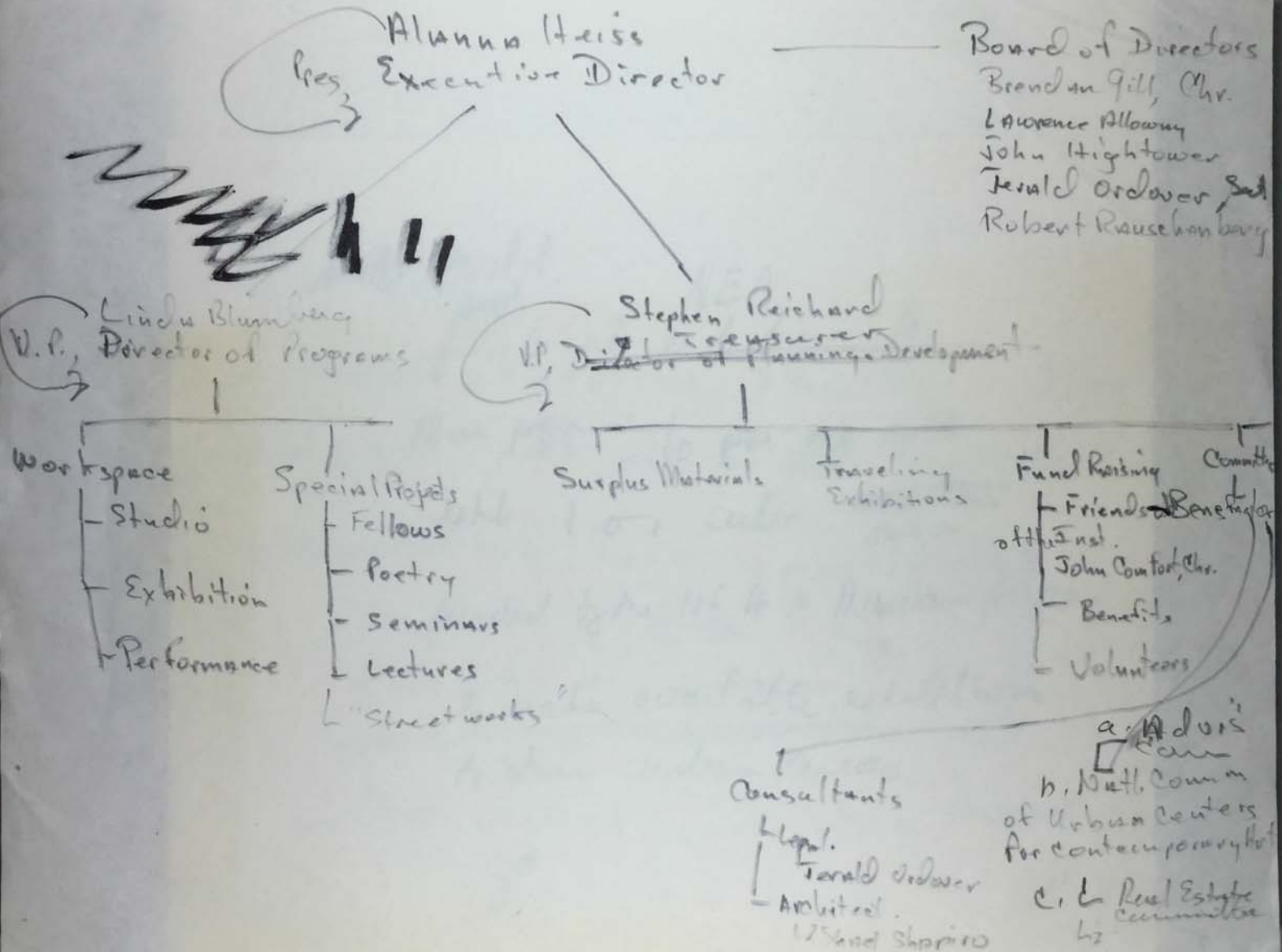
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NEA

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funded by the NEA Museum program

to make available exhibitions
to inner urban areas.

JP

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- to provide artists ~~with~~ Alternative spaces ~~in~~ in the city for studios exhibitions and performances.



- to ~~disperse~~ ^{make artistic} ~~artistic~~ activities more of a daily part of the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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✓ ⑦ Village Voice

✓ ① N.Y. Mag. 6/4/74
Private Faces in Public Places
Thomas B. Hess

✓ ② Art on Avenue
Nov./Dec 1973
Alternative spaces - Solo 250

✓ ③ N.Y. Times - Sun. June 10 1973
✓ Peter Schickel

④ Newsweek
March 11, 1974
Country art + city art

✓ ⑤ Artforum - June 1973
Joel Shapiro - The Clocktower

✓ ⑥ Village Voice - June 7, 1973
Jim Bishop
Voice Centerfold

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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✓ ⑦ Village Voice
December 20, 1973
Review of Linda Berglin

✓ ⑧ Village Voice
April 26, 1973
Art - John Peneau
"Minutemen that dwarf the masses".

✓ ⑨ Steve Granados
"Toward a more Beautiful Coffin"
Art-Rite #8

✓ ⑩ Voice Centerfold
Artist ~~is~~ Playthings
Jan 2 - Jan 8th

✓ ⑪ Arts & Leisure Guide
New York Times - Sunday Jan. 12, 1975
"TOYS IN AN ATTIC"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓
 (12) Soho Weekly News
 Thurs. Jan. 9, 1975
 Flash back - Rose Hartman

J
 (13) Art Scope
 Critical Top
 Thursday Jan. 2, 1974
 soho weekly news

✓
 (14) The New Art-world
 Legends - Good-bye Bob +
 Ethel. Hello. Dorothy + Herb.
 New year mag. april 28, 1975
 * Picture Fused

Article - Anthony Haden-Guest
 NEXT.

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✓ 15) Barbara Rose
more about the care and
feeding of artists.
New York Magazine 8/28/72

✓ 16) Art Note
N.Y. Times - Sunday July 23,
1972
Glen Albrecht

✓ 17) N.Y. Times - Sunday Dec. 31, 1972
Police STATION Aiding ARTS
GERALD F. LIEBERMAN

✓ 18) The Village Voice
Thurs. Feb. 22, 1973
The Coming Place
Sally Helgesen

✓ Picture Page (after
Article).

"Life Under Brooklyn Bridge"

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✓ 19) Voice Arts

July 6, 1972

Home's Where the ART is
Sally Helgensen
"Soho Squeeze"

✓ 20) Village Voice

OCT 18, 1973

ART - Centertown
Tewe Highview

✓ 21) Daily News -

Thurs. May 22, 1975

Building Sale Reset to
Give ART A Chance
Thomas Collins

✓ 22) CRAFT Horizons

AUG. 1973 -

N.Y. and Center Conference

✓ 23) N.Y. TIMES - MON. FEB. 17, 1975
"Music". IN Twelve PARTS - ^{Sally Helgensen} review

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dubois

Please see me regarding
publishing package.

1) Names, writers } cut out
2) Dates } in blank

3) Page - Blank - and typed
WORK SPACE - PROGRAMS

4) Centerfold

Village Voice

OCT. 18, 1973

Jane Highstein -
check page.

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

attached; b. Fellows

(not yet confirmed by the Board of Directors)

FELLOW

David Humphries *
Sidney, Australia (presently
at London School of Economics)

Barry Sulen
New York City (City
Planning Commission)

Ray Tyson
Lewiston, N.Y. (Director of
Visual Arts for Art Park)

Ron Watson
Grand Rapids, Michigan (professor
of Art and coordinator of the
Grand Rapids art public program)

AREA OF INVESTIGATION

"Development of Community
Art Programs Involving
Contemporary Arts and
Artists"

"Urban Planning and Development
and the Arts"

"Coordination of Contemporary
Art Programs with Non Art
Federal and State Agencies"

"Public Appreciation of
Contemporary Art outside of large
urban areas"

* if David Humphries is appointed, the Australian Arts Council
will subsidize his fellowship so that he may reside in N.Y.C.,
and work with the Institute

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

Workspace:

The Institute for Art and Urban Resources, Inc. provides work spaces for artists in a network of buildings in and around New York City. Empty spaces are given to or leased at nominal cost by the Institute. In turn these are made available to artists for studio, exhibition, and performance facilities.

Artists receive studio spaces based on economic need. Selection is made by Special Panels. The artists contribute a pro-rated share of the overhead cost of the space they occupy if they are financially able. This ranges from \$20 to \$40 per 1,000 square feet in publicly owned spaces and up to \$75 in privately owned. In all cases the rates are extremely low compared to what an artist would normally have to pay.

Exhibition and performance spaces are organized by the Executive Staff, guest curators and other artists. All proceeds from performances go directly to the artist. Starting September 1975 a fund will be established providing honorariums to assist artists selected for projects sponsored by the Institute. This fund will be supported by private and corporate donors.

In 1975-76, the Institute will provide studios for 110 artists, exhibition facilities for 100 artists and performance space for 35 individuals or groups. This represents a projected increase of 200% from 1974-75.

Attached are detailed descriptions of the Workspace buildings included in our alternative spaces program for the next year.

3 Artist's video room	\$3,000.00	9,000
11 Artist's room (working workshop)		1,200
Artist (J. Brown)		1,000
Architectural (M. Brown)		1,000
Exhibition		1,000
Performance (Performance)		1,000
Exhibition		1,000
		30,200

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

BUDGET

<u>I. PERSONNEL</u>	<u>TOTAL</u>
<u>Administration</u>	
Executive Director	20,000
Program Director	12,000
Director of Planning and Management	12,000
<u>Technical</u>	
Buildings Supervisor maintainer and messenger	10,000
<u>Other</u>	
Secretary (full time)	8,000
Secretary (full time)	8,000
Fringe Benefits (10%)	7,000
<u>Total</u>	<u>77,000</u>
<u>II. OUTSIDE PROFESSIONALS</u>	
<u>Artist's Fees</u>	
30 Artist's fees @ \$500.00	15,000
3 Artist's video fees @ \$3,000.00	9,000
11 Poet's fees (Poetry Workshop)	1,200
<u>Legal</u> (J. Ordoover)	4,000
<u>Architectural</u> (S. Shapiro)	3,000
<u>Carpentry</u>	5,500
<u>Photography</u> (Documentation)	5,000
<u>Fundraising</u>	8,000
<u>Total</u>	<u>50,700</u>

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INSTITUTE FOR ART AND URBAN RESOURCESTOTALIII. EQUIPMENT PURCHASETypewriters

* 4 I.B.M. electrics (used)
@ \$400.00

1,600

* Enlarger and camera equipment

800

* 2 slide projectors (automatic)

400

Office desks

500

Cushions

500

Total3,800

(*all stolen during theft, January, 1975, uninsured)

IV. SPACE RENTAL

10 Bleeker Street

10,800

11 John Street

168

Total10,968V. TRAVEL & TRANSPORTATION

6,000

Total6,000VI. ADVERTISING & PROMOTION

Newspaper advertising

2,300

Printing

Brochures (Workspace)

3,500

* Brochures/Invitation (Benefits)

