

ARTS SUPPORT GOES PUBLIC IN WISCONSIN

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The State of Wisconsin holds the distinction of being the last state in the Union to achieve a statutory agency for the arts. Yet, it was one of the earliest states to explore the concept of a state council. Why the delay?

Is this a classic case of "the first shall be last"? Was it due to ineptitude, mismanagement, apathy? Is the delay an example of the ability of Wisconsin citizens to discuss everything into a comatose condition? Was it lack of political acumen?

Some of these and none of them. We shall leave the finger pointing for future historians and attempt in this paper only to chronicle briefly the long, tortuous and often heart-breaking efforts of many dedicated men and women who worked for nearly two decades to make recognition of the arts a legitimate concern of the state.

From papers of the period and recollections of those involved, come the patterns of interest in developing an organized citizen support for the arts.¹ In 1953, Extension Arts Professor Robert E. Gard was in England examining the activities of the British Arts Council. He returned to discuss the idea with Extension Dean Lorenz H. Adolfsen, who appointed a committee chaired by Extension English Professor George B. Rodman to explore the concept.

ORIGIN OF THE WISCONSIN ARTS FOUNDATION AND COUNCIL

On December 3, 1956, representatives of a variety of cultural organizations met in Madison to review the need for a statewide council for the arts, to determine what purposes it could serve beyond those of the Extension Division, to decide how best to organize, and who should be invited to mem-

bership. As a result, the Wisconsin Arts Foundation and Council was incorporated on May 2, 1957. The word "foundation" was included in the hope that a capital fund might eventually be established on behalf of the arts.

People instrumental in these early developments included Robert Gard, who was elected president in January 1958, Robert Schacht, S. Janice Kee, Helen Lyman, William W. Cary, LaVahn Maesch, David H. Stevens (newly retired head of the Rockefeller Foundation arts and humanities division), Mrs. B. C. Ziegler, Eli Tash, James Schwalbach, Walter Meives, George Foster, Elmer Winter, Al P. Nelson, Edward H. Dwight, William Feldstein, Mrs. Mary John, Mrs. Lela Smith and G. Ellis Burcaw.²

Other groups in the state, beyond the original organizers, became interested. Movements to create state arts councils were gaining momentum throughout the country as a result of the successful community councils that had been functioning for 25 years or more. In New York, the state legislature was in the process of discussing a state arts council. Canada had already passed the Canada Council Act.

In 1959, Gard took a year's leave of absence and Mrs. Bernard Ziegler, vice president, headed the organization until the membership meeting in November 1959 at which William W. Cary, public relations director of the Northwestern Mutual Insurance Company, was chosen president. Mrs. Ziegler obtained the services of counsel for drafting by-laws and obtaining tax exempt status under Internal Revenue rulings. Cary began a Quarterly Arts Calendar which for more than a decade faithfully listed cultural activities over the entire state.

The group established a pattern of arts seminar meetings around Wisconsin. For example, in 1959, the annual meeting was held in Appleton where contralto Maureen Forrester was appearing in a concert at Lawrence College. The membership also heard an address by University of Wisconsin graduate Charles C. Mark, then executive secretary of the Winston-Salem, North Carolina, Arts Council.

The annual meeting in November 1962 was held at the Johnson Foundation headquarters at Wingspread in conjunction with a conference entitled "Common Threads in Contemporary Art." This national assembly on the arts was initiated by the Extension Division with Professor Edward L. Kamarck chairing the faculty planning committee, and was one of the first such interdisciplinary meetings in the country.

By 1963, the idea that the federal government should become involved in support of the arts was encouraged by the report of August Heckscher to President John F. Kennedy, entitled "The Arts and the National Government."

A month after the Heckscher report the *New York Times* published a national study about arts development around the nation. Sometimes when the *New York Times* looks beyond the Hudson, it becomes nearsighted. Wisconsin, it claimed, was "a cultural dust bowl" because the state had been laggard in developing a state-wide planning effort for the arts.³

Of course the judgment entirely overlooked the pioneering impact on national cultural patterns from the University of Wisconsin's long and innovative support of activities such as the artist-in-residence and radio station WHA, the "oldest station in the nation," which had filled the air waves for years with "Music of the Masters" and "Chapter A Day." It took no account of the rich cultural growth from ethnic roots which has never been allowed to wither in Wisconsin.

