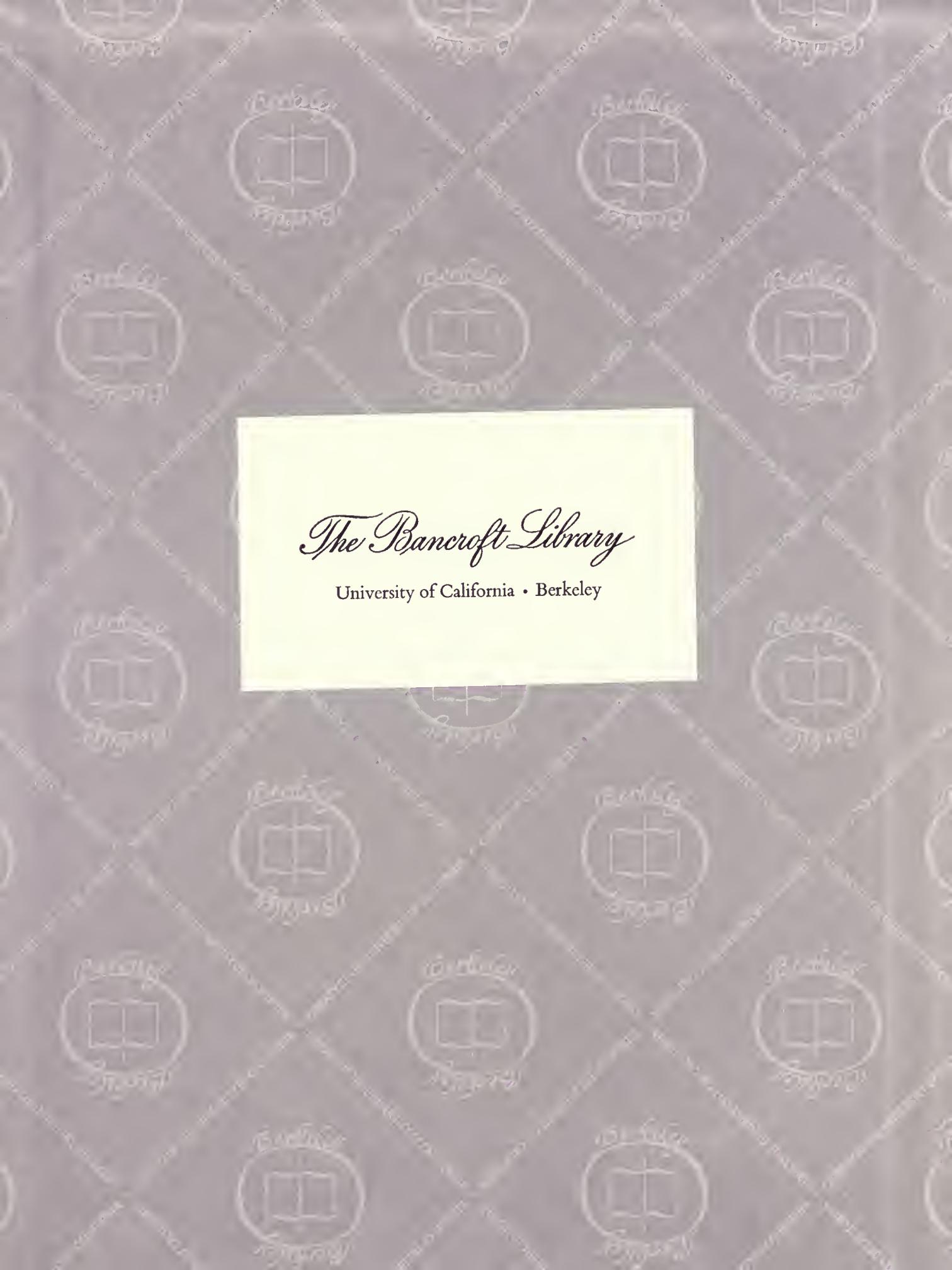


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SAN FRANCISCO NEIGHBORHOOD ARTS PROGRAM

Regional Oral History Office
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The Arts and the Community Oral History Project

SAN FRANCISCO NEIGHBORHOOD ARTS PROGRAM

Martin Snipper	Art Commission and the San Francisco Neighborhood Arts Program
Maruja Cid	NAP Community Organization in the Mission District
Stephen Goldstine	The City, the Artists, the Program, and Harold Zellerbach
John Kreidler	Developing Employment for Artists: CETA in San Francisco and Alameda County

Interviews Conducted by
Suzanne B. Riess
in 1978

Sponsored by the Zellerbach Family Fund

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PREFACE

The Arts and the Community Series was undertaken by the Regional Oral History Office to document the state of the arts in the San Francisco Bay Area--especially in San Francisco--and to note the public and private patronage the arts have received in the past. In addition, the purpose is to trace new developments in federal, state and local governmental support stimulated by the establishment of the National Endowment for the Arts and the emergence of state and local art councils and commissions. Early discussions with Harold L. Zellerbach and Philip Ehrlich, Sr. during 1970 presaged the on-going interest in and support of the project by the Zellerbach Family Fund of San Francisco. The Fund for many years has contributed to both traditional and community arts activities. Mr. Zellerbach provided the first memoir, "Art, Business, and Public Life in San Francisco" and served as chief consultant and advisor for the series from its inception until his death in January 1978.

The oral history process at the University of California at Berkeley consists of tape-recorded interviews with persons who have played significant roles in some aspect of the development of the West, in order to capture and preserve for future research their perceptions, recollections and observations. Research and the development of a list of proposed topics precede the interviews. The taped material is transcribed, lightly edited and then approved by the memoirist before final processing: final typing, photo-offset reproduction, binding and deposit in The Bancroft Library and other selected depositories. The product is not a publication in the usual sense but primary research material made available under specified conditions to qualified researchers.

The series on the arts and the community, with its focus on San Francisco, will supplement memoir collections produced by the Regional Oral History Office in such fields as Books and Fine Printing; Arts, Architecture and Photography; memoirs of individual artists; and the Social History of Northern California. The Regional Oral History Office is under the administrative supervision of Professor James D. Hart, the director of The Bancroft Library.

Willa K. Baum, Department Head
Regional Oral History Office

Harriet Nathan, Project Director
The Arts and the Community Series

30 March 1978
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THE ARTS AND THE COMMUNITY INTERVIEW SERIES

Zellerbach, Harold L., Art, Business and Public Life in San Francisco. 1978.

Boone, Philip S., The San Francisco Symphony, 1940-1972. 1978.

Asawa, Ruth, Art, Competence and Citywide Cooperation for San Francisco. 1979.

San Francisco Neighborhood Arts Program. 1979.

Snipper, Martin, The Art Commission and the Neighborhood Arts Program

Cid, Maruja, NAP Community Organization in the Mission District

Goldstine, Steve, The City, The Artists, The Program and Harold Zellerbach

Kreidler, John, Developing Employment for Artists; CETA in San Francisco and Alameda County

INTERVIEW HISTORY

The intention of the Arts and the Community Oral History Series has been to examine the artistic activity in the San Francisco area and the community involvement that has given it vitality. The objective of the San Francisco Neighborhood Arts Program, which began operation as part of the San Francisco Art Commission in July 1967, was to serve community organizations anxious for involvement in the Arts. "Arts for and by the people where they live and work" was a slogan. The Program achieved its goals in San Francisco and has had an influence nationwide as a model community arts project.

The organization of the San Francisco Neighborhood Arts Program, its funding, and its successes, are recurring themes in the individual Arts and the Community memoirs with Harold Zellerbach, Ruth Asawa, and Philip Boone. In the following group interview volume, detailed consideration is given to those themes and to other specific aspects of the workings of the Program. Materials appended to the volume describe actual community projects run under the aegis of the Program.

The first interviewee selected for this oral history of the Neighborhood Arts Program was Martin Snipper, director of the San Francisco Art Commission. In that job he was involved from the start with the conception of the Program in 1967, coordinating energies from the community with the wishes of the Commission. His story takes the history from the time when there were, as he says, "no takers" for what the city had to offer, to the end of the directorship of June Dunn. The controversy surrounding Dunn's removal as director of what had grown to be an enormously popular city institution with strong supporters is discussed by Snipper and by the next two interviewees, Maruja Cid and Steve Goldstine.

One of the early community organizers, Maruja Cid recalls in the second interview how the program functioned under Dunn. She speaks specifically of how it met the varied needs of the Mission District. Her emphasis is on the good feelings of being there at the beginning, and she also considers how differently investment in community art programs can be seen by investor and user, especially giving consideration to how the new San Francisco Performing Arts Center will serve the community.

The third interviewee, Stephen Goldstine, second director of the Neighborhood Arts Program, and presently president of the San Francisco Art

Institute, looks at the entire city's involvement in the arts, the quality and quantity of response from users to advisors and Commission members, and he offers his views of the understandings and misunderstandings between those individuals. He discusses his own growth in appreciation of the talents and depth of the art community, and his role bridging the community and the cultural benefactors.

John Kreidler's is the final interview. A specialist in arts administration with experience in Washington, D.C., and a close understanding of federal funding possibilities, he came to San Francisco and helped design a public service job program for artists under the Comprehensive Employment and Training Act (CETA). He discusses the implementation of that program in the context of the Neighborhood Arts Program and earlier government-supported arts projects.

The four interviews, which took place following the death of Harold Zellerbach, reveal the strength of the character of that man and the feelings of admiration and affection that he generated in people who knew him, as well as in those who knew only his works. Harold Zellerbach, in advising on plans for this final volume, said he did not want to have the Neighborhood Arts Program oral history a forum for detractors of the Program, and it is not, but there were, in the interviews, ample opportunities for revelation of the difficulties experienced by all parties concerned in serving a diversity of interests. Central participants in a successful program, Martin Snipper, Maruja Cid, Stephen Goldstine, and John Kreidler recall here what they saw needed to be done and how they went about doing it.

Suzanne Riess
Interviewer-Editor

8 February 1979
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The Arts and the Community Oral History Project

San Francisco Neighborhood Arts Program

Martin Snipper

ART COMMISSION
AND THE SAN FRANCISCO NEIGHBORHOOD ARTS PROGRAM

An Interview Conducted by
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Martin Snipper

[Interview: February 24, 1978]

[Interviewed at the San Francisco Art Commission Office]

1. Neighborhood Arts Organization Prior to 1967

Riess: I gather the starting date of the Neighborhood Arts Program was 1967, but perhaps there was talk of it earlier than that?

Snipper: It was earlier than that, actually. What had happened is that I was running the Art Festival before I became director of the Art Commission. (I became director of the Art Commission in January of 1967, and prior to that I was director of the Art Festival. As a matter of fact, I started directing the Art Festival for the Art Commission in 1948-1949.)

Riess: How did Harold Zellerbach find you?

Snipper: Harold had become president of the Art Commission, and since I was running the Art Festival for the Art Commission, I became very close to the Art Commission. At that time, the director of the Art Commission was a fellow by the name of Joe Dyer, who died in late 1966.

It was a strange relationship. Although I was under a contract to run the festival, I became very much involved with the commission on a whole-year basis and for various things, and Harold began to depend upon me. For example, although I was not an employee of the Art Commission, I would go defend the budget of the Art Commission before the Board of Supervisors; Harold would call me and ask me to do it. So we became good friends.

But in my role as director of the Art Festival, Jack Shelley was running for Mayor, and Jerry Ets-Hokin asked me to help with the campaign program for Shelley. So Jerry and I drafted a proposal for a neighborhood arts program. This was in 1964, I think.

Riess: And he wasn't on the Commission at that time.

Snipper: Jerry was not on the Commission, not at that point, no. He was just a supporter of Shelley. Jerry had become very interested in the Art Festival, and I knew him as a result of running the festival.

So we drafted a program that proposed neighborhood involvement in the Art Festival. It was announced at a luncheon that was given for Jack Shelley at Star of the Sea, up on Rincon Hill. I remember Al[fred] Frankenstein was there and covered it. Well, the following year in my festival budget, I put in for about \$3,000 or \$4,000 for neighborhood involvement in the Art Festival.

2. What is a Neighborhood?

Riess: It wasn't any more specific than that?

Snipper: Just "neighborhood involvement in the festival."

Then it became a question of how do you involve the neighborhoods? At first I thought in terms of the four quarters of the city, but that was the more academic approach to a neighborhood--geographical boundaries; now it's almost sort of an ethnic [boundary] neighborhood, because people in neighborhoods are mobile. The Chinese man living in the Richmond, his neighborhood may very well be Chinatown; he may have all his friends in Chinatown and not relate at all to the Caucasian who lives next door.

Even in terms of economic levels of a community, up on Telegraph Hill I was paying out \$25-a-month rent, and next door they were spending \$300 or \$400-a-month-rent. So even the economic level of a community isn't necessarily true of San Francisco.

But in any event, we got the money. We didn't have the time, or the contacts, to involve all the neighborhoods; it became finally a Mission project and we gave it over to the Mission.

Riess: What was the real point of doing it?

Snipper: Of involving the neighborhoods? Because we were very conscious of the wealth of cultural activity in our neighborhood communities, and we thought the Art Festival (we had begun to involve all the performing arts in the Art Festival), was a natural vehicle by which we could demonstrate to the community-at-large, activities within the neighborhoods.

Riess: But it wasn't in response to anything in particular?

Snipper: Not at all.

During that period, there was a lot of discussion; it created, apparently, a good deal of discussion. I remember being invited by Art Bierman to participate on the question of neighborhood arts at a meeting somewhere in the Mission, at the time when I had involved the Mission. I'm talking about probably 1965 or 1966 as the year in which this meeting took place. (Becky Jenkins was involved in that meeting, and Rod Lundquist, and Art Bierman acted as the chairman.)

I remember one of the things I took exception to: there was already, at that point in time, the center of town versus the neighborhoods. I remember arguing that there are things that are proper to a neighborhood, and there are things that are proper to the center of town, and the world is not one piece of pie, "If you have it, I can't." You've got to have both. So the argument took place then, and it still continues. And Art Bierman's attitude, I think, has still not changed.

Riess: How did this group get involved, Becky Jenkins and Art Bierman?

Snipper: I don't know. I was invited to participate because it was known that I was involving the community. I was invited to participate in this discussion on community art, which I did.

Then, in '67, I became director of the Art Commission, and Bierman approached me because of this other earlier relationship. (I had known Bierman long before that. He was teaching at [San Francisco] State College; he was a professor at the college.) He approached me on creating a major neighborhood arts program and amplifying upon that which I had started. The activity wasn't unique to me, because I think the question of community involvement in the arts was becoming a national [concern]. We were a little "firstest with the mostest," you know.

Riess: Had some of those reports come out yet--the Rockefeller or MacFadyen and Knowles?

Snipper: No, that was later.

Riess: So far in the city, then, it was only in the Mission that there was any involvement?

Snipper: Yes. In directing the festival, I lacked a big staff, so focused on those who I had most immediate access to.

Riess: And what had already existed in those areas, that hadn't been generated from the center of the city? There must have been other things.

3. Neighborhood Arts Program: Original Conception

Snipper: There were things beginning to take place, but the real mushrooming came after '67 because of our experience.

Art Bierman had approached me, as I said, about developing a larger program. Art visualized the Neighborhood Arts Program having three components: the city, State College, and the private sector. State College would start courses which would result in students working in the community; the Art Commission would develop a bank of equipment and make everything available to the community; and the private sector, through its own volition (once it recognized all these goodies that were available to them), would respond open-heartedly.

Well, it didn't work quite that way--

Riess: The private sector is the people for whom the project is designed?

Snipper: Yes.

Now it was at that same time, around that period of time, that the bond issue for the Performing Arts Center had failed. Strangely enough, those who disapproved of the Performing Arts Center in favor of community arts didn't realize that a survey of the precincts voting on the first bond issue showed that the Performing Arts Center won in all the blue collar districts like Hunters Point, and it lost in the Pacific Heights areas. The blue collar districts were not necessarily property tax payers, so here was a facility that they could support without being taxed. But those who had to pay taxes, it came down to dollars versus culture, and they opted for the dollar, saving property taxes.

In any event, Harold was responsive to the idea, I suppose, at that point in time. When we proposed a program in the neighborhoods, he responded because he thought of it as a way of minimizing the opposition to cultural activities that would result in a more positive response to the Performing Arts Center. I must say that in very short order he was sold on the program, simply because of its value. His later support of the program had no relationship to the Performing Arts Center, although there were those out in the community who never disbelieved that. But I can vouch for his attitude.

Riess: Did it take that form--sort of "Aha! Now I've got it. This is the way we ought to do it" on his part?

Snipper: No, no. I came in with my budget and I proposed \$25,000 for the Neighborhood Arts Program.

Riess: The program as conceived of with Bierman, and your \$25,000 would be for materials and so on.

Snipper: Yes, right. And I was to hire the staff person.

Riess: And the community is to provide the space and--

Snipper: State College was going to work out in the community, and the communities were going to come rushing in.

Riess: You're saying that facetiously?

Snipper: Yes!

Riess: [Laughs] The tape recorder can't always tell.

4. But No Takers

Snipper: [Laughter] Well, you'll see.

But Harold, at that point in time, thought of it being of benefit. I must also say that at that point in time the Art Commission would have responded to almost any proposal, since the Commission had been in a relatively static position for years, had not done anything. I came in with all sorts of programs, and Harold was very responsive and he was very adventurous. I must say at the end of his career he was not adventurous, you know, and became very cautious; but at that particular point, when he was more vigorous, he was responsive to anything.

We got the \$25,000. State College had their people ready to work out in the community, but there was no place for them to go. We had publicity in the paper, and nobody responded. We then decided to send out letters to community groups. But where do you reach these community groups? I had hired somebody, a fellow by the name of Rod Lundquist, who was to be the first director. But Rod found it difficult to make things move. I was not about to buy equipment for activities that were not happening; I didn't know what equipment to buy! I said, "Let's develop a program, and then I'll buy the equipment."

Finally in desperation we called the Chamber of Commerce and other groups: "Give us a list of all your community groups."

Snipper: We got the Kiwanis, the Lions [laughing], you know. We sent out eighty letters. "Here we are, eager to bring cultural activities into your community. If you are interested, please let us know. We'll help in any way we can." Not a single one of them was interested! They all had their own programs or own commitments. The program was at an absolute standstill.

Riess: Bierman, I understand, was a civics teacher. It was supposed to be an exercise in democracy. How much did he follow through, or did he just at that point hand it over?

Snipper: No, he was on the Board. They had created the Neighborhood Arts Alliance, which was a separate organization from the Art Commission, a private organization. They had not wanted to establish an organization, but in short order they felt it would be important to create an organization because there might be things that we could not do at the city level, that the Neighborhood Arts Alliance could do.

Well, the thing wouldn't move. I think Rod Lundquist began to feel that this was not his cup of tea, so he resigned. Then Bierman recommended another director by the name of June Dunn. By this time, we decided that we could not work with existing organizations; we'd have to create neighborhood arts councils that would become responsible for programming in their neighborhoods. Now, how do you create neighborhood arts councils?

Although we had decided not to be a programming agency (we were going to make it possible for community groups to put on their own programs), we then decided that we would make an exception and put on one program which we could tour into the neighborhoods. Then, when we got the crowd in there, to see the program, we'd say, "Look, if you enjoy this, this is a happening that you can make possible constantly. Give us your name--those who are interested in helping to put these events on in the community--we'll create a council," and so forth and so on.

5. Ethnic Groups Respond

Snipper: We prepared a show called "An Afro-American Thing," and it was sort of a potpourri: poetry, dance groups, and so forth. We moved it into five neighborhoods, and it was jammed with people. It was absolutely jammed.

Riess: A lot of PR work ahead of time?

Snipper: Yes. Harold came out, and he couldn't believe the response of the crowd. It was just marvelous. Sitting around on the floor and everything else.

Then they (the organizations) just came out of the woodwork! It was incredible the number of organizations that started pounding on the door, that wanted help.

Riess: What kind of organizations?

Snipper: Similar to the present groups that we work with in a sense, all the ethnic groups. We never thought of developing an ethnic program; we thought of this as being a neighborhood program, and more by undifferentiated areas. But it was the ethnic groups that came in.

Riess: Sort of like Chicano clubs and Chinese clubs?

Snipper: The Chicano club, the black groups, and so forth; I remember a Russian group that came in. So in short order we decided we didn't need any councils because we had achieved the thing we were after. The groups were coming in, and we were simply responding to all their demands. As a matter of fact, we had a difficult time un-selling Harold; we had sold him on the councils, then we had to un-sell him on the councils, and he didn't change that easily.
[Laughter]

So this is the way the program began.

Riess: A council would have coordinated it across the city--

Snipper: No, no. We thought of each neighborhood having an arts council that would become responsible for programming within their community. But when the groups came in out of that community and wanted to do things within their community, there was no point in the council.

Riess: Was there competition within the neighborhood groups?

Snipper: No. Theater groups would come in, they would want our help to finance space or to provide the lighting or doing something else. A dance group would come in, we would help them do their publicity and so forth--which we still do, you know.

Riess: There wouldn't be two dance groups that came in from the same community?

Snipper: Why not? Oh, there could be ten! No problem. Five theater groups. After all, there are six Latin theater groups, and we give them all help. We weren't sitting in judgment, and we

Snipper: weren't trying to restrict the expression of a community. We still feel this way; the more the merrier. Let there be twenty or thirty dance groups in a community.

Riess: But somewhere in there there's a budget to worry about, isn't there?

Snipper: Ah! It's easier to satisfy all of these groups as long as demands are made for equipment and things of this order. We're not a funding organization; we don't fund them. That's where you would theoretically run into a problem.

Riess: And you still had those people coming from San Francisco State as personnel?

Snipper: Oh no. In short order, State College dropped out of the scene. The private sector never really took over as envisioned, and the Art Commission ended up with the total program. Within a year, the alliance disbanded; there was no role for it since the Art Commission had taken over the entire program. But we had it at the beginning, simply because we had the staff. We had everything going for us. The alliance had no role.

Riess: It seems like absolutely the only way to have done it, when you look back on it.

Snipper: Sure!

Riess: Maybe you can think of different routes, but--

Snipper: No, I think this is the only way. You have to be objective enough about what you are doing so that you recognize responses. You go down this avenue, and if you come to a dead end, you try another avenue.

Riess: My little uptight question about how many dance groups you can have in one neighborhood, that wasn't the kind of concern you ever had.

Snipper: Never.

Riess: I don't understand how any bureaucracy can be so unconcerned with the fine-line things like, "We have so many of this and so many of that."

Snipper: The basis of our program, the strength of the program, has been that it's a response organization; it attempts to respond to demands. We don't plan--say the Park Department sits in the John McLaren Lodge and says, "We'll put in five swimming pools; we'll put one in here and one in here," et cetera.

Snipper: Theoretically, in our program one community may be very strong in theater, another one may not care for theater and be very strong in dance. We try to respond on all levels.

6. Zellerbach Support

Riess: Was there ever a point later on where you really got into propagandizing them about what your needs were down here of getting support for the Performing Arts Center?

Snipper: The Performing Arts Center was never our thing; that was a private thing. The opponents of the Performing Arts Center always confused the Art Commission and the Performing Arts Center because Harold Zellerbach was extremely active in the Performing Arts Center--that was very dear to him--and he was also president of the Art Commission. But the Art Commission itself was never involved in the Performing Arts Center. We had to approve the design of the proposed building because, essentially, it's being built on city property; we approve the design of any building that's going up on city property, so in the course of events it would come before us. But that was a thing apart.

But Harold Zellerbach's commitment to the Neighborhood Arts Program--that first year, we immediately blew the \$25,000 in our budget, because it was going like a house afire, and he responded. The Zellerbach Family Fund gave us a grant of \$75,000. It grew that quickly.

Riess: And that was just to meet community needs.

Snipper: That was to carry us through the fiscal year. The Zellerbach Family Fund has been supporting us ever since, not to that extent, but I think \$25,000 or \$30,000 a year is what we've been getting from them, every year. They have put almost \$500,000 into the program over the years. Harold Zellerbach's devotion to the program never diminished.

As a matter of fact, when he was eighty and the family wanted to do something to commemorate his eightieth birthday, they decided the best gift would be to do something for the Neighborhood Arts Program. So they gave a truck. We call it a stage truck. It's a truck that can become a stage when it goes out into the neighborhoods; it drops its sides and it's a portable stage. The truck is called "Harold."

Riess: Oh, great!

Riess: But then he was behind the contact with Nancy Hanks and the people who could fund it in a bigger way.

7. National Endowment for the Arts and the San Francisco Model

Snipper: The involvement with Nancy Hanks was a separate thing. Nancy was working for the Rockefeller brother's fund. She was head of the project that put out the report on the performing arts in the United States. When the bond issue failed, he asked her to come out and evaluate the situation here.

Riess: That was back in 1965?

Snipper: Right. She came out to evaluate the situation, and then recommended to Harold that a survey be conducted. That's when he brought out John MacFadyen and they created the Art Resources Committee.

Riess: This John MacFadyen was from Washington also?

Snipper: No, he was from New York.

That [report]* in a larger sense resulted from Nancy's visit. Harold always was fond of Nancy and always maintained the relationship with Nancy. Subsequently Nancy became head of ACA, the American Councils on the Arts, for a brief period, and then became the director of NEA, National Endowment for the Arts. Then of course we made an application to the Endowment for money, and we were almost the first program that they funded in neighborhood arts.

As a result of our program, they created a division within the National Endowment called Expansion Arts, which we are funded out of, and Neighborhood Arts Program is a part of that total spectrum of community arts. Ours has been the model program for the country.

*"A Plan for Arts Resources Development," The San Francisco Arts Resources Development Committee Report to the Honorable John F. Shelley, Mayor, the City of San Francisco, in cooperation with the Art Commission, sponsored by the Zellerbach Family Fund, MacFadyen and Knowles, consultants to the Committee, November 15, 1966.

Snipper: For one thing, you have to understand this about San Francisco-- and why it would develop here. It is because we are so compact and it's such a unique situation that you can make an impact very quickly. And then there is dialogue. When you get into a major city such as New York, Chicago, or even a large area like Los Angeles, you have a very wealthy class and you have the working class and the poor, and one never has contact with the other, they move in their own spheres.

San Francisco is unique in the sense that everybody had access to Harold Zellerbach. I was with some black fellows from the Western Addition who came to him for some assistance; he would see anybody, the door was always open. I think Harold was exceptional; he was a democrat with a small "d"--very open.

But, at the same time, I think it's true of the wealthy class here as a whole, that there's a dialogue that can take place between these elements that does not exist in other cities. Usually, if you're hitting them on something that's of benefit to the city, there's a response. When you have an idea like this, it's easier to move quickly and make it effective within our community than it would be in another area, you know. Other areas have neighborhoods, but neighborhoods are large and vast and diffuse. Ours was a natural.

8. Preservation of Cultures

Snipper: The program quickly became an ethnic program, as I mentioned earlier.

Riess: Yes, was that really what made it click?

Snipper: A change was taking place. I had taught in adult education for twenty-five years. One of the major programs in all adult education was Americanization classes--teaching the foreign-born to become American citizens. There was always a lot of money for these classes, and whereas in all other adult educational classes there were a minimum number of students required, when it came down to Americanization classes, if you had four students the state would maintain it, they didn't care.

I grew up in an era where this was the melting pot and everybody was going to be an American, and the last thing one wanted was a remembrance of their own culture. So if you're Italian you're supposed to be very locquacious and use your arms--well, the last thing you wanted to do was use your arms. You wanted to be, you know, American.

Snipper: Suddenly, this reversal. Incidentally, as a part of this, I remember a group of Latinos came to see me about giving assistance to them and starting an art center in the Mission, and I said, "The last thing the Mission needs is an art center. But if you created a Latin cultural center, I'd be glad to help you." Well, they debated--they didn't want to separate themselves from the community--and finally they decided they would.

I wrote a proposal for them, I remember, to get money from the hotel tax. In my letter I said that there's all kinds of money for Americanization, but nothing for the maintenance of a dual culture. Then out of that was created the Casa Hispana de Bellas Artes, which is still going.

Riess: And this was when?

Snipper: Oh, this was in the late sixties, probably '68, '69. But after that began, all this movement emerged for dual culture. Now it has even gotten to the point where your ballot is printed in three languages.

Riess: It really started with "Black is Beautiful," didn't it?

Snipper: I think it was the sort of thing that was almost across the board. Everybody wanted their own cultural scene. Well, now we are into the dual culture, now we have Latin centers and Chinese cultural centers.

I remember I was picketed here for a month by the Filipinos: "The Neighborhood Arts Program is a great program, but where's our Philippine organizer?" One of the supervisors called me, "You've got to do something! They've mounted a big campaign." I said, "Fine. Shall I put in a supplemental budget?" Well, we finally got a Philippine organizer. And then the Samoans came in, and the American Indians.

Riess: How about some of the Central European things--the Estonians and Lithuanians and so on?

Snipper: They never have. We did have, right at the outset, some relationship with the Russian community. That was it, the others never came in.

Riess: There've always been Finnish-American groups.

Snipper: Oh, there are all sorts of groups, like the Scandinavians, and there's always a small French colony, German colony--you have all these colonies.

Riess: But they haven't felt this need for neighborhood arts?

Snipper: No, no. But I don't think that this is necessarily the end of it. I think that this too will pass.

Riess: You mean this focus.

Snipper: Yes, I think this too will pass.

Riess: And the next step would be what?

Snipper: Oh, I don't know. It may revert back.

Riess: A more integrated community?

Snipper: A more integrated community, sure. As people, I suppose, find their way into the mainstream--and hopefully everybody does--the insecurity will disappear, because I think there is an element of insecurity in the push for acceptance of a dual culture.

Riess: What is the effort, then, to share programs from community to community? Is there an easy way for doing that, for getting people to see what other communities are doing?

Snipper: Now we've got buildings, we've got community cultural centers, and we talk about--you know, they're just beginning--but we think how nice it'd be to have our own internal Chautauqua Circuit, where you have a black group that will go into the Chicano area, that will go into the Chinese area, and the Chinese will go into the black, et cetera. We would create a circuit within our own facilities. There are times when they've cooperated one with the other; they'll put on a joint event.

Riess: They've certainly had to cooperate on equipment, things like that.

Snipper: They all do on that.

When they put on an Asian festival, that includes the Chinese, the Japanese, the Filipinos. So you have that sort of cooperation. Communities are fractured, come together, and split apart; these movements are taking place all the time. Even your Latin community. There are differences between the Chicanos, who are supposedly the Mexican-Americans, versus all the other Latinos. I know Peter Rodriguez, who has the Mexican museum, when I once talked to him, "Why not all Latin American art?" No, he wanted just Mexican. Now there is the Mexican museum.

Even within our program, we have the South San Francisco Opera House, and we have the Western Addition Cultural Center. Of course,

Snipper: both are black communities, but they were furious out at Bayview because one of the people working in the theater lived in the Western Addition, and was not from Hunters Point - Bayview.

Riess: But basically these things are solved there. You're not embroiled in that kind of thing here?

9. No Red Tape

Snipper: We're not embroiled in it, but you can't avoid the problems. Just as, when we brought in somebody there, and they objected to him because the person wasn't from Bayview it became a problem to us.

But we try not to sit in judgment as to the level of programming. As long as it can be covered by a broad definition of a cultural activity, we will help it.

Riess: And they bring you a budget each year.

Snipper: No, because we don't operate their programs.

We had (before we had the cultural facility) community organizers who were out in the community, and each one had a budget. The city has leaned over backwards to be responsive to the program. I have one of the biggest revolving funds in city government, even though I'm the smallest department; whereas most city departments could only write a check for \$25 out of their revolving fund, I could go up to \$50.

Riess: Is that because of Harold's ways of dealing with people?

Snipper: Well, yes, yes. It's interesting: Somebody once said to him, "How do we start a neighborhood arts program in our city?"

He was very realistic. He said, "Very simple. Find somebody who's rich, who believes in it and knows the people in the community, and get him on it." Right! He realized his own contribution. It was said realistically and not out of arrogance or pride--I don't know how to express it. He just recognized what he was doing. He was very direct, you know, "This is it."

Riess: Yes. The fairy tale would be to say, "Get one professor from San Francisco State and a bunch of students and--"

Snipper: Yes. But he realized also that this is not the way it's done.

Riess: I was asking you about budgets.

Snipper: Yes. Each one of these organizers has a budget that now must be about \$500 a month. When they meet with a community group and the group says, "We'd like to put on a film program, but it costs \$25 to rent a film and we don't have it," our organizer can say, "Okay, I'll pick up the tab on that."

"Well, we don't have equipment."

"I'll loan you the equipment. I'll even send a fellow to do it."

"We don't have the fliers."

"We'll print the fliers for you. You distribute the fliers, you make the arrangements for the hall, we'll have the projectionist there, we'll pay for the film." And he can come down within an hour and get a check for \$25. It's that quick. If it's more than that, if it's in the hundreds, then of course it has to go through City Hall.

The whole idea is to eliminate as much red tape as possible and to make our responses as direct and as quickly as possible.

Riess: Was that articulated by Harold also? Because that sounds like very good thinking.

Snipper: He believed in it firmly.

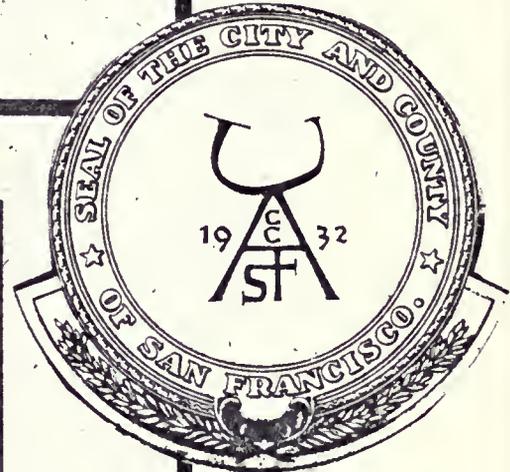
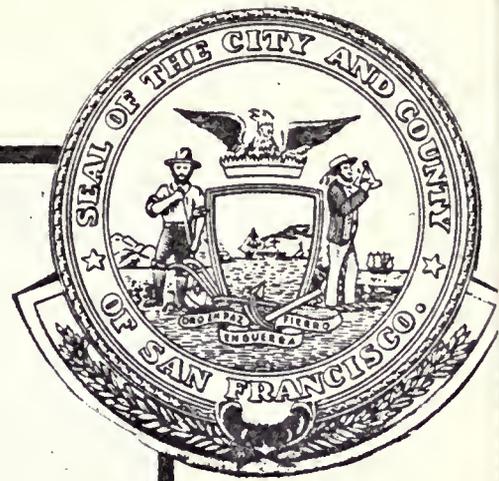
The Neighborhood Arts Program, and the people involved in the program, always recognized his contribution. With his passing there was real grief within the program. They're planning a whole series of Saturday afternoon events here, performances out in the neighborhoods, as a memorial to him.

When the director of the program talked to me about wanting to "do something" for Harold I said, "They'll get no input from me," because if they want to do something I want it to come from them.

Harold Zellerbach Remembered

A series of noon-time concerts and performances in memory of the late Harold Zellerbach will be held in the gallery through the month of March.

Featured will be Ceta poets, dancers and musicians. Admission is free



SCHEDULE OF EVENTS FOR MARCH 1978

- | | |
|---------------------|---|
| March 8
12 noon | Noel Jewkes Jazz Ensemble
Freefall Company
(contact improvisation) |
| March 15
12 noon | <u>Ceta Poets Read!</u>
Barbara Gravelle
Al Winans, Max Schwartz,
Steven Vincent, Stephanie
Mines, Grant Fisher.
<u>Jazz by Vehicle</u>
(Haight Ashbury Music Workshop) |
| March 17
12 noon | <u>Art Grant in Action</u>
St. Patrick's Day ice
carving |
| March 22
12 noon | <u>The Jazz Incisions</u>
(Haight Ashbury Music Workshop)
<u>City Blues</u>
Tom McFarland Blues Band
Special guest
<u>Sonny Rhodes</u> |
| March 29
12 noon | <u>Klarna Pinska Dancers</u>
<u>Chinese Folk Music</u>
Betty and Shirley Wong
<u>Jazz</u>
Eddie Thomas Jazz Quartet |

10. The White Middle-Class Communities

Riess: When you were saying it was a model for other neighborhood arts programs, you were also talking about the special character of San Francisco, the size and the ethnic groups. I wonder how translatable the program is to other cities.