3,000

Brochures (20 Collectors)

1,000

2 subscription campaigns

1,000

Posters

4,000

Flyers

2,000

(* includes estimated costs of producing 3 benefits)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTE FOR ART AND URBAN RESOURCESTOTALVI. ADVERTISING & PROMOTION (continued)Mailing

Benefits (3) 1,200

Subscriptions (2) 800

Entertainment

* Benefits 10,000

Miscellaneous 1,000

* Space rental 1,000

Total30,800

(* includes estimated costs of producing 3 benefits)

VII. REMAINING OPERATING EXPENSESOffice supplies

2,100

Food consumed on premises

2,000

Postage

1,100

Telephone/telegraph

4,800

Heating

6,000

Photographic Supplies

1,050

Interest Charges

500

Publications

20,000

Insurance

4,000

Construction & maintenance

Paint 2,000

Glass 1,000

Lumber 1,000

Nails 75

Sheetrock 500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTE FOR ART AND URBAN RESOURCESTOTALVII. REMAINING OPERATING EXPENSES (continued)

<u>Sound system</u>	500
<u>Video</u> (miscellaneous rental fees)	300
<u>Seating & chairs</u> (5 occasions @ \$30.00)	150
<u>Tools</u>	
Sanders (5 days @ \$60.00)	300
Spray guns (20 days @ \$60.00)	1,200
<u>Compositor</u> (10 months @ \$250.00)	2,500
<u>Scaffolds</u> (2 occasions @ \$250.00)	500
<u>Total</u>	<u>51,575</u>

VIII. MAJOR CAPITAL EXPENDITURES

<u>Renovation of offices & exhibition space</u>	3,000
<u>Total</u>	<u>3,000</u>

GRAND TOTAL 233,843

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: Army Pictorial Center Barracks (3)

II. LOCATION: 35-11 35th Avenue, Long Island City

III. DESCRIPTION OF BUILDING:

2 story, 30 x 150 feet, wood-frame buildings with plumbing but no heat. Two are in excellent condition, one needs repair to the roof. Adjacent to the Army Pictorial Center, sound stage building (site of the current Channel 13 auction) and site of spring 76 Institute group exhibition. Sound stage is 4th largest in the world, about 150 x 350 feet.

IV. USE AND NUMBER OF ARTISTS:

Studios:

3 artists per floor (total of 18 artists in barracks)

Exhibition area:

undecided

V. FINANCIAL:

The Institute has not yet agreed upon final terms with LaGuardia College, however we do know we will be responsible for heat, repair, maintenance, and utilities.

VI. COMMENTS:

Available September, 1975 for studio spaces. The Army Pictorial Center has developed as a Workspace site through the efforts this year to develop a program with Irving Goldberg, director of LaGuardia College (see last year's application). We are thus particularly pleased to list it among next year's Workspace buildings.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: P.S. 1, Queens

II. LOCATION: C.B. #1, 46th Avenue at 21st Street, Long Island
City, Queens

III. DESCRIPTION OF BUILDING:

4 story brick school house, 50,000 square feet, not counting public access and attached buildings. Premises include large, paved, fenced-in lot as part of complex. Electricity, gas, plumbing, heating, and superintendent.

IV. USE AND NUMBER OF ARTISTS:

- a. Studio space; 40 artists at 1,000 square feet per artist.
- b. Exhibition space: 2 group shows, 2 one-man shows per year. (Following the pattern of the Clocktower exhibition program this would mean exposure for 60-80 artists annually).
- c. Performance space: 50 performances by individuals and groups annually (suitable for concert, theater, dance, and music).

V. FINANCIAL:

The office of the Queens Borough President is willing to provide funds for rehabilitation and maintenance of the premises. The Institute in turn would set up and administer programs for studio, exhibition and performance facilities.

VI. COMMENTS:

The building is available for studio spaces from October, 1975 and for exhibition and performances from March, 1976. This building is available to the Institute as a gift or on the basis of a long term lease at \$1 per year from the Office of the Queens Borough President.

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INSTITUTE FOR ART AND URBAN RESOURCES

Postage	2,000
Insurance	3,500
Office Supplies	750
Exhibition (including Clocktower) and Workshop Installation Expenses	
Materials	2,500
Equipment Rental	1,500
Materials for Children's Workshop	500
Miscellaneous	<u>1,000</u>
TOTAL EXPENSES	75,500

INCOME

Income Earned

Workspace tenant fees averaging 100 to 150 per month	6,000
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Other Income

Individual Contributions	1,000
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Foundation Support (including potential grants from Mellon, New York and Noble Foundations)	7,000
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Idea Warehouse Sponsorship Program 600 per sponsor	6,000
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National Endowment for the Arts	10,000
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N.Y.S.C.A.	<u>?</u>
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TOTAL INCOME	30,000 +
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INSTITUTE FOR ART AND URBAN RESOURCES

BUDGET

1974-1975

EXPENSES

Personnel

Director	16,000
Assistant Director	12,000
Artist Fees @ 500 per individual	2,500
Technical Assistant for Workspace	9,000
Secretary	8,500

Outside Professional Help

Accountant	350
Legal Assistance	1,000
Plumbers, Carpenters, Waste removal	900
Assistant for Children's Workshop	500

Rentals

Bleeker Street @ 420 per month	5,040
Office minimum rental, plus extra	960

Travel

Travel to Washington D.C. for 2, 4 trips	880
In-city travel	620

Advertising, P.R., Promotion

Printing	1,200
Entertainment	600
Expenses for openings at the Clocktower and other functions @ 100 per	1,000
Design, Layout, Printing of brochure for fundraising effort	700

Other

Telephone	2,000
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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976
WORKSPACE BUDGET

	<u>TOTAL</u>
<u>VII. REMAINING OPERATING EXPENSES</u>	
<u>Video</u> (miscellaneous rental fees)	300
<u>Seating & Chairs</u> (5 occasions @ \$30.00)	150
<u>Tools</u>	
Sanders (5 days @ \$60.00)	300
Spray guns (20 days @ \$60.00)	1,200
<u>Compositor</u> (10 months @ \$250.00)	2,500
<u>Scaffolds</u> (2 occasions @ \$250.00)	500
<u>Total</u>	<u>28,425</u>
<u>VIII. MAJOR CAPITAL EXPENDITURES</u>	
<u>Renovation of offices & exhibition space</u>	
<u>Total</u>	<u>3,000</u>
<u>GRAND TOTAL</u>	<u>169,975</u>

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976
WORKSPACE BUDGET

TOTALVI. ADVERTISING AND PROMOTION (continued)Mailing

Benefits (3)	1,200
Subscriptions (2)	800

Entertainment

* Benefits	10,000
Miscellaneous	500
* Space rental	1,000

Total 27,000

(* includes estimated costs of producing 3 benefits)

VII. REMAINING OPERATING EXPENSES

<u>Office supplies</u>	1,500
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<u>Food consumed on premises</u>	2,000
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<u>Postage</u>	800
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<u>Telephone/telegraph</u>	3,500
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<u>Heating</u>	6,000
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<u>Photographic supplies</u>	600
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<u>Interest charges</u>	500
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<u>Publications</u>	4,000
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<u>Insurance</u>	4,000
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<u>Construction & maintenance</u>	
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Paint	2,000
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Glass	1,000
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Lumber	1,000
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Nails	75
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Sheetrock	500
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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976
WORKSPACE BUDGET

	<u>TOTAL</u>
III. <u>EQUIPMENT PURCHASE</u>	
<u>Typewriters</u>	4,000
* 2 I.B.M. electric (used)	
@ \$400.00	800
* <u>Enlarger and camera equipment</u>	800
* <u>1 slide projector (automatic)</u>	200
<u>Office desks</u>	500
<u>Total</u>	<u>2,300</u>
(* all stolen during theft, January, 1975, uninsured)	
IV. <u>SPACE RENTAL</u>	
<u>10 Bleeker Street</u>	10,800
<u>Total</u>	<u>10,800</u>
V. <u>TRAVEL & TRANSPORTATION</u>	
<u>Telephone/teletype</u>	1,000
<u>Total</u>	<u>1,000</u>
VI. <u>ADVERTISING & PROMOTION</u>	
<u>Newspaper advertising</u>	1,000
<u>Printing</u>	
Brochures (Workspace)	3,500
* Brochures/Invitations (Benefits)	3,000
2 Subscription campaigns	1,000
Posters	4,000
Flyers	1,000
(* includes estimated costs of producing 3 benefits)	

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976
TRAVELING EXHIBITION BUDGET

	<u>TOTAL</u>	
V. <u>TRAVEL & TRANSPORTATION</u>		
	4,000	
<u>Total</u>	<u>4,000</u>	
VI. <u>ADVERTISING & PROMOTION</u>		
<u>Newspaper advertising</u>	1,000	
<u>Printing</u>		
Brochures (20 collectors)	1,000	
<u>Entertainment</u>		
Miscellaneous	500	
<u>Total</u>	<u>2,500</u>	
VII. <u>REMAINING OPERATING EXPENSES</u>		
<u>Office supplies</u>	500	
<u>Postage</u>	200	
<u>Telephone/telegraph</u>	800	
<u>Photographic supplies</u>	300	
<u>Publications</u>	12,000	
<u>Total</u>	<u>13,800</u>	
<u>GRAND TOTAL</u>	<u>46,368</u>	

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TRAVELING EXHIBITION BUDGET

	<u>TOTAL</u>
<u>I. PERSONNEL</u>	
<u>Administration</u>	
Executive Director	3,000
Director of Planning and Management	3,000
<u>Other</u>	
Secretary (full time)	3,000
Fringe Benefits (10%)	900
<u>Total</u>	<u>9,900</u>
<u>II. OUTSIDE PROFESSIONALS</u>	
<u>Artist's Fees</u>	
3 artist's videos @ \$3,000	9,000
<u>Photography</u> (Documentation)	3,000
<u>Fundraising</u>	3,000
<u>Total</u>	<u>15,000</u>
<u>III. EQUIPMENT PURCHASE</u>	
<u>Typewriters</u>	
* 2 I.B.M. electric (used)	
@ \$400.00	800
* 1 slide projector (automatic)	200
<u>Total</u>	<u>1,000</u>
(* stolen during theft, January, 1975, uninsured)	
<u>IV. SPACE RENTAL</u>	
<u>11 John Street</u>	168
<u>Total</u>	<u>168</u>

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

Traveling Exhibitions:

Exhibitions organized and sponsored by the Institute have attracted positive critical attention. In response to requests from art centers and museums, the Institute will organize one traveling exhibition annually. The Museum Program of the National Endowment for the Arts is supporting this program under "Aid the Special Exhibitions".

20 Collectors of Contemporary Art will be the first exhibition offered museums, universities and art centers in North America and Europe, beginning January, 1976. Segments of the exhibition are being previewed in New York through a four part series at the Clocktower entitled, "Collectors of the Seventies". (April - June, 1975 and September - December, 1975). Traveling Exhibition fees promise to provide a new source of revenue for the Institute.

