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ANNUAL REPORT

OF THE

*South Carolina
Arts Commission*

FOR THE FISCAL YEAR

FROM JULY 1, 1971 TO JUNE 30, 1972



Printed Under the Direction of the
State Budget and Control Board

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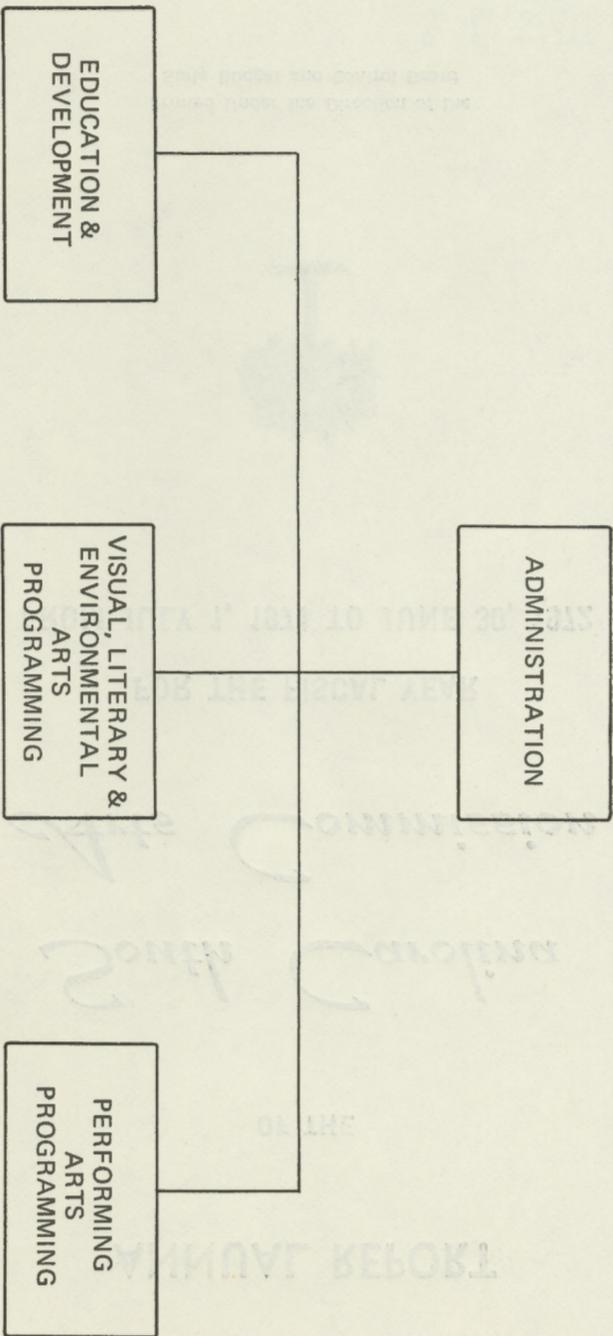
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APR 20 1973



LETTER OF TRANSMITTAL

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and to the Members of the South Carolina

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Company and Adventure Theatre to work side by side with ten local groups in our state. The purpose of the program was to assist the local groups to grow in their own programs and to increase their standards of excellence with the long-range view toward the future, whereby South Carolina arts dollars would cease to be paid to out-of-state professional groups and removed from the state but would be spent locally with local groups whose work had improved to a point whereby South Carolina groups would be capable of providing the same quality performance as other longer established and more affluent groups in other states.

The In-Residence program earned the attention of arts organizations throughout the United States and was the subject of an article in a national publication. Our Executive Director was invited to report in depth on the program at the annual meeting of the American Symphony Orchestra League.

A report on an outstanding local arts group, the Marlboro Area Arts Council, was made at the annual conference of the Associated Council of the Arts in Minneapolis by its coordinator, Mrs. W. E. McIntyre, Jr., along with our Exec-