Not having a Rockefeller up the Hudson to help develop our cultural potential, Wisconsin had no official state arts council—but neither did many other states. Wisconsin was not a cultural desert; it just needed watering.

GOVERNOR'S COUNCIL ON THE ARTS

Governor John Reynolds may have been somewhat annoyed by the *New York Times* statement which was widely quoted. Perhaps, and more probably, given the nature of political pressures, someone influential in the arts reached the governor, and said loudly, "Do something!"

Reynolds acted. In the fall of 1963 apparently without reference to the existence of the Wisconsin Arts Foundation and Council, he created a Governor's Council on the Arts to "call attention to public events and exhibitions in the performing arts, issue a bi-monthly digest of current cultural events and displays, to serve as liaison for public and private organizations concerned with the arts and to issue awards to citizens who have attained distinction in the arts."⁴

Dean Adolph A. Suppan of the University of Wisconsin-Milwaukee was appointed chairman by the Governor. Suddenly, there were two organizations in Wisconsin struggling to further the cause of the arts, state-wide.

Without funding the Governor's Council had difficulty being effective but at the May meeting at Wingspread it established several committees, including one on awards, as directed by the Governor. Dr. Abraham Melamed of Milwaukee chaired the committee. The Governor's Council also urged support for the bill to establish a National Council on the Arts which had just passed the United States Senate and was pending in the House.

GOVERNOR'S AWARDS

By September 9, 1964, the Governor's Awards Committee reported nominations for recognition in six categories: the arts in gen-

eral, the visual arts, music, drama, literary arts, dance, and, in addition, a special citation and award. Governor Reynolds agreed to host a dinner at the Governor's Mansion on October 8 when the announcement of the arts awards to citizens was to be made. The dinner was given as scheduled, although the Governor was unable to attend. The citations represent the first major notice by the State of the contributions of the arts to Wisconsin society.

All of this activity and public notice was not well received by the Wisconsin Arts Foundation and Council. On September 28, 1963, meeting at Janesville, the Board instructed George Richard, Secretary, to write to Governor Reynolds. He said "since it seemed clear your advice on planning the Governor's Council did not provide you with a thorough background on the related developments in the arts area, our board of directors and arts committee thought it advisable to let you know something about . . . the Wisconsin Arts Council"⁵

Bewildered by the Governor's Arts Council, the WAFC discussed the possibility of formal liaison with the "political group." They agreed, however that nothing should be done until the Governor's Council had longer experience and had formulated its goals and objectives more explicitly.

Mrs. Carl T. Wilson, director of the Door County Festival, was a member of both the WAFC and the Governor's Council. In March 1964, at Mount Mary College, Milwaukee, she told the WAFC board that her first impression was that the Governor's Council was to concentrate on promotion of Wisconsin arts activities outside the state. WAFC members foresaw conflicts between the two groups with confusion inevitable in the public mind.

The WAFC also had internal problems. At another Wingspread meeting in November 1964, persistent absenteeism on the part of Board members and continuing resigna-

tions prompted a resolution that directors would be expected to attend at least fifty percent of the Board meetings.

Times changed. A new election brought Warren P. Knowles to the Governor's post. He abandoned the idea of an appointed Governor's Council on the Arts and instead requested the WAFC Board to recommend nominees for eight governor-appointed board members to their organization. The WAFC changed its by-laws making the Governor an ex-officio director of the corporation with power to appoint eight directors.

WAFC DESIGNATED FEDERAL AGENCY

On April 2, 1965, Governor Knowles designated the Wisconsin Arts Foundation and Council as the official state coordinating group for the arts.⁶ This was a tremendous step forward, but there was still no tax money to implement the challenge.

Once again the Johnson Foundation stepped in with help and offered \$5,000 for support of a "summit conference" at Wingspread to be attended by art delegates from seven regions of the state. The conference was in part a response to the passage of federal legislation which had created the National Endowment for the Arts. It was also conceived as an effort to involve the whole state in determining goals for long-term art growth. The University Extension assumed responsibility for organization and promotion of the effort. William Cary and Edward Kamarck chaired the program and eight regional meetings were held before the culminating conference at Wingspread, entitled "Project: Wisconsin and The Arts" on November 20, 1965. The session in Madison was recorded by Lee Sherman Dreyfus.

