

Mass Philanthropy

Foundations Are 'Fairy Godmothers' Of Colleges And Universities In U.S.

WASHINGTON (UPI) — On September 14, 1638, John Harvard, the descendant of a family of London butchers, died of consumption in Charlestown in what was then the Massachusetts Bay Colony. He left half of his estate of 779 English pounds, 17 shillings and two cents to a small colonial college that had been founded in 1636 at Newtowne, later Cambridge.

The college gratefully accepted the money and adopted the name of its benefactor. Thus, the role of philanthropy as the mainstay of American higher education began.

Today rich individuals still help the cause with their benefactions, but the largest dispensers of private money to education are no longer such persons but huge foundations and, indeed, industry.

Each year, the more than 15,000 private foundations in the United States dispense

more than \$1.1 billion in grants. About \$250 million of this is used to improve education.

Foundations today provide funds to construct school buildings and buy equipment, to create fellowships and scholarships, to pay pensions to retired professors, to endow museums and to improve adult education.

The giant among them is the Ford Foundation, with total assets of more than \$3 billion. Next comes the Rockefeller Foundation, with about \$650 million, the Duke Endowment with about \$420 million, the Hartford Foundation with more than \$250 million.

Foundations appear to be a peculiarly American institution. They are practically unknown in Europe, where the rich tend to hold on to their money.

ORIGIN

Foundation philanthropy began in a big style in 1865 when oil millionaire John D. Rockefeller's gifts first topped a thousand dollars. In 1884 he gave away more than \$100,000 and four years later more than a million. But his income grew so rapidly that he could not keep up with giving it away, and in 1902, to cope with his excess wealth, Rockefeller gave \$1 million to launch his first foundation, the General Education Board. It was founded to "promote education in the United States of America without distinction of sex, race or creed."

Each foundation has its own personality and special purposes.

The Carnegie Corporation is noted for the establishment of libraries all over the country.

The Rockefeller Foundation distinguished itself by providing funds for medical research. The Guggenheim Foundation is noted for the fellowships it provides. The Ford Foundation explored new ventures in primary and secondary education.

"If it were not for the Ford Foundation, we probably never would have had educational television," Dr. Allan M. Carter, vice president of the American Council on Education, said in an interview with UPI.

As early as the turn of this century, some foundation founders began to finance education on a truly monumental scale.

Around 1900 Andrew Carnegie offered to build a public library for any English-speaking community in the world that would contribute 10 per cent of the building's cost. Within 20 years Carnegie built 2,811 libraries in the United States and the British Commonwealth at a total cost of more than \$60 million.

Rockefeller spent \$35 million to develop a small Baptist college into one of the nation's most prestigious institutions of learning: The University of Chicago. At the same time, he financed world-wide campaigns against malaria, yellow fever and hookworm and gave \$100 million to establish medical schools in the United States.

The impact of foundation money is felt around the world.

The Rockefeller Foundation reports that a third of all the winners of Nobel Prizes for science and medicine had been at some time supported by Rockefeller money.

Industry's contributions to education come mainly in three forms—through scholarships, through financial contributions to existing private and public schools and colleges and by maintaining independent colleges.

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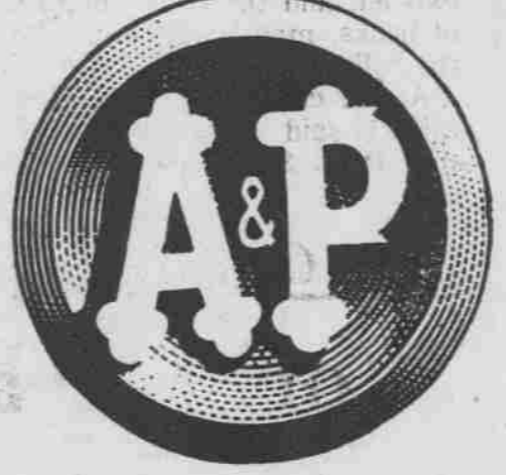
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Faculty Show Includes Potato Bag, Peep Show

With a peep show, stage lighting, a thunder machine and a framed potato bag, the second annual show of the works of faculty artists on the four campuses of the Consolidated University must be approached with a sense of humor.

The exhibition this year is composed of graphics and sculpture, but the ingenious artists from Raleigh, Chapel Hill, Greensboro and Charlotte have used those categories as a big tent under which they play all sorts of pranks on the public.

The show will be on view at the Ackland Art Center through Jan. 8, and will be mounted at Wetherspoon Art Gallery of UNC-G Jan. 15 through Feb. 8.

The peep show is George Bireline's of Chapel Hill. Bireline's "Enigmatic Portrait Box" is a marvel of ingenuity, a mechanized Joseph Cornell box, and the viewer sees everything from Bireline's photograph to juncos and technician nudes go by as he peers into the peep hole.

Walter Barker of Greensboro puts us on with "Round Two-Part Sculpture, Ceramic and Glass," which is his way of saving he plugged in an old light fixture and the old-fashioned clear bulb that goes with it. In the same vein, Barker took a sack from Long Island potatoes, drew a crayon line down it, put it in a frame, and presto, we have an "edited found print."

Joe Cox took the effects of stage lighting one step farther than he did with his entry in the North Carolina Artists' Annual. Now there are no buttons to push, but his gadget automatically changes periodically as high intensity lamps switch on and off and colored baffles move. Cox of Raleigh also entered landscape drawings with deft sensitive line.

Bob Barnard, who teaches the kiddie art at Chapel Hill, showed a Charles Addams sense of humor in his kiddie car for a dead kiddie a little coffin decorated with metal flowers. But he took an old thunder machine, which works, and painted an abstract design on it. I'm sure I scared the guard at the Ackland out of his wits every time I turned the crank and a great

Art World By OWEN LEWIS

Peter Agostini, who teaches at Greensboro, played a different kind of joke. He had his plaster sculptures, which are modeled from inflated inner tubes and crushed cans, shipped in from New York at a cost of more than \$300 to the University.

The large wooden sculpture done by Ray Musselwhite of Raleigh cannot be described in public print, but I wish it would go away.

In a more serious vein, Robert Howard of Chapel Hill proves to be the star of the show with metal sculpture that is alternately zoomorphic and Bertollesque, but always executed with craftsmanship, ingenuity and a keen sense of design. Howard is easily emerging as the most important artist working in North Carolina today. He has evolved a distinctive, individual idiom that is meaningful for our time.

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Crossword grid with numbers 1-42 indicating starting positions for words.