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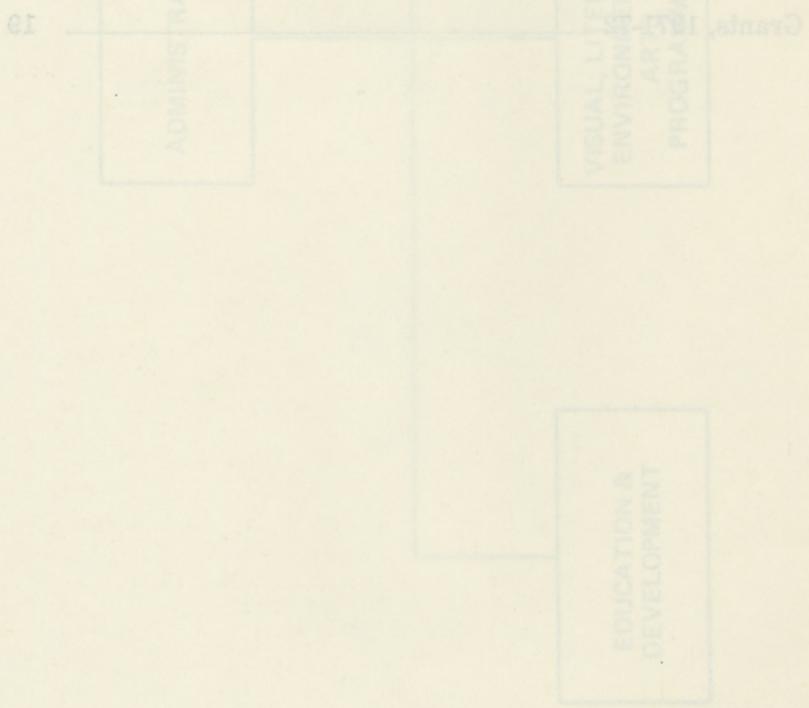
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10 ***“The secret of your success is your capacity to reach down into communities and stimulate a maximum of effort. (This) indicates a philosophy which has permeated the Commission since its inception.”***

13 (Governor John C. West to the South Carolina Arts Commission, as he presented the first annual SCAC Awards May 24, 1972)



LETTER OF TRANSMITTAL

*To The Honorable John C. West, Governor
and to the Members of the South Carolina
General Assembly:*

It is an honor to present the 1971-72 annual report of the South Carolina Arts Commission. In it you will find innovative programs initiated in the state during this fiscal year. You can find, in the individual project figures, an upsurge of participation in continuing arts growth. The individual members of the Commission, together with the staff of the Commission, worked hard throughout the year to bring about this growth. It rapidly became apparent that the Commission had made a proper choice in its selection of a new Executive Director when Wesley O. Brustad officially began his duties on July 19, 1971.

One of the more effective innovations during this past fiscal year was the In-Residence Performing Arts Program. This included bringing the Atlanta Symphony Orchestra with Robert Shaw as conductor, the Passionate Pilgrim Company and Adventure Theatre to work side by side with ten local groups in our state. The purpose of the program was to assist the local groups to grow in their own programs and to increase their standards of excellence with the long-range view toward the future, whereby South Carolina arts dollars would cease to be paid to out-of-state professional groups and removed from the state but would be spent locally with local groups whose work had improved to a point whereby South Carolina groups would be capable of providing the same quality performance as other longer established and more affluent groups in other states.

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A report on an outstanding local arts group, the Marlboro Area Arts Council, was made at the annual conference of the Associated Council of the Arts in Minneapolis by its coordinator, Mrs. W. H. McIntyre, Jr., along with our Exec-

utive Director, which brought great credit to the State of South Carolina in the eyesight of other state and local arts councils. It was my good fortune at that meeting to be elected to the Board of the Associated Council of the Arts, which would provide us with an opportunity of representing our state in nation-wide arts planning and policy making.

Since this report comes at the end of my three-year term as a member of the South Carolina Arts Commission, it compels me to take a long view of its growth. In 1969 a long-range planning committee for the South Carolina Arts Commission, composed of South Carolina Arts Commission leadership, other South Carolina governmental agency leadership, six outstanding executive directors of other states' arts councils, together with executives of the National Endowment for the Arts and the then President of the Associated Council for the Arts, made an in-depth study of our programs and of goals to be accomplished. By June 30, 1972, an impressive number of the long-range objectives established for a five-year period had come to conclusion. Those achieved included, among other things, a survey of all art owned by the State of South Carolina, in ample time for our nation's Bicentennial; a study of how our agency can work cooperatively with other state agencies; expansion of the in-service training program, the field representative program and the arts camp program; and the first annual South Carolina Arts Commission awards.