At the Wingspread meeting, nearly 80 state and national leaders assembled. Among the speakers were Julius Bloom, Executive Director of Carnegie Hall, who gave the keynote address on "Our Cultural Economy," and Ralph Burgard, Executive Secre-

tary of the Arts Councils of America. The proceedings were published in a handsome booklet.

Throughout 1965 the WAFC was busy. It decided to continue the Governor's Awards and developed a "Festival Planning Booklet." In cooperation with the State Free Library Commission a bibliography was prepared called "The Arts Are For All," which recommended basic art study materials for every public library. The Wisconsin Federation of Women's Clubs undertook to see that all state public libraries would receive them.

In February 1966, President Cary attended meetings in Chicago, sponsored by the National Endowment for the Arts, and reported "WAFC is doing about as much as any state council, excluding four or five which have state appropriations." He also found that a \$25,000 "study grant" from the Arts Endowment would be available to Wisconsin.⁷ The Johnson Foundation again helped with "seed money" to implement the use of the federal funds.

In July 1966, WAFC Vice President George Richard became executive director with responsibility for directing the study. The funds were to support a staff and office for nine to twelve months. The state study group was divided into three task forces as follows: Task Force I—to explore the advisability of forming a state arts agency, Task Force II—to explore creation of a statewide cultural inventory; Task Force III—to explore the Wingspread conference recommendations pertaining to the arts in education. Eleven statewide meetings were arranged between September 17 and October 15. By the November annual meeting a plan was outlined with legislative as well as gubernatorial blessing to support the formation of a state arts agency.

Program suggestions arising from the study included forming pilot touring companies in the performing arts, encouraging greater communication in the arts, establishing more

local arts councils and local arts festival workshops, and continuing the work of Task Force III on educational needs in the arts. An appropriate budget was proposed: office —\$50,000, calendar and information services — \$30,000, regional assistance — \$30,000, pilot touring projects—\$100,000.

Task Force I reviewed three possible options for the WAFC organization: To continue WAFC with legislative support; To reorganize WAFC into a state agency; To form a new agency. On November 5, 1966, Charles McCallum reported that the task force he chaired recommended the third option, formation of a new non-membership organization with a board appointed by the Governor. Presumably, legislators would not support a membership organization and the chance of obtaining legislative approval was better for a standard state agency than for a hybrid.

Meantime, there was some progress on the state level.

Senate Bill 30 was introduced in the 1967 Wisconsin Legislature, at the request of Governor Knowles, by Senators Jerris Leonard of Milwaukee and Fred Risser of Madison, and Assemblywoman Esther Doughty of Horicon. The bill called for the establishment of a fifteen member state arts commission to be called the Wisconsin State Arts Council. The Council was to establish public policy on encouragement of the arts in Wisconsin and the bill provided specific safeguards for freedom of artistic expression.

The measure provided for a state appropriation of \$25,000 for each year of the 1967-69 biennium—the minimum necessary to establish an administrative office to:

1. Act as an information exchange agency for state arts groups and individual artists.
2. Make available for arts activities (sponsored by organizations and institutions in Wisconsin) up to \$50,000 a year in grants from the National Endowment for the Arts.
3. Help

arts organizations in Wisconsin to obtain private contributions and other federal aid. 4. Work with federal, state and local agencies and private organizations and institutions in strengthening the arts, and education in the arts, in Wisconsin.

Senate Bill 30 was referred to the Legislature's Joint Committee on Finance, chaired by Republican Senator Walter G. Hollander of Rosendale and Republican Assemblyman Byron Wackett of Watertown.

Hope for passage of the bill ran high, not only because of the intrinsic value of the legislation but because broadly based support for the concept of state involvement in the arts had been expressed in the 1965 and 1966 regional meetings. There was also the implicit understanding that if state action were not taken to establish an adequately financed administrative framework, the state might lose opportunities for obtaining federal funds.

There were still problems. In March 1967 the WAFC Board passed a motion to approve all actions taken during the preceding 12 months at meetings at which a quorum was not present. The need for this action suggests why, despite all the meetings and the effort expended in the sixties, the WAFC was never quite able to succeed in its mission.