Snipper: It's translatable in New York. In New York they have what they call "block parties"; there, one block is a neighborhood. I think a neighborhood has to--you have to be able to grasp it. When you have blocks in L.A., where there can be twelve houses on a block, there's very little contact between people.

Riess: And maybe their ethnic groups are really Iowa and Arkansas.

Snipper: You know, if there's any element that our program neglected, it has been the white middle-class community. We've done some things in the Sunset; we've tried, and we've moved in that direction. But you don't have a strong neighborhood feeling in the Sunset, because it's more the type of neighborhood that one would find in L.A., even though it's row housing. In L.A. you don't even have as many houses as you would here, because there they are all detached houses, and in the Sunset there're rows.

Riess: Are there community centers in those areas of any sort?

Snipper: We intend to have. We didn't get enough money to cover all the areas, and we established priorities.

One of the biggest requirements of the neighborhoods was space in which to work, space for classes, rehearsal space, performing space. Schools were inadequate and unsatisfactory. After all, from their point of view, they had their own problems--

Riess: You have to set up and take everything apart all the time.

Snipper: --and they have their guards and vandalism, and then the hours, keeping a janitor on late at night. So that was never a satisfactory solution. Even in the Haight-Ashbury, there's still hardly any space for performing groups. This is one of the needs that was most evident when we got money for the programs from revenue sharing, providing centers, space, et cetera.

Riess: Revenue sharing from what?

Snipper: We got \$2.5 million in revenue sharing funds from the city with which to buy or to acquire, let's put it that way, community

Snipper: cultural centers. In some cases we did it on a lease basis. For example, we have one-third of the time at the Chinese Cultural Center under lease.

Riess: But you say that you have intentions of getting into those white middle-class districts. That seems to kind of go against the principles.

Snipper: Of what?

Riess: Of the Neighborhood Arts Program. I mean you presented something to the communities that those who really wanted it could identify, and get. So far, nobody in these white districts has said, "There's something there that I need."

Snipper: But again, we had to start something to get the other groups going.

Riess: Yes. I'm just wondering what you should do.

Snipper: We would never go into the Sunset, and pump stuff in all the time: "Look, these are good things for you." We would do something to see whether it takes and whether there's a response. Then you go on from there.

Riess: So you might do something like help them organize a fair or something in their area and find each other.

Snipper: Yes. We have an organizer now who takes care of the Richmond and the Sunset, and she has activities going on, classes. Once they become aware of it, it begins to take off on its own accord.

They're not all culture consumers, you know, as is Pacific Heights. The ethnic groups had a "natural," in a way, for responding to cultural activities.

Riess: Well, I don't know what you mean when you say the ethnic groups have a natural for responding. They like music and art more?

Snipper: No, I wasn't thinking of that at all. No, it's that our dominant culture is--whatever you want to call it--our white culture, and so we're relatively passive, we're consumers of what is ours.

A black community that wants to see black theater almost has to create it itself.

In the case of a Latin community, they have a ready-made pattern, a culture to draw upon, but they also have to form groups to draw upon that culture. They have a whole body of Latin songs, so they form a mariachi band in order to sing it, in order to have it. They may be able to buy records made in Mexico, for example, but essentially they have to create it themselves.

- Snipper: Then you also have the question of what we were talking about earlier--identification. Who am I, where am I? There's the ego thing, trying to impress the value of who we are and what we are and what our past is, right? It's sort of a reaffirmation of yourself.
- Riess: Right, and the white community only needs to turn on the television set and be reaffirmed.
- Snipper: Sure. That is what I meant.
- Riess: I see. That's interesting.
- Snipper: So the white community in the Sunset can live their comfortable lives, very smugly, and then go down to the ballet and go to A.C.T. and feel very well satisfied.
- Riess: If there were a senior citizen group out in those areas and they wanted to be putting on plays or something like that, would that add up to the kind of program that neighborhood arts might support?
- Snipper: Sure! When I said "ethnic," I used it in a realistic sense, in the sense of this is where the main request has come from, that to which we have responded. But that was not our intent. We ended up there, but it was not our intent when we started out.
- We will respond to any group. Kids; we are involved with senior citizens; under the CETA we have gone into prisons with art--we will respond to any group. I was simply saying that the principal need and request came out of the ethnic groups. So in a realistic sense, if you look at the program, if you look at all the organizations that we've been helping, the bulk are ethnic.
- Riess: When you went into those groups with that first Afro-American thing, were there a lot of local politicians who sprang out of the woodwork and saw it as something which they should get behind?
- Snipper: No. I must say none of the politicians have ever interfered in our program. They have been supportive, but they've always stayed over in City Hall. You know, you come in with your budget and they say, "Oh, that's a great program! I will support it." You know, this sort of thing.
- Riess: They haven't used it.
- Snipper: No, never.

11. June Dunn's Operation of the Neighborhood Arts Program

Riess: You have gotten us up to the point where June Dunn came in. June Dunn, obviously, was a problem for Harold. I'm not sure what that was all about.

Snipper: June--first of all we have to recognize that June Dunn was a very, very effective organizer. Her background was political science, not the arts, and she worked at community organizing. So she was a natural to move this program forward.

In order to give her the maximum flexibility in terms of hiring, avoiding the civil service tests--you know, when you get into a civil service test, you may get somebody who may have knowledge of art but can't work with people, or you have people who are very capable of organizing a group but know nothing about art--we made her an independent contractor so that she could hire staff.

She was getting \$15,000 a month and accounted for spending the money after, at the end of the month. Being the administrator, I was always in the position of closing the barn after the horse got out, and June really was a pusher. June did not operate the way Steve did. Steve allocated a budget to each organizer; she, on the other hand, controlled all money--every community group had to come to June for money. She would dole out \$25 here, \$50 there. She built up a number of chits and obligations.

I was new. Don't forget, I had come on in '67, and I had never been part of government; I had always been an artist, all my life. Being an executive was a new role for me, and there are a lot of things I did then I would never do again, believe me.

I felt responsible for the program, and at the same time she was very difficult to control. I think she began to chafe at my controls. They were upstairs, and they wanted to move out, the space was inadequate. That was my first mistake, letting them move into another building, away from where I could see them. Later on she admitted that the whole move was to separate the Neighborhood Arts Program away from the Art Commission.

The issue came to a head over the budget. She submitted a budget that was a deficit budget. I said, "I won't accept your budget. This is not a private organization like the Symphony where you can program on the basis of a deficit. I have to prepare a budget predicated upon the money that I can reasonably expect to get, and then any money that we can acquire later, through grants, is programmed at that point."

Snipper: I was the intermediary between her and Harold--Harold would never accept the budget. She began to go to the mayor's office and blew up a storm. Then I finally got very angry, and I stepped aside and let her take on Harold (or Harold take her on) directly.

There was a real stormy scene. She built up such a head of steam! She had--don't forget, all these community groups that she had given money to--you know [she could go back saying], "They are killing the program! They are doing this."

Finally it was decided that I would not renew her contract, that she was impossible to control. Well, when we didn't renew her contract, and she being an independent contractor had everybody working for her, they obviously were going off the payroll. So they were capable of developing a good story suggesting that we were eliminating the program.

We said, "No, we are not eliminating the program. We will hire the same people, but they will work for the Art Commission."

12. Snipper, the Commission, and the Showdown

Snipper: You know, you're always in a very bad position when you are a bureaucrat trying to control this enterprise. Right?

Riess: Right.

Snipper: On the other hand, the first time something happens, and you are in charge, what happens? You know.

I was amused, because about two years later Steve mentioned something about Bill Moyers' book, Travels in America, which mentions me. I said, "What are you talking about?"

He said, "Don't you know that you're mentioned in his book?"

"No."

"He was here when you had this big ruckus with June Dunn, and he attended the meeting in the Art Commission office."

So I got the book, Travels in America. This points out to me what a poor newspaperman he [Moyers] was: he describes me as "a shrewd bureaucrat" (I think he used that phrase). You know, I'd only been on the job two years, and first of all, I was too young in the job to be a bureaucrat, and had I been shrewd, I would

Snipper: never have gotten into that jackpot in the first place, I could have seen the handwriting on the wall. But he was a poor newspaperman in the sense that he never came to talk to me.

Riess: He just saw you in your role.

Snipper: He saw me in the role, he listened to things, he interviewed other people--Loni Ding, or other people associated with June Dunn, but he never came to me to get the other side of the story. And he could not have interviewed the staff because I was the only staff person, apart from my secretary. He hadn't talked to her.

Then we were picketed, of course, by all the communities, all the groups, even the Casa Hispana, which I had started and gotten their first money from [Thomas] Mellon, the hotel tax--they were all picketing. "They are trying to kill the program" [they claimed].

Riess: Was this spontaneous, or was this instigated by--?

Snipper: Oh no, it was organized, it was organized.

And then the commission itself were all "gentle people." They were not accustomed to confrontations coming out of the ethnic communities, or any other for that matter. They were terrified of this, and they were overwhelmed. They'd meet at the conference table, and there'd be three hundred people standing over them, yelling, and they were just terrified! Oh, a terrible experience.

Had they quickly supported me and not renewed her contract and gone on from there, the clamor would have died. But they were frightened: "Let's extend it for another month," and another month. Meanwhile she built up more steam, and it went on endlessly.

Even the mayor's office began to get nervous, and Harold told them, "You stay out of it. This is our business, we'll take care of it." Harold was a strong person. He was magnificent, really, in support.

Finally we terminated her. There was about a month's interval, and then I hired Steve. Steve put the program together again. Then we hired staff directly.

The staff has more flexibility than it ever had, more freedom than it ever had under June, because at that time she controlled all of it; any organizer who wanted to get \$25 had to go beg from June, and if they were "good boys," she'd give it to them. But now they make their own decisions.

Snipper: Now the problem is--again, while I was always having a problem with June, now I have to watch our individual organizers, as to how they're spending their money. A single problem is now a multiple problem.

But that's what happened. In all fairness to June, she gave the program the central form that it took, with community organizers and printing and so forth--she moved it. She was extremely effective and, in a way, what the program needed. But I think she misgauged her role, and the time. I guess she felt she was strong enough at that point, in community support, and since she came out of politics, she was going to create her own kingdom.

13. Ray Taliaferro

Riess: How does Ray Taliaferro fit in to the story?

Snipper: Ray came in after the program started, but Ray could fill you in on the establishment of the community cultural centers.

The program is still evolving, you see, because up until now our organizers were free-floating; they had no base; they were out in the community at large. Now that we have cultural centers, they are anchored and they're managers of a facility. They're still in the process of equipping and refurbishing them, so that it's too soon to say. All sorts of activities are taking place.

Ray was instrumental in conducting the public hearings which helped to establish them. In terms of the Neighborhood Arts Program this is where he comes in.

14. John Kreidler, and the CETA Artists

Snipper: Steve Goldstine, the director after June, was instrumental, incidentally, in terms of the CETA artists. We were the first city in the country to hire CETA artists, and it's interesting because I was on the WPA in New York.

Art administration is a relatively new field. Now a couple of universities have started courses in that subject and UCLA is one. Periodically we would get requests to take on an intern.

Snipper: John Kreidler came up as an intern from UCLA and Steve hired him. One day they both approached me as to whether I would be willing to accept a program hiring artists under the CETA program, and they outlined it. I said, "Gee, that sounds like the WPA." I was a natural [laughs], being a veteran of that.

I said, "And I want to expand the essential idea to include a bit of everything, just like the WPA was--a microcosmos. I want studio artists." (I was a studio artist of the WPA. I stayed home, did a painting, then turned that painting over to the public office.) "I want poets, theater, music, all the arts."

It turned out that Kreidler had been a White House fellow and had helped draft the [CETA] legislation, and so he knew where the art program could fit in in terms of that legislation.

I sold the program. We got thirty artists. We had something like five hundred people apply for thirty positions. They were so impressed, they gave us another sixty or seventy, and it began to boom. Now we have about two hundred people. But we were the first. Still, outside of New York City, I think we have the largest number.

Riess: Two hundred in the arts.

Snipper: Yes. But Kreidler was the one who knew it. He's with Steve now up at the Art Institute. So when you go to see Steve up at the Art Institute, you can speak to Kreidler about the CETA; he's the authority on CETA.

15. Broadly-Based Arts Councils

Riess: What is your view of the Inter-Agency Council on the Arts?

Snipper: That was out of the Art Resources Development Committee. There was talk of bringing all the eight city agencies that had anything to do with art together. It never got off the ground. No city department is willing to relinquish any authority. So much of what they proposed wouldn't have worked and it would have also required a series of city and state charter amendments. The art resources program was great if you were starting a brand new city. But when you come into a city that has vested interests and authorities and everything else . . . [it's not as workable].

Riess: And the Bay Area Art Resources Authority?

Snipper: That came out of the Art Resources Committee. There had been a Bay Area art organization that collapsed some years before. Nothing regional has ever occurred. The closest thing to it is what we, laughingly, call the BADS, the Bay Area Art Directors. We used to call ourselves the CADS, Civic Art Directors. We just meet informally a group of Bay Area art directors--Palo Alto, Walnut Creek, Davis, San Mateo and so forth.

Riess: And talk about your troubles?

Snipper: Yes, a mutual admiration society. But that's the closest thing.

Several years ago, one was created--I forgot what they called it. Someone in Berkeley had done a study, and as a result of that study they created this organization. I remember Fenton McKenna at San Francisco State College, dean of the creative arts division, was active in it. But that collapsed. I think one of the reasons for it, probably, is because they accepted organizations and individuals, and you can't mix the two. The person who represents an organization of four hundred resents a lot of time taken up by one individual with a pet project.

Riess: Yes, I can imagine. Well, I won't take any more of your time. This has been very interesting. Thank you.

End

Regional Oral History Office
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The Arts and the Community Oral History Project

San Francisco Neighborhood Arts Program

Maruja Cid

NAP COMMUNITY ORGANIZATION IN THE MISSION DISTRICT

An Interview Conducted by
Suzanne B. Riess
in 1978

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Maruja Cid

[Interview: April 7, 1978]

[Interviewed at home in San Francisco]

1. Hired to Work for the Neighborhood Arts Program

Cid: I was hired by June Dunn. As a matter of fact, I was hired on a fluke. I was just about to look for another job. What happened is Bernice Bing, who is a friend of mine, and I were talking, and I was telling her how I really felt. I had a job in the Mission District with a dermatologist, and it was part-time. I knew I'd have to do something else, and I kind of felt this pull toward my heritage.

I'm of Spanish descent; my mother and father both came from the northern part of Spain, which is called Galicia. The doctor that I was working with hired me because of my Spanish background, and he did have a lot of patients who needed to have a Spanish-speaking person there. I was telling her how I was really interested in the youth of this country--and I still am, by the way, I adore them, I think they're going to come up with a lot of answers for us, I hope, and I really absolutely love the teenager.

She said, "Gee, Becky Jenkins needs somebody in the Mission District, I think, for a workshop. Maybe you could teach dance or something like that."

I laughed, because I did know Becky Jenkins. As a matter of fact, she and I were in the same dance class with Gloria Unti; we studied modern, jazz dance. But I laughed, and the reason I laughed was because I knew Becky Jenkins didn't really recognize me as a dancer. And I really wasn't. I'd studied dance, I loved dance, but at that time I had a lot of inhibitions and I was up against three very strong Jewish women in that class, right?

Becky, by the way, was a fabulous dancer. I'm sorry she didn't go on. But she always thought that she was too big, and yes, Becky was big, but in my way of thinking I thought, number one, she was a very attractive woman, she had a beautiful face, and she had a big body but a beautiful body. When she danced, you didn't even notice it.

Riess: She probably thought you looked like a dancer.

Cid: That's right, and I think that's what she really resented, that I was small and couldn't dance nearly so well as she could--I just felt this. I never even discussed this with Becky, although later we became very good friends. I happen to really like her.

Anyway, I called Becky and I laughed and I went through my little song and dance, and I said, "Someone was saying that you needed someone." She said, "In what capacity?"

I gulped and I said, "Dance?" [Laughs] And she was incredible. She said, "No, I don't need anybody right now, but I think June Dunn is looking for somebody. Do you want me to turn you on to her?" I said, "Yeah!"

So she turned me on to June Dunn, and June Dunn said come in; I went in, and June Dunn talked with me. She had just hired Roberto Vargas in the Mission District as a part-time organizer, and needed somebody else. She said to me, "Go out and talk with Roberto."

Roberto was with a young group called Horizons Unlimited, and they were housed on Alabama at the time. I went and I found Roberto Vargas there. At the same time I met Francisco Camplis, who's an artist. It was a very exciting meeting. Roberto showed me around, and I went into 362 Capp where there was a group called Casa Hispana de Bellas Artes. They were going to hold a meeting that night and invited me to attend.

So I went back to Neighborhood Arts Program and I told June Dunn that I had met Vargas and this, that, and the other, and I said, "I've been invited to attend a meeting." (This was all brand new to me.) She just turned around to me and said, "Go," and I knew I had the job. It was just like that. It was incredible.

I went to this meeting. It was, as I said, a group called Casa Hispana de Bellas Artes. They were the traditional aspect of the arts, and the force behind Casa Hispana de Bellas Artes was the founding member, Amílcar Lobos (who, incidentally, does know also a lot about the history of Neighborhood Arts Program and the whole workings), but he was away in Spain at the time.

After that, I discussed it with Roberto Vargas, and we decided how we would work in the Mission District then. Vargas was more political and more "street" than I, so he was more than glad to have somebody take over that aspect of the arts because he just couldn't handle it. He's an entirely different personality.

2. The Varied Community of the Mission District

Riess: How do you define "that" aspect of the arts?

Cid: The traditional, the roots.

Riess: Does it mean non-Mexican or non-Chicano or something?

Cid: Oh no, no, no, no. It's Hispanic, which means it encompasses all the Spanish-speaking nations. What Casa Hispana attempted to do was keep up the Spanish tradition of all the countries, not only Spain, not only Latin America, but all the Spanish-speaking countries.

Riess: How long had that been in existence?

Cid: Oh, Casa Hispana? You see, there again, I'm bad on dates. But they had been in existence about three or four years prior to that.

Riess: Roberto hadn't been there much longer than you?

Cid: He was in the Mission District. As a matter of fact, Amílcar Lobos knew him through the poetry readings that they used to have, because both Amílcar and Roberto are poets, and they had already known each other before I even arrived there.

Riess: I'm just interested in how much of an organized community you were walking into already.

Cid: Their interest in the arts was really very, very strong. A lot of it comes from the visual artists, but it also comes from the fact that they do a lot of celebrating of holidays, which is a part of the arts.

I really feel that we had an excellent relationship, because Roberto was more interested in the contemporary part of the arts. For instance--I wish he'd followed through on it--he had a kind of street theater going for a while that never really developed, and it went on and off and on and off. So, as I say, he worked more in that line, and I worked more in the traditional line through Casa Hispana.

But this didn't mean that we were completely separate; many times we worked together. We would do park festivals together. Of course, he brought on the rock groups and I brought on the flamenco.

At first--he may not remember this--he really resisted the flamenco and things like that.

Riess: Because he thought that was looking back?

Cid: Yes. And now, of course, he sees it very differently. But he's still out there. He's at the cultural center; he's with the Neighborhood Arts Program through a CETA position.

Riess: Martin Snipper talked about neighborhood people finding what was good in their own culture. It sounds like what you were doing was more of that.

Cid: Right, right. They talk about their culture a lot but, whether they like to believe it or not, they're more North American than they are their culture. Roberto happens to be Nicaraguan, which incidentally is the strongest population in the Mission District. People think it's Mexican, but people don't recognize, or your average North American (and I say North American because I've been taught that we do not have an edge on the name American, because they are American too--they're Central and South Americans) does not recognize the difference between Mexico, Guatemala, Nicaragua--they just lump them all into one.

I remember I took my kids to Mexico and then I took my kids to Guatemala. We landed in El Salvador, and the first thing my daughter said to me--she was young--was, "Gee, Mom, they're very different from the Mexicans!"

I said, "Listen, that's why I brought you here. I'm glad you noticed." You can see the difference. Then from El Salvador you go into Guatemala, and there's another difference.

Riess: You mean body types, facial--

Cid: Everything! Feeling, vibration-wise. They vibrate very differently. They have a different culture.

Riess: Your daughter could recognize that.

Cid: Yes, she's very sensitive.

Riess: So is it a well-integrated culture in the Mission, or is that exactly what Neighborhood Arts had to do, recognize all those different things and respond separately to each?

Cid: Yes, we did. That's what we did. We responded. In other words, there's a base where you do relate, and then there are slight differences where you take off. You use food to demonstrate that, you use their music to demonstrate that, you use their dance to demonstrate that. So you had these different groups, and you worked with that. As I say, that's what I primarily worked with.

Cid: One of the first things I guess I did out there, though, was an art show, a visual art show. I worked closely with Francisco Camplis, who was in charge of the visual art part of Casa Hispana when I got there. Incidentally, you're probably familiar with Galería de la Raza, which is on Twenty-fourth Street today run by René Yañez. That was started by Casa Hispana, although that root has been lost, and it's amazing how easily it's lost. But Francisco Camplis was in charge of the visual artists--what did they call them at that time? I forget what the faction was called--but he was in charge of the visual artists in Casa Hispana.

Then he left, and Rolando Castellón took over, and Rolando Castellón actually started Galería de la Raza. It was on Fourteenth Street. But it was a part of Casa Hispana. Then it broke off, when René Yañez took over, to join Neighborhood Arts Program, and now it's become totally independent.

3. Decentralization

Cid: But that's how those things start, and actually that's what's supposed to happen.

Riess: Yes.

Cid: That was one of the reasons I left Neighborhood Arts Program, actually, because I went in with the philosophy that the organizers were supposed to organize the arts in each of the districts, and eventually Neighborhood Arts Program was supposed to disappear and the money go directly into each of the neighborhoods throughout the city. In other words, decentralize the arts.

I felt that that's what should happen, that the organizers would be the first to leave Neighborhood Arts Program, and that actually what would be left would be the graphic artists who assisted with publicity and the making of flyers, and the technicians who would be handing out the different sound equipment and things like that until the neighborhoods could afford to get their own.

Riess: Then who would you actually hand the money to?

Cid: Then what you would do is hand the money directly to the centers in the neighborhoods.

Riess: Then you have to have a building, a center.

Cid: Yes, by that time they'd have to have a building. The other thing, though, is that you'd have to support the buildings that were already there. For instance, the neighborhood centers, which are very strong in the Mission District, they should still be supported. You're never going to get everything into one building, particularly not in a Latin culture.

Plus the fact that there's a saying in your Latin cultures that you start out with two people in one organization, and pretty soon you have two organizations [laughter], which is another way to go.

But that's really what's supposed to happen. Of course, now with CETA and all that, it really has gotten larger.

Riess: And there's less possibility for decentralization?

Cid: Not really. If that's what was wanted. But you know it's very hard to let go of something that you've started.

4. The Excitement of the Original Project

Cid: As far as I'm concerned, I think that the Neighborhood Arts Program is one of the most beautiful concepts that I have ever seen. I thought the original Neighborhood Arts Program was the most exciting-- I can't even give all the adjectives that I felt about it, but I was really very, very close to it, and we worked very, very, very hard, but you didn't notice it because it worked so beautifully.

I can remember going in there. The people were all so groovy, number one. (And I'm talking about the original Neighborhood Arts Program, because you know there were two, and that first one really disappeared, and I disappeared with it until I discovered that I was working for nothing anyway, so I went back. But, again, it was just too hard.) I just thought it was such a great program, and we worked around the clock seven days a week, there's no doubt about that. But it was really worth it. The people worked so well together.

I remember I had put up a photography show in the Eureka Valley Branch Library. I left a note in the box of one of the technicians and I said, "This show is up until such and such a date. If you get a chance, could you please document it with photography."

The day before the show came down, I thought of calling him and reminding him and I thought, "No. If it's done, it's done." Sure enough, a few days later I walk in and there in my box are these photographs. I'm pointing it out as just an example, and that's pretty much how the whole thing worked.

Cid: It was really a tight group, and it was not only June Dunn. I personally feel that the people responsible for that program were June Dunn, Don Santina (who very few people talk about), Richard Reineccius, who is very well known for both reasons, and Becky Jenkins. (Becky left before that program disappeared.)

Riess: Did you all meet as a group, then? You say it was very tight; what sort of meetings would June have?

Cid: We would have staff meetings once a week.

Riess: And there'd be reasons for you all to be working together on things?

Cid: No. As a matter of fact, as I look back, I think even then there were complaints about the fact that people wouldn't go to staff meetings. That's not what kept us together. I don't think you need that kind of thing to be together. I think it was mutual trust and real excitement over an incredible program. We were all excited about that program! It wasn't meeting together in one room. It was just working somehow or other.

It was just great. And listen, we had the backing of the neighborhoods like you would never believe! We could call a meeting in five minutes and fill City Hall! That's how exciting it was. I could be wrong, but I doubt that that could happen today. I could be wrong.

When that program folded, it wasn't because we didn't have the backing, because when we called a meeting, people were there. It's that you don't fight establishment, and they could wait longer, their waiting power is longer than ordinary. All that surprised me. I'm really sorry that that did happen. I have my own views on that too.

Riess: It sounds like it didn't need to happen.

Cid: It was personalities. It was personalities rather than organization. But I saw June Dunn hug and kiss Martin Snipper [laughing]; I was there when it happened, and I nearly died!

Riess: That must have been a few years later.

Cid: Yes. I don't even remember when that was, but that was very, very funny because June Dunn then was down in San Diego, and she came up. I just happened to walk in [laughing], and I saw that.

Well, that program had a magic.

Riess: You were tapping such an enormous amount of energy that apparently was all there in the neighborhoods. Martin said the first time

Riess: that they tried to put this money and this concept to work--they sent out letters to people in the communities, community leaders, and nobody responded, nothing happened, the first round.

Cid: I forgot the name of the guy that they had in charge. But nothing seemed to happen until June Dunn walked in. The Neighborhood Arts Alliance, which is still in existence today--Bierman and Reineccius and Amílcar Lobos (I don't know if he was directly involved with them, but he was involved)--the real credit goes to those people.

Once the Neighborhood Arts Program came under June Dunn, it was June Dunn, Richard Reineccius, Don Santana--those three people worked very, very well together. They're all still involved in the arts, you know: Richard Reineccius is up in the Julian Theater; Don Santana is with Casa Hispana--maybe only temporarily now; I don't really know; and of course June Dunn is in San Diego still working in the arts.

As a matter of fact, we took a play by Buenaventura, a Colombian playwright, that I translated, called "The Orgy" [to San Diego]. (I think he's an incredible playwright: Enrique Buenaventura, from Cali, Colombia, and he has Teatro Experimental de Cali (T.E.C.)). He's political, yes, but--he's been here and I've discussed this with him--I always felt that he transcended politics. But of course he thinks everything is political. In other words, when he does make a statement he remains so human, and it's so universal, that you forget it's political. But of course his definition of political is all the way. And of course once you take his definition then I would have to agree with him.) Anyway, we took that play down to San Diego and stayed at June's. So that was kind of nice.

Riess: Why did the first Neighborhood Arts Program end?

Cid: That first program ended--oh dear, I do have my own feelings on this one too. I don't know how long you can sustain magic, but I knew that that program had to end because the magic had been tampered with.

My own personal opinion of this--and I adore June Dunn, I think June Dunn is a remarkable woman, and I once told June Dunn, and I mean this, that she has something within her that she hasn't even begun to tap. She, I feel, became power-hungry; I really do feel that she did not leave the magic alone and decided to take the wheel, and that program ended because of a personal conflict between Martin Snipper and June Dunn. And that's where it's at, that's really where it's at!

Now, Martin Snipper is a Zellerbach man. Zellerbach appointed Martin Snipper. With all due respect to Zellerbach, Zellerbach was not going to go back on what he had done. Martin Snipper--sorry

Cid: about this one--was a fine puppet for Zellerbach. I mean, these are human beings you're talking about, and I happen to really dig all of them.

Riess: But when you say June took the wheel, couldn't it have continued to grow? Isn't growth implied in a program like this?

Cid: The program was growing. As a matter of fact, it was incredible, because we were really an independent entity and yet a part of the city. So you couldn't have asked for anything more!

5. Harold Zellerbach's Concept of the Neighborhood Arts Program

Cid: When I went to the program, one of the first things June Dunn said to me was that this program was started by Harold Zellerbach because Harold Zellerbach wanted a cultural center, and when it first became a bond issue it was defeated, so that now what he wanted was to be able to go to the people and say, "Look what I've given you," so that this bond issue would pass. That was true. Oh, that's true.

You see, when I met Harold--to this day, what I would love to have said to him, because I have thanked him many times for what I feel he's done, and I felt and I feel--again, you see, here's where you talk about the magic in life, and you talk about the people who think they control life, right? Now, what Zellerbach did in starting the Neighborhood Arts Program was an incredibly beautiful concept. But he did start it with that idea of getting his own center, I'm sure of it, I'm sure that that's why he started it.

I think somewhere along the line--maybe he had become too old; maybe if he had done this in his earlier years, he might have been able to change. I would like to have said to Zellerbach, "You started a beautiful program and, for the sake of verbalization, let's say that you did start it for the wrong reason, okay, but once you started it you could see that something started for the wrong reasons became something really great."

If he could have let go of the reason why he started it, the neighborhoods would have built a monument to him today! But he still insisted on his other concept, he wanted to build his own monument, which is that cultural center.

There again, I have nothing against the Ballet, the Opera, and the Symphony. But there are enough people with enough money who want that to support it themselves. I really do feel--and I'm not politically inclined--but I do feel it's unfair to ask the little person to pay

Cid: for that entertainment. And that cultural center, just the upkeep is going to be tremendous. It means that the small people are going to be taxed to pay for it, and the small people cannot afford the prices --they can't.

I used to take my kids to see the Ballet once a year, the Nutcracker Suite. But making the kind of salary that I was making at that time, which was \$325 a month, which is a part-time salary, I couldn't afford it.

I don't resent people with money; I think that's great. But I think they should recognize--of course, these are all idealistic things, and I fortunately am still a little idealistic--I just wish they would recognize that it's something that they want, but it's also something that they can afford and that we shouldn't have to pay for.

The Neighborhood Arts Program is a showcase all over the country. I do feel that he did start something that was very, very groovy, and quite possibly, if the original Neighborhood Arts Program hadn't also had power trips--because, let's face it, you put down Harold Zellerbach because of his power trip, you're going to have to put down all power trips--if the original Neighborhood Arts Program had been left alone and just ridden on the magic that existed there, things might have been different today.

6. Money and Power

Cid: I would say this to June Dunn, as much as I love her--I do feel that she had her little power trip too; she's got to know that, she's got to know that. She's too smart a woman not to.

Riess: Then under Steve Goldstine it wasn't magic any more?

Cid: No, it really wasn't. And again, I adore Steve. Something happened, something happened. As I say, I would bet my bottom dollar that if this Neighborhood Arts Program wanted to call a meeting, they couldn't get together the people with the enthusiasm, with the excitement, that that other program did. Now, who knows how long it could have lasted.

Riess: You were saying that the ideal thing is to get it decentralized. In a way, if they wouldn't turn out for a meeting, maybe they've gotten there.

Cid: That's possible, yes.

Cid: But something's going to have to happen to get those [neighborhood] centers going. Of course, there's this question: Can the city afford to keep all the centers going, as well as that cultural center [Performing Arts Center] they're building? Or are they going to eventually say, "This is the cultural center. We can't afford all those little cultural centers."

Riess: What opportunities were there for you to know and talk to Harold?

Cid: There really weren't. The closest we came--and here again, that was a beautiful scene. You know, they have a truck at Neighborhood Arts Program that they call "Harold." He and his wife, and his son and his wife, were there [for the dedication], and I got a chance to talk briefly with him there.

I did invite both him and his wife to join me sometime in the Mission District, I'd like to take them out to lunch. Of course that never happened: number one, he's a busy man and, number two, he had to save his energy. That's why he stepped down from the Art Commission.

But there again, you know, he put [Ray] Taliaferro in, we know that. Bless his heart! [Laughing] That's what's so incredible, you know--once you get that power, and Harold had power--he had a lot of money, and I guess in this country, money is power, right? Maybe because of his money he had all that confidence--who knows?

He was a pretty jazzy little old man; everybody has to say that about him. Again--and I see this in my mother--in old age you get very set. I'm sure I could have had this conversation with Harold, but I'm sure I wouldn't have budged him. His mind was all made up, and he wants that cultural center, and I can even say "wants" because he left enough of the instrument behind him--he really wants that cultural center, he really, really does.

Had he and Richard [Reineccius] been able to sit down and talk, it would probably have been too late because he was too old.

Riess: You felt really connected to Zellerbach. Do you think the people in the neighborhoods had feelings one way or another about Zellerbach?

Cid: I've never discussed this with anybody.

Riess: Was there always that sense of it being Zellerbach's money?

Cid: Yes, but you know, your different personalities are going to look at it differently. Your political people--or Micky Mouse revolutionaries I guess is what I want--are Mickey Mouse revolutionaries; their concept is, "Yes, we're going to take that money--it's ours." I'm sure a lot of them know that, but again, you're going to have different views on that.

Cid: June Dunn made the statement, "I guess that's what I get for thinking that you could turn dirty money into something good." Those may not be her exact words, but that's the gist of it. And that's not what happened at all! Again, was that a mistake?

Can you take what you call "dirty money"? As far as I'm concerned, all money is dirty. And that's a man-made system! That's our own system! It has nothing to do with natural laws. Who's to say that this man is worth \$2,000 a month and this man is worth \$500?

Riess: It seems inevitable that after a while you have to recognize that your money is coming from somebody else, and all those old antipathies and resentments find their focus again, sooner or later.

Cid: Yes. I couldn't understand it. We had all the information we wanted to have. I guess it's trying to fight City Hall with City Hall's money. I think it can be done, but if you're going to fight City Hall with City Hall's money, you can't have any power trips in there. As long as you have a power trip, how could you put down one power trip and have another?! I don't know.

Riess: Well, you're lucky you were in there at the magic time. [Laughs]

Cid: Yes. Listen, you can't imagine how thankful I was to that program. I really loved it. I still love it. [Cid resigned from NAP December 1976]

7. The Effectiveness of the Project in the Mission District

Riess: It made an enormous difference in your life. How about in the lives of the people that it was really serving? What changes have happened in the Mission since the Neighborhood Arts Project? What in a very big way?

Cid: Number one, you've got Galería de la Raza, which was thankful to Casa de Hispana, which was thankful to the Neighborhood Arts Program.

Riess: You're talking about real concrete things. How about less tangible?

Cid: I don't think the people are conscious of it, but I think it definitely had an effect. It's really so hard to say, and it's really so hard to measure. If you wanted to speak in terms of inches, you might say, "The Neighborhood Arts Program gave twelve inches but only got an inch." It's like a good teacher in a school. She or he relates to maybe thirty or sixty people a year, and maybe of all of

Cid: those, only one comes through. But, man, it's worth it, you know, it really is.

As far as I'm concerned, the whole thing was absolutely positively worth it, and whatever happens from here out, if somehow or other--well, it's not going to be able to be measured, but it's there. And in what way? I think it's helped people free themselves just a little bit more. Just a little bit more. I do think it's important.

Riess: Was the art of critically acceptable quality, coming out of the groups in the Mission? Or was it just "art activity"?

Cid: I don't know. That's always been a big question in my mind. For instance, whenever I did run a workshop, because I was interested in dance, whenever I did run a workshop through the Neighborhood Arts Program so that people could take advantage of this workshop free, I never really knew whether it would be best to charge somebody because they would take it more seriously or to give it to them free.

The best you could say is that they got a lot of exposure that they ordinarily wouldn't have, and who knows? Again, if you reach just one person, two people. But particularly in the Mission District, I think it reached a lot of people even just a little bit. The fact that you would even be interested in the food from Nicaragua!

I remember one little old man--I haven't seen him for a long time; I wonder if he's still alive. He was in his nineties, and he used to walk all over the city. He used to walk hunchbacked with a cane, and he used to play the harmonica. A little Mexican man. Even he benefited a lot.

So many millions are going into worthless, useless bombs and stuff--why not?! Even if somebody says, "Hey, that's just recreation," oh wow! In America today, number one, nobody should go hungry; number two, nobody should be without shelter. As a matter of fact, we don't even have to work the forty-hour week any more. If we got together and related to one another like human beings, we could go a long way.