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976
SPECIAL PROJECTS BUDGET

	<u>TOTAL</u>
<u>VI. REMAINING OPERATING EXPENSES</u>	
<u>Office supplies</u>	50
<u>Postage</u>	50
<u>Photographic supplies</u>	50
<u>Publications</u>	4,000
<u>Sound system</u>	500
<u>Total</u>	<u>4,650</u>
<u>II. OUTSIDE PROFESSIONALS</u>	
<u>Artist's fees</u>	
<u>Total</u>	<u>1,200</u>
<u>III. EQUIPMENT PURCHASE</u>	
<u>Equipment</u>	
<u>Total</u>	<u>500</u>
<u>IV. TRAVEL & TRANSPORTATION</u>	
<u>Travel</u>	
<u>Total</u>	<u>200</u>
<u>V. PRINTING & REPRODUCTION</u>	
<u>Printing</u>	
<u>Total</u>	<u>1,000</u>
<u>GRAND TOTAL</u>	<u>12,550</u>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976
SPECIAL PROJECTS BUDGET

	<u>TOTAL</u>
<u>I. PERSONNEL</u>	
<u>Administration</u>	
Executive Director	2,000
Director of Planning and Management	1,000
<u>Other</u>	
Secretary (full time)	1,000
Fringe Benefits (10%)	400
<u>Total</u>	<u>4,400</u>
<u>II. OUTSIDE PROFESSIONALS</u>	
<u>Artist's fees</u>	
11 Poet's fees (Poetry Workshop)	1,200
<u>Total</u>	<u>1,200</u>
<u>III. EQUIPMENT PURCHASE</u>	
<u>Cushions</u>	500
<u>Total</u>	<u>500</u>
<u>IV. TRAVEL & TRANSPORTATION</u>	
500	
<u>Total</u>	<u>500</u>
<u>V. ADVERTISING & PROMOTION</u>	
<u>Newspaper advertising</u>	300
<u>Printing</u>	
Flyers	1,000
<u>Total</u>	<u>1,300</u>

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

attached: a. Poetry Workshop

We are proposing a series of ten poetry readings to be held in The Clocktower and sponsored by the Institute for Art and Urban Resources.

Each reading would consist of one poet reading for a fee of \$100. We are making no provision for travelling expenses and would draw on poets who live in and around New York City or plan to be in New York City. Some of the poets who it would be possible to schedule to read are: John Giorno, Anne Waldman, Ron Padgett, Susan Howe, Joe Brainard, Bernadette Mayer, Tony Towle, Lewis Warsh, Gerard Malanga, Charles Reznikoff, among others.

The attached budget is designed to "seed" the program. Contributions (\$2 proposed) would be pooled and used to defray the expenses in future programs. This would diminish future subsidy needs. Also, once the viability of the program is established other, beside public, subsidy sources would probably open up. Another means for defraying future costs would be the videotaping of readings and the marketing of these tapes to other programs, libraries, and tape banks. This would involve a separate program budget for seeding, but would eventually link up to, perhaps, put the program on a pay-as-it-goes basis (information is being assembled on this now and I have not attached any budget).

For a short program of readings (five) see the figures on the attached budget in parentheses.

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

Special Projects:

"Special Projects" umbrellas a series of activities crucial to the operation of the Institute, both in artistic and in financial terms.

The Poetry Workshop is a new program run by poets in our space (see attached budget). The Fellows program contributes to the Institute's ability to organize and develop our projects and lend impetus and credibility to valuable areas of research in the arts (see attached list of proposed Fellows).

The formation of working Committees has been crucial to our expansion next year; a list of the members of the Committee on Goals and Objectives is attached. The National Committee and the Committee on Real Estate are still in the process of formed.

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Department of Art and Architecture

P. O. Box 3100 Church St. Station
New York, New York 10008

District Director

Sponsors Committee: John Comfort, Chairman

& Mrs. Oliver W. Bivans
& Mrs. Pieter Van de Bovenkamp
Miss Melissa Cameron
& Mrs. Leo Castelli
& Mrs. Victor D'Arc
Mr. Donald Droll
Virginia Dwan
& Mrs. Ronald Feldman
& Mrs. Paul Frankel
& Mrs. Albert Hirschson

Mrs. Barbara Jakobson
Mr. & Mrs. Stephen A. Kramer
Mr. Klaus Kertész
Ms. Christophe de Menil
Mr. Robert Novel
Mr. Robert Stefanotty
Mr. Harry Torczyner
Mr. Paul Walter

Mr. Brendan Gill
and
Mr. Robert Rauschenberg

Co-Chairmen

cordially invite you

to preview a selection from

The Dorothy and Herbert Vogel Collection

for the Benefit of New York's New Art Center

The Clocktower

Friday, April 18, 1975

Benefit Committee: Constance Mellon Brown, Chairman

Alexandra Anderson
Heleen Branstford
& Mrs. Philippe de Boissieu
& Mrs. Christopher Burge
Alexander Carlson
Christopher Castraviejo
Timothy Collins
John Comfort
Sideria Corsini
John Cromwell
David Daniels
Florence Daniels
& Mrs. Marc Deuss
Nihar Count zu Dohna
Adam Drewnowski
Bronica Edwards
James Erdman
Ahmet Ertegun

Mrs. Andrew Fuller
Mr. & Mrs. Charles Gilman, Jr.
Senator & Mrs. Jacob K. Javits
Miss Lucy Lyle
Miss Carol Maytag
Mr. & Mrs. Gregor Medinger
Baroness Loyse v. Oppenheim
Mr. & Mrs. Walter Pharr
Mr. Friedrich Reed
Ms. Bridget Restivo
Brigitte v. Ribbentrop
Mr. & Mrs. Daniel H. Silberberg
Caroline Thibaut-Pomerantz
Regina Trapp
Sona van Voorhees
Victoria van Voorhees
Sir Humphrey Wakefield
Mr. & Mrs. George H. Waterman III
Ruth West

Artists Committee: Betty Parsons, Chairman

Ave Antonakis
Hard Artischwager
Ada Benglis
Nes Bishop
Alaid Bladen
nn Chamberlain
risto
uck Close
Michael Goldberg
ber Johns
Alaid Judd
leph Kossuth
bert Mangold
via Mangold

Brice Marden
Robert Morris
Richard Nonas
Claes Oldenburg
Dennis Oppenheim
Nam June Paik
Philip Pearlstein
Larry Poons
Luccio Pozzi
Robert Rauschenberg
James Rosenquist
Richard Tuttle
Andy Warhol
Hannah Wilke

Preview, 7:30 p.m.
The Clocktower
(Exhibition Center of
The Institute for Art and
Urban Resources)
108 Leonard St.

Supper, 9:30 p.m.
Idea Warehouse
(Performance Center of
The Institute for Art
and Urban Resources)
22 Reade St.

Performance
Idea Warehouse
The National
Jazz Ensemble
Chuck Israel,
Artistic Director

Transportation will be provided leaving 7:30 p.m. from
The Knickerbocker Club
2 East 62nd Street
returning after the Supper and Performance

Return Envelope Enclosed

The Institute for Art and Urban Resources, Inc.:

Executive Staff:

Anna Heiss, President
Nida Blumberg, Vice President
Stephen Reichard, Vice President

Board of Directors:

Brendan Gill, Chairman
Lawrence Alloway
John Hightower
Gerald Ordover
Robert Rauschenberg

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Department of Art and Architecture
P. O. Box 3100 Church St. Station
New York, New York 10008

District Director

profit tax exempt organization which is creating alternative spaces in New York City for its vanguard arts. Projects in the contemporary visual and performing arts include: Workspace; Clocktower (exhibition center); Idea Warehouse (performance center); 10 Bleecker (theatre workshop); Coney Island Factory (sculpture workshop).

"The diffident avant-garde has an outpost in the sky. Considered from any angle the Clocktower is an inspired project. It is a perfect use of an obscure but lovely "urbane resource," and it is a distinct service to the art it shows, an art purposely at odds with the commercial glitter of the conventional gallery space."

Peter Schjeldahl
The New York Times

"My vote for the most perfect show of the season is in an old Clocktower, like a Roman villa, perched on a 13-story building. The Clocktower is New York's new art center."

Thomas B. Hess
New York Magazine

"Exhibition Spaces, formerly confined to a genteel strolling zone along Madison Avenue, is spreading all over Manhattan. The perfect example of this expansion is the Clocktower, a small museum in the esthetic no-man's land of lower Broadway. A project of the non-profit tax exempt Institute for Art and Urban Resources, Inc., the Clocktower is a determined patron of young vanguard artists."

Douglas Davis
Newsweek

"The Clocktower is exhilarating and versatile—a tranquil white cube, highly appropriate for seventies art, which adapts a casual attitude to the provisional spaces that tend to be its informal arena."

Stephanie Edens
Art in America

"The Institute for Art and Urban Resources, Inc. is out to prove that urban centers can use their resources to provide a more sympathetic environment for the arts and a more stimulating environment for the community."

Grace Gleuck
The New York Times

The Institute for Art and Urban Resources Inc. is attempting to use what already exists, to bring costs down to a level where artists can actually participate in the life of the city. I find the Institute's proposals the most practical and refreshing I have come across for extending art into the environment and giving experimental arts the chance to work in unconventional situations which are more compatible with their *art provera* esthetic and downtown audience than the official institutional context of uptown museums."

—Barbara Rose
New York Magazine

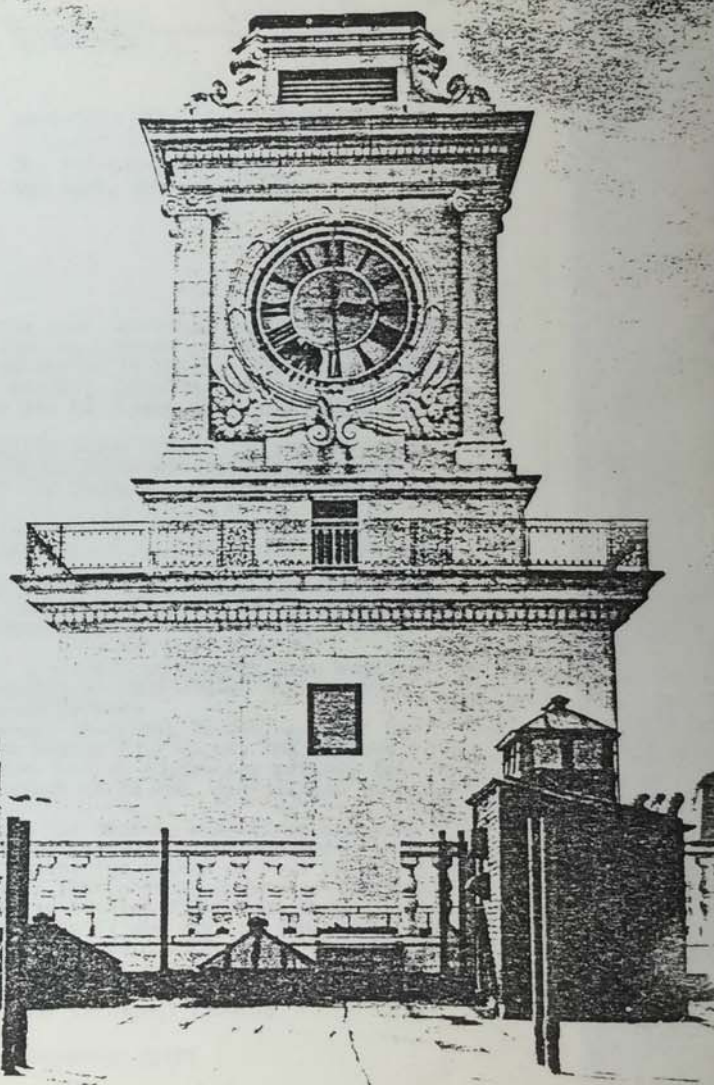


Photo Credit: edie baskin

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Department of the Treasury
P. O. Box 3100 Church St. Station
New York, New York 10008

District Director
Internal Revenue Service

Date: July 2, 1974 In reply refer to: AU:F:610:Bay1
M-75-EO-42 Tel:264-1870

Institute For Art & Urban Resources, Inc.
% Jerald Ordober
540 Madison Avenue
New York, New York 10022

Gentlemen:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 170(b)(1)(A)(vi) and 509(a)(1).

You are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. You are not liable for the taxes imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes under sections 2055, 2106, and 2522 of the Code.

If your purposes, character, or method of operation is changed, you must let us know so we can consider the effect of the change on your exempt status. Also, you must inform us of all changes in your name or address.

If your gross receipts each year are normally more than \$5,000, you are required to file Form 990, Return of Organization Exempt From Income Tax, by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, for failure to file a return on time.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Please keep this determination letter in your permanent records.

Sincerely yours,

A. E. Carter
District Director

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

SURPLUS MATERIALS BUDGETTOTALI. PERSONNELAdministration

Director of Planning
and Management 2,000

Other

Secretary (full time) 500
Fringe Benefits (10%) 250

Total 2,750II. OUTSIDE PROFESSIONALS

Legal (J. Ordoover) 1,000

Total 1,000III. TRAVEL & TRANSPORTATION

500

Total 500IV. REMAINING OPERATING EXPENSES

Office Supplies 50

Postage 50

Telephone/telegraph 500

Photographic supplies 100

Total 700GRAND TOTAL 4,950

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INSTITUTE FOR ART AND URBAN RESOURCES

1975 - 1976

Surplus Materials Program: Progress Report and Future Plans

In 1972-73, the National Endowment for the Arts awarded the Institute a small grant to investigate the potential of Federal surplus materials for artists.

The New York State Council on the Arts in 1974-75, assisted the Institute in continuing its research into this interesting possibility. The results have been slow but visible; with the cooperation of the Visual Arts Program of the National Endowment for the Arts, we have successfully petitioned for a change in the wording of the Articles through which Congress established the National Endowment for the Arts, making the National Endowment for the Arts as eligible as is the National Science Foundation. This change does not take effect until 1977; thus we are continuing our efforts to take possession of real materials next year under the present system. In addition, this year we investigated the systems through which several institutions have availed themselves of these materials. These inquiries resulted in information that Federal surplus at a State level is also very appealing; organizations (and artists working with them) could actually purchase used materials rather than undergo complicated assignment through State or Federal art agencies.

Initial approaches to the New York State Office of General Services have been discouraging; the material is restricted solely to educational institutions and a limited number of State agencies among which the New York State Council on the Arts is not included. It is thus our intention next year, if the program receives funding, to collaborate with a New York State accredited educational institution to provide surplus materials on an experimental basis to New York State artists.

Scientists are able to use surplus materials if they are associated with programs funded by the National Science Foundation, and State institutions. Artists and art organizations should have the same opportunity.

Through the Surplus Materials Program, the Institute intends to act as a channel through which individual artists may be eligible.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: Municipal Office Building (The Clocktower),
Lower Manhattan

II. LOCATION: 108 Leonard Street, Manhattan

III. DESCRIPTION OF BUILDING:

13 story Manhattan Municipal office building, 12 floors occupied by city offices, the 13th floor by the Institute. Approximately 35,000 square feet, divided into small (25 x 30 feet) rooms and 2 large spaces. Gas, electricity, and steam heat provided by the city; central water supply and toilets shared by all artists. Good light, good transportation, accessible 24 hours a day.

IV. USE AND NUMBER OF ARTISTS:

Private studios - 4

Exhibition space:

One man shows - 2

Group shows:

Toy Show - 64

Vogel Show - 35

Performance space:

Poetry Workshop - 10

V. FINANCIAL:

Institute provides insurance, maintenance, repair, upkeep, rehabilitative, and administration services. The latter is excessive in view of the delicate nature of relationship between the artists, custodial services of building, and city agency occupants.

VI. COMMENTS:

The Institute divides use between exhibition area (on a staff selected basis) and a studio area on a panel selected basis.

The studios at the "Clocktower" are much sought after as they offer private space for a token contribution, with no outlays by the artist for utilities, etc. Furthermore, it has proved a valuable lesson for us in the desperate need for space of the office-size variety.

The exhibition area has drawn great attention to the Institute because of its unique architectural features

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Name of Organization:

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Section II—Request for Assistance

A. Summary of Request

In this space only (do not use attachments) summarize by title and a one-line description all programs for which assistance is requested, including general organizational funding requests. List the programs in numbered order of priority and include amount requested for each in the space provided.

	PROGRAM COST	AMOUNT REQUESTED
I. <u>WORKSPACE:</u>		
QUEENS P.S.1 Army Pictorial Center Barracks		
BROOKLYN Purchase Building Coney Island Sculpture Factory		
LOWER MANHATTAN 22 Reade Street 108 Leonard Street Lafayette/White Street Firehouse 10 Bleeker Street		
TOTAL	169,975	50,000
II. <u>SURPLUS MATERIALS:</u>	4,950	3,000
III. <u>SPECIAL PROJECTS:</u>		
a. Poetry Workshop		
b. Fellows (see attached)		
c. Institute Committees		
1. National Committee of Urban Centers for Contemporary Art		
2. Advisory Committee on Goals and Objectives		
3. Real Estate Committee		
TOTAL	12,550	3,000
IV. <u>TRAVELING EXHIBITIONS:</u>	46,368	-0-
TOTALS	\$ 233,843	\$ 56,000

NOTE: MAKE SURE TOTAL REQUEST FIGURE ABOVE IS THE SAME AS TOTAL REQUEST SHOWN ON PAGE 1.

B. Details of Request(s)

Provide information concerning each program listed above using a separate sheet of paper for each program. Head each sheet "Request for Assistance" and be sure to include the following: 1) name of organization; 2) title of program or activity; 3) name and telephone of person directly responsible for this program; 4) a full description of the program or activity including the audience it is intended to serve, the location/space, and the beginning and ending dates; 5) a detailed program budget, following the Program Budget Categories enclosure. If any of the program costs indicated above include the prorating of centralized administrative expenses, make certain that the program budget itemizes these costs.

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Name of Organization:

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(Section III continued)

C. Operating Expenses* (Do not include Major Capital Expenditures*, Acquisitions*, or donated services)	1973-74 (1973)*	1974-75 (1974)*	1975-76 (1975)*
	-Actual-	-Actual to date plus projected-	-Projected-
1. Personnel*			
Administrative*	\$ 19,067	\$ 19,925	\$ 44,000
Artistic*	0	2,025	
Technical*	7,598	9,608	10,000
Other Personnel (specify)			8,000
<u>2 secretaries, fringe benefits</u>		6,000	8,000
2. Outside Professional Services*	2,308	1,725	50,700
3. Equipment Purchase*	0	0	3,800
4. Space Rental	5,040	9,000	10,968
5. Travel and Transportation*	155	912	6,000
6. Advertising and Promotion*	1,217	2,196	30,800
7. Remaining Operating Expenses*	9,095	17,194	51,575
8. TOTAL Operating Expenses*	\$ 44,480	\$ 68,585	\$ 230,843

D. Major Capital Expenditures* and Acquisitions*

1. Total of all Major Capital Expenditures* and Acquisitions*	\$	\$	\$ 3,000
2. How much of the expenditures in D1 above came (will come) from funds Legally Restricted* to those purposes?	\$	\$	-

E. Attendance Statistics

Indicate in the appropriate section below, the number of productions/performance as well as total attendance where applicable.

1. Performing Arts	1973-74 (1973)*	1974-75 (1974)*	1975-76 (1975)*
	-Actual-	-Actual to date plus projected-	-Projected-
Productions			
In New York State:			
Out of New York State:			
Performances			
In New York State:	10	43	100
Out of New York State:	-	-	-
Attendance			
In New York State:	1000	7600	16,000
2. Visual Arts			
Total Attendance:	5000	12,000	25,000

Indicate how calculated: 74-75 average attendance per exhibition, 3000;
4 exhibitions per year. 75-76 above expanded performance and ex-
hibition program.

*See DEFINITIONS

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Name of Organization:

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Section III—Financial Information

After reading the Definitions sheet, enter below actual or budgeted expenses and income for each of the fiscal years indicated. The income and expenses for 1975-76 (1975)* should be as realistic -- consistent with present expectations -- as possible. 1975-76 (1975)* figures must include the income and expenses indicated in SECTION II -- REQUEST FOR ASSISTANCE.

N.B.: Submit a detailed total organization budget for the years 1974-75 (1974)* and 1975-76 (1975)* using the Program Budget Categories enclosure as a guide. The Organization Budget Summary below should include the appropriate totals obtained from these detailed breakdowns

ORGANIZATION BUDGET SUMMARY

A. What is your organization's Fiscal Year*? From August 1 To July 31

B. Income*¹1. Earned Income

- 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)

Travel Exhibition fees

e. TOTAL Earned Income

1973-74 (1973)* -Actual-	1974-75 (1974)* -Actual to date plus projected-	1975-76 (1975)* -Projected-
\$	\$	\$
7,000	8,548	26,722
		20,000
\$ 7,000	\$ 8,548	\$ 46,772

2. Other Income (Do not include donated services or Legally Restricted* income)

- a. Individual contributions (including memberships)
 b. Corporate contributions
 c. Foundations
 d. Federal government
 e. State government (DO NOT INCLUDE New York State Council on the Arts grant)
 f. County, municipal, and other local government
 g. Endowment income* legally applicable to operating expenses
 h. Miscellaneous income (specify)

posters: signed limited edition
Benefit ticket sales

j. TOTAL Other Incomek. TOTAL Earned and Other Income (line 1e plus 2j)m. TOTAL Expenses (page 7, line C8)

n. Line m minus line k

o. New York State Council on the Arts

\$ 1,600	\$ 4,000	\$ 15,000
1,400	5,500	30,000
0	6,600	25,000
10,000	18,000	42,000
	2,500	4,000
		15,000
\$ 13,000	\$ 36,600	\$ 131,000
\$ 20,000	\$ 45,148	\$ 177,772
\$ 44,480	\$ 68,585	\$ 233,843
24,480	23,437	56,071
17,500	22,000	

¹Do 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

1975 -1976
WORKSPACE BUDGET

	<u>TOTAL</u>
<u>I. PERSONNEL</u>	
<u>Administration</u>	
Executive Director	15,000
Program Director	12,000
Director of Planning and Management	6,000
<u>Technical</u>	
Buildings Supervisor maintainer and messenger	10,000
<u>Other</u>	
Secretary (full time)	8,000
Secretary (full time)	3,500
Fringe Benefits (10%)	5,450
<u>Total</u>	<u>59,950</u>
<u>II. OUTSIDE PROFESSIONALS</u>	
<u>Artist's Fees</u>	
30 Artist's fees @ \$500.00	15,000
<u>Legal</u> (J. Ordoover)	3,000
<u>Architectural</u> (S. Shapiro)	3,000
<u>Carpentry</u>	5,500
<u>Photography/Documentation</u>	2,000
<u>Fundraising</u>	5,000
<u>Total</u>	<u>33,500</u>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Institute for Art and Urban Resources

Broad Goals and Objectives

To provide the artist with alternative space
for studios, exhibition and performance....

and to provide the city with increased exposure
to the contemporary arts.

"Close-up"
"Coney Island Factory"
"Idea Workshop"
"Factory"

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Institute for Art and Urban Resources - History

History

I. London; Initial Prototype - "S.P.A.C.E." (St. Katherine's Docks)
1967-68

II. New York City; Initial Projects , in cooperation with the
Municipal Art Society - 1970

"Workspace"

"Brooklyn Bridge Exhibition"

III. Foundation of the Institute for Art and Urban Resources
(1971)

"Clocktower

"Coney Island Factory"

"Idea Warehouse"

"Factory"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

Page 2 - The Clocktower

II. LOCATION: 10 Bleecker Street, Manhattan

and excellent exhibitions. However, next year it is planned to experiment with using the Clocktower itself as a studio for a series of artist-in-residencies. The first such artist, for July and August of 1975 is Dale Henry.

3rd floor - 5,000 square feet (50 x 100 feet), wood floor, toilet, heat, and electricity.

5th floor - 5,000 square feet (50 x 100 feet), wood floor, toilet, heat and electricity.

6th floor - 5,000 square feet (50 x 100 feet), wood floor, toilet, heat, and electricity.

IV. USE AND NUMBER OF ARTISTS IN BUILDING:

15 artists

8 on 3rd floor (rehearsal space for 3 dance groups).

3 on 5th floor - 3 separate studios.

4 on 6th floor - 4 separate studios.

V. FINANCIAL:

Rent costs at \$5000 per annum, rising to \$10,000 per annum. Privately owned. (see comments)

VI. COMMENTS:

10 Bleecker Street is a privately owned building, with rentals arranged on a non-profit basis. For 2 1/2 years, we continued studio usage as planned with the owner. Upon termination of our original lease, we were able to secure our lease at a higher rental, but approximately 1/3 less than available commercially. Our decision was based on the wishes of the artists for us to continue our involvement. In addition, we wished to experiment with the 1st floor as a shared multi-media rehearsal/production space. However, it is planned to discontinue the 10 Bleecker Street program when our 3-year lease expires, as the Institute is not interested in continuing long-term commitments to privately owned property.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: 10 Bleeker Workshop, Manhattan

II. LOCATION: 10 Bleeker Street, Manhattan

III. DESCRIPTION OF BUILDING:

7 story building. (Institute has 3 floors - the 3rd, 5th, and 6th). Each floor is 5,000 square feet, to a total of 15,000 square feet.

3rd floor - 5,000 square feet (50 x 100 feet), wood floor, toilet, heat, and electricity.

5th floor - 5,000 square feet (50 x 100 feet), wood floor, toilet, heat and electricity.

6th floor - 5,000 square feet (50 x 100 feet), wood floor, toilet, heat, and electricity.

IV. USE AND NUMBER OF ARTISTS IN BUILDING:

15 artists:

8 on 3rd floor (rehearsal space for 2 dance groups.

3 on 5th floor - 3 separate studios

4 on 6th floor - 4 separate studios

V. FINANCIAL:

Base lease at \$5040 per annum, rising to \$10,800 per annum Privately owned. (see comments)

VI. COMMENTS:

10 Bleeker Street is a privately leased building, with rentals arranged on a non-profit basis. For 2½ years, we continued studio usage as planned with the owner. Upon termination of our original lease, we were able to renew our lease at a higher rental, but approximately 1/3 less than available commercially. Our decision was based on the wishes of the artists for us to continue our involvement. In addition, we wished to experiment with the 3rd floor as a shared multi-media rehearsal/construction area. However, it is planned to discontinue the 10 Bleeker Street program when the new 5 year lease expires, as the Institute is not interested in acquiring long-term commitments to privately owned property.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: Idea Warehouse, Lower Manhattan

II. LOCATION: 22 Reade Street, 6th floor, Manhattan

III. DESCRIPTION OF BUILDING:

3 warehouse buildings with interconnected floors.
Institute has top (6th) floors of all 3 buildings.

Studio A - 3,500 square feet (35 x 100 feet),
good wood and linoleum floor, good
light, passenger elevator, toilet.

Studio B - 2,500 square feet (25 x 100 feet),
wood floor, toilet, divided into
2 sections

Studio C - 6,375 square feet (75 x 85 feet),
excellent condition, painted white
with grey floor, beautiful light,
3 working toilets, freight elevator.

Heat for all of above 8 a.m. to 6 p.m.

IV. USE AND NUMBER OF ARTISTS IN BUILDING:

Studio A - (music rehearsal studio):

1 composer and 8 person ensemble
1 composer and rotating dancers

Studio B - (theater):

1 theater group of 11 persons
2 filmmakers/theater

Studio C - (Idea Warehouse): Revolving studio available
for development and production of single pieces
on an invitational basis. Open since February,
1975. 31 artists have used the space.

V. FINANCIAL:

Loaned to the Institute by the Department of Real
Estate on a 3 month renewable contract, upon the
request of the Office of Lower Manhattan, with the
cooperation of the Commissioner of Tax and Finance,
and the Commissioner of City Planning. The Institute
has agreed to pay all associated costs (garbage re-
moval, insurance, etc.) and to provide administration
of building.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

Page 2 - Idea Warehouse

VI. COMMENTS:

From the successful experiments at the Idea Warehouse and adjoining studios, it is clear that our studio space program can apply just as successfully to groups (theater, music, dance) as to individuals (visual artists). It is clear that the Institute should strive to create similar programs in our new buildings.

VII. USE AND HUNTER BY ARTISTS:

A studio and shared exhibition and performance space. (see comments)

VIII. FINANCIAL:

Institute would have to assume insurance administration, and financial review and maintenance. Building is in radically habitable shape, according to our architect and investigator. (see comments)

IX. SUMMARY:

The above or like structure available December, 1975. For the first time since we began discussions with the Mayor's office two and a half years ago, we have received official indication (from Deputy Mayor Gounsbrough) that buildings will be forthcoming from that office. The initial buildings that will be investigated will be empty warehouses, and for that reason we have indicated the above as the first building we will receive. Since it is the most longstanding of our requests. We are at this point confident that we will receive one such building during our 1975 - 1976 program year.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: Firehouse, Lower Manhattan

II. LOCATION: White and Lafayette Streets, Manhattan

III. DESCRIPTION OF BUILDING:

3 story, stone, firehouse in New York Gothic style. Plumbing, steam heat, large, drive-in ground floor area. Upper two floors divided into 2 large barracks each, and assorted offices. Small courtyard in back. Roof needs repair in two places.

IV. USE AND NUMBER OF ARTISTS:

4 studios and shared exhibition and performance space. (see comments)

V. FINANCIAL:

Institute would have to assume insurance administration, and minimal repairs and maintenance. Building is in basically habitable shape, according to our architect and investigator. (see comments)

VI. COMMENTS:

The above or like structure available December, 1975. For the first time since we began discussions with the Mayor's office two and a half years ago, we have received official indication (from Deputy Mayor Cavanaugh) that buildings will be forthcoming from that office. The initial buildings that will be investigated will be empty firehouses, and for that reason we have indicated the above as the first building we will receive, since it is the most longstanding of our requests. We are at this point confident that we will receive one such building during our 1975 - 1976 program year.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: Purchase Building, Brooklyn

II. LOCATION: Beneath Brooklyn Bridge

III. DESCRIPTION OF BUILDING:

3 story brick warehouse and office building at foot of Brooklyn Bridge. Approximately 50,000 square feet, with electric hoist, and drive-in garage. Gas and electricity. Proposed future site of Brooklyn Museum Art School.

IV. USE AND NUMBER OF ARTISTS:

10 artists. 1,000 square feet per artist.

V. FINANCIAL:

Institute must provide administrative services for its own assigned artists and provide information and assistance to the Brooklyn Museum Art School in making the building operable as artist's working space. No major maintenance nor capital expenditures required.

VI. COMMENTS:

Available for studio space from January, 1976. Director of Art School has expressed desire for the Institute to share occupancy initially in order that they can qualify for use of the entire building which at present is too large for their needs. We see our possible position as one of limited tenancy (3 - 5 years) and partly based our decision to take on the Purchase Building in order to assist an art school in the development of use of alternate space, and to expand our program in Brooklyn with a tie in to the community.

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INSTITUTE FOR ART AND URBAN RESOURCES
WORKSPACE PROGRAM
1975 - 1976

I. BUILDING: Coney Island Sculpture Factory, Brooklyn

II. LOCATION: 1615 Hart Place, Coney Island, Brooklyn

III. DESCRIPTION OF BUILDING:

1 story, 50 x 100 feet (5,000 square feet), cement-floored factory building with drive-in entrance. 17 foot ceiling with no columns. I-beams across ceiling provide support for hoist. No electricity or gas. Two and a half acres open land surround factory and are part of lease.

IV. USE AND NUMBER OF ARTISTS IN BUILDING:

Building is used during spring, summer, and early fall primarily for sculptors, as the premises are best suited for specialized needs (welding, trucks, storage of large heavy materials, etc.). Usually, four artists per year are scheduled; one in spring, two in summer, one in fall. Summer of 1975 is being coordinated by Robert Grosvenor, who, in addition to using it himself, will make it available to other sculptors who may require it.

V. FINANCIAL:

The Institute holds a three month renewable lease from the Housing and Development Administration under the aegis of the Economic Development Administration, and with the cooperation of the Fiori Wrecking Company. The Institute must provide insurance, administration of program, and provide all monies for maintenance and repair.

VI. COMMENTS:

The Coney Island Factory offers unique advantages; drive-in, cement floors, open land surrounding building. Its difficulties lie in its location (both remote and somewhat dangerous) and its lack of utilities. For these reasons it has been most useful to male sculptors, fairly well advanced in large-scale projects.

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INSTITUTE FOR ART AND URBAN RESOURCES
REQUEST FOR ASSISTANCE
1975 - 1976

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NEW YORK STATE COUNCIL ON THE ARTS	
250 W. 57th Street	
New York, N.Y. 10019	
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REQUEST FOR ASSISTANCE
1975 - 1976

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New York State Council on the Arts, 250 West 57 Street, New York 10019 (212) 397-1700

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Information Return and Request for Assistance 1975-76

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 criteria such as artistic quality, fiscal responsibility, extent of public service, financial need, geographic location, and ability to carry out proposed programs. While the Council recognizes the economic dilemmas faced by arts organizations, it also looks for community involvement and support, energetic fund raising, and imaginative efforts to increase income from other sources. It is generally 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, responsabilidad fiscal, calidad de servicio al público, necesidad económica, localidad geográfica, 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 energética de fondos y esfuerzos creativos para aumentar su capital a través de otros medios. Es la política general 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 four sections. Review all sections of the form and all enclosures 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 legal name (Include "Inc." if applicable) The Institute for Art and Urban Resources, Inc.

Also known as (if applicable) _____

Previously known as (if applicable) _____

Address 11 John Street New York, N.Y. 10038

Zip Code 10038 County Manhattan Telephone 212 233-1096
area code

Month and year organization came into existence August, 1972

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

Alanna Heiss 17 Leonard Street New York, N.Y. 10013

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

Stephen Reichard 87 Franklin Street New York, N.Y. 10013

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

Stephen Reichard 87 Franklin Street New York, N.Y. 10013

Total funds requested in this application,
as summarized on page 5 \$ 56,000

If this application contains a specific request for a program in summer 1975, indicate

starting date: _____ ending date: _____

*See DEFINITIONS

Please do not write in this space.

P _____ Log No. 75-

V _____ Date Rec'd. _____

F _____ 2-3 _____

S _____ 3-4 _____

A _____ 4-5 _____

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Name of Organization:

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(Section I continued)

Provide the following information in the briefest possible manner.
Please limit your response to spaces provided.

A. Describe organization's activities (e.g. public performances, school performances, workshops, lecture-demonstrations, training programs, exhibitions, classes). 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. Describe the composition of audience, attendees, and participants.

Professional artists, curators, collectors, Municipal, State, and Federal Government employees, museum and gallery attendees and community residents in project neighborhoods; plus, audience for shows of popular appeal such as the "Toy Show" have been broader in appeal, including large groups of children.

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

Subscription Program: John Comfort, Chairman (Assistant Treasurer, Morgan Guaranty Trust, New York City)

Friends:

Individual - \$500

Corporate - \$1,000

Benefactors:

Individual - \$5,000

Corporate - \$10,000

D. If a museum or historical society, list the specific days of the week and hours open to the public.

The Clocktower, an exhibition space, is open Thursdays, 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 in specific cases and at various times, depending upon the situation and upon arrangement with the artist.

E. Describe any cooperative programs with other arts organizations or schools. Include affiliations, if any, with other local or national organizations.

Art Park / Art Services / Brooklyn Museum Art School / Contemporary Arts Museum, Houston / Corcoran Gallery of Art, Wash. D.C. / High Museum of Art, Atlanta / Human Resources Administration, N.Y.C. / Long Beach Museum of Art / Museum of Contemporary Art, Chicago / Museum of South Texas, Corpus Christi / New Hampshire Arts and Musical Festival / Offices of Lower Manhattan Development, Midtown Planning & Development, Queens Borough President / Planning Board 1, Queens / Urban Design Council / Visual Arts Program, NEA / Wadsworth Atheneum / Whitney Museum, E.

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

See detailed description under Workspace Program Request for Assistance, Section II, Part B.

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Name of Organization:

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(Section I continued)

G. List principal administrative and artistic staff by name and title.

Executive Staff:

Alanna Heiss: President, Executive Director
 Linda Blumberg: Vice President, Director of Programs
 Stephen Reichard: Vice President, Director of Planning and Development

H. List current board of directors by name and profession.

Brendan Gill: Chairman
 theater critic for The New Yorker; author; lecturer

Lawrence Alloway
 art critic for Art Forum and The Nation; author

John Hightower
 art administrator

Gerald Ordovery
 attorney-at-law

Robert Rauschenberg
 artist

J. List any donated services (e.g. rent, supplies, equipment, Outside Professional Services*) received in your last completed fiscal year and estimate dollar values.

printing (color Toy Show poster)	\$3,500
supplies (office supplies, photographic)	5,000
equipment (loaned video monitors, projectors, etc)	2,500
Professional Services:	
accountant (Art Radin, Partner, Touche Ross)	3,000
financial counseling (John Comfort)	5,000
printing & graphic coordination (Michael Schacht)	3,000

rent (150,375 square feet @ \$2 per sq. ft.) 300,750 TOTAL: \$322,750
 K. List by position unpaid staff who would ordinarily be salaried and who performed services in your last completed fiscal year; estimate dollar values for these services.

Benefit Coordinators:

Alexandra Howard	\$1,000
Regina Trapp	300
Beatrice Medinger	450
Carol Maytag	400

Photography:

Nathanial Tileston	\$1,000
Edith Baskin	250

(estimated at \$50 per diem)
 L. List all other volunteer services by number of individuals, nature of work, and number of workdays per year in your last completed fiscal year.

25 individuals, primarily working on benefit, totaling approximately 100 workdays.

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(Section I continued)

M. All organizations that produce or present performances, must provide the following information:

1. How many weeks (or months) is your organization's performing season? (Do not include rehearsal periods.) 10 months
2. How many performances per week? 3 workshops per week? irregular
3. Normal ticket price scale \$2 contribution (all proceeds go to the artist)
4. List below productions, attractions completed and/or projected during 1974-75 (1974)*. (Use additional sheet if needed)

DATE (1975)	PLACE (HALL)	CITY STATE	SEATING CAPACITY	NAME OF PRODUCTION/ ATTRACTION	NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	ACTUAL OR PROJECTED EARNED INCOME
January 24&25	Clocktower	N.Y.,N.Y.	100	Robert Kushner	6	600	\$ -0-
February 2,9,16,23	Idea Warehouse	N.Y.,N.Y.	500	Philip Glass Ensemble	4	2000	-0-
March 18-23, 25-30	Idea Warehouse	N.Y.N.Y.	40	Scott Burton	11	400	-0-
March 31, April 1-5	Idea Warehouse,	N.Y.N.Y.	40	Mabou Mines	6	700	-0-
April 8-13	Idea Warehouse,	N.Y.N.Y.	500	Charlemagne Palestine	6	1200	-0-
May 2&3	Idea Warehouse	N.Y.N.Y.	500	Sylvia Whitman	2	300	-0-
May 5-17	Idea Warehouse	N.Y.N.Y.	-	Douglas Davis (workshop)	-	300	-0-
May 19-31	Idea Warehouse	N.Y.N.Y.	-	Richard Nonas (workshop)	-	300	-0-
June 5&6	Idea Warehouse	N.Y.N.Y.	500	Forti/Palestine	2	500	-0-
June 7	Idea Warehouse	N.Y.N.Y.	500	Simone Forti	1	200	-0-
June 16	Idea Warehouse	N.Y.N.Y.	500	Ralston Farina	1	200*	-0-
June 17	Idea Warehouse	N.Y.N.Y.	500	Robin Winters	1	200*	-0-
June 18&19	Idea Warehouse	N.Y.N.Y.	500	Anthony McCall	1	200*	-0-
June 20	Idea Warehouse	N.Y.N.Y.	500	Yoshimasa Wada	1	200*	-0-
TOTALS							\$

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INSTITUTE FOR ART AND URBAN RESOURCES REQUEST FOR ASSISTANCE SECTION I M (continued)

Date	Place	City	Seating	Name	Number	Attendance	Income
June 23	Idea Warehouse	N.Y.N.Y.	500	Willoughby Sharp	1	200*	-0-
June 30	Idea Warehouse	N.Y.N.Y.	500	Cohen Fitzgibbon	1	200*	-0-
June 30	Idea Warehouse	N.Y.N.Y.	500	Michael McClard	1	200*	-0-
July 7	Idea Warehouse	N.Y.N.Y.	500	Virginia Piersol	1	200*	-0-
TOTALS					<u>46</u>	<u>7,900</u>	

DETAILS OF BUDGET
INDIVIDUAL PROGRAM DESCRIPTIONS AND BUDGETS

*estimated - performances have not yet occurred

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SECTION III
DETAILS OF BUDGET
INDIVIDUAL PROGRAM DESCRIPTIONS AND BUDGETS

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ORGANIZATIONAL BUDGET SUMMARY

SECTION III

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ORGANIZATIONAL BUDGET SUMMARY

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INITIALS FOR ART AND VISUAL RESEARCH

FOUNDATIONS

The Adolph's Foundation
3800 West Normandie Blvd.
Burbank, California 91504

James Foundation
100 Thousand Oaks Blvd.
Thousand Oaks, California

Irwin-Sweeney-Miller Foundation
301 Washington Street
Columbus, Indiana 47202

Eleanor Clay Ford Fund
1400 Ford Building
Detroit, Michigan 48226

The Kroger Foundation
1500 South Woodward Avenue
Birmingham, Michigan 48011

Carolyn Foundation
2500 First National Bank Building
Minneapolis, Minnesota 55402

The Abolard Foundation
371 Madison Avenue
New York, New York 10017

The Arca Foundation
c/o Battle, Fowler, Stocker and Kneel
280 Park Avenue
New York, New York 10017

The Mary Biddle Duke Foundation
30 Rockefeller Plaza
Suite 1700
New York, New York 10020

Charles Charitable Trust
c/o Charles Communications
480 Madison Avenue
New York, New York 10022

Educational Facilities Laboratories
177 Madison Avenue
New York, New York 10022

Samuel H. Kress Foundation
25 Liberty Street
New York, New York 10006

Bernard and Silva Chastel Foundation
1275 Broadway
New York, New York 10004

Samuel H. Kress Foundation
221 West 57th Street
New York, New York 10019

Andrew W. Mellon Foundation
140 East 62nd Street
New York, New York 10021

Morgan Guaranty Trust Company
of New York Foundation
20 Wall Street
New York, New York 10038

The New World Foundation
100 East 85th Street
New York, New York 10028

The New York Community Trust
415 Madison Avenue
New York, New York 10017

New York Foundation
4 West 4th Street
New York, New York 10013

Edward John Noble Foundation
32 East 57th Street
New York, New York 10022

Rockefeller Brothers Fund
30 Rockefeller Plaza
New York, New York 10020

Helene Rubenstein Foundation
401 Madison Avenue
New York, New York 10017

William C. Whittier Foundation
20 Broad Street
New York, New York 10003

Woolf, Carpenter Foundation
401 Wall Street
Houston, Texas 77001

SECTION II

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INSTITUTE FOR ART AND URBAN RESOURCES

FOUNDATIONS

The Adolph's Foundation
1800 West Magnolia Blvd.
Burbank, California 91503

Janss Foundation
100 Thousand Oaks Blvd.
Thousand Oaks, California

Irwin-Sweeney-Miller Foundation
301 Washington Street
Columbus, Indiana 47201

Eleanor Clay Ford Fund
1400 Buhl Building
Detroit, Michigan 48226

The Kresge Foundation
1500 North Woodward Avenue
Birmingham, Michigan 48011

Carolyn Foundation
2500 First National Bank Building
Minneapolis, Minnesota 55402

The Abelard Foundation
575 Madison Avenue
New York, New York 10002

The Arca Foundation
c/o Battle, Fowler, Stokes and Kheel
280 Park Avenue
New York, New York 10017

The Mary Biddle Duke Foundation
30 Rockefeller Plaza
Suite 5700
New York, New York 10020

Cowles Charitable Trust
c/o Cowles Communications
488 Madison Avenue
New York, New York 10022

Educational Facilities Laboratories
477 Madison Avenue
New York, New York 10022

Eva Gebhard-Gourgaud Foundation
55 Liberty Street
New York, New York 10005

Bernard and Alva Gimbel Foundation
1275 Broadway
New York, New York 10001

Samuel H. Kress Foundation
221 West 57th Street
New York, New York 10019

Andrew W. Mellon Foundation
140 East 62nd Street
New York, New York 10021

Morgan Guaranty Trust Company
of New York Foundation
23 Wall Street
New York, New York 10015

The New World Foundation
100 East 85th Street
New York, New York 10028

The New York Community Trust
415 Madison Avenue
New York, New York 10017

New York Foundation
4 West 58th Street
New York, New York 10019

Edward John Noble Foundation
32 East 57th Street
New York, New York 10022

Rockefeller Brothers Fund
30 Rockefeller Plaza
New York, New York 10020

Helena Rubenstein Foundation
261 Madison Avenue
New York, New York 10016

William C. Whitney Foundation
20 Broad Street
New York, New York 10005

Humble Companies Foundation
800 Bell Avenue
Houston, Texas 77002

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SECTION IV

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APPENDIX 1

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APPENDIX 2

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CERTIFICATE OF INCORPORATION

OF

INSTITUTE FOR ART & URBAN RESOURCES, INC.

Under Section 402 of the Not-For-Profit
Corporation Law

-o0o-

JERALD ORDOVER
Attorney-at-Law
One Liberty Street
New York, New York 10005

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CERTIFICATE OF INCORPORATION

OF

INSTITUTE FOR ART & URBAN RESOURCES, INC.

Under Section 402 of the Not-For-Profit
Corporation Law

I, the undersigned, desiring to form a not-for-profit corporation under and by virtue of the provisions of the Not-For-Profit Corporation Law of the State of New York, do hereby make, subscribe and acknowledge this certificate as follows:

FIRST: The name of the corporation is
INSTITUTE FOR ART & URBAN RESOURCES, INC.

SECOND: The corporation is a corporation as defined in subparagraph (a) (5) of Section 102 of the Not-For-Profit Corporation Law.

The corporation is a Type B Corporation under Section 201 of the Not-For-Profit Corporation Law.

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The purposes for which the corporation is formed are:

The corporation's activities shall not be conducted for profit. Its exclusively charitable and educational objects and purposes are soliciting, maintaining and accumulating a fund or funds and applying the interest and/or principal thereof to foster, promote, aid and encourage, through studies, special projects and exhibitions, the better utilization of existing resources in urban centers to provide a more sympathetic environment for the arts and a more stimulating environment for the community.

It will be within the powers of the corporation, in carrying out the objects and purposes for which it is to be formed, to aid charitable and educational organizations, agencies and institutions already established. As a means of accomplishing the objects and purposes for which it is to be formed, the corporation shall have the power:

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to solicit, receive, hold, invest and disburse gifts, devises and bequests of money or of property of whatsoever kind and wheresoever situated;

to acquire by purchase, lease, devise, gift or otherwise, and to hold, own, occupy, use, manage, improve, develop, maintain, lease, sell, mortgage, transfer or otherwise deal with real property and/or personal property of whatsoever kind and description and wheresoever situated and any estate or interest therein, legal or equitable;

to borrow money and to make, accept, endorse, execute and issue promissory notes and other evidences of indebtedness and obligations in payment for property acquired or money borrowed, and to secure the payment

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thereof and interest thereon by mortgage upon or pledge, conveyance or assignment of any part of the property of the corporation;

to make and adopt a constitution, by-laws and rules and regulations for the admission, suspension and expulsion of the members of the corporation and for their government, and for the establishment of one or more classes of membership, for the election and appointment of the directors and officers of the corporation and the definition of their duties, and for the safekeeping and protection of the property and funds of the corporation, and in general to regulate, manage and preserve the property and interests of the corporation, and from time to time to alter, repeal, rescind or vary such constitution, by-laws, rules and regulations, or any of them;

to do all acts and things necessary or proper for the accomplishment of the purposes of the corporation, subject, however, to the provisions of the Not-For-Profit Corporation Law.

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The corporation shall not be limited to the spending of the income of its funds, but may from time to time spend any part or all of the principal thereof.

Nothing herein contained shall authorize the doing of any of the acts mentioned in subparagraphs (b) through (p) of Section 404 of the Not-For-Profit Corporation Law of the State of New York or Section 747 of the Executive Law of the State of New York.

THIRD: The office of the corporation is to be located in the City and County of New York.

FOURTH: The territory in which the operations of the corporation are principally to be conducted are the United States of America and throughout the world.

FIFTH: The number of directors, to be known as trustees, shall be not less than three (3) and not more than fifteen (15). The names and places of residence of the persons who shall be the directors of the initial corporation are as follows:

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Names

Places of Residence

KENT BARWICK

17 Bleecker Street
New York, New York

ROBERT GROSVENOR

302 Elizabeth Street, N.Y.
New York, New York

JENE HIGHSTEIN

17 Leonard Street
New York, New York

RENATA KARLIN

164 Mulberry Street
New York, New York

JERALD ORDOVER

One Liberty Street
New York, New York 10005

SIXTH: All approvals or consents prerequisite to the filing of this certificate are hereunto annexed.

SEVENTH: The corporation shall be of perpetual duration.

EIGHTH: The Secretary of State shall mail a copy of any notice required by law to the corporation:

c/o Jerald Ordover Esq.
One Liberty Street
New York, New York 10005

Prior to delivery to the Department of State for filing, all approvals or consents required by law will be endorsed upon or annexed to this certificate.

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NINTH: No part of the income of the corporation shall inure to the benefit of any member, trustee, director, officer of the corporation, or any private individual (except that reasonable compensation may be paid for services rendered to or for the corporation affecting one or more of its purposes), and no member, trustee, officer of the corporation or any private individual shall be entitled to share in the distribution of any of the corporate assets on dissolution of the corporation.

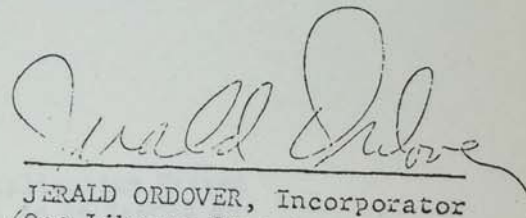
TENTH: No part of the activities of the corporation shall be carrying on propaganda, or otherwise attempting to influence legislation, or participating in, or intervening in (including the publication or distribution of statements), any political campaign on behalf of any candidate for public office.

ELEVENTH: In the event of dissolution, all of the remaining assets and property of the corporation shall, after necessary expenses thereof, be distributed to such organizations as shall qualify under Section 501(d) 3 of the Internal Revenue Code of 1954 as amended, subject to an order of a Justice of the Supreme Court of the State of New York.

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TWELFTH: The corporation shall distribute its income for each taxable year at such time and in such manner as not to subject it to tax under Section 4942 of the Internal Revenue Code of 1954 as amended, and the corporation shall not (a) engage in any act of self-dealing as defined in Section 4941(d) of the Code; (b) retain any excess business holdings as defined in Section 4943 of the Code; (c) make any investment in such manner as to subject the corporation to tax under Section 4944 of the Code; or (d) make any taxable expenditures as defined in Section 4945 (d) of the Code.

IN WITNESS WHEREOF, I have made, subscribed and acknowledged this certificate this AUG 7 1972.



JERALD ORDOVER, Incorporator
One Liberty Street
New York, New York 10005

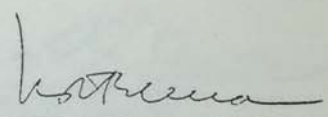
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I, HON. NATHANIEL T. HELMAN Justice
of the Supreme Court of the State of New York, First
Judicial District, hereby approve the foregoing certificate
of INSTITUTE FOR ART & URBAN RESOURCES, INC.

Dated: New York, New York

AUG 29 1972


JUSTICE OF THE SUPREME COURT
OF THE STATE OF NEW YORK
FIRST JUDICIAL DISTRICT

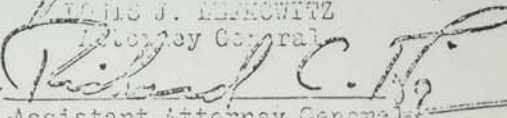
Notice of Application Waived
(This is not to be deemed an
approval on behalf of any
Department or Agency of the
State of New York, nor an
authorization of activities
otherwise prohibited by law.)

Dated:

August 23, 1972

WILLIAM J. ELLERWITZ
Attorney General

By

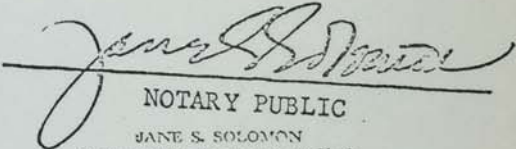

Assistant Attorney General

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STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

On the 7th day of August, 1973 before me personally came JERALD ORDOVER, to me known and known to me to be the individual described in and who executed the foregoing instrument and he acknowledged to me that he executed the same.


NOTARY PUBLIC

JANE S. SOLOMON
Notary Public, State of New York
No. 31716400
Qualified in New York County
Commission Expires March 30, 1974

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FORM DSS-657 (REV. 11/69) (Formerly CR-101)

REGISTRATION STATEMENT-CHARITABLE ORGANIZATION

STATE OF NEW YORK

DEPARTMENT OF SOCIAL SERVICES

LEAVE BLANK



The University of the State of New York

STATE OF NEW YORK:
: SS.
COUNTY OF ALBANY :

Pursuant to the provisions of Section 216 of the Education Law and Section 404, subdivision (d) of the Not-For-Profit Corporation Law, consent is hereby given to the filing of the annexed certificate of incorporation of

INSTITUTE FOR ART & URBAN RESOURCES, INC.
as a not-for-profit corporation.

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The University of the State of New York

STATE OF NEW YORK: :
COUNTY OF ALBANY : SS.

Pursuant to the provisions of Section 216 of the Education Law and Section 404, subdivision (d) of the Not-For-Profit Corporation Law, consent is hereby given to the filing of the annexed certificate of incorporation of

INSTITUTE FOR ART & URBAN RESOURCES, INC.
as a not-for-profit corporation.

This consent to filing, however, shall not be construed as approval by the Board of Regents, the Commissioner of Education or the State Education Department of the purposes or objects of such corporation, nor shall it be construed as giving the officers or agents of such corporation the right to use the name of the Board of Regents, the Commissioner of Education, the University of the State of New York or the State Education Department in its publications or advertising matter.

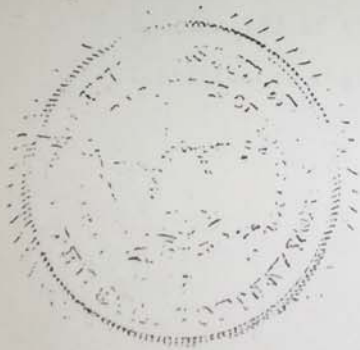
This consent to filing is granted with the understandings and upon the conditions set forth on the reverse side of this form.

IN WITNESS WHEREOF this instrument is executed and the seal of the State Education Department is affixed this 10th day of August, 1972.

Ewald B. Nyquist
Commissioner of Education

By: 

Robert D. Stone
Counsel and
Deputy Commissioner
for Legal Affairs



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FORM DSS-657 (REV. 11/69) (Formerly CR-101)

REGISTRATION STATEMENT-CHARITABLE ORGANIZATION

STATE OF NEW YORK

DEPARTMENT OF SOCIAL SERVICES

LEAVE BLANK

This consent to filing is granted with the understanding that nothing contained in the annexed certificate of incorporation shall be construed as authorizing the corporation to engage in the practice of law, except as provided by subdivision 5 of Section 495 of the Judiciary Law, or of any of the professions designated in Title VIII of the Education Law, or to use any title restricted by such law, or to conduct a school for any such profession, or to hold itself out to the public as offering professional services.

This consent to filing is granted with the further understanding that nothing contained in the certificate of incorporation shall be construed as authorizing the corporation to operate a nursery school, kindergarten, elementary school, secondary school, institution of higher education, cable television facility, educational television station pursuant to Section 236 of the Education Law, library, museum, or historical society, or to maintain an historic site.

This consent to filing shall not be deemed to be or to take the place of registration for the operation of a correspondence school in accordance with the provisions of Section 5002 of the Education Law, nor shall it be deemed to be, or to take the place of, a license granted by the Board of Regents pursuant to the provisions of Section 5001 of the Education Law, a license granted by the Commissioner of Motor Vehicles pursuant to the provisions of Section 394 of the Vehicle and Traffic Law, a license as an employment agency granted pursuant to Section 172 of the General Business Law, or any other license, certificate, registration, or approval required by law.

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FORM DSS-657 (REV. 11/69) (Formerly CR-101)

REGISTRATION STATEMENT-CHARITABLE ORGANIZATION

STATE OF NEW YORK

DEPARTMENT OF SOCIAL SERVICES

LEAVE BLANK

PLEASE TYPE OR PRINT IN INK

GENERAL INSTRUCTIONS

1. Official name and address of organization

Full Official Name	INSTITUTE FOR ART & URBAN RESOURCES, INC.
Street and Number	11 John Street
City and State	New York, New York 10038

1. Please answer all item which are applicable to your organization.

2. A fee of Five Dollars is required by Section 482.3 of the Social Services Law. Please mail check or money order payable to Department of Social Services. Send fee and fully executed Registration Statement to: Chief Charities Registration, Department of Social Services, 1450 Western Avenue, Albany, New York 12241.

2. If books and records are not kept at above address, indicate where they will be kept.

3. If above address is not in New York State, give principal New York State address, if any.

Street and Number

City and State

4. Date fiscal year of the organization ends.

July

31

Month

Day

5. If the name under which the organization intends to solicit funds differs from the official name listed in item 1, give the following information:

Name or Names, Other Than Item 1, under Which Contributions Will be Solicited	Reason for Use of Other Name or Names

6. Have you previously registered with The Department of Social Services, Charities Registration? ☒ Yes ☐ No.

If answer is "Yes," give name under which registered (if different from that shown in question 1), last Registration number and date registered. Same. Registered on or about May 23, 1974.

7. If you use, or intend to use, a Professional Fund Raiser, answer parts a, b, and c of this question.

a. Name and Address of Professional Fund Raiser

Terms of remuneration (as per contract) including beginning and ending date.

b. Are all current contracts with Professional Fund Raisers on file in your office as required by Section 482-g of the Social Services Law? ☐ Yes ☐ No

c. Has the Professional Fund Raiser(s) registered and filed a bond with this Department as required by Section 482-f of the Social Services Law? ☐ Yes ☐ No

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Answer either part a, b, c, or d:

a. IF ORGANIZATION IS A CORPORATION,

☒ By Filing a Certificate, or
Articles of Incorporation with,

or Charter Granted by Secretary of State In the State of New York on Oct. 3, 19
(Title of Public Official or Agency) (Month-Day-Year)

☐ By Act of Legislative Body _____ Number of Law _____ Year _____
(Legislative Body)

b. IF ORGANIZATION IS AN UNINCORPORATED ASSOCIATION

Date Established _____ City and State _____
(Month-Day-Year)

Method of Establishment _____
(Formal Instrument if any, Ex. Constitution and By-Laws, Instrument Creating a Trust)

c. IF ORGANIZATION IS A PARTNERSHIP

Date Created _____ Where Created _____
(City and State)

Method of Establishment _____
(Ex. Articles of Copartnership, Written Agreement of Partnership)

d. IF THE ORGANIZATION CONSISTS OF AN INDIVIDUAL

Date Established _____ Where Established _____
(Month-Day-Year) (City and State)

Method of Establishment _____
(Ex. Filing Certificate to Do Business under An Assumed Name)

9. Has organization made provision for accounting for all contributions? ☒ Yes ☐ No

10. Give the general purposes for which the charitable organization is organized, including, for corporations, the purposes as contained in the corporation charter amended to date; for unincorporated organizations, the purposes as contained in the constitution and by-laws, and the territory in which it operates.

The corporation's activities shall not be conducted for profit. Its
exclusively charitable and educational objects and purposes are solicited
maintaining and accumulating a fund or funds and applying the interest
and/or principal thereof to foster, promote, aid and encourage, through
studies, special projects and exhibitions, the better utilization of
existing resources in urban centers to provide a more sympathetic
environment for the community.

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Is your organization registered with or does it have a permit, license or other formal authorization from ANY other governmental agency for soliciting contributions?

☐ Yes ☒ No

If answer is "Yes", give complete information on REGISTRATION STATEMENT - CONTINUATION SHEET, Form DSS-660 (Formerly CR-104).

14. Has a license, permit or registration been denied or revoked by any governmental agency, or are proceedings pending therefor?

☐ Yes ☒ No

If answer is "Yes", give complete information on REGISTRATION STATEMENT - CONTINUATION SHEET, Form DSS-660 (Formerly CR-104).

15. Has the organization been enjoined from soliciting contributions, or are proceedings pending therefor?

☐ Yes ☒ No

If answer is "Yes", give complete information on REGISTRATION STATEMENT - CONTINUATION SHEET, Form DSS-660 (Formerly CR-104).

16. Has any governmental agency, including the United States Internal Revenue Service determined that the organization is tax exempt?

☒ Yes ☐ No

If answer is "Yes", give the following information:

Name and Address of Governmental Agency			Applicable Statute		Date of Determ. Month-Day-Year
Name	City	State	Law	Section	
U.S. Internal Revenue Service	New York	New York	Internal Revenue Code	501(c)(3)	July 2, 1975

17. Has tax exemption been denied or cancelled at any time by any governmental agency or official?

☐ Yes ☒ No

If answer is "Yes", give complete information on REGISTRATION STATEMENT - CONTINUATION SHEET, Form DSS-660 (Formerly CR-104).

CERTIFICATION

Instruction: As required by Section 482.2 of the Social Services Law. This form shall be signed by the president or other authorized officer and the chief fiscal officer of the Charitable Organization.

WE CERTIFY THAT THE INFORMATION FURNISHED IN THIS STATEMENT AND ALL CONTINUATION SHEETS IS TRUE AND CORRECT TO THE BEST OF OUR KNOWLEDGE.

(Signature of President or Authorized Officer)
ALANNA HEISS

President

(Title)

6/12/75
(Date Signed)

(Signature of Chief Fiscal Officer)
STEPHEN REICHARD

Vice President and Treasurer

(Title)

6/12/75
(Date Signed)

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Section IV—Legal Information and Required Attachments

Please submit the items described below with this application. The number of copies required is noted in parentheses after each item. This checklist is provided to indicate to the Council which documents are being submitted, so please fill it out.

A. Proof of Nonprofit StatusChecklist

1. Organizations applying to the Council must prove nonprofit status by submitting one of the following documents:
 - a. Letter from the U.S. Treasury Department granting federal tax exemption under section 501(c)(3) of the U.S. Internal Revenue Code (one copy) X
 - b. 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 (one copy) X
 - c. Copy of your receipt (form DSW-189) 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 (one copy) X

N.B.: Generally speaking, organizations which solicit or receive funds in the State of New York are required to register with the Charities Registration Section of the Board of Social Welfare (New York State Board of Social Welfare, Charities Registration Section, Office Tower, Empire State Plaza, Albany, New York 12223).

B. Other Required Attachments

1. Organization and program information required:

- a. A selective sampling of representative publications (if new applicant) (one copy) X
- b. A sample of work (if Film, Literature, or Multimedia organization) (one copy) _____
- c. Details of Request(s) for each REQUEST FOR ASSISTANCE (page 5, IIB) (three copies) X

2. Fiscal information required:

- a. If you have an audited financial statement prepared by an independent Certified Public Accountant with opinion (if applicable), submit your latest one. (one copy) _____
- b. If you do not have 2a but you do have a financial statement prepared by an independent accountant, submit your latest one. (one copy) _____
- c. If neither 2a nor 2b are available, the Council will accept whatever serves as your organization's latest annual statement of income and expenses. (one copy) _____

N.B.: All organizations receiving more than \$100,000 from the Council in 1975-76 will be required before payment to submit an audited financial statement prepared by an independent Certified Public Accountant with opinion (one copy)

- d. Latest federal tax return (Form 990) complete with all itemizations and breakdowns (one copy) _____
- e. A detailed breakdown of your 1974-75 (1974)* total organization budget using the Program Budget Categories enclosure (see N.B. on page 6) (three copies) X
- f. A detailed breakdown of your 1975-76 (1975)* total organization budget using the Program Budget Categories enclosure (see N.B. on page 6) (three copies) X
- g. Plans for meeting operating expenses (page 8, IIIF) (three copies) X
- h. If your organization has endowment funds, submit the enclosed Endowment Information Form. (two copies) _____
- j. Enclosed address cards (one copy) X

*See DEFINITIONS

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NEW YORK STATE FREEDOM OF INFORMATION LAW

Applicants should be aware that the New York State Freedom of Information law requires that this application may be made available to the public.

CERTIFICATION AND RELEASE

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, a public university, or 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 or misrepresentations in the information submitted herein or as a supplement to this application.

The undersigned hereby releases the New York State Council on the Arts and the State of New York, their employees and agents, from any liability and/or responsibility concerning damage to or loss of materials submitted to said State Council and State of New York whether or not such damage or loss is caused by the negligence of the New York State Council on the Arts, the State of New York, their employees and/or agents.

April 7, 1975
Date

Signature

Alanna Heiss

Executive Director
Type name and title