By August 1967, the Johnson Foundation grant was running out and money to support the necessary administration and WAFC funds were gone. The Board decided to write the membership for emergency assistance. Also, at the August meeting, a new need for arts development support appeared. Requests for help came from some several "inner city" groups—perhaps a reflection of the turmoil in the American cities which had erupted during the hot summer of 1967.

There was considerable gloom at the November annual meeting. The year which had begun so well was ending in disappointment. About \$1,800 remained in the treasury. The Legislature had recessed without taking ac-

tion to establish a statutory arts agency. The WAFC Board faced the need to raise administrative funds to allocate the federal grants; this need put WAFC in direct competition with the very groups it was trying to help. The newsletter headline was "Gray Day for the Arts in Wisconsin" and the text stated that only Mississippi, Delaware and American Samoa were as "behindhand" as Wisconsin in setting up state-supported arts programs. Nevertheless, continuing efforts by the WAFC to provide service were documented in a series of printed reports from the Wisconsin Arts Resources Study committee.

In 1968, the agency continued to function, receiving and dispensing federal funds and attempting to raise private money for administrative needs. Funding became so acute for the office that at the July 1968 meeting at Spring Green, the position of the Executive Director George Richard was reduced to half time. Young Audiences of Wisconsin utilized the other half of his time for their administrative needs and agreed to share their Milwaukee Headquarters with WAFC.

Nine months later William Boyd, representing attorney Harry Franke, reported that the financially conservative attitude in the State Assembly would now make the establishment of a state agency very difficult. George Richard resigned as director.

Summer was dismal. The Board had a balance of \$4,100 and on the federal level the National Endowment for the Arts was also without funds, because Congressional action for the current fiscal year was delayed. The Arts Endowment was able to allocate only \$20,000, of a potential \$39,000, available to Wisconsin for project grants.

At this point, Oscar Louik, the WAFC Treasurer, volunteered to serve as Executive Director for the coming year for a salary of \$6,000, half of which he would raise himself. On the recommendation of a special committee, he developed a state-wide arts resources and information service to coordi-

nate and publish information and give administrative counseling to arts groups.

At the November annual meeting, Louik brought good news. A legislative measure establishing a statutory arts council, without state funding, had been introduced in the Senate. Within a month, there was gloom again. The *Milwaukee Journal* reported:

The Joint Finance committee added new luster to its negative reputation Thursday when it tabled a bill that would have permanently designated the Wisconsin Arts Foundation and Council the official state body to coordinate the use of federal funds to support a variety of fine arts programs. The reason given for the committee's tabling action was that the bill might open the doors to the use of state funds to support the arts. And what's wrong with that? The nation has experienced a growing awareness in the last decade that fine arts should be officially supported. President Nixon has just called on Congress to double—to \$40,000,000—federal support of the arts through the National Foundation on the Arts and Humanities. It is this body that has distributed money to the Wisconsin council.

Legislative action is needed to give some fine arts body permanent designation as the state's representative. The bill now tabled is the minimum that should be done in this area. The Joint Finance committee should reconsider its moves.⁸

On February 21, 1970, because of continuing confusion, Louik recommended that the word "foundation" be dropped from the organization's name. Audrey Baird of Milwaukee moved that the name be officially changed to Wisconsin Arts Council. At a July meeting the change was approved. A quarterly publication, "Wisconsin Arts Fare," was established to provide visibility for the arts around the state.

At the 1970 annual meeting President William Cary announced his wish to retire, and a search committee was established under Charles McCallum of Milwaukee. Cary continued for some months, assisted

by Vice President Donovan Riley of Milwaukee. The search committee recommended adding a Chairman of The Board and a Second Vice President to the list of officers.

WAC AGAIN BECOMES AN OFFICIAL AGENCY

At the March 1971 meeting the history of the on-going Governor's Awards in the Arts was clarified; the by-laws of the WAC were amended, and Oscar Louik reported that the incoming Democratic governor, Patrick W. Lucey, had on January 25, 1971, once again designated the WAC as the official arts body for the state.