I remember seeing Fidel Castro in an interview. I don't even remember which one it was, because I've watched him quite a bit. I'm particularly interested in him for a number of reasons: number one, he is a Gallego, too, his dad is from Galicia, I guess, and my mother and dad are from Galicia. Of course, he kind of denounces his Gallego ancestry. But [number two], not only from that point of view, but a long time ago he did state that he wanted to make the "perfect human being." I thought that was interesting.

Cid: I remember being very disappointed [watching the interview] that when he was driving around in his car and going to all the villages--as I understand he does, he takes a personal interest in all the people--somebody asked him for some paint to paint the house or something like that, and he said, "First things first."

I thought, wow, what a little bit of yellow paint does for me sometimes! What do you mean, "first things first"? What's the art of living all about, anyway?

I always go into things idealistically--less and less now, I'm learning--but when I went into the Neighborhood Arts Program, I remember saying to a friend, "Now's the chance for the Latino culture to make a positive contribution to the North American culture because the North Americans are going to come into a lot of leisure time, and who but the Latinos could teach them about leisure time?"

"Because the one thing about this is that these Latinos born in this country are really North Americans, whether they like to believe it or not. So instead of fighting the North American culture, I wish that they would draw from their own cultural background, making a positive contribution to our culture." I had preferred to see that happen rather than the reverse because, strangely enough, these anti-establishment people have become more establishment than the establishment people. So they spent their time learning the other rules.

Riess: You mean like Roberto's people?

Cid: Right, yes.

8. Cultural Sharing

Riess: What sort of cross-community activities went on in the years that you were there--any? Chinatown to the Mission and the Mission to Hunters Point, and so on. Did that happen?

Cid: Yes, there was a point where that happened, and there was a point where people became conscious of that and wanted that to happen. It didn't happen en masse, I don't think, or to a great extent. That's very funny. Just when you think something else is going to happen on that--I understand it's gotten worse. In other words--

Riess: They're more isolated?

Cid: --the blacks, the browns, the yellow, yes. But there was some of that, where there was that exchange, and where we really wanted it and worked for it. I do know that René, speaking specifically, had a Chinese show there. So every once in a while it's done, and it was done in the old Neighborhood Arts Program; we did exchange.

Riess: How about any penetration into the white middle-class community?

Cid: Sure, we did that. For instance, though I was a Mission District organizer, I also worked throughout San Francisco, because any of the other neighborhoods that wanted some of the Latino culture in their area, I would provide. [This was under June Dunn]

I remember working with the Old First Presbyterian Church--is that the name of it?--on California. I remember I met a woman minister, Mrs. Scott. Anyhow, I worked with them. That's white, middle-class. I went there, and we had some Latin shows.

Riess: In other words, you took entertainment from the Mission?

Cid: Sure.

Riess: It's not that you went there and did workshops for them on flamenco dancing.

Cid: No, no. We didn't do workshops; we did entertainment.

I worked with the Unitarian Church on Franklin and Geary; we did a great big festival there. I worked with a marvelous woman's group there, and they in turn provided money or raised money so that a couple of workshops could be run in the Mission District, and that was done. Those were beautiful ladies; haven't seen them for a long time. But different things like that.

Riess: That's interesting. Could you carry out that whole thing, or did you have to check back and work with June on something like that?

Cid: We always kept in touch; I mean, June always knew what we were going to do.

The money that the original Neighborhood Arts Program had was so much less to work with than this [current] program has, so that whenever I needed money for any of the things, we had a lot of personal getting-together with June. I would go in and say, "Okay, listen, such and such, this is what's happening, and blah, blah, blah."

She would say, "Okay, we have this much money for it." So there was a lot of that kind of contact; there was a lot of one-to-one contact.

Riess: As far as the quality of what was going on, though, you were the one who'd determine that.

Cid: That was determined by the neighborhood, really. In other words, what you did is you got to know what was happening, and actually the programming became better and better, there's no doubt about that. I know that before I left Casa the productions became very, very professional.

9. The Ten Thousand Poets

Cid: For instance, there were some very innovative poetry readings that came out of that; they're not like what started at first where there would be ten thousand poets who would read regardless of the audience! [Laughter]

Riess: Let's pursue the poets. How did you find the poets in the neighborhood?

Cid: When I first hit the Mission District, I had come out of the beatnik era (I guess I'm a senior beatnik). During that beatnik era, I heard many, many poets. [Laughter] So when I first hit the Mission District, one of the things that really hit me probably stronger than anything else was that I felt that they were doing things about five years behind. (That's in one sense what the Neighborhood Arts Program did; I think it evened things out a lot more.)

I went into the Mission District and I thought, "Oh my god! This stuff I heard five years ago in North Beach. I've already gone through this. I guess I'm going to have to go through it all over again!" That was my first reaction, yes. Speaking specifically in poetry.

Before I left the Mission District--and of course, again, you know, you look to individuals who blossomed from all of this too. I give Leland Mellott credit for what happened in the poetry world, because he was working with Casa Hispana. When he did a poetry reading, in the first place it wasn't so lengthy that you wanted to die a thousand deaths, but he also acted it out, which was beautiful; he read his own poetry, but he acted out his own poetry, and that was great.

Riess: The picture of all these people with poems in them, or poems that they wanted to read, and suddenly a place where it's okay to read them, is really wild to me. There are that many poets?

Cid: Oh, there are a lot of--well, there are a lot of people who write poetry. Again, how many of them are really good--

Riess: Is that a tradition in Latin cultures?

Cid: To write poetry? Well, now, for instance, speaking of tradition, your most traditional poet in the Mission District is Amílcar Lobos. I was going to go on to say that he was responsible for the group poetry thing; like, for instance, having three or four people reading Pablo Neruda, or something like that. So there again, it was through a lot of these people that your classical Latin poets got to be known.

That was very different from the other poetry readings where, as I say, there are ten or twelve poets, and each one gets up and reads his poetry, and you've told him only four or five minutes, but poets are very egotistical and they'll go on and on and on; I don't care if they lose their audience, they'll still read their poetry!

Riess: They don't care either.

Cid: They don't care. So I did see a lot of that. For instance, as I say, there was Leland and there was Amílcar.

Riess: And you're saying that it's the same kind of expression that was happening in North Beach? Are you saying that these poets had the same message that the beatniks had?

Cid: Well, you know, they used that beat, that kind of thing.

But I do feel now that because of all this, things have evened out more, because there was that exchange of the poets from the Mission. Now when there's a poetry reading, you'll see poets from all over-- much more city-wide, rather than some little tight group. So that's another part of the contribution; I think that happened through Neighborhood Arts, that everybody got to know everybody a lot better and got together a lot more.

Riess: And if they are catching up in the way that you say, then they're getting into the main stream of North American culture.

10. A Beautiful Concept

Cid: Right. So all in all, the Neighborhood Arts Program is a beautiful concept. We thank Harold for all that. But, hey Harold, I still want to say that you and I do differ on that one point! And it's true. So where it goes from here, I really don't know.

Cid: I went to the memorial service for Harold at the Temple Emanu-El. It was really very touching. You could see that he was very active there, and you knew that he had done a lot for them, and it was very personal.

Riess: He had his own community too.

Cid: Yes, right, right. And it really came from some other part of him, too; that it wasn't as conscious a thing as this. You know what I mean? In other words, that he really gave [to Temple Emanu-El] more from the heart. Because I think he was able to do that. Who knows?

But there was something about Harold Zellerbach that I really dug, there really was. I used to look at that man, and he was so vibrant, and I would be willing to bet that what he gave to the Temple Emanu-El was more for the right reason than what he's doing with this art [PAC] thing. That's I guess what I would like to have seen more of, really.

End

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The Arts and the Community Oral History Project

San Francisco Neighborhood Arts Program

Stephen Goldstine

THE CITY, THE ARTISTS, THE PROGRAM, AND
HAROLD ZELLERBACH

An Interview Conducted by
Suzanne B. Riess
in 1978

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Stephen Goldstine

[Interview: March 9, 1978]

[Interviewed in an office at the San Francisco Art Institute]

1. Goldstine Hired

Riess: You replaced June Dunn as director of the Neighborhood Arts Project. That's where I have the story to now. Was it Martin Snipper who hired you?

Goldstine: I was hired by a committee of the Art Commission. It consisted of Ruth Asawa, a woman I had known for over fifteen years at the time--but I'd forgotten that she was even on the commission when they interviewed me; Alec Yuill-Thornton, an architect, who was head of that committee; and David Mayes, a landscape architect.

I was interviewed on a Tuesday by Martin Snipper. (A friend of mine from my youth, a violinist, David Abel, had dragged me down there to talk to him.) We talked for about twenty minutes and he said, "You should come and talk to some people on the committee."

The hint that something might go in a way other than I would have expected (because I had not had a lot of experience administering in that way) came when I walked in and Ruth Asawa was standing in the entry-way of the Commission office just as I was being introduced for the first time in my life--this was in August of 1970--to Martin Snipper, and she said, "Hi, Stevie," or something like that, and I said, "Hi, Ruth."

Martin said, as we walked into his office, "Do you know that woman?" And I said, "Oh yes, I've known her for a very long time." He said, "She's on the committee that's going to make this decision." So then we sat down, and I began to talk.

The interview seemed to go in quite an up-tempo way. He mentioned something about, "You should talk now to the committee of the Commission," and I asked, "Should I come back next week?"

Goldstine: He said, "Next week nothing! Be here tomorrow morning at ten o'clock."

I came the next morning, was interviewed, and after about ten minutes, Alec Yuill-Thornton said, looking at his watch, "I've got a schedule today like a dentist's! I don't know about you other people, but as far as I'm concerned this is the first guy that's come around here and talked about art at all. So he's got my support." And he walked out. Snipper looked a little embarrassed and suggested that maybe I should go out in the hall while they talked.

They talked maybe a few more minutes--I was out in the hall--and the next thing I knew, they offered me the job, which was kind of odd because I was teaching full-time at Saint Mary's College, which was only six hours a week in the classroom, but still it was a full-time job. They talked about putting together a contract which said, instead of "shall devote full time," [said] "shall devote forty hours." And that was that!

Riess: Could you ask them much about what was going on, or did you know already?

Goldstine: I didn't know enough about what was going on. I'd read some things in the paper, and what I'd heard didn't entirely delight me. But I was laboring under the illusion, somehow, that June Dunn was somebody who simply didn't know or care enough about a diversity of art forms to have this program be nearly as effective as it might. I knew nothing really first-hand about neighborhood or city politics--well, I knew what you know reading the paper, but that's not much of a reality.

Frankly I felt for a long time that if I had really understood what June Dunn's situation was like and felt how the Commission had treated her--got some effective sense of what was going on--that I would not, in retrospect, have taken the position.

Riess: How did they do the transitional thing? Were you put in touch with June to talk about it at all?

Goldstine: No, never. I only got in touch with June five years later when we got to know each other and became friends. At the same time I discovered, oddly enough, that she had always had a good deal of affection for Mr. Zellerbach, and that as a matter of fact if there was any one person--I don't know how Ruth will feel about this if she reads the transcript--that really made her uneasy and put her off and whom she was not prepared to forgive, it was Ruth Asawa, who June felt, because she [Ruth] was so committed to doing things in schools and had a framework that was very different

Goldstine: and a persona that was quite different, was in a very stonewall-like response--unwilling to entertain very much in the way of sympathy or an open-minded approach to evaluating what was going on--and was in some sense, not so much out to get her, but just out to bring an end to what she [Ruth] felt was too insubstantial a program.

Now, it's true that from Ruth Asawa's point of view she [Ruth] had trouble locating workshops and finding what was what, and the staff of NAP were not making her attempts any easier to assess the viability of what was going on. So there was on both sides a lack of tractability, there's no question about that.

2. June Dunn and Friends

Riess: Was the program in a real crisis? Do you think there was a chance of it going under at that point?

Goldstine: Absolutely not. No. I think that the way the interaction between the independent contract and the budgetary process worked, it certainly could look like there might be some problems, but there was nothing like that sort of crisis. It had some problems. There were communities with which it was not strongly enough in touch and, as a matter of fact, that caused June some problems later. For instance, her lack of deep involvement in the Western Addition black community got some sort of reaction which made it easier for the Commission to make the moves it made.

But it was not in any simple danger of going under. And although Harold was concerned because he couldn't get to see a budget, there's no question that, approached in the right way, she would have given him a budget and that everything could have been worked out in a satisfactory fashion.

Riess: Really? That's interesting.

Goldstine: Oh, no question about it. I mean, I'm absolutely certain. The astonishing thing is that, except for Harold's support of Martin--and he did so as you know, with some reservations about his administrative and political skills, which really are much more transcendent, I think, than Mr. Zellerbach himself realized, and I say that while having a good deal of personal affection and regard for Martin and having learned a lot from being around somebody as adept as he is at many things--I think that Martin didn't realize how ambivalent Harold probably was during some of that process.

Goldstine: The interesting thing is the mayor [Alioto] and John and Phil Burton and all those people who are now part of Moscone's world--the Biermans and Willie Brown, and you can just go down the line as far as you want--June had everybody on her side, I mean including essentially Alioto's office, except they were kind of afraid of alienating Zellerbach.

Still, having everybody on your side, with a program that certainly had established its most essential features, there were some things that needed ironing out to make it at least even theoretically structurally more adequate than it was under her. For instance, the monies that were used in different districts should have been allocated in a kind of absolute fashion throughout the year divided by twelve. And she might have had perhaps a little less tight control over certain aspects of its disposition, so it was a little less individual and not so autocratic.

But, despite all that, the features that made that program as noted as it was and had allowed it to grow to a place where it's now over \$2.5 million, and it is an absolutely major cultural institution in terms of (1) its size and (2) its impact and uniqueness in this country, and those features had been worked out by her, and by nobody else, essentially.

I inherited that, and I didn't know what a kind of powerful thing it was I was inheriting in the first place, I just didn't know enough to appreciate it.

Riess: But she was in touch with all those people, in the power and structure of the city?

Goldstine: Oh yes, she was to a great extent. That's not to say that she had endless amounts of clout. If she did, she would have stayed there. But she was their friend, and there were people who would just be, let's say, plain loyal to her. She was very close to Frank Brand, who is no longer living (he was offered a PUC job); to Rudy Nothenberg, who was her accountant and who's now the director of all city financial matters, essentially--the most powerful single person in the mayor's office. These were close friends of hers. (As a matter of fact, seven years later I was still experiencing Nothenberg's ire in what happened to a friend that was so close to him.) At the time Nothenberg had been with Brown in the legislature as a legislative analyst.

These were not insubstantial, lightweight people; they were all waiting for their time to come. It's kind of interesting that June's whole contingent of friends and people to whom she was very close, came into office with Moscone all at once, after being held out for years and years. They were on city commissions;

Goldstine: they were presidents of city commissions; there was the mayor (to whom she was a very close friend); there was her accountant for personal matters and for the program, running the whole budget for the city, and an unusually effective individual in a city bureaucracy and one, you know, whom everybody trembles at the sight of now--he has much more effect on the character of the budget than the controller. He's much more than a technician; he's to some extent the architect. And of course all those people were well out there when Alioto was in, and that just changed, day and night.

Riess: It sounds like you walked into a tough spot. I thought you would have been seen as the sort of White Knight.

3. Almost Fired

Goldstine: Well, it's interesting. A couple of people like Art Bierman tried, once I was appointed, to all but get me to submit my resignation, not by exerting political pressure on me, but telling me I'd be out of there within a few months anyway and I was very foolish to have taken it. Not knowing what they could have even meant, I just let it kind of go off my back.

It was kind of unpleasant to be taken out for a drink by a guy who I'd known vaguely, because we were both in philosophy over the years, who said, "Now, Goldstine, how long do you think this is going to last? Don't be silly--they'll do to you what they did to June, and they'll do it very quick." He was also trying to assess, out of his curiosity about the whole thing, whether I was okay.

And as a matter of fact, it turned out that there was some truth in that [warning]. Six months later Martin rather precipitously called me in the room, and he called in the sub-committee, and he tried to have me relieved of my duties and put a person that I had brought in as an assistant on top of me-- or actually take me out, period, just dismiss me, because things were working up again--I mean, I managed to hire a whole staff, from scratch, and bring a lot of the old people who were effective back.

I must say, in his position I don't know if I would have done exactly the same. I would have treated it differently. I would have called the director of that program in sooner and explained some of the questions or misgivings I had about his performance, and I think been more supportive and useful. But he

Goldstine: stood back and just kind of waited for me to be what he would consider too ineffective and then asked me to go.

Because he had not forewarned that committee and the committee knew that I hadn't been told anything, that he'd just said, "Show up in the office," they weren't willing to fire me. And Alec Yuill-Thornton, as a matter of fact, months later when they tried another number on me, resigned from the Commission with a letter to the mayor, "because," he said, "this is the same story as it was in the way with June Dunn--it's one-man rule; Martin gets together with Harold, and they want to undertake a plan." Meanwhile, they have a committee that took a lot of heat over June Dunn--you know, there were court reporters and a transcript and the public and all this noise. "And now they're undercutting this whole process again."

At any rate, this was six months after the first time they tried to dump me. I remember Martin saying to me years later, "As far as I'm concerned, in many ways Alec Yuill-Thornton was a son-of-a-bitch, but I owe him one thing and only one, and that is he prevented me from firing you."

Riess: What did they mean by "too ineffective"?

Goldstine: I knew nothing about real administration. I had enough sense from the beginning, intuitively, just enough gregarious and natural affection for people, and I think generally at least a lack of any sort of conscious racism and stuff, that I related fairly well to a community, with one or two mild exceptions where I probably implied a little bit more in terms of anticipated support than I might have.

I was very careful not to promise anything that I wasn't fairly certain could be delivered--that's the only presupposition, the only postulate I really had. It's much, much better, no matter how unpleasant it may be at times, or unpromising or whatever, to say no, no, no, no, no, no, nicely and that you'll look into it and try or whatever, than to give any suggestion that some substantial support will come through and not be able to deliver. You couldn't last two minutes attempting to make promises. I don't know how I knew that, but I knew that. I kept that firmly in mind. It's the one thing that saved me, because I would have had, you know, twenty people from out there on my neck.

4. Community Reception of Goldstine

Riess: What kind of attitudes did you walk into in the communities?
Is there sort of a natural hostility?

Goldstine: No, I think that hostility, in a way--both hostility and support--grew over the years. I mean, if they don't know an awful lot about you, they may be uncertain, and far from what you would call in ordinary terms "supportive."

Riess: I mean a natural hostility to bureaucracy, even though it's doing something for them.

Goldstine: But see, there was a very great question in this place, first of all, what they would do, because for any individual you talk about, very little is done, in some sense, except those rare cases where you help bring off a performance or a show that has a significant place in somebody's life or career who's undertaking it--usually a younger artist, or an older artist who hasn't done something for a while. But with the exception of that, they were very uncertain whether there was going to be any program at all as they knew it.

For instance, at one point Martin had suggested getting rid of the printing service because it was expensive and who needed it and whatever. Well, that brought hundreds of people a year--hundreds and hundreds of groups; I mean, the list goes on for pages and pages--into the place to utilize it. Already, just by seeing what they were doing and the fact that they came to us to get these free fliers, some of which got to be very beautiful--in fact, we carried Gestetner art, work that could be done on that sort of mimeo-silkscreen process, far beyond anything anybody else had anywhere in the world--it put us in touch with everything that was happening, not everything, but a very substantial portion.

As a matter of fact, Martin had a friend at the time, Paul DiNoia, who was the city attorney in City Hall, who handled the airports and some Art Commission business. A very interesting guy. DiNoia said at one point, "Martin, don't be silly! If you're buying that sort of interest and support for a few thousand dollars a year, and you've got everybody in town wanting to use that service, why would you think of cutting it out?!" It's the cheapest thing you can do in the world to keep people interested and to keep some connection, as I say, with what goes on.

Riess: So back to my more general question, how were you received?

Goldstine: The only real answer you can give to that question is how you were received by individuals who were in some sense seminal or leaders within a community. That doesn't mean that they're the mayors of the block club, or head of the Rotary, or some sort of national or ethnic equivalent. But, you know, the public who has the most energy and is influencing other people are certain writers or the head of a theater group and so forth, and their things went very well.

I was so enthusiastic about these discoveries I was making of a world I would have never known in that sort of depth. Even though I lived in a totally black community and had worked on Chicano issues before and in other areas, I really didn't live it 24 hours a day in the same way that I came to [with the NAP]. So that because the initial relations with those communities were coming from somebody who on many levels loved what he discovered and found, and was delighted, and felt he was becoming just a richer and better person every day with that participation, I began to build some fairly long friendships and serious alliances.

Maybe it's not entirely as a balanced peer-like thing, but so much was happening to me internally, and that was sensed by a lot of people, and they responded to that, and continued to for years and years. It certainly was one thing that made life a lot easier for me.

It was some years, however--at least three--before I began to develop with Zellerbach a particular relationship which had some sort of personal elements, and where there was some real interaction between ourselves. I mean, he noticed I was around and he appreciated the fact that I sometimes spoke cogently and effectively to support things he wanted to see supported, but he had very little sense of who I was until about probably 1973. And then it began.

5. Inter-Agency Council on the Arts, Activated

Riess: In the beginning, did you have regular meeting times with him?

Goldstine: Fairly irregular. I saw him every month at the Commission meetings and would meet him in between. I think probably the first time I ever spent any time in his office or began to have lunch with him (which took place every few months) was around the end of '72, beginning of '73.

Goldstine: In fact, that was caused by the fact that he wanted to resurrect the mayor's Inter-Agency Committee for the Arts, and I became a kind of secretary of that committee and even got paid a little overtime out of some fund, \$5 an hour or something, to be the only staff member of the committee that was in charge of convening all the heads of every city agency, and all the staff heads and lay heads, for instance, Bill Roth as the lay chair of the museum board, and at that time [Gerald] Nordland, and later [Henry] Hopkins, as the director of the museum, and for the Symphony, the art museums, the public school system, public works, and so forth. In conjunction with that, I prepared reports on three- and four-hour interviews that I held with these people.

Riess: Were you committed to that idea of the Inter-Agency as much as he [Zellerbach] was?

Goldstine: Oh, I think I was much more committed than he was. I think in his case, although he liked the idea a lot, he didn't realize something that occurred to Ransom Cook, who was the man who melded the Wells Fargo and American Trust Banks and had been their president and was president of the museum board: when I went to see Cook, Cook said something like, "Let's see, if this committee--or this Inter-Agency for the Arts, museum agency--is going to be worth our time, it's got to have some strength and really be able, in its various subcommittees, to effect the destiny of a number of institutions and their development, in which case the participating institutions should be giving up some of their autonomy, and it's probably in our interest to see it ineffective or destroyed."

So there was this kind of paradox: either it wasn't worth our time, or if it was worth our while, then we had to make sure that it didn't do anything or go anywhere. I don't think Harold realized any of that very much. He just thought of it as a way of accelerating certain things that ought to get done, in a better-informed manner with people who would understand these things, and that was that. I think that really new ideas, or altering the course of any of those projects, was not something he had in mind.

By the way, I think it's that committee and the way it alerted city planning--at that time under Walter Newman as the lay president, and Allan Jacobs and other people--[that] really contributed a good deal to the downfall of the de Mars Proposal to put the PAC under the freeway. Despite the fact that it got the votes in an early meeting that it needed to go ahead, the project simply couldn't sustain the endless range of serious criticisms and shortcomings and the lack of realism about the cost of the project conceived on that scale at that time.

Riess: During the course of the interview with Harold Zellerbach, the arts agency was being put together. I take it, then, that it no longer is together?

Goldstine: No. See, it had functions in some way, in some form, slightly, about eight years before that, after the defeat of Proposition B and the MacFadyen & Knowles Report. The fact of the matter was that in a way it was an attempt to get something out of the investment, after giving MacFadyen and Knowles \$100,000 for a report that was worth about \$10 in its final form and insubstantial to say the least.

6. Early Meetings on the Performing Arts Center

Goldstine: Frankly, I think that the work that was done in one or two committee meetings that took place in conjunction with this thing was quite fascinating and rather promising, and certainly not boring, and quite amusing. If they had given me somewhat more interest and support, I could have, in conjunction with them, produced some not insubstantial stuff. But they would have had to have been willing to listen to each other a little, especially since individuals of some stature came up with serious critiques of other individuals of the same stature's work; it wasn't as if it's the community sniping at them.

You had Bill Roth asking long and hard questions about how much of the public's money should go into something, and though it should happen, why not make it a little bit more like a "Ghiradelli Square South" and let the private sector in a way support--or even the commercial sector, to some extent--such a center. Arcades underneath it, or who knows what, but a kind of enriching of the whole Civic Center area inside of parameters much broader and more thoughtful in terms of planning than anything that was being considered there.

Or Steve Zellerbach himself suggesting that a new envelope be put inside of Civic Auditorium which, if YBC [Yerba Buena Center] had moved ahead at the rate that it should have, would have made that building very moribund, and yet it could have been the finest concert hall imaginable.

Riess: And you moderated all of this?

Goldstine: Well, when the meeting actually took place I wouldn't chair it, but I had something to do with the agenda, and occasionally when

Goldstine: something rather outrageous was said to which there was no response, though I didn't have a vote, I spoke up.

Then there were people on that committee like Alec Yuill-Thornton, who actively opposed--Harold never realized this--actively opposed Proposition B at the time, actually gave some money to the group fighting the proposition to build this Performing Arts Center because he thought it was being put together in a very haphazard way. This was a man who sat on Harold's own commission! I think if he'd ever realized that it would have horrified him. Alec went about it in such a businesslike, thoughtful way, not on the basis of any antipathy to classical music, which he loved, or anything else, but he knew some very good questions which, if they'd gotten out in currency in the press and so forth, would have made it very hard--harder--to proceed. Harder to raise money.

Riess: He didn't really undermine it, then?

Goldstine: Oh, you know, he came to a meeting and he got the questions out enough so that I think--again, it has something to do with de Mars being pushed away. As a matter of fact, he said something incredible at one of those meetings in which all those people were sitting there, the Newmans and--Magnin didn't happen to be there--Jacobs himself, Elise Haas, all the people from the Symphony, the Opera, the Ballet, the museums, a couple of lay artists that had been on that committee in theory for years, Bill Roth--they were all sitting in one room, the city's leadership in culture, and the public schools and planning and public works and you name it, Tom Mellon, and the mayor himself, and I said to de Mars--he was looking at the model, and all these people were sitting there--"Excuse me, but you quoted a figure to me recently, and to some other individuals, of \$27 million, and now you're talking about \$18 million. How do you account for such a drop at a time when the inflation rate in construction here is just astonishing compared to anything we've ever known?"

Alec Yuill-Thornton across the room said, kind of chuckling, "Multiply the square feet by any semi-reasonable ball park figure and you'll find that it costs twice what he's claiming, right this minute." And there was a good deal of truth in that. De Mars probably was prepared to take out everything that would have to be taken out to

Goldstine: make it happen, but it couldn't be built for anything like the figure that he was talking about--as perhaps the building that they're now conceiving can't be built for anything like the figure they're now projecting. They may be very significantly--millions and millions and millions, meaning more than six, and maybe more than ten--off what they're aiming for right, at the moment. They're going to get to a certain place where they can barely finish anything, then quit and have to go for the next bunch of monies. And this is a far more modest proposal than what they had in mind before.

Riess: That's interesting. Those committees really do something just by bringing people together.

Goldstine: Well, they certainly could have done even more if they would have forced people who--see, at the initial stages of the design of that building it was, for me, a very strange business. On the one hand, I remember quoting to Allan Jacobs George Santayana's business about every age gets the art it deserves and every community is going to get the public arts facility it deserves, or something, and he said, "Well, you know, this seems to be another instance in which the forces of ignorance and dark are prevailing over the forces of light and some sort of understanding of what's really going on."

They had only once at that point--and they were all set, hot to trot to build the building--talked to Ozawa or anybody in the music business about what they wanted to do. And, after all, a concert hall is first of all an instrument in the same way that the guitar is the resonator for the string. Given that consideration, they should ask themselves about what sizes and shapes--in a rather profound way--are going to give them what they need.

They were talking about the dolomite that they were going to put on the outside of the building so it would match City Hall and, you know, they're holding up little bags of the stuff and shaking it [laughter]; or whether there would be guard dogs in the little wagons that drove around the parking lots so if the drivers weren't tending to business the dogs would protect you.

Riess: They were going to get an expert to do the other thinking, weren't they?

Goldstine: True, but they were actually fairly far along without having really gone to the experts. For instance, for much less money than the private money alone--if they were given the land, let alone putting in the public money, which was tearing apart a lot of matters politically--for much less money than they're going

Goldstine: to have to raise, in fact for half the money, Minneapolis built a great concert hall that had the most significant acoustics of any hall in this country except for Boston Symphony Hall. (The same designer, by the way--Cyril Harris--was responsible for the \$7 million or \$9 million renovation of Fisher Hall in Lincoln Center.)

At any rate, they weren't talking about Harris, or what they were going to do, or what was being built in Minneapolis, how to go with a comparatively unpretentious effective structure that worked very well that they could put up in a year. [Instead] they've been fighting for a decade about this comparatively grandiose complex which had details like a big piazza over Franklin Street, which Jacobs called, in a Yiddish response to the whole thing, "a chozzerai over Franklin," he said, "which my commissioners will never go for." [Laughter] At any rate, it was a kind of fiasco. You listen to people talk passionately about a matter which they had not given any serious thought to!

7. The Mayors and the PAC and the NAP

Goldstine: Actually, what happened with that plan really was that Alioto at that meeting, even though he supported it and said he wanted a new structure and this and that, saw those guys were so off the mark fiscally--like 17 as opposed to 30, or what that would've cost is 40 then and 70 now--that he really made it impossible for them to go ahead.

I met with de Lucca and he said, "Look, Mr. Mayor doesn't want to be embarrassed by breaking ground and then coming to a halt half-way through, and it becomes "Alioto's Fault" (as in "San Andreas Fault"). So he really did stymie their full-steam-ahead approach. (I don't think Harold ever realized that.)

They noticed that things weren't going as well as they might; Sam Stewart was hearing "yes, yes, yes," but nothing was going on. But the reason nothing was going on was that Alioto was to some extent a realist; he was happy to see a rather great hall downtown, and be considered the Medici of those developments, but he also knew that they didn't have their show in order yet, at all. And that kind of thing came out at the meeting, even though Alioto called for the vote of confidence, and they took a second, and "let us move ahead, therefore, let it be resolved that"--he knew that after the resolution went through it could not be immediately implemented, and it was kind of back to the drawing board.

Goldstine: Then Vernon de Mars went out and quoted the radicals' slogan to the world; when asked about the demolition of certain housing, which could result in wonderful suits against the city coming from HUD and so forth, his response was, "To make an omelette you've got to break some eggs." Well, you can't talk that way about housing, especially those apartment buildings in that area, displacing all those people with no way to relocate them, after Yerba Buena had been held up for five years in federal court and everybody knew where those judges were--I mean, it was just too silly and risky a business. People who had their thinking caps on didn't want to live through that again!

Riess: It's interesting that you talk about Alioto being the Medici. I would have thought Zellerbach would have been the Medici.

Goldstine: Alioto didn't put up any of his own money for any of these ventures or anything like that. No. He just gave this kind of ambience where he was going to be a serious patron of all this stuff. In fact, the general budget for the arts suffered quite heavily under Alioto at the very first, as opposed to Christopher. There were many areas in which Christopher would have spent a lot of the city's money with no questions asked and Alioto oddly enough would not.

And yet the real cuts didn't come until Moscone came in, as far as our program was concerned in community arts, which he said he was going to shoot right out there and do everything for. The first cuts that we took in the history of the program took place not under Alioto, who in the end, comparatively speaking, supported the community more than the established arts, but under Moscone, who ended up supporting the established rather than the community arts.

Moscone and Nothenberg--because Nothenberg felt we needed the hall [PAC]--did much more to move Zellerbach's plans along than Alioto ever did. They [Moscone and Nothenberg] came into office criticizing it, with one slight, rather clever caveat, on Moscone's part. He said, "We cannot afford a performing arts center," with this little caveat afterward, "at this time," or "in the immediate future." He did not say "ever," but "this is not one of our priorities."

And once he got in, Nothenberg thought, "We're going to build that hall. It's going to be this administration that sees that it happens." So, while being rather critical up front, he moved the thing along, where Alioto being rather supportive up front was really going rather slowly, just as part of his ultimate pragmatism. In the long run, he probably did those people a favor by going rather slowly, because they never did

Goldstine: get--as yet--in a really desperate position about it, where they might've if they went at the speed they thought they could go.

8. Zellerbach, Vitalized by Conflicts

Riess: In a meeting where Harold was there, along with powers like Haas and Magnin and so on, could he run things?

Goldstine: He didn't run that meeting. I think the mayor chaired it.

Riess: In his interview he suggests that if things did not go his way and he couldn't effect his programs, he would threaten to resign.

Goldstine: Although, for somebody who's on the verge of resigning, how long did he stay there with the Commission? Twenty-six years.

Riess: Yes, but that means he made things go his way.

Goldstine: For the most part, yes. Then when he saw that they wouldn't, he didn't feel bad about getting off. As a matter of fact, at one point when the mayor [Moscone] was very afraid to not appoint him for an indefinite stay, Zellerbach was ready to not go on, because he wasn't going to subject himself to humiliation for no purpose. Although interestingly enough, everybody said (and I knew because I'd seen Harold quite a bit when I was a kid, around Temple Emanu-El, didn't really know him, but I knew what he looked like, and his gait and his manner when he was in his fifties) that when the June Dunn thing came along, he was really beginning to be a lot less forceful than he had been previously. But rather than accelerate any deterioration or anything, this June Dunn fight brought out a lot of feistiness and life, and it seemed to put him in a generally much more vital place for the couple of years that followed it; it certainly didn't have an immediately problematic effect.

What I want to say is, there's a situation where he would have ordinarily said, "Let's forget the Art Commission before I go through a thing like that!" But he went through it, and having gone through it, seemed to be in general happier and better off. Had things just continued to go on very smoothly, he might not have had nearly as active a public life as he ended up having right up to the end.

9. Who Understands the Arts?

Riess: I'm interested in your view of the level of sophistication of the people that you met out in the community.

Goldstine: Anybody on that program staff who was coming out of some art form, no matter how oriented it was to a community level, or how radical or how anything else, had, I think, a good deal of sophistication about the arts. They could get as much out of listening to a Beethoven quartet as, for instance, Salsa.

One rather strange thing to me was that Harold I think had no immediate perceptions about any art forms that I could ever detect--and I say that despite the fact that he was a lovely, wonderful person who I really cared for a good deal, and who had a very full and quite terrific life on many levels. He individually supported Karen Hutchinson and other people who were developing their careers, but he didn't do it on the basis of any immediate perceptions. He knew a lot about people, and he was a marvelous supporter of all these things, yet the funny thing was that although he thought he was uplifting masses of people, many of them were far beyond where he was and beyond most of the members of most of the boards and organizations he dealt with.

I don't say that out of any romantic notion of the populace, but there's just this simple fact in community arts: if you go to Juilliard, if you go to Curtis, if you go to Eastman in music, if you go to the school in the Chicago Art Institute, if you go here [San Francisco Art Institute], if you go to Cal Arts, if you go to any one of endless universities, if you go to UCLA drama school, if you go to Carnegie, and you graduate and you get an MFA, you are unemployed in almost every instance. One or two go with Hurok, but people who may make more music don't; the composers surely don't go there.

This nation is full of endless amounts of talent. I don't claim we have all of it, by any means, at Neighborhood Arts, but by the time we went through the second CETA hiring and 3,000 people picked up applications for 70 jobs, we could be awfully selective about who we got. We got people who were so far beyond, in sophistication, what those leaders--or in many cases, members of this orchestra--have to offer (that's far from every case, but in many cases) that the business of trying to carry culture into different kinds of communities was to some extent coals to Newcastle.

Riess: That's very interesting.

Goldstine: The only time it kind of got to me or I resented a situation like that was on the occasion of his twenty-fifth anniversary on the Commission, in January of 1974. There was a party given in the [Capricorn Asunder] gallery, where Harold showed up as a kind of surprise, and a lot of his friends, some nice friends, were there.

I provided the entertainment. We got the Wong sisters from the Flowing Stream Ensemble, who grew up in a ghetto situation in Chinatown, went to Mills and studied the piano and composition with Milhaud, and went to San Diego and studied at a very progressive music department at UC San Diego--computerized music, Pauline Oliveras--who later discovered their roots as Chinese musicians and were the first Chinese-Americans to begin to play Chinese classical music and teach other people to play, and who besides that are the best four-handed piano team I've ever heard in my life including Badura-Skoda and Demus, just awesome women, incredible. They were playing.

And there was a black woman who, from the time she'd started with our program as a black dancer, had gone to the Conservatory, had studied lieder with Leopold Simoneau, and she was singing some lieder--I think that I was playing the piano for some of them--and she sang a Samuel Barber song, a Scarlatti song, a Schubert song, and some American song, I forget what, but I mean, really heavy stuff.

And nobody in that room was paying any attention to what was going on, at all. They were just chattering away as if nothing was happening, and very heavy things were happening. Any musician who had any sensitivity--I guess, one guy who was in the orchestra, and somebody else who came, knew something was happening. And Bill Zellerbach suspected (and he doesn't care for art, particularly) that there was some intensity about what was going on. But everybody else was just oblivious to these really awesome performances.

Oh, we had amazing people in that program. We got a guy who'd been a mathematical music programmer, an adjunct professor at the University of Buffalo; although he'd only attended college for a very short time, he'd studied with [Luciano] Berio for a couple of years, spoke wonderful Italian, studied with [Karlheinz] Stockhausen, spoke wonderful German, studied in France with [Pierre] Boulez--the three most important kinds of contemporary composers of their time--and he also went on this program with the Grateful Dead and played for two and a half years, I guess, had composed things, was still getting plenty of royalties from them. Well, he would come and play at some function.

Goldstine: We began to collect, one after another, because of the availability of such artists, people of great interest. We had working in the office, at one time, five people who'd spent at least two years working on Wittgenstein's Philosophical Investigations. I mean, just a very unlikely combination of people were thrown together.

And as to understanding, or sophistication, Harold Zellerbach certainly wasn't about to respond to something he simply didn't respond to. Why should he? While patrons of the arts are often people who, for one or another reasons, care a lot about it or know a lot about it or get very well advised and those are the passions in their life, he was not that sort of patron; he was a patron of people and ideas within the sphere of the arts.

10. Balancing People and Promises

Goldstine: Really some days I'd think, "What am I doing here? Here I am, getting along with all these people, like Harold and his board, who are supposed to know and care about art, and they get along with me"--I had a lot of tension for years over in the community because I was the agent of those [board] people in some sense, and the people I cared about were always guarded, to some extent, about me, except when they were dealing with me on a very individual basis; it was a very paradoxical situation--"and they don't have any idea about what's really going on."

A few people did, some did. The people who were doing it themselves frequently did.

Riess: Why were the others always guarded with you?

Goldstine: I mean guarded politically because, you know, there I was, the Commission's man.

I always said publicly, for instance, if asked on television or wherever, that I thought there should be a performing arts center built and that it should be built with private money on public land and that should be the only public involvement with it; that there were just too many resources available to them to to go, to take revenue sharing on that scale, even after we made a trade-off for money in community arts. I said, "That money is in some essential sense not needed," especially if they were really thoughtful and built the hall they need rather than the hall they think they want.

Goldstine: And when I say "need," I mean one in which there was absolutely no compromise acoustically, which would be a very exciting instrument. It's known [to be possible], because the first hall ever built by an acoustical engineer (I mean a modern acoustical engineer who was a professor of engineering), Boston Symphony Hall by [Wallace Clement] Sabine, is far and away the best hall in the world. A simple copy, in essence, of the coefficients of absorption for those walls, would produce the greatest building they could have! And they weren't interested in any part of that, right? They were just going ahead at their own uninformed sort of pace. So I let that be known.

But my loyalty--I certainly never attacked him [Harold Zellerbach] in public. There was no question that I was essentially supportive when called upon, and loyal. Well, that loyalty called my whole integrity into question as far as the communities were concerned, even though, as I say, I spoke what I felt was the truth there.

I never spouted rhetoric about how "downtown is trying to gobble things up" and "they're going to take all the money out of town" and "the program will be destroyed tomorrow." As a matter of fact, I attacked with some forcefulness what I felt were unwarranted assumptions on the part of doomsday predictors concerning the viability of these programs, because I knew they were going to grow and flower--at least in this area (I didn't know what would happen elsewhere). They just couldn't help but get stronger and stronger.

They kept denying that, saying that I was being naive. You know, "They'll dump the whole thing tomorrow." And I knew they couldn't, or wouldn't.

Riess: You must have had to do a lot of rising above things. [Laughs]

Goldstine: Oh, listen, it was the most ridiculous seven years sometimes, just--yes, it got to be a mess. Also very satisfying.

Riess: But the way to make something go, I should think, particularly on the neighborhood end, is to have a personal relationship.

Goldstein: It's the only way, it turns out, to make anything go, anywhere. I mean, there has been nobody, not running a Bauhaus, not running anything, where [sic] abstractly people had some considerations about what built an institution; somewhere there is a connection between people and people.

Harold's genius was the amount of leverage that he could get out of his reaction to other people. People who may not have

Goldstine: respected his intellectual or other sort of abilities couldn't help but like the man, and knew that he cared about what he was doing, cared deeply with a kind of disinterest that was very engaging.

Riess: I'm puzzled by how one has a personal relationship and can carry it through without getting mired down in promises to one person and promises to another person.

Goldstine: That's what will destroy those personal relationships--I think. That is to say, Harold didn't promise all that much all of the time. It was interesting.

On [one of] the few occasions where he was really looking for community support (and he found that he could kind of get it in a trade-off-like way at the time they were still trying to build the Performing Arts Center in the Western Addition), it looked like they were going to have to tear down a building which Redevelopment owned in which there were a number of black groups performing. And Harold said, "You will get a building. It will either come out of revenue-sharing money or other sorts of HUD monies, or if it doesn't happen, it'll come from the Zellerbach Family Fund. That building will come."

And he said, "Let me tell you something: when I say you'll get a building, you'll get a building. I mean it. And when I say 'I mean it,' what I mean is, when my father used to say to people sometimes dealing in labor relations--and he was a very nice man--if he said, 'I'll think about it' he might as well have said 'no.' I'm not saying 'I'll think about it,' I'm saying 'you'll get it'."

They walked out and knew they were going to get it--and indeed they got it!

11. Philip Boone Meets Roberto Vargas

Goldstine: I'll just give you an example of what made that Neighborhood Arts Program so unbelievable that there's hardly another thing like it in American life. (If I had the time, and greater skills than I have, and perhaps in conjunction with my wife, I really should write a piece which, at least in terms of its contents, would surely be worthy of a publication as serious, let's say, as the New Yorker.) And that is an incident of the following sort: (A number of things happened like this.)

Goldstine: The Zellerbach Family Fund approached me about two years ago to talk about having a committee of community arts people from different areas. There ended up being a Japanese person, Janice Mirikitani; and Roberto Vargas from the Mission, a poet--Nicaraguan; and Margey Jenkins, Dave Jenkins's daughter, the dancer, Becky's half-sister (Harold had known that family for years, because she's the Ansley Salz's granddaughter); and one other person, I forget who. One time they talked about me being on it, and Phil Boone, who's on the board of that thing, suggested that would be inappropriate, and indeed it would've been.

So these people were in charge of giving away \$100,000 roughly--I mean supervising that amount of money in small grants --and they did a pretty incredible job. A little rigorous, but much better than Harold's friends on the regular board, because they were inclined to be much more realistic about how smaller sums of money well spent by people who really know what they're doing are better than larger sums of money fooled around with. They knew all the right questions, because they came from that side of the fence when it came to dealing realistically.

Riess: What was this board called?

Goldstine: It was called the Community Arts Advisory Board of the Zellerbach Family Fund.

Now, this board was invited to come up to Harold's home, along with some of the recipients of the grants, including the Neighborhood Arts Program, of which Vargas had been an assistant director at one time. And Vargas was always very critical publicly of these people. He would just delight in the Smelly Bucks Show of the Mime Troupe or whatever--although he too responded to Harold's humanity and appreciated the fact that they put him in the place that they put him.

To show you what a small world in connection with people this program brought about, at that little presentation, after we had tea afterwards in Harold's home on the corner of Fillmore and Broadway, Phil Boone, who was on the board and pushed so hard for the PAC and had been president of the Symphony and so forth, a very good friend of Harold's (he's the man that Harold wanted to take over the Art Commission, but while he was on it he didn't find it was a substantial enough organization and he resigned rather than try to go on as president), Phil Boone was standing there in a vest, a very elegant, vital businessman in his early fifties who was the big pusher for the PAC before Sam Stewart, and he said to Roberto Vargas, "Well, where are you from? Tell me about yourself."

Goldstine: Roberto said, "I'm originally Nicaraguan."

[Boone said,] "What are you interested in?"

Roberto said, "I'm interested in the struggle of the Nicaraguan people, in seeing Somoza"--who's the most terrible dictator in the world--"deposed."

So Boone says, "Oh, you are? What's that about?"

"There's a group there called the Frente de Sandinista that's the revolutionary force in Nicaragua, and one of these days they will make it the People's Democratic Republic of Nicaragua and put away these fascist despots," and so forth.

Boone said, "The Frente de Sandinista? What's that?"

Vargas said, "There was Sandino who was this great hero--"

And Phil Boone took his cigar out of his mouth and said, "Wait a minute--Sandino." [Pause] "He was a thug, wasn't he?"

And so Roberto said, "No! He's our hero, he's the man who inspired Castro, he's the man who brought the revolution to South America, he's the first modern guerrilla."

And Boone said, "Wait a minute! That Sandino kidnapped my uncle, who was the head of the mines down there, and we had to ransom him!"

Roberto Vargas beamed and shook his hand and said, "And that ransom money was the beginning of the revolution."

Boone said, "Well, you know, my uncle always said they were very interesting people--they didn't harm him. They were very good to him, as a matter of fact. But we had to pay this ransom." [Laughter]

I just thought, you know, this tiny little world, this complete circle!

The same thing has happened again on the Art Commission with another commissioner who's actually building buildings for Somoza, Larry Cannon.

Things like that happened with great regularity. Harold had only one person between him and every street kid in Bernal Heights, because he knew this guy and this guy knew everybody else, and Harold knew Nancy Hanks and Javits! He had built

Goldstine: an incredibly small chain between where Harold, and one person on either side of him, could've connected him up with anybody in Spanish Harlem and anybody in any community in the city, practically. Time and again that network was in some way effective.

Riess: Many of the projects must have had a political bent. Did that concern you?

Goldstine: Oh no, not at all. You can't operate in communities under as much duress as are Americans of Third World origin and pretend that arts and politics are going to be in some way divorced. You just can't.

The last thing that happened, interestingly enough, was when they opened up the building in the Mission. To show what a small world this is, they bought a building, the Shafts Furniture Building, between Twenty-fourth and Twenty-fifth, a thirty-thousand-square-foot building. They bought it from a woman by the name of Konigsberger, and her daughter Joyce. Joyce Konigsberger was then, and is now, a CETA worker in the arts in the city; she's now at the museum, she'd been with the Commission. So here's a woman who's on Comprehensive Employment and Training Act because nobody else will hire her, and they buy a building from her and her mother for \$425,000.

At any rate, when they got the building, Roberto Vargas set it up so that Father Ernesto Cardinal, an ordained Trappist (or a Cistercian of the strict observance, I guess), whose meditation and prayer master was Thomas Merton, a native of Nicaragua, who had a master's in German literature, I think, or Western literature of some sort, from Columbia University, and is probably the great spiritual leader of the revolution right at this moment in Nicaragua--[Father Ernesto Cardinal] came and gave a Missa Popular in which he was going to exorcise the spirit of capitalism from that building [laughter] and talk about the plight of the Nicaraguan people and give communion, which he did.

It was an incredibly moving thing. About 500 people showed up, many of them in their sixties and seventies, who'd lived like exiles from that regime. There're 50,000 Nicaraguans in San Francisco, the largest community of Nicaraguans outside of Nicaragua, many more Nicaraguans there, apparently, than Mexicans, if I'm not mistaken.

12. Rebuilding the Neighborhood Arts Program

Riess: What were your tasks when you came on as new Neighborhood Arts Program director?

Goldstine: To hire people, whoever I could get. I tried to rehire as many of the old people as I could because as I met them I was enchanted with them in some ways, maybe more enchanted than I was years later, but they were a very interesting bunch of people, a very interesting bunch of people. Not all of them were equally good, and some I didn't rehire.

There were only two people that stayed, a woman, Linda Kotcher, who was an interesting artist, a white woman who was teaching in an entirely black community, and Buriel Clay, a black playwright, because he felt this program had put out money for something to happen in his community with his people, and his job was to keep it happening and not to just walk away over some sort of political fight.

Riess: Were there still programs--people meeting and doing things?

Goldstine: No, nothing. There was a hiatus. It wasn't all that long--it was just a couple of months--but at least until we geared up again there was nothing.

Riess: Did any interesting things then arise in the vacuum?

Goldstine: Building out of the new process? Actually not much. In fact, one of the incredible things is--and it's a rule I've kind of learned for the rest of my life--that people who become dis-associated with an institution, oftentimes in the heat of some disagreement, and then think they're going to go out on their own and keep something going because it had certain merits, but abstracted from a city, abstracted from a state arts council (in the case of something that happened recently), abstracted from this and abstracted from that, they're almost never able to do it.

With all the connections that June had, she couldn't get anything really off the ground without those city things. She could not start it up again as a nonprofit corporation. Even the San Francisco Foundation--which, you know, could be heavily influenced by somebody like Dan Koshland, who was certainly a friend of Harold--was holding money back from grants and, even though they were holding some money back from grants--a not insubstantial amount--pending the outcome of what I or somebody

Goldstine: was going to do, she couldn't get ahold of that money, really, to do something else. I think one amount of \$9,000 given by an anonymous donor, kind of in support of what she was doing, got held back permanently. But, you know, you can't start a program on \$9,000 if they moved it somewhere else. She simply could not do it.

13. Relation of NAP to PAC Funding

Goldstine: So it got going, and it was slow at first. I'd say we had a few all-right events, but the first year--although we were serving certain people, to some extent--was, except for printing and design that shot up, and other sorts of technical services, less vital than the previous year had been probably in many ways. Promising, and it certainly was there, but it took a few years for things to really begin to get going. Suddenly we were twice the size that we'd been before, and eventually twenty times that size.

Riess: That's because there was the active funding going on on Harold's end?

Goldstine: Well, number one, on Harold's end. But it's interesting that the most money that Harold ever gave the program was given under June Dunn, just before I got there, for the fiscal year which I operated it. I may have mentioned on the phone, he gave \$20,000 and the endowment [NEA] matched him with \$20,000, which made \$40,000.

It was a kind of treasury grant where they then said, "Okay, you match the \$40,000" and he did, which means he put \$60,000 up, and the endowment really only put up \$20,000 out of an \$80,000 grant which the endowment called an \$80,000 endowment matching grant. They didn't advertise that they put up \$20,000 of the \$80,000--which is what they do generally, and the other funds are credited to a treasury fund and they can look to that as having stimulated the private sector to support something. Well, it's all to do with the politics back there [Washington], justifying their work.

That was the largest amount that was given by him directly. Every other year, year after year after year, he gave the same amount--\$30,000. So he gave more in the spring of '70 for the fiscal year '70-'71 than he had at any other time, and yet each year he was getting more and more clout. The endowment was going up from their \$20,000 to \$30,000 the next year, to \$40,000 to

Goldstine: \$50,000 for a while, and then giving another \$10,000 from other programs. The city was going up from \$25,000 to \$100,000--and something from one fund and another \$100,000 from another. It was growing by leaps and bounds.

Oddly enough, what happened--and this is part of Harold's sense, although Molinari had a big role in it--was at the point at which they were going to withdraw the \$5 million from the PAC, it was also threatened to withdraw the \$2.5 million from the community (in other words, after the first year, the remaining \$2 million), and there was so much pressure from the community that they restored the community money; and if they restored the community money, they kind of agreed they'd go on with the \$5 million. So the stuff was interlocked.

In general the community money was hostage for the city money. If they attacked the PAC, they realized the community would come to defend the community money, and by defending the community money they were protecting the PAC. That happened on two occasions with what they call remissions of the subvention. Dianne Feinstein at one point wanted to call that money back, and the Asian community, the Filipino community, the Samoan community, the Korean community, the black community, the Latino community, the Chicano community--all came in and made up a storm, and she had to kind of withdraw that.

Riess: How did you rally that kind of support?

Goldstine: They rallied, and in a way the funny thing about the \$2.5 million for the community was that I didn't put together all the political clout nearly as much as the opponents of Harold did. They came down and stormed and insisted on it, and by insisting on it they were getting Harold his money. He didn't realize that.

14. John Kreidler and the CETA Artists

Riess: The growth under your directorship was growth in money; there was also growth in the number of programs?

Goldstine: People, and then the prestige, and the CETA thing came along.

Riess: Yes, the CETA thing is what I want to get to. Who is John Kreidler?

Goldstine: He's a man that's two rooms away from us and is now the director of administration of this place. John Kreidler is a man who grew up on the Peninsula and went to UC Berkeley and got a degree in political science. He then got a master's in public policy and public administration. For his master's thesis he wrote about the WPA.

He then went to Washington and worked for both the Labor Department and the Office of Budget and Management for five years, and was rising fast as a very accomplished technician when he began to work on Labor Department guidelines for Comprehensive Employment and Training Acts, Titles I-VI.

Because it was in his mind all along that this [CETA] was a very labor-intensive sort of response, or a response to unemployment that recognized labor-intensive areas, and because nothing is more labor-intensive than art, it was always in the back of his mind that one of these days these guidelines--even though he was still working in the government and had nothing to do officially with art, except he cared about it and cared about the WPA--could be applied to kind of recreate a WPA.

He then, tiring of five years under [Casper] Weinberger in the Nixon administration and so forth--although he'd first gone to work for a little while, I guess, under the end of Johnson--decided to go back and get another master's degree, this time in business administration, at UCLA, with arts administration as the area of emphasis (but it's a regular degree in finance and business from the Graduate School of Management).

So he got this degree, came to me one summer, and said he wanted to work as an intern. I took him out to a very wonderful Italian restaurant called Little Joe's and told him frankly that although I wouldn't mind having him as an intern--I had no idea how wonderful this man was at the time--that I couldn't pay him. I didn't know this precisely, but he could get \$400 a month from the National Endowment on a grant they were shunting through the Graduate School of Management, and he was going to somehow live on that and his savings from Washington, because he was making a lot more money there than he's made since that time.

Well, he worked that summer, and then a job came up in the East Bay with the Alameda County Neighborhood Arts. I pushed him toward that job--I didn't push him, I mean I urged him to take it and strongly tried to help him get it. He never did go back to that graduate school.

After he was already over there and working, he came back and said, "Let's see what we can really do. We'll put in a proposal. Let's ask for 24 artists."

Goldstine: I went to Martin, and at first Martin said, "Ah, what do you want 24 artists for with this thing? That's too many people. Ask for less."

I said, "Well, you know, we're just asking. They may give us 24."

Riess: These being staff people.

Goldstine: Yes, these being staff people. If I only had 12 full-time people on a regular staff, I knew they weren't going to give me more than about 10 percent of that, or 1.2 people. If we got four, we'd be lucky; they'd be artists and craftsmen and actors, and so on.

So we put in for the 24, and instead of getting four, they gave us 24. We'd no sooner begun to hire the 24 weeks later than they said they would give us 48 more, and then they wanted to give us 24 more than that, and it began to mushroom. It was a very exciting time.

It wasn't as exciting when they first began to work, because there were a lot of problems and they exacerbated all the political differences that swirled around that commission in the communities for so long.

Riess: Who were you hearing from that you would get all these people? Is this from Washington?

Goldstine: No, it was decided at a local level. What really had happened was, oddly enough, that Martin Snipper, who's always painted as the villain by these CETA workers today, and by the community, had a good working relationship with a man by the name of Robert Won, who was the chief fiscal officer of the mayor's office on manpower, just under Eunice Elton, and he really had enormous discretionary powers when it came to giving out those first jobs. So he figured, well, if Martin's asking for them, we'll give them to him.

Then he [Won] was intrigued by the idea of having these artists because they'd give a good deal of visibility to the manpower program. He also knew for the first time they were hiring people with a lot of education who were truly unemployed, instead of just getting a job by signing your name and being a Vietnam veteran and having a stick and a nail and a bag to pick up stuff so you won't interfere with the existing street sweepers who are getting \$18,000 a year instead of \$6,000. So the whole thing kind of intrigued him, and that's how it got going.

Goldstine: John wrote a proposal which, in terms of manpower language, is just an archetypal piece! He pulled every stop, quietly, within three or four pages. Any manpower specialist trained in that sort of labor-management in the 1970s realized they were looking at the work of a very sophisticated professional, and that intrigued them also--it was the best proposal they'd ever seen from a city office.

So that's what happened.

Riess: I know that the Neighborhood Arts Project is supposed to be a model for the nation. The CETA relationship too?

Goldstine: They both were. It was the first large-scale CETA hiring ever, and there never has been another one that was quite comparable, although other cities did get a hundred at a time, and so forth --finally Manhattan, I guess, this year.

15. Support for Culture in San Francisco

Goldstine: An interesting thing about our being a model is this: people came from all over the country. A wealthy industrialist who was a friend of the mayor of Cincinnati--or I don't know how wealthy he was; he was some substantial-looking consultant--would spend a day, look around, two days, three days, "just loved it," send some other people. And in none of those cities did the program get off the ground.

That was an instance of where Harold had what I considered to be a profound and moreover true insight into how such programs could be established elsewhere. It had very little to do with the structure per se, or just copying what we were doing--anybody could find good artists. What all these towns needed was a Harold Zellerbach, and only one had one, and that was Hanes, the underwear manufacturer in Winston-Salem, and even he worked somewhat differently than Harold.*

What that meant was [they needed] one person who would put up some money--it might only be ten grand to start--and shame the city into putting up twenty [grand], and start something on a very modest basis, and then continue to have interest and clout, work on peer relationships built up over the years, and get something going! I mean, even if you have the artists and other people who can staff it, without, as it were, a certain amount of patronage to bring the main stream of political support and the tax dollar (which occasionally Harold would refer to as "free money") into this matter, it wouldn't happen.

*R. Philip Hanes, Jr. See Smithsonian Magazine, January 1979.

Riess: But San Francisco is a bastion of culture, relative to Winston-Salem.

Goldstine: Well, I'll tell you, if one wants to analyze in terms of institutions, there are many ways in which it can be argued that Minneapolis-St. Paul is way ahead of San Francisco, let's say, in areas like theater and the diversity of music and the quality of the Walker Arts Center, and building an infinitely better building than we're probably going to end up getting here, and the quality of its orchestra--you could just go on and on down the list.

It [San Francisco] is in no way Chicago. This orchestra is a junior high school outfit compared to Chicago. If you're talking about a classical museum of Impressionism and 19th and 20th century art, there's nothing quite comparable to the Chicago Art Institute.

Riess: Do people in San Francisco admit that they're new at "culture," relatively?

Goldstine: Well, if they do, they're not forthright enough about it. I mean, they do sense it, but they certainly don't go to lengths to examine how they could really enrich these institutions so they could begin to work.

You can't get a museum like the Fine Arts Museums [San Francisco] to suddenly collect like the Metropolitan; there simply is not the money here to do it. On the other hand, [Henry] Hopkins and the museum downtown, are becoming very important because they realize all you have to do is begin to exercise your eye and get things that you can get (to show, not to purchase).

In the same way, they could begin to build an orchestra that is an absolutely important and distinguished orchestra if they got serious. And so on down the line.

The one thing that is interesting here is how much of the tax dollar goes to all these enterprises. Chicago, the city doesn't pay for the hall; Cleveland, it doesn't pay for the hall; Philadelphia, it doesn't pay for the hall; Boston, it doesn't pay for the hall. And all those other towns have much better orchestras than we've ever had, or will probably ever have in the next generation.

We pay for a lot: we pay for a lot of the hall, we make great direct grants there; we pay for more of our public

Goldstine: museums than any other city pays for theirs, as opposed to private endowed dollars. But then again you can't compare museums that have endowments approaching \$200 million with one that has almost no endowment.

So it's all kind of paradoxical. Yes, they do on some level support arts here just much more than anywhere. You take a town like Boston that has a great orchestra and a fabulous museum and a wonderful museum within the schools, the Fogg, and all that stuff--a lot going for it culturally, in considerable depth--and you find that almost nothing is coming out of Boston City Hall or anybody's tax pocket at all. A lot of that has to do with how early on they got in the game with major endowments.

Riess: Old Eastern Money!

Goldstine: Right. There's only one major institution, and it isn't even directly cultural, that was endowed in a big way in the West and its history (leaving aside the Huntington Library), and that's Stanford. Didn't take much to do it then--eleven or twelve million in the beginning. But otherwise nobody spent anything like that on anything else for the first hundred years, and very little since then.

16. Retrospection: Goldstine

Riess: [Laughing] Have you told this whole tale [interview] before?

Goldstine: No. This is semicandid in the sense that, one, I don't feel that in any way am I violating any sort of feelings of affection and regard for Harold. I haven't even begun to explore what finally was a considerable influence on my own career by his interest, and what a loyal, terrific guy he could be.

But I guess I'm this candid because this is not anything that is ordinarily designed for very wide publication, and I certainly didn't mean by anything I said that other members of the Commission sometimes took the foolish positions that they did with any sort of malice, or that members of that committee were less informed than they might be, or that he [Zellerbach] wasn't in any simple sense a man whose life was delighted or enriched by art forms directly themselves. He was enriched by working with other people and for other people, and he did.

I've certainly talked to other people at times this way about it, but certainly not for any sort of record. In fact,

Goldstine: the one time that I was interviewed that I spoke candidly about this area as if it were a kind of fishing village when it came to culture in the great big picture, I was so acerbic and just coming down with the flu, or whatever, and I realized the next day I was going to cut myself off from everybody I'd worked with for a long time to support. Although the community might think I was being quite forthright and rather heroic, it was a very imprudent thing to do.

The guy who produced the program, which was going to be in color on KQED, sponsored by Standard Oil--and he was shooting this thing down at the Mitchell Brothers studio because he was also interviewing the Mitchell Brothers for this potpourri program they had on--I said to him, "You know, I don't like to be censorious after the fact, but I think it was rather silly of me to talk about the museum in the way I did," although I didn't put down any individuals--it was just very foolhardy.

He said he'd see the tape and see what he thought. Of course if he'd run it I don't suppose I would have been directly fired or anything, but I would have been in a very problematic defensive posture around people with whom I had really good rapport for years to come. And he said that it seemed so heavy to him [laughs], in a kind of friendly, up-tempo way--and it wasn't that much heavier than what I said today--that he wouldn't run it. He sent me a nice note, which I saved, and that was a good thing.

17. Art Institute President

Riess: What were the circumstances of your leaving the Neighborhood Arts Program? Were there "circumstances"?

Goldstine: No, it was in a way an opportunity in which Harold played a not insignificant role. He had been pretty active on this board [of the Art Institute] for ten years, although the first time he came to a board meeting--and this is a kind of typical Harold story--it was in the late fifties and they were going to close the doors if they didn't come up with \$25,000 to meet some pay-rolls and pay some things.

Riess: Oh yes, he talked about that.

Goldstine: He told you that story about \$5,000 around the table and so forth?* So he played some role here from the very first meeting.

But he didn't know why, when history was finally written, in many ways this was as important a cultural institution as he's ever been affiliated with, with the exception maybe of the University of California or Pennsylvania--I mean in terms of impact in art.

I told him at a certain point that I had given this institution my name as a candidate for the presidency. Well, on one level I always thought that if I wanted it I could have this position, I mean when it was available. I don't know why I thought that.

Riess: Based on your relationship to Harold?

Goldstine: No, not because of Harold at all. Based on what I knew about this place historically. I began to develop a sense about art institutions generally that I thought was realistic and kind of valuable, and I could put together a fairly compelling series of reasons why I could do it, when confronted with boards. Also I'd had success with Harold and commissions in general.

In other words, people on an established [establishment] level in the arts were much more likely to respond to what I had to say about certain issues than a community necessarily, even though I could carry that community question in a rather forthright manner to them. I could have also talked about establishment issues in establishment terms and been realistic and had perspectives on it that very few people who administrate in this area were willing to assent to or face.

At any rate, I told him [Zellerbach] when I applied, and at one point I guess I asked him if he would give me his support. But I didn't think his support alone would make all that much difference because, for one thing, Nancy Hanks was willing to write a very strong letter, and she did, and couple of other people.

Now, in many ways I was a much darker horse in this race than I knew, because although they went from 271 people down to 12 pretty quickly, and I was still among the 12, when they got down to six I was not going to be among the six for a lot of

*See Harold L. Zellerbach, Art, Business and Public Life, Regional Oral History Office, University of California, Berkeley, 1978.

Goldstine: reasons. One of them was that the people who were really governing, I mean running this place--and Harold was not one of those people--included a woman who, though she was fairly close to Harold and had run the place before the crisis here with its previous president, actively did not want me to have the job. And the guy that was chair of the board, for whom I have nothing but regard and affection, for personal reasons had another candidate he really wanted to see get it. Under ordinary circumstances, anybody who runs a show like one of these boards as well as the man who's now running it, gets what he wants, every time, I cannot think of an exception, especially when he's as clever as the guy that's running it. Not only good, and a serious art patron and everything else, but I mean he knows how to deal with people.

Somewhere along the line something happened that I didn't anticipate, and that is that when I finally got interviewed--and they pushed to get different forces; Ray Taliaferro was on this board, among them, and he kept pushing them to interview me--I thought that the board would take fairly well to what I had to say, and perhaps very well. I didn't think the faculty would much like me, because community arts is a very suspect thing among fine artists who work very intensively alone in their studios. I didn't even see any reason that the students would particularly respond to me, because there had been some controversy about my program out in the community, and Harold would do me more harm there than good.

Well, I went before the faculty in a two-hour meeting of the faculty senate, and they grilled me endlessly, as they'd grilled all these other people, and about half-way through the meeting they were just laughing enough and responsive enough to honest things that I was saying that I realized they seemed to be warming up to the possibility. By the end, when the person who started out by being most diffident and kind of hostile, stood up and started to clap, and they all clapped, I knew--and I'd promised them nothing, in terms of raises or tenures or anything, just tried to talk forthrightly about what I saw as the issues--I realized that there was suddenly a new ball game. So did the chair of this board, when he found that out.

They frantically scrambled to bring the other candidate they really wanted back, and so forth, but everything had so eroded that it was not possible to get this other guy in. There was one last-minute fancy maneuver that didn't work, and then there I was, in the position.

18. Harold Zellerbach's Gift to the Community

Goldstine: Harold Zellerbach was the great single patron of a diverse community arts program I'm sure in the history of the world.

There've been people for instance who grew up on the Lower East Side who died and left \$1 million or \$2 million to a settlement-house, a situation in which they made a great impact, no question about it. But this was money that was used in a less obvious way. I mean, there were no little Zellerbach Halls all over these communities; it was used in a comparatively abstract and interesting way.

He saw that that was of value in and of itself. He didn't know how much value it was because he had no way of assessing the sophistication and the depth of certain participants and how they affected other people and sometimes lifted people out of very limited situations to very exciting ones. (By that I don't mean to say that life in a poor Chicano community is in itself limited--it isn't, either in terms of the world of feeling or sense of coping or survival or anything else; it may be much richer than the world in which his grandchildren grow up. But at least a lot of options were offered, and those sorts of options are part of what we think it is to have a kind of full life, in the American sense.)

It's fascinating! What was that program about? It was about trying to do something about the fact that my listening to music from birth or going to museums or whatever I did, was to a great extent an accident of my birth. It doesn't have anything to do with talent.

And here was a system [NAP] that in time could begin to make some difference so there wouldn't be a few percent of a certain sector or of a class of society which do these things, but that everybody, within their own cultures--and others, perhaps--would begin to explore things that ordinarily had been rather limited in American life. That would have a profound effect on the quality of life for a lot of individuals as time goes on.

Something was started there which I really believe--model or no model--at this time, or in the immediate future, or in time elsewhere, will be of very great importance. It had happened in the past, to some extent, let's say in settlement house-like situations; that's the ultimate model for all this, that is, places where people of skills and great expressive talent

Goldstine: somehow found themselves in unlikely settings around the turn of the century, among people eager to do a lot of things that they otherwise would not have done in a life that was otherwise just plain horrendous. But excepting those situations, which died away a long time ago, and some experiments under the WPA in the thirties--which was far more individually-oriented than community-oriented, as a whole--something's started here that's just too important.

The ordinary audience for symphony, opera, everything else--though it's growing and growing all the time, and while it's true a lot of shop girls save their money all year long, as it were, or employees in banks (I mean rather far down), or stores, or construction workers, now and then really get hooked on art and want to go, or like things that you might not expect they would like--on the whole, audience development is still a very limited term and mostly has to do with the survival in a certain market picture, not with full participation of people in some of the remarkable things that men have left from ages past for us to grow and delight in. And his [Zellerbach's] thrust, which didn't have anything to do with that in the beginning, is really paying off.

19. Hearing Different Music: A Day in Mariposa

Goldstine: A funny thing happened once. I was with a group of black dancers and musicians who were smoking some dope, staying up at my brother's place in Mariposa. It was the first year I'd been on the program. It was snowing, so that these people--and there were about forty people on this retreat--couldn't really go outdoors too awfully much. (Although some of them did because they'd never seen snow.)

They were playing with congo drums and kalimbas and singing and just hanging around that cold afternoon. All of a sudden, somebody put Beethoven's quartet Opus 131 in C sharp minor on the phonograph. And because they were already stoned enough, they kind of sat there, and they got very excited by this most ethereal of all Western art works, practically. This awesome work that he wrote just before he died, after years and years of deafness, way beyond a Ninth Symphony, let alone anything, I mean, it's just a very ethereal thing.

Well, when the record came to the end I thought somebody would run over and put on Marvin Gaye or whatever one might do; maybe that was patronizing of me, but that's what one would have

- Goldstine: anticipated. In fact, I was thinking to myself, "Oh, if Mr Z was up there in a helicopter and he could turn on the sound in that room, he would be utterly befuddled. He would have no way of accounting for how it was possible that people who had never heard music anything much like this turned that record over and just went on with the variations and so forth, in this very far-out piece of music by any standards."
- Riess: You're not saying it's any kind of education that came through-- it's just exposure?
- Goldstine: It wasn't education per se; it was exposure, and it was there per se, and that doesn't mean they're all subscribing to Juilliard or Guarneri's quartet series. These were kids, a lot of whom grew up in the ghetto. One of them went on to become this wonderful lieder singer, but that in itself is not what we're aiming for--taking people out of one culture and throwing them into another where God knows what survival will mean.

But as my wife said to me then, "These people are artists. They're artists the way anybody else is an artist, to some extent. You may think that the forms that they're involved in don't run all that deep, they don't have all that much variety or whatever, and that it's not any deep Afro-Latin dance, and this and that, but the point is, you're not talking about just any street kid (not only Third World street kid, but white street kid or any ordinary kid in school). There is a reason, when relaxed enough and slightly stoned, out in a place where they ordinarily might not attend as deeply to something, in that frame of mind, on an afternoon with a light snowfall, far from home, [that they] find themselves transported by something that--" you know. It was a very moving, surprising sort of thing.

Stuff like that happened all the time. Suddenly a community poet would get all excited about Ezra Pound, and then think everything that they're trying to say has come from this source. Now, who knows how much they really could've understood it, at a certain point, just having become acquainted with all that Pound was doing. But Pound's music is there, and whether you know all about Guido Cavalcanti or Dante or not, a lot does come through; in fact, perhaps much more for them than for many scholars.

It happened again and again and again and again. And, my life was endlessly enriched by being in contact with things I simply barely knew existed or otherwise would have just walked by.

20. Goldstine's Administrative Style

Riess: How tight an organization was the Neighborhood Arts Program under your administration?

Goldstine: I ran what would look from the outside to be a pretty loose organization. Not in limbo, but certainly you couldn't be forceful in the way you could in any ordinary--what the Germans would think of as a ganz organisiert or something. I mean, you just couldn't do it--or at least I didn't know how to do it, and if I had done it, I would have been far less receptive and effective than I was.

The community said time and time again of Zellerbach and Snipper, "These men have destroyed the development of this program, they've destroyed any support going to it, they've destroyed this, destroyed that," and I said, "No other city in the world has anything like it in absolute dollars that I know of, no other city has anything vaguely approaching it in per capita dollars, the thing has grown twenty times in the last seven years--how can you say these people were crippling it?! If they were effective at all and they were attempting to cripple it, it would be no size at all! What do you want--\$10 million, \$15 million?!" Sometimes they would say "yes." I'd say, "Well, since that's out of any ballpark that's connected with reality anywhere"--and certainly Moscone wasn't moving in that direction--"you're failing to see some very real achievements that were done for whatever reasons and understood under whatever guise."