It was appropriate because of the achievements for the first annual Governor's Awards for Excellence in the Arts to have been made in this year. The first recipients were:

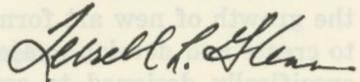
1. The City of Greenville as the city that had made the most outstanding accomplishments in all of the art areas.
2. The Columbia Musuem of Arts as the single institution having made the most significant contribution.
3. State Senator Eugene N. Zeigler of Florence County as the individual having made the most significant contribution to the growth of the arts during the past several years.
4. The School of Music of Converse College as the educational institution making signifcant contribution to the development of the arts.

None of these accomplishments would have been possible without the continued support that the Commission has re-

ceived from the Governor and the members of the South Carolina General Assembly. Governor West gave us outstanding support during this last year and the General Assembly, as of the writing of this report, has given every indication that the budget of the South Carolina Arts Commission will receive a long-needed increase of approximately \$65,000.00. Ours is not a static agency but one that by its very nature, if it carries out its legislative mandate, must necessarily continue to grow; therefore, in my final report, I urge the members of the General Assembly to continue and increase the enlightened support that it has given to the South Carolina Arts Commission which has enabled it to take its place as one of the foremost in the nation.

I am pleased to report the election of Jack A. Morris, Jr., to succeed me as Chairman of the South Carolina Arts Commission. I am confident that under his leadership with the continued cooperation of the Governor and the members of the General Assembly the years ahead will develop exciting new possibilities for the continued growth of the arts in South Carolina, both to the benefit of improving its economy as well as its primary purpose of improving the quality of life of the individual South Carolinian.

Respectfully submitted,



Terrell L. Glenn, Chairman

Wesley O. Brantley
Executive Director

FROM THE DIRECTOR

Goals of the South Carolina Arts Commission, as suggested by our legislative mandate, include bringing to each person the opportunities and educational experiences that allow him to better realize his own creative potential, and to develop a constructive aesthetic awareness of his environment.

The Arts Commission succeeds as it provides a better understanding of oneself, those around him, and his society.

A third goal is "to develop skills among young and old for establishing better interpersonal relationships and for securing employment".

That could include the talented S. C. artist whose textile design could enhance and enrich textile production here in his home state.

Concrete program objectives of the South Carolina Arts Commission are:

- to emphasize arts in education;
- to establish dynamic arts organizations in every county and population center in the state;
- to work for the artistic and fiscal improvement of existing arts organizations and to broaden their outreach;
- to develop new arts resources, endeavors, and to cultivate the growth of new art forms;
- to create and develop major performing arts organizations specifically designed to service the entire state.

Our mission: to bring the creative experience to every individual in South Carolina.

Wesley O. Brustad

Executive Director

COMMISSIONERS AND STAFF

<i>Commissioners</i>	<i>Term Expires</i>
Terrell L. Glenn, Columbia, Chairman.....	1972
Howard F. Burky, Charleston.....	1974
Phyllis Giese (Mrs. Warren K.), Columbia.....	1974
Alice G. Stephenson (Mrs. H. P.), Columbia.....	1974
Dr. John C. Benz, Columbia.....	1973
Jack A. Morris, Jr., Greenville.....	1973
Dr. Leo F. Twiggs, Orangeburg.....	1973
William S. Dowis, Jr., Florence.....	1972
Henry Janiec, Spartanburg.....	1972
<i>Subsequent Appointees</i>	
Gwen McCall (Mrs. Roy C.), Easley.....	1975
Stephen R. McCrae, Fort Mill.....	1975
Wesley O. Brustad, Executive Director	

1971 - 72 FINANCIAL STATEMENT

Income

State Appropriation

Administration ----- \$79,254.00

Programming ----- 56,657.00

Total (State Appropriation) ----- 135,911.00

Federal Funds ----- 118,520.00

Other Funds ----- 17,801.00

Total (Income) ----- 272,232.00

Expenditures

Administration ----- 79,048.00

Programming

Arts Organization & Artist Dev. 97,625.22

Audience Development ----- 48,469.85

Arts Education ----- 27,080.66

Poets In Residence ----- 7,602.59

Artist In Residence ----- 12,200.00

Total Programming ----- 192,978.58Total (Expenditures) ----- 272,026.32

Unexpended State Appropriated

Funds Returnel to Treasurer ----- 205.68

\$272,232.00

INTRODUCTION

—Read a good mystery lately?

For the alert reader, this annual report will supply clues to a mystery that can be solved; a series of disappearances. They've happened in South Carolina.

They need not happen again.

In this, the South Carolina Arts Commission Annual Report for Fiscal 1972, we hope you will detect ways to solve what has been a baffling enigma.

For a start here's a first clue:

Textiles make up 50% of our state's economy.

The design that makes these textiles in great demand throughout the world does not come from South Carolina artists. Color patterns, figuration and textures are created by design artists in New York.

Why not by talented South Carolina artists as well?

Our state, with a thriving export-import trade, not only in the Charleston ports but now airborne in the Piedmont Area, also has a regrettable history of one kind of export; our native talent.

Since the South Carolina Arts Commission was created by legislative act in June 1967, we have supported energetic efforts of groups throughout the state to encourage growth of the arts. Such growth attracts new citizens, new industries, new means for further growth.

—But what is being done to encourage the South Carolinian who cannot find a market for his talent, and ultimately exports it elsewhere in search of a livelihood?

Something is being done; increasingly not only by local groups with SCAC-National Endowment for the Arts funding, but also by your state Arts Commission.

In this report, you will see examples of South Carolina artists receiving additional training that will benefit their work, their institution and their students, through the SCAC's In-Service Training Program.

You'll find a growing number of able South Carolinians in new, paid positions with arts organizations, through SCAC Personnel Development and Community Challenge Grant programs.

You'll read of S. C. poets who rank with others from out of state in being chosen for the Writers-in-the Schools Program through the SCAC, the National Endowment for the Arts and the U. S. Office of Education.

You'll be pleased to know that a high-potential Business and the Arts Committee was formed during 1971-72, to be an adjunct to the S. C. Arts Commission. The committee was created by vote of statewide corporate and community leaders attending an Arts Commission symposium to expore "A Business and Arts Partnership".

BUT HERE'S A "WHO-DUNIT":

Who has taken action to encourage or educate the would-be textile designer, in our state?

Only a few have done anything to bring the textile industry and the arts together.

Textile design courses are available, for example at Clemson University. —But why shouldn't such courses be available in Vocational or Technical Education Centers? —Or in the public schools?

YOU CAN DETECT

growing interest in the arts in such industry; for example, in the annual Scholastic Art Awards. Since 1970, the program has included awards for textile design. Sponsor of the Annual Awards is the Liberty Life Insurance Company, based in Greenville.

MORE EVIDENCE

is the lively growth of the annual Greenville Textile Hall exhibits. From over the state and the nation, textile mills send their newest products, with the exhibit held on an international scale every fourth year.

A CLUE

to still more arts-industry rapport is the annual Springs Mills Art Contest and Show. The largest non-juried show in the Southeast, this is open to amateur, student and professional artists in both Carolinas. Springs Mills has also pioneered in film-making as an art, with a 1965 film in which the fast movinfi, swirling "stars" were Springs Mills' own fabrics.

HOW TO SOLVE

the dilemma of the disappearing S. C. artist?

A CASE IN POINT

is Miss Suzanne Davis. The young Anderson, S. C. native left the state, to earn a Masters Degree in textile design at the University of Georgia. Will she come back to her native state? "In the future", she said in a *Greenville News* interview, "textile artists will be able to go into mills in the South and work with the power looms, exploring the production of layered and interlayered weaving, and find possibilities for its use as three-dimensional form for industrial and environmental use."

The Arts Commission will search for ways to bring the future Miss Davis describes into the present, growing economy of South Carolina.

When we do, we will have helped solve the sometimes baffling case of the arts and industry.

To do less would be a crime; criminal neglect of a major part of our state's life and welfare.

SYNOPSIS OF HISTORY OF AGENCY

The arts are part of the warp and woof of our state's complex pattern of life-styles, from the solitary craftsman at the weaver's loom to the gregarious souls enjoying an art exhibit opening. Frequently such exhibits have the support of one of the state's famed textile mills, and in one case are sponsored annually by a South Carolina mill twice honored for its "Business Support of the Arts".

Who first took up the threads to weave the South Carolina Arts Commission into our state's pattern of life?

Many South Carolinians' leadership and enthusiasm led up to the date, June 7, 1967, on which Governor Robert E. McNair signed into law the bill (R446, S166) enacted by the Legislature to create the state Arts Commission.

This was preceded by our state's taking advantage of an unusual opportunity. That was a survey of the cultural assets and potential of S. C., in compliance with the National

Foundation on the Arts and Humanities Act of 1965. The year-long survey, within the guidelines and policies of the National Endowment for the Arts, was conducted under the aegis of the S. C. Inter-Agency Council on the Arts and Humanities.

With the creation of the South Carolina Arts Commission, the original Inter-Agency Council members became the first volunteer members of the Commission, with one exception. Council chairman E. N. Zeigler of Florence resigned his post when he was elected to the state senate.

Marvin D. Trapp of Sumter succeeded Sen. Zeigler as Commission chairman.

In August 1967, David C. Sennema, Executive Director of the Columbia Music Festival Association, was named by Gov. McNair as Executive Director.

On July 19, 1971, Wesley O. Brustad, a young Air Force veteran with a B.S. *cum laude* and an M.A. in Drama, succeeded Mr. Sennema, now with the National Endowment for the Arts.

Columbia attorney Terrell L. Glenn succeeded Mr. Trapp as volunteer Commission Chairman in 1970. Mr. Glenn was elected by his fellow commission members when Mr. Trapp's three-year term expired.

Growth has been the Commission's major thrust since 1967.

In the first year, projects in ten of the forty-six S. C. counties were awarded matching funds through the state Arts Commission, usually with added support from the National Endowment for the Arts. In 1967, we received \$2.40 worth of arts programming for every state dollar expended.

In 1971-72, twenty-nine S. C. counties received SCAC funding for projects. For every dollar expended by the State for the arts through the Commission, it received \$4.00 worth of arts programming.

Internal changes made during the year are the reactivation of advisory panels in every arts field, thereby restructuring our decision-making process.

While the Governor's Management Review Team filed no recommendation for our agency, the study has caused a re-evaluation, resulting in savings of \$40,081.

Goals as suggested by our legislative mandate include bringing to each person the opportunities and educational

experience that allow him to better realize his own creative potential and to develop a constructive aesthetic awareness of his environment.

The Arts Commission succeeds as it provides a better understanding of oneself, those around him, and his society.

A third goal is "to develop skills among young and old for establishing better interpersonal relationships and for securing employment".

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to develop new arts resources, endeavors, and to cultivate the growth of new art forms;

to create and develop major performing arts organizations specifically designed to serve the entire state.

Our mission: to bring the creative experience to every individual in South Carolina.

SYNOPSIS OF PROGRAMS ADMINISTERED BY S. C. ARTS COMMISSION

Woven into the fabric of our lives are South Carolina Arts Commission programs for 1971-72 reaching over 164,000 people. The programs include:

IN RESIDENCE PERFORMING ARTS PROGRAM

Initiated in South Carolina during 1971-72 by Executive Director Wesley O. Brustad, this program has been virtually unattempted elsewhere in the nation. It has attracted national-level interest. Front-paged in a national publication,

Arts Management, the In-Residence Program was spotlighted during the conference in June 1972 of the American Symphony Orchestra League.

In the program's initial year, three professional performing groups were in residence and working side by side with community groups in S. C.

The professional groups were the Atlanta Symphony with conductor Robert Shaw, in residence with the Florence and Greenville Symphony Orchestras; the Passionate Pilgrim Company of Louisville, Ky., in residence with community theatre groups in Aiken, Sumter, Chester and Orangeburg; and Adventure Theatre of Louisville, with Abbeville, Florence and Georgetown community theatres, also with the Pickens County Arts Commission.

The Atlanta Symphony In-Residence program is estimated to have involved 109 community orchestra players; 110 youth orchestra players from the Crescent Little Symphony of Greenville, the Florence Youth Strings and the Florence and Darlington Strings; approximately 185 singers chosen from the 18 Greenville School District high schools to perform under Robert Shaw's conducting; about 200 school and private music educators who came from over S. C. to hear the Greenville singers in a choral workshop led by Shaw; approximately 100 Florence high school singers for whom Shaw led a similar, unscheduled workshop; church choral and music directors, and a combined audience at concerts, rehearsals and workshops estimated at well over 6,000.

"This is the first time a major symphony orchestra has ever performed in Florence", reports Mrs. Ruth L. Harris, Florence Symphony-Chorus-Ballet Council C o o r d i n a t o r (through the SCAC Personnel Development program). Mrs. Harris' project evaluation notes that "At least 50% or better had never seen or heard a major symphony in person".

Florence Symphony Orchestra members, responding to a post-residency questionnaire, in effect voted in favor of having the project again and having the Atlanta Symphony again. Their answers declared by a solid majority that the project helped the artistic improvement of their own orchestra and their own abilities.

Greenville Orchestra members concurred in many respects, in their unsigned replies to the same questionnaire.

An impromptu evaluation came from a Greenville high school student chosen for the chorus directed by Robert Shaw:

"When you sing for a cat like that, it makes you want to 'right on'".

The Passionate Pilgrim and Adventure Theatre residencies brought more experiences with joint performances by community and professional groups. Open rehearsals, lecture-demonstrations and workshops from lighting to directing had the professionals-in-residence and local theatre enthusiasts working side by side.

The action often moved offstage and outside; by a lake, in a gymnasium; whatever it took to reach across age and economic boundaries and offer an immediate involvement in theatre as a lively art.

Super 8mm films were made during the theatre residencies and sent to the communities involved, to continue the learning and evaluation experiences.

The In-Residence Performing Arts Program is scheduled again on an expanded basis for 1972-73.

WRITERS IN THE SCHOOLS

A statewide Poetry Festival climaxed the first year of the Writers in the Schools program, offered with the assistance of the Arts Commission, the National Endowment for the Arts in Washington, D. C. and the U. S. Office of Education.

Approximately 500 students, their teachers, the poets in the 1971-72 project and guests including Leonard Randolph, National Endowment Literary Program Chairman, attended the Poetry Festival April 14.

Held on campus at Presbyterian College, the event featured readings by young poets from classrooms in ten S. C. school districts, plus readings by the poets in residence.

The 1971-72 poets in the schools were Dr. Franklin B. Ashley, USC-Aiken; Dale Alan Bailes, Columbia, who edited an anthology of students' and poets' work from the program; Mrs. Rosemary Daniell, Director of Poetry in the Schools in Georgia; Dr. Paul Baker Newman, Queens College, Charlotte; Dr. Guy Owen, editor of *Southern Poetry*

Review; Hugh Seidman, New York City; Thad Stem, Jr., Oxford, N. C. and Dr. William E. Taylor, Stetson University, DeLand, Florida.

For 1972-73, three times the number of 1971-72 residencies will be in effect, for the Writers in the Schools program.

* * *

IN-SCHOOL CONCERTS

Thirteen performing groups gave approximately forty concerts in schools in Laurens School District #55, Blythewood, Sumter and Orangeburg Schools and Oconee County. These were concerts in which the students asked questions, handled instruments, were challenged to try conducting themselves and were encouraged to improvise or even compose music.

Still more S. C. performers are available to PTA groups and other potential sponsors, for 1972-73 In-School Concerts.

* * *

AFFILIATE ARTIST PROGRAM

Baritone Adib Fazah returned for the second year to South Carolina, affiliated with the S. C. Arts Commission with additional sponsorship by the Sears-Roebuck Foundation and the National Endowment for the Arts. Local presenting institutions in 1971-72 were the Oconee County Arts Commission; the College of Charleston; Presbyterian College; the New Towne Players, Orangeburg; Marlboro Area Arts Council, Bennettsville, and the Pickens County Arts Commission.

ARTIST IN RESIDENCE

One-to-one involvement in the visual arts continued with the second year for the Artist-in-Residence program in the Beaufort Schools. Artist John David Rigsby continued classes in elementary and high schools; offered workshops for teachers and adult drawing classes; brought in several visiting artists; held exhibits by local and out-of-state artists; and still made his time and his studio available for students interested in after-school art learning.

Continuing programs fall under these categories:

THE STATE ART COLLECTION, now with 49 original works by S. C. artists; **SAM**, the Student Art Mobile, to go on tandem tour with the State Art Collection during 1972-73;

IN-SERVICE TRAINING CONSULTANTS

PERSONNEL DEVELOPMENT, helping to fund new paid jobs in arts groups, over a three-year diminishing basis;

PERFORMANCES AND EXHIBITS such as assistance with the Alston Wilkes Society's nationwide art show open to artists in all state, federal and military penal institutions in the U. S., with Andrew Wyeth juror;

PUBLIC SERVICE & PUBLICATIONS (SCAN, EYE ON THE ARTS);

WORKSHOPS & SPECIAL PROJECTS.

GRANTS, 1971-72

RECIPIENT	GRANT AMOUNT
<i>Dance</i>	
Ballet Guild of Spartanburg	\$2,334.00
Hartsville Arts Council	280.00
Winthrop College	175.00
Charleston Dance Theatre	338.50
<i>Film</i>	
Columbia Museum of Art	311.80
Greenville County Museum of Art	8,500.00
Spartanburg Model Cities Cultural Arts Program	1,500.00
Film by Kenneth Jones, Clemson	2,050.00
Fiesta '72 Film: Kenneth Jones	550.00
Charleston Photographic Society	520.00
Greenville County Museum of Art Student Art- mobile Videotapes	8,287.00
<i>Literary Arts</i>	
Writers-In-The-Schools Program	7,602.59
Erskine College Poetry Workshop	1,062.70

Multi-Arts

Marlboro Areas Arts Council	3,000.00
Pickens County Arts Commission	3,000.00
Colleton County Arts Commission	3,000.00
S. C. State Fair Booth	258.80
Abbeville County Fine Arts Commission	5,667.00
Columbia College Arts Camp	1,900.00
Oconee County Arts Commission: In-Service	59.06
Anderson School District #5	750.00
Arts-In-Prisons	5,000.00
Business & Arts Conference	611.00
Huntington State Park	950.00
Huntington State Park: Consultant	950.00
S. C. Arts Commission Awards	1,074.00
Arts Council Workshop	185.00
S. C. Education Association Booth	1,171.00
USC College of Business Administration	3,000.00
Marlboro Area Arts Council	250.00
City of Greenville, Parks & Recreation	815.44
Midlands Association for Retarded Children	2,230.00
Columbia Music Festival	2,000.00

Music

Affiliate Artist	2,219.00
S. C. String Teachers' Association	1,169.00
American Symphony Orchestra League	1,000.00
University of S. C. Music Dept.	335.00
Friends of the Hartsville Memorial Library	586.00
Brevard Music Center Scholarships	1,625.00
Greenville Symphony Orchestra	2,375.00
Atlanta Symphony Orchestra: In Residence Program	21,000.00
Furman Greenville Fine Arts Series: Kallir Workshop	219.00

Carolina Bands	2,000.00
Greenville County School System	150.00
In-School Concerts	1,268.00
St. Cecilia Music Club, Dillon	600.00
Lexington High School Band	685.00
Charleston Symphony Orchestra	788.00
S. C. Federation of Music Clubs	229.00
Marlboro Area Arts Council "Prophet Concert" ..	145.00

Theatre

Camden Community Theatre	375.00
Producers' Assoc. of Children's Thtr.: S. C. Tour	4,000.00
S. C. Theatre Association	500.00
Aiken Community Playhouse	2,000.00
Oconee County Arts Commission:	
<i>Young Ben Franklin</i> Perf.	534.00
Chester Little Theatre	400.00
Southeastern Theatre Conference in Columbia ..	1,100.00
Spartanburg Children's Theatre	150.00
Passionate Pilgrim Co.: In Residence Program ..	8,996.00
Adventure Theatre: In Residence Program	6,000.00
Fort Mill PTA Children's Theatre	1,000.00
Fabled Theatre of S. C.	750.00
Creative Factory	3,760.00

Visual Arts

Columbia Museum of Art: Promo '71	\$ 7,200.00
Columbia Museum of Art: Symposium	2,064.00
Survey of State Owned Art Work	1,332.01
S. C. Arts Comm. State Art Collection	5,684.12
Greenville County Museum of Art	500.00
Greenville County Museum of Art	3,000.00
S. C. Assoc. of Schools of Art	283.00
Greenville Museum (In-Service Training)	80.02
Columbia Museum of Art	120.00

Alston-Wilkes Society _____	3,141.00
Gibbes Art Gallery: Hastie School of Art _____	92.00
Florence Museum _____	363.00
S. C. Craftsmen _____	1,125.00
Fiesta '72 _____	3,770.00
Greenville County Museum of Art _____	100.00
Appalachian Corridors: Exhibition 3 _____	250.00
Oconee County Arts Commission _____	790.74
Columbia Museum of Art: In-Service Training ..	598.50
Columbia Museum of Art _____	785.00
Abbeville Fine Arts Commission _____	75.00
Greenville County Museum of Art: Compilation, Survey of State Owned Art Work _____	750.00
Noel Martin Consultant _____	32.00
SCAC Advisory Consultant _____	336.00
Jean McWhorter In-Service-Training _____	400.00
SCAN and Eye On The Arts _____	7,733.00
S. C. Conference Relic Room _____	350.00
Artist In Residence _____	12,200.00
Administrative cost under programming _____	5,435.00