At the annual meeting on November 13, 1971, Donovan Riley of Milwaukee was elected president and Gerald A. Bartell of Madison Chairman of the Board. Bartell at once put his years of media experience to work to create broader public recognition for the WAC through use of television spot announcements. Subsequently these short 15 and 30 second spots were seen throughout the state. They emphasized that "The Arts Are For Everyone. Support. Enjoy." There were other activities: Lee Sherman Dreyfus became chairman of the Arts Committee; the Wisconsin Graphics project with portfolios of ten prints by state artists was made available for sale;⁹ the by-laws were again revised. A new category of members was established for long-time board members, and Robert Gard, Lloyd Schultz, Fannie Taylor, Mrs. Edward Weiler, and Mrs. Carl T. Wilson were named emeritus board members.

Once again the Governor appointed a committee—this time a Governor's Study Committee on the Arts with Dean Adolph A. Suppan, University of Wisconsin-Milwaukee, as chairman, to review the role of the State Arts Council.¹⁰

A special conference at Wingspread on September 29, 1972, brought Governor Lucey to make the Governor's Arts Awards in person. One of these awards was made,

appropriately, to William W. Cary for his long and dedicated support. Keynote speaker for the conference was Frank Stanton, vice-chairman of the Columbia Broadcasting System. Notables from the state and from the National Endowment for the Arts attended.

At the November annual meeting the Board authorized a formal request from Chairman of the Board Bartell, and William C. Kidd, State Secretary for Business Development, to Governor Lucey as follows in "considering your 1973-75 budget for the State of Wisconsin or special legislation for the 1973 Legislature you include and endorse the following: Creation of a statutory state arts council. Appropriation of state funds to such a council, the amount of money not to exceed \$150,000 the first year of the biennium and \$200,000 the second year." The money thus requested was intended to match federal support to Wisconsin from the Arts Endowment, and the message to the Governor again emphasized that Wisconsin, alone among the fifty states of the Union, had no statutory arts agency.

In 1973, the efforts to garner support continued briskly. Executive Director Oscar Louik resigned, however,¹¹ blasting the Governor's Study Committee on the Arts for: recommending a combined arts and humanities commission, its incomplete records of what were intended to be public hearings around the state, its lack of understanding of the relationship between the state arts agencies and the National Endowment for the Arts, and its injecting the arts council staff into the political arena.

Throughout the summer of 1973 there was considerable activity back and forth between the council offices and the Governor's office by the Wisconsin Arts Council executives, and ultimately the suggestion of the Governor's study committee did not prevail. The arts and humanities were allowed to retain their separate status.

The next crisis arose from the possibility that the Governor might make a line-item

veto because modifications were made during the legislative process. A letter was sent to "Friends of the Arts in Wisconsin" alerting them to the possibility and suggesting that the "Friends" inform Gerald Bartell and Donovan Riley of their support for positive action by the Governor.

WISCONSIN ARTS BOARD

Then suddenly, the long years of effort were rewarded. On August 2, 1973 the Governor signed the budget bill. The "endless haggling" over the budget stopped, and with that signature, Section 20 15.53 of the Statutes of Chapter 90, Laws of 1973, became law. "There is created an arts board to consist of 12 members appointed for staggered



Fig. 1. Three individuals were cited for support of the arts at 1980 Governor's Award dinner. Left to right they are, Ralph Goldsmith, publisher of the *Boscobel Dial*; Mrs. Betty Foster, advocate of cultural projects at the Wausau Hospital Center, and (center) Mrs. William D. Hoard, Jr., chairman and benefactor of the Hoard Museum and its annual art show in Fort Atkinson. They are shown here with Gerald A. Bartell, chairman of the Wisconsin Foundation for the Arts, sponsor of the ceremony for Governor Lee Sherman Dreyfus.

3-year terms from among the citizens of the state who are known for their concern for the arts.”

The budget bill provided administrative support in the amount of \$94,000 for the biennium, divided \$45,200 the first year and \$49,100 the second. No state funding was provided for gifts or grants, but specific authorization was given to receive federal grant monies. Provision was made for an executive secretary, and all authority previously given to the Wisconsin Arts Council and Foundation was transferred to the new Wisconsin Arts Board.

Finally, the Wisconsin Arts Board was provided with state funds for gifts and grants as well as for administrative support; the 1979-80 biennium budget for WAB was \$1,471,650. Jerrold B. Rouby headed the agency as Executive Director.

The Wisconsin Arts Council, whose various board members struggled for so many years to achieve a statutory agency in our state, reassumed a portion of its original name on December 2, 1977. As the Wisconsin Foundation for the Arts it now continues to act as a citizen membership organization and arts advocate and its most recent activity was to sponsor a new version of the former “Governor’s Awards.”

In the fall of 1980, the WFA with the help of Governor Lee Sherman Dreyfus reinstated the Governor’s Awards. Recognition of the need for business support of the arts was incorporated in the “Governor’s Awards in Support of the Arts,” which were given to seven corporate executives and three individuals at a gala dinner at the Governor’s mansion on October 9, hosted by Governor and Mrs. Dreyfus (Figs. 1 and 2).¹²



Fig. 2. Recipients of the Governor’s Awards in Support of the Arts are cited for corporate support at the Governor’s awards dinner, October 9, 1980 (left to right): Herbert V. Kohler, Jr., Robert Hartwig, Donald J. Schuenke, Hal C. Kuehl, Gerald A. Bartell, chairman of the Wisconsin Foundation for the Arts, John S. Sensenbrenner, Jr., Oscar G. Mayer, and James R. Schweiger.

The new version of the Governor's Awards points up the strong support for creative activity that exists throughout the state, much of it fostered by citizen endeavors to form a state agency. Throughout Wisconsin there are flourishing arts groups, many of which did not exist fifteen years ago. The requirement for matching money to obtain support from the public sector, a concept now routinely required on both the federal and state level, has become an important force in opening new opportunities for artists and their organizations. But the most important support for public funding has come from the artists, the arts organizations, the audiences, and the public, all of whom have insisted that the arts must be an integral part of our everyday lives.

NOTES

¹ Gard, R. E., Unpublished letter to the author, April 1979.

² "A Brief History of the Wisconsin Arts Foundation and Council," as provided by U.W. Extension, n.d.; and WAFC Minutes of April 12, 1957.

³ Esterow, Milton, *New York Times*, June 15, 1963.

⁴ Wisconsin Blue Book 1964, p. 303. "Governor's Council on the Arts."

Also appointed: Gordon Berchardt, Richard Gregg, Mrs. Harold Groves, Tom Holter, Roland A. Johnson, Sister M. Laudesia, Mrs. John Marshall, Dr. Abraham Melamed, Rudolph Morris, Leslie Paffrath, Jack Rudolph, Sister Mary Remy, Fannie Taylor (Secretary), Sister Thomasita, Mrs. Carl T. Wilson, Elmer Winter, Mrs. Webster Woodmansee, Robert Zigman (Leonard Zubrensky, legal counsel for the Governor, attended *ex officio*).

⁵ By-laws and Minutes, Governor's Council on the Arts, F. Taylor Collection, Wisconsin State Historical Library Archives.

⁶ Wisconsin Blue Book 1973, p. 346. "The Governor's Council on the Arts, created as a special committee in 1963, and the Wisconsin Arts Foundation and Council, a private statewide organization representing all of the arts, were merged in April 1965. Among its 200 members, the Wisconsin Arts Council includes some 50 organizations—art centers, colleges, merged organizations—to effectively explore and develop ways of increas-

ing cultural opportunities and resources in Wisconsin. In 1971 the council was designated as the official state body through which the public interest in the arts and culture should be maintained, encouraged, and disseminated in Wisconsin" (Senate Joint Resolution 22).

The governor appoints 8 public directors. There are also 15 elected directors.

⁷ "A Review of Art Activities in Wisconsin," National Endowment for the Arts Fact Sheet, April 1966.

⁸ *The Milwaukee Journal* Dec. 19, 1969.

⁹ A "pre-publication" offer for \$500 was made to museums on March 12, 1971. Artists represented in the portfolio were: Robert Burkert, Warrington Colescott, Jack Damer, Raymond Gloeckler, Victor Kord, Dean Meeker, Frances Meyers, Marko Spalatin, Arthur Thrall and William Weege.

¹⁰ Wisconsin Blue Book 1973, p. 347. Study Committee on the Arts in the State of Wisconsin and the Wisconsin Arts Council. Members Adolph A. Suppan, chairman, Mrs. Marion Baumann, Mrs. Ralph Brandon, Tom Evans, John Gauthier, Tom Harris, Edward Kamarck, Michael Kazar, Charles Krause, Mrs. Mary Lewis, Roger Mitchell, Don Reitz, Don Rintz, O. Vernon Schaffer, Ray Taylor, Mrs. Mary Alice Wimmer. Committee created February 1972 "to review the state of the arts in Wisconsin and the role of the Wisconsin Arts Council . . . what programs can the arts council undertake to increase the number of citizen participants in all of the creative arts? How can it best recognize and encourage promising individual artists in Wisconsin? How can minority projects be best assisted by the Arts council? The final report of the study committee was issued in January 1973."

¹¹ *The Milwaukee Journal*, February 23, 1973.

¹² *Wisconsin State Journal*, October 12, 1980.

¹³ GOVERNOR'S AWARDS IN THE ARTS 1964

Mrs. H. L. Bradley, River Hills

Edna Ferber, New York

Lynn Fontanne and Alfred Lunt, Genesee Depot

Margaret H'Doubler, Sister Bay

Robert Osborn, Conn.

Peninsula Music Festival, Door County

Edward Steichen, Conn.

University of Wisconsin-Madison

University of Wisconsin-Milwaukee

Robert von Neumann, Milwaukee

Father John Walsh, Milwaukee

Thornton Wilder, Conn.

Wisconsin Painters and Sculptors

Frank Lloyd Wright (posthumous)

1965

August Derleth, Sauk City
 Georgia O'Keefe, Taos, N.M.
 Ralph Votapek, N.Y.
 Johnson Foundation, Racine
 Elsa Ulbricht, Milwaukee
 Milwaukee Symphony Orchestra
 Marine National Exchange Bank, Milwaukee
 Wisconsin Federation of Music Clubs

1967

Robert E. Gard, Madison
 Thor Johnston, Evanston, Ill.
 Charlotte Partridge, Mequon
 Wm. P. Wenzler & Assoc. Milwaukee
 Milwaukee Repertory Theater
 Milwaukee Art Center
 Schlitz Brewing Co., Milwaukee

1968

Fine Arts Quartet, Milwaukee
 Roland Johnson, Madison
 Pabst Brewing Co., Milwaukee
 Sr. Thomasita, Milwaukee
 Sr. Mary Remy, Milwaukee
 John Anello, Milwaukee
 Aldo Leopold (posthumous)

1969

Warrington Colescott, Madison
 Aaron Bohrod, Madison
 James S. Watrous, Madison
 Mrs. Ronald A. Dougan, Beloit
 Phillip Sealy, Appleton
 Peninsula Arts Association, Door County
 Wisconsin Ballet Company, Madison

1970

Emmett Sarig, Madison
 Edna Meudt, Dodgeville
 Donald Reitz, Spring Green
 Edward A. Boerner, Milwaukee

Mrs. Carl T. Wilson, Milwaukee
 Marie A. Endres, Madison
 Gunnar Johansen, Madison

1971

Madison Art Center
 James R. Schwabach, Madison
 Richard W. E. Perrin, Milwaukee
 O. V. Shaffer
 Milwaukee Inner City Arts Council

1972

G. Lloyd Schultz, Lake Mills
 Clair Richardson, Milwaukee
 Mrs. Elmer J. Einum, Rice Lake
 William W. Cary, Milwaukee
 Frank Italiano, La Crosse
 Ruth Mary Fox, Madison
 Ruth Milofsky, Milwaukee

GOVERNOR'S AWARDS IN SUPPORT OF
THE ARTS

1980

(Corporate citations)

John S. Sensenbrenner, Jr., president of Kimberly-Clark Foundation, Neenah
 Donald J. Schuenke, president of Northwestern Mutual Life Insurance Co., Milwaukee
 Oscar G. Mayer, Oscar Mayer & Co., Madison
 Hal C. Kuehl, president of First Wisconsin Corp., Milwaukee
 James R. Schweiger, president of Schweiger Industries, Jefferson
 Herbert V. Kohler, Jr., chairman of the board of Kohler Co., Kohler
 Robert Hartwig, president of Hartwig Manufacturing Co., Wausau
 (Individual citations)
 Robert Goldsmith, Boscobel
 Mrs. Betty Foster, Wausau
 Mrs. William D. Hoard, Jr., Fort Atkinson