Therefore, I think had I run something much tighter than I did, it might have remained much smaller. It certainly would have invited a lot less creative people into an ever-widening circle that got in. And in the end, I think, would have made less impact--although in some ways, from moment to moment, it might have been much more efficient.

Riess: Who came between you and the people? What were the chains of contact?

Goldstine: I dealt mostly with Martin, and I must say, whatever differences we would have now and then, I had a lot of personal affection for him on some level and could relate to him well, and he to me. Because of that reason, I could be very adamant, which was harder for my successor to do and harder for other people to do. I'd say no, and "no" meant "no."

Goldstine: I wasn't going to hold a press conference or embarrass them or go to the city or go to court, but I knew when to cross the street and go to the mayor's office and do what I had to do to get things done and supported. In that area, with a minimum of friction, I was able to see what I was convinced was right, happen.

The same sort of thing happened with the community. I didn't spring surprises; the minute I knew about something that was going to have some real effect, I let the word out and kind of shared it, and asked for candid ways in which we might improve things. In general, I was not the captive of my staff to the extent to which June probably was at times (at least she says that now, and Martin said that always). I had surprisingly on some funny level quite a bit of autonomy, and I think I exercised that autonomy with some responsibility. Now I see a lot of things that I would have done differently, and I know so much more now, not only than when I came, but when I was three-quarters of the way through it, that I would have probably acted with greater forcefulness on some issues to advantage. But it's not something that bothers me terribly.

21. Project Buildings in the Community

Riess: When you left, was the program still making changes?

Goldstine: There were two very great changes that occurred, and then a kind of third one as I was going. The first great change was the getting of that building--being able to have a center here, and then being able to send some roots down and begin to use it as a focus for what goes on in the communities. There's not all that many of them, but there are five or six very large ones that could be very substantial. There are community centers which are only 25 percent smaller than this whole college serving a thousand people, in terms of floor space--they are enormous!

Riess: These were existing buildings?

Goldstine: Existing buildings that were purchased. Brannan Street in the south of Market; a building on Fulton Street which is not very well connected to the community yet; a wonderful building on Twenty-fifth and Mission which is; and so forth.

Then second thing was the CETA workers. Suddenly we went from a programming staff of 12 full-time and maybe 20-some

Goldstine: part-time people, or 30 or 40 part-time people, some of them only working two hours a week, to having a staff of hundreds.

Actually--for reasons that are too complicated to go into now (a lot of it had to do about the fight between communities and downtown and the PAC and stuff)--those CETA workers have not made the transformation in the delivery of all these things in nearly the scale I had hoped, at least as yet. Although it was much better than it was in the very beginning when it got to be so painful to see people that I cared about kind of endlessly assaulting me and vilifying me when they thought Moscone was going to come in and dump Zellerbach and all this. It was really unpleasant. I never seemed to get too disheartened or depressed by it, but I sure was getting tired of it.

Riess: Did you eventually write the centers into the--

Goldstine: City budget, eventually, that was the idea.

Riess: Did you have to go around convincing people that you needed real estate?

Goldstine: No. They gave the revenue-sharing, and they wanted real estate bought, to a great extent, as a way of showing in concrete form (pun not intended), that they were doing something in neighborhoods too.

As a matter of fact, I went to Washington and got a reading from the Secretary of the Treasury's office myself to show that that money did not have to be spent on buildings because the controller argued at one point in its support of Harold that it did. In other words, we could get the building and not only some money to fix it up but some money to program it a bit (because that was before CETA). Harold always told the public that all we could get is the money for the building.

But then that wasn't such an unwise thing because bricks, mortar, and buildings for community arts are impossible to get, ordinarily; you'll never write it in an ordinary city budget, and nobody leaves a building--a Zellerbach Hall--to the community. That being the case, it was a good thing that that money got spent on the one opportunity we had for buildings because we could always get money later to program. Even if they had to close for a little while, once you had them it was unlikely--unless things went very badly for a couple of years--that the city would sell them.

Goldstine: The city doesn't sell its parks, the city doesn't even lock up its parks; they somehow find money to water their parks. That's what I felt those buildings would do. In other words, they would give some base for things. It wasn't that I was crazy about property, but I was crazy about a little stability and writing it into the budget.

Also, I knew that it would force the city to begin to support the buildings and come up with people to program the buildings, because that sort of visibility made permanent what otherwise could be comparatively impermanent. I mean, they got rid of June Dunn easily and they could never have done it if she'd had all those buildings and people were regularly being served in spaces that they knew and kind of expected something from. They really did for a moment get rid of that program, and if they hadn't found me they could have kept it away for quite a while.

Riess: So did you have the centers in mind, then, early in your tenure?

Goldstine: Early in tenure I, as I say, saw that they needed something to kind of stabilize this whole thing, and that came along. I began to think of that when Allan Jacobs put the bug in my ear, and then the community was thinking the same sorts of things-- the idea was certainly in the air. I wouldn't take credit for it.

22. Friends

Goldstine: As far as the begetting of it goes, Molinari had a lot to do with it.

Zellerbach once told a very funny story about the connections between generations. At one time when he needed votes from the finance committee, it was a small committee of von Beroldingen, Tamaras, and Molinari.

I said to him, "How're you going to get those votes?" He said, "Well, von Beroldingen is a Democrat and I'm a Democrat, and I've helped her over the years."

I said, "But Molinari's a Republican. What's he going to do for you?"

He said, "Apart from the Israeli-Italian-Irish Society, of which he's an active member--" It turned out that Molinari's

Goldstine: grandfather, the father of the judge, who was the founder of the Sunset Scavenger Company, and Zellerbach's father, had a deal where they recycled paper. That is, they picked up paper from certain people who dispose of a lot of paper, and recycled it through the Zellerbach Paper Company and this was before Crown Zellerbach. And as Harold said, "I've been into Molinaris forever! That's going to be easy."

Peter Tamaras, of course, was in the janitorial supply business and had been buying from Crown Zellerbach, so he took care of Tamaras. And that was his three votes.

He constantly had little stories like that. He wasn't giving Molinari any \$10,000 a year in order to get his Performing Arts Center; in fact, astonishingly little. Anyway, Molinari played a big role in making it all happen and seemed to generally relate pretty well to him.

Well, you know, you couldn't help but like this old guy who would come up, smiling, asking for something that wasn't for himself. I think they didn't feel he was just trying to insure that he get his name on the hall. (In fact, Elise and Walter Haas apparently were going to give more. The figure \$3 million was mentioned at one time.) He was thinking of trying to get his contribution up to \$2 million if he had to, from a million; and it might end up going to \$2 million, although I think that the bulk of his estate, if it went anywhere other than the family itself and the Foundation doing the philanthropy, apparently would go to Pennsylvania which really knew how to deal with him over the years, making him a trustee and all, honorary trustee. They [at Pennsylvania] made him feel very important, and he met with people other than the people who he ordinarily met with--I mean Regent-types.

Riess: Speaking of people Harold Zellerbach met with, Nancy Hanks kept coming out and taking a look at things?

Goldstine: To some extent. And more than that, I guess you've heard from other people that Hanks realized that Harold Zellerbach was by any standards an absolutely major American philanthropist in the arts, even by Rockefeller-like standards; the Rockefeller Foundations might do a lot, but for an individual with his little Family Fund, Harold was doing a lot. And doing a lot in the case of community arts and other community groups; the Fund didn't just give to Neighborhood Arts programs, but gave about \$100,000 a year to small groups: dance groups and theater groups and puppet groups and God knows what. That is very, very uncommon! She was very excited about that. She would've just loved five or ten other people she could have pointed to around the country.

Goldstine: Not only that, from '65 on, before she had the job, Harold pushed very hard to get her in that position through Jacob Javits. I don't know how much that really had to do with it, but he felt it had a lot, and Javits said at the funeral it did. Jacob Javits showed up at that funeral and gave a little oration, and I thought that was pretty neat; he was loyal after all those years. Apparently he had done some law work for Harold many, many years ago. Harold was about as unlike Jacob Javits as he could be, except there was this terrific heart and wonderful inclinations.

23. Interest in Food, and Sports, and Philanthropy

Goldstine: And there were other sides to Harold. He knew about food, in a really remarkable way! He knew every restaurant he'd ever eaten in in his life, and he went back to the ones he liked again and again. He was always taking me to a place where he'd followed the chef's movements from when he had a little restaurant down by the paper company's warehouse, to this place, to that place, and at lunch he would talk in detail about what we could expect from the filet of sole or something, and he was really quite perceptive and had a wonderful memory. He knew just what he wanted a chef to do, and yet he wasn't demanding. He was just, I guess, rather discerning. He probably had one of the subtlest palates for fairly bland food that you would want. He really knew what was going on.

Another interest was sports. Harold went to sports events like you wouldn't believe. Since he went to every Giants game, and since he went to every Cal football game, the last years of his life were blocked around sporting events. He would rearrange meetings before the boards of supervisors and the Commission all the time around his sports schedule.

Riess: Who did he go with?

Goldstine: I don't know. He went with his driver, I guess, sometimes a friend or two--Bob Lurie and all that.

I didn't realize that until rather late in my career there; then I began to set up some appointments for various things and I began to realize how jammed his calendar was with these sports events!

In fact, at a sports event to which he went with his son Bill, a Cal-Stanford game, Ed Nathan was present. Ed used to be a very remarkable elementary school basketball player, the

Goldstine: best there was, very feisty. Through high school he was quite a good athlete and a highly spirited one, and played at either the Jewish Community Center or the Concordia Club or both. Just a bundle of energy.

Bill Zellerbach knew Ed Nathan, they were both at Cal, so when they saw Ed at this ballgame, Bill said to Harold, "There's Ed. He's over at Cal as a lecturer in social welfare now, and he's in charge of placement of people for their internships and such. Let's see what's going on with him."

They talked later and Bill said to his father, "You know, Ed would make a swell head of our little fund."

Up till then they had a very uninspired corporate-gifts-type in charge, and they weren't doing anything special. Then suddenly almost by a kind of serendipity, overnight they became very much like the Rosenberg Foundation under Ruth Chance-- something very special and very heavy, using small amounts of money to effect important discoveries at the leading edge of what's happening now in divorce and in areas like that.

That's how that family put itself in a very prominent position as a general philanthropic foundation as well as one very concerned with the arts and traditional Jewish giving and civic art support and school giving.

Riess: Sounds like they moved fast.

Goldstine: They did, and they supported Ed and went with him most of the time, I think, on everything.

24. A Kind of Connection

Goldstine: A very nice thing happened last July. I told Harold I was going to take him to lunch and that I was going to pay for it. "No, no, no." [Laughs] "Can't do that." My wife and I finally took him out to Jack's. We met him in his building and walked him there; that was the closest place to his office that would serve a lunch he would like. We had a slow walk over and we went into Jack's.

I had made the reservation appointment under my name. They were going to put us in the corner; suddenly they saw Mr. Z standing there, and they got real panicked and took two young businessmen who were sitting at a larger table in the front and

Goldstine: told them that it would really be better, if they wouldn't mind, taking their lunch and all and moving to the back. [Laughter] They did, and the three of us sat at this front table. Harold wasn't insisting, but they were! And so we had this very nice lunch.

[Summing up] It's been interesting to me, the kind of synchronistic way that he began to interact with other people's lives right up to the end. People like that don't make friends with young, brash kids, or black broadcasters, late in life. But he did. Something very real was happening to him and his interaction with the world right through to the end. He kept on being right out there. It didn't seem like he necessarily had specific visions and leadership, yet he was such a wonderful catalyst as a person. I'll miss him; there was a kind of connection. Even though we differed it was a life that touched mine in many ways. That a figure so different from ourselves--the people in the program--came into our lives when he was nearly eighty, and did it without currying favor, without patronizing, whatever, is very uncommon.

End

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John Kreidler

DEVELOPING EMPLOYMENT FOR ARTISTS:
CETA IN SAN FRANCISCO AND ALAMEDA COUNTY

An Interview Conducted by
Suzanne B. Riess
in 1978

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John Kreidler

[Interview: April 24, 1978]

[Interviewed in a studio room at the San Francisco Art Institute]

1. Background: Government Arts Programs

Kreidler: Maybe I ought to start at the very beginning of where I came up with some of these ideas and try to put the chronology into it.

Riess: Yes.

Kreidler: I was a graduate student at Berkeley in 1967 and '68 in the master's program in public administration. An instructor I had there named Albert Lepawsky, who is a professor of Political Science, was one of the people quite instrumental in Franklin Roosevelt's administration, in a lot of the social and political planning that was going on at that time. From some of the readings that I was doing with him, some of the research, I stumbled upon the WPA arts programs, and it was something that immediately caught my attention, particularly because I was impressed by the fact that there was nothing left of it, programmatically; there were a few murals around, but there wasn't left any program that was occurring. Remember this was 1968--it was before the National Endowment for the Arts really got going; it was founded in 1965, but it wasn't really producing much at that time.

Riess: For you was it really a discovery? Weren't you always aware of post office murals and things like that?

Kreidler: No, and as a matter of fact, most of those post office murals were not done by the WPA, they were done by the fine arts section of the Treasury Department, which is a wholly different program. But they were related, in a sense. The man who was in charge of those, who was named Edward Bruce, he started that whole fine arts section of the Treasury Department I think in the late twenties--I'm just guessing here--it was the late twenties or early

Kreidler: thirties. (That's a very interesting story in itself; it's kind of tied in.)

Bruce was an artist, art historian, critic--something along that line--an extremely demanding person in terms of quality. At that time, in the late twenties or early thirties, all the building that the federal government was doing--post offices, office buildings--was controlled out of the Treasury Department. That was before the founding of the General Services Administration, which does the same thing today. They had a "set-aside" whereby a certain percentage of the construction of any new building was put aside for artistic embellishment, including but not restricted to murals. He ran that whole program, and he ran it extremely rigorously.

When a new building was about to be constructed, he would put out the specifications--he would broadcast the specifications --of a particular wall, say "We want a scene depicting the following things," and put out actual blueprint drawings of it so the artist would know exactly what space they had. Then they would submit designs.

This is all very well documented, by the way, quite distinct from WPA. WPA has terrible records; the fine arts section of the Treasury has these wonderful detailed records that survive today.

Anyway, those designs would come in from the artists, he would review them according to his taste--and that's why they all look the same, because they were painted by very different artists but he had a particular style that he was concerned about. He would look at the drawings, and then he would make incredible decisions. He would say, "Okay, this is the artist that I select. But on your rendering I want you to move the telephone pole three feet to the left, the fire hydrant two feet to the rear center, and change the expression on the person in the lower right foreground to the following"--he would dictate to the artist stylistic changes, because of the sense of balance and proportion that he had that he imposed on everything.

The connection between him and the WPA is that he was the first person that they came to when the WPA was getting rolling in this whole idea of running a major arts program as a way of getting people off of relief, or getting people onto relief is a better way of putting it. You see, his program was not run from that sense at all. He was choosing the best artists that he could get, and they were painting commissions. But still, when the idea dawned on them that artists were poor and that

Kreidler: they could be put to work in the public sector, they came to him for a lot of the ideas.

There are some very good things written about this, and I'm just reciting from memory, so my memory may be very shallow here, but I think that he may have been offered the job of running it even, the WPA. But he backed away from it because he wouldn't be able to insist on the same kind of quality that he could when he was working on a commission basis with the Treasury Department. That's what he wanted.

Riess: Because he knew how the WPA was going to be designed.

Kreidler: He knew that the WPA was going to be a mass employment program and there would be very little way to control the quality output of it at all. The first objective of WPA was to put people to work, not to produce masterpieces.

Riess: The Coit Tower murals are WPA, aren't they?

Kreidler: Yes, and remember that the Coit Tower murals were in disfavor a lot and were shut off from the public for a long time because of the communist overtones. Some of those artists put it--remember there would be a street scene and somebody would be reading The Daily Worker, and in a library there would always be prominently a book by Marx, and right over the main entrance to one part of those murals there was a hammer and sickle. Those kinds of things cause a great deal of controversy. I remember as a child going through Coit Tower, and people saying to me--my mother, I think--that this was very radical art and that it was very controversial. But I didn't know the origins of it at all; I had no idea it was WPA.

I was most struck by the fact that nothing had survived from the WPA in the way of programs, that it just came to an abrupt end. I started wondering why that was. You have to remember too that during the late sixties there was a terrific amount of social upheaval going on. The Great Society programs were being launched: the various War on Poverty programs; the Office of Economic Opportunity; the Model Cities program. It seemed like a logical time to be reinstating some of that kind of thinking that had gone on under the WPA with regard to arts. But it wasn't happening.

Instead, you found that there was this National Endowment getting going which was really not very much concerned with artists so much as with artistic institutions (and they're very distinct things in my mind), concerned about the survival of

Kreidler: those institutions and yet not concerned so much about the survival of the artists within them, as well as the vast majority of artists that are not associated with artistic institutions in any way.

2. A Thesis on Arts Policy

Kreidler: So what I did at Berkeley was I wrote a master's thesis (and thank God all the copies of it have been lost, as far as I know) that traced the development of art policy in the United States--public policy--at the federal level since as far back as I could go, up until that time, 1968. Then the conclusion of it was a chapter that dealt with the whole issue of what should be done now to follow up, to in a way continue that legacy of arts policy that had begun--really, the highlight of it was during the 1930s, as far as I could tell.

I felt that what was needed was some way of integrating artists into the economy and society of modern America, and I didn't see that happening through the National Endowment for the Arts. I saw it happening through neighborhood programs that would have artists in residence and being employed to work in a community, and to be in a position to see what was happening, first of all. (I felt that artists, in the main, were quite isolated from society, and that they needed to be more integrated.)

Riess: Did that thinking spring full-blown from you, or were you in touch with artists?

Kreidler: No, I wasn't in touch with artists at all. It was from reading research in the basement of UC Berkeley's main library.

Riess: What were your thoughts about artists as a group?

Kreidler: That was tempered by a lot of my background. I'm not an artist myself, but I came from a family that had a lot of artists in it--actors and playwrights and visual artists, different sculptors and craftsmen--though I never had been involved in that as much as I would have liked. I was a pre-med all through college until the very end when I decided to go the public policy route.

Riess: Artists were not strange to you.

Kreidler: No, they weren't strange to me. I wasn't in contact with artists very much, but I considered myself to be partly informed about what was going on in art, because I've always attended a lot of artistic events as well as played around with sculpture and with painting--mostly those two things--and I still do that today. That's one of the reasons why I'm here, at the Art Institute, because I wanted to get some formal training myself in those things, and I've always denied myself that education.

No, I was looking at it just very much from a public policy issue and myself isolated--that's a good point, a good criticism of what I was doing then, that I wasn't consulting working artists and asking them what they wanted at all; I wasn't doing any survey of them to find out what their needs were economically, whether they felt that they needed to be in contact with society. But from the reading that I'd done, it seemed like a lot of the people working on the WPA had had a major inspiration from the fact that they were working closely with the public, and they had had that neither before nor after the WPA.

3. Artist and Audience

Kreidler: A lot of important artists--people like Jackson Pollock--worked during WPA. During that brief period that they were there, it was like they came down out of the garrets and had a chance to work on murals or do paintings or whatever they were doing. It wasn't just the visual artists, either; it was the actors and the dancers and the writers. You could tell from the interviews that have been done with them that it was a source of inspiration which affected them after they left the WPA. It just seemed like that inspiration from working in the public was what was missing in 1968.

And if you read the history of western civilization, there really was a long, long period when artists were very closely involved in the society and the economy, and I think really of the whole Medieval period and before as being a time when artists--going back to Rome, certainly artists had a very important part in what happened in Rome, at least aesthetically, in the whole generation of what Roman society was. That was true I think all through the Medieval period too, when artists were very closely allied with the church.

Kreidler: I always thought of the Renaissance as being a period when artists were cut loose from society and where they became more the property of patrons; patronage was not something that really existed before the Renaissance.

More recently, artists have become even more alienated from society. They lost patronage in the nineteenth century and then became kind of "those crazy people off on the side." Today, they're very introspective.

Riess: Yes, and I think that's the reputation they still have--expatriates, in many ways.

Kreidler: Yes, and I think that modern psychology has had a lot to do with that also; that now the function of the artist, to many people, is to simply be honest to the artist. I mean, "what you see on my canvas is an honest portrayal of what I was thinking when I did it," and the artist's job is to "be yourself," but not necessarily have any relationship to the viewer. It's the viewer's problem to find out what's in the artist's head--by looking at the canvas, by having the artist at cocktail parties. I find that to be a very limiting notion of what art is all about.

Riess: Limiting for the artist.

Kreidler: I think it's both limiting for the artist as well as for the viewer. The great cry goes up in support of that, that art has to be true to itself. Otherwise, anything else is censorship. If art is in any way trying to reach an audience, then implicitly you're accepting the limitations of that audience.

I have no problem with that notion, except that I don't think it should be the exclusive notion of how art is created. You see, I think that that's okay; I have no problem with an artist going into his studio and spending twenty years there and creating a body of work and not caring whether or not the public sees that or, if the public does see it, not caring whether the public can interpret what that is. I think a lot of art really is that way.

But I also see a value in artists who are in touch with what's going on, and who in a way are trying to lead it and to educate it, and to educate the public into what they're doing, and to be trying to take a position in shaping what is happening in society. I don't mean simply in a political sense--and a lot of artists see themselves as political artists, and they're leading in one direction or another politically--but I mean also in a sort of aesthetic sense of leading the public's taste and being part of it and helping to shape it, and rebelling somewhat against the kind of taste that's being forced on us by government, by the media.

Riess: In your going back into the history of the WPA, in some of the interviews that you apparently read, did any of the artists feel that they had been wrongfully pulled away from their proper studio production?

Kreidler: Absolutely! Yes!

Riess: Ruined by the experience?

Kreidler: Not ruined by the experience but seriously demeaned by it. You'll find that going on under CETA today--and you can see this in the press every once in a while. Recently there was an artist, a quite good one, in the Western Addition, who's working in the cultural center--and he didn't think that it was appropriate for him to be doing any janitorial work.*

Riess: It is self-selecting, it seems to me, to come forward and get yourself involved in one of these projects.

Kreidler: Yes, that's true, that's true. Though when you realize how difficult it is for an artist to survive economically in this country, and that working for CETA or, for that matter, for the WPA, is so much more attractive in general than any other alternative that you can think of as a way of surviving, that attraction of getting some kind of remuneration for your art perhaps in a way forces people into compromising positions, from some people's point of view.

Just to make the point as firmly as I can, there were a lot of artists who really did rebel against the experience, and are today. I've had them call me up and say, "Listen, I think CETA is a bunch of junk, because why should I have to teach children or senior citizens or do murals? That's not what I'm all about. I'm about doing my paintings, and the public can take them or leave them, but these are the paintings that I'm doing. I think that CETA should have that kind of foresight to realize that not all art is going to be accepted today; that maybe eventually people will come around to my viewpoint."

You see, that's the difference: Under CETA and also under WPA the art was really very immediate; it always was art that was in some way approachable by the public. (I shouldn't have said "always" because in some cases, especially in the music program, there were composers who were working under WPA who

*See San Francisco Chronicle, March 9, 1978.

Kreidler: were doing very new kinds of music. Aaron Copland was part of that program, and they had a composers' laboratory in New York.)

The vast part of the WPA and also CETA was very immediate kinds of services being produced that benefited the public. There were something like 122 symphony orchestras and 120-odd theater companies that were touring around under WPA. The works that artists produced were put into traveling exhibitions. Today CETA is not done on that national kind of scope, it doesn't have that national kind of grandeur--forming a whole symphony orchestra out of CETA is a pretty rare kind of phenomenon.

4. Employment Programs of the Sixties

Kreidler: I'm trying to make a point here about the public accessibility of art under WPA in comparison with CETA, and in that respect they're very similar. Where they differ (and you were making this point a little earlier) was that the WPA was organized from Washington--and incidentally, this is only the art project; the rest of the WPA was always run by the states, but the arts projects were split out and were run directly from Washington because of the belief of people in Washington that if they turned it over to the states it would turn into a complete mish-mash--the states would not be sympathetic to hiring artists and would do a very bad job of it. So that's a unique aspect; the rest of the WPA was run by state administrators.

Riess: And in fact, if I were to finish off that thought, wasn't that the case, that when it was turned over to the states it was finished?

Kreidler: At the very end it was turned over to the states, and people within the WPA understood very well what the implications of that would be; that for the most part the states would not be sympathetic and would very quickly annihilate it. At that point the Federal Theater Project had already been annihilated because of the charges of communism.

Riess: Is it lack of sympathy, or is competition for the money on a lower level?

Kreidler: All right, it was two-fold. I think basically that they felt that state governments at that time--and I think this is true--were absolutely not interested. But all along, you know, the WPA always worked on a federal-state matching basis; the

Kreidler: federal government would put up 95 percent, and the states always had to come up with 5 percent for materials and office space and things like that. I think that a lot of state governments felt that the federal government was just jamming this art program down on them. In other words, if it had started as a state program, they may have been, after a few years, more sympathetic toward it, after they'd seen what the results were. But this had always been denied them; it was always run from Washington. When it was turned over, they just weren't at all interested in it.

For example, here in San Francisco, the federal government was responsible for hiring all those people who put the murals in Coit Tower that caused all that controversy. So in a way the states and the local governments were alienated from what was happening, all the more so as a number of years went by. I think that probably the demise of the Federal Theater Project and all the hearings that that got, the Martin Dies committees--you may know about all that--didn't help the reputation of the rest of the arts programs.

Riess: The intention of CETA is to train people?

Kreidler: C-E-T-A stands for Comprehensive Employment and Training Act, and certain titles of CETA, such as Title I, are training components, and other titles, like Title II and Title VI, are employment titles. Probably 97 percent of the artists, just to pull a number out of the air, are under either Title II or Title VI, which are employment titles of CETA and have no other purpose, fundamentally, except to employ people who are unemployed, not to train them at all.

Under Title I--and there are some artists enrolled under that--training and short-term employment are provided. The Title I part of CETA has its origins in a number of federal laws, which were passed beginning in 1962 with the Manpower Development and Training Act, and then in 1964 the Economic Opportunity Act. Those were Lyndon Johnson and Kennedy programs, and they were fundamentally training programs. The notion of them was that, first of all, a lot of workers were being displaced by technology, and the early training programs that the federal government got involved with had to do with taking people who had been displaced because of automation and transforming them into some other kind of worker.

Then as the sixties rolled on, it became evident that there were a lot of people who just weren't benefiting from that at all, and that really there was this much larger pool of unemployed

Kreidler: people who had much greater disabilities because they weren't working anyway, so they weren't being displaced by technology; they had problems of general education and having no training at all. The Economic Opportunity Act programs tended to deal with them. They were mostly black and Chicano and also white, but people with very serious kinds of employment disabilities; but still the notion was training always, that you give a person some training and he'll get a job.

Toward the end of that era Nixon was in office. First of all, he didn't like the fact that the federal government was running all those programs, so he wanted to turn it back over to the states and the cities. Also, one of the compromises that was worked out during that period was that there would be, besides those training programs, regular job programs just to give people jobs, in part as an incentive to get the employers who were going to receive those jobs to take people into the work force whom they normally wouldn't take in, because it was being subsidized by the federal government.

One way of thinking of it is that the job titles of CETA, II and VI, are an admission that you can't simply train people, particularly when there's high unemployment--what's the point of training people, because there won't be any jobs after they get through the training? So that's what CETA is all about--those titles, II and VI.

If you think about artists, it's not a matter of training for them--they're highly trained people; the problem is that, for one reason or another, the labor market is not looking for their skills. But if you can find a way of identifying a niche of service where artists can be useful in the public sector, then you can put them to work, and perhaps over a period of years demonstrate the need for art in such a way that when CETA is gone, the labor market will be able to support them.

That, by the way, is the crux of my notion about CETA: I realize that if it ended tomorrow there'd be a lot of artists out of work, but I also think that there would be a fair number who would have proved the need for their services in the public sector and who themselves would have been transformed. I don't pretend it's a training program, but I think it is--I don't like to use the term--a sort of consciousness-raising program.

Most artists have no notion of how they can apply their work in the public sector, and I'm speaking here of all artists--literary, visual, performing artists; mostly their notion of their art is in relationship to other artists or their instructors

Kreidler: or choreographer or their literary agent or something like that-- they really don't understand the relationship of their art to the public very well. I think that they're being transformed. I also think that the governments and nonprofit organizations, as well as the public at large, are beginning to realize that artists do have a valid role.

5. Viewing the Problem from Washington

Kreidler: Okay. I wrote my thesis as I say, discussing the WPA and bringing it up to the current day, basically saying that I thought that what was needed was a government-sponsored residential program in inner-cities for employing artists in public service, whereby they would have an opportunity to be in contact with the public but also, through the residential program, have time to do their own painting or writing or musical composition or whatever.

I wanted to go into government, and I went looking for a place where I could begin to apply some of my ideas. The logical place at that time was to go to the National Endowment for the Arts. It was new, it was small, but I thought that it might be interested. It wasn't. They weren't interested in hiring people who were public administration or political science-trained, interested in public policy in the arts at all; they were looking rather for ex-theater managers, ex-music managers, that kind of person, if they were looking for anybody at all. I mean, it was so small that they had almost no money to hire staff.

So I figured if I can't deal with the art side of public policy I can perhaps deal with the labor side. (I think of the WPA as being both a labor and an arts program, of course.) So I went to work for the Labor Department, in part because it was growing a lot, and it was receptive to a lot of new ideas at that point. I figured I'd learn as much as I could about how you integrate people into the labor force, even though it wasn't dealing with artists.

I spent a year there. It was called a management intern position. One of my bosses at the Labor Department, whose name was Bill Kolberg, had formerly worked at the Office of Management and Budget.* I was interested in public policy, and you can

*Then titled the "Bureau of the Budget"; the name changed to OMB when George Shultz became Director in 1970.

Kreidler: spend your whole career in the federal government administering programs, or you can get involved in trying to shape some of the policies, and the Office of Management and Budget is a very good place because it's very close to the White House.

So after a year in the Labor Department I transferred over there with Bill Kolberg's assistance and I was responsible for program analysis in the whole field of unemployment programs, and occupational safety and health programs. I served as one of the staff people on something that was set up by Nixon; it was called the White House Council on Youth Unemployment, or White House Committee on Youth Unemployment, something like that.

The Office of Management and Budget, the people who work there are the advisers to the White House advisers; they're civil servants; they're supposed to be the experts on everything that's happening in government. There're about 200 program analysts who work there, and between them they cover the whole federal government. I was working in labor, other people worked on defense, other people worked on national forests.

I was there during the Nixon period, so the people who were working in the White House at that time--people like John Evans and John Erlichman and Egil Krogh--were all people that I was feeding information to about federal labor programs, from the standpoint of, "Where does the legislation go? What do we do with their budgets? What new regulations are necessary?" All of those kinds of things.

It was a very good place, really, for being able to think about manpower and labor policy. As a matter of fact, my office in OMB at that time was called the Labor and Education Division, or something like that (we always were changing names around), and we not only had all the labor programs within the Labor Department, but also we had HEW's education programs and we had the National Endowment for the Arts. So I was able to keep a pretty close eye on what was happening in the National Endowment. I wasn't directly responsible for it; one of my colleagues there was responsible. But I used to attend all their hearings, so I used to keep track quite closely of what Nancy Hanks was doing, and key people on her staff. They never were going in the direction I was interested in going, but it wasn't my job to recommend contrary policies. But I was able to sort of watch it.

6. Art Administration, Arts Councils, the Artist Market

Kreidler: Anyway, after five years in Washington, I felt it was time for me to get into something that was more substantively involved with art. So I went to UCLA's graduate school of management which at that time was one of the two main arts management programs in the country (the other one being at the University of Wisconsin). The idea was to further refine my perspectives on art in the public sector, and to make contacts in the art world.

That was in large part a disappointing experience because after I got there I found that UCLA was not interested in public arts programming. They were mostly concerned about producing managers to run museums and other large organizations. I really had a difficult time raising issues within the program that dealt with the public sector.

For example, there's a whole movement that has developed over the last ten years, of state and local arts councils. If you think about it, it's a really pretty remarkable thing, to have state and local governments be concerned with what's happening within their jurisdiction in the arts with regard to artists and artistic institutions and audiences. The National Endowment was responsible for that whole movement; beginning in 1965 and the very early legislation of the National Endowment, there were always funds set aside for direct block grant funding of state and local arts councils (state arts councils, really, initially).

In other words, the legislation required that out of the National Endowment's budget a certain amount be set aside just to subsidize state arts councils. Almost no state arts councils existed in 1965 when the National Endowment was set up, but very soon thereafter all of the states formed councils, because they were required to do that in order to receive the money.

Riess: And then were they accounting for what they were doing to the National Endowment?

Kreidler: Very minimally, very minimally. That's one notion of a block grant-type program -- that you give money for a certain purpose and you, within very broad guidelines, don't interfere. Also you have to realize that the National Endowment is a centralized national organization. They have a couple of field representatives, one for the whole western United States--one person--and they really have never been in a position to do very effective

Kreidler: evaluation. That's one of my main criticisms of the National Endowment.

Riess: So the UCLA arts management people, for instance, you think could have been training people to function how, in relation to the councils?

Kreidler: UCLA's arts administration program was part of a business school, and a fairly conservative business school at that, one which kind of looked down its nose at anything that had to do with government. You could find people coming out of UCLA's arts administration program who were phenomenally naive, thinking that they could go out and run a dance company entirely from revenues coming in at the door, teaching, and advertising in their program notes.

In part, the UCLA program was geared that way; it was a profit-making program for nonprofit organizations. Incredibly naive! In the whole two-year program, when I got there, you could go through without knowing anything about how to get a grant. In fact, the students rebelled against that, and they started running their own grantsmanship program there.

Any person in the arts knows that a dance company is doing very well indeed if it can recover 55 percent of its expenditures at the gate; meaning there's a 45 percent deficit. That's considered good. UCLA was ignoring the whole role of government in dealing with that problem.

Well, I was very fortunate, because while I was there Paul Bullock, who worked for the Institute of Industrial Relations at UCLA, which had nothing to do with the arts administration program, had received a grant from my old office, the Manpower Administration, within the Labor Department, to do a study that involved finding how minority people gained their access to the labor market in the arts. So we started off into high schools and community organizations in Watts and in East Los Angeles, talking to high school counselors and high school students and people who were running store-front arts organizations.

That was really a godsend to me because it got me into doing some things that I hadn't done, namely, analyzing some of the census data on artists and on their incomes and on their educations, beginning to think about that.

Also, when I had been working at OMB we were working very hard on new manpower legislation that was being forged through the Congress and the White House. That was to become CETA. So

Kreidler: you see, just at that point I had had all of that thinking and that experience which was leading up to the passage of the CETA act, though my role in the actual passage of CETA was quite small.

For three years, bills were being introduced into the Congress leading up to CETA. They had been called different things; one was called the Manpower Training Act. They'd all failed. The main reason that they'd failed was because Nixon kept vetoing any piece of legislation that came out with public service jobs written into it. Finally he agreed to that with CETA.

The way the compromise was worked out was he agreed to public service employment (and the Republicans always hated that--the government was never supposed to be "the employer of last resort"), and in exchange they agreed to defederalize a dozen existing manpower programs. All those programs had previously been run pretty much by the federal government, and now the Congress was agreeing to put them under the control of the state and local governments.

Riess: So that was the difference in the writing of the CETA legislation.

Kreidler: Yes. Things like that had been tried in previous bills, but it was finally agreed to on both sides. It took three years to do it.

I knew about that, and I knew what CETA could do, and here I had this opportunity to look at the artistic labor force very closely and try to understand--I'd never done this in any of my previous research--really delve into the problems of artists, and to talk to young people who were trying to become working artists. I was really thinking about all those things. I was getting that from Paul Bullock and from working for the Institute of Industrial Relations when I wasn't getting it in the arts administration program. It was really key to me to have that kind of knowledge.

7. Internship with San Francisco's Neighborhood Arts Program

Kreidler: Anyway, part of the arts administration program is that you get a six-month internship, any place you wanted to go. My notion was that I wanted to go to the Arts Council of Great Britain because they still in my mind are the foremost public arts

Kreidler: policy agency anywhere in the world. I don't think there's anything in the United States that even approaches it.

Riess: Really?

Kreidler: Well, they've been around the longest. They were formed during World War II, really. Their early origins were involved in providing entertainment to people who were cooped up in the subways during the bombing raids. From that they grew into a full-fledged arts policy organization. Seven or eight years ago they were playing around with things like pension funds for dancers, and nobody in this country is even talking about that today.

I thought that would be a wonderful place to intern. I wrote them, and received a positive response from them. Just at that point the Heath government went out and the Wilson government came in, and the Arts Council of Great Britain went through a reorganization. My whole idea of going there for six months on this paid internship (by the way, the internships were paid for by the National Endowment for the Arts, but they're through UCLA), that all caved in. So I figured I'd look around for something else to do, and I heard about the San Francisco Neighborhood Arts Program, which was what Steve Goldstine was running.

Riess: How'd you hear about it?

Kreidler: I heard about it through UCLA; they told me about it after I found out that my Great Britain adventure wouldn't work out.

I called Steve up [April 1974], and it suddenly dawned on me, "Hey, this is very close to what I'd originally been thinking about in my master's work," namely, a neighborhood program that was trying to bring artists into some kind of relationship with the community. One thing that was quite different about it was that it didn't have anything to do with residential centers; that's okay; I later felt that that was probably not such a good idea. But it really excited me.

Steve was immediately receptive. I came up, with no particular mission in mind, except that I would work with them probably doing something with the new neighborhood centers that were being opened up. (He may have told you something about that. There's this whole string of neighborhood arts centers that are being opened up under the Neighborhood Arts Program, using federal revenue-sharing money to purchase the centers. One has been started in the Western Addition, and one in Chinatown, and one south of Market, and there's a whole string of them.)

Riess: What had you meant by residential centers?

Kreidler: I had meant actually places where artists lived, had apartments and studios, and where part of the building was set aside for public programming--studios where musicians could teach music lessons or music appreciation or hold public composition workshops, public galleries--but all of that art would be related to the resident artists, and it would give them employment as well as a chance to come into contact with the public. I thought that by being residential it would be very visible; the artist would be seen as being part of the community. That had been my original notion.

The San Francisco Neighborhood Arts Program was doing something of a similar nature. It had neighborhood centers; the artists didn't live in them, but those centers were located out in the communities that needed the services.

Riess: And that was beginning when you came?

Kreidler: 1967, I think, was when the Neighborhood Arts Program began, and I didn't come into it until 1974 so I didn't even know that all of that was going on. As a matter of fact, when that program was beginning was almost exactly the time I was writing my thesis at Berkeley, and I had no idea it was going on; I didn't until 1974, and I was thrilled to find out what was going on. That was really the pioneering program, I think, in community arts in this country. Really an amazing feat.

Riess: Even though it had gotten a lot of support from Nancy Hanks [at NEA] you hadn't heard about it?

Kreidler: No, I never got a chance to see the individual grants that they were given--just the broad kinds of programmatic things that they were doing from one year to the next. No, they were funding thousands of things; there was no way of knowing from that.

Anyway, I came up in June of 1974. As soon as I got here, I realized much more than I ever had before what a tremendous concentration of artists there was in this area and how desperately poor they were. I'd been mostly working with people who are about to enter the labor force as artists--people coming out of high school, college; that's what Paul Bullock and I had been looking at. But when I got up here, I was suddenly finding people who'd been at it for ten, twenty years, and who were living on nothing--food stamps, Medi-Cal, unemployment insurance if they could get it, general welfare--

Riess: And yet who had migrated here because it was supposed to be sort of a center.

Kreidler: Yes, but also a lot of San Francisco Neighborhood Arts Program dealt with artists from the Mission District, for example, who'd grown up here all their lives. Chicano artists who hadn't migrated here, who were indigenous. So it just seemed to me that there ought to be a way of taking that new CETA legislation and designing a program that would employ those artists and give them a chance to come into contact with the public, as well as serving the San Francisco Neighborhood Arts Program through its existing channels.

The San Francisco Neighborhood Arts Program had eight community representatives--community organizers, they're called--and I saw the CETA program as another resource they could use. They had separate budgets that could be used to hire an artist to do a six-week workshop, for instance, in Afro-Haitian dance at the Buchanan Street center (the University of California Extension gymnasium on Buchanan and Laguna Streets). However, these activities were usually short-lived and did not generate living wages. It seemed to me that there was a vast pool of artistic labor available that could be used to create long term public services.

8. The Muralists: A Hiring Proposal

Kreidler: Well, my objective became to get a lot of artists employed through the San Francisco Neighborhood Arts Program. I had the notion of doing it in a gradual way beginning with muralists, for a couple of reasons. First of all, muralists could be very easily employed, singly. There's not much point in having one dancer, because you need a whole dance troop, or musicians can be the same way. But you can hire a muralist and you can put that person to work on a wall, and there's a product, a physical product. And there was a mural movement that was beginning in San Francisco along about that time; in fact, it had been going for a couple of years. So it seemed to me that muralists were a very easy way to start. Then from there you could expand it into other kinds of artistic disciplines.

So I sat down--this would have been after I was with the San Francisco Neighborhood Arts Program for about four weeks, so this would have been in July of 1974--and I put together a proposal (I can give you a copy of it; I've still got it at

Kreidler: home) that called for the hiring of 45 muralists under this CETA program. I had a fairly complex kind of arrangement for bringing them in--and it wasn't to be a long-term employment project; it was just going to be for a couple of months they would work as muralists.

I typed it all up and I started circulating it around San Francisco. For example, there was a muralists seminar that was here at the San Francisco Art Institute, and I came over and I talked to a lot of people. Couldn't get anybody interested in it at all!

Basically the attitude (and this was both in the San Francisco Neighborhood Arts Program and among the artists themselves around San Francisco) was, "We've heard of so many schemes, and this is one more thing that's just not going to work. Who's going to pay to employ 45 muralists?"

And these people were really starving; almost no muralist was getting paid. Occasionally there'd be a commission that would come along, and at the time I came back to San Francisco in 1974 there was a group of Chicano muralists who were working on a mural for the Bank of America and had been paid a certain amount. But that was it, and as soon as that mural was painted then they were out of work again.

Riess: Didn't muralists know that their best source of employment is government, because where else do you find big spaces but big ownerships?

Kreidler: No. . . that Edward Bruce program in the Treasury Department was no longer in operation, the WPA was gone, and most of them were too young to remember that there had been any tradition of that at all.

Riess: They don't think of what's happened in Mexico City?

Kreidler: They do think of that, yes, but that's Mexico. Oh, certainly, a lot of the artists out in the Mission District think of Orozco and Rivera and Siqueiros and in fact one of them, a very fine muralist that really gave me a lot of inspiration, was Dewey Crumpler, who studied mural painting in Mexico.

Riess: I'm interested that the muralists were saying, "This is all too hopeless." What did they expect to find for themselves?

Kreidler: Just basically that they would work in fairly menial jobs to support themselves or receive food stamps, and that they would do

Kreidler: their murals on a part-time basis. In fact, that's still the way an awful lot of it goes on.

I do want to stress that they were very serious artists, and the reason I bring up Dewey is that he is an example of a truly serious, dedicated muralist. He was black. He had grown up here in San Francisco, went to Washington High School. He himself, as a very young man--18 or 19 years old, maybe a little bit older than that--traveled around this country looking for the best mural work being done, because he wanted to study under a master, and he found nobody in this country. So this young black kid, who didn't know any Spanish, went down to Mexico to study with Siqueiros. I think he met Siqueiros--Siqueiros was almost dead at that time, died a few months afterwards--and he did work with a whole team of muralists on a project that Siqueiros designed.

So there were very serious people here, and you could see how unemployed they were, and they were producing public art.

Riess: When you say "muralists" I think of theirs as a very visible, extroverted kind of art.

Kreidler: Yes. They also, don't forget, are the one set of artists that you knew in advance were concerned about the public. In fact, it's a credo with them, that your art has to be produced in relation to what the community needs, okay, not necessarily what it wants to see, but your art always has to be something that is spawned by a community need.

In fact, there was always a major schism within the muralists here in San Francisco between those who were heavily concerned with community needs, and those who simply decorated walls. The decorative artists were decadent as far as the political muralists were concerned.

It's still a controversy that goes on today. Some of those political muralists feel that any artist who just simply puts a decorative painting or graphic on a wall is in fact a reactionary; that it's a way of covering up walls and letting our society go on the way it is, and it's actually taking up space that could be used by somebody who has a message.

Riess: A decorative mural would be a rainbow or something like that?

Kreidler: Yes, or just a piece of graphics with a yellow stripe across the wall or whatever.

9. The Mayor's Office of Manpower: Eunice Elton

Kreidler: Well, I didn't get very far with the muralists, or with the San Francisco Neighborhood Arts Program, in finding anybody really wildly enthusiastic.

I should point out, by the way, that before I came to San Francisco, they had had a brief little program during the early seventies--and I didn't find this until after I'd written my proposal--that employed a small crew of muralists using funds from the STEP program. This happened when I was in Washington.

Nixon had this period of unemployment around 1971; a fairly severe recession had set in, and so they started pumping up a number of traditional manpower programs to deal with this peak of unemployment. He used these rather archaic sort of programs that were designed to provide incentives to business and incentives to government to hire the unemployed, but not outright public employment programs. Toward the end of that, they had a whole bunch of money that was sitting in the Treasury that wasn't being spent. So they figured, "We'll just turn it over to some state and local governments and let them do what they want with it." That was the STEP program; it stood for Supplementary Training and Employment Program, S-T-E-P.

Here in San Francisco, they used it to employ a small crew of muralists and funded fifty other projects as well. It was kind of a very early public service employment program, and nobody paid much attention to it. It went away, as soon as that little surplus was chewed up.

Riess: Was it run through the Art Commission?

Kreidler: I can't tell you. An artist named René Yañez, who works with the Galería de la Raza here, could tell you more about how it was run, perhaps.

They had something like eight slots, and a number of the muralists who were working on it would actually share their jobs with somebody else. In a way it's a measure of the poverty there; they felt such an obligation to each other that they would actually give up part of their income and part of their job to another person, because it was such a treat to be able to work.

So there was that precedent that I found here in the city, besides the WPA, of course, which was an even earlier precedent.

Kreidler: Anyway, I put the proposal together and wasn't finding too many people who were interested. I took it over to the mayor's Office of Manpower to Eunice Elton, who is in charge, and she said, "Oh yes, what a wonderful idea!" [Laughter] I was just stunned. I thought, gee, this of all places is going to be the least sympathetic. She said, "It's a wonderful idea"--and this would have been in August of 1974--"but we don't have the money right now." But what she was immediately attracted by I think was the fact that it was a very visible program.

All of these local Manpower agencies, such as the one here in San Francisco, had a long history of dealing with auto body mechanics, with teachers' aides and nurses' aides, and most of it you just never see--the public never sees it. Consequently the people who are running those programs get very little recognition for what they're doing, because the public never sees the result of it.

Eunice is a terrific professional, I really respect her enormously, and she saw that artists were indeed highly unemployed (she knew that; she knows San Francisco quite well and knows about the concentration of artists), and she also saw that it could do something for her CETA program. So she said, "Probably in December 1974 or January 1975 we can act on this, okay?"

I thought, "Okay!" I kept pursuing it, and people then had a little more interest because there'd been this indication of support from the Mayor's Office of Manpower. People over at Golden Gate University showed some interest in it because they saw that it might be funded and that they could get some administrative money out of it.

Riess: What did you need from these other people?

Kreidler: I was just looking for some place to make a home for it. It occurred to me that, first of all, the San Francisco Neighborhood Arts Program was the logical place, but nobody seemed to be terribly interested in it there, although a little more interested after the Mayor's Office saw some value in it. I was very open-minded about where it might be positioned--San Francisco Neighborhood Arts or a nonprofit organization or in the San Francisco Public Schools.

Riess: What was Steve's objection to it?

Kreidler: Steve had no objection to it at all. It's just that, if you ever had a chance to visit him, he constantly has people bringing

Kreidler: proposals to him for one thing or another. And there was no precedent for doing this; I think it was perfectly normal that this particular proposal would not raise any great hopes on the part of Stephen or Martin Snipper who was the director of the Art Commission.

Riess: But it would bring money with it. I mean, all they needed to do was say yes and wait for you to produce it, sort of.

Kreidler: Yes, but still it was six months down the line, and it was still an "if"--if there were funds available then. It wasn't for certain, but Eunice had said that there was a good possibility of it. They were not bowled over by it. It was interesting because Martin Snipper, who's Steve Goldstine's boss, was a former WPA artist who had been laid off because he was accused of being communist, which is funny. You would have thought that he would have been immediately sympathetic. Anyway, this proposal didn't light anybody on fire; Golden Gate University was kind of interested, but not terrifically.

About that time there came into San Francisco the very tail end of another Manpower program called the Emergency Employment Act program, and it had a little bit of extra money left over and was looking for projects to fund. I found an application form that had been sitting untouched in the Art Commission office, and I filled it out, asking for ten artists or something like that. I took it down to Martin Snipper and he said, "I'm not interested.

"Either I want to be able to hire 50 artists or none, because if you just hire a few there are going to be these intense hopes that will be raised--it's not worth it. I'd either like to hire a lot or none at all." I pleaded with him, I said, "Look! This is a wonderful precedent, to get this all started, and you're not interested."

Anyway, Stephen and I cornered him one night and got him to sign it, and they approved I think about three positions on that. The first positions we got were under this other predecessor of the CETA program called the EEA program--Emergency Employment Act. And really, they weren't even artist positions; they were more technical kinds of positions. Jack Davis got one of those; he was to be a technician to drive around in a Neighborhood Arts Program stage truck and to set up staging equipment. One woman was hired to be a researcher for the Art Commission. There was one other one; I think we got a total of three positions.

Riess: So that came out of a federal budget, then?

Kreidler: Yes, but it was run through the cities.

Riess: You mean by filling out that old dog-eared application you were getting money that had been sitting around?

Kreidler: Yes, and given to the city already by the federal government. The city hadn't spent all the money, so rather than giving the money back to the federal government they sent around a questionnaire asking the various city agencies (city agencies only, not nonprofits), "How would you use some of this money?" So I had this proposal for ten people, including some muralists. Well, Martin chopped out all the artists and he left the technical positions in. And we got it. I think we would have gotten more if he'd only asked for them.

Anyway, after working for two months at the San Francisco Neighborhood Arts Program and carrying the CETA proposal for 45 muralists to that extent--that is, getting Eunice Elton to say she liked it, and getting this little Emergency Employment Act funding going--I was hired to be the director of the Alameda County Neighborhood Arts Program. I was supposed to be at San Francisco Neighborhood Arts for six months and then go back to UCLA, but instead, after two months at San Francisco Neighborhood Arts Program, I got this other job. I went over to Alameda County and started working on organizing the world's second neighborhood arts program.

10. Title VI: The Funding is There

Kreidler: A few weeks after I began that job, I got a letter from Eunice Elton saying, "We've got this new funding. It's come along. I want to talk to you now about how we go about implementing this program." She'd told me December or January, but in fact in late September or early October was when I got this letter from her saying, "We can begin right now." What had happened was that unemployment was getting so bad in 1974 that the Congress could pass this new title to CETA, called Title VI.

Title VI was just an out-and-out way of getting people to work. An existing section of CETA, Title II, already authorized public service jobs, but it was fairly small; Nixon had never let it get very large. (Nixon was still in office, by the way, up till August of 1974 when he went out and Ford came in. Ford was even more against public service employment.) Anyway, just about that time, just about the time Nixon was going out of the White House, the Congress passed this Title VI. I hadn't

Kreidler: realized that that was coming along, and it had some different aspects to it. My original proposal was under Title I.

Eunice remembered my proposal, she wrote this letter, and I went over to see Goldstine and Elsa Cameron, who was head of the de Young Museum School of Art. I said, "Look, we've got all this money. How do we want to use it?" At that time she [Elton] was simply saying, "We'll fund it." But she wanted some changes in it. First of all she said, "I don't want to fund it just for muralists; I'd like to fund it for all different kinds of artists." So we were told that.

My original proposal asked for 45 positions, I think it was, and she said, "We can fund 24." How great! We figured we'd be real lucky if we got five or six positions, but 24 was wonderful.

Steve and Elsa got excited about it, so we sat down and rewrote my proposal. Elsa wrote some job descriptions for different kinds of artists, but the final request was only about three pages long. We put it in, and it was approved just like that. Eunice just told us how to rewrite it, we did it, and it was approved.

So that was the first 24 positions that we got, with the exception of the three from EEA. But these CETA positions were all for artists only, those first 24 positions.

Riess: And you didn't care under whose aegis the whole thing was?

Kreidler: Oh, good point. (I sort of skimmed over that.) I generally favored the San Francisco Neighborhood Arts Program, but the Mayor's Office of Manpower cared a lot, and they said, "Absolutely we do not want it going through the public schools, and we don't want it to go through any nonprofit organization, but in particular we don't want it going through the schools because if they had control of it, we would never see it again."

Dropping 24 positions in the schools is like giving 24 positions to the Defense Department, as far as they were concerned; because it's so bureaucratic and so large, you'd never see the results. They wanted a lot of publicity coming out of this program; they wanted a lot of visibility.

They said, "We want to put it in a small agency that will be very responsive to the Mayor's Office." I think they were absolutely right to do that. So they insisted on placing the project in Neighborhood Arts.

Riess: And the museum connection?

Kreidler: The museum and the schools could receive positions through the San Francisco Neighborhood Arts Program, but they wouldn't get them directly from the Mayor's Office of Manpower. Okay?

Riess: And Elsa Cameron?

Kreidler: She got a few CETA positions through Neighborhood Arts to operate what was called the Trip-out Truck, which is a museum truck that went out into the neighborhoods and schools.

Ruth Asawa, who was working with the Alvarado School Project, also got some of those positions, and the Neighborhood Arts Program retained the majority. But they were all under the control of Neighborhood Arts; Neighborhood Arts was the agent for all of those artists, did all the hiring and administering.

11. Hiring, Supplies, Job Descriptions

Kreidler: I guess the hiring was in late December 1974. There was no advertising for it; jobs were posted on the wall of the Mayor's Office of Manpower, but there were no newspaper advertisements or television announcements. They decided to give out those 24 positions on a first-come first-serve basis; they said that they would give out applications to the first 100 people who showed up. Then out of those--Eunice Elton's office said this--out of those, the Art Commission could choose 24.

Well, you can imagine! The whole object was to be one of the first hundred in line, right, and something like 400 people showed up beginning at five o'clock in the morning.

Riess: And that was mostly word of mouth?

Kreidler: Almost exclusively word of mouth.

There were some nasty incidents, because the whole object was to be up at the front of the lines. Apparently some fist fights broke out, and it got a little nasty.

Then there were all these different job categories set up. They couldn't just take the first hundred; they had to make sure that there were at least three people in each category--dancers and writers and actors and muralists. So they had to actually take, I think, 120.

Riess: Was the Neighborhood Arts Program one of the disseminators of the news of the jobs?

Kreidler: Oh yes. Everybody in Neighborhood Arts knew about it, and they put the word out. But not in the newspapers, and they didn't put up flyers or anything like that--it was all word of mouth.

I was over in Alameda County at this point, so Steve Goldstine was in charge of implementing this. But I came back over and we sat down, a lot of us did, to start interviewing all these people. The interviews always had one representative of the Mayor's Office of Manpower plus two or three or four people representing San Francisco Neighborhood Arts Program and the de Young Museum and Alvarado School.

But the Mayor's Office was so impressed by the need for jobs among the artistic community that within a month they turned around and said, "We have more of this money coming along than we can use, and we'd like to give you another ninety-odd positions." We had asked for 40, we were delighted to get 24, and we ended up with 121, 126, something in that range. It just was meteoric; nobody expected it to happen.

Of course, the Neighborhood Arts Program just had this little office at 165 Grove Street, and no place for people and desks and phones, and a lot of turmoil erupted as a result. But I think a much larger concern was art supplies. "Where do I get my paints? Where do I get my portable stage, if I'm going to be doing dancing out in the community, or acting?" Those kinds of things.

Riess: You hoped they would be self-directed, and they weren't?

Kreidler: [Sigh] All right, yes and no. Two things. I've always been impressed by how resourceful artists are, and what I felt was a couple of things. First of all, my proposal had always had supplies written into it, from CETA as well as elsewhere; the federal law allows CETA to pay for supplies, a small amount, up to let's say 10 percent of the total budget for supplies. The Mayor's Office of Manpower (which is now called, by the way, the Mayor's Office of Employment and Training; "manpower" is no longer an accepted term because of the sexism of "manpower"), they wanted all of the money to go into employment because you get more mileage out of it that way--more people can be employed; if you start using money for supplies, you can hire fewer people.

So they left it all on us. I didn't expect that to happen. I thought we'd get some money; the WPA always had some money for supplies. But still--and I'm convinced of that today--we told people when we were hiring them, "Look, there's not going to be any money for supplies. Can you cope with that?" That was one of the tests. "Here you're going to be in charge of a kind of a circuit school program for teaching kids art, and how will you

Kreidler: deal with that? Where will you get the supplies?" Some people had ready answers for that; a lot of artists are used to really scrounging around a lot. Later on, a whole scrounging program developed.

Riess: What did you look for in the hiring?

Kreidler: We were looking for self-starting people. But you can't say that there was any uniform way that people were being looked at, because I was in on some of the interviews, notably for writers and architects to redesign some of these community arts centers. But the people interviewing dancers might have been looking for something else.

I was always looking for someone who, you gave them a general scope of their work, and they could go out and do it, without a lot of supervision. Supervision was always something of a problem, and we knew that from the very outset. So we were looking for people who could responsibly handle a job without being reminded all the time what they had to do.

Riess: So they would always be the survivors, in any case, in a community.

Kreidler: Yes. But I think that in general artists have that ability more than the average worker, anyway.

Riess: You sought the ones who were most capable of surviving.

Kreidler: That was my notion. But it wasn't the idea of everybody who was doing the interviewing.

Riess: Did they look at portfolios?

Kreidler: Yes, and auditions. People came in and tap-danced for us, did musical performing, showed a lot of slides, examples of graphic work--all of that. I should say too that they were being evaluated according to criteria in position descriptions, written specially for these CETA jobs.

You know, when you're hiring somebody to work for a governmental agency, you must abide by numerous procedures. I had to fish around for parts of the civil service code in San Francisco that were applicable. There's no position called "artist" in the City of San Francisco. We found museum guard positions in the city civil service, and all kinds of things. Eventually we came up with some funny titles.

Riess: I was going to ask you about that curatorial assistant.

Kreidler: That was the closest thing we could find. They were all called curatorial assistants. That's right. But we had to come up with these specific position descriptions. See, we all had the notion that you could somehow predict what a person would be doing from one day to the next, and that was a real mistake, I think. It took several months of CETA to figure that out. So we had these [descriptions], you know, "muralist," "dancer," "actor," would be doing the following, "teaching dance," "conducting workshops," "public performances," things like that, and forty hours a week.

That was the earliest notion. That was the first model that was tried. Very soon thereafter, Seattle started a program under CETA for artists, and their notion was that you would use CETA as though it was a commission. Let's say you were a sculptor, and you want to do a piece of sculpture to sit in front of the Seattle Opera House. "It will be made out of bronze, it will have the following characteristics, and it will take me six months to do that working half time." That's exactly the way they'd use their CETA up there; they would give a person a half-time job for six months, some other person would get a full-time job for three months, another person would get a quarter-time job for a month and a half.

The artists in Seattle in their early project were doing nothing except permanent works of art, they didn't hire any performers. A poet was okay because poetry is permanent, or musical composition or choreography is okay because that's all permanent. But not performance. And it apparently worked out very poorly. So that was another early model that was tried out.

12. CETA in Alameda County

Kreidler: We eventually lined up some CETA money over in Alameda County. That's where I was doing my work; I was running the Alameda County Neighborhood Arts Program. We figured, "What if we started a third model?" I think it's worked best, because then we had all these other models to look at.

Our model was basically, "We want artists to do public service, and we'll ask them to propose what they would do. But we won't just assign a half-time job for two months. They'll get hired for a standard amount of time." (We were funded under CETA Title I.) The artist proposed what they would do, and we judged whether or not that would be something that would be useful to the public, and whether the artists had the ability to pull it off, and whether the artist needed us. I mean, there wasn't any sense in hiring an artist that could get a job elsewhere.

Riess: Give me one instance of a successful proposal.

Kreidler: Using that approach, a woman came to us who had done work with children in film, and she was able to bring us films, wonderful films, award-winning films. She was out of work and very low income. She came to us with the idea of teaching film in the public schools and she could clearly pull it off. We simply found a place that that would work, which happened to be a high school in Emeryville, California. And that worked well. After six months--we were limited to six months--she obtained a contract with the school to continue her work.

Riess: The issue was limited by Alameda County?

Kreidler: Yes, by their CETA people.

Riess: Then the employment of people by the Oakland Museum in museum-trainee positions, that was another program?

Kreidler: It was called OMAR--Oakland Museum Art Research. I was working in the Alameda County Neighborhood Arts as director, but we were located in Oakland--and I'll tell you two good stories that are worth documenting. [Laughter]

There were three CETA prime sponsors in Alameda County. The way CETA is divided up around the country, there are something like about 450 prime sponsors. If you're a city that has a hundred thousand people, then you're eligible to be a prime sponsor. San Francisco is a prime sponsor, because it has 680,000 people. Berkeley is a prime sponsor because it has just barely more than a hundred thousand people. And Oakland is a prime sponsor; it also has about 350,000 people. In the rest of Alameda County, there's no city that has a hundred thousand people, but the total of all those people in all those other little towns and unincorporated areas is about five hundred thousand people. So those towns are allowed, under the federal law, to band together and to form a prime sponsor agency.

In my county--Alameda County--Berkeley, Oakland, and "the rest of the county" all were prime sponsors. In order to do anything in CETA over there to cover the whole county, you had to apply to each of those three agencies, and they're completely different, had different application forms. That's the way CETA works--it's a locally run program.

I went to Alameda County--I think I went to them first--and they had a new director. I called him up and I said, "Look, we're having this success over in San Francisco with CETA hiring artists. Are you interested?" In fact, I had a proposal all

Kreidler: written up, and I just was trying to make an appointment with him to come down and talk to him about it.

He said, "Nothing doing. I'm not interested. Artists are deadbeats. If we gave them a job under CETA, they would just immediately become unemployed as soon as we ended any kind of a subsidy. Don't bother to ever come down here and talk to me about it." [Laughter]

I said, "All right. Okay." A definite "no" is okay; it's better than being strung along and doing a lot of work. So I didn't push that any further.

The program over here in San Francisco was getting going and getting a lot of national publicity and was really steaming along very nicely. Nancy Hanks came out from the National Endowment for the Arts and congratulated the mayor on this wonderful thing that he was doing, and the National Endowment started to spread CETA around a little bit (though it never got nearly involved enough; they still aren't, from my standpoint.

The National Endowment paid \$10,000 to produce a videotape that documents the San Francisco Neighborhood Arts Program's CETA program, and it's called "Art Works." A little group here in San Francisco called Optic Nerve produced this videotape, and it wasn't meant to be strictly a documentary but also to be kind of a sales device for showing other communities around the country how they could similarly use CETA to employ artists. The National Endowment paid to send me around the country to promote this tape a little bit, so I was in New Orleans, Denver, and Washington, D.C. I'd show the tape and I'd give my rap about WPA. I'd try to get different groups of people--sometimes it was groups of artists and arts councils, and sometimes it was groups of the other side, the CETA people, these local Manpower officials.

I was in Denver (this would have been 1975, maybe May of 1975) showing this videotape to a group of Manpower officials from the Western United States. I got a very good response; they liked the tape more than they liked me. The tape is a really intriguing little thing; you should see it. (I know where there are copies available. At the Alameda County Neighborhood Arts we have about three or four copies of it. We don't have a deck, though; if you had one in Berkeley--I'm saying that you could buy the tape from them, but we don't have any facility for showing it.)

Anyway, after making this presentation in Denver, this guy comes up to me out of the audience and identifies himself as the director of the Alameda County CETA agency (this is the guy who

Kreidler: turned me down about a year before). It would have been September of 1975, that's right, not May or April; so it was about a year after I'd first called him. He said that he was just terrifically impressed.

I think he was quite embarrassed because I was from Alameda County and he was obviously from Alameda County, and I wasn't saying anything about Alameda County, just about San Francisco. There's always this--especially with Oakland, but also with the rest of the East Bay--this inferiority complex about San Francisco, about being culturally behind. So I think he was embarrassed that I wasn't saying anything about Oakland or Alameda County but rather just about San Francisco.

He said, with great conviction in his voice, that we simply had to do something for artists in Alameda County. He said that he was going to go to his council, which is made up of mayors and city councilmen from the East Bay, and that he was going to convince them to fund a project for Alameda County and that, incidentally, he would also really love to have a lot of documentation of it, namely, he wanted a lot of newspaper articles, and he wanted a little videotape done of his project--I think because his agency was under a lot of fire for not producing enough, and they were looking for something sexy that would get them on the map. (That was a real major motivation for getting these projects funded around the country, that need for a sexy kind of program that would gain a lot of publicity.) So that was one story.

With Oakland, which is another prime sponsor jurisdiction within Alameda County, we went to them very early on and got one of those very evasive kinds of responses from their CETA agency (which was like San Francisco in that it was under the mayor's office). You see, I wasn't trying to exploit anything; I wasn't simply looking for CETA artists to work in my agency. I was just concerned about getting artists employed, and I didn't care where they were employed just so long as they were employed. That was my main objective.

I wrote a proposal, and it didn't get any place. I wrote another one, and I tried to get it considered by the Oakland Museum, because one of the problems in Oakland was the question of whether or not artists or any other occupational group would be assigned only to governmental agencies or whether they would also assign them to nonprofit organizations. My organization, the Alameda County Neighborhood Arts Program, is a nonprofit organization, so we had a handicap in dealing with Oakland's government because they at that point weren't really considering nonprofits. The Oakland Museum is part of the city government.

Kreidler: So I said, "Okay. What if we put artists to work at the Oakland Museum, or the Oakland Park and Recreation Department, or any of those kinds of places?" I tried to get the Oakland Museum to look at the proposal, and they wouldn't do it. I couldn't get an appointment with John Peetz, I guess it was, who was the head administrator--nobody was interested.

I wasn't terrifically upset by that. I wrote a little letter, and it was never responded to. Then one Friday afternoon--I still remember this so well--the woman in charge of personnel called me up and she said, "We've got"--I forget the exact number, something like 30--"30 CETA positions." Nobody had said a thing to me about it! I'd sent the proposal and the letter.

"We've got these 30 slots. We're not interested in sharing them with you, we're not interested in having your involvement in this program at all"--she was very blunt about it--"and we've been hiring people to fill these 30 positions for the last two days." (This was a Friday afternoon.)

"Now, we've still got a couple of positions open. If you know of any artists who are living in Oakland, you can send them down Monday morning. I can't guarantee that they'll get an application form, but you send them on down."

There was this whole incredibly condescending thing. I don't know whether they were actually taking my proposal and then implementing it, or whether they had hit on something else; I didn't know at that point. Anyway, I said, "All right."

I was kind of offended by it, but I immediately--me and the people who were on my staff--got on the phone and called every artist we knew of in Oakland, and sent them all down. A lot of them went down, and none of them even got an application form. In fact, they were given a very curt kind of response: "No, we've already hired everybody." They brought back all kinds of horror stories about people who were friends of people on the Oakland Museum staff being hired, and people who were hired in the morning of the first day on Wednesday that afternoon manning the tables and hiring the next people!

It sort of got off on that vein, as far as I was concerned, of being very isolated. From that point on, all I knew was that various people that I had known beforehand who were working at the Museum, they relayed to me their experiences, none of which were very good.

Riess: It seems to me it was only a one-year project, too.

Kreidler: They never were very public about what it was. But I know at the end of eight or nine months they published a little--did you ever see the brochure that they published? "This is the CETA program at the Oakland Museum, and it's going to be the model for the whole country, for museums." They sent it to the National Endowment for the Arts, and the National Endowment people called me up--because they considered me to be the expert on CETA--and they said, "What is this program?" I said, "You tell me!"
[Laughing]

They said, "Well, we've got this brochure--is it really any good?"

I hadn't seen the brochure, and I said, "Read it to me! What does it say?" They talked about all these projects. Well, I knew from people who were working in it that those things weren't going on, at least to the extent that it was being [described in the brochure].

I said, "I don't think that that's really happening." The Oakland Museum was saying to the National Endowment, "Use us as a model to spread around the country." Then the National Endowment decided not to do that.

13. Supervision

Riess: How were CETA people in San Francisco supervised? How did that work?

Kreidler: It didn't work easily. I'm not the best person to ask about it because I don't know the exact chronology, but at a certain point they realized they needed more central order to it, and a woman named Anne Marie Theilen came in and really became an administrator for the CETA program. She still is in charge, and she's responsible for scheduling those people and taking care of a lot of their needs.

Riess: So that takes the burden, then, off whoever is the Neighborhood Arts Program director.

Kreidler: The San Francisco Neighborhood Arts Program at that time had really three people who you might call administrators, and they had an already impossible job. To take on 124 additional people, it's inconceivable that they could do that.

Kreidler: Yes, it was loose and it was hip, and it depended a lot on artists who had a sense of responsibility about what they were doing, and some of them didn't have that. Some of them really could not adjust to the notion of working on a fairly routine basis to provide public services. A few of those managed to stay in the program, but a lot of them either voluntarily left or were gradually squeezed out. Now it's become incredibly more tight, because the Mayor's Office sends around monitors to check that people are on the job.

The Board of Supervisors as well have their own staff of monitors. You know, there's this tension between the Board of Supervisors and the Mayor's Office over the CETA program. The Board of Supervisors feels that the mayor has too much power over CETA; that when you consider the enormous number of jobs in this city that are created under CETA, it's too much to leave solely in the office of the mayor.

So, under Harvey Rose's office within the Board of Supervisors, there's this whole staff of monitors, and they come around to each project. Of course, now there are many more projects than there ever were before, including one at this school, and we can expect to see the monitor from Harvey Rose's office here four times a year, and the monitor from the mayor's office I don't know how many times also.

It's not as loose as it used to be, and that's bound to happen. The whole tone of the early days of CETA was, "We have this enormous amount of money--let's spend it fast and get people employed real fast." Then you worried later about where you were going to get the supplies and who was going to administer it and who was going to be responsible for accountability--who was going to see that people would actually do the work.

14. Long or Short-Term Employment

Riess: Your thinking was that eventually the CETA program would be phased out?

Kreidler: That's a good point to bring up. I always felt that it would be around for a while--four or five years anyway. I had the hardest time convincing people that it would last any more than three or four months. Like so many things that the federal government does, this was very temporary when it first came along. It was a fairly adventurous thing for the Congress and the White House to accede

Kreidler: to, namely, this public service employment program, and I think the initial funding was for nine months. Maybe even less. That's a dim recollection.

A lot of people were hired on and said--the natural kind of tendency was, "Why should we get too serious about this? Because if we really get into providing public services, it just may be lopped off in a few months, and then we're back unemployed."

I was really pleading with people. I'd say, "The law says that as long as unemployment stays at a certain rate, this money will keep coming out to San Francisco." But the first few appropriations that came through were less than a year. At various times of the year, everybody thought that they were going to be laid off, and then the money would come through from Washington and they would sort of breathe a sigh of relief. But it was only for another six months.

Nixon and Ford purposely did that. They wanted to keep the whole thing jumbled up, I think.

But the first people were hired in December, 1974. That's three and a half years ago. And a remarkable number of artists have been working on CETA since that time. So it's gradually coming now to the point where more and more artists are accepting it as a serious thing and a fairly long-term thing.

The new CETA money that's coming along under what's called Title VI-A now, the legislation itself is just one year. That one-year deadline has not passed yet, so nobody knows whether the government will be serious about the one-year cutoff or not. Most of the nonprofit organizations are getting their money under this new title. That new title does not affect the workers who were hired in '74 and '75 and '76. But the new workers who were hired under this Title VI-A, supposedly they've got one year and that's it.

I think that politically it's going to be very difficult for Carter to pull the plug on it after a year and to lay off 300,000 people and to hire 300,000 new people. That's supposedly what will happen--it doesn't make sense! Everybody knows it doesn't make sense. The only reason that they wrote it that way was because certain people in the Congress, I guess, and maybe in the Carter administration also, felt that they wanted the flexibility to call a halt to it real fast if unemployment went down. So we don't know at this time what'll happen. Still, it's worth emphasizing that almost everybody felt that it was going to be just a few months and then that would be it. I'd forgotten that fact.

Riess: Yes. When you wrote your first proposal, it was for 24 muralists for a few months also, wasn't it?

Kreidler: No, no. It was for a one-year project, but the artists would be working in the project only a few months. In other words, the project would have, as far as I was concerned, a permanent existence. But artists would be brought in and given not only experience working on murals, but also certain kinds of classroom training in grantsmanship, let's say, or in how to put together a portfolio and how to market your work. It was to be a short-term program from the artists' standpoint, to give them recognition and hopefully get them some commissions, which would then allow them to survive. That was my very earliest idea.

Riess: That's why it was under Title I.

Kreidler: Title I, and Title I is a permanent title of CETA. Title VI is just an emergency title; supposedly it will last only as long as unemployment stays above a certain level. As soon as that level is passed on the down side, then it'll be eliminated. It's called a triggering mechanism; when unemployment rises, the money triggers on, and when it goes down it triggers off. But Title I is permanent.

Riess: Of course, there are still plenty of unemployed artists. In fact, what kind of effect did that have in the art community, to have some employed and some not employed?

Kreidler: It's difficult to say. First of all, there was a tremendous boom. My experience has been, around the Bay Area, that an awful lot of artists have benefited from it. It's very hard to say what percentage, but some of the very finest artists, definitely. There are so many qualified people that we had to choose from here in San Francisco, it's kind of pathetic in a way, when you realize the people who are being denied an access to those jobs.

15. Artists and the Work Force

Riess: So then the others are on welfare, or what?

Kreidler: Sure. It's unchanged. But across the country, the National Endowment now estimates that there are roughly ten thousand artists and associated workers (which includes guards and ticket-takers, lighting specialists) being employed under CETA at an annual cost of somewhere around \$85 million to \$90 million. So when you look at it from that standpoint--

Kreidler: Here's the best comparison I can think of. The whole budget for the National Endowment for the Arts is around \$120 million this year. When you consider that CETA is maybe \$85 million or \$90 million, it has become a major force in the arts in this country.

Riess: So \$120 million is going to institutional art?

Kreidler: Not strictly, because a little bit of National Endowment money finds its way directly to individual artists. They do have programs for jazz musicians and painters and photographers, but that's really a relatively small proportion of the overall budget.

I was just in a meeting the other day with the general counsel of the National Endowment, whose name is Bob Wade. He says that the Congress is insisting that they go more in the direction of funding individual artists, which very much surprises me. I don't think that the National Endowment is an institution that generally is very responsive to their needs, and I would think that they would tend to resist going in that direction. Of course, it's a mistake to think that CETA is necessarily going directly to individual artists; most of the money passes through some kind of an artistic institution. But it has to be used to employ an artist or some other worker.

Riess: What do you think of Jerre Mangione's idea that Congress should insist that 5 percent of all CETA jobs be given artists?*

Kreidler: I don't think that artists should be set up as any special category of worker. I think that that would work against artists in a way. He means by that, 5 percent of the CETA jobs ought to be set aside for artists?

Riess: Yes. Congress should now insist on 5 percent of the CETA jobs being given to artists, and that there be a federal commission on the arts with four leaders, a leader in art, theater, music, and writing, passing on all projects.

Kreidler: One problem with that is, who would implement that 5 percent provision? It would have to come down to the local prime sponsors, and there are something like 450 of those across the country. Well, in Des Moines, Iowa, it may be that the artists are, let's say, a quarter of 1 percent of the labor force, and now there's a

*"It's Time for a New W.P.A. for Artists," by Jerre Mangione, N.Y. Times, Sunday, April 27, 1975.

Kreidler: federal law that says that 5 percent of all the people that are hired in Des Moines, Iowa, have to be artists. They're suddenly getting, let's say, twenty times the representation in the CETA program that they would be entitled to as a consequence of their proportion of the unemployed work force.

Furthermore, artists are not 5 percent of the overall unemployed work force in the United States, they're not. They're more unemployed than most people, but it's not true that one out of twenty unemployed people is an artist in this country, I'm sure of that; there are not that many of them. So I would think it would be very artificial--you know, it gives artists undue kinds of recognition. Though I think as it stands right now probably artists are underrepresented in the CETA program, in comparison to their proportion of the unemployed work force.

Riess: In Mangione's article he said that the response to the expanded CETA program, as he refers to it, was nonexistent or skimpy in New York, Chicago, Philadelphia, and Boston.

Kreidler: It was. I can speak to New York and Chicago better than to the other cities. New York had enormous financial problems, and it needed the CETA program to pay policemen. Who's to say that artists are more important than policemen in New York? I can't make that argument. I think it's up to the local officials to decide that.

In Chicago it's true that under Title VI, initially anyway, they didn't hire many people. But they had an enormous program under Title I for the artists--the biggest that ever existed. That's out of existence now. But Chicago has come back. There was a front-page article in January, 1976, in the New York Times about the CETA program, and it was datelined Chicago, and I think it indicated they had something like two or three hundred artists in Chicago working under CETA. So I have a feeling they've changed. I don't know anything about Philadelphia or Boston. But the point here is that it's awfully hard to make those judgments on a national level as to how much should be done in each area for artists.

I don't think that philosophically I agree either with having artists as a special work category. Just from this standpoint alone, that if you're trying to integrate artists into the economy, it's best not to make them seem as though they're particularly special; I think that's their problem now--that they're regarded as a very special group of people, and that because of that they're isolated. If you label them as special and then try to force them into the system, I think it results in reaction.

I find it kind of interesting that out of the 450 prime sponsors, so many of them have seen artists as deserving. In

Kreidler: other words, they've decided themselves that they regard art as an important thing. They've been mostly, I think, persuaded by positive reasons rather than being bludgeoned into it.

I think that gradually they become entranced by it too, a lot of them. I can give you an example of that, by the way: In Alameda County, after they funded our program, they started not only funding arts proposals that came to their prime sponsor agency, but also they dreamed one up of their own and went out and just funded it, a symphony composed entirely of CETA musicians. I think that speaks of the sort of reform that was going on, which I think was much more permanent than if the federal government insisted on 5 percent.

Riess: Yes. Supposing you had never appeared on the San Francisco scene, who would have written the program for artists in CETA?

Kreidler: Oh, I'm sure it would have happened one way or another. In fact, I think this Seattle program that came along--it's very hard to know how much to attribute to what I was doing. I have heard that the people up in Seattle, when they started their program--which was the second one in this country--that they had heard about what we were doing in San Francisco. But it's completely plausible too that they didn't, because it was so different, what they were doing, from what we were doing down here. So I just don't know.

I'm sure that sooner or later--probably rather soon after I'd done it--other people would have thought of the same thing, because the problem of artistic unemployment is so pressing, that's all. It would have some way or another forced its way into the thoughts of some of those 450 prime sponsors. And certainly, if not because of the artist, perhaps, the more compelling reason would have been that those artistic institutions and museums and the symphonies and the operas would have been banging their doors down sooner or later also.

I remember in a lot of cities, like in Oakland, the museum was the city agent, and when the city is sending out its surveys to find out how it's going to get rid of all those CETA positions, sooner or later some of those museums and other kinds of civic-run arts organizations would have capitalized on it. Schools, libraries, and museums, probably.

Riess: When they learn to write the grants.

Kreidler: Yes, that's right. I'm sure it would have happened here in San Francisco also. I'm not sure Eunice would have thought of it, but people out at the de Young Museum were already using other kinds of federal Manpower programs to take care of their needs.

Kreidler: There's the summer youth employment program that employs mostly young black teenagers, and they were already using that. So I'm sure they would have thought of CETA sooner or later.

Riess: There was also a bulletin coming out from NEA advising cities that this CETA money could be used for the arts?

Kreidler: Yes. To the best of my knowledge, after the first dozen or so projects got going, the National Endowment heard about it (this was during the bicentennial, 1975 and '76). They had this staff called the Office of Bicentennial Resources Development. The National Endowment was interested in not only using its money to promote art in this country, but whenever they found anything else that was applicable, they wanted to put the word out to arts organizations and cities as to what could be done.

This little staff found out about CETA and informed Nancy Hanks about it, and she went to the White House and got President Ford to issue a proclamation encouraging local governments to use CETA for employing artists. Nancy Hanks was very good at those kinds of things. I know, because when I was in Washington I used to see her perform, and she could always get her way in the Nixon White House or Ford White House.

Anyway, this little staff at the Endowment set to work to document what was going on nationwide. There's a woman named Katy McGregor who was on the staff at that time. She has now been replaced by another person named Deirdre Fronchak. They have at various times done little surveys to see what was going on; they also put out press releases and alerted people to what was happening--the prime sponsors and arts organizations. So they kept pumping out this information. I always thought that they should have been more active than that, that they should have had staff from the Endowment running around the country and doing slide shows and videotape presentations.

They do have to be careful because they can't go out and push. The problem is that CETA was a block grant, revenue-sharing kind of program. You hand the money over to the local government, you trust their judgment as to what they do; you don't tell them what to do with it. But there's nothing wrong with telling them what their opportunities are, and I thought that the Endowment could have done that more forcefully. You were making the point earlier that sooner or later it would have happened, right, and that's true; but it happens sooner if people know that they have the opportunity to do it, that it's working successfully in other places. I think that a lot more could have happened under CETA if the National Endowment or the Labor Department or some national organization had really done a promotional thing. It could be easily twice as large as what it is today.

16. California's Support for the Arts

- Riess: Paul Bullock, in the article from the Equal Opportunity Forum [September 1977], refers to California as a state that has lagged in legislative and executive backing for the arts.
- Kreidler: Yes, true.
- Riess: That did surprise me. Then I wondered whether that's why it surged ahead so rapidly, because of the vacuum?
- Kreidler: Oh, I see. Now, there's a point. California, out of all the fifty states--we're talking about state government now, that's what he's referring to--the state of California has lagged. The state arts council only has a budget of \$3.5 million. There's more CETA money being spent in the state for artists than is being appropriated by the whole state government for the arts.
- Riess: And that compares poorly to Wisconsin, Mississippi, Louisiana--
- Kreidler: California is supposed to be something like fortieth on the list of states putting money into the arts. New York State, for example, has an annual appropriation of something like \$35 million for the arts, and California has a tenth of that. Puerto Rico is way ahead of California in providing money to the arts on a statewide level.

But that means there is a point there, I suppose, that arts organizations can't depend on grants from the state of California. They can depend on the National Endowment much better than they can depend on the California Arts Council. I suppose in a way that makes them all the more anxious to use CETA money, but I don't think so too much.

In New York State, where they have so much more money, they always need more. For two years I helped different groups in New York City. They would call me quite a bit; City College of New York called me up, various settlement houses called me, and I would send them everything I could about CETA and talk to them for hours over the phone [laughs] about how you do it, but it was right in the middle of that financial crisis. Didn't do them any good. They were still starving; I don't think it makes that much difference having a state arts council that has a lot of money and one that doesn't have a lot. I think either way there's still plenty of artists who need jobs.

17. Between Decision and Action

Kreidler: Working for OMB, you would make a recommendation to the White House, and more often than not it would be accepted, and something would happen out there in the country, but you never saw what it was that happened, it was always so far away. It might be a minor adjustment in the regulations of the Manpower program, or it might be putting an extra \$10 million here, but so what? You just never would see what happened.

That was something I always thought, "When I get out into the arts and I'm working with small organizations, there'll be a much more direct relationship between what you do--what decisions you make--and what actually happens." In a sense I suppose I was the first person to write one of these proposals, and in part I was responsible for getting it implemented, though most of that was done by other people--Steve Goldstine and Elsa Cameron and Ruth Asawa. They were much more involved in actually hiring the people. They were the people, in a way, who started it more than I did; I had the idea, but they did most of the work.

How much that influenced things that happened in other parts of the country, I don't know. Even in the starting of my own program over in Alameda County that I directed for three years, I don't know how effective my proposal was there because, as with the Oakland Museum, I didn't know whether they used it. And like I say, I don't know in Seattle whether my proposal, even though it was written earlier, had anything to do with influencing them.

In early 1975 there was this guy who was hanging around San Francisco who was anxious to see what the San Francisco Neighborhood Arts Program was doing with CETA to get it spread elsewhere. He asked me for a copy of the proposal and a little bit of money to get him down to Los Angeles to help promote it. He was destitute and I was sympathetic, so I loaned him a hundred bucks and he went down to Los Angeles with my proposal. I never heard anything!

Sure enough, a few months later Los Angeles started this kind of CETA program; it was quite different from what we were doing in San Francisco and I figured, well, they decided to do it; it didn't necessarily have anything to do with my proposal.

Years later, this guy [from Los Angeles CETA] came up to me and said, "Oh, boy, that proposal! I'm so glad that we got that."

I said, "How did you come by it?"

Kreidler: He said, "This crazy guy came wandering in, and he didn't know what to do with the proposal, so I grabbed it and gave it to some other people." This is somebody named Warren Christianson who runs the garden theater festival down there--very dynamic, interesting guy. If that happened, that's remarkable, but it's really hard to take any credit.

It's much different today, doing anything in a grandiose fashion. You know, you can point to somebody, some historical figure, like Harry Truman deciding to drop the atomic bomb. Well, that's a pretty direct sort of action, and that had major implications. But I think that as history has gone along, the separation between decision and action becomes greater. An awful lot more happens today in a corporate way, with a lot of people participating, than has been the case previously when I think individuals had much more determination as to historical results.

18. Relevance, not Reverence

Kreidler: Some artists may have felt they were being exploited. But I really do believe that an awful lot of them came to another viewpoint altogether, and that was if you're going to make art relevant the vast majority of people in this country, you have to be in that position of being in contact with the public and educating the public.

That also has very important implications for art: art is no longer simply introspective, where you're looking inside, finding revelations, and then just putting them down on canvas or in a poem, and the public--devil may care about them; that there are really true sources of external inspiration that come from the public also, that come from being in contact with a lot of different people which, when transformed into the medium of art, become germane to a whole broader population.

It's difficult to talk about, and I don't pretend to have seriously sat down and tried to analyze that. But I get this feeling that the artists are receiving other kinds of input from the work that they're doing with the public, and that it changes their art.

You can see this probably best if you read some of the literature on the WPA, looking back from a perspective of ten or twenty years at what they were doing and the artists with whom they came into contact, and the people. Certainly some of them didn't have much of a good experience with that at all. Certainly a lot

Kreidler: of what WPA really was, was to give the oils and the canvas to the artist, and the artist went into the studio and painted just as he had before, and then delivered the product.

But there were an awful lot of very good experiences of artists working on murals, working on books, working in dance companies. I'm thinking in particular of the composers' workshop in New York City where Aaron Copland worked. You were required in that workshop to compose a piece of music and to perform it--the composer had to actually be a performer and play the piano or do something, not just conduct--and then afterwards submit yourself to public criticism [laughing]--I shouldn't say "public criticism," but answer questions. That was the object: you performed, and people in the audience were there to ask you questions about it. I think that's a marvelous experience. It doesn't happen when you see the San Francisco Symphony. You go there in reverence, you sit there and you listen to it, and you have it conveyed to you, and then you walk out.

Riess: First you applaud like crazy! [Laughing]

Kreidler: You have to, and you have to stand when you applaud too. But you only applaud at the right place.

That's something that comes up to me over and over again. I've been involved a lot as a promoter or community arts, and a lot of people say, "You know, I'm really put off by art because there is this very formal kind of way that I'm supposed to approach it." (They don't say it this way, but this is boiling it down.) "I go into a museum and I have to dress in a certain way, and I can't touch the art, and I'm supposed to buy a catalogue at the beginning. Or if I'm in a symphony, I can only clap at the end of a piece and not between the movements, and I get embarrassed when I do things wrong." I think it's unfortunate. It puts a lot of people off.

Riess: How do you assess the success of the CETA artist program here?

Kreidler: There has been no attempt to really survey it thoroughly. There's one guy who's trying to do a book right now on the CETA murals that have been produced and he has asked me to write the preface to that. I don't know what to say, really!

End

Transcriber: Lee Steinback

Final Typist: Marie Herold

APPENDIX A

The following is a proposal from the Neighborhood Arts Program of the San Francisco Art Commission for \$265,140.00 for in-depth arts programming in the districts of the city and for workshops to make people's lives better. May 1970.

Joseph Alioto, Mayor
Harold L. Zellerbach, President, San Francisco Art Commission
Martin Snipper, Executive Director

THE NEIGHBORHOOD ARTS PROGRAM -- ITS HISTORY AND PHILOSOPHY

The Neighborhood Arts Program began operating as part of the San Francisco Art Commission in July of 1967. The objective of its founders was to serve community organizations anxious to involve themselves and their communities in the arts. Decentralization of the arts became the catchword description of the program's goal. As an early poster put it: "Arts for and by the people where they live and work."

Initial investigatory activities proved the N.A.P.'s major premise -- that a number of San Francisco communities felt the need to use and experience the arts but were blocked by a lack of information, facilities, funds and practical help. Thus, the N.A.P. sought to fill this gap by developing an equipment bank and a fund of information available without cost to any organization or individual interested in the arts. The equipment bank, which continues as a vital part of the organization, consists of standard theatrical tools, recording equipment, film equipment (and access to film rentals) and, our most popular service, design and mimeograph facilities.

The N.A.P. also provides inter-community communication -- putting organizations in touch with each other and with local performing groups. Making information available became an important function of the N.A.P. and continues to be central.

A workshop program was started to provide instruction in the arts for teen-agers, free of charge, in a number of San Francisco communities. This program has provided on-going arts activities in neighborhood centers that stimulate the latent art consciousness of the communities in which they are located and ferret out the burgeoning talent of our city. The areas with workshops are: Western Addition, Hunters Point, Sunset District, North Beach-Chinatown and the Haight Ashbury.

The N.A.P. is also a means of contacting the media. We publicize an organization's art activities by sending out press releases to all of the local Bay Area newspapers, radio and television stations, and magazines. In this way we are the community's only real liaison with the larger general public. We also provide fliers and posters which are distributed to announce an upcoming event.

The services that we offer vary according to the needs of the community but, in all cases, the organizations that we serve have integrated the N.A.P. into the life of their community. We work with over 130 organizations.

That we are successful in answering a real need can no longer be questioned. As far as we know, this country has few Neighborhood Arts Programs. The problems of over-centralization are nationwide, but San Francisco is one of the only places where an attempt has been made to deal with them.

The Neighborhood Arts Program's success can be attributed -- at least partially -- to the fact that we are an ongoing program -- not a quickly put together, diffuse, summer program. CONSISTENCY is the key in establishing rapport with community groups and in discovering and answering people's real needs.

The long range possibilities for a program with our philosophy are various -- decentralized, community-based art centers, more experimental art programs, community participation, workshops in every community in the city. These centers must arise from the communities themselves; they cannot be imposed from above. It has been the policy of the N.A.P. to encourage the development of these centers by programming first and talking later. And now, two and one half years from the beginning, the concept of cultural centers in the communities is taking hold. The N.A.P., with the black community leaders of Hunters Point, has just presented to the department of Housing and Urban Development a model cities proposal for such a center in Hunters Point. Two other plans are being developed -- one for the Mission District and another for Potrero Hill.

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THE NEIGHBORHOOD ARTS PROGRAM STAFF

The N.A.P.'s greatest strength is its organizers. For this organization to succeed the data it receives must be accurate. Therefore, its representatives in the communities must have access to information -- they should be involved in the arts scene there and participating in the life of the community. They must be able to deal sensitively with all the residents of that community and to encourage them to cooperate with their arts programming.

Most of the staff has been with the program for two years or more.

ROBERTO VARGAS and MARUJA CID both work in San Francisco's large Mission District. Roberto is an ex-Marine who earned his credentials on the streets. As a La Raza poet published in Chicano journals, his growing nation-wide reputation has led to an offer from Grove Press to publish his works. He also teaches a creative writing workshop and has organized Teatro de la Calle, a street theater for Mission teen-agers.

Maruja works with the more classically oriented Latin culture groups; immigrants from South and Central America who wish to preserve and develop their own national heritage. She studied flamenco dancing in Malaga and attended the University of Madrid. She is fluent in Spanish, Portuguese, Italian and French and has a bachelor's degree from the University of Colorado. At one time she spent eighteen months hitch-hiking throughout Europe. She has two children.

In Chinatown-North Beach, our organizer is LONI DING, a woman with an awesome and diverse background. She has a master's degree in social psychology from the University of California. She has also been trained as a fashion designer (San Francisco Art Academy), has done work in psychodrama (Langley Porter Neuropsychiatric Ward) and dance (S.P. Dancers Workshop). She has taught at the University of California, Mills College and the San Francisco Art Institute and has trained Peace Corps volunteers in Mexico. Her greatest asset is her knowledge of her own community. With great adeptness and fluidity she deals with Chinatown's Six Companies, Red Guards, Youth Councils and cultural organizations. She is also the mother of a very lovely and very new baby.

JOHN HENRY DOYLE is our organizer for San Francisco's two black ghettos -- the Fillmore (or Western Addition) and Hunters Point. As an actor and director, he produced two LeRoi Jones plays which, after negotiations with the Board of Education, were shown for the first time in a San Francisco public school. In addition to his programming and directing activities, John is also producing a Black teen-age musical for the Western Addition Youth (WAY) Club. In the past John has been a Park and Recreation Department director.

Organizing and programming in the predominantly white areas of the Sunset and Richmond districts is done by DENNIS DEASY and GINNY HOWE. Dennis has taught at Lowell and Woodrow Wilson High Schools and is a bassist and arranger for a local rock band. Last year he worked with Vincent O'Leary in San Francisco's unique Irish American cultural revival.

Ginny Howe is also a workshop teacher and her contribution to the N.A.P. will be mentioned further on.

The overseeing of the program's schedule is done by RICHARD REINECCIUS who is also largely responsible for the construction of our stage truck. Richard is the director of the Julian Theater, a neighborhood company located on Potrero Hill and one of the most productive groups.

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in San Francisco. He was a drama instructor at San Francisco State College and coordinated the work-study class from which came the first N.A.P. staff. The Julian Theater has recently received grants from the National Endowment and the San Francisco Foundation. Richard is responsible for the creation of a cultural center on Potrero Hill. He was the catalyst for the cooperative effort of the Potrero Hill Neighborhood House, the Julian Theater, the Community Music Center and the Neighborhood Arts Program to improve the life conditions in that area through the arts.

DON SANTINA has the title of Assistant Coordinator which means that he does everything conceivable to make the program work. He prints fliers, paints exhibit panels, prepares budgets, writes proposals and keeps track of the program's direction. He has a bachelor's degree in political science from the University of San Francisco and has worked as a janitor, truck-loader, mechanic and news assistant for the New York Times. He is a guitarist and song-writer for the Fabulous Flying Column.

STEPHANIE MINES writes press releases, assists organizations and performing groups in getting publicity and does the office secretarial work. She has a bachelor's degree in English literature from the University of Pittsburgh and has done graduate work at San Francisco State College. She is a published poet and political writer and can type 80 words per minute. During the strike at San Francisco State College she published her own newspaper.

The art work and printing which has become such a demanded speciality is done by ROBERT DZEIDZIC who studied painting and graphics at the San Francisco Art Institute. He has done layout work for National Lithograph in Seattle and graphics for the Public Library system.

NINA SERRANO has recently been added to the staff to assist us in getting better coverage from the media for our activities. She too is a woman of many talents -- poet, playwright, filmmaker, wife and mother. She has fifteen years experience in directing drama workshops. For the past nine years she has been producing and performing children's plays for the Bay Area's subscription radio station, KPFA. Her poetry and reportage has been published in the underground press. She has two children and has been married to the same man for seventeen years.

BECKY JENKINS is the workshop coordinator and an oft-quoted and articulate spokesman for the Neighborhood Arts Program. She has a bachelor's degree in drama from San Francisco State College and has performed in a number of local productions. She has worked for two of San Francisco's most active community arts programs -- the San Francisco Mime Troupe and the Performing Arts Workshop. Her experience as a waitress at David's Delicatessen should also not be discounted. She is currently on the Board of Directors of the Performing Arts Workshop, the Y and Intersection. She has appeared on numerous television programs and as a speaker at conferences on the subject of arts in the community.

JUNE DURN is the N.A.P.'s coordinator. She has attended San Francisco State College and Monterey Peninsula College, majoring in Political Science. She has worked as a political and community organizer for over ten years. Among her past employers are: The AFL-CIO, Committee on Political Education; the American Cancer Society and various political campaigns since 1958. From 1962 to 1965 she did political research and housing analysis for Hal Dunleavy and Associates. She belongs to numerous civic and community organizations such as the Haight Ashbury Neighborhood Council, SCOPE and Parents for Community Schools. She is currently on the Board of Directors of the Mission Rebels and the Western Addition Youth Club. She is married and the mother of four

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children, not to mention mothering an unruly and quixotic staff.

WORKSHOP TEACHERS

The Black Writers Workshop, located in a store front on Hayes Street in the Fillmore District, is now being taught by BURIEL CLAY. The workshop is funded both by the N.A.P. and the Watts Writers Workshop. Buriel Clay is a Navy veteran who received the Purple Heart for his service in Vietnam. Originally from Texas, he has attended the Old Dominion School in Virginia and the University of Rome extension in Gaeta, Italy. Buriel, formerly an active participant in the workshop, assumed leadership when the previous director retired to write his own book. Members of the workshop have been published in a number of local publications and have won California Writers Association scholarships. Two playwrights in the workshop will see their plays produced this summer.

The music workshop at the Telegraph Hill Neighborhood Center in North Beach is taught by LINDA KOTCHER, a classically trained pianist who is also a skilled jeweler and artist. With great resilience Linda encourages and teaches the children of diverse ethnic backgrounds who flock to her exciting classes.

In the Sunset District the facility being used is the Stonestown YMCA where an active drama workshop functions under the direction of GINNY HOWE. The workshop members have formed the "Embryonic Theater" and they have presented a number of original plays throughout San Francisco. Ginny has an M.A. in drama and cinema from New York University and has studied at the University of Lyon in France. Before coming to San Francisco she worked with teen-agers on New York's lower east side, in a production of "Black Orpheus". The production was filmed by CBS. Ginny has been very successful in both helping the members of her workshop and giving them a sense of independence and confidence. Because Ginny has so many talents (ceramics, leather work, sewing, weaving) and because she radiates life-enthusiasm she has "turned on" everyone at the Y and a number of people in the surrounding neighborhood. Largely through her endeavors, two Sunset community street fairs have been presented and new arts classes have been initiated at the Y. Because of the scope of her activities, Ginny is now our organizer in the Sunset District as well as a workshop teacher.

The newest of our workshops is taught by JUDY HOLTEN, a dancer, actress and director. The workshop is held in the Waden Branch of the Public Library in Hunters Point. The workshop members have already presented one original play. Judy has danced professionally and teaches dance for Temple Lutheran Church. She has a bachelor's degree from San Francisco State College and has taught drama for the Richmond Community Center and the YMCA. She directs her own Black theater group which has performed "The Amen Corner" in the Hunters Point community.

The Settlement House in the Haight Ashbury is a mixed art bag offering classes in photography, drama, poster making, painting. The five teachers who share a salary for one have been operating the Settlement House program for the past three years — one year without assistance from the N.A.P. Teachers at Settlement House are: MARGUERITE PENDERGAST (painting), ARCH WILLIAMS (poster making), CARLOS LEVEXIER (photography), APRIL WATKINS (ceramics), JEANNIE HILLIGAN (drama and photography).

FINANCES

Funds for the Neighborhood Arts Program have come from the following sources: the City and County of San Francisco, the Publicity and Advertising Fund of the City and County of San Francisco, the Rosenberg Foundation, the Zellerbach Family Fund, the National Endowment for the Arts and Humanities, the Summer HappenThing and the San Francisco Foundation.

FUNDS RECEIVED -- 1967 - 1970July 1967 - June 1968

City and County of San Francisco	\$	23,000.00
Zellerbach Family Fund		27,400.00 *
Rosenberg Foundation		<u>22,400.00*</u>
		72,800.00

July 1968 - June 1969

City and County of San Francisco	101,200.00
Publicity and Advertising Fund	13,000.00
National Endowment for the Arts	25,000.00
Zellerbach Family Fund	5,000.00
Rosenberg Foundation	<u>11,200.00</u>
	155,400.00

July 1969 - February 1970

City and County of San Francisco	23,000.00
Publicity and Advertising Fund	30,000.00
Zellerbach Family Fund	68,204.83
Rosenberg Foundation	18,900.00
Summer HappenThing	9,500.00
San Francisco Foundation	<u>37,500.00</u>
	187,104.83

*part of the monies from these grants were expended in 1968-1969.

54% of N.A.P. funds came from the private sector and the Federal Government

The Neighborhood Arts Program has sponsored or assisted 745 events with 130 neighborhood organizations in 110 facilities.

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programming

the following is an AREA BY AREA description of programming needs. The budget indicates MINIMUM needs for in-depth programming. This minimum budget will be supplemented by funds received by the central office of the NEIGHBORHOOD ARTS PROGRAM. If the minimum budget is not met in all areas, we will try to at least provide for in-depth programming in some of the areas.

cross-city programming must also be considered in those areas where a lower level of community consciousness or funding problems make it unnecessary to employ a full-time organizer or to establish a full time workshop.

our objective is to continue both in-depth programming and cross-city programming in as many areas as possible.

this outline also contains a brief description of the community, its racial and economic complexion and the extent of N.A.P. programming in that area. These conditions and the interest and direction indicated by the community people will influence the budgets and operations in each neighborhood.

the neighborhoods described are:

CHINATOWN - NORTH BEACH	HUNTERS POINT - BAYVIEW
MISSION - POTRERO HILL	SUNSET - RICHMOND
WESTERN ADDITION - HAIGHT ASHBURY	DOWNTOWN - SOUTH OF MARKET
OCEANVIEW - INGLESIDE - OUTER MISSION	

CHINATOWN - NORTH BEACH

An estimated 70,000 people reside in the small area of Chinatown. Its problems of power structures and poverty are quite well known and have been covered in two nationally distributed magazines. There are many diverse groups in this socially compact neighborhood. The wealthy Chinese power structure with its Nationalists and Chamber of Commerce; the needy Chinese old people; the non-English working force; the non-English unemployed youth; Chinese American youth; the Dropouts; the militants; the Youth Council; the students.

Within walking distance are the totally different districts of Manilatown and North Beach. Manilatown, while smaller than Chinatown, has many of the same problems between young and old, native-born and new-comer, and the ever-present threat from developers to buy the houses, hotels and recreation areas out from under the people. North Beach is still heavily populated with Italian Americans and artists from the post Beat generation. However, in addition to the large number of Black people in the projects near Bay Street, there has been a recent influx of ex-Haight hippies and it is becoming another "hip" area for the refugees from the now-violent Haight-Ashbury.

N.A.P. activity in these areas has been as diverse as the people affected. Last year the N.A.P. organized the first annual New Year's Street Fair which involved every group in Chinatown -- more than 45 organizations -- co-sponsored by the Chinatown Youth Council and the Chinese Chamber of Commerce (organizations which are usually barely on speaking terms).

During the summer we, with Self Help for the Elderly, initiated the Portsmouth Square Extended Living Room Concept with daily programming and information for the hundreds of old people who "live" in that park during the day. We have had a weekly film program at three locations for over eight months which has a full house every night.

Recently, we have begun a folk-lore collection -- students interviewing senior citizens on tape recorders about their early days in America.

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CHINATOWN (continued)

We have sponsored bi-lingual puppet shows and workshops in the ancient art of the paper movie. Other programs include Chinese classical music concerts, brush painting demonstrations, poster design contests and Chinese soul band performances.

UNLIKE OTHER NEIGHBORHOODS, SPACE FOR WORKSHOPS IS AT A PREMIUM IN CHINATOWN AND PAYING RENT A NECESSITY. At one time a N.A.P. workshop that was sharing its space with several other groups, lost most of its supplies. At another location, the workshop had hardly begun operation when the owners of the building closed it down for storage space.

A successful N.A.P. music workshop operates at the Telegraph Hill Neighborhood Center (see page four).

Films and shows have been programmed in the black housing projects and at the United Filipino Hall.

THE BUDGET FOR IN DEPTH PROGRAMMING IN THIS AREA

<u>ITEM</u>	<u>MONTHLY COSTS</u>	<u>YEARLY</u>
One organizer	700.00	
Two workshop teachers	400.00 each	
Plus 10% employer's tax		19,800.00
Supplies	150.00 per workshop	3,600.00
Equipment (sound, stage, etc.)		1,000.00
Programs (minimum of 30)		6,000.00
Workshop rental (matched by others)	100.00	1,200.00
TOTAL		<u>31,600.00</u>

MISSION - POTRERO HILL

This double district is one of the largest population areas of San Francisco. It is also the most racially mixed, and the N.A.P.'s most active area. Within this area are the Julian Theater, a community-based company which has performed weekly for five years; Casa Hispana de Bellas Artes, a Latin cultural group; the Artes Six Gallery, owned and operated by Latino painters; Centro Latino, a center for Chicano culture; the Community Music Center, and numerous groups with varying interests in cultural programming -- Mission Rebels, Arriba Juntos, New Thang Club, the Ethnic Library, Mission Coalition, La Raza, New Society, Potrero Hill Neighborhood House, Cortland Progressives, the Estonian Society, the Sons of Hawaii.

The Potrero Hill Neighborhood House, as mentioned earlier, has developed into a cultural center with music, dance and theater performances, as well as workshops in painting and photography. Parts of the East Mission are served by this center.

In the Mission District itself the N.A.P. has worked with blacks and poor whites but mainly with the distinctly different Chicano and Latin cultural groups of this predominantly Spanish speaking neighborhood.

The N.A.P. has initiated or sponsored a number of street fairs or fiestas, street theater performances and companies, a Spanish classical theater, workshops in flamenco dancing, Latin instruments, Mexican folk dancing, creative writing and rock band music arrangement.

Last fall the N.A.P. assisted in the presentation of the first serious

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collection and exhibition of Chicano and Latino painters from the Southwest and West: ARTES DEL BARRIO.

We have brought the famous Teatro Campesino to Dolores Park and new German playwrights to lecture at Potrero Hill.

THE BUDGET FOR IN DEPTH PROGRAMMING IN THIS AREA

<u>ITEM</u>	<u>MONTHLY COSTS</u>	<u>YEARLY</u>
Two organizers	700.00 each	
3 workshop teachers	400.00 each	
Plus 10% employer's tax		34,360.00
Supplies	150.00 per workshop	5,400.00
Equipment		1,000.00
Programs (minimum of 40)		<u>8,000.00</u>
TOTAL		<u>48,760.00</u>

WESTERN ADDITION - HAIGHT ASHBURY

The forces of time, redevelopment and changing social conditions have taken their toll in these two districts. Many black people have been redeveloped out of what was once the center of San Francisco's black population, the Fillmore. The once easy-living, flower generation scene of the Haight has become a nightmare of violence and mainlining. But while the convulsions continue, there are people in these areas who are working to soften the blow of these hard times.

Two of the N.A.P.'s most successful workshops are Settlement House in the Haight and the Black Writers Workshop in the Western Addition. "SETTLEMENT HOUSE" MEANS FIVE ART TEACHERS DEVOTED TO CHILDREN AND WHO SPLIT A SALARY FOR ONE. THE SETTLEMENT HOUSE HAS BEEN IN THE HAIGHT FOR FIVE YEARS.

The Black Writers Workshop, after being forced to change locations two times, is finally permanent in a storefront on Hayes Street. Its poets and playwrights have won awards throughout the state, sponsored heavily-attended lectures, and received offers for scripting from local t.v. stations.

The N.A.P. has also programmed street and park shows throughout both areas, concentrating our activity on the WAY (Western Addition Youth) Club, an umbrella organization for many smaller groups. In the past we have showcased EOC teenage soul bands, dancers from Paltenghi Youth Center and assisted in exhibitions of art and benefits for the Haight Ashbury Children's Center -- the only day care center in the area. WAY Club teenagers are currently putting together their own musical with the help of an N.A.P. staff member.

THE BUDGET FOR IN DEPTH PROGRAMMING IN THIS AREA

<u>ITEM</u>	<u>MONTHLY COSTS</u>	<u>YEARLY</u>
One organizer	700.00	
Two workshop teachers	400.00 each	
Plus 10% employer's tax		19,800.00
Supplies	150.00 per workshop	3,600.00
Equipment		1,000.00
Programs (minimum of 30)		<u>6,000.00</u>
TOTAL		<u>30,400.00</u>

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Downtown - South of Market (continued)

community street fair and a weekly film series. We also coordinated a number of shows featuring young singers, dancers and bands from the neighborhood. At St. Patrick's Family Center and Canon Kip Community Center we have sponsored Filipino cultural festivals, short-term workshops and senior citizens programs.

In the Tenderloin District the N.A.P. has provided a twice-monthly program at the Downtown Senior Citizens Center and we are now making plans for a similar program at Hospitality House -- a center for the street people of the area.

THE BUDGET FOR IN DEPTH PROGRAMMING IN THIS AREA

<u>ITEM</u>	<u>MONTHLY COSTS</u>	<u>YEARLY</u>
One organizer	700.00	
One workshop teacher	400.00	
Plus 10% employer's tax		14,520.00
Supplies	150.00	3,600.00
Equipment		1,000.00
Programs (minimum of 25)		5,000.00
TOTAL		24,120.00

OCEANVIEW - OUTER MISSION

In this large, racially and ethnically mixed area, N.A.P. has had success in small pocket districts like Visitacion Valley, by the Cow Palace, where we have sponsored a monthly film program, concerts and fairs. We have worked closely with the O.M.I. (Oceanview-Ingleside-Merced) Organization where black and white, middle and lower class residents meet and plan arts activities. For a year we had an arts workshop for children in the Ingleside District. DUE TO THE LIMITATION ON OUR FUNDS WE HAVE NOT BEEN ABLE TO CONCENTRATE FULL TIME STAFF IN THIS AREA OR FOLLOW UP REQUESTS FROM ORGANIZATIONS AND ARTISTS. With funding, of course, this area could be developed.

THE BUDGET FOR IN DEPTH PROGRAMMING IN THIS AREA

<u>ITEM</u>	<u>MONTHLY COSTS</u>	<u>YEARLY</u>
One organizer	700.00	
Two workshop teachers	400.00 each	
Plus 10% employer's tax		19,800.00
Supplies	150.00 per workshop	3,600.00
Equipment		1,000.00
Programs (minimum of 30)		6,000.00
TOTAL		30,400.00

SPECIAL CROSS CITY PROGRAMSI. COMMUNITY FILM PROGRAMS

One of the most repeated requests made to the Neighborhood Arts Program is for films of all kinds and, frequently, for any kind at all. The reasons are varied. The Chinatown-Manilatown weekly film series has always had a packed house regardless of the films being shown -- and they vary from

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COMMUNITY FILM PROGRAMS (continued)

Buster Keaton comedies to documentaries on Chinese culture. Audiences are composed almost entirely of old men who often see the same films over and over again. Why? BECAUSE THEY HAVE NO WHERE ELSE TO GO EXCEPT BACK TO A TWO ROOM APARTMENT WHERE THERE IS NO TELEVISION, NO FAMILY, NO RADIO. The silent film classics are great favorites because they go beyond the language barrier.

In another neighborhood a black group shows films of how Hollywood has abused the black man; or a theater group studies about Brecht through film; or a community workshop watches a filmed demonstration of leather working methods or dance technique. And there is a strong demand for just plain feature films and cartoons to help a community share an enjoyable evening together.

San Francisco also has a growing number of experimental film-makers whose works have been shown at N.A.P. programs. SHOWING THE WORKS OF BEGINNING ARTISTS, ESPECIALLY IN THE VITAL AND CONTEMPORARY ART FORM OF FILM-MAKING, IS ONE OF OUR MOST IMPORTANT TASKS AND WE ARE PROHIBITED FROM DOING A MORE THOROUGH JOB ONLY BY BUDGET LIMITATIONS.

THE BUDGET FOR A CROSS-TOWN FILM PROGRAM

<u>ITEM</u>	<u>YEARLY COSTS</u>
Acquisition of films to begin a film library: features, ethnic films, films on ghetto life, 16 mm experimental films, how-to-do-it art films, special childrens' films and shorts.	10,000.00 *
Projection equipment (7 sixteen mm projectors and screens and related accessories -- reels, bulbs, etc.)	7,000.00
Film rentals and lecture fees (for lectures by film-makers on their art)	5,000.00
Part-time film curator to arrange shows, help select and train projectionists and to be responsible for films Plus 10% employer's tax	5,500.00
Insurance and repair costs	<u>1,000.00</u>
TOTAL	<u>28,500.00</u>

NOTE: We estimate 15 showings a week at 12 locations; 780 showings a year; with a total attendance of 10,000.

*A one time, initiating request. Once the library is established these acquisitions will not have to be made a second time (hopefully).

II. SENIOR CITIZENS PROGRAM

There are over one hundred thousand senior citizens in San Francisco and studies show that the majority of them are living alone, either in the six public housing centers or in private sanitariums and homes, or in the dingy apartments of the Tenderloin, South of Market, Chinatown and Mission districts. Most have fixed and inadequate incomes and spend the end of their days looking out the windows of shabby hotels. OUR ORGANIZER IN CHINATOWN WAS ONCE ATTACKED BY A MILITANT GROUP FOR SPENDING TIME WITH THE OLD PEOPLE'S FOLKLORE. TO WHICH SHE ANSWERED: "YOU CAN'T WRITE OFF AN ENTIRE GENERATION."

Since its beginning the Neighborhood Arts Program has tried not to write off that generation. We have provided programs at

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many of the senior citizen centers the year-round. We have recently been asked to provide a pilot program for the six senior citizen centers operated by the Housing Authority. WE HAVE PIONEERED IN ATTEMPTS TO PRESENT ARTS PROGRAMS IN THE LOBBIES OF THE TENDERLOIN HOTELS WHERE THE MOST DESTITUTE OF THE ELDERLY ARE FORCED TO LIVE.

The programs that we have presented for senior citizens are rarely complex and we have not been able to begin workshops. We have featured folk-singing performances, choral singing, small opera performances and old films.

THE BUDGET FOR A SENIOR CITIZENS PROGRAM

<u>ITEM</u>	<u>YEARLY COSTS</u>
Organizer - to coordinate programs on a half-time schedule	5500.00
Programs (an estimated three per week)	<u>15,600.00</u>
TOTAL	21,100.00

III. COMMUNITY PRINTING OPERATION

The designing and printing of fliers and posters for community arts events has rapidly become the most popular N.A.P. service. In the early days, when few community organizations and artists knew of this service, we could afford to operate an old multilith machine, using plates which took three days to make. Within six months we had to switch to a Gestetner electro stencil copier and a mimeograph machine to meet the increased demands for printing. OUR TWO PRINTING MACHINES ARE NOW RUNNING AN AVERAGE OF FIVE HOURS A DAY. THE NEIGHBORHOOD ARTS PROGRAM HAS PRINTED OVER A HALF-MILLION FLIERS, POSTERS, MAILERS AND PROGRAMS IN TWO YEARS.

Due to budget limitations we must turn away four or five requests a week. We provide our printing service free of charge for non-profit or low-cost events, exhibits, benefits and concerts. Most of the organizations we work with cannot afford normal printing costs. There is a desperate need for low-cost publicity services so that a community group can inform the general public of its activities.

THE BUDGET FOR A COMMUNITY PRINTING OPERATION

<u>ITEM</u>	<u>YEARLY COSTS</u>
Artist to design and lay-out fliers and posters Printer (at 3/4 time) Plus 10% employer's tax	13,860.00
Paper supplies (mimeograph and poster paper)	3,600.00
Machine maintenance (including ink, screens, rollers, etc.)	1,800.00
Artist's supplies (pens, brushes, paper, type faces, inks, etc.)	<u>600.00</u>
TOTAL	<u>19,860.00</u>

TOTAL BUDGET REQUEST \$ 265,140

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A FINAL NOTE

PEOPLE have often asked us: What is an organizer? What sort of classes do your teachers teach? We understand all the rhetoric about the community -- but, what is your ultimate goal? AND, REALLY, WHAT DOES ALL THIS HAVE TO DO WITH SERIOUS ART?

THE N.A.P. organizer is a person who feels that the quality of life could be better in his community. Art is his tool and his pass key because art transcends politics and yet is political in the real sense of the individual reacting to himself and his surroundings. Does he like his world or doesn't he and how will he say it to his fellows? The choice of expression is his.

An organizer brings people together. He is a go-between for opposing groups. He seeks out talent in his community and looks for organizations that want to do something. He is den-mother, supply clerk, accountant and chauffeur. He hauls sound equipment in the trunk of his car and fliers in the back seat. He spends hours on the telephone and at meetings. He checks out equipment and truck schedules and tries to get every dollar's worth because there may not be many dollars around. He knows he will have to hammer up an art exhibit on Saturday and run a P.A. system the following Sunday. And there will be even fewer week-ends next month when he doesn't have to work.

Public school administrators, with their insistence on classes and hours and bell ringing, would probably look askance at the workshop program. There is no classical teacher-student relationship where person one imparts esoteric knowledge to person two. THE WORKSHOP TEACHER, LIKE THE ORGANIZER, IS WITH THE PEOPLE IN HIS NEIGHBORHOOD, GUIDING THEM, OFFERING SUGGESTIONS FROM HIS OWN EXPERIENCE BUT LEARNING AS MUCH FROM THEIR EXPERIENCES.

In most cases, the workshop teacher has been well trained in his art form. But that becomes secondary when a class is free and non-compulsory. Who's teaching whom? The teacher/person must have an aura of magic -- a light to which others are drawn. She must be ready to clean the floor of the workshop or calm anxious parents or put up a freaked-out teen-ager overnight. She must contend with community center administrators who many times become envious of the workshop's success or librarians who are fussy over a little leftover clay on the floor.

That's more or less what an organizer and a teacher are -- workers in a community with some kind of singleness or purpose, who grow and live with the community where they work. Organizers and teachers reject the continuing pressure to bring in headlines, movie star performers for a one-night stand. They know the talent and the creativity is much nearer at hand -- and it's there all the time, not for just a few hours. WE SEE THE PEOPLE COMING TOGETHER OVER ART. They know the possibilities for igniting joy -- for developing a feeling of self worth -- dignity.

APPENDIX B

The following pages are taken from Nurturing the Arts: A Report on the Public Service Work of the San Francisco Art Commission's Neighborhood Arts Program, a working draft. The complete draft may be available for further study. Apply to the Arts Information Director, Art Commission, 165 Grove Street, San Francisco, Ca. 94102.

ART COMMISSION CITY AND COUNTY OF SAN FRANCISCO

Neighborhood Arts Program

April 6, 1978

Suzanne Riess
Regional Oral History Office
Room 486 Library
University of California at Berkeley
Berkeley, CA 94720

Dear Ms. Riess:

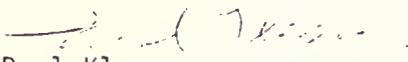
Here is the material we discussed. The title of the manuscript is:

Nurturing the Arts: A Report on the Public Service Work of
the San Francisco Art Commission's Neighborhood Arts Program

Prepared for the San Francisco Art Commission
By Paul Kleyman and Barbara Winer

This is a working draft and was never published, but we would appreciate proper attribution of title and authorship by anyone quoting it.

Best regards,


Paul Kleyman
Arts Information Director

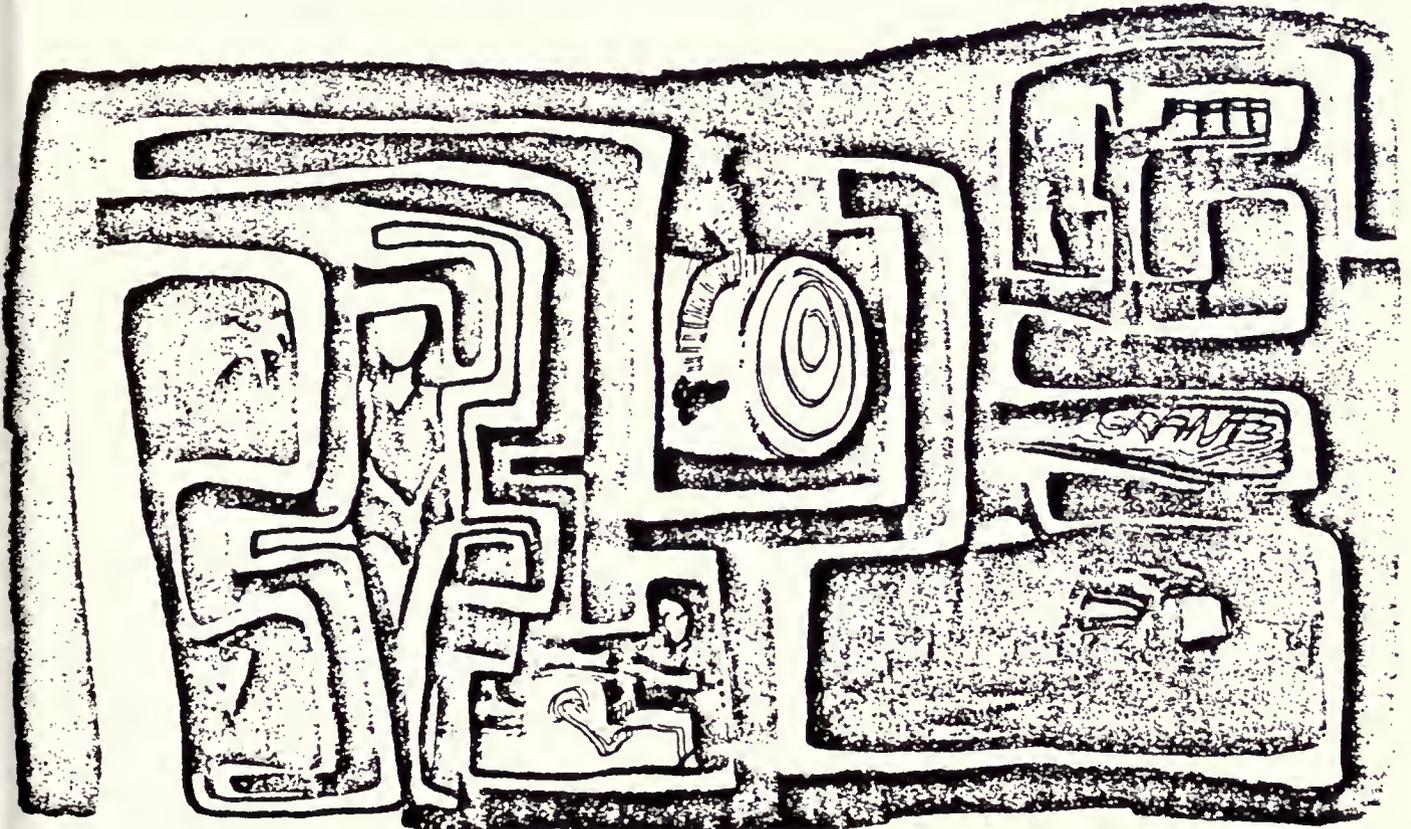
NEIGHBORHOOD ARTS PROGRAM

NAP is a response agency of the San Francisco Art Commission established in 1967 to nurture the development and growth of art in the city's neighborhoods. To accomplish the task, NAP sponsors free classes and workshops throughout the city, and provides a variety of support services and technical and organizational skills to local artists and art groups.

NAP's services include: 1) free printing and design of colorful flyers announcing art events and activities; 2) loan of sound amplification, film projection and other equipment; 3) portable stages and two stage trucks; 4) use of the Neighborhood Arts Theater, 200 Buchanan St., in San Francisco, for rehearsals, classes, workshops and performances; 5) advice in proposal writing, grantsmanship, applying for non-profit, tax-exempt status and other legal-technical needs; 6) free consultation on publicity and public relations, and distribution of the NAP booklet "How to Manipulate the Media," which covers the basics of obtaining free public service air time and print space in the Bay Area; 7) assistance in organizing community art projects and activities; 8) technical aid and manpower for community arts performances and events.

NAP is also supervising, in conjunction with the Alvarado Arts Workshop, approximately 130 artists and gardeners who are employed in public service jobs under the federal Comprehensive Employment and Training Act (CETA). Artists and gardeners are available to conduct workshops, coordinate projects and serve as consultants in the schools and in the community. This project is being conducted in cooperation with the Mayor's Office of Manpower. For further information call 626-1519.

NEIGHBORHOOD ARTS PROGRAM...165 Grove St....San Francisco 94102...Phone 558-2335



San Francisco is a city of color and life. We are artists, painters, performers, writers. We are part of the government and are serious about bettering life for people who live and visit here.

The San Francisco Art Commission's Neighborhood Arts Program: we began supporting and assisting art in the neighborhoods in 1967, nurturing a store-front museum here, boosting an Afro dance school and company there, teaching art and organizing festivals all over town. Part of NAP's job is to seek ways in which local artists, a chronically underemployed group in these depressed times, can find work, especially in fields where their talents have seldom been integrated. So, in 1975 NAP became the first art program in the United States to hire artists under the federal government's public service jobs program authorized by the Comprehensive Employment and Training Act of 1973 (CETA) and NAP suddenly acquired nearly 120 new employees.

In the Spring of 1976 CETA cultural workers included 49 visual artists, muralists and photographers, 29 performers (dramatists, dancers, musicians, puppeteers, jugglers, a magician and others), 21 gardeners, eight poets, four organizers, four theater technicians, a pair of community arts grant writers and editors, a festival organizer, an architect,

three clerical workers, four "scroungers" hired to seek industrial and corporate cast-offs for use by community artists and gardeners -- and two administrators. They are serving 12 hospitals, prisons and health centers, three child-care centers, 14 Recreation and Park Department sites, 40 public schools serviced by the Alvarado Art Workshop Program, 15 community service clubs, church centers and radio stations, six museums and community galleries, 15 neighborhood cultural facilities and eight festivals, workshops and art-related conferences, all with concentrated programs. The extensiveness of their work is exemplified by the mural project: 36 murals completed, 17 murals in progress or planning, 17 consultancies, and 6 sites where muralists are assisting community or CETA artists. And more agencies, institutions and community gathering places are touched by CETA artists on a one-time basis.

Here are some of those you will meet along the way of this document:

* Miss Grace Love Berry, now 80, was once a lay preacher with Father Divine in Philadelphia. She discovered a new career singing gospel music with the CETA Tale Spinners. Miss Berry lives in one of the city's Housing Authority low-cost facilities for the aged. When CETA performers Joe Bellan and Sandy Archer decided to organize the Tale Spinners, an entertainment troupe for the elderly, Miss Berry responded to their call for older performers. Later, she was hired under CETA, with a special half-time

It is a town of seven hills on which 700,000 people from around the world marble like the brilliant liquid light shows of the 1960's. Hop on a 22 Fillmore bus in the fashionable Marina area, and ride steeply into wealthy Pacific Heights, down past Japan Town through the black Western Addition, now strangely leveled for redevelopment. Across Market Street it turns left into the Mission District (the sweet baked smells of the panderias) passing Mission Dolores, the city's founding site, and onward bending around the lower end of Potrero Hill, finally turning back at Third Street along the shipping docks on San Francisco Bay. One cannot ride a bus here that does not transvers cultures from the corners of the earth.

But in the world's most culturally vivacious city the demand is only recent for services that enable communities to dig into their roots and wave their pride of centuries with artistry and flourish. As in most American cities, San Francisco's public resources for culture have been dominated mostly by classical Western European institutions and presented in a manner comfortable mainly for well-educated classes. Moreover, the high-brow system tends to deny recognition and a living to most of the growing number of working artists of any cultural background and training, as well as to isolate the importance of the arts from their every day value as a natural community resource.

The city of San Francisco was ripe with neighborhood cultural vitality by 1967, the summer of love. Poster and light show artists were drawing international attention; Janis Joplin, the Jefferson Airplane and Grateful Dead were a musical movement called the San Francisco Sound, and they played in Golden Gate Park for free; the nationally acclaimed San Francisco Mime Troupe had been delighting audiences in parks and neighborhood halls since 1963 with brilliant satire ala comedia del arte. San Francisco

artists were "making it" without the games of traditional galleries and other such vehicles. The response of city officialdom to this small renaissance was filled with fear and misunderstanding. Park performances were restricted, legislation unplugged amplified music, a police tactical squad trained in riot control was alerted when large youth gatherings were expected.

Although unrest bubbled at the surface in 1967, many local city officials and artists were conscious of need for long-term support for the arts and their increasingly visible expression in residential areas. In 1963 Mayor John F. Shelly was elected on a platform which advocated neighborhood arts. The proposal was drafted by Martin Snipper, now director of the Art Commission, and art commissioner Jeremy Ets-Hokin. While no program was inaugurated until the last months of Shelly's administration, Snipper did budget neighborhood participation into the 1966 annual art festival, which he then directed.

Meanwhile, a 1965 bond issue to finance a performing arts center was soundly defeated by San Francisco voters, especially middle class residents fearing increased property rates and wary of a tourist attraction local citizens could seldom afford to enter.

When Snipper was appointed Art Commission Director in January 1967, he was visited by San Francisco State College (now Univeristy) professor Art Bierman, founder of the Neighborhood Arts Alliance, a non-profit organization devoted to implementing community arts services, and artist Rod Lundquist. Aware of Snipper's interest in helping community artists, the pair proposed the creation of a program by the Art Commission to include a director, office, equipment and so on, and through which S.F. State students would work as neighborhood coordinators.

According to Snipper, "It was hoped that the neighborhoods would re-

spend voluntarily." The three agreed that the Art Commission ought to offer supportive services only and that neighborhood art councils should form to determine programming for their communities. Snipper's \$23,000 budget request for the neighborhood project quickly received endorsements from both major San Francisco newspaper critics, and Beirman's alliance began lobbying for approval of the line item. Expecting to receive only \$3000 for a second year of neighborhood participation in the festival, Snipper was surprized to obtain his entire request. On July 1, 1967, Rod Lundquist became NAP's first director.

Initially, Snipper recalled, "the program did not get off the ground." It was unprepared to place students when they were available, and S.F. State's participation quickly proved unfeasible. Students in a semester long field studies class were inadequate for the sustained organizational work needed. Also, the neighborhood councils were not readily forming. After experiencing several months of NAP's birth pangs Lundquist decided to resign and recommended June Dunn, an experienced community organizer, to succeed him. Before leaving, Lundquist, working with Dunn and S.F. State students, produced the Program's first event, a performing arts festival called the Afro-American Thing.

Dunn quickly activated NAP with free concerts, films and theater performances around the city. The Zellerbach Family Fund and Rosenberg Foundations supplimented the first year budget, raising it to a total of \$72,800. The Program soon took hold and the following year's budget, including city, private and National Endowment for the Arts funding, surpassed \$150,000.

A major Dunn innovation was the hiring of community artists as district organizers to seek and assist resident artists, coordinate facilities and resources, and stimulate art activities, such as concerts, festivals and

art workshops. The district organizer system became fully developed after Dunn's departure in the summer of 1970, under the co-directorship of Stephen Goldstine, the current NAP director, and Eric Reuther. Goldstine's analytical astuteness and backgrounds in music, painting, photography, and philosophy combined with Reuther's extensive political organizing experience to give the program a firm programming and structural foundation.

The interests of community arts were propelled further in 1973 when the Performing Arts Center was once again set forward, and once again community artists, now better organized and more visible than in 1967, successfully lobbied for a community cultural centers program to be funded by federal revenue sharing. This program, which will affect a dozen neighborhoods, and the CETA arts program represent the major thrust of NAP's activity during the past year and ^{Project}~~project~~ the most exciting cultural explosion to happen anywhere in the nation.

THE SEED OF CETA

John Kreidler was eager to return to his native San Francisco to apply his newly shaped skills as an arts administrator. He had ^{spent} five years of analysing budgets, ^{policy and legislation} for the Department of Labor's Manpower Administration and the Office of Management and Budget. Part of his research went into what would become the body of CETA legislation, yet he found himself anxious to become involved in less abstract work, in work that had direct impact on the public's access to the arts.)

So Kreidler bade good-bye to the civil service and enrolled in Hyman Fain's graduate course in arts management at UCLA.

"I wanted to enter a field where creative administration is needed and where experimental ideas could be tested. I'd always loved the arts." Members of his family are artists and Kreidler himself occasionally works in metal sculpture and painting. His master's thesis at Berkeley had been on the federal art projects of the Depression, and his pervading interest became the largely unexplored and seemingly hopeful field where art and government met in public interest. Kreidler knew that San Francisco had spawned the model community arts program for the nation and determined that his six-month internship as a UCLA graduate student would be spent with San Francisco Neighborhood Arts.

While at UCLA Kreidler had been involved in labor market studies of the arts job market, under a CETA research contract to the university's Institute of Industrial Relations. "We were trying to understand how high school kids in poverty areas like Watts and East LA got jobs in the arts. Some of the ideas that went into the CETA proposal in San Francisco were formed during this work."

There were precedents at the Art Commission. Kreidler learned that

muralists and high school age mural apprentices had been employed through

Neighborhood Arts in 1971 under the defunct STEP Program (Supplemental Training and Employment Program), a state program receiving funds from the Federal Department of Labor. Also, the Art Commission had been using the Emergency Employment

Act to hire several clerical and technical assistants, such as Ralph

Maradiaga, Co-Director of the Galeria de la Raza and Howard Lazar, coordi-

nator of the Street Artist's Program. Within a few weeks on the Program

Kreidler drafted a proposal to hire more such aids, and the Art Commission

found itself with paid help for its Capricorn Asunder Art Gallery, a cler-

ical assistant for its office, and a new Technical Director for NAP, Jack

Davis, long respected for his commitment to community theater, and the former Theater Director

at Lone Mountain College.

Kreidler engaged in long conversations with NAP Visual Arts Coordinator Jim "Buffalo" Bratrud and several muralists about the chronic need for decent paying work -- and for murals to enliven the neighborhoods. He learned that Michael Nolan, a community cultural worker, had written a plan for public hiring of artists, a sound rationale lacking only a specific legislative hinge.

Kreidler acknowledged off-handedly, "At one point in August I sat down and wrote the initial proposal. It took me three days, and it asked for 45 muralists to be hired under Title I monies for training and short term employment. Then I made about 50 copies and passed it around for comment."

He delivered a copy to Eunice Elton, Director of the Mayor's Office of Manpower, "who immediately liked it but thought we were asking for too many positions." She passed the proposal on to two of her aides, Wes Dixon, who was soon to be promoted and moved to other projects, and Jim Nybakken, now with the San Francisco Redevelopment Agency. Nybakken is credited by Kreidler with reshaping the proposal to conform to San Francisco's "mechanisms for CETA implementation."

According to Nybakken, "Wes and I had talked about doing something for artists in San Francisco, but nothing actually happened until John came to us." Dixon explained that the proposal was problematic: "One of our major worries was that CETA had to be educational, not a direct service to artists. We can't pay individual artists under CETA guidelines to create individual artworks. For one thing the legal problems of ownership are too complex. But, mainly, our whole reason for being here is to serve as a transitional program that moves unemployed people into new potential employment areas."

Moreover, he said, "Artists are considered particularly negative from a permanent employment standpoint." By nature artists are committed to a creative livelihood and their dark attitude toward "making a living" from "9 to 5" strains the credulity of a project to open permanent job opportunities for the hard-core unemployed. On the other hand, the Art Commission and Manpower staffs sensed that the program could unlock new and significant employment areas for artists in public service settings. Manpower was enthusiastic but cautious.

Manpower considered the project and Kreidler explored other artist employment avenues through the Art Commission and other local institutions. Meanwhile, Manpower officials learned that a great deal of money would soon flow into the city under Title VI, Public Service Employment. Nybakken stated, "We needed to set up a lot of jobs, and we were tired of hiring clerk typists. The arts project was one of the very rare creative proposals that had come through, and it turned out to be one of the few things we could look to with real pride."

Kreidler received a letter from Elton in early October asking him to rework the proposal for Public Service Employment and submit it through

the Art Commission. Her office suggested that 24 positions be requested.

"I was amazed," says Kreidler. "They always took the idea seriously; they never laughed at it."

CETA'S WEE HOURS

Kreidler and Goldstine realized that NAP was not prepared to handle so many new employees, so Goldstine contacted the Fine Arts Museums of San Francisco (FAMSF) and met with Elsa Cameron, Curator in Charge of the Art School. FAMSF had requested six CETA artist in residence positions at an earlier date and had received two positions for the Trip-Out Truck that October. Additional positions would enable more community oriented programs and would free museum funds for materials and supplies. The opportunity to share positions with the Art Commission was readily accepted.

The three composed the document requesting jobs for 12 visual and 12 performing artists. The writing was not enough however, and Elton and her office's top CETA administrator Robert Won had to be convinced that it would work. Prospects for approval were erratic. One day it would be a sure thing, a week later perhaps four positions, then nothing, then again... The Art Commission's Executive Director Martin Snipper, at first skeptical that the City would buy the idea, cemented the proposal with his combined enthusiasm and bureaucratic expertise. Snipper had been a WPA painter and was sure that the project could greatly benefit the city and work as a model for public service hiring in the arts around the nation. Moreover, he had worked well with Won in handling several positions under CETA's antecedent Emergency Employment Act.

In January 1975 all 24 slots were granted, and the Art Commission was given three days to alert community artists that the jobs would be posted for application on Thursday morning at Manpower's 45 Hyde Street office. Specific job descriptions were not made available beforehand, and only three applicants per position would be interviewed. This standard procedure proved inadequate.

"We were stunned by the response," admits Dixon. Kreidler had argued in the proposal that official labor statistics covering art and entertainment related areas were too general to reflect the true extent of unemployment, especially among black, Spanish surname and Asian American artists.

Manpower's Carol Sam was assigned to oversee the arts project, and she describes what happened: "We never expected the enormous response to the first hiring. People were waiting in line at wee hours of the morning. We had 300 applicants for the 24 jobs." The dismal scene of hundreds of jobless artists scrambling for a decent livelihood that chill day helped secure the next batch of 89 jobs.

Because of her strong Civil Service background, Sam was assigned the arts project in addition to her normal duties monitoring 2500 Manpower positions. "The arts project was an unusual pilot, and Manpower wanted to insure that it conformed strictly with Civil Service regulations." Initially she found four Civil Service classifications in which to fit the job needs outlined by Goldstine, Kreidler and Cameron. Later, she would supervise all "hiring, case loads, terminations, problem solving and trouble shooting" for Manpower.

The interviewing panel for the first 24 positions included Sam, a staff member from Neighborhood Arts and a prominent artist in the field being considered. Sam recalled, "The auditions took a week. We saw films, jugglers, ballet dancers, even tap dancers who performed on table tops. The performances included everything from the very amateur to the very technical and professional."

CETA'S TRAFFIC JAM

Even as these interviews were conducted word came to Goldstine that another, much larger batch of art workers might be approved. A week after the first hiring Manpower called him with news that the Art Commission would be assigned another 89 jobs, 60 of which would be co-administered

with the Alvarado Art Workshop Program, Inc. teaching art workshops in the city's schools.

The Alvarado Art Workshop began as participation projects by sculptor Ruth Asawa and other parent artists in 1968. In 1974 it involved 40 San Francisco schools and had gained national acclaim. The program engages professional artists to work with parents, teachers and school administrators in guiding children in painting murals, creating gardens, sculptures, multi-media performances and the like, projects which also delightfully improve the physical environment of the schools.

Alvarado had first approached the Manpower Office for positions to expand its school and community program in cooperation with six municipal agencies. Combining the Alvarado and NAP proposals resulted naturally. Asawa had been an active member of the Art Commission which had a long record of cooperation with Alvarado. The plan was for Alvarado to draw on the artists' talents in classroom settings, while the artists would be able to join projects in other community settings through NAP's resources.

Meanwhile, NAP's modest staff of eight full-time and 16 part-time salaried employees seemed suddenly to be bursting at the seams, and NAP's Associate Director Roberto Vargas worked quickly to fashion a working structure along art disciplines. He diagramed six cells representing poets, dancers, dramatic performers, visual artists, musicians and one for the 20 community gardeners included in the second hiring to work mainly through Alvarado. Each cell was to appoint a leader who would coordinate its administrative paper and legwork and guide the group in relating to the three-pronged administration of NAP, with its already over-burdened district organizer staff, Alvarado and the de Young Art School.

To untangle this traffic jam the Manpower Office permitted the project to have one administrator and an assistant. "It was a formidable job - very rough at first, but it was elating to see it take shape,"

exclaimed Anne Marie Theilen, whose most complex previous administrative assignment had been co-directorship of the much smaller Alvarado program. She now found herself with a staff of 113. Sam concurred, "A major problem was the need for more supervision."

Theilen looked back on initial problems. "Supervision was difficult in the beginning for several reasons. One was working out details of our on-going relationship with agencies that had not previously involved artists. Second, many artists were already working on valuable community projects, and we had to determine how to support those efforts. Also, NAP organizers, whom we originally thought would help supervise these artists, were themselves deeply involved in specific activities in their districts. They looked to CETA to support their programs.

CETA SCROUNGERS

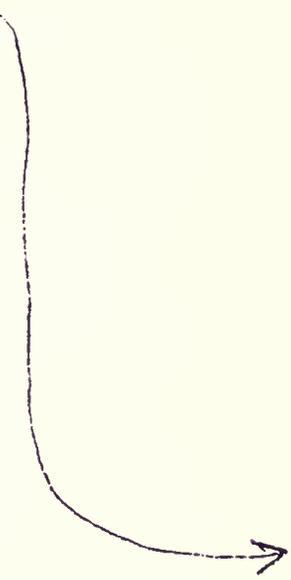
The second major problem was the lack of adequate funds for materials and supplies. CETA legislation allows the local prime sponsor, in San Francisco the Mayor, to release up to 10 per cent of a given project grant for non-capital operating expenses. However, despite an oral promise from then Mayor Joseph Alioto that the money would be made available, the city chose to retain its funds exclusively for salaries. Muralists had no paints, musicians had no instruments, gardeners lacked tools and seeds, but there was a surplus of angry incredulity within the project.

Carol Sam: "Anne Theilen was instrumental in getting funds from private sources. She deserves a great amount of credit for getting the project moving."

From Alvarado's budget, now substantially freed of salaries due to CETA, \$10,000 was earmarked for CETA projects in the schools. Ironically, Alvarado's School District budget was cut from \$85,000 to \$35,000 for the fiscal year 1975-76 due to CETA support. Other funds tapped were the San Francisco Twin Bicentennial for \$5000, the Zellerbach Family Fund

for \$7000, the Philip Dodge Foundation for \$500. More would come and individual projects attracted their own monies -- the Tale Spinners, the Pickle Family Circus, Make-a-Circus. Other agencies drawing on CETA artists were asked and sometimes pressured to contribute financially.

The San Francisco Housing Authority was involved with the CETA arts project from the start. The department's community projects liaison Ron Mermel requested muralists and gardeners for the city's depressed, low-rent housing projects. Until he left the program later that year, Mermel worked to convince the Housing Authority that art programs are valuable and he helped loosen the department's reluctance to spend for paints, scaffolding, the priming of walls and the like. A year--



later five CEAT muralists would be assigned full-time to four Housing Authority locations, and several others would contribute part-time.

Also, the housing agency's director of senior citizen programs, Effie Robinson, became a vital contact for performance and oral history projects, particularly in support of the Tale Spinners.

An unexpected difficulty, Theilen says, "was getting CETA artists to realize that they do not have empty pockets even though the 10 per cent had been refused. Many became confused and upset thinking they had to spend their own money. It just didn't sink in that they could get reimbursed for reasonable expenses."

In the fall Theilen would obtain four new positions from the Mayor's Manpower Office for community "Scroungers" who hunt the city for reusable materials to be utilized by CETA artists, the Unified School District's small art department and other community artists.

"Scrounging" became a by-word of the project. Many of the artists were outspokenly disgruntled at having to spend so much time and energy on organizational and administrative duties rather than on immediately creative activity. Scraping, organizing, hustling, writing grant proposals were not part of the job descriptions. However, while many were annoyed that the project's three-headed administration could not provide them with all necessary materials and community contacts, they were also thankful by the end of the first year to discover their skills at conceiving a project and making it happen. Still others, such as performer Sandy Archer, were already experienced grant writers and community workers.

The haphazardness and confusion caused by short notice in hiring the first 24 workers were considerably reduced in the second hiring procedures, according to Sam, "in fairness to the applicants and to insure a high quality of those chosen, ^{which was} a particular concern of the Manpower Office."

CETA JOB DESCRIPTIONS

Artists were permitted to pