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FUND RAISING FOR SMALL ARTS ORGANIZATIONS:
TEN SUCCESSFUL FUNDING ACTIVITIES OF THE
CENTRAL OHIO THEATRE COMPANY, 1972-1976

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
David Hopton, B.A., M.A.

*****

The Ohio State University
1977

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Approved By
Advisor
Department of Educational Administration
This work

is affectionately dedicated to

BRONWYNN HOPTON

whose artistic ability has ever been

a continuous source of inspiration.
ACKNOWLEDGMENTS

The author wishes to acknowledge the collaborative efforts of artistic director, Clifford John Williams and music director, David Allen Chase with whom the Ohio Theatre season of 1972 was creatively realized. It is with appreciation and shared civic interest that the author cojoined with Lawrence L. Fisher, John Hoppers, Robert Lazarus Jr., George Lias, Dean Lee Rigsby, Helen Sandfort, Principal Edward J. Willis and Sheila P. Wolfe, to form and incorporate the Central Ohio Theatre Company. Much pleasure and pride is felt for the more than 80 performing artists who have taken part in the 400 performances of mime, dance and drama that have resulted since the founding of C.O.T.C. A special thanks is due the long hours and collaborative inspiration of Cynthia Shore Robins, Kathleen Barkmeyer Wallace and Carolyn O'Donnell Grupenhoff who have shared with me the ambitions and responsibilities of C.O.T.C. management.

It is with esteem that I acknowledge my academic advisor, Professor Roy A. Larmee, whose patience and pursuit of clarity did much to shape the final form of this study. I am gratefully appreciative of the members of the reading committee, Professors Roy H. Bowen and John A. Walker whose perceptive reading and thoughtful suggestions have added greatly to the content and usefulness of this work.
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INTRODUCTION

Background of the Problem

Fund raising is perhaps the most critical activity of management for performing arts organizations. Without funds professional performance groups cannot perform, and without performance they technically cease to exist.

This study is focused specifically within the confines of theatre management. But, its topic, fund raising, is one of pervasive concern shared by sister arts organizations throughout the country.

Several trends have coalesced in the last decade from different areas of American society, making this study on fund raising all the more topical in its import. American cultural and economic surveys reveal both an increased interest in the arts as well as increased difficulty in financing them. The growth of interest in the arts has been paralleled by college enrollment patterns, departmental growth and graduation statistics of the past decade as well. A look at the profession of the theatre reveals changing patterns of organizational structures and limited job
opportunities in the field. Help, however, is perhaps on the horizon as there is evidence of growing business interest in the support of the arts, increased foundation activity and the creation of an entire new area of public arts support in the guise of local, state and national councils and endowments.

The above themes are all dealt with explicitly in the review of the related literature in Chapter II. It should, however, suffice here to say that new, college-trained manpower, the climatic flux of changing patterns of management in the arts and the sudden availability of new sources of income for the arts through public sources all combine to make this a dramatic period for theatre organization and management.

Increasingly, arts organizations need management skilled in the techniques of competing for these new but limited sources of income. It is in recognition of this need for the grantsman-administrator that this study is undertaken.

**The Problem**

In 1972, Columbus, the home of The Ohio State University, Capital University and nearby Otterbein College, and the crossroads for twenty community theatres, had no home-based professional theatre hiring locally trained theatre
talent. In that year, the Ohio State University College of The Arts and the Columbus Association for the Performing Arts began an exploratory community outreach project, the Ohio Theatre's Summer Repertory for Young People in downtown Columbus, Ohio. This project culminated in the creation and stage production of five original musicals for children, through 27 performances during the month of July.

From this limited start, the project was incorporated in 1973 as the Central Ohio Theatre Company, a non-profit, educational, theatre organization seeking to expand audiences for the arts while paying trained performers for their services.

To date, this company has produced more than 400 performances of mime, dance and children's theatre, under paid sponsorship both in Columbus and Franklin County as well as in other locations around the state of Ohio. Today, the organization continues producing within the limited framework of "project-theatre", or, the creation of specific theatrical programs for limited, paid engagements.

Highlights of the fund raising aspects of this theatrical company from the period of 1972 through 1976 are the subject of this historical study. The study is focused specifically on the efforts made and techniques used in ten of the Company's successful fund raising activities during
this period. A secondary concern is a brief and general history of the activities of the Company in utilizing the funding secured in these ten grant/solicitations.

Objectives of the Study

The objectives of this study are threefold:

1. To document ten fund raising activities of the Central Ohio Theatre Company from 1972-76 by citing key data from the fund request documents and by analyzing most especially the strategies and techniques used in these successful requests.

2. To document briefly, at the same time, the first five years of the Central Ohio Theatre Company activities within the community by citing followup results of each funded request.

3. To cite such procedures and/or principles as can be deduced from the data as recommendations for other small arts organizations to consider.

Scope and Limitation of the Study

While it is deemed necessary to describe several changing aspects of theatre organization and related developments of the last decade to provide a general, national perspective from which to view the subject of this study,
the study is, none the less, limited to one specific organization and the time span of five years.

Definition of Terms

1. **Theatre**: The term "theatre" is used throughout to denote stage performance by actors before a live audience. It does not include the concept of film recorded performance for the mass media of television or motion pictures.

2. **Professional**: The concept of a theatre professional adhered to here is simply one possessing theatre training and who is paid for performance activity. The notion of professionalism is not limited to union card membership.

3. **Project-theatre**: "Project-theatre" is a concept which evolved from a series of Central Ohio Theatre Company administrative experiences. It best describes a production approach which combines limited financial resources and selected talent to accomplish specific theatrical projects within specified periods of time by an otherwise ongoing theatre producing organization.

4. **Fund raising activities**: For the purposes of this study the fund raising activities specifically examined are those resulting from grant, business and individual
5. **Grantsmanship:** Grantsmanship refers to that body of knowledge, as well as conceptual and verbal skills necessary for one to understand the problems and needs of organizations and to successfully communicate these competitively in the acquisition of funds from grant making agencies.

6. **Arts councils:** Arts councils are civic and state agencies which distribute funds from individual donations or bequeaths as well as legislative allocations, in the form of grants to non-profit arts organizations. On the national level, the National Endowment for the Arts fulfills this same function for organizations of national prominence.

   No distinction is here made between councils and commissions as long as the latter also functions in a grantor relationship with non-profit arts organizations.

7. **Foundations:** There are several specific, legal definitions which classify the variety of foundations in existence. For the purposes here, the term "foundation" shall simply denote an institution of that general category which maintains a fund or endowment for the purposes of distribution to non-profit arts organizations.
Significance of the Study

While the economic problems of professional theatre organizations are similar throughout the country, each organization must solve them individually. In the confrontation with economic need, the Central Ohio Theatre Company is but a microcosm of the collective theatre movement in America. Single, localized efforts which are successful in solving problems certainly merit recording. Especially, the methodology of such success is worth sharing.

It is hoped that this study may provide either insight or inspiration by its example and in its conclusions, recommendations and suggestions for further experimentation.

Review of the Primary Source Material

Ralph Jones states that the sources of history are primary and secondary.¹ C.O.T.C. files are used extensively in the preparation of this study. The materials contained in these files are all of a primary nature. Perhaps most important are the proposals, grant contracts, and project reports. Company legal documents, and agency guidelines and memorandums are also used. Newspaper
articles and reviews are referred to as are Company evaluation and publicity reports and minutes. Letters, both official correspondence and of a testimonial nature provide valuable source material. Company publicity data sheets and organizational profiles, invitations and financial records also add much needed, specific data. In the case of the dating of events, the Hopton calendar-diary for the periods in question, office telephone notes and Company bank deposit slips often provide the information needed. Altogether, these documents form the data base enabling the construction of a historical narrative about the funding activities of the Company.

John Best writes of historical technique that, "The focus (of historical writing), merely determines the point of emphasis toward which the historian directs his attention." The focus of this study on fund raising and the resultant activities is at the administrative level. It is not written from the point of view of the audience, the press, the casual observer, or even that of its performer participants.

Design of the Study

All fund raising activities are in a sense competitive. Short of interviewing the judges on an evaluation
panel both collectively and individually, it is impossible to determine precisely why any given request is favored over another. However, it is possible to learn something about the process by an analysis of the elements and structure of successful applications to determine the strategies and logic employed in their success.

Stephen Langley has limited the successful composition of solicitations to five key elements which he feels must be present in all requests. He writes:

There are a number of standard factors that most performing arts granting agencies use as criteria in selecting beneficiaries. These generally include:

1) The applicant's seriousness of purpose.

2) The ability of the applicant to prove merit, to show a record of honest accomplishment and a realistic potential for development.

3) The ability of the applicant to demonstrate responsibility of management and administration.

4) Evidence that the applicant is/can serve a wide audience.

5) Evidence that the applicant can be self-sustaining in future years if grant money is withdrawn.

In the course of the five years of its existence, the Central Ohio Theatre Company has applied for financial sponsorship from a number of organizations. As a small and relatively new organization, it has a fairly good record in having received funding for approximately 50% of its requests.

This study consists of an analysis of the following ten, selected, successful fund raising activities of the
C.O.T.C.: 
7. Columbus Foundation Grant Request of February 28, 1974. 

These requests resulted in the funding of $34,370 for the Central Ohio Theatre Company from four different categories of funding sources: public councils, private foundations, businesses and individuals. Performance publicity gained through these funded requests and in some cases matching funding requirements, in turn, led to additional Company income.

In each of the ten cases above, solicitation for funding was made, whether to individuals or organizations, in writing. In some cases additional support letters or meetings were requested before final approval was given.

For the purposes of this study, both specific and general information was sought of the documents detailed for
study. This information is:

I. **Factual Data:**
   1. Source Solicited
   2. Date of Request
   3. Project to be Funded
   4. Amount of the Request
   5. Amount Funded
   6. Date of Payment

II. **Content Analysis:**
    Using Langley's five key elements of successful requests as a guide, the solicitation content is next submitted to what Bernard Berelson described as a "Qualitative Analysis" or "Content Assessment". The object of this assessment is to determine the ways in which these requests manifest or lack Langley's recommended content.⁵

III. Following the analysis of each of the documents is a historical narrative in the form of a project report of Company activities resulting from each of the funded requests and written with the following three objectives in mind:
   1. The narrative defines the variety and states the number of activities resulting from each funded request.
2. The narrative reveals how ensuing Company activities complied with or deviated from the original intent of the requests and what the reasons for any variances were.

3. The narrative reveals the evolution of managerial thought resulting from these performance activities and which in turn set the framework for each successive request.

Overview of the Study

Following this introductory chapter are four additional chapters. Chapter II consists of a review of the relevant literature which also serves to provide the national scope and general background out of which this study comes.

Chapter III analyzes five C.O.T.C. funding activities of 1972 and 1973 which are all related to the aim of producing a summer repertory theatre for child audiences.

Chapter IV studies five C.O.T.C. funding activities of 1974-76, all supporting activities falling within the concept of project theatre.

Chapter V categorically summarizes the grant solicitations of the study, draws conclusions from the experiences
related in previous chapters, offers practical recommendations and identifies further related research topics.
Chapter I Footnotes


4. Although this grant was requested before the actual incorporation of the Central Ohio Theatre Company, it is important to include here because it launched the group which later became incorporated and thus was responsible for making possible all subsequent requests.

CHAPTER II

REVIEW OF THE RELEVANT LITERATURE

This study, while specifically limited to fund raising for the Central Ohio Theatre Company, is representative of patterns and problems which are national in scope. The following review of relevant secondary literary material is grouped into three major themes identifying these patterns, problems and their potential solutions. The first subject documents Cultural Expansion and Change in Contemporary American Society. This section reports the growing audience interest in the theatre arts since World War II, parallels the increased interest in the theatre on American college campuses, and touches on new patterns of professional theatre organization.

The second major theme, Current Problems of the Theatre, traces the clash between the general difficulty of financing the arts, increased manpower and the limitation of jobs.

Finally, a third theme on Cultural Economic Solutions identifies recent trends in new sources of funding and the need for managers to function as catalysts in combining
new income sources to solve the economic problems of arts organizations.

Cultural Expansion and Change in Contemporary American Society

The Culture Boom

Scarcely more than a dozen years have passed since Alvin Toffler wrote his book: The Culture Consumers: Art and Affluence in America. In his book, Toffler speaks in glowing terms of the status of a cultural explosion in the United States. He states:

The American attitude toward the arts has completed a 180 degree turn since the end of World War II. From one of apathy, indifference, and even hostility, it has become one of eager, if sometimes ignorant, enthusiasm.

...Americans in 1960 spent...about $375 million at theater, opera, and concert-hall box offices. 1

Within a year of that enthusiastic report on the state of American culture, a Rockefeller Foundation research panel published its own study. Among their observations were the following:

A tremendous expansion has taken place in the arts in this country in the past two decades. Theatrical enterprises now number about 40,000 and have increased about 15 percent in the last ten years. The amount of money paid for admissions to the performing arts, now running well above $400 million a year, has approximately doubled during the past decade and a half. 2

A decade since those reports, the arts generally continue to enjoy an upward surge in enthusiastic support,
in audience attendance, box office sales and even an increase in the numbers of cultural organizations. In 1975 The National Committee for Cultural Resources reported:

   This decade has been marked by accelerating interests in and rising support for the arts on the part of all segments of American society.
   ...The number of resident, non-profit professional theaters has grown from 30 to 50. 3

The study went on to point out that for 343 arts organizations studied over a four year period, 1971-75, attendance rose by 21% and the number of performances by arts groups increased 22%. 4 This same organizational survey group found that sales income rose from $22 to $88 million. 5

Theatre on Campus

This same increased interest in the arts in communities has been paralleled by an increasingly rapid expansion of the arts and especially theatre on the American college campus. In the 19th century, the arts were relegated to the extra-curriculum, the non-formalized status of club and social activity. 6 At the turn of the century, theatre in its aspects of playwriting and production seems to have been an off-and-on course offering at Harvard, Radcliffe and a few other scattered institutions. 7 The first complete theatre program leading to a college degree in the subject seems to have been designed at the Carnegie Institute of Technology in 1913-14. 8 By 1930 the University of Iowa
offered the field's first doctoral program. Jack Mor­

rison states in The Rise of the Arts on the American Cam­

pus that it was not until mid century until theatre had

established itself in colleges and universities "on its

own terms." 10

In 1967, the American Educational Theatre Association

stated that almost 400 schools offered undergraduate thea­

tre majors. Students by mid-1966 could elect classes from

just under 12,000 course offerings and participate in any

of the 10,000 play productions on college campuses to be

viewed annually by audiences totalling five million. The

organization pointed out that in 1960 there were 5,500

undergraduates enrolled in theatre major programs. By

1966 there were 18,000 undergraduate majors. Between 1960

and 1966 college theatre faculty rose in number from about

1,500 to 4,353 instructors of all ranks. A similar increase

was evidenced at the graduate level. In 1960 about 25

schools offered advanced degrees in theatre above a B.A.

By 1966, 45 schools were in the business of producing grad­

uate degree recipients. 11

Phenomenal as the above figures are, the college cam­

pus theatre expansion does not end in 1967. In 1976, the

American Theatre Association issued an update to the data

cited above. In the intervening decade, course offerings

increased by 2400, the number of theatre facilities rose

from 1600 to 2100 and graduation statistics doubled in all
categories. In 1967 there were approximately 3,300 undergraduate degrees and 690 graduate degrees granted in theatre annually. By 1976, this number had risen to 7,000 and 1,300 respectively.

Today, no less than 26 universities are joined as members in U.R.T.A. or the University Resident Theatre Association. This association reveals that some institutions have gone beyond the student classroom presentations and are striving toward professionalism in their programs and in their campus productions by mixing the professional practitioner with the student in the college environment.

New Patterns of Professional Theatre Organization

At the same time that audience interest has increased and college theatre enrollments, course offerings and theatre degrees have rapidly expanded, major changes have been taking place in the profession of the stage.

In the 1940's, the American professional theatre was largely confined to New York's Broadway theatre district. Broadway has always been synonymous with commercial theatre. Commercial theatre operates on a profit incentive. Since public taste and audiences are unpredictable, profits have always been speculative. Usually Broadway producers, directors and performers assemble to create a single show. This
is why, too, that in the business operation of New York
theatre, each production is usually based upon a corporation
or a limited partnership established for the sole function
of giving birth to that single production. 16

In 1947, Margo Jones founded her Theatre '47 in Dallas
and Nina Vance opened the Alley Theatre in Houston. In
1950, Zelda Fichandler began the Arena Stage in Washington,
D.C. And in 1952, Herbert Blau and Jules Irving created
the Actor's Workshop of San Francisco. 17 These theatres
began to be joined by others in the 1950's and 60's from
cost to coast. These were the beginnings of a new kind
of theatre, a new theatre organization. They were differ­
ent from Broadway. They were and are what Julius Novick
describes as permanent institutions, attempting to assemble
a resident company of actors remaining together from play
to play throughout seasons of productions. 18 The Rockefeller
Panel Report typifies their structure as follows:

...almost all the major ones--have been created as
nonprofit undertakings. They share...the objectives
of serving their communities as cultural, not
commercial, institutions. 19

Joseph W. Zeigler identifies the growth of these new
theatres as being based upon three key concepts, institu­
tionalism, individualism and decentralization. He explains
that each of these companies conceives of theatre as an on
going institution, each is individualistic, being a separate,
independent organization usually headed by a single
leader giving it character, spirit, direction and inspiration, and, finally, that regional theatres are answering a need for professional theatre quality in other parts of the country, far beyond Broadway.

The growth and development of regional, resident, professional theatre has been rapid. In the 1969-70 season the League of Resident Theatres listed 31 members in its ranks of unionized theatres of a permanent nature. By 1974 the L.O.R.T. theatres had expanded to 55.

So rapid has been the growth of these new, non-profit or non-commercial, professional theatres that a new organization was founded in 1961 just to create a communications structure to aid their growth. Theatre Communications Group (T.C.G.), published its first Theatre Profiles in 1973. Its list of professional, union theatres and non-union alike, came to 89. Two years later, this list had expanded to 100 including theatres in 49 cities and 25 states.

T.C.G. Director Peter Zeisler reports that, far from being a movement in its infancy, the non-profit, professional theatre has begun to come into its own. Regional theatres premier new works and provide a forum for both new literature and new forms of theatre. Regional theatres are now touring productions, some are opening second house facilities and, in the 1975-76 theatre season, no less than five
productions originating in the regional theatre were taken to Broadway.  

**Current Problems of the Theatre**

**The Decline of Broadway**

One of the basic reasons for the rapid rise of the non-profit or non-commercial professional theatre has been problems besetting the traditional commercial theatre. The Rockefeller Panel Report states, "Because of its anarchic organization, laissez-faire individualism, and transient character, the commercial theatre has barely survived the competition of the mass media and a constant increase in production and operating costs without a comparable increase in revenues." If such is the cause, the affliction has resulted in the following:

The number of commercial theatres in the country has dropped from 590 in 1927 to barely 200. Broadway, historically the creative center of the American theatre, has reduced its output from an average of 142 productions per year during the thirties to 63 in 1963-64, and its playhouses have diminished in number from 54 to 36 in the same span of years.

Thomas Gale Moore points out that the actual peak of Broadway production was 1927-28 when no less than 264 shows opened. Moore continues by analyzing the reasons for the decline of the Broadway stage in its activity. He states that there are three main causes, the great depression of
the 1930's, the steady increase in popularity of sound motion pictures after their introduction with Al Jolson in *The Jazz Singer* of 1927, and the growth of radio and radio drama. He observes that production costs have tripled since the heyday of the 1920's and decides that the reason for this was directly due to the loss of talent to motion pictures and radio which created a demand for dramatic talent of all kinds, thus forcing salary costs up in this labor-intensive industry.

Jack Poggi notes a number of different economic indicators to mark the beginning of Broadway's decline. He states that theatre road tours actually began to decline in 1910 and that the peak of the New York theatre boom was reached in 1925-26 when there were actually 2,853 theatre weeks worked in theatrical houses. Symbolic of the boom of the twenties is the fact that the last legitimate Broadway theatre, before Lincoln Center, was built and opened in 1928.

Poggi reasons that the causes of the Broadway decline were growing costs, growing producer risk and the growth of the motion picture competition. He cites cost factors which show a relative total increase in production costs of 25-50% between 1913 and 1928. He notes that the pattern of Broadway plays began to change. Plays either settled into long runs or closed within a few days. This created greater financial risks for backers who began to desert the
Finally, he observes that the movies came to New York as early as 1912 and gradually continued, insidiously cutting into live theatre entertainment long before sound films. Movie houses charged less and seated more. The practice of renting theatre stages for film showings gave way to the construction of such movie palaces as the Strand in 1914 which seated 3,300, the Capitol in 1919, seating 5,300, and the Paramount in 1926. The latter grossed $80,000 per week or four times what the most successful of the Broadway hits might expect to earn.

In the *Performing Arts: the Economic Dilemma*, Baumol and Bowen argue that costs will rise prohibitively for any labor-intensive industry which cannot compete economically with or make use of the advantages of industrial technology. Moore, building on this theme, concludes the case almost poetically when he observes: "The stage is an anachronism. Once the only form of dramatic entertainment, it survives as a handicraft industry in a mechanized world."

The Cultural Income Gap

If the commercial theatre has yet to recover from increased costs and technological competition, how does the noncommercial, non-profit, resident, professional theatre cope with these same problems?
Baumol and Bowen have described the economic problem of the non-commercial arts organizations as "the income gap" which they define as the negative difference between income and expenditures. In 1966 they estimated the income gap for all cultural organizations in the country was between 20 and 25 million dollars.

A decade ago the Rockefeller Panel Report made the following observation on the same theme:

There are relatively few performing arts organizations that do not leap from deficit to deficit in Eliza-like fashion as they struggle to continue their activities. Although nonprofit corporations do not aspire to make a profit but simply to balance income and expenditure, they have not found this easy to do in spite of the expanding "market". Even the most permanent and venerable organizations have, almost without exception, increasing fiscal problems.

The income gap is very real for the non-commercial theatre. The National Endowment for The Arts studied the financial structure of 31 L.O.R.T. theatres in 1971 and concluded at that time that they were running a gross collective deficit of $6,232,000 in 1969-70 and estimated that this deficit would rise to $7,232,000 by the 1970-71 season.

In 1973, Peter Zeisler, writing for T.C.G. noted that:

I think the figures (financial), also demonstrate that many theatres with national reputations are existing on a dangerously marginal financial basis.

The most recent Ford Foundation publication on the theatre in America acknowledges the continuance of this state of affairs in 1977:
But for all the successes, resident theaters are unable to sustain themselves by means of box-office receipts. 44

The reasons for the income gap for the non-profit theater are not dissimilar from those which afflict the commercial stage. Baumol and Bowen find the major culprit to be the increasing cost of labor, since labor is the most important aspect of live performance. 45 A recent Ford Foundation Survey supports this finding with the statistic that in 1970-71, salaries made up 62% of the costs of professional resident theatres. 46 The Ford Foundation publication, Theater Reawakening, adds some additional reasons:

They (resident theatres) are faced with annual overhead costs for full-time staffs, including maintenance, box office, and public-relations personnel. Moreover, because their plays are scheduled for short runs, they cannot earn back production costs. The theaters reject the option of markedly increasing the price of tickets to meet costs. To pay their way through the box office, many would have to charge prices that would tend to keep out persons of modest means. 47

The National Committee For Cultural Resources survey of 1975 also finds the following additional problems as contributors to the arts income gap:

Inflation: up 25% in the last three years

Unsupported Public Services: the government does not pay full costs of public services performed by arts organizations

The Urban Crises: cities are too busy with their own problems to come to the aid of arts organizations
The Energy Problem: people-intensive industries require heat and light and airconditioning and energy costs have risen 57% in three years.

Limited Private Support: in times of inflation and recession people stop giving to the arts.

The report makes the further point that continued failure to break even not only reduces the activity of arts organizations but negatively affects the quality of artistic presentation as well.48

Thus, the difference between the commercial and the non-commercial, between the one-show corporation and the ongoing producing organization is that the latter simply carries debts over to the next year's budget while more often the commercial operation goes out of business.

Jobs and the Theatre

With this brief look at signs of cultural expansion as well as current cultural economic problems, a curious dichotomy appears. There seem to be many indications of growing audience and educational interest in the arts as well as a healthy expansionist and decentralizing movement under way in the theatre. Yet, Broadway appears in the last 50 years to have declined to almost a third of her former size in numbers of openings and houses. In addition, the new, non-profit theatres seem doomed to face a continual financial crisis in the form of an ever present income gap.
Today, 38 or more colleges and universities are now offering professional theatre training. Thus it would appear that, with new manpower emerging from the universities, all of the above factors seem bent on a collision course in the theatrical job market.

To get an overview of the existing size of the theatrical labor force one can turn to the rosters of theatrical unions. In 1975, Actors Equity (20,000), the American Federation of Television and Radio Artists (30,000), the American Guild of Musical Artists (4,000), the American Guild of Variety Artists (12,500), the Hebrew Actors Union (200), the Screen Actors Guild (32,000), and the Screen Extras Guild (3,600) together had a total membership of 102,300.

While not representing a major segment of the total American labor force, it would perhaps appear that the seven performer unions, with their elite total of 100,000 workers, might represent a small but robust profession. However, the reverse is true.

In observation of the theatre employment situation, Actors Equity administrators respond as follows:

The greatest, and largely unsolved, problem of the actor is unemployment. At almost any given time, eighty percent of Equity members have no jobs in the legitimate theatre. In a typical year sixty-five percent of the membership earned less than $2,550. Over seventy-three percent had earnings under $5,000. Over seventy-eight percent earned less than $8,000. Three percent had incomes over $10,000. Thirteen percent had no earnings at all.
These figures are confirmed by the Screen Actors Guild. They contrast the extremes by stating that 80% of their membership earned under $2,000 in a given year and less than one half of one percent earned over $100,000 annually.\textsuperscript{52}

Thus, according to the unions, almost 90% of those calling themselves performers either can not get work at all or can not earn a living wage in their profession.

Employment counselors and educators who are aware of these facts take an equally dim view of the employment situation. The Department of Labor's occupational handbook for high school graduates advises youth to make their art a hobby rather than a profession.\textsuperscript{53} Educator Vera Mowry Roberts writes in \textit{The Nature of Theatre} that performers would do well to seek out small performance groups, the specialized and the off-beat ensembles just to find performance opportunities at all. She concludes:

In some of these, the living to be made is likely to be precarious and the work intermittent; but few professional theatre workers have ever been assured of continuing job security— insecurity is one of the hazards of the profession.\textsuperscript{54}

Educator Robert Cohen also testifies:

...the supply of actors so exceeds the demand for them that an actor really must be one in a hundred to get any job. One in a hundred, literally.

The idea that there are hundreds of paid acting positions in America's regional theatres and that these are, as a matter of routine, available to professionally inexperienced young actors is a popular undergraduate rumor with no foundation whatever. A
little research shows that it is easier to land a job in a T.V. series than as a regular performer for a Louisville repertory company. A young actor with superb college drama credentials should no more expect to get a paid acting job than a political science graduate should expect to become a United States senator. 55

And so it goes. Discouraged theatre aspirant Katinka Matson recently penned a guide to the profession which in addition is a personal testimonial to the difficulty in getting theatrical employment. She bemoans her college trained competition in the following comment:

More and more actors knocking on doors today have had some kind of college or university training. Ironically it appears that colleges are training more and more actors every year only to let them loose in a job market that cannot possibly support them. 56

Regardless of where the influx of enthusiastic theatre hopefuls have come from, the truth is that they have arrived in increasing numbers. Professional vocational counselor Dick Moore explains that there are actually more theatrical jobs today than ever before between media offerings and regional theatres in addition to Broadway. However, he states that there are more performers than ever before and the competition is keener. As proof he redirects attention to the professional performer union membership which between 1960 and 1970, more than doubled. 57

In summary, the plight of today's college theatre graduate who aspires to the theatrical profession reminds one
of Eliza Doolittle, the George Bernard Shaw heroine of My Fair Lady, who after being the dubious recipient of the tutorial attention of Henry Higgins exclaims in bewilderment:

What am I fit for? What have you left me fit for? Where am I to go? What am I to do? What's to become of me? 58

Such are the current problems of the theatre.

Cultural Economic Solutions

Unearned Income

The real answer to the question of how a non-profit organization copes with the income gap is that they have options open to them which are not available to commercial operations. Non-profit organizations can apply for public and foundation funds and offer tax exemption to private, individual donors. Money from such sources, other than the sale of services at the box office, is what is known as unearned income.

When the National Endowment wrote of the collective L.O.R.T. theatre deficit consisting of 6 and 7 million dollars for the years 1969 and 1970, it was speaking of gross deficit. The net deficit for those years was $964,000 and $1,210,000. 59 The sizeable difference between gross and net deficits in this case, 5 and 6 million dollars was made
up in unearned income.

More and more non-commercial arts organizations have come to depend on unearned income to balance the annual deficit. In fact unearned income has become a way of economic life for many organizations and without it they would cease to exist.

In 1974, a Ford Foundation survey studied 27 non-profit theatres and discovered the pattern of earned to unearned income was 79.2% to 20.8% respectively. The earlier N. E.A. study revealed unearned income for L.O.R.T. theatres to be roughly 25% of total operating capital. Thus, between 20 and 25% of resident theatre budgets are composed of such unearned income.

Sources of Unearned Income

Of the non-profit theatres studied in the Ford Foundation survey of 1974, the distribution of unearned income by donating sources was as follows: individuals 9.3%, business .4%, other local funds 1.8%, foundations 2.2%, local and state governments 2.9% and the National Endowment for the Arts, 4.2%, (totalling 20.8% of total theatre budgets). Of these donors it is apparent that local individuals are very important to resident theatres. Since they are individuals it is difficult to treat them as a group except
to say that the patterns of individual giving tend to fluctuate greatly with the general economic conditions.

Business, it can be noted above accounts for a very small percentage of unearned theatre income. The Rockefeller Panel Report called for an organization of business donors to the arts in 1965 and in 1967, The Business Committee for The Arts was formed in New York. The function of this organization is mainly that of a stimulus to corporate awareness of and contributions to the arts. In 1968, Arnold Gingrich wrote that despite a 50% increase in the total size of business contributions from $530 million in the early 1960's to $800 million by 1962-1965, total corporate gifts continued to make up only about 1% of total philanthropy to the arts. The increase from other sectors accounts for the constancy of this percentage rate. In 1974-75 the Business Committee for the Arts reported on their support for the arts. While 27 major corporations made significant gifts to American Theatres, the report declined to give dollars and cents figures.

Foundations have given much more to the theatre than have businesses. In 1970, the editors of the Washington International Arts Letter published Private Foundations Active in the Arts. The work is essentially an address book of 633 foundations which have given a minimum of
$10,000 to the arts and humanities in recent years.\textsuperscript{66}

By far, the single most outstanding benefactor in the field of theatre grants has been the Ford Foundation. From 1960 through 1976 this foundation has given a total of $36,112,536 to 43 specific theatres in addition to benefiting the cause of theatre in other ways through funding supportive agencies and social projects which included theatrical aspects as well.\textsuperscript{67}

The single greatest new source of monies for the arts has come in the last decade through the founding of local and state arts councils and the National Endowment for the Arts. The Associated Councils of the Arts reported that state and local arts council budgets totaled 58 million dollars in 1975.\textsuperscript{68} In keeping with this trend, the Ohio Arts Council budget has risen from $2,517 in 1966 to $1,266,431 in 1975.\textsuperscript{69} By 1974 the Ohio Arts Council had awarded $325,796 to no less than 607 theatre projects within the state of Ohio.\textsuperscript{70}

The National Endowment for the Arts story is even more dramatic. Commencing funding in 1966 with a 2 million dollar appropriation, the N.E.A.'s budget had expanded to 74 million dollars by 1975.\textsuperscript{71} By that year the N.E.A. had already awarded almost 20 million dollars to the cause of professional theatre.\textsuperscript{72}
The Grantsman as a Catalyst For Tomorrow

It is apparent that from the private, business, foundation and government segments of our society, millions of dollars are now annually available for allocation in the form of grants and gifts to American cultural institutions. Nationally, such gifts in the amounts of up to 25% of total unearned incomes go into the production budgets of American non-profit theatres.

The person who moves these columns of figures from agencies to organizations is the grantsman. It is in recognition of the importance of grantsmanship to contemporary performance organizations that this study was undertaken.
Chapter II Footnotes


4 Ibid., p. 12.

5 Ibid., p. 13.


9 Ibid.


Ayers, Directory College Theatre, pp. 188, 191.


Novick, Beyond Broadway, p. 3.

Rockefeller Panel Report, p. 38.


25 Ibid., pp. xvii-xviii.

26 Rockefeller Panel Report, p. 34.


29 Ibid., p. 13.

30 Ibid., pp. 10, 16.


32 Ibid., p. 46.

33 Ibid., p. 66.

34 Ibid., p. 67.

35 Ibid., p. 77.

36 Ibid., pp. 79-80.


38 Moore, Economics of the American Theater, p. 131.

39 Baumol and Bowen, Performing Arts, pp. 147-148.

40 Ibid., pp. 151-153.

42. Economic Aspects of the Performing Arts, p. 11.

43. Zeisler, Theatre Profiles, introduction.

44. LaHoud and Boggs, Theater Reawakening, p. 10.

45. Baumol and Bowen, Performing Arts, pp. 162-165.


47. LaHoud and Boggs, Theater Reawakening, p. 10.


51. Dan Hogan, Actor's Equity Association to David Hopton, 1974, Files of David Hopton.

52. Kat Brady, Screen Actors Guild, to David Hopton, 1974, Files of David Hopton.


59 Economic Aspects of the Performing Arts, p. 11.

60 The Finances of the Performing Arts, vol. 1, appendix 13 C.

61 Economic Aspects of the Performing Arts, p. 11.

62 The Finances of the Performing Arts, vol. 1, appendix 13 C.


67 LaHoud and Boggs, Theater Reawakening, pp. 39-41.


70 Ibid.


72 Ibid.
CHAPTER III

C.O.T.C. REPERTORY THEATRE FOR YOUTH GRANTS
1972-73

The five fund raising activities discussed in this chapter are numbered I-V. Each discussion is preceded by a short section titled Background which provides an introduction for the request. The section Factual Data is next and provides key data for each of the requests under the following six headings: Source Solicited, Date of Request, Project to be Funded, Amount of the Request, Amount Funded, and Date of Payment. The content of the written solicitation is then analysed in a section titled Content Assessment which is further divided into the following five sub-sections: Seriousness of Purpose, Merit: Accomplishment and Development Potential, Responsible Management and Administration, Ability to Serve a Wide Audience, and Future Self Sustaining Ability. Each of the five activities reviewed in this chapter is concluded with a Project Report which discusses the results of each funding effort.

All five of the fund raising activities in this chapter are conceptually related in that they were designed
I. Ohio Arts Council Request of February 28, 1972

Background I

In the winter of 1972, David Hopton and English born actor and stage director, Clifford John Williams discussed several plans for creating a repertory theatre group in Columbus, Ohio. On February 8, Mr. Williams presented a proposal to the Dean of the College of The Arts of the Ohio State University. The Dean considered this proposal too costly as it involved the financial backing of the University for a year of activities. Although higher educational institutions elsewhere in the country had set precedents for such programs, the Dean felt Ohio State would not be interested in financing such a project at that time. He was, however, aware that the Columbus Association for the Performing Arts (C.A.P.A.), was looking for experimental programming ideas for their recently salvaged Ohio Theatre in downtown Columbus.

Mr. Hopton and Mr. Williams drew up a new proposal which was presented to the president of the C.A.P.A. board on February 16. The new plan called for the staging of eight productions in the Ohio Theatre during the summer of 1972. This presentation was met with enthusiasm. C.A.P.A.
made a counter proposal: if the proposers could get some public grant support for the idea, C.A.P.A. would co-sponsor the project. In late February the following grant proposal was submitted to the Ohio Arts Council.

Factual Data I

1. **Source Solicited**
   The Ohio Arts Council.

2. **Date of Request**

3. **Project to be Funded**
   "Young Peoples Summer Theatre Project" (July 4-August 25, 1972).

   The project description specified a repertory of six to eight plays, original and adapted, of one to one and a half hours in length. These were to be performed for children six to sixteen years of age, at one dollar per person admission. The performing company was to consist of twelve: six principal actors and six technicians and musicians. Suggested play titles were: *Cinderella, Blackbeard, Christopher Columbus* and *Peter and the Wolf*.

   The season was to be presented in "rolling repertory" with two plays opening the first week and others being
added each week thereafter. Play time was daily, Monday through Friday on alternate mornings and afternoons with the option of an occasional evening performance.5

Productions were to be publicized through the school systems and through the appearance of performers at recreation centers and by the help of personnel from other cooperative organizations.6

4. **Amount of the Request**

$10,000.

5. **Amount Funded**

O.A.C. awards for the Columbus area were announced in the Columbus Sunday Dispatch on April 9, 1972. Amounts of the awards were not cited.7 The O.A.C. contract for the project was not written until May 16. At that time the project was coded #S-73-9. The extent of O.A.C. support set forth in the contract was $5,000 or one half the amount of the request.8

6. **Date of Payment**

A final project report was submitted to the O.A.C. at the end of August. Payment followed in late September or October and was made directly to C.A.P.A.9
Content Assessment I

1. **Seriousness of Purpose**

The cohesion of many organizations supporting and endorsing the project lent it great seriousness of purpose. Such unity gave the request greater weight than had the fledgling acting company asked for the grant in its own name. The Dean of the College of The Arts at the Ohio State University signed the proposal and thus went on record as pledging support. The College offered help in the form of costume and stage property loan and allocated Mr. Williams' time to the summer effort. Mr. Williams was already under part time contract to the University for the summer. In addition, the Musical Director of the Columbus Symphony Orchestra had also been consulted. *Peter and the Wolf* had been jointly selected for production so that the Symphony Junior Orchestra could participate in the season. Finally, C.A.P.A. had not only offered co-sponsorship but was discussing favorable theatre rental in their board meetings. They also assumed responsibility for the recruitment of additional support funds. Later, C.A.P.A. would assume full administrative and fiscal responsibility for the season. This locus of responsibility was certified when the President of C.A.P.A. signed the O.A.C. contract of May 16.

The May 16 O.A.C. contract placed even more emphasis on the importance of collaboration. Their endorsement of
this ideal is highlighted by the following quote from the contract:

...It is understood that coordination will be made with existing children's theatre groups in Columbus; e.g., The Columbus Junior Theater of the Arts and Plus Imagination, Inc. 11

Mr. Williams went in person to the Ohio Arts Council administrative offices to confer with the O.A.C. Director about the project before submission of the proposal. This personal contact was a factor contributing to the serious intent of the applicants. While perhaps an unmeasureable influence, his visit was important because it registered a personal impression. His age and experience, his ability to get along with people and his enthusiasm for the project would all affect his ability to produce it. While not a member of the selection committee, the O.A.C. Director was consulted by it. His ability, therefore, to speak knowingly about persons involved with projects, especially in the case of first time requests, was important. His knowledge augmented the written proposal.

2. **Merit: Accomplishment and Development Potential**

The O.A.C. proposal form of 1972 did not ask for biographical data on persons involved with projects (later forms do request this information). Thus, this request relied heavily upon the reputations of the Ohio State University and C.A.P.A. since the new theatre group was not
yet organized and had no reputation of its own. Both supportive organizations were well known in the community. C.A.P.A. had been formed to save the old Ohio Theatre as a showcase for the performing arts in the community. The hall had become the home of the Columbus Symphony Orchestra. The O.A.C. proposal was an indication that C.A.P.A. was now interested in venturing into other areas of the performing arts. The Ohio State University had a long established reputation for production in dance, music and theatre. In 1968, the University had finally formed its first College of The Arts to coordinate administratively the fine and performing arts.

In addition, the Director of the O.A.C. knew that Mr. Williams had a twenty-five year career as a performer with English repertory theatre. In 1971, he had come to Columbus as a visiting professor of theatre at Ohio State University. He successfully directed Peter Weiss's play Marat-Sade in February of that year. He had returned to O.S.U. in the fall of 1971 to teach and direct and had volunteered to work with the Columbus public schools' Arts Impact Program. He also had been picked to direct a winter 1972 production of Honegger's Joan of Arc at the Stake for the O.S.U. School of Music. And, he was collaborating with the Columbus Symphony in the staging of a work called The Images of Man. He had also been selected as director for
the College-Symphony production of the Mozart Opera, *Cosi Fan Tutti* at the Ohio Theatre in the spring of 1972. Mr. Williams' directorial work in Columbus had met with positive critical success. He thus had a considerable reputation as an artist and a growing reputation for working with children. Finally, he was successful in working on projects requiring more than one community organization in joint production.

The proposal perhaps exhibited the innocence of the new and untried—but this newness was also unblemished. Its strength was that it offered a natural alliance of arts interested groups in the community which further inspired hope for successful achievement.

The proposal did not speak of development potential nor did the form call for this. Development potential was there, however, waiting success to bring obvious recognition.

3. Responsible Management and Administration

Mr. Williams signed the original proposal as project Director. He brought to the project his considerable experience. Perhaps most important was a university dean's signature which pledged organizational responsibility and support.
On May 16, when the actual O.A.C. contract was signed, major project responsibility was transferred from O.S.U. to C.A.P.A. whose president now signed as Chief Administrative Officer of the project. The production team was also expanding by May 16. An administrative assistant of the College of The Arts now signed as Project Director, replacing Mr. Williams who by then had become Artistic Director. Thus, administrators of two organizations were sharing the administrative responsibility for the project by mid May.

4. Ability to Serve a Wide Audience

The O.A.C. proposal form of 1972 included a question which asked for an estimate of the number of persons to be served by the project. The response given was simply, "Columbus and Central Ohio communities".

In 1972, the Ohio Theatre seated more than 3,000 persons and a repertory theatre project performing daily, five days per week for two months had a theoretical audience potential for serving more than 100,000 persons. Thus, the potential for serving a large audience from the central, downtown location was implicit in the proposal though not explicitly stated.

5. Future Self Sustaining Ability

Sustaining ability was not an area addressed in the proposal nor was it requested. It could, however, be logically
projected that the summer theatre season for children, if successfully realized, would encourage its own continuance.

In actual fact, however, no promise of continuity on anyone's part had been given. The project was a trial effort and no one was committed to more.15

Project Report I

During the spring of 1972, preparation for the proposed theatre project progressed slowly. The grant was announced April 9. On Monday, April 24, it was decided in a general open public meeting at the Ohio Theatre, that David Hopton would serve as Company Manager for the project.16

In the ensuing eight weeks prior to the launching of the season, plays were selected, auditions were held and both a senior and junior company selected, publicity was begun and work started on building sets.17

The Company Manager and Mr. Williams decided on a theme for the season of plays: "The Making of America". It was considered advantageous to write original musical productions. These could be addressed to the theme, they could be written specifically for Company members and the Company could avoid the cost of royalties which are more costly for musicals than non-musical plays. The fact that the productions were to be musicals gave them the added
appeal of song and dance. The plays in the order of their premier presentation were: Columbus; 1492, Black Legend, Be Half The Laugh, Tea Party; 1773, and Westward Woe. The first dealt with Columbus' quest for Spanish funding and ships ending with his embarkation. Black Legend was a play which commenced with the telling of an African myth about the creation of man and which evolved into a story of African contributions to American culture as revealed in music and dance. Be Half The Laugh was a modern, rock musical featuring animal characters in a circus theme. Tea Party was a romantic adventure, retelling the story of the Boston Tea Party. Finally, Westward Woe was a situation comedy featuring mid-nineteenth century American stereotypes set against the expansionist movement of the last century. A sixth and final play was called Galaxy. It, however, was never produced. The Company Manager and Artistic Director wrote all but one of these productions.

Auditions were held on Thursday, May 4 at the Ohio Theatre. A senior company was selected consisting of three women and four men. Company members were chosen for visual and vocal variety providing cast depth ranging from an ingenue to strong physical types to play middle aged character roles. In open audition on May 20, a support company of fifteen elementary and high school children
aged 12-18, were selected from area schools.22

A technical support team was hired consisting of four persons: a technical director, a stage manager, a costume and set designer and a carpenter.23 In all, 29 persons initially composed the company. Later, a publicity assistant was added.24 Over all was a triumverate consisting of the Artistic Director, the Music Director and the Company Manager.25

Beyond the permanent company, there were a variety of changing musicians (averaging four per performance), eight professional stage hands and some volunteer ushers.

During the month of May organizational activity continued with many different meetings on the writing and scoring of plays, the gathering of publicity data from company members, with publicity volunteers, with musician, stage hand and seamstress union representatives and meetings with the President of C.A.P.A. to discuss the budget and report on all the other meetings.26

Publicity flyers for public school distribution were received from the printers on May 31.27 Over 90,000 flyers were distributed during the last weeks of public school. The first of more than 35 newspaper articles and/or reviews was printed in the Sunday Dispatch of May 28.28
Copy for in-plant newsletters was sent to five receptive, major Columbus businesses. Radio and television taped
interviews began in mid June to spread the word about the July 3 opening. Publicity was also circulated through the Central Ohio Council of Churches, the public libraries, educational radio, the Columbus Metropolitan Area Community Action Organization, the Columbus summer schools and personnel of the Columbus summer playgrounds.

Play scripts were distributed to the cast in time for the two week intensive rehearsal period on June 15. Shop work began in Mershon Auditorium on June 19.

In spite of the flurry of activity and publicity events, advance ticket sales were virtually non-existent. On June 20, a publicity assistant was added to the staff to expand the promotional effort. Additional promotional activities were undertaken. More media interviews were given. Arrangements for group ticket sales for the Columbus schools were worked out and neighborhood ticket sales selectively begun with the assistance of Arts Impact teachers and Columbus Music Club members. Appearances of cast members in shopping centers were scheduled. Costumed cast participation in more than one Fourth of July parade was arranged. In addition, a university educational-theatre class was solicited to assist with technical construction and theatre ushering.

The season opened on Monday, July 3, with two performances of *Discovery: 1492*. A discouraging total audience of only 61 people turned out for the event! Such was to
be the case with attendance throughout the season.

On May 25, C.A.P.A. had approved a two months budget of $42,840. In actual fact, little more than half this amount was raised. In actual fact, little more than half this amount was raised. On Friday, July 14, the President of C.A.P.A. took the Company Manager to lunch and stated that continued poor attendance would force a termination of the season on July 29. None of the audiences ever totaled more than 345 persons. The season ended with the Saturday morning performance of Tea Party on July 29, one month short of its original plan.

The series got enthusiastic and supportive local press reviews in both downtown Columbus papers and the Clintonville paper as well.

The financial balance sheet for the summer showed $23,000 in expenditures. Total income stood in excess of $16,000. The season's deficit was $7,500.

Commencing with the July 15 performance, a questionnaire was circulated to adults in the audience. Through the end of the season on July 29, 192 responses were received. Of those responding, 93% found the plays enjoyable and wrote in superlatives far more enthusiastic than the simple yes or no requested. In response to the question concerning how audience members discovered the series the answers were: radio-2%; television-7%; newspaper-31%; word of mouth-30%; personal letter invitation-3%; flyer-25%; other-2%.
With adult respondents it is apparent that three means of communication were most effective: flyers, word of mouth and newspapers. That one-fourth of the adult audience responded to the flyers is informative. However, the fact that there were over 90,000 flyers in circulation only means that the flyers failed to support the theatre effort sufficiently. That word of mouth accounted for 30% of the responding attendance speaks well for the quality of the productions, yet again with so few attending, word of mouth was incapable of filling the house. Finally, that the most important single media outlet, the newspaper, accounted for 31% audience awareness, only further highlights the importance of this outlet in reaching a theatre audience. Not one ad had been permitted. Had ads been used to better inform the mass public, a larger audience surely would have been the result. Advertising had been denied the effort for fear of losing free press coverage. The result was only vague and confused awareness by the public of a complicated season of plays presented in daytime performance in rolling repertory format.

On August 10, the Company Manager and his Administrative Assistant completed a preliminary report and evaluation of the season. A summary of some of the critical evaluations are as follows:

1) Promotion:
Insufficient lead time to promote the project.
Inadequate advance development in the city schools, recreation departments and community projects.

Insufficient recruitment of advance major support funds.

Lack of a sustaining board or volunteer organization.

Lack of a pre-season coupon sale of tickets.

2) Budget:

Prefunding would have assured the total run of the season and thus have secured greater public visibility.

Money was needed for additional casual labor, additional union personnel, office and publicity staff and newspaper advertising.

3) House:

The colorful Ohio Theatre added much to the total theatrical effect. It was, however, too large, creating a disparity between the size of the audience and the capacity of the hall. The result was a lack of intimacy required for maximizing live theatre experience.

The hall lacked storage space sufficient for a rolling repertory season.

The hall was unionized thus adding to and accounting for almost one third of the cost of the season. Union regulations also added restrictions to rehearsal time and space.

No complete listing of house charges, equipment or regulations was ever provided which occasionally led to minor, unintentional friction between company and house personnel.

In addition to the above summary of evaluative comments, the report contained the following, specific recommendations for any similar, future effort:

1) That the total budget be recruited before the advent of a season via pre-season sale and contributions.

2) Promotion be begun six to eight months prior to the summer season.

3) That a sustaining board and patron organization plus a women's volunteer organization be formed.
4) That the plays be presented chronologically, not alternately and that a reduction of the number of performances per week be considered.

5) That any house and union agreements be itemized in writing prior to rehearsals.

6) That rehearsals be held in non-union facilities with sets, prior to performance for greater rehearsal freedom and the achievement of a higher level of production quality.

7) Technical (shop) and rehearsal facilities should be located in close proximity, alleviating communication and transportation problems incurred in 1972.

8) Competent technical staff should be recruited for any future season. (One of the technical staff had to be fired for inexperience and the failure to assume responsibility).

9) Division of the apprentices into two assignment categories: acting and technical.

10) Find funding for free tickets, audience transportation of groups and free parking.

11) More community-wide, open auditions to better recruit total area talent.

12) Full time office and promotional staff should be assigned to support the Company Manager.

13) Guidelines should be established for further association with patron organizations, enumerating the extent of affiliation and areas of conflict of interest. (O.A.C. guidelines required that Junior Theatre be included in the summer effort. However, requests to this organization for support in promotion of the summer season were regarded by them as a conflict of interest. Company management also offered to assist C.A.P.A. in the solicitation of community funds. This was regarded as a conflict of interest by C.A.P.A.).

On the same day that the Company Manager's preliminary report was issued, August 10, the Dean of the College
of The Arts convened a meeting to evaluate the season.
Representatives of the press, C.A.P.A., the O.A.C., the Columbus Public Schools, the Director of Columbus Junior Theatre and others met with the purposeful exclusion of both the Company Manager and the Artistic Director. Many of these persons had seen none of the seasons' productions and hardly any had attended all five of its offerings.

The findings of this meeting, not unlike those of the Company Manager (which were distributed prior to this meeting), can be summarized as follows:

1) **Promotion:**
   - A January start for any future revival of the project.
   - Closer liaison with the public schools.
   - Actor visitation to classrooms or by PTA supporters.
   - Teacher preparation.
   - Story plots released in the news in advance.
   - The concept should be promoted as family theatre rather than as being just for children.

2) **The Material:**
   - More original plays should be written but adaptations of known children's works should be added to the season.

3) **Season:**
   - The number of performances should be limited to three per week with some being evening performances.

4) **Sales Techniques:**
   - That gimmicks such as an adult free with so many children, or wear home made hats to the theatre be tried.

5) **Location:**
   - That the location should stay the same.
A further suggestion of this evaluation committee was that there be a board of directors to oversee a future effort. Apparently names were suggested, but these are not recorded in the minutes of the meeting. No further direct action was ever taken or attempted by that group of evaluators.

Early closing of the season was disappointing to the players and to those who had written, produced, directed and promoted the plays. It had been an exhausting effort. It was a new idea. Much experience was gained. Five of six intended productions were mounted. A company had been assembled and twenty-seven performances produced.

II. Columbus Arts Council Request of May 8, 1973

Background II

Following the evaluative meetings and reports on the Ohio Theatre Summer Repertory for Young People 1972, the Dean of the College of The Arts, in discussion with the Company Manager, announced on October 26, that he could no longer lead or participate actively in any future children's theatre efforts. He gave the manager clearance to pursue subsequent ideas.

There was no budget. The Company was dismembered. Some had graduated. Others had left the community. No
board had been established, no group of supportive volunteers identified. Nothing else did happen until a chance meeting between the Company Manager and the Director of the Ohio Theatre in early December. The Director was beginning to formulate ideas for Ohio Theatre activities in 1973. The Director knew of a local source of funding which required application to a board of trustees. He requested a plan and a budget to resurrect a new children's theatre season. In due course this information was provided, but the resulting request was eventually denied after four months of waiting. However, separate and parallel efforts were begun at that time with the same objective of a renewed theatre season for the summer of 1973.

As planning commenced, the difficulties and unsolved problems of 1972 were again examined. A conscious attempt was made to solve or avoid as many of these as possible. A new organization would be formed thus having the authority to seek funding in its own name—avoiding conflicts of interest formerly identified. In such a new organization a manager could be totally involved with the organization at all levels, from the board to the apprentices and could step in more directly to assist flagging achievement. This organization would have its own board which would be responsible for the company's productions.
Location of a new summer season was important. While critics said leave it where it was, audience members individually complained about the lack of free parking, the downtown traffic and the enormous size of the theatre for intimate children's programs. Practical reasons also encouraged a search for a more suitable home. A non-union house would save money and provide greater freedom of the use of the facility in rehearsal. A house with greater storage capacity and/or an attached shop facility, would better serve a repertory company than had the Ohio Theatre. In 1972, the closest shop facility was four miles away from the theatre thus adding costs for transportation of both sets and theatre personnel who daily commuted between assignments in both places.

Columbus Players Club, the oldest and largest community theatre which owned its own facility seemed like the perfect solution. It had an intimate house seating 250. It had a myriad of rehearsal spaces, free street parking and a central downtown location just out of heavy traffic. It had an attached shop, costume storage and work areas as well as a ticket office. It was non-union. And, it was available for rent, wall to wall for the summer of 1973.44

Work was begun in late December allowing for slightly more than a six month lead time. Funding would be sought
and pursued for the total cost of the project in advance so that the season could proceed no matter what happened at the box office. Many sources of funding would be solicited, not just one agency. A bigger staff would be recruited. The technical staff would be more experienced. Money would be allotted for newspaper advertising.

A bigger staff would be recruited. The technical staff would be more experienced. Money would be allotted for newspaper advertising.

The new season would follow advice and limit the number of plays to four. It would also mix new works and adaptations of traditional children's literature. It would no longer use the confusing rolling repertory format of presentation, but give each of the four shows a two-week run. Evening performances would be mixed in with the daytime schedule.

The consecutive run format would also cut the necessity for as much set and property storage as was formerly needed and would give technical supporters longer time to construct the properties, costumes and sets needed for the summer. This plan spread technical work more evenly than had been the case when four shows were expected to open in the first two weeks of July in 1972.

The public schools and the recreational playground administration were consulted. Busing, which had been such a problem for the 43 audience groups attending in the summer of 1972, was accepted as an institutional problem, not
an expected theatre service. Both organizations budgeted for transportation support. 49

This advance and careful consideration of the problems of 1972 gave promise for their solution in 1973.

In the winter of 1973, the company manager initiated a series of talks with organizational supporters and patrons from 1972. The president of C.A.P.A. and the Dean of the College of The Arts, the principal of East High School and several community-minded attorneys were all interested in pursuing some follow-up venture. These meetings and conversations led to the March 2, 1973 incorporation of the Central Ohio Theatre Company (C.O.T.C.). 50

The amount of time necessary to set up an organization to produce theatre with a board of non-theatre, community people again eroded the lead time for the coming summer. Perhaps this unsustained concentration of planning was inevitable. Most board members were serving on other organizational boards in the community. In addition, all company management and leadership was required of voluntary administrative personnel. The well-being of the company was no one person's full-time responsibility.

In spite of the lateness in the year (March), it was felt that any new theatre company, building upon a previous effort, had to produce to maintain community viability. The summer of '72 had not been eventful enough to sustain
two years of planning without some performance accomplishment. So planning went forward for an immediate future. The following three fund raising projects represent some of the attempts to pre-fund that second summer season. These funding activities are reviewed out of their order of chronological application and in the order of the actual receipt of funds.

Factual Data II

1. **Source Solicited**
   The Greater Columbus Arts Council.

2. **Date of Request**

3. **Project to be Funded**
   Rent subsidy for the summer use of the Columbus Players Club facilities. The actual application project description reads as follows:

   We are requesting $4500 from the Columbus Arts Council which, while supplementing the total budget of the Central Ohio Theatre Company, will be paid directly to the Columbus Players Club for rent and use of club property at 549 Franklin Street. The rental agreement includes shop equipment, set pieces, costumes, props, work rooms, offices, and rehearsal facilities for the ten-week rehearsal-performance period that the company will be in residence (mid-July through August).
4. **Amount of the Request**
   $4,500.

5. **Amount Funded**
   In a letter of June 29, 1973, the Executive Director of the Greater Columbus Arts Council pledged support in the amount of $3,000.  

6. **Date of Payment**
   Final payment approval was announced by phone on July 3. The check for the amount of $3,000 was received and deposited by C.O.T.C. on July 5, 1973.

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**Content Assessment II**

1. **Seriousness of Purpose**
   The untiring and determined defense of this proposal after its initial rejection was perhaps the most significant factor in convincing the Columbus Council of the seriousness of intent of this application.

   The contact with Players Club was one of the very first to be made upon further consideration of a second season. The director of the theatre was contacted on December 20, 1972. An appointment to discuss the idea of the rental was set for December 28. The inquiry about the rental was communicated to the club board in January. The board gave
its approval on the 15th of that month. On January 16 the theatre was visited for detailed notes on its stage size, and the number of rehearsal and work rooms. On March 10, after the formation of C.O.T.C., the actual rent figure of $4,500 was established. It was then decided to apply for a grant from the Greater Columbus Arts Council in the name of both organizations as funding would assist both.

Thus a major strategy of this grant was not unlike that of grant number one. The new organization allied itself with Columbus Players Club. Though signed by C.O.T.C. management, the title page indicated joint submission. A support letter from Players Club to the council further confirmed this. The introduction of the grant pointed out that: "Through this endowment, the Columbus Arts Council will directly assist two theatrical organizations thereby multiplying the invested dollars several times."60

The chairman of the council's theatre committee was contacted in April. The project was explained to him, and, since the council had no application forms, he was consulted on the desired contents of the proposal. He seemed enthusiastic, saying he would do all he could to move the project forward.61

The proposal, mailed on May 8, contained the following sections: an introduction, a budget review, the purpose
and project profile, an organizational profile, an analysis of the future, a personnel profile on three key administrative-artistic persons, newspaper reviews, articles and feature stories on the 1972 summer season, photographs highlighting three of the 1972 productions, slides covering four productions from the same summer and a tape of some of the musical production numbers.  

On May 23, a member of the council theatre committee who was also a C.O.T.C. board member, reported that the chairman had tabled the proposal. This action removed it from submission to the executive committee of the council and therefore from recommendation for funding. It was also reported that the committee fallaciously thought that a considerable amount of money had already been banked, that C.O.T.C. cost estimates had been exaggerated and therefore that no more money was needed.

This report precipitated a call the next day from the executive director of C.O.T.C. to the council's theatre committee chairman to learn first-hand of his complaints. The chairman's arguments were reiterated in addition to a host of technical inquiries about the details of the operation. In conclusion, the chairman suggested that a letter be written directly to the executive committee of the council if an appeal was wished.

On May 29, a seven page letter was mailed to the chairman of the council from the executive director of C.O.T.C.
It announced its purpose as an appeal, summarized the previous proposal's request and stated the purposes and goals of C.O.T.C. In direct response to the theatre committee chairman's specific areas of complaint it stated:

THAT THE PLAYERS CLUB SUMMER RENT IS TOO HIGH

The proposed $4,500 is of direct concern since this is the only budgetary item which we are asking the Council to support. I am not in the position of defending Players Club rental. Since the committee's meeting I have asked ...(P.C.'s director) for a reconsideration to lower it. Players Club, not I, is responsible for setting the rent costs.

I might point out that the Players cost is only half of what the Ohio Theatre wanted for a comparable period last summer. In addition, it has the advantage of a central downtown location, and of being a complete facility including rehearsal rooms, a fully equipped shop, storage, basic set materials, costumes, and props. Phone costs and utility bills were included in the $4,500 figure.

The rent money would also mutually support the oldest, largest and most successful community theatre, making Council dollars do double duty.

Regardless of the amount of the final rental fee, there will be a rental charge which has to be paid and any contribution the Council can make toward this expenditure would be of considerable assistance.

THAT THE PROMOTIONAL BUDGET IS TOO HIGH

We are not asking that the Columbus Council make a contribution to this specific item of our budget and it therefore need only be a matter of general concern.

...(the chairman) mentioned that he felt the $5,000 promotional/miscellaneous budget figure is too high stating that he operates on a 10% of total cost promotional budget.

With a $44,000 budget, $5,000 is almost 10% of the whole. In addition one must emphasize the miscellaneous aspect of this figure which includes office supplies, auditorium insurance, secretarial expenses, janitorial costs for the auditorium, trucking expenses for moving items to and from storage, costume cleaning, rental for winter storage space and all printing costs.
This budget must also provide for those unforseen costs which inevitably occur in a project of this size and nature.

The total budget is based upon the facts of our experience in a two-week rehearsal and four-week production season last summer at the Ohio Theatre.

THAT THE SAME BUDGET WOULD RUN A COLLEGE SERIES FOR A YEAR

The budget for a repertory company is not comparable to an academic theatre budget. Public and privately supported school theatre seasons are only possible because of a broad base of support which at first observation may not be apparent. Directors and management salaries are absorbed as part of the teaching salaries of those on permanent staff. Auditoriums generally are provided free to departments of instruction with their maintenance, rental, purchase costs, taxes and insurance all absorbed as part of the school's general operating budget. School productions also enjoy free storage, a backlog accumulation of costumes, properties, sets, and makeup. Finally, school programs do not pay student actors; if they do pay, they pay "stars" or seasoned actors who are brought in to head casts. I might add that such persons work for a considerable cost on a per/performance basis. Further, two annual full professors' salaries would nearly equal our total budget.

We are operating with no maintenance or building costs absorbed by other budgets. Our published budget must absorb all costs. We are hopeful of paying senior company members $100 per week gross salary. Others up to a total of about 30 persons will be paid for their contributions lesser amounts depending upon the availability of funds. One hundred dollars per week for eight performances plus hours of rehearsal can in no way be construed as extravagant; indeed, it is less than a clerk-typist's salary.

THAT THE PROJECT IS TOO BIG

We feel very strongly that a repertory theatre project must operate on a scale large enough and in a season long enough to attract the public's attention. It must be of such size and quality to attract local critics and reviewers. If it does not, then it shall fail in its ultimate purpose of establishing a permanent company. The duration of employment must also be long enough to attract professional talent; short term and small projects cannot, or will not, do this.
We exist because we believe in the theatre as an art form. We accept the challenge of educating and creating an audience for this art form; not because mass public outcries demand our existence, but because those who believe in the arts must seek to alleviate mass ignorance with understanding and eventual appreciation.

**THAT SUCH A PROJECT FACES MANY PRODUCTION PROBLEMS**

To discuss in detail the innumerable production problems alluded to by ...(the chairman) or even everything learned by the experience of last summer goes beyond the confines and subject of this letter.

Be assured that problems discovered last season have not gone unnoticed or unattended. There is no teacher better than experience. We should, however, all be foolish if we delude ourselves into thinking that we will rival the Ontario Stratford Festival in our first years.

As for the competence of those most involved to solve specific management and production problems as they arise: I bring to this project 15 years of theatre involvement in this community and 10 years professional administrative experience in the arts. We are most fortunate in having Mr. Williams as our Artistic-Director. He is a man of unparalleled experience and accomplishment. He brings 25 years of professional involvement, observations and accumulated knowledge of the repertory theatre in England and on the Continent. Among his associates are many of the greatest names of contemporary English stage and motion picture history. In his short residence in Columbus he has already earned a reputation for artistic quality and an ability to stage productions of critical acclaim. Area audiences have enjoyed such productions under his direction as Marat-Sade, Joan at the Stake, Blood Wedding, the Arts Festival's *Cosi Fan Tutti*, and the Symphony's *La Bohème*. It would be a pity to lose his potential contributions to our city by the indifference of failing to enlist his talents for one of our greatest artistic-civic voids.

Not to be overlooked is the fact that Mr. Williams and myself are willing to accept the challenge of all those problems to which...(the chairman) alludes, and to do so now.

**THAT C.O.T.C. AND COLUMBUS JUNIOR THEATRE OF THE ARTS ARE DUPLICATIONS OF EFFORT**
What the C.O.T.C. is and stands for is not to be confused with the Columbus Junior Theatre which provides theatre instruction for area children and presents New York children's theatre companies in an Ohio Theatre series.

We are in the business of working with local talent creatively, even offering children trained at the Junior Theatre apprenticeships as we did to five of their youth last summer.

As for programming, the Junior Theatre certainly has a right to spend funds as it sees fit, but this in no way conflicts with us. To sponsor such outside groups is expensive, costing from $900-2,000 per day, more than the cost of the season on a per performance basis that we are here proposing.

Bringing five productions a year into Columbus from outside sources does not answer our community needs—it is no outlet for our community talent; nothing we can take community pride in. Yet, to say that because such a program exists should therefore preclude local development would be the same as to argue that because Mershon Auditorium brings in outside symphonies there is no need for our own Columbus Symphony.

THAT THERE ARE OTHER PROJECTS MORE WORTHY AND IN GREATER NEED OF IMMEDIATE FUNDING

While I recognize that the council is and will be confronted with many worthy community needs and do not challenge its right to order the priority of funding for these needs, I none-the-less do question the philosophic position of a committee which would recommend a high priority to a multi-thousand dollar job position for a single individual to conduct youth audience surveys. Such data becomes immediately dated and can only show attendance figures for what already exists. Surveys cannot show what children would like to see, or should have available to them in a community of our size. And, for what ultimate purpose would such figures be compiled? Would these figures prove the obvious, that a theatre company with a children's repertory does not now exist; or that it should? Does such activity mean, that reassured by such data, the Council will or intends to support a theatre project in the future? To whom then shall the Council turn for such a project? The Central Ohio Theatre Company, Inc. project offers professional and apprentice involvement through numerous live performances now. Surveys are no substitute for action and involvement in the performing arts.65
The letter accomplished its objective. Further phone conversations led to a reduction of the house rental from $4,500 to $3,000 by the Players Club on June 12. A call from the Executive Director of the Columbus Arts Council on June 18 announced that the money had been granted. It was paid by check on July 3, 1973.

The tenacious follow-up showed great seriousness of purpose and dedication to that cause. As there were no proscribed application forms, the process had begun with a phone call, moved to a written application, its progress had been followed through preliminary committee and finally, that committee's decision was successfully appealed through continued written debate of the issues in question.

2. Merit: Accomplishment and Development Potential

The Central Ohio Theatre Company had in 1973 a track record of its own building upon the summer of 1972. It had photographs, press releases and reviews to document it. These were all included as sections of the application. The section titled "Organizational Profile", reviewed the events of the preceding summer. It stated:

The 1972 effort realized favorable critical reviews and much media coverage. Audience questionnaires circulated to parents and educators indicated enthusiastic acceptance of the concept (of summer theatre offerings for children).
The profile went on to explain that the project had been incorporated as a non-profit corporation and listed the board members.

As for development potential, the grant request had an entire section devoted to this topic and a plan for self sustenance. The following comments spoke directly to the future:

Various different year round theatre projects are in the planning stages to extend the Company beyond the summer repertory. The first of these additional projects has been the formation of a subgroup from the senior acting staff which travels adult theatre to Central Ohio locations. The Pleiades, named for the wandering stars of Greek mythology, has had its initial performance at O.S.U.-Lima Branch on Tuesday, February 20, 1973. The content and performance was very successfully received.

The Company can lengthen its performance schedule by contracting similar packaged performance series to educational and/or other institutional groups. For instance, the State Office of Education personnel have already indicated an interest in future school projects involving the Company during the regular school year.

This year's goal is to obtain greater community awareness and larger audience response for the summer repertory in addition to creating theatre projects to sustain the Company throughout the year.70

Thus, the proposal revealed to a reading committee that this new season was building upon past experience. The Company was taking steps to create a future for itself first by incorporating and secondly, by creating sub-performing groups for new and different kinds of audiences.
3. **Responsible Management and Administration**

The proposal spoke to this point in three ways and at different points in the narrative. In the section titled "Organizational Profile", the names of the board members were given along with their professional titles. A dean, a principal, a prominent business man and several community attorneys made a not unimpressive list. It had a cross section of community leaders representing business, the legal profession, secondary and higher education and a housewife and mother.  

Secondly, the company's enlarged staff was outlined as follows:

This season, the Company's managerial staff will consist of a Company Manager, Director of Promotions, Promotional Assistant, and Ticket Office Manager. The Company's artists will include an Artistic Director, Music Director, Stage Manager and an ensemble of eight actors (five men and three women). The technical staff will be headed by a skilled Technical Director and a qualified Costume Designer. Supplementing the regular adult staff will be youth apprentices participating in the High School Apprentice Program established last summer. This program offers practical education to assistants and trainees specializing in all artistic and technical areas.  

Finally, in a section under "Personnel Profile", the biographies and/or credentials of five persons were cited. The backgrounds of the Company Manager and Artistic Director have been mentioned elsewhere. The new Promotions Director was a graduate student at the doctoral level in communication and with much work in theatre. The Technical
Director regularly performed the same job for Players Club and was therefore, the most qualified person to work with their shop and facilities. The Costume Designer held an advanced degree in costume design and could get a leave of absence from a New York costume house to work for the summer season.

4. Ability to Serve a Wide Audience

The subsection under "Budget Review" described the number of proposed performances and estimated the potential audience. Between 64 and 80 major production performances were planned in the 250 seat house. This number would give an audience potential of 12-20,000 persons. In addition, forty mime troupe performances in schools, playgrounds and shopping centers, given for the purpose of stimulating interest in the major productions, would reach a massive audience.

The proposal also stated that "since much of our money will be Arts Council grants, inner city and institutionalized children will be admitted free of charge. No economically deprived children will be denied admission."

5. Future Self Sustaining Ability

The section titled "Analysis of the Future" spoke directly to this goal:
Just staying alive as an organization in the early years of inception is a major task. A youthful theatre ensemble cannot live for long on ticket receipts alone. For this reason, to insure an initial season of sufficient length to make audience contact and to achieve community awareness, the company management has turned to grant agencies for funding. Some continued use of support from such agencies may always be necessary for general public performance. However, qualification for such funds is not an automatic assurance of existence. For example, not until an organization's third year is it qualified to apply for grants from the National Endowment for the Arts.

Recognition of the need for permanent endowment is one of the reasons for creating a theatre board of trustees comprised of community-interested persons. Through extensive civic involvement, the trustees will help stimulate potential audience groups and aid in the search for endowment funds from private sectors. 76

**Project Report II**

The total budget for the two months run of the second summer season was set at $44,250. Management anticipated that three-fourths of this amount could be raised in advance from the Columbus Council, the Ohio Arts Council and the State Office of Education. Agency committee review processes were very slow. As can be noted in the case of the Columbus Council, a process which started as a telephone request in April, was formalized in a written proposal on May 8, rejected by subcommittee on May 23, appealed by letter on May 29, was finally granted on June 18 and paid on July 3.

The season as conceived was never accomplished. The use of the grant money was directed to a different objective.
This redirection occurred in the following manner. In May, school and recreation contacts announcing the season were made. The first press coverage announcing the return of the Artistic Director was released to the papers. Auditions were set for June 2. However, no contracts with any granting agency had actually been signed. In a meeting of the C.O.T.C. board of Tuesday, May 22, it was decided that no further public notice could be given until at least $20,000 of the budget was realized. Scheduled television interviews were cancelled. Approval was given to go ahead and assemble the acting company so that it would be ready to commence rehearsals in mid June.

Funding from both the O.A.C. and the State Office of Education was tied to the progress of state budget proceedings in the legislature. Until their budgets were decided, agencies could not determine how much, or even if, they could award anything at all to C.O.T.C.

By Friday, June 22, even though the Columbus Arts Council had by then pledged $3,000, no other money had been forthcoming. Company members had been waiting since June 2, eager to commence rehearsals or to look for other summer employment. The major promotional campaign was long overdue. Company planning was at the crisis point. The C.O.T.C. board met on the afternoon of June 22 and decided to cancel the
repertory for the summer of 1973. It was felt however that some visibility was important for any future season and that such money as was on hand and as might eventually materialize should be redirected to a new and scaled-down purpose.

The mime troupe which was to have been a side-show, promoting the major season, now became, in effect, the summer season. The one staff and three performer troupe expanded its performance schedule from 40 to 80 appearances.

On June 26, a call from the Columbus Arts Council's Executive Director cleared the use of its pledge of $3,000 for the mime troupe's season to schools and playgrounds. On July 3, their pledge was paid in advance of the season.

A description of this season of mime performances appears in the Project Report of Solicitation number IV since grants II, III and IV were all directed to this summer's activities.

### III. Columbus Business Solicitation of June 8, 1973

**Background III**

This solicitation was undertaken in support of the summer season proposed for 1973. It was an emergency action to raise capital quickly for the purpose of salvaging the summer's activities when funding agency decisions were delayed right up to the start of the season. As has been
explained, proposed funding from the Ohio Arts Council and the State Office of Education was indefinite because of state legislative delay in enacting the biennial budget. State Office of Education support was cancelled when in early June, federal government support to elementary and secondary education was drastically cut back.\textsuperscript{82}

On May 22, the C.O.T.C. board met and tabled any further progress until fund raising efforts were successful. Company morale was immediately affected. On May 24, the Technical Director accepted a summer job in Pittsburgh and left staff.\textsuperscript{83} Auditions were set for June 2. It was clear that money was needed quickly and additional fund raising actions would have to be undertaken.

On Friday, May 25, the Columbus Mayor's office was contacted in an attempt to see if the city might assist in funding the project since attendance would be drawn from city-funded playgrounds in large numbers. No funding was available.\textsuperscript{84}

Next, advertising agencies, banks and insurance companies were called and polled for their interest in this emergency situation. Calls were followed by a written document explaining the project and the problem in detail. This document is the subject of the following solicitation study.
Factual Data III

1. **Source Solicited**
   Approximately 50 companies in Columbus, Ohio.

2. **Date of Request**
   Each request was preceded by a phone call to a major company executive. Companies were petitioned commencing on May 25, through Friday, June 22. Interested businessmen next received a hand delivered, eight-page document in mixed, letter-proposal format which appealed for their financial support. This document was dated June 8, 1973. 85

3. **Project to be Funded**
   A two-month, four production, summer season of plays for young people to be produced in Columbus Players Club.

4. **Amount of the Request**
   The proposal asked for cosponsorship funds in the amount of $1,000 or $250 donations to provide one free performance in the name of the company making the donation. 86

5. **Amount Funded**
   Two donations totaling $500.

6. **Date of Payment**
A local pet food cannery announced its intent to donate $250 by phone on June 19. Their check was received on July 5, 1973. A soft drink company sent a $250 check on June 29.

Content Assessment III

1. Seriousness of Purpose

The gravity of the situation was immediately conveyed by the first line of the document's introductory letter which stated: "I should like to bring to your attention an emergency situation of interest to the community at large and hopefully to yourselves". The season was described, the current funding crisis explained, the state of preparedness discussed and a statement made to the point of a probable cancellation if support was not forthcoming. Companies were offered two different support options. The letter was signed by the Company Manager who in the reorganization and incorporation of the Company was now titled the Executive Director.

The layout of the document was also intended to convey an imaginative company with full comprehension of its objectives and an attention to detail. The letter-proposal was designed as follows. A cover page included the Company name and logo in a border. The bottom third of the page contained sketch drawings originally intended for use in season
promotion. The characters featured were a cowboy, a fairy queen, a robot, a genie and Aladdin. Pages two and three were the letter on newly designed company stationary, repeating the logo, company name and border and including the names of artistic production and executive staff. The rest of the proposal consisted of a section on organization and purpose, an explanation of the 1973 season, a biographical data sheet and press clippings from the summer of 1972.90

2. Merit: Accomplishment and Development Potential

The letter contained a paragraph which discussed merit in a unique way. It spoke of the endorsement of other arts funding organizations, thus showing their recognition of the value of the project to the community. At the same time the approval by arts organizations and the schools also relieved the prospective donor of the necessity of having to make an artistic judgment which he was perhaps not equipped to make. The paragraph was worded as follows:

The Ohio Arts Council has endorsed the project through partial financial support since the Company's inception in 1972. Grants are still pending from the Columbus Arts Council and Battelle. This week, however, I learned that a major portion of the proposed budget, $20,000, pending from the State Office of Education, will not now be available. Cutbacks this spring by the Federal Government in the millions of dollars for secondary educational support in the State of Ohio, are forcing retrenchment of cultural programming for our youth. 91
Merit was also alluded to in a statement about the extent of planning and the breadth of community participation in the proposed season:

Plans for our summer repertory are almost complete. The plays are selected. A professional staff has been assembled which includes a British Artistic-Stage Director, a senior company of seven professional actors, and other professional support personnel. High School apprentices, chosen from over forty area high schools in Franklin County, are ready to begin rehearsals on June 25 for a July 10 opening. Busing for audience groups of children also has been arranged with the Columbus Public Schools.

The theatre Company offers work for central Ohio trained talent. It offers organized, constructive apprenticeships for numerous area school youth.

A statement which addressed itself to the future, beyond the immediate situation was in the organizational section. It read:

The long range objective of the Company is to provide Columbus with a professional, repertory theatre which does not now exist. In addition to entertainment, its goals are educational. Not only do its purposes include creating and educating youthful audiences, the Company works directly with area youth in an Apprentice Program.

The main focus of the document, however, was on the immediate need for financial support.

3. **Responsible Management and Administration**

The document showed that the organization had grown. It was incorporated. It had its own board. It now had a list of artistic and technical managers for the summer. It had already produced a previous summer, thus it had experience. It was seeking capital from a variety of funding sources.
The biographical data sheet cited degrees held, related theatre-management and creative experience of six key personnel. And, finally, it is important to note that the current crisis was not of theatre management's making or control.

4. **Ability to Serve a Wide Audience**

The project was designed to serve area youth. It would take place in Columbus Players Club. It would run two months and a traveling mime troupe would be part of the plan. Specifically, the season was described as follows:

This year the summer season will include four productions performed on Tuesdays and Thursdays at 10:00 a.m., Tuesdays through Fridays at 2:00 p.m., and Wednesdays and Fridays at 8:00 p.m.—popular hours at the popular rate of $1.00 general admission. The plays are: *Aladdin's Lamp*, a well-known classic fantasy for children (July 10-20); the wood-dream sequence from Shakespeare's *A Midsummer Night's Dream* (July 24-August 3); *Westward Woe*, a frolicking musical comedy about the wild west (August 7-17); and *The Robots*, an adaptation of Karel Capek's *R.U.R.*, a science fiction drama about men and machines.

In addition to the stage productions mentioned above, this summer we have added a Mime Troupe which will perform free at playgrounds, schools and shopping centers. This description, while not putting a figure on potential audience involvement, none the less implied wide community impact and involvement in several places and many times.
5. **Future Self Sustaining Ability**

The proposal did not speak to this issue at all. In mentioning a long range objective, it implied longevity of planning. It did not, however, discuss specific budget or artistic plans for this future. The request objective was for immediate short-term funding in response to a crisis need.

**Project Report III**

Attempts to raise local business support for the summer theatre season of 1973 began after the C.O.T.C. board meeting of May 22, and continued until the board meeting of June 22. Between fifty and one hundred calls were made. About fifty copies of the June 8 letter-proposal were distributed. Businessmen were given a chance to read the proposal and then follow up calls were made. Two companies contributed a total of $500. This amount, while suggesting that some future follow up fund raising activity might be feasible from this source, was not enough to make any difference in the decision to discontinue the major summer season. Cancellation occurred in the meeting of June 22.

Contributors were called as soon as it was decided that a season of mime performance would replace fully mounted stage productions. They were given an option of a refund or the contribution of their funds toward this mime effort. In both cases the latter course was adopted in exchange for
verbal announcement of cosponsorship at the conclusion of each of the 80 performances.

A report on the modified season as it existed in performance is cited after the documentation of grant solicitation number IV in this chapter.

IV. Ohio Arts Council Request of March 13, 1973

Background IV

This grant request was the third of those included in this study as written expressly for the support of the second summer theatre season for children in 1973. While its application was earlier than some previously discussed, its funding came too late to change the board decision to cancel the theatre season. Its partial funding did, however, provide more than half the budget necessary for the modified season of mime presentations.

Factual Data IV

1. Source Solicited

   The Ohio Arts Council.

2. Date of the Request

3. **Project to be Funded**

New O.A.C. application forms restricted project descriptions to part of a single page. The project description as written is provided below:

It is proposed that the Central Ohio Theatre Company, Inc. produce four major plays for young people of approximately one hour in length in the Players Club of Columbus for an eight week season during July and August, 1973. Plays would be staged for a minimum of six performances per week or more depending upon audience response. Part of the summer project would include a traveling mime troupe that would reach shopping center and playground audiences. The six major weekly performances will reach a projected audience potential of 12,000. Extra performances and the traveling troupe will add thousands more to the total audience.

The plays proposed for this summer's repertory are: Aladdin's Lamp, executed in an Oriental-Chinese design; A Midsummer Night's Dream, a one hour sequence from the wood-dream segment of Shakespeare's original script; Westward Woe, a western musical farce from last season's repertory to be rewritten and restaged and an Americanized adaptation of R.U.R., a Czechoslovakian play of the 1930's by Karel Capek which deals with the problems of mechanization and automation of society. The production of R.U.R. would incorporate a horror-science fiction format highlighted with electronic music. The season has been picked for its variety as well as its educational value for young people primarily in the 6-12 year old age bracket and their families.

Part of the purpose of the Company is to create new theatre audiences by programming for youthful audiences. In addition, the season would provide training and theatre exposure for many of the young people in the community who will serve in the High School Apprentice Program.

4. **Amount of the Request**

$15,000.
5. **Amount Funded**

$5,000. On April 26, the proposal was approved by the theatre panel of the O.A.C. and sent forward for funding consideration by the executive committee in its entirety. In a memorandum of May 7, 1973, from the Assistant Director of the O.A.C. to all grant applicants, notice was given of the delay in funding because of the lengthy legislative debate over the 1973-74 biennium budget. This memorandum states:

Grant awards made at this meeting (May 16) for projects during July and August are contingent upon the appropriation of sufficient funds by the legislature. While it is unlikely that insufficient funds will be voted, it is a possibility, so grant award recipients must exercise good judgement as to whether or not to proceed with their project. These recipients should be notified by telephone by May 31 at the latest.96

On Friday, May 18, C.O.T.C. was notified by phone that it might expect to receive $5,000. Guarantee of any more of the requested $15,000 was uncertain. No contracts could be written until after the legislature had actually approved the state budget.97 The call was followed by a confirming letter of May 24.98 Continued, prolonged legislative debate delayed passage of the state budget until mid summer. In due course, the O.A.C. issued a contract on August 15.99 The grant was coded #S-74-31.
6. **Date of Payment**

Payment was not received until October 26, 1973, two months after the completion of the project which the money was to make possible.

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Content Assessment IV

1. **Seriousness of Purpose**

The approach taken in this request was comprehensive, focusing multi-dimensionally on the past, present and future. This proposal contained a project description, a statement of the budget and a listing of additional funding sources from whom monies were being solicited, an organizational profile, personnel biographies on three key persons, newspaper reviews, articles and features from the 1972 season, production photos from the previous summer, colored slides and a tape of edited musical selections of some of the original music and lyrics from 1972.

The organizational profile described the growth situation from the former season to self incorporation and listed the members of the board. It cited the multiple purposes of the organization, cited plans for organizing the company personnel and finally spoke to the future of the company in the community. The fact that the O.A.C. had granted past support meant that it had an investment which would, with their further assistance, pay dividends.
2. Merit: Accomplishment and Development Potential

The use of photographic prints, slides and sound tape along with newspaper reviews, letters to the editor, and headline clippings were all included expressly for the purpose of showing the accomplishment, of having produced a premier season, which now through incorporation and continuity, was being built upon.

The following sentence alluded to development potential:

By working with the public school system, youth organizations and community action centers as well as with the general public, it is hoped that this project will, in time, capture the imagination and support of the Columbus community.

3. Responsible Management and Administration

The announcement of the same artistic director and company manager implied continuity of administration. Lessons learned from the previous year's experience could now be put into practice. The council, having dealt with these persons in the past, now knew better the management to whom they would be entrusting their funds.

The names of the board members were well known in the community as supporters of the arts not only by their prior assistance with the premier season at the Ohio Theatre, but also for their association with other arts related organizations.
4. Ability to Serve a Wide Audience

The project description estimated the total season's audience as being in excess of 12,000 persons. No longer would the company be content to wait for an audience to come to it as it had in the Ohio Theatre. Through the use of portable mime performance it would reach out to new audiences on the playgrounds, in summer school classrooms and in the shopping centers of the community.

While the house potential for the audience was much less than it had been at the Ohio Theatre which seated 3,000, the 250-seat Players Club facility could seat 16-20,000 in seasonal capacity. This was a potential many times greater than the actual audience of 1972.103

As is mentioned in the proposal, discussions with the public school system brought the promise of the use of Title I (federal) monies to purchase blocks of tickets for school children.104 The schools also promised busing support. When the director of the summer playgrounds of the Columbus Parks and Recreation Department was informed of the cancellation of the summer season on June 26, he announced that the parks had actually been successful in obtaining funding for busing groups of children from the playgrounds to the theatre.105 This transportation support would greatly have helped attendance for the pending 1973 season.

More money ($5,000) was to be set aside for newspaper advertising and promotional activities. This was twice
the amount actually spent promoting the season in 1972. In addition, Players Club had a membership which was in the process of being notified of the summer plans and which could be expected to add to audience support as well.

5. **Future Self Sustaining Ability**

The space devoted to the future beyond the 1973 summer season was slight, but not left out. In the organizational profile was the following statement:

> In the process of keeping the Company alive during its formative years, we hope to qualify for federal funding as well as state and local funding and eventually, we hope that the Central Ohio Theatre Company, Inc. will become entirely self-supporting.

No plan beyond this simple statement was given. But, as a goal, an ambition, the notion of self sustenance was included as part of the request.

**Project Report IV**

In the C.O.T.C. board meeting of Friday, June 22, the summer season of four major plays was cancelled as has been mentioned. The board did approve expanding mime offerings as the Company's sole performance product of the summer.

Much work had to be done in short time. All company members and apprentices had to be notified and released to search for other summer employment. The theatre had to be notified. Other funding sources had to be negotiated with
and their monies diverted if possible, to this new project.

On July 6, a letter was written to the Assistant Director of the O.A.C. In part, it stated:

As I mentioned on the phone yesterday, money has come in just too slowly to make a major season possible for us this year. However, our board is most eager to produce something to keep our name before the public, children especially. We are now proposing to operate our Mime Troupe which has already been two months in rehearsal. We would like to present this group to schools and playgrounds free of charge as originally planned but give it a full season production schedule. The four mimists and one technician Troupe will produce 80 performances during the eight weeks between July 9 and August 31. We are already working out a schedule with schools and playgrounds as the Columbus Arts Council has already pledged the support of their grant for this new purpose.

...I am asking that you make the $5,000 already granted the Company by the O.A.C. available for the Mime project which is ready to commence July 9. Should this request be granted, I should like to have half the funds as soon as possible to meet immediate costs. The remainder of the money should be payable in September upon completion of the 80 performances. Records will be kept with teachers and playground supervisors signing certification slips of performance.

...I am also requesting that the remaining $10,000 still under consideration by the council be approved and earmarked for next summer. Should this not be possible we shall resubmit in September. Since the season shall be the same as proposed this year, however, reapplication may not be necessary. It will help to know early this year that we have O.A.C. funding for next year to resolve those problems which have forced changes in plans this year.

A budget for the summer mime activities was included.

This letter brought a response from the O.A.C. dated July 11. It requested the completion of new application forms even for the mime project and stated that the grant would have to be reconsidered by the council in its meetings of August 7 and 8.
C.O.T.C. boldly commenced its season of mime, not waiting for the August O.A.C. meeting which would have made even a mime season too late to start. On August 9, C.O.T.C. was informed that the $5,000 was cleared for use on the mime project. By then the season was almost over and bills and artists had not been paid. A further C.O.T.C. letter requesting that half the grant be paid immediately was sent. It was not paid. Payment was not received until October 26.

In the O.A.C. response of July 11, the Assistant Director spoke encouragingly of C.O.T.C. receiving the full amount of the original request of $15,000 with $10,000 of that amount being designated for a 1974 summer season. The council denied this request in August, stating that summer projects should be applied for on or before their March 15 deadline.

A final report was submitted to the O.A.C. and a copy was sent to the Columbus Arts Council in September of 1973. In all, 80 mime performances were produced free to audiences in the public schools and in recreational parks and community centers.

While unable to conduct an apprentice program, C.O.T.C. mimists did work with children from the audience after each performance.
An estimated 4,500 people saw the mime performances. The mimes ranged from simple solo characterizations to complex duo and trio story mimes. The project received press support in the printing of releases for the public at large. "Thank you" letters from organizations and children were included in the final report. 116

The performances were successful in stimulating interest in the company. There were requests for fall performances. Contracts were signed for seven immediate, additional performances in the area. The final report went on to explain:

The project did help us gain profile information on Columbus youth audiences so that we now feel taking the performance to the audience is preferable to centrally locating it.117

The standard O.A.C. report was enlarged by the inclusion of a complete performance schedule for the summer which included dates, locations, performance times, performance facility descriptions and audience estimates. Sample confirmation slips signed by teachers and playground supervisors were inclosed as well. The season had ended on August 24, with its 80th performance.118

V. Columbus Business Solicitation of December 17, 1973
Background V

In the process of seeking emergency funding during the months of May and June of 1973, in support of the summer repertory, a number of agencies, stores, chain operations, banks and insurance companies indicated that they did give money to arts and/or child oriented organizations, but not on short notice. Many stated that they had a fund and that requests for funding were studied at the end of the year. More than 30 businesses said they would welcome a proposal for support of future activities.\textsuperscript{119}

In December of 1973, it was decided to pursue this fund raising possibility. A ten page, business proposal of a general nature was written. It was dated in a cover letter, December 17. The letter was written as a follow up to the emergency letter written earlier in the summer. Approximately one hundred of these new proposals were mailed out in December.\textsuperscript{120}

This solicitation was not very successful, even by small company standards. Its study is interesting, however, because it represented a new departure for C.O.T.C., the search for business support for general rather than specific purposes. The reasons for its meager support make for interesting speculation.
1. **Source Solicited**
   
   Approximately 100 Columbus, Ohio area businesses.

2. **Date of Request**
   

3. **Project to be Funded**
   
   General support. The cover letter explaining the request reads as follows:

   Dear Sirs,

   Earlier this year you may have received an appeal for financial assistance to enable the CENTRAL OHIO THEATRE COMPANY, INC. to produce its SUMMER REPERTORY FOR YOUNG PEOPLE, 1973. While funds for the entire program as originally planned were not forthcoming, I am most pleased to report that our Company was able to produce 80 free public mime performances at Columbus schools, hospitals and recreation centers this past summer, to the delight of thousands of Columbus children. The members of the CENTRAL OHIO THEATRE COMPANY are extremely grateful to those of you who made our successful summer possible.

   We are asking your help in advance this year to assist our projects for 1974. We are requesting major Columbus businesses to contribute $250.00 By asking a little from a lot, we hope to raise sufficient funds to provide a full year of varied theatrical activities and to increase the feeling that our work belongs to everyone--contributors, performers and audience alike.

   What do you get for your contribution? CENTRAL OHIO THEATRE COMPANY, INC. is a non-profit, professional performance organization which during 1973 was granted Federal tax exemption in recognition of our non-profit education goals. All donations to CENTRAL OHIO THEATRE COMPANY, therefore, are tax deductible--a benefit for you at "income tax time." In addition, all donors will be cited as Business Patrons throughout the coming year.
at all performances.

In order for you to know us better as an organization, I have included an organizational profile, a brief biographical data listing of key Company personnel, and copies of just a few of our many reviews, articles, letters and responses to our efforts to date. In addition, I have responded to several of the most frequently asked questions put to me by prospective donors.

We hope you will join us this year in our efforts to bring our ambitions for Columbus' first repertory theatre one step closer to a reality and share with us the thrill of audience-actor rapport in the magic of the theatre.

In a two-page section titled "Questions Most Frequently Asked by Prospective Donors", the following subsection spoke more specifically about the prospective use of any donations received:

WHAT WILL OUR DOLLARS GO FOR?

An immediate need is to match an Ohio Arts Council grant for a February, 1974, Artists-In-Residence program for Columbus Arts Impact Schools. The project, already approved by school officials and already granted partial support by the Ohio Arts Council, needs matching capital to become a reality.

Dollars are needed to match requested Columbus and Ohio Arts Council dollars to renew our work with Columbus Summer Schools, hospitals and recreation centers during the summer of 1974.

Dollars are needed to help produce and launch our first year-round touring theatre project being planned for fall of 1974.

4. Amount of the Request

$250 from each business donor.
5. **Amount Funded**
   One $250 donation.

6. **Date of Payment**

**Content Assessment V**

1. **Seriousness of Purpose**
   The format and length of the request were both meant to convey earnest intent on the part of the Company. The formalized envelope, the introductory letter, the ten-page length of the document, its section on most frequently asked questions, a company profile, company biography sheet, two pages of photos and mime reviews from the summer of 1973 and two pages of theatre reviews from the summer of 1972, all gave credence to the seriousness of this request.

   The two-page section dealing with questions most frequently asked tough questions and gave lengthy, philosophic answers. Some of these questions read as follows:

   **WHAT ABOUT THE NOTION THAT THE ARTS IN A DEMOCRACY SHOULD BE FREE?**
   Happy rhetoric. Unless we collectively find a way for the arts to be made the livelihood of a few, what is free won't be worth attending.

   **WHY MUST THE ARTS SEEK DONATED MONEY? WHY CAN'T THEY BE RUN LIKE A BUSINESS, TAKING PROFIT AND LOSS IN THEIR STRIDE?**
Certainly, in terms of performance, the arts have a product to sell. Yet, while one can influence it, it is none-the-less difficult to estimate audience turn-out in advance; especially so for a new performance ensemble. Empty seats, unlike unsold products, cannot simply be marked down and remaindered while new, more popular products replace them on the market. Empty seats, if the sale of seats alone is to be the mainstay of the arts, spell disaster for any arts organization. Costs, by performance time, are set, the total performance product is expended at the time of the initial sale, and there is nothing left to be remaindered. No one wants to buy an empty seat for a past performance, regardless of the percentage of markdown.

IF THE ARTS CAN'T MAKE IT ON THEIR OWN, DOESN'T THIS MEAN THAT THEY ARE NOT WHAT THE MASS PUBLIC AUDIENCE WANTS AND THEY SHOULD DIE ANYWAY? WHO NEEDS THEM IF THEY CAN'T FLOURISH AT THE TICKET OFFICE?

The arts cannot always be thought of as pure entertainment. Frequently, because of their intellectual nature, they lead, not follow society. The great Greek tragedies, for example, were philosophic works written to force us as audience to ponder the nature of man and fate. This continual analysis of man, his nature and society, be it humorous, lyric, philosophic, tragic or all of these, accounts for much of the volume of theatrical literature. Thinking has never been the most popular pastime of man—yet, when done well, performed for us as a play with beauty, precision, skill, and accompanied by the magic of stage light, makeup, costume and movement, ideas via the arts can give us some of the grandest moments we may ever experience. The ability to enjoy drama purely formalistically, as sound, color and motion, if not intellectually as well, is intrinsic to us all. Even though many of us may never set foot in a theatre, the option to do so will only be ours if we help keep artists performing, and the art of performance alive. Participating in such assistance is an act of which we can be justly proud, because it assists in the evolution rather than the extinction and limiting of our cultural diversity.
WHY GIVE TO THE PERFORMING ARTS? WHY NOT GIVE TO SOMETHING PERMANENT?

I've always found the desire to be remembered a strange quirk of human nature. It is interesting that most frequently, donors to the arts wish to give monies for collections of things with their names on them, or for bricks and mortar with their names inscribed permanently into the cornerstone of a memorial, a hall, an auditorium or museum. Almost always it is the performer and the living artist who is neglected—somehow the notion of selfprivation and struggle against great social and financial odds seems to be a generally accepted romantic concept of the norm, indeed, even the necessity of an artistic life. Yet, in the business world, we need not think twice about maintaining the necessities of production at peak efficiency, knowing that the quality and quantity of output is at stake. So it is with the performing arts. Live artists are the performing arts. Is it really so strange to assist performance as opposed to bricks and mortar? What good are our auditoriums, our museums, our schools, our recreation centers without quality in human performance? Empty, unused, these inscribed buildings become funeral monuments to a vacuous society. Help us invest in people, to perfect the qualitative evolution of our culture, not just the history of architecture.

THE ARTS COUNCILS WERE SPECIFICALLY SET UP IN THE 1960'S TO ASSIST AND PROMOTE THE ARTS. LET THEM DO IT.

Yes, the formation of the National Endowment for The Arts in Washington, D.C. and the Ohio and Columbus Arts Councils locally were established for this very purpose. These organizations, however, cannot do the whole job. They can focus on needs, they can select excellence from among the various offered solutions to cultural needs, and assist both organizations and society with their grants. But each locale, once needs are recognized, must unite to assist in overcoming cultural deficiencies. Please help the CENTRAL OHIO THEATRE COMPANY create for our community something which has never yet existed, a professional company of performing artists; itself, in turn, responsive to community needs. Help us to receive continued Arts Council support by recognizing their lead in selecting us to help fill in the cultural gaps of our city. Matching funds will give the Councils something to respond to and let them know that you also care about the state of the performing arts.
2. **Merit: Accomplishment and Development Potential**

Four pages of the request were devoted to the productions of the two previous summers. There were newspaper photos, reviews in full or part, and articles about the activities. The Company, while legally less than one year old, had two summer seasons of activities to its credit. These seasons alone had raised the number of presentations to 107. These had been selected by two different, public, funding organizations as worthy of financial support.125

C.O.T.C. not only had development potential, it was rapidly expanding. The theatre profile page now listed four performing groups. These were: Summer Repertory for Young People; The Mime Troupe; The Pleiades; and DanCentral. The Summer Repertory was the original 1972 idea. The Mime Troupe was now identified as a unit concept resulting from the success of the summer of 1973. The need for an adult performing unit had been recognized even earlier when requests were received for adult theatre. Response to this need resulted in the organization of the Pleiades in February, 1973. Because of the visibility of these theatrical activities, an artistic director of modern dance sought management support from C.O.T.C. This entreaty lead to the founding and fostering of DanCentral, a modern dance troupe.126

The biography roster featured in addition to the executive director, four artistic directors, one each for theatre, music, mime and dance. No less than six key artists were
singly out by name and experience for inclusion.

4. Responsible Management and Administration

The proposal was meant to be impressive. The survival and incorporation of the theatre group, and its expansion into other areas were further signs of a growing artistic effort and an expanding organizational concept.

In addition, the final question-answer section mentioned the company's board and stated the ways in which this theatre effort was unique in the community. It read as follows:

WHY, WITH SO MUCH ELSE TO GIVE TO, SHOULD I GIVE TO CENTRAL OHIO THEATRE COMPANY?

CENTRAL OHIO THEATRE COMPANY is a new performing arts concept which isn't duplicated by any existing Columbus theatre group.

...C.O.T.C. is a Columbus-based community-oriented performing arts ensemble, responsible to a civic board of community leaders: businessmen, educators, members of the legal profession, community cultural arts leaders, professional performing artists, parents and homemakers.

C.O.T.C. is interested in adjusting to the community's needs in the performing arts and in rounding out our community's cultural offerings, not duplicating or competing with existing performing arts offerings.

C.O.T.C. is not a dinner theatre, not a guest celebrity series, not a one-night-stand touring road show, not an amateur club.

C.O.T.C. exists for the development and training of local audiences to heighten their interest in and develop their appreciation of the performing arts.

C.O.T.C. is non-profit. We are interested in developing talent and building and entertaining audiences, not exploiting them at the ticket office.
C.O.T.C. performing artists live in Columbus. Columbus is our community. We believe in the arts. We believe in Columbus. Do you? Together let's enliven the local performing arts environment.128

The following selection describing the Company in the organizational profile, further presented the Company's objectives, its activities and revealed its management concepts:

The CENTRAL OHIO THEATRE COMPANY is a non-profit tax-exempt professional performance organization dedicated to establishing a resident repertory theatre company to produce quality dance and theatre pieces for audiences of all ages throughout the central Ohio area. C.O.T.C. is also determined to provide a much needed performance outlet for professional performing artists residing in the central Ohio area. All C.O.T.C. theatre and dance Artistic Directors and Senior Staff performers are trained, working, experienced professionals.

In addition, C.O.T.C. is devoted to educating audiences and young performers. C.O.T.C. is continually training and providing performing opportunities for younger apprentice performers as well as holding workshops and master classes for school children and teachers, and providing teachers, resources and performers for Artists-in-Residence programs in the public schools.

Since its inception in the spring of 1972, C.O.T.C. has presented to area audiences original musical plays for children; excerpts from the great classics of the Greek, Elizabethan, 18th Century, 19th Century and Modern theatre; performances and lecture-demonstrations of the ancient art of mime; workshops for teachers in mime and movement; and, most recently, a premiere of modern dance works.129

4. Ability to Serve a Wide Audience

The Company had served a wide audience in many different performance situations. The quote cited above is
evidence of this. Biographical information written to spotlight individual achievements further demonstrated this collective ability. The four pages of reviews and photos spoke visually to diversity and to the many activities of the total ensemble.

5. Future Self Sustaining Ability

The request did not address itself at all to this point. The Company had been qualitatively selected by arts funding agencies for its worthiness to receive public monies. However, no budget sheets on any activities past or future were included as part of the content and there was no Company listing of assets.

Recipients of the proposal may well have asked themselves if giving would become an annual responsibility, or at least an annual request.

Project Report V

This solicitation was the first non-specific fund raising request. It did not ask support for a single project—it asked for general support toward a number of generalized projects. It asked for a relatively small amount of money. But, there was no crisis of the moment or dire imperative. Businessmen may have thought, if the request for similar, small gifts had not saved the summer, how then could the same now produce a series of activities?
The proposal netted exactly one businessman's personal gift. There are perhaps many reasons for this meager return. All companies do not have fiscal years corresponding with the calendar year. Thus, sending the request out in December may have been inappropriate timing for as many as fifty percent of the companies solicited.

The request was also sent in mid December, thus getting caught up with Christmas mail. The proposal was sent out in mass. All previous funding efforts had been directed to specific, known organizations and people. Even the emergency business support effort of the previous summer was initiated with preceding phone calls, follow-up letters and in some cases personal presentations. There was no prior phone call for this solicitation. Therefore, individuals in companies were not identified as recipients prior to mailing. There were also no follow-up calls after the mailing. It was a one-shot appeal, maintaining no continuous pressure, however tasteful, on the prospective donors. It did commence as a follow-up to letters sent six months earlier--and it gave a report on summer activities, but the thirty-odd companies which evidenced future interest or had encouraged requests for later in the year were not singled out nor reminded of their previous encouragement.

In short, the kind of follow-up so obviously a factor
in the success of grant number two, was totally lacking in this situation. The notion of asking a lot for a little in this situation only resulted in a little from a few.

The format of the proposal was interesting. It was structured by the grantsman. No company or agency form guided its contents nor limited or extended its responses on the many issues discussed. This freedom for self presentation was unique and the same kind of challenge offered in the emergency request of the summer of 1973.

The missing psychology of necessity or emergency need, of urgency may well have been a key factor for some donors. In such situations donors may get added satisfaction from knowing that their support not only went to a non-profit, cultural cause, but that it may have helped make something possible which otherwise would not happen. However, no responsible management would wish continually to present itself as always in a state of crisis.

The proposal may simply have been too verbose. It was certainly idealistically written. Appeals which make sense to art committees, however, may not make sense to the average businessman. The council grants were referred to committees perhaps better able to assess the merit of potential projects. The businessman is probably not equipped to cope with a cultural appeal based on social idealism. National surveys also reveal that, while business support for the arts is growing, their contributions are only a small percentage of
Chapter Summary

Chapter III dealt with five fund raising solicitations all related by a unity of purpose which was to secure money for summer theatre, repertory seasons for children.

Grant I succeeded in attaining $5,000 for use in support of the Ohio Theatre Summer Repertory, 1972. This amount was half that requested and the resultant, one-month season was half as long as originally intended.

Grants II and IV were successful in raising $3,500 and $5,000 respectively toward a planned, second season of children's theatre in 1973. These amounts represented two-thirds and one-third respectively, of the amounts requested. Business Solicitation III, also brought in $500 toward the same season. The season, because of funding delays and cutbacks, was converted to a mime troupe tour.

Business Solicitation V was a general, mass-mailed request. Its purpose was to raise operating capital in support of an anticipated, summer theatre season in 1974. It succeeded in raising only one, $250 gift.
Chapter III Footnotes

1 David Hopton, Executive Director of C.O.T.C., Calendar-Diary, February 9, 1972, Personal Files, David Hopton, Worthington, Ohio.


The proposal presented to the Dean of the College of The Arts called for an annual budget of $115,000 to be advanced by the University. The Company would aim for a child audience both in and out of public schools. The Company would have 6-8 productions in rehearsal per year. The budget breakdown for it is as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>$15,000</td>
</tr>
<tr>
<td>1 Co.Manager</td>
<td>4,000 (part time)</td>
</tr>
<tr>
<td>6 Actors</td>
<td>36,000 (6,000 each)</td>
</tr>
<tr>
<td>6 Technician-Actors</td>
<td>36,000 (6,000 each)</td>
</tr>
<tr>
<td>Promotion, costumes</td>
<td></td>
</tr>
<tr>
<td>Sets &amp; Equipment</td>
<td>24,000</td>
</tr>
<tr>
<td>Total</td>
<td>$115,000</td>
</tr>
</tbody>
</table>

Clifford John Williams and David Hopton, Proposal, February 8, 1972, C.O.T.C. Files, Worthington, Ohio.

3 The Columbus Association for the Performing Arts or C.A.P.A. was formed in the spring of 1969 to salvage the Ohio Theatre. The theatre had been built as a movie palace and first opened in 1928. On August 1, 1969, C.A.P.A. purchased the theatre and commenced renovation. In 1969-70, it had its first performing arts series offerings. In 1970-71, it became the performance home of the Columbus Symphony Orchestra. Cf. Mary Bishop, "Ohio Theatre History," Unpublished Remarks, Columbus, Ohio, Columbus Association For the Performing Arts, March, 1976, pp. 2, 4-6.

4 The President of C.A.P.A. in 1972 was Mr. Robert Lazarus Jr. Mr. Williams met with Mr. Lazarus on February 16. Hopton, Calendar-Diary, February 16, 1972.


The reason for the rolling repertory format and the alternating, morning-afternoon play schedule was to enable vacationing summer audiences to see the entire season. Rolling repertory is also more interesting for actors as the mixed
Schedule offers the greatest possible variety throughout the season.

6 Ibid., p. 2.
9 Hopton, Calendar-Diary, August 31, 1972. The final project report was delivered to the O.A.C. on August 31. Payment, however, was made directly to C.A.P.A. and the actual date is unknown.
10 Subsequently, Columbus Symphony Orchestra support proved impossible to schedule. The loss of this orchestra accompanied production was doubly regretted as it meant both a loss of C.S.O. promotional volunteers and regular C.S.O. audience support.
11 O.A.C. Contract No. S-73-9, p. 1. In compliance with this coordination regulation, contacts were made with both Columbus Junior Theatre and Plus Imagination. The Director of Plus Imagination was cast as a member of the senior acting company for the season. Five of the cast high school apprentices had also been students of theatre at Columbus Junior Theatre. Both organizations were credited as supportive contributors in the statement about the Company on the seasonal flyer. This flyer was the basic promotional distribution piece and had a circulation of about 100,000 copies.
12 Mr. Williams' credentials were written for press release in Company PR-Data Sheet #2B, 5 May, 1972, C.O.T.C. Files, Worthington, Ohio. They were printed in the newspaper in the following article: James T. McCafferty, "Ohio Theater Company Formed: Concept Aimed At Young People," Columbus Dispatch, 28 May 1972, entertainment section, p.3.

Mr. Williams biography is as follows:
Clifford John Williams was born and educated in London. He began his affiliation with theatre in his youth working in theatre and concert box offices and with a London theatrical costume house. In 1943 he entered the Royal Academy
was interrupted by service in the Royal Navy with the southeast Asia command fleet. Upon completing his studies after the war, he began his professional career as an actor with the Shakespearean Memorial Theatre at Stratford-on-Avon, now the Royal Shakespeare Company. In 1948-49, he toured America as an actor with the American National Theatre and Academy (ANTA). He has also appeared as an actor with Laurance Olivier productions in London and New York, repertory companies in Great Britain and North Ireland, and the Old Vic Company, now the National Theatre Company, in Great Britain and on tour in Europe. After teacher training at London University he served as the head of Speech and Drama at a large comprehensive school in London. He became a lecturer of Speech and Dramatic Literature at Rose Bruford College of Speech and Drama in 1964 where he was named principal in 1967. In the fall of 1970, Mr. Williams joined the theatre staff of the Ohio State University as a visiting professor of theatre, and is remembered by Columbus audiences as an actor in "Hay Fever", and as director of the University production in the winter of 1971 of "Marat-Sade", and most recently for directing the University production of "Joan of Arc at the Stake". In June of 1972 he will be directing the University production of "Cosi Fan Tutti", to be presented with the Columbus Symphony Orchestra under the direction of Evan Whallon at the Ohio Theatre. During the last two years Mr. Williams has been guest lecturer at Princeton, Pennsylvania State University, and Actors Studio in Hollywood. During the 1971-72 school year, Mr. Williams has been actively involved with the Columbus Public Schools, participating with the federal Arts Impact Program. He is also the author of several books on theatre subjects.

13 Cf. O.A.C. Contract No. S-73-9, p. 3. David Hopton was by May 16, the new project director. He had been nominated for this task by the Dean of the College of The Arts in an open public meeting at the Ohio Theatre of April 24. Hopton, Calendar-Diary, April 24, 1972.


15 The question of a possible future for the Ohio Theatre Company beyond the summer repertory project was raised by the Company Manager with the President of C.A.P.A. in one of a series of conversations necessary to the planning of the summer. The answer was simply, that any future would have to await the success of the summer.
A great deal of time was spent both by C.A.P.A. personnel and the Company Manager in the month of May in attempting to locate a downtown shop site for the construction of the sets. About six different locations were reviewed but complications such as zoning and insurance problems precluded their use. Finally, free use of the Mershon Auditorium shop on the Ohio State University Campus was arranged. The following letter authorized its use:

Donald H. Horton, Director-Manager to Herbert Theis, Stage Manager, 16 June 1972, C.O.T.C. Files, Worthington, Ohio.

The master schedule for the season showed a "Galaxy" premier date of July 17. It would have been performed again on Thursday, July 27. However, on Friday, July 14, the Company Manager met with the President of C.A.P.A. and was given a two week closing notice for the season unless substantial numbers of tickets could be sold or large audiences gathered by free distribution of tickets. It was believed that the latter tactic would show enough popular interest to justify further community solicitation to support the project as a benefit. Hopton, Calendar-Diary, July 14, 1972.

With the meeting of July 14 in mind, a need for economy and the necessity to put all time into promotional efforts rather than the opening of a sixth production, the Company Manager in conference with the Artistic Director, decided to cancel the opening of "Galaxy" and in its place substituted two performances of "Discovery 1492" on Monday, July 17 and one additional performance of "Westward Woe" on Thursday, July 27.

The Artistic Director, Clifford John Williams wrote the script and lyrics for "Discovery 1492", "Black Legend", "Tea Party 1773", and "Galaxy". Company Manager, David Hopton wrote the script and lyrics for "Westward Woe". The music for these five productions was scored by Music Director, David Allen Chase. "Behalf of The Laugh", was written by O.S.U. theatre graduate Susan Dias with music and lyrics by Norman Curtis and Linda Zartman.

Hopton, Calendar-Diary, May 4, 1972.

Senior Company Actors were: Holly Chapman, Bronwynn Ruth Hopton, Carolyn O'Donnell, William Morton, Ronald Steelman, David Hassler and William McWorter. Cf. "Cast Named for

22 The high school apprentices selected for the summer casts were: Jo Tonti and Emilie Travis from Grove City; Roger Minor from East High; Steve Black from Upper Arlington; Peter Muste and Bitsy Merriman from Whetstone; Trip Lazarus from Columbus Academy; Jeff Reed and Terrie Hopkins from Dublin; Laurie Close from Hamilton Township; Donna Wells from West High; Karen Kaye Rose and Wendie Willis from Worthington; Cindi Skunza and Tony Kiener from Bishop Hartley and Carla Hazlett from North High. Names were released to the press in company PR-Data Sheet #20, June 26, 1972.

23 The Set and Costume Designer was Mark Mahall; Lighting Designer, Frederick Kraps; Chief Carpenter, Dennis M. Sinclair and the Stage Manager was Marianne Schneller. Cf., "Rep Theatre: Six Plays Readied," *Columbus Dispatch*, 23 June 1972, sec. B, p. 11.

24 The Administrative Assistant for publicity was Cynthia Shore Robins.

25 The Music Director who served as both composer and conductor for the season was David Allen Chase. Cf. "For Children's Plays: Music Carefully Planned," *Columbus Dispatch*, 8 June 1972, sec. B, p. 35.

26 Numerous meetings were held between the Company Manager and the President of C.A.P.A. in May and June. Two recurring topics were newspaper advertising and the size of theatre union crews. Advertising was denied the project on grounds that they were expensive and once begun, the season would lose the benefit of the free paper coverage it had been getting. This logic remained an untested hypothesis since no ads were purchased for the summer.

The Company Manager asked repeatedly to meet with the President of the stage hands union to request changes in the theatre-union contract which called for a crew of eight on a four hour work call regardless of the size and duration of the event. Several such meetings were scheduled but the union president never came. The stage manager would always come and refuse to renegotiate.

Two representatives from a seamstress union suddenly materialized on June 16, demanding a meeting on June 19. In spite of the fact that the Company had its own paid designer and costume assistants, the union members demanded that they be
hired for the run of the season. The Company Manager and C.A.P.A.'s President decided against increasing the budget at such a late date. On the day of the opening, July 3, two members of the union and a representative from Cincinnati appeared back stage threatening to call a strike, pulling stage hands off the show and thus closing the season. When the union official saw the meager size of the audience, the three left and were not heard from for the rest of the summer. Hopton, Calendar-Diary, June 16, 19, 1972.


28 See note 12 above.

29 Company Manager Publicity Reports, Phase I (June 1-7), Phase II (June 8-18), and Projected Publicity, C.O.T.C. Files, Worthington, Ohio.

30 Although the Mershon Director's letter released the shop for June 26 (Cf. note 17 above), work was actually begun on Monday, June 19 with the permission of the Stage Manager of the hall. Hopton, Calendar-Diary, June 19, 1972.

31 Administrative Assistant Robins arranged for cast Members to appear in both the Bexley and the Worthington Colonial Hills Fourth of July Parades. Participants wore theatre costumes and carried banners.

32 In a form letter prepared by the President of C.A.P.A. of May 25, 1972, C.A.P.A. assumed an employer relationship with the Company. The letter also cites the size of the estimated budget as being $42,840 but includes the self protective statement: "Neither the May 6, 1972 Agreement or the estimated budget attached thereto are considered as guarantees that there will be sufficient funds to complete the entire season." Robert Lazarus, President of C.A.P.A. to Individual Members of the Ohio Theatre Company, May 25, 1972, C.O.T.C. Files, Worthington, Ohio, pp. 1-2.

33 See note 18 above.

See reviews as follows:


Jean Ann Weaver, "Kids Shows Are Here But Where's The Audience?", The Booster, 20 July, 1972, p. 3.


By the end of August, the final O.A.C. project report gave the total deficit as $8,152. Final bills had increased the earlier figure. C.A.P.A. covered the losses. Cf. Ohio Arts Council Evaluation Report Form for #8-73-9, Archives, State of Ohio and C.O.T.C. Files, Worthington, Ohio, Sec. I, Financial Report, p. 2.

The Preliminary Report of August 10 mentions only 178 completed questionnaires. In actual fact, misplacement and late mailed responses brought the total to 192. Hopton-Robins, Preliminary Report, p. 3.

Sir Tyrone Guthrie has also noted the tendency of businessmen on theatre committees to want to spend as little money as possible. Sir Tyrone Guthrie, A Life in the Theatre, (New York: McGraw-Hill Book Co., 1964), p. 316.


Ibid., Part VI, Recommendations, p. 8.
The minutes note that the following persons were present: Dean Rigsby and Pat Simmons (College Publicity Director), from the College of The Arts at Ohio State University, Alan McCracken, Director of the Ohio Theatre, Robert Lazarus, President of C.A.P.A., Janice Kent, Director of Columbus Junior Theatre, Rosemary Hite, reviewer for the Citizen-Journal, Sara Carroll of the Columbus Dispatch, Helen Sandfort, Columbus Public Schools Fine and Performing Arts Supervisor, Donald Streibig, Director of the Ohio Arts Council and Mrs. Elsie Miller.

42 Ibid., pp. 1-2.

43 Hopton, Calendar-Diary, October 10, 1972.


45 Funding was eventually sought from the Columbus Arts Council, Battelle, the Ohio Arts Council and the State Office of Education.

46 See discussion of the 1973 staffing on page 34 and note 72 below.

47 See the discussion of the 1973 summer season on page 47 and note 95 below.

48 The logic behind the change in schedule from rolling repertoire to the two-week run schedule was purely for practical reasons. It was hoped that by spreading out the build time, quality could be improved. Also by closing a show completely, logistical problems in the theatre could be avoided during the season.

49 The number of groups attending the 1972 summer season is given in the: Ohio Arts Council Final Report #S-73-9, p. 1.

50 March 2, 1973 is the date on which incorporation papers were filed with the State of Ohio.
For the funding agencies solicited see note 45 above.

Proposal to the Columbus Arts Council from The Columbus Players Club and the Central Ohio Theatre Company, May 8, 73, C.O.T.C. Files, Worthington, Ohio, p. 1.

Donna Walker, Executive Director, Columbus Arts Council, to David Hopton, Executive Director, C.O.T.C., June 29, 1973, C.O.T.C. Files, Worthington, Ohio.


Cynthia Robins Memo to David Hopton, December 20, 1972, C.O.T.C. Files, Worthington, Ohio.


David Hopton, Telephone Notes, March 10, 1973, C.O.T.C. Files, Worthington, Ohio.


David Hopton, Telephone Notes, April 30, 1973, C.O.T.C. Files, Worthington, Ohio.

Proposal to Columbus Arts Council, May 8, 1973, Table of Contents, p. i.

Hopton, Calendar-Diary, May 23, 1973. Dean Rigsby sat on both the C.O.T.C. board and the Columbus Arts Council Theatre Committee. He reported the actions of that committee to Mr. Hopton by phone on May 23.

David Hopton, Telephone Notes, May 24, 1973. The content of these notes inspired the substance of the letter of May 29. See note 65 below.

David Hopton, Executive Director, C.O.T.C. to Noverre Musson, Chairman of the Columbus Arts Council Executive Committee, May 29, 1973, C.O.T.C. Files, Worthington, Ohio, pp. 3-6.


71. Ibid., sec. IV, p. 6.

72. Ibid.

73. Ibid., sec. VI, Personnel Profile, pp. 9-12.

74. Ibid., sec. II, Budget Review, p. 2.

75. Ibid.

76. Ibid., sec. V, p. 7.


78. C.O.T.C. Board Meeting Minutes, May 22, 1973, C.O.T.C. Files, Worthington, Ohio, sec. IV, Present Status of the Company, p. 2. This section stated: "The Board generally agreed that our position at present is too tenuous to launch a sales campaign. If we get $20,000 by June 15 we should proceed."

79. C.O.T.C. Board Meeting Minutes, June 22, 1973, C.O.T.C. Files, Worthington, Ohio, sec. I, Review of Financing for the Summer, p. 1. These minutes contain the following statement: "Although casting for company members is completed, the Board is decided that because of legislative delay and continued potential delay in funding, that the summer season for 1973 be postponed; that we work toward a big season for 1974 and scale back summer of 73 activities to the production of a four-member mime troupe production for the public schools and recreation centers."
The phone call of May 25 led to a tentative appointment with the Mayor for June 5. This meeting was cancelled by a Mayor's aide in a return call on June 5. The Mayor's Office asked for the request in writing with a copy of the Company Bi-laws. These were delivered on June 7. A further call followed on June 7 stating that no city funding was possible for the project. Hopton, Calendar-Diary, May 25, June 5, 7, 1973.


Ibid., p. 2.


Ibid., pp. 1-7.

Ibid., p. 1.

Ibid., p. 2.

Ibid., sec. Organization, p. 3.

Ibid., sec. Summer Repertory 1973, p. 3.

96 John B. Briley, O.A.C. Assistant Director, Memorandum to Grant Applicants, May 7, 1973. C.O.T.C. Files, Worthington, Ohio.

97 Hopton, Calendar-Diary, May 18, 1973.


101 O.A.C. Grant Application, March 13, 1973, Table of Contents, p. 4.

102 Ibid., p. 5.

103 The total attendance for 1972 was 2,861. Cf. Hopton-Robins, Preliminary Report, p. 3.


106 The amount spent on promotion for the 1972 season was $2,503. Cf. O.A.C. Evaluation Report Form #S-73-9, p. 2.


108 See discussion of the Board Meeting of June 22 in note 79 above.


110 John B. Briley, O.A.C. Assistant Director, to David Hopton Executive Director, C.O.T.C., July 11, 1973. C.O.T.C. Files, Worthington, Ohio.
111 Hopton, Calendar-Diary, August 9, 1973.

112 David Hopton, Executive Director, C.O.T.C., to John Briley, O.A.C. Assistant Director, August 9, 1973, C.O.T.C. Files, Worthington, Ohio.


114 The O.A.C. letter contained the following statement regarding receiving unawarded portions of the March 1973 proposal: "On consideration of your proposal before the Council, we shall indicate your desire for funding for next summer for the identical theatre project as proposed. I do not feel that it will be necessary for you to revise and re-submit your proposal this fall, unless you will be making changes to the budget or program." Cf. Briley-Hopton, Letter, July 11, 1973.

Subsequent denial led to a new C.O.T.C. grant proposal to the O.A.C. on September 15, 1973 in support of the summer of 1974. The O.A.C. rejected this proposal on grounds that applications for summer projects should be submitted in March, 1974.


117 Ibid., p. 5.

118 Ibid., p. 10.

119 In the early summer of 1973 a list of 32 Columbus Companies titled, "Companies Which Do Give Money to the Arts", was compiled. C.O.T.C. Files, Worthington, Ohio.


121 Ibid., p. 1.

122 Ibid., p. 2.
In writing about private philanthropy in support of the arts, Baumol and Bowen note that in 1964, private gifts to all American arts organizations establish the following pattern: Individual Gifts, 87%, Foundations 8%, and Corporations 5%.


A recent Ford Foundation study of the finances of the arts also confirms that business contributions account for a very small percentage of theatre company budgets. Percentage averages for private gifts to theatres over a six year period (1965-66 through 1970-71) are as follows: Individuals 9.25%, local Foundations 2.5% and Business 1.7%.

CHAPTER IV

PROJECT THEATRE: C.O.T.C. FUND RAISING ACTIVITIES
1974-76

Chapter IV shall follow the same format as Chapter III. The five fund raising activities discussed in this chapter are numbered VI-X. Each discussion is preceded by a short section titled Background which provides an introduction for the subsequent activity or request. The section Factual Data is next and provides key data for each of the requests under the following six headings: Source Solicited, Date of Request, Project to be Funded, Amount of the Request, Amount Funded, and Date of Payment. The content of the written solicitation is then analysed in a section titled Content Assessment which is further divided into the following five subsections: Seriousness of Purpose, Merit: Accomplishment and Development Potential, Responsible Management and Administration, Ability to Serve a Wide Audience, and Future Self Sustaining Ability. Each of the five activities reviewed in this chapter is concluded with a Project Report which discusses the results of each funding effort.

All five of the fund raising activities in this chapter are conceptually related in that they were designed to
support a project concept of performance rather than an annual repertory series.

VI. Columbus Arts Council Grant Request of April 4, 1974

Background VI

Several things happened in the summer and fall of 1973 which began to change the long-range thinking behind C.O.T.C. planning. For a second consecutive summer it had not been possible to raise sufficient capital to run a full, two months summer season. In fact, sufficient funds even to initiate a season had not been forthcoming. It was realized that any project tied economically to state funding in Ohio would be at the mercy of the state biennial budgeting system which could always go into extended debate every other year, making a summer project impossible. In 1973 C.O.T.C. was tied in two ways to this system, through requests to the State Office of Education and to the Ohio Arts Council.

Something new had happened however. By being forced to run a touring project, C.O.T.C. had found an audience, or rather a series of them. The mime tour of 1973, with its 80 performances, reached out into the community. It got to children in summer park playgrounds, in summer schools, in hospitals and other child care institutions. By the end of the summer, the troupe had played to more people than had the repertory season of 1972.¹ The notion of flexible
touring groups of limited objective or purpose became firmly ensconced in C.O.T.C. thinking. The popularity in audience reaction, the ease of touring small ensembles and the economy of such tours gave birth to the idea that theatre could be considered, from a company perspective, as an ongoing series of projects, i.e. Project Theatre. Small ensemble touring is at least as old as commedia dell'arte and perhaps finds its roots in the ancient worlds of Greece and Rome in the guise of single traveling performer. What was new for C.O.T.C. was the notion that a company could field a series, a group of such performances to different audience levels and even in different art media.

Finally, in the fall of 1973, the concept of C.O.T.C. was broadened even further when dance director-choreographer, Maggie Patton sought out C.O.T.C. assistance in the organization and booking of a professional, modern dance company. In the remaining months of 1973, DanCentral was born and its offerings brought dance workshops, master classes, and full length dance performance to the C.O.T.C. repertory. The addition of dance also enhanced the Project Theatre concept. Dance and a dance company became simply another group and another series of offerings for C.O.T.C. which was becoming a parent organization.

As soon as the summer of 1973 was over and final reports were written, planning began for 1974. On October
10, 1973, the Executive Director of C.O.T.C. sent a letter outlining plans for 1974 to the Executive Director of the Columbus Arts Council. In general this letter announced plans for a summer repertory made up of four productions (three of the same ones from the 1973 plan). Unlike any previous plan, these productions would be built to tour the public schools starting in the fall of 1974. The notion of touring was endorsed as a company ambition and projects to take advantage of this concept were listed.2

It was hoped that this early Company initiative would encourage the council's early endorsement and support so that C.O.T.C. could quickly get beyond the economic planning stages. This early start was dependent upon the cooperation of both councils, however, and when the O.A.C. did not respond, it failed as had previous early planning efforts.3 The Columbus Council too refused to take any advance action, putting off consideration until their early spring meeting of 1974. This action precipitated the "updated request" of April 4, 1974.

Factual Data VI

1. **Source Solicited**
   The Greater Columbus Arts Council.

2. **Date of the Request**
   April 4, 1974.4
3. **Project to be Funded**

"Take the Arts to the People". The request proposed forty-one performances of varied project groups as follows:

1. **Two performances of CHAMBER PLAYERS program #1**
   (Bartok's "Contrasts"; Boris Blancher's "Divertimento"; Stravinsky's music-theatre piece "L'His­toire du Soldat"; concluded by George Bernard Shaw's one-act comedy, *How He Lied to Her Husband*).

2. **Two performances of THE PLEIADES ACTING COMPANY**
   program entitled "Three Times in One," consisting of three one-act comedies set in three different periods of history: *Dark Lady of the Sonnets*, *Man of Destiny*, and *How He Lied to Her Husband*.

3. **Two performances of DanCentral's full-length concert**
   including three or more pieces from their repertory, possibly Maggie Patton's "Vivaldi," "Timepiece," "Derby," or the popular "Boogie-Boogie," or new works now being mounted and developed by the company.

4. **One performance of a full-length concert by THE MIME TROUPE**
   of long and short mimes from their repertory, including several new pieces.

5. **Six modern dance lecture-demonstrations**
   by members of DanCentral, consisting of performance cuttings from the company repertory performed in an informal setting, with commentary on choreography and how modern dance is created. An approximate 45-minute program designed for those who have a special interest in dance.

6. **Twelve dance concerts for children**, to be performed in schools, hospitals, orphanages, or other public service institutions; approximately 45 minutes of performance, including an audience-participation session.

7. **Sixteen mime concerts for children**, similar to last summer's project, consisting of a series of mimes aimed at youthful and family audiences in informal recreation park/school-type environments, complete with audience participation sessions.
4. **Amount of the Request**

   $4,979.50. This amount was to be matched with O.A.C. money in the amount of $3,669.50. A request had been submitted to the O.A.C. for matching funds.

5. **Amount Funded**

   In a letter of May 1, 1974, the Greater Columbus Arts Council informed the Company that it had awarded $2,000 for performances of DanCentral, The Mime Troupe and Mime Troupe mini-concerts. This letter was followed by a contract from the C.A.C. dated June 4, 1974.

6. **Date of Payment**

   June 21, 1974.

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**Content Assessment VI**

1. **Seriousness of Purpose**

   Unlike other proposals by C.O.T.C. before or since, this proposal was presented in person to the C.A.C. executive committee on April 29. Thus, in large part, the Executive Director of C.O.T.C. had a chance to register the seriousness of intent at a personal level in direct conversation before the committee.

   In addition, the total proposal consisted of a comprehensive presentation. It began with a two-page letter
updating the October 10 request of the previous year. The actual proposal was contained in a two-page format. Following these documents was a sixteen-page section divided between each of the four basic performing groups of C.O.T.C., The Pleiades Acting Company, the Chamber Players, DanCentral and the Mime Troupe. Each of these contained a company profile listing key personnel, programs ready for performance and a performance fee chart. No longer was C.O.T.C. a single Company, it was a cluster of ensembles, each with its personnel and performance offerings.

The most important question of the committee session was asked by its chairman who wished to know which of the programs were most ready to perform. The Chamber Players and the Pleiades had only begun rehearsals whereas the mime and dance groups had repertory which had already been performed. As the latter two groups were the ones which received funding, the response to the question of readiness unquestionably influenced the Council's final decision. The great variety of offerings also perhaps encouraged a pick-and-choose attitude on the part of the committee. Rather than fund everything, they focused on the mime and dance.

2. **Merit: Accomplishment and Development Potential**

C.O.T.C., while only a year old as a consolidated organization, could, through the continuity of personnel, point backwards to two years of production. In that time
there had been 107 public performances and about 40 more of privately funded mime and dance concerts. Its performance record was growing. It was no longer deemed necessary for the Columbus Council proposal to include photographs and newspaper clippings as the Company was beyond the introduction stage of its development. More important in its accomplishment was its expansion, both in terms of artists and troupes as well as in its offerings. This expansion was described in the concluding organizational sheets and the performance fee breakdowns.

This same rapid expansion as an organization was proof of a development potential. The notion of project theatre and of project performance, of taking the arts to the people wherever they could be found were changes of major focus. The Company had dropped its former interest in a fixed location, summer season between October 10, 1973 and April 4, 1974. This flexibility of concept and the infinite expandability of the troupe concept was proof evidence of an adaptive organizational structure which was capable of evolution, of learning from experience, of surviving and changing to better suit circumstances.

3. **Responsible Management and Administration**

Managerially, this grant proposal represented some new ideas over previous ones. The cover letter put forth the idea that the total performance project (as much or as
little as they might fund) would be completely paid for by matching O.A.C. funds should they be forthcoming. Thus, in a sense, the councils would own the public performances. In response to this notion, the proposal further suggests that the council could re-coup its costs by charging low admission fees. In this way the plan offered the council a means of helping itself while helping the Company. As it turned out, this was an option which was not capitalized upon. All performances were offered free to the public and specialized audiences.

C.O.T.C. could point with pride to the fact that through its management more artists than ever before were performing under its banner. C.O.T.C. had always performed on money granted, even when monies had been insufficient for original purpose. In such situations it had adapted and found mutually agreeable substitutes. It had also kept in touch with councils, complying with requests and providing extensive, documented reports upon the completion of grant projects.

4. Ability to Serve a Wide Audience

The new performance offerings provided more variety than the Company had had in the past. The new concept of multiple performance troupes "Taking the Arts to the People" was purposely designed to reach out to many audiences, audiences for different kinds of performance, and with
different needs and expectations. The inclusion of workshops and/or master classes offered an educational service oriented toward teachers and children more directly than either general performance or apprentice programs had done in the past.

Finally, C.O.T.C. felt that the proof of the flexible touring troupe was in the comparison of audience figures of 1972 and 1973. The traveling mime had reached more than had the stationary theatre.\(^14\)

The addition of dance and of music-theatre groups held out a potential for reaching new audiences. Thus, the potential for finding and serving an expanding audience had grown in direct proportion to the expansion of the Company itself.

5. **Future Self Sustaining Ability**

The focus of the proposal was upon an immediate future, not an elusive distant one. The introductory letter to the request did conclude, however, with the following statement:

> It is our hope that by patient, persistent efforts toward perfection in its performances and its organization, through continual rehearsal, sensitivity to varied audience groups and civic needs, that CENTRAL OHIO THEATRE COMPANY will flourish while bringing pleasure and fulfillment to the audiences it strives to serve.\(^15\)

Thus, the future was a "hope" not a plan and its reality had yet to be evolved.
On November 30, 1974, C.O.T.C. mailed its final report on performances sponsored by the C.A.C. $2,000 grant. The grant did not require matching O.A.C. monies. Instead, the Columbus Council had opted for direct and total funding of sixteen, mini-mime performances, one full mime concert and one full dance concert.¹⁶

The mime performances were completed between July 24 and August 9. Nine were recreation center performances. Two were for church-related summer activities for children. Two were for senior citizen homes. One was for a summer school, one for a state institution and one for Children's Hospital. The full-length Mime Concert was performed on August 2, 1974, at Whetstone Recreation Center. The dance concert was staged September 21 in Battelle Memorial Auditorium. Approximately 800 viewed the two concerts. An estimated audience average of 70 persons had viewed each of the sixteen mimes. Thus total audience for these summer events came to around 2,000 persons. Both dance and mime received newspaper coverage and DanCentral got a press review.¹⁷

A "thank you" letter from the Superintendent of the Columbus Recreation and Parks Department, press clippings, a copy of the dance program and the review were included in the final report. Battelle had also contributed a
small off-setting grant to pay for the cost of their auditorium rental so that the house was provided free of charge for the concert. A letter confirming this agreement with Battelle was also included.\textsuperscript{18}

Unlike previous grants which required budgetary support from other sources for the complete accomplishment of the projects to be undertaken, this grant provided total cost budgeting for eighteen performance events. The council thus became the sponsor and unlike most impresarios, gave their performances away as a free public service. The performances, unlike the aborted summer repertory seasons of 1972-73, were fully realized. The low overhead, flexible troupe concept of organization meant that the cost for eighteen public performances came to less than one tenth the cost of the twenty-seven theatre performances of the summer of 1972.

The greater variety of performance possibilities offered and the lower per-performance cost seemed to please the council. Paid performance opportunities continued to please our mime and dance performers. However, the failure of the council to fund any fully-staged, theatrical offerings by the Pleiades and the newer Chamber Players ensembles dis-pleased the Company's theatre director. He had returned from England to work with the Company in the winter of 1974. His assistance was largely donated and the failure to find
support for theatrical enterprises beyond single, sporadic performances forced his return to England earlier than anticipated. 19

VII. Columbus Foundation Grant Request of February 28, 1974

Background VII

In the fall of 1973, as C.O.T.C. began to evolve its multiple troupe and project approach to production, the Executive Director began to feel the need of administrative support. His position was voluntary and on top of a full time job which frequently required evening responsibilities. The Company had afforded periodic secretarial support but not on a full-time basis.

The Columbus Foundation had been approached for support of the summer season of 1973. At that time this organization did not make performance support grants. Instead, the foundation preferred to make three-year grants which assisted self-sustaining objectives. A proposal of this nature, in letter form, was made to the foundation on February 28, 1974. 20

Factual Data VII

1. Source Solicited

The Columbus Foundation.
2. **Date of Request**
   
   February 28, 1974.\(^{21}\)

3. **Project to be Funded**

   The request as worded in the letter is as follows:

   The specific purpose of this request is to provide financial assistance so that a full-time management-assistant position can be created and funded for a period of three years at an annual rate of about $8,500-$9,000 and so that some monies, at least for the immediate next two years, could be provided for assisting the hiring of a Theatrical Artistic Director for the theatrical endeavors of our Company.\(^{22}\)

   A separate budget flow chart spread the request over a three year period as follows:

   **FIRST YEAR (1974-75)**
   Request: $15,000
   Breakdown: 
   $9,000 Full-time Management/Sec. Asst.  
   $6,000 Partial Remuneration for Theatrical Artistic Director

   **SECOND YEAR (1975-76)**
   Request: $10,000
   Breakdown: 
   $7,000 Partial Remuneration for Management/Sec. Assistant  
   $3,000 Partial Remuneration for Theatrical Artistic Director

   **THIRD YEAR (1976-77)**
   Request: $5,000
   Breakdown: 
   $5,000 Partial Remuneration for Management/Secretarial Asst.\(^{23}\)

4. **Amount of the Request**
   
   $30,000 as described above.
5. **Amount Funded**

On July 19, 1974, the governing committee of the Columbus Foundation authorized a grant of $12,000 for a two year period with $7,000 to be paid the first year and $5,000 to be provided the second year. Of this amount only $3,500 was actually funded.

6. **Date of Payment**


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**Content Assessment VII**

1. **Seriousness of Purpose**

The letter cited above of February 28, 1974 did not stand alone as the single supportive document which secured the grant. On March 27, a further informational letter was written, announcing the formation of the Chamber Players. This group consisted of the Pleiades or senior company members, who performed adult drama under this title, and O.S.U. musicians. Together they hoped to perform concert, musical dramas such as Stravinsky's "L'Histoire du Soldat." The letter further announced a Pleiades performance in Troy, Ohio as part of a Shakespeare Festival, and appended the latest publicity pieces.

On May 3, 1974, a letter was received from the Foundation saying that it needed more information before making
a decision. Specifically the foundation asked for: 1) ways in which more income for the future might be generated by having the increased personnel requested, 2) a definition between C.O.T.C.'s program and other cultural organizations in the city and, 3) areas of cooperation between C.O.T.C. and other groups. C.O.T.C.'s Executive Director responded in person to these inquiries. A meeting was set up for June 12 and a long discussion ensued about the purposes and organization of C.O.T.C. This in turn was followed by another letter with current press photos and the latest publicity data sheets on the company along with budgetary information from the first season.

Finally, on July 19, C.O.T.C. received a letter from the foundation stating that it was providing a two-year sustaining grant for a management assistant for a total of $12,000.

The grant had taken four letters and a meeting to convince the foundation of C.O.T.C.'s needs and objectives to remain an active and viable organization within the community. In retrospect the foundation seemed most impressed with the Company's cluster of performance groups under one management and felt that this idea justified an administrative assistant. The foundation was not interested in assisting artistic direction. Persistence in answering questions and providing information unquestionably
played an important role in the proof of C.O.T.C. resolve.

2. **Merit: Accomplishment and Development Potential**

The case for accomplishment and development was stated in the initial letter of February 28 which first requested foundation support:

Since its inception, the Company has staged 27 performances of five original musical dramas written for our 1972 SUMMER REPERTORY FOR YOUNG PEOPLE, performed in the Ohio Theatre. Since the summer of 1973, THE MIME TROUPE has performed more than 100 times for thousands of children in Columbus area schools, playgrounds, pre-schools, hospitals and recreation centers. And, in less than six months after its organization, our modern dance company, DANCENTRAL, has staged and/or contracted for five full-length dance concerts. During the winter of 1973 we premiered a senior acting ensemble which is currently in rehearsals for requested performances in Central Ohio colleges and arts festivals. Numerous clubs and high school drama groups have also taken advantage of our PROGRAM FOR TWO PLAYERS, a series of short dramatic presentations.

Today, CENTRAL OHIO THEATRE COMPANY is essentially an umbrella management organization for our several fledgling professional performing arts ensembles. Our objective is to provide professional, non-profit, at-cost management for performing artists in all areas of the performing arts not now otherwise provided for by other organizations in our community. Nothing comparable to this exists in our community.

Our artistic goal is multi-dimensional: to bring the performing arts in its many forms before the general public of the city and the central Ohio area; to help locate, educate and build audiences for the live performing arts (beginning with children in the public schools); to provide employment for local professional artists; and to give Columbus its first resident professional performing arts ensemble.32

Thus the idea was expanding; the goal was idealistic and the performance record accumulating.
3. **Responsible Management and Administration**

   This point was the key factor in this particular grant request. The management had been and was as responsible as an unpaid and volunteer administration perhaps could be. There was a statement in the letter concerning the non-profit and federal tax-exempt status of the Company. The board members were listed and the board was expanding. To the former list had been added one of the dramatic performers, the Coordinator of the Fine and Performing Arts of the Columbus Public Schools, and a professor of dance. As for the daily operational management, this request was asking for support to ameliorate a part time (night and weekend) operation. Specifically, the request stated:

   To date, the job of providing management, of finding artistic directors, of handling finances, fund raising and the writing of numerous proposals for grants and donations has fallen to the Executive Director, David Hopton, and one management/secretarial assistant. The former freely and enthusiastically volunteers time and efforts to these many tasks, while the latter can only be modestly compensated for and must maintain full-time employment elsewhere. Today, the Company (with its many groups, numerous and minute scheduling details, continued necessity for the drafting of current proposals for grants and donations, its conception of cooperative programs--such as our current Arts Impact Residency with the Columbus Board of Education and Columbus schools, and our involvement with the upcoming Columbus Arts Festival--plus the daily conducting of necessary business correspondence) has an overwhelming need for a full-time management/secretarial assistant position. There is also need for at least partial remuneration for the position of Theatrical Artistic Director, a position which needs to
be filled by a person of the calibre and experience Mr. Clifford John Williams, a professional theatre director from England.

...The generosity, enthusiasm and pioneer-willingness of professional performers to work up productions through rehearsal periods with no compensation except for minimal performance fees, and of administrative personnel to work without compensation, has been an act of faith in our art, our abilities, our collective cause and our community. Faith that when introduced to the live performing arts, our community will take as much pride in our existence as it seemingly does pleasure in our performances. Faith that with our continued artistic existence, our community will reciprocate our pride in being a part of its profile.34

Thus, the purpose of the grant was to make the management more responsible, to give the Company a start toward full-time administration. It was not that the Company had not been responsible, it had achieved much through part-time management, it owed its very existence to it. It was the hope that with full time support, the Company could accomplish even more.

4. Ability to Serve a Wide Audience

The achievement of more than 100 performances in two years of operation suggested many audiences had been reached. The fact that many of these performances had been by troupes of performers going to the audience also demonstrated an ability to reach out for widely separated audiences on the part of the Company. And, that the Company was becoming increasingly diversified indicated that its audiences were now mime and dance audiences in addition to theatre. The mention of performance in other Ohio
communities demonstrated an even wider focus than the immediate civic area and a fulfillment toward really becoming a central Ohio performance company. 35

The letter of March 27, 1974, which announced another ensemble concept, the Chamber Players, combining musicians with actors, was a further demonstration of the diversity of the group, the flexibility of organization and the expansion capability. 36 It also demonstrated further need for full-time administrative support.

5. Future Self Sustaining Ability

The operational logic behind the grant request was that if the Company had full-time administrative support (and artistic directorship), it could expand the number of its performance activities and thus eventually assume the responsibility, from the broader base of income, of paying its own personnel. Without business one did not need and could not justify full-time employees. How much could one expand, or be expected to expand a volunteer business before justifying a paid staff? In the winter and spring of 1974, C.O.T.C. management felt it had reached optimum voluntary expansion limits. The foundation would logically question how long it would take, or ask when the Company could assume fiscal responsibility for an amount equal to any stop-gap grant they might secure. The proposal spoke to
this issue in the following manner:

The continued and increased managerial efforts which would be made possible by your assistance will enable us to expand our performance schedules through the full-time promotional efforts of the person serving in the proposed capacities. Expanded schedules will help provide living-wage employment for our Ohio artists and the resultant gifts, grants and performance fees will help us bear the full support of necessary management costs in the future.37

The self-sustaining future was a possibility. No promises could be given, no blue print drawn showing a day, week or month when the Company might assume its own full operational support. It was an ambition, a goal. Any grant the foundation might make would provide its own cut-off and thus set a deadline for achievement.

Project Report VII

As has been stated, the foundation by letter of July 19, 1974, awarded the Company not what it had asked for, a three year grant of $30,000 for two persons, but a two-year grant of less than one half the requested amount.38

Partially funded grants always bring a certain grim reality beyond the immediate, short-lived pleasure of getting anything at all. Partial funding means scaling back planning. In the case of C.O.T.C. it was worse. The failure of the Columbus Arts Council to fund any theatre activities beyond mime in grant number VI and the Columbus Foundation specification that: "This grant is to be used only for
the purpose as specified", meant that there was no money for a theatre director. Mr. Williams left for England.\textsuperscript{39} Thus, the Central Ohio \textit{Theatre} Company was in danger of becoming a mime and dance company exclusively.

Secondly, the loyal and enthusiastic secretarial assistant, whom the grant was intended to reward with full-time employment, was offered and took a teaching job out of state. The salary the foundation made possible for C.O.T.C.

Thirdly, serious problems within the C.O.T.C. performance organizational cluster made it impossible to take immediate advantage of the Columbus Foundation grant. Upon the departure of the Company secretarial assistant, both the mime and dance groups felt that the new grant position should be filled by a performing member of their respective groups. More serious than this however, was the beginning of a split in philosophy between the mime director and C.O.T.C. management. The mime director had decided to accept performance bookings directly, excluding C.O.T.C. from its 10\% management fee. However, the group still wished C.O.T.C. promotion and would pay a fee for any booking contracted by C.O.T.C. Such an arrangement was an untenable Company position. It meant that the mime troupe was going into business for itself while still getting the benefits of management without paying for it. The matter was discussed
in a meeting of the C.O.T.C. board of October 31, 1974. The groups operating under the aegis of C.O.T.C. had never had a formalized management agreement. The Executive Director asked for such an arrangement, placing artistic directors under annual renewable management contracts. This request was declined on the advice of board attorneys as being legally dangerous. Both parties in such an agreement could be liable to suit and counter suit should any problems arise requiring litigation. The board decided instead that the Company should sever its relationship with the artistic director of mime, but continue to perform mime by rebuilding the troupe with remaining theatre personnel. 41

In the spring of 1975, DanCentral followed suit. It announced an intention to incorporate. It wanted its own board devoted solely to dance interests. There had from the beginning been a verbal agreement with the artistic director of the troupe that C.O.T.C. was simply providing a protective umbrella in assisting its founding and that just such a separation might occur when the dance group felt experienced enough to manage their own affairs.

The result of these two defections, however, was most serious to the image of C.O.T.C. In the fall and winter of 1974-75 several candidates for an administrative assistant were interviewed. Few seemed right for the job. Those few who were did not want it. The Company was too new and not
financially sound enough to encourage a security-minded person to take it. In addition, the pay of $7,000 was not enough to attract a person with management skills and yet someone more than just a secretary was needed. The sudden instability of the Company organization and the lack of a theatre director made the job most unattractive.

The Columbus Foundation had verbally agreed to hold the grant until such time as the Company could use it. On June 5, 1975 it announced that it would rescind the grant the following July if not used. However, in June of that year a suitable candidate did appear for the job. A young man who had performed in the Ohio Theatre Summer Repertory of 1972 and who had gone on to considerable performing, directing and producing experience was most enthusiastic about the job. The Foundation was notified of the continued interest of the Company, on June 21. The Foundation responded on June 30, stating that because of changes in the make up of C.O.T.C. performance organizations, the foundation would award the grant provisionally. They proposed to forward monies in six-months installments and only upon a satisfactory report on progress. On July 1, the C.O.T.C. board was polled by mail ballot and the appointment of a company manager was confirmed. Payment for the first six-months period was received in August of 1975.
On January 29, 1976 the Executive Director filed his six-months report. C.O.T.C.'s multiple goals for the period of the first foundation grant installment had been:

At the time of the July meeting of the C.O.T.C. board we were able to enunciate several immediate short-range C.O.T.C. goals. These were:

1. to add new performance personnel...
2. to increase the number of theatrical performances
3. to create new repertory material to perform

In addition to the above I subsequently began planning a fourth, long-range objective -- the possibility of a limited summer season somewhere in the city for the summer of 1976.47

New grants were written for performance activities, new materials gathered, new personnel was added to the Company and work had begun on launching a series of performances when the company manager quite unexpectedly resigned.48

A meeting of the C.O.T.C. board in January 1976 brought the suggestion that a theatrically experienced senior citizen might be sought as a replacement.49

On February 20, the Columbus Foundation wrote C.O.T.C. a letter rescinding the rest of the grant.50

The experiences of C.O.T.C. and the actions of the foundation left unanswered the question, how does a volunteer organization go professional? How does a small organization survive and become a larger one?
VIII. Ohio Arts Council Request of March 15, 1974

Background VIII

In the winter of 1974, C.O.T.C. seemed to be in a growth period. The summer mimes of 1973 had proved popular and had led to private (non-grant) contracting of the troupe in the fall and winter. C.O.T.C. management had helped get the Mime Director a lengthy Columbus Public School residency for the winter of 1974. The Company had added Dan-Central as a modern dance company. In 1974 it was successful in getting DanCentral registered with the Ohio Arts Council as an officially recognized Ohio dance company, making it eligible for matching fund support from a new O.A.C. program for dance sponsors. In the winter of 1974, stage director Clifford Williams returned from England to work with C.O.T.C. and a new performance group, the Chamber Players, was conceived.

Grants were written to keep the mime and dance groups performing (see grant number VI), and requesting business and artistic theatre salary support (see grant number VII). Attempts to get early fall (1973) O.A.C. support for a 1974 summer repertory had failed. In the winter of 1974 it was decided to write another grant for the exclusive support of theatrical activities. The following O.A.C. request of March 15, 1974 was written for this purpose.
Factual Data VIII

1. **Source Solicited**
   
The Ohio Arts Council.

2. **Date of Request**
   
   March 15, 1974.

3. **Project to be Funded**
   
The project description reads as follows:

   CENTRAL OHIO THEATRE COMPANY, INC. is requesting performance support for both its major acting ensembles, THE PLEIADES ACTING COMPANY (under the artistic direction of Clifford John Williams) and the newly-formed CHAMBER PLAYERS (under the musical direction of Milton Stevens), which consists of 10 professional musicians together with members of THE PLEIADES ACTING COMPANY. During the next six months (May to October), the two groups are offering a touring repertory of five programs (see attached repertory and performance fee sheet, company profile and biographies). Our request is for the O.A.C. to provide 50% of each booking fee (see below) over the next six months of May to October up to a total of 40 performances. Thus the actual amount of the grant is flexible: as little as $11,440 for as many as 40 bookings of our smallest production (i.e. approximately $286 support each), or as much as $31,050 for 40 bookings of the complete CHAMBER PLAYERS two-hour program (approximately $776.25 support each). Current repertory and performance fees for the two groups are as follows:

   **THE PLEIADES**

   1. **ACTS OF LOVE** (Dramatic Reflections on an Eternal Theme) A series of cuttings and a one-act play from the drama of all ages (2 hours) $572
   
   2. **SHAKESPEAREAN TAPESTRY** (2 hours) $608
   
   3. **THREE TIMES IN ONE** (A Program of One-Act Plays by George Bernard Shaw) (2 hours) $738
CHAMBER PLAYERS  1. L'HISTOIRE DU SOLDAT by stravinsky (1 hour) $1293.75

2. L'HISTOIRE DU SOLDAT and PIERROT LUNAIRE by Schoenberg (2 hours ) $1552.50

O.A.C. performance support would be of great assistance in stimulating bookings by providing 50% of the above fees (payable to C.O.T.C. upon completion of each performance). Efforts will be made to find engagements in Ohio counties not yet recipients of O.A.C. grant monies or projects, such as Carroll, Hocking, Licking, Champaign, Adams, Williams, etc. 52

4. Amount of the Request

Variable, 50% matching ranging from $11,440 to $31,050 as described above.

5. Amount Funded

$5,000. A contract was signed with the O.A.C. on December 11, 1974 for this amount. 53

6. Date of Payment

The request that the Company be paid for its performance immediately after the events was not possible for the O.A.C. The terms of the grant were extended and payment was made in three segments: $1,000 on September 19, 1975, $2,000 on December 29, 1975 and $2,000 on February 22, 1977. 54
Content Assessment VIII

1. Seriousness of Purpose

This O.A.C. request followed a format similar to those used with success in the past. The O.A.C. form was four pages in length. New to the form was a page requesting total Company budgetary information for three budget years. To supplement these forms, a Company Profile of several pages was added listing the various subgroups of the Company, their program repertory and fees. Also included was a biography of Mr. Williams who was to direct the performances under consideration. In addition, a biography sheet on the Chamber Player musicians was included. Finally, there were four pages of publicity and newspaper clipping materials from the 1972 and 1973 seasons of plays and mime performances.55

The purpose of this material was of course to give the evaluating committee as much information about the artists and the programs as well as to remind them of successful past projects which the O.A.C. had co-sponsored. The extent of all this documentation showed the seriousness of intent and the lengths to which the Company had already gone toward launching new performance projects. Gone completely were the ambitions of 1974 to create children's summer repertory. In its place had risen new adult drama in transportable units, with lower costs.
2. **Merit: Accomplishment and Development Potential**

By the time of this application, C.O.T.C. had been given two consecutive O.A.C. grants of $5,000 and had successfully fulfilled their requirements. The performance record had increased from 27 initial drama presentations to well over 100 total performances of mime, dance and drama by 1974. The Company had shown flexibility in staying alive in 1973 when the summer season had to be called off for lack of sufficient funds by producing a mime troupe to tour the city. In the fall of 1973, it added a modern dance component. Now, it was adding to its adult drama offerings small, portable performances along the lines which had proven successful with the mime concept.

C.O.T.C. had survived, it had produced, it had also expanded, it had discarded old unworkable formulas and was seeking new ones. In 1974 the transportable troupe idea seemed eminently extendable to all performance areas. The lower cost factors involved suggested greater development potential than the single location, one-season cost of the repertory concept.

3. **Responsible Management and Administration**

The C.O.T.C. project management had remained constant from the first O.A.C. grant to this application. The O.A.C. now had a record to check as evidence of responsibility.
The O.A.C. had accumulated project reports and grant records for its evaluation of the application.

The financial arrangement requested for this grant was a new strategy taken by C.O.T.C. The O.A.C. had initiated a new program in 1974 titled "Dance Ohio" in the support of Ohio dance companies. Those registering with the O.A.C. as Ohio dance companies (as was done for DanCentral) could expect 50% matching subsidy for their concerts within the State of Ohio. It was therefore reasonable to assume that a similar approach might work if proposed for theatre. Thus C.O.T.C. asked the O.A.C. for 50% matching sponsorship money to encourage theatre bookings and to take such an approach required awareness of experimental trends of the O.A.C., and adapting them to a new and different purpose.

In the past, C.O.T.C. had attempted to pre-fund summer repertory seasons as much as possible by advance funding through agencies. This new proposal showed growth by encouraging Company initiative. By asking for only 50% support, the Company was taking on itself the responsibility of finding a matching sponsor.

4. **Ability to Serve a Wide Audience**

The touring troupe concept of 1973 had served both a larger and a more widespread audience than the repertory
approach of the year before. The concept behind the dance company and now the adult drama and music groups was the same; smallness of size, transportability, variety of performance offerings and low performance fees. By 1974 all C.O.T.C. performance groups were specifically organized with the capability of reaching multiple audiences in geographically varied locations. In these ways, this project request was directed to the above prerequisite.

5. Future Self Sustaining Ability

No part of the application spoke particularly to this point. The Company had survived into its third year, and was continuing, and this proposal would assist in its further survival. No promise was made that this would be the last O.A.C. grant needed or requested by C.O.T.C.

Project Report VIII

The request was approved by the O.A.C. for funding in July of 1974. However, internal problems in the O.A.C. delayed the sending of a contract until early September, 1974. This delay did not create a problem for C.O.T.C. As it turned out, the same week the contract arrived, word came from both the Stage Director and the Conductor that neither was any longer available for the project. Both had taken jobs in other parts of the country.
A problem, in addition to that of staffing, was that the minimal amount requested had been $11,000 while the amount funded was only $5,000. Although this sum was to be matched by sponsors, the appeal of this amount of money to be distributed among university faculty performers in multiple concert was minimal. And, without stage or musical direction, what C.O.T.C. now needed was an entire new project.

Such a project took some time to conceive and design. At the same time, C.O.T.C. was beset with other problems previously described: the loss of a mime director and the search for an administrative assistant. In a letter to the O.A.C. of December 7, new offerings were submitted to the council as substitutes for those actually awarded the funding. These were:

The Pleiades (full evening performances)

1. American Humorists
   Dramatization of the works of Dorothy Parker and others (3-6 performers) $500

2. "The Contrast" and/or a 19th century melodrama revival (5-6 performers) $500

The Mime Troupe

1. Mime Parables etc. Programs suitable for religious groups (3 performers) $80

The Hat Box Players

1. Dramatization of award winning Children's literature complete with teaching guides for elementary schools (3 performers) $100
2. Shakespeare or Modern Theatre Workshop
discussion and demonstration of acting
techniques with performance of scenes from
Shakespeare or major playwrights as re-
quired by sponsor (3 performers) $100

This change was approved by the O.A.C. and on December
11, 1974, a new contract was issued for performance support
in the amount of $5,000. The dates of the project were
now extended from September 1, 1974 to August 31, 1975.
The contract was coded F-75-5, and the actual project des­
cription read as follows:

Provide at least eight performances by the Central
Ohio Theatre Company's Pleiades Acting Company, The
Mime Troupe, and The Hat Box Players to organiza­
tions throughout the state of Ohio. Council funds
will be used to provide one-half of the fee for each
individual booking to be matched by local sponsors' funds. 62

Since the Company could not now present the Chamber
Players for adults, it would instead launch a new group, The
Hat Box Players. This group was conceived as a drama troupe
to perform productions for child audiences.

The strategy with the O.A.C. of requesting matching
support for small ensemble performances had worked in se­
curing the grant. When one ensemble failed to get assembled,
another was created, new programs were created and substi­
tutions were successfully made. Refocusing on youth au­
diences and cutting the fees down meant more performances
could now be provided for the same money. Getting O.A.C. sup­
port was one thing, but now the task of finding co-sponsors
had to be begun.

The first $1,000 matching sponsor was secured for the winter of 1975. The sponsor was the Upper Arlington Cultural Arts Commission which required a total of 28 performance activities. These played to a total audience of 6,896 persons.  

At that point, the O.A.C. requested a revision of the contract for the remainder of the money so as to coincide with their fiscal year, July 1, 1975 to June 30, 1976. C.O.T.C. agreed as it allowed additional time to complete the grant. The extended grant was now coded S-76-24.  

The remaining $4,000 of matching business had either been performed or was under contract to perform by August 16, 1976. The O.A.C. extended the grant completion date to December 31, 1976. On December 29, 1976 the final project report for O.A.C. Grant S-76-24 was written and submitted.

Nine matching sponsors were found for the total project. These were:

- Upper Arlington Cultural Arts Commission (28 events)
- The Salt Forks Arts Festival (3 performances)
- The Trinity Episcopal Church (1 performance)
- Columbus Arts Impact Program (36 performances)
- Hospital Audiences Incorporated (42 performances)
- Summer On the Lawn (1 performance)
- Christ Lutheran Church (1 performance)
- Columbus Foundation (17 performances)
- Upper Arlington Cultural Arts Commission for Parks and Recreation (3 performances)
- C.O.T.C. for Day Care Centers (3 performances)
Combining the performance statistics for the total $5,000 project the results were 64 drama performances for children, 51 mime performances, 20 teacher workshops amounting to 135 performance events, and a total audience of 28,000 people.

In many respects this O.A.C. matching-funding grant was the single most successful C.O.T.C. funding assistance recorded in this study. It was a positive help in securing co-sponsors. By the end of 1976 it had swelled C.O.T.C.'s performance record to more than 400 performances. The ability of the traveling troupe to reach a wide audience was proven in this project both by the number of different audiences (135) and also by the total size of the collective audience (28,000). The contract had called for a minimum of eight performances. C.O.T.C. far exceeded this requirement. Once again, the Company had successfully survived partial funding, loss in personnel and delayed payment.

**IX. Upper Arlington Cultural Arts Commission**  
*Request of December 5, 1974*

**Background IX**

In the fall of 1974, C.O.T.C. management felt a need to stimulate drama activities of the Company. Mime and dance performances had become the main focus of the Company since the fall of 1973. A 50% drama matching grant was
pending further discussion with the O.A.C. (Grant VIII).\textsuperscript{68} However, efforts to assemble and fund an adult drama and musical drama group had crumbled when both a stage director and a musical conductor announced that they had taken jobs elsewhere.\textsuperscript{69}

A school drama project had been generally discussed with the Upper Arlington Cultural Arts Commission as early as the fall of 1973, and a specific proposal for such a project went forward on December 5, 1974. It offered the Arlington Commission a new performance troupe, The Hat Box Players.\textsuperscript{70}

Factual Data IX

1. \textbf{Source Solicited}
   The Upper Arlington Cultural Arts Commission.

2. \textbf{Date of Request}
   December 5, 1974.

3. \textbf{Project to be Funded}
   The council had no application forms and the proposal was sent as a single-page request. It is quoted in its entirety as follows:

   The C.O.T.C. proposes the presentation of THE HAT BOX PLAYERS in a program dramatizing award winning children's literature, using both mime and acting techniques.
Materials under preparation are Seymour Leichman's "The Duel between the Wicked Wizard and the Wicked Witch" and Harve Zemach's "Duffy and the Devil."

Study guides prepared by the group are included as an integral part of the program for use by teachers as follow up activities after the Company performances.

The players are: Kathleen Barkmeyer (teacher in the Columbus Arts Impact Program), Robert Gray Jones, Professor of theatre at Wilmington College; and Bronwynn Hopton (teacher of theatre at Worthington High School).

The dates: Performances could start in early February 1975. Tuesdays and Wednesdays are best for Company members.

The Cost: $100 per performance. This includes artist fees, transportation, C.O.T.C. management overhead including royalty rights to the material and study guides for teachers.

We are investigating the possibility of O.A.C. matching grant support out of another grant we have received which may halve your costs or double the performances possibly making it possible to offer two different programs to return to each of your seven schools twice.

The Goal of these School Programs: As educators and performers, the Company is evolving a presentational style which can be emulated by teachers and students in their regular class rooms to heighten their enthusiasm for the study of literature by enabling the written word to become a participatory activity, more vivid and complete in its overall impact.

4. Amount of the Request

Variable. Performances were simply listed as $100 each.

5. Amount Funded

A letter from the Commission of January 28, 1975 announced an award of $700. Later an additional $200 was
added to this amount in a contract letter of March 14, 1975. 73

6. Date of Payment

A bill was submitted to the Upper Arlington Cultural Arts Commission on April 18, 1975. The amount of $900 was received on April 29, 1975. 74

Content Assessment IX

1. Seriousness of Purpose

The proposal for this project was very simple in format. The project itself was simple and straightforward. It was certainly accomplishable within the manpower and means of the personnel listed in the proposal. It was a drama program for a school system created and performed by three teachers. It offered educational benefits beyond mere entertainment in the form of teacher guides and in the style of the performance itself, "a presentational style which can be emulated by teachers and students in their regular classrooms". 75

2. Merit: Accomplishment and Development Potential

The background of the Company was generally known. It was in its third year, and previous correspondence had provided this information. 76 The three-member troupe was selected from total available personnel as most suitable
for this assignment. They were all teachers and would be working in a school setting. They knew in advance what to expect of the school environment and as teachers, how to maximize their time for instructional efficiency.

The cost was nominal. The O.A.C. matching grant made it even more affordable; it became a reality on December 11, just six days after the submission of the Upper Arlington proposal.

The essence of this proposal situation was not the past Company accomplishment nor the Company development potential. The Commission was negotiating a 50% reduced price performance attraction. The immediate concern was whether the project was accomplishable and of this the Commission was convinced when they sent their letter of approval in January.

3. **Responsible Management and Administration**

The prospect was a happy series of circumstances of the right concept and material, the right personnel, and an acceptable price with the added possibility of a 50% reduction of that nominal fee. The reality of obtaining a matching grant showed initiative on the part of the Company. The combination was a management assemblage of ideas, personnel, grantsmanship and salesmanship.
4. **Ability to Serve a Wide Audience**

Upper Arlington had seven public elementary schools and two Catholic schools which were being considered as recipients for this project. C.O.T.C. placed no limit to the number of performances it would accept. C.O.T.C. also had no stipulation about the size of audiences. Thus hundreds of children could be (and were) served by each of the performances, enabling the schools to maximize the impact of the project and the commission to extend its dollars. The O.A.C. matching grant further extended the project with mime performances and teacher workshops.

5. **Future Self Sustaining Ability**

Unlike the O.A.C. matching grant which was in effect a supportive gift to the Company, the Upper Arlington Cultural Arts Commission was in the position of purchasing a quantity of performances. The Commission thus became a short-term buyer, a sponsor and presentor, not a long term benefactor of the Company. No mention of long range planning was made beyond this immediate project. It would have been unexpected and out of place to write of future Company goals in such a transactional arrangement.

**Project Report IX**

The Arlington Commission approved the project on January 28, 1976. Nine schools would be visited. The project
began then to take its final shape. Matching O.A.C. funds would make possible additional services. The final plan called for each of the nine elementary schools to receive a solo mime performance, introducing the children to dramatic movement and characterization with introductory commentary but no vocalization in performance. Following, came the three-performer dramatization of Harve Zemach's "Duffy and the Devil". Concluding each school's presentation, a member of the Company met with interested faculty in a third visitation to distribute and discuss study guides and additional classroom followup activities which teachers and children could do for themselves. Thus, each school received three programs.

The programs were events of late March, April and early May. It was perhaps the most highly structured educational package the Company had evolved. Management and performers were gratified upon the receipt of the following letter from the senior and coordinative principal of the Arlington elementary system:

Excellent! Excellent! Excellent! describes the reactions of our staff and students to the drama, mime, and teachers workshop presented last week at Burbank School.

In several rooms, the children immediately brought in "hats" to dramatize some of the characters in their reading books. The material given out at the workshop was perceived by the staff as extremely valuable. I would like to keep a copy of the material on file if an extra one could be sent.

We take our "hats" off to the Hat Box Players.
for the wonderful cultural arts experiences in which everyone at Burbank School was privileged to participate. 79

X. Individual Solicitation for Champagne Showcase of February 16, 1975

Background X

In the winter of 1974, when C.O.T.C. was rapidly expanding as an organization, the Executive Director encouraged the idea of an all-Company showcase for prospective sponsors and grant agencies. The showcase was to be an event of that spring in the Ohio Historical Museum in Columbus, Ohio. It was to feature adult and Children's drama, mime and dance as well as music by the Chamber Players. The concept was a business promotion as well as a general publicity device for C.O.T.C. and its member ensembles. It never happened.

The musicians, professional union members, conceived of themselves as a group managed by C.O.T.C., not really part of C.O.T.C. As a result, they would not donate a performance without payment either by a sponsor or by C.O.T.C. The dancers found fault with the performance space and the Theatre Director returned to England in late April, earlier than was originally anticipated. 80 The project was dropped.
In the winter of 1975, facing a concert with the Columbus Symphony, and a full-length dance concert to be sponsored by C.A.P.A., the Artistic Director of DanCentral discussed the notion of resuming the idea of a showcase exclusively in support of dance as a means of raising some operating capital to assist in paying for forthcoming costume and staging expenses. Thus, the idea of a champagne showcase for February 16 in the Columbus Junior Theatre building was born.

Factual Data X

1. **Source Solicited**
   
   Individuals, friends, relatives and known dance enthusiasts were solicited by direct mail.

2. **Date of Request**
   
   Requests were mailed periodically in January and early February, prior to the February 16 event.

3. **Project to be Funded**
   
   The appeal for donations read as follows:

   **Dear Friends:**
   
   In the Fall of 1973, Maggie Patton started rehearsals with a nucleus of professional dance artists in the Columbus area. Now, almost one and a half years and many successful performances later, DANCENTRAL, a member of the Central Ohio Theatre Company, is looking forward to a busy per-
formance season for 1975. The company will be dancing with the Columbus Symphony as part of the Youth Concert Series on February 8 in the Ohio Theatre, and then will present their own concert in the Ohio Theatre on March 5, sponsored by C.A.P.A. and the O.A.C. On May 13, DANCENTRAL will be the company in residence in Elyria, Ohio. In addition, several lecture/demonstrations are planned for elementary and secondary schools in the Columbus area. In order to fulfill these obligations, DANCENTRAL needs to establish a production and operating budget.

In view of this, the dancers would like to entertain you at their CHAMPAGNE SHOWCASE, February 16, introducing you to the members of the company and brief selections of the 1975 repertory. DANCENTRAL appreciates your interest and support and looks forward to seeing you.

The card announcement was signed by the Executive Director, the dance representative of the C.O.T.C. board and the Artistic Director of the dance company.

4. Amount of the Request

On the reverse side of the card invitation, the place and time of the showcase were given along with suggested donations: $10 individual and $15 couple. In addition was the statement that all gifts were tax deductable.

5. Amount Funded

In all, forty-seven contributions totaled $720.

6. Date of Payment

Some gifts were received as late as March 1, after the showcase. The earliest received was January 23. The
remaining forty-five gifts arrived mostly by mail between the above dates.

Content Assessment X

1. Seriousness of Purpose

   The showcase invitation mentioned the company's past, specifically detailed its performance calendar for the immediate future and linked it to its parent organization, C.O.T.C. Beyond this a need for a production and operating budget was expressed. Specified contribution amounts were designated, and it was clear that those donating were invited to a showcase. The appeal was simple, clear and to the point.

2. Merit: Accomplishment and Development Potential

   The simplified statement of the company's performance record and future scheduled events were included in the invitation as mentioned above. Because the invitation was going to families, friends and audience participants, no more extensive organizational history was needed.

   It was also clear that contributions would assist toward future performance. Thus, though simplified, the invitation followed the format of larger proposals in its content.
3. **Responsible Management and Administration**

   It is significant to note here that simple as the invitation was, it contained three signatures, not just one. It was by design that the business manager, a member of the board and the artistic director all signed. In addition, mention was made that the dance company was affiliated with C.O.T.C. Both of these tactics were to demonstrate administrative breadth of operation.

   The fact that the company was non-profit and could authorize tax deductible gifts was in a way an act of responsibility toward its public. Beyond the showcase, the company was organized so as to enable contributors to get the most for their money.

4. **Ability to Serve a Wide Audience**

   In this instance, just the opposite was planned. It was an exclusive audience which was important. It was that audience which solely distinguished itself by its generosity which was to be served, both champagne and a preview of works in progress.

5. **Future Self Sustaining Ability**

   The need described in the invitation was for the immediate, but none the less, future. The objective of establishing a production and operating budget was to
provide for future performances. Finally, the establishment of C.O.T.C. as a non-profit incorporation was an example of organizational planning for future continuity.

Project Report X

While neither the amount of money raised nor the turnout was spectacular, the showcase could be termed a success. The quarters were small, and the one hundred or so guests in attendance comfortably filled it. The persons present did not have to be convinced of the worth of modern dance; they were already friends of the contemporary performing arts.

The proposal did not take a lot of time to write nor were extensive appendices necessary to document the company's merit as grants usually require. The party preparation, however, took considerable effort on the part of many people. And the dancers contributed their efforts free of charge to the event for the good of the dance company.

Unlike the planned showcase for the spring of 1974, few prospective sponsors were invited so that the project failed to encourage the creation of more bookings for the company.

It should be noted that funds raised by such means are limited. Friends and relatives can only be expected
to make small donations to such events perhaps once per year. The amount of money raised per person is but a fraction of what can be expected from a funded grant. Grants, too, provide employment situations for artists while the showcase idea borrowed performance ability for the common good of all without remuneration.

Chapter Summary

Chapter IV describes five grants and funding projects all designed to support the "project-performance" concept of producing. The goal of creating summer theatre seasons was abandoned by C.O.T.C. Thus, requested support was short-term.

Proposals VI, VIII and IX were successful in raising the sums of $2,000, $5,000 and $900 in mutual, matching support for mime, dance and children's drama performances. The new key strategy of these efforts was the request for only 50% of the amounts needed with a Company pledge to find matching sponsors.

Request VII resulted in a personnel support grant which brought the Company $3,500. When the person hired suddenly quit, the remaining money was converted to performance support.
Solicitation X was a new departure for the Company. It represented the first time individuals had been approached for financial support. It succeeded in raising $720 for dance activities.
Chapter IV Footnotes

1 In 1972 the summer attendance was 2,861. Hopton-Robins, Preliminary Report, p. 3.


2 David Hopton, Executive Director, C.O.T.C. to Donna Walker, Executive Director, Columbus Arts Council, October 10,1973, C.O.T.C. Files, Worthington, Ohio.

3 Cf. discussion in Chapter III, p. 61.

4 The Columbus Council still had no application form so the proposal went forward in letter form. "Take the Arts to the People", Greater Columbus Arts Council Grant Application, April 4, 1974, C.O.T.C. Files, Worthington, Ohio.

5 Ibid., pp. 1-2.

6 Ibid., p. 2.


8 Sally Palmer, Greater Columbus Arts Council to David Hopton, Central Ohio Theatre Company, May 1, 1974, C.O.T.C. Files, Worthington, Ohio.

9 Columbus Arts Council Contract, June 1, 1974, C.O.T.C. Files, Worthington, Ohio.


11 Hopton, Calendar-Diary, April 29, 1974.

12 The failure of Councils to consider grants more than three months before project start time was a major consideration in dropping summer season plans. It cut lead time prohibitively close to start time and destroyed any possibility for adequate advanced promotion.
13 Greater Columbus Arts Council Grant Application, April 4, 1974, Cover Letter, p. 1.

14 See note number 1 above.

15 Greater Columbus Arts Council Grant Application, April 4, 1974, Cover Letter, p. 2.


19 Mr. Williams arrived in Columbus February 23 and stayed through Sunday, April 28, 1974.
   Hopton, Calendar-Diary, February 23, April 28, 1974.

20 David Hopton, Executive Director, C.O.T.C. to The Columbus Foundation, February 28, 1974, C.O.T.C. Files, Worthington, Ohio.

21 Ibid.

22 Ibid., p. 1.

23 Ibid., p. 4.

24 Richard H. Oman, Director, The Columbus Foundation to David Hopton, Executive Secretary, C.O.T.C., July 19, 1974, C.O.T.C. Files, Worthington, Ohio.


26 David Hopton, Executive Director C.O.T.C. to Leeda Marting, The Columbus Foundation, March 27, 1974, C.O.T.C. Files, Worthington, Ohio.

28 Hopton, Calendar-Diary, June 12, 1974.

29 David Hopton, Executive Director C.O.T.C., to Libby Deinhardt, The Columbus Foundation, June 20, 1974, C.O.T.C. Files, Worthington, Ohio.

30 Oman to Hopton, July 19, 1974.

31 Mr. Williams had actually returned to England on April 28, 1974 (See note number 19 above), because of the lack of financial support for his theatre activities. The failure of the Columbus Foundation to support the artistic direction part of the request would only further assure that he could not return.

32 Hopton to Columbus Foundation, February 28, 1974.

33 Ibid., p. 2.

34 Ibid., pp. 2-3.


36 Hopton to Marting, March 27, 1974.

37 Hopton to Columbus Foundation, February 28, 1974, p.3.

38 Oman to Hopton, July 19, 1974.

39 See note number 31 above.

40 The secretarial assistant in question announced confirmation of her out of state teaching position on May 2, 1974. Hopton, Calendar-Diary, May 2, 1974.

This fourteen page letter was virtually a reapplication for the grant which had been awarded the previous year. It contained statements under the following headings:

- Organizational Purposes of C.O.T.C.
- Operational Procedures of C.O.T.C.
- Most Recent Activities of C.O.T.C.
- Future C.O.T.C. Projects
- The Need for the Columbus Foundation Grant
- The Value of Management
- The Uniqueness of C.O.T.C.
- The History of the Columbus Foundation Grant
- David Krohn and The Mime Troupe
- Maggie Patton and Dancentral

Payment came by letter:

Richard H. Oman, Director, The Columbus Foundation, to David Hopton, Executive Director C.O.T.C., August 20, 1975, C.O.T.C. Files, Worthington, Ohio.

Ibid., pp. 3-4.

Ibid., pp. 5-6.

See background discussion to grant number VI, page 124.


Although the award was made in July, 1974, contracts were not received until September due to O.A.C. delay. David Hopton, Executive Director C.O.T.C., to Sue Newman Grants Coordinator, The Ohio Arts Council, December 7, 1974, C.O.T.C. Files, Worthington, Ohio.


Ohio Arts Council Grant Application, March 15, 1974.


See note number 53 above.

Conductor Milton Stevens announced he would be moving to Denver, Colorado to work with the University and Symphony there. Mr. Williams had accepted employment with the Canadian National Drama School in Montreal.

See discussion on pages 144-146.


Ohio Arts Council Agreement for Project No. F-75-5.

Ibid., p. 1.


The pending contract was: O.A.C. Agreement for Project F-75-5, December 11, 1974.

See note number 58 above.


Ibid.

Elizabeth Brownell, Vice-Chairman and School Coordinator, Cultural Arts Commission, to David Hopton, C.O.T.C., January 28, 1975, C.O.T.C. Files, Worthington, Ohio.

Liz Brownell, Vice Chairman and School Coordinator, Cultural Arts Commission, to David Hopton, Executive Director, C.O.T.C., March 14, 1975, C.O.T.C. Files, Worthington, Ohio.


Upper Arlington Cultural Arts Commission Application, December 5, 1974.

Company files indicate that the first correspondence with the Upper Arlington Cultural Arts Commission was as early as November 5, 1973.
77 See note number 68 above.

78 Cf. David Hopton, Executive Director C.O.T.C., to Ken Thompson, Executive Secretary, Upper Arlington Cultural Arts Commission, April 18, 1975, C.O.T.C. Files, Worthington, Ohio.

79 Emily Schuh, Principal Upper Arlington Elementary School, to David Hopton, Executive Director C.O.T.C., April 7, 1975, C.O.T.C. Files, Worthington, Ohio.

80 See note number 31 above.

81 Invitation, DanCentral Champagne Showcase, February 16, 1975, C.O.T.C. Files, Worthington, Ohio.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS, AND RESEARCH POSSIBILITIES

This final chapter has multiple objectives. First, an overview summary reviews the methodology of the study and then categorizes the ten fund raising efforts.

Secondly, conclusions are drawn from the factual presentation of proposal data cited in Chapters III and IV. Next, concluding observations are also made from a comparison of the categories identified in the summary section described above with Langley's categories used in the Content Assessment sections of Chapters III and IV.

Thirdly, based upon the ten fund raising experiences of this study, practical recommendations of a procedural nature are made for the benefit of other administrators of small arts organizations. These immediately follow the conclusions to which they are related.

Finally, in the course of writing, several research possibilities related to the work undertaken here are noted for future researchers in the area of management of small arts organizations.
Summary

This study is of a historical nature. Its purpose has been to review ten fund raising activities of the Central Ohio Theatre Company during the years 1972-76 and to generally relate the history of this organization during this same period. The research method submitted each solicitation proposal to uniform analysis to determine the strategies used in these successful funding experiences. To provide a uniformity of structure for analysis, Stephen Langley's five standard criteria for proposals (as described in his *Theatre Management in America: Principle and Practice*), were selected as a standard against which to compare actual data from the ten documents of the study. The type of analysis procedure used is that described by Bernard Berelson (in *Content Analysis in Communication Research*), as content assessment, which is of a qualitative rather than quantitative nature. A content assessment study was decided upon because it is the document content which is of prime importance; and the number of documents being analyzed were relatively few. To provide a historical context for each of the documents of the study, introductory background information has been provided. In keeping with the secondary purpose of the study, project reports follow each of the ten analysis sections. These reports furnish historical data about the activities
resulting from each funded request.

As previously explained in chapter introductions, Chapter III included requests which sought financial support for seasons of repertory theatre activities. Solicitations covered in Chapter IV were all of a short-term or limited project nature. These same grant and funding activities can be sorted into three additional and meaningful categories: donations, modified donations and contract purchases.

All of the funding activities in Chapter III, solicitations I-V and grant number VII were donational in character. In these cases, funding agencies and businesses were asked to make direct contributions to a theatre organization. The funding agent was to get nothing in return except the satisfaction of cultural support for the community. The Company was free to spend the money received in any way as long as it supported the general, broad purposes for which it was requested.

Funding activities VIII and X were modifications on the donation theme. The O.A.C. request for 50% matching performance support indirectly promised a return to the O.A.C. Whatever the O.A.C. pledged, C.O.T.C. in return pledged an equal amount of matching sponsorship support. Thus, O.A.C. money would be doubled in value. The Company would be helping to create an awareness of the O.A.C.
by using state money to generate additional funds.

In activity X, individuals were asked to give specified donations in the support of dance. This too was a modified donational situation for once having donated, the individual became a member of a group singled out for special attention. All contributors were invited to a party and showcase. While the donation was a tax deductible gift, the givers were entitled to share in a social occasion.

Finally, grant requests VI and IX represent a contractual purchase of performing activities by funding agencies. In these two cases, the Greater Columbus Arts Council and the Upper Arlington Cultural Arts Commission purchased a specified number of performances of mime, dance and children's drama and the grant document functioned as a purchase contract. Payment was not an out-and-out donation. The funding agencies used their public monies to purchase activities for what they deemed a public need or good. They hired the Company which then earned the money by performance. The grant agencies became the presenting sponsors.

A fuller meaning of the differences of these three categories, the donation, the modified donation and the contract purchase will become more apparent in the following conclusions.
Conclusions and Recommendations

In this section four general conclusions are drawn from further analysis of the Factual Data presented in Chapters III and IV. Each conclusion is followed by relevant recommendations.

Following the above, further conclusions relating to proposal strategy are derived from the Content Assessment sections and from a comparison of the three categories defined in the summary above (donations, modified donations and contract purchases) with Langley's five essential elements of grant requests (seriousness, merit, responsibility, audience service and self sustenance).

Factual Data Conclusions

**Conclusion 1:** Fund raising for C.O.T.C. was a long, drawn-out process. It required patience, responsiveness to agency questions, the signing of contracts, the performance of arts activities, and extensive reportage before final payment was received.

**Recommendation 1:** An organization should not go into the grant business unless it has personnel who fully understand the purposes and ambitions of the organization, who coordinate grants with its board and artistic directors and
who will be with the organization long enough to see the process through to completion and the final report. The continuity of thought from the application through the report is of value both to the performing organization and the granting agency in understanding what is being asked for and what was done in fulfillment.

**Conclusion 2:** In all cases grant agency schedules were rigid and inflexible. The agency approval periods operated exclusive of Company needs and artistic schedules. Agency delay hurt advance promotion activities for the 1972 summer season, delays in grant decisions in 1973 forced C.O.T.C. discontinuance of plans for a second summer season and refusal to fund more than three months ahead on the part of the O.A.C. and C.A.C. frustrated planning for a 1974 summer repertory.

**Recommendation 2:** If a project does not work after repeated effort, it is perhaps best to adapt new organizational goals rather than to keep attempting to fund an unattainable ambition (as in Solicitations I, II and IV).

**Recommendation 3:** It is perhaps best to request support for projects which have no immediate time schedule or which can be "plugged in" with other performance activities at the
time funding becomes available.

**Conclusion 3:** In the case of all council and foundation grants in this study, when the amount requested was specified, the award was cut. In addition, the higher the request, the greater was the percentage cut. The percentages of award reductions were as follows: Grant I (amount requested: $10,000) cut by 50%; grant II ($4,500 requested) cut by 33%; grant IV ($15,000 requested) cut by 66%; grant VI ($4,979 requested) cut by 60%; grant VII ($30,000 requested) cut by 60% and later increased to 90%; grant VIII ($11,440 requested) cut by 56%.

Cutbacks in awards required much extra work on the part of administrative and artistic directors. In almost every case cutbacks meant sacrificing something, either in extent or personnel. Frequently it meant the determination of whether a project could be conducted at all. In the case of grant I, 50% of the request was received. While total funding of this project depended on other funding sources as well, the season ended exactly half way through for lack of funds. In examples of grants II and IV, the proposed season never even got started because of the lack of sufficient funds. That season's cancellation was in large part due to the scheduling problems of fund raising, but with cuts in the requests of 33% (by the Columbus Arts Council), 66% (by the Ohio Arts Council),
and 100% (by the State Office of Education), the project never would have gotten launched any way. In these cases alternate projects had to be found, suitable both to Company capability and donor requirements. In the case of grant VII, cutbacks eliminating artistic direction yet funding administrative support meant that the Company would be in a position to promote performance projects which could not be created for the lack of an artistic director.

**Recommendation 4:** As a point of general principle, in spite of cutbacks, it is perhaps wise to try never to refuse a grant. While cutbacks may force compromise, refusal most assuredly will result in lost time and organizational momentum if not in performance and personnel. In addition, grants are competitive and more organizations are refused than succeed in receiving awards. Once an organization receives funding it begins to establish a case history with the grant agency. To refuse what has taken time and work on both the part of the organization and the agency, may seem ungrateful and make it easier for a reviewing committee to pass over future requests.

**Recommendation 5:** The fact that most grants receive only partial funding can be taken into consideration in the proposal design. A solution to this problem is to design
flexible projects which are fundable in incremental amounts. Thus any amount granted is helpful to the organization and will be gratefully received.

**Recommendation 6:** Both time delay and cutbacks sometimes cause loss of personnel, especially in small organizations, so that eventual funding creates a new problem; the personnel necessary to perform the project are no longer with the company. A solution to this situation is to offer grant agencies a variety of program possibilities so that something can still be performed when the grant is made even if personnel loss has occurred.

**Recommendation 7:** Another means of solving the cutback problem is to reduce the support burden on a single agency by asking more than one funding source to support the same project. In the end, an organization may still obtain sufficient funds even though a particular agency may give no funds and all other agencies cut funding.

**Conclusion 4:** In most cases grant payment was made after the completion of the project as in grant I (8 months delay from the time of request), grant IV (8 months delay), grant VII (19 months delay), grant VIII (paid in installments of 19 months, 21 months and 35 months). In all cases a request
was made in order to enable something to occur. Payment after the fact withholds the very funds needed to make a project happen. While intended as a safeguard for public monies, payment after the fact on the part of agencies, seems a contradiction in terms.

**Recommendation 8:** Delay in grant payment may be an unavoidable fact of agency policy or even local or state law. It may, however, be possible on the strength of a grant contract to get a bank loan for an amount equal to the grant. This transaction would make money available to an arts group as it is needed. With this point in mind, grantsmen should find out in advance when agencies pay and add the cost of loan interest to budgets when designing grant requests.

**Content Assessment Conclusions**

**Conclusion 5:** It can be said with a fair amount of certainty that all grant requests, whether of a donational, modified donational or contract purchase type, must address the point of **Seriousness of Purpose.** C.O.T.C. requests accepted the challenge of demonstrating to reviewing committees both that the Company was serious about its programming and that it was capable of producing what it proposed. The results were more than ten grants funded, five years of activities totaling more than 400 performances
and involving more than 80 performers.

**Recommendation 9:** A performance organization which is seeking performance funding will find itself in a stronger position to prove its seriousness of intent if the project or program under consideration is in an advanced state of preparation. Grant agencies may not wish to buy a promise or that which cannot be previewed.

**Conclusion 6:** The proof of Merit: Accomplishment and Development Potential, is the hardest thing for a new or young organization to do. New organizations have no accomplishment records and no past on which to base a development potential on. A reviewing committee being asked for a donation will expect different emphasis on this point than will a committee reviewing a performance-purchase type request. In the former case, a granting agency wants to be sure that it is not wasting money. It puts equal emphasis on any given project's merit and the continuity potential of the organization producing it. To fund an organization with either a bad past record of project quality, project completion or in imminent danger of collapse, may well and understandably be considered a bad risk for the use of public money. On the other hand, a committee reviewing a performance-purchase proposal will
tend to place more emphasis simply upon the merit of the immediate project and whether or not it feels that the proposer can do what he says can be done.

**Recommendation 10:** A new organization may assist itself in the proof of merit by joining through co-sponsorship of a request, with other, older and better established organizations which have similar interests or which have proven experience in accomplishing projects like the one under consideration.

**Conclusion 7:** The demonstration of **Responsible Management and Administration** is always a matter of importance, regardless of the proposal under consideration. Who runs an organization, their qualifications, and who sits on the board helping to run it, are facts of prime interest to grant agencies. The type of grant in question is of little consequence in this matter. It is just as important that an organization have performed responsibly in the past for consideration of a donation type grant as for an immediate, short-term project oriented request.

**Recommendation 11:** In the interest of establishing a record of responsibility it is wise to stay in touch with a grant agency once a grant is made. At that point, an agency indirectly becomes part of the production team, its
staff also has an interest in the project's performance and completion. A grantee should never make changes in a funded project without the mutual consent of the grantor. Agency questions should be answered and final reports must be turned in. Failure in any of these aspects can not only reflect badly upon a performance organization, it may be cause for termination of the grant.

**Conclusion 8:** The consideration of an organization's **Ability to Serve a Wide Audience** will be given different emphasis by the grantsman depending upon the purpose of his request. Public funding agencies are interested in cost effectiveness and, therefore, in making each dollar serve the greatest possible number of people. Even though a request is made for the direct assistance of an arts organization, the public that organization serves and the size of that public is a consideration of major importance for reviewing committees. The more removed a request is from audience service the more difficult it will be to get funded. This is why general donation requests are the hardest to propose and to obtain. In the case of performance-purchase grants, the audience to be served is a matter of specificity and if not determined in the request it will be proscribed by the grant agency.
**Recommendation 12:** In preparing a grant request, a grants-man would do well to align his thinking with that of the agency being solicited. He should look for unique ways in which his organization might serve an important segment of society. This may include, for example, identifying audiences which are frequently neglected such as the young, the institutionalized or senior citizens. Helping a donor to better fulfill his responsibilities is one of the quickest ways for an organization to help itself.

**Recommendation 13:** Business donors should be selected for their mutuality of interest. Businesses are apt to be more responsive to requests for patronage if the arts organization serves an audience group which is also a part of their major clientele.

**Recommendation 14:** A benefit showcase is probably best used by well known or long established arts organizations as a source of support. The better known an organization is and the greater its general audience following, the more enhanced become its chances of soliciting a large group of individual donors.

**Conclusion 9:** The capacity to demonstrate **Future Self Sustaining Ability** is most applicable in the case of donational grant requests. Because of pressures from
numerous requests, a grant agency is usually not interested in continuous funding of any single organization. An agency will consider a donation a waste of money if the receiving organization appears to have little chance of continuity. Therefore, a blueprint for self sufficiency becomes important and necessary for donational requests.

Such proof becomes irrelevant for a contract type grant because the focus is upon the immediate service to be performed. In this case, the agency is buying performance products in limited, specified quantity for an immediate need. Organizational longevity, beyond its ability to produce the pending project is unimportant.

Recommendation 15: A new or small organization may be well advised to concentrate its grant solicitation on the contract-purchase and the modified donation type grants. Their newness counts against them when making a donational request as they have little service or accomplishment record. An agency is more apt to consider a modified donation or a contract-purchase as an even exchange. As long as an organization has program variety and a level of performance which is publicly commendable, such grant requests are usually repeatable.

Recommendation 16: As a first step toward self sufficiency, the modified donation in the form of a performance, matching
support grant may be a good tactic for a new organization. While this kind of request places an added burden upon the grantee, that of finding matching sponsor support, none the less it is a great assistance in three ways. First, the grant serves as a kind of agency approval of quality which relieves local sponsors of the task of having to assess the quality of a new organization. Secondly, the 50% reduction in fee which the grant allows is a powerful incentive to potential local sponsors. Finally, the combination of the above results in performances which gain valuable company exposure which is perhaps the best advertising of all for a quality product.

Research Possibilities

The inability of arts organizations to evolve a plan for self sustenance is a wide-spread problem among non-profit arts groups. A study of examples of grants which succeeded in assisting recipients toward self sustaining capabilities would be of service to small arts organizations seeking both that capability and an answer to the prime question of what to request in a grant. Such a study might go beyond the field of theatre in its search for answers. For example, it might focus upon determining the success of Ford Foundation sustaining grants to
symphony orchestras in the 1960's.

The project report of grant number VII touched on a major problem common to all small performance organizations. How do small organizations grow? How do they survive the transition between voluntary management and professional leadership? A study of the crucial moments in the growth of successful arts organizations which started small, might reveal key factors necessary to successful evolution. This study might be limited to those L.O.R.T. theatres which began as non-union organizations and went on to become successful enough to sign union contracts.

C.O.T.C. had great difficulty in creating a repertory season. Repeated attempts to sustain such a repertory concept of production proved impossible for it. A study of successful organizations and how they managerially created and survived their first seasons might provide others much valuable information. Such a study of some of the older surviving organizations listed in the T.C.G. Theatre Profiles could be very helpful to the novice administrator.

As touched on in the commentary related to solicitations VI and VII, C.O.T.C. had difficulty in holding on to subgroups within its organization. A study of artist management legal agreements might provide organizational management and boards with the insight necessary to keep companies together.
There were times in C.O.T.C.'s organizational history when it became a kind of arts management cooperative, providing management skills, grantsmanship and promotion for several performing groups. Some questioned the wisdom of such an undertaking before and since. A study of the patterns of arts management of small arts organizations might be of much service to would-be administrators about to embark upon the troubled waters of arts group organization and management. The goal of such a study would be to seek out the variety and originality of management patterns rather than any exhaustive attempt to simply record as many of the total organizational structures as exist.

A major problem area for beginning arts organizations is that of audience development. One of C.O.T.C.'s early problems with the summer repertory concept was the lack of a sizeable audience. This fact also encouraged the shift toward the troupe concept of organization and the project theatre approach to programming. While beyond the subject of this study, additional work is needed in this vital area. Two aspects of the audience problem merit special attention. First, audience forecasting is crucial to beginning organizations. Accuracy in this regard can predetermine initial impact which in turn is so important to organizational longevity. The second area is the need for a set of guidelines for audience development in support of new, small arts organizations. While numerous works exist in the area of
audience development, emphasis should be given to the isolation of ideas of special merit for the new and the small.

Finally, a model for new arts organizations would be a most useful tool for arts administrators. Such a model would need to include organizational planning, board selection, budgeting, audience development, artist selection and programming. To such a work, this study contributes the suggestion that grantsmanship, troupe organization and project programming would all be high priorities for the early years.

A number of national organizations now exist for the assistance of theatre groups by the dissemination of information. Some of these and their addresses are listed below.

The American Theatre Association (1029 Vermont Avenue, N.W., Washington, D.C. 20005), is a parent organization to its constituent divisions, the American Community Theatre Association and the Children's Theatre Association. These organizations offer unrestricted membership and exist for the promotion of non-commercial theatre at all levels. They have annual conferences, workshops, information and advisory services and publish magazines and books.

The Theatre Communications Group, T.C.G. (355 Lexington Ave., New York, New York 10017), is a national service
organization for non-profit, professional theatre in the United States. It publishes a monthly newsletter providing information on government legislation, council and foundation activity, nationwide theatre programming, theatre awards and recent theatre related publications. In addition it produces *Theatre Profiles*, a biennial compendium of major non-profit theatres in the United States. T.C.G. holds student auditions and runs a casting information and residency placement service.

The **Foundation For The Extension And Development Of The American Professional Theatre**, FEDAPT (1500 Broadway, New York, New York 10036), provides consultation and guidance for professional theatre projects. It runs a technical assistance program, a lecture-seminar program, an audience development workshop and a guest artist program in addition to printing a series of guide type publications.
Figure 1: Right, Company Manager and C.O.T.C. Executive Director, David Hopton, 1972. (Photo: James Amaral)

Figure 2: Above, Artistic Director Clifford John Williams, 1972. (Photo: Columbus Dispatch)

Figure 3: Right, Music Director David Allen Chase, 1972.
Figure 4: Right, Musicians for BLACK LEGEND, 1972. (Photo: James Amaral)

Figure 5: Left, Apprentice Roger Minor in BLACK LEGEND, 1972. (Photo: James Amaral)
Figure 6: Ron Steelman and Holly Chapman as God and Mrs. God in BLACK LEGEND, 1972. (Photo: James Amaral)

Figure 7: Tribal birth scene, BLACK LEGEND, 1972. (Photo: David Hopton)
Figure 8: David Hassler as Columbus in DISCOVERY 1492, 1972. (Photo: James Amaral)

Figure 9: Holly Chapman as Queen Isabella in DISCOVERY 1492, 1972. (Photo: James Amaral)
Figure 10: Gypsy Dance scene, DISCOVERY 1492, 1972. (Photo: David Hopton)

Figure 11: Embarkation scene, DISCOVERY 1492, 1972. (Photo: David Hopton)
Figure 12: Right, Bronwynn Hopton and William Morton as the young lovers in TEA PARTY 1773, 1972. (Photo: David Hopton)

Figure 13: Below, Midnight argument, TEA PARTY 1773, 1972. (Photo: David Hopton)
Figure 14: Debate in Faneuil Hall, TEA PARTY 1773, 1972. (Photo: David Hopton)

Figure 15: Entire Ohio Theatre Company after a performance of TEA PARTY 1773, 1972. (Photo: David Hopton)
Figure 16: William McWorter as Sheriff Will Dastard, Steve Black as bar boy and Holly Chap- man as Peaches O'Mera, the saloon keeper in WESTWARD WOE, 1972. (Photo: David Hopton)

Figure 17: Street fight in Dry Gulch, William Morton as Dudley Westward, Steve Black, Sheriff Dastard, Trip Lazarus and David Hassler as Broken Feather in WESTWARD WOE, 1972. (Photo: David Hopton)
Figure 18: Dry Gulch poker game presided over by Carolyn O'Donnell as Lillie and Ron Steelman as Diamond Jack in WESTWARD WOE, 1972. (Photo: David Hopton)

Figure 19: Dry Gulch jail. Prisoner Dudley Westward watches Broken Feather and Sheriff Dastard divide the gold from a stage coach robbery. WESTWARD WOE, 1972. (Photo: David Hopton)
Figure 20: Animal gymnastics in BEHALF THE LAUGH, 1972. (Photo: David Hopton)

Figure 21: BEHALF THE LAUGH circus lineup: Elephant, Ron Steelman; Monkey, William Morton; Clown, David Hassler; Seal, Bronwynn Hopton; Dancer, Terrie Hopkins; Horse, Holly Chapman; Strongman, Tony Kiener; Cora the Animal Trainer, Carolyn O'Donnell. (Photo: David Hopton)
Figure 22: THE PLEIADES: Clifford John Williams, Robert Gray Jones, Carolyn O'Donnell, Bronwynn Hopton, 1973-1974. Not pictured, Creighton Miller. (Photo: David Hopton)
Figure 23: THE MIME TROUPE: Bronwynn Hopton, Carolyn O'Donnell, David Jon Krohn, summer 1973. (Photo: Richard Grupenhoff)

Figure 24: AT THE DENTIST'S OFFICE, 1973. (Photo: Richard Grupenhoff)
Figure 25: THE MIME TROUPE in public performance at the Clintonville Park of Roses, summer 1973. (Photo: Richard Grupenhoff)

Figure 26: Mimist Bronwynn Hopton with children in mime demonstration at the Ecco Day Care Center, Columbus, Ohio, summer 1973. (Photo: Richard Grupenhoff)
Figure 27: DanCentral: Dale Scholl, Susan Alexander and Janet Druen in VIVALDI by Maggie Patton, fall 1973. (Photo: Steven Scholl)

Figure 28: DanCentral: Linda Massaroni, Dale Scholl, Janet Druen, Susan Alexander and Mary Schladen in HONKY TONK TRAIN from BOOGIE-BOOGIE by Maggie Patton, fall 1973. (Photo: Steven Scholl)
Figure 29: THE MIME TROUPE II: Left, Don Reider on stilts and David Jon Krohn on unicycle, summer 1974. (Photo: David Hopton)

Figure 30: THE MIME TROUPE II: Below, Robert Post, David Jon Krohn, Don Reider and Marcia Trees (extreme right), summer 1974. (Photo: David Hopton)
Figure 31: THE MIME TROUPE III: Bronwynn Hopton, William Morton and Roxanne LaMuth in rehearsal, fall 1975. (Photo: David Hopton)

Figure 32: THE MIME TROUPE III: Roxanne LaMuth Bronwynn Hopton and William Morton in rehearsal, fall 1975. (Photo: David Hopton)
Figure 33: THE HAT BOX PLAYERS: Kathleen Barkmeyer Wallace, Bronwynn Hopton and Robert Gray Jones, 1975-1977. (Photo: David Hopton)

Figure 34: THE HAT BOX PLAYERS: Kathleen Barkmeyer Wallace, Robert Gray Jones and Bronwynn Hopton costumed for DUFFY AND THE DEVIL, 1975-1976. (Photo: David Hopton)
Figure 35: Kathleen Barkmeyer Wallace as Duffy and Robert Gray Jones as Tarraway in DUFFY AND THE DEVIL, 1975-1976. (Photo: David Hopton)

Figure 36: THE HAT BOX PLAYERS in performance of DUFFY AND THE DEVIL, Greensview School, Upper Arlington, Ohio, April 1, 1975. (Photo: David Hopton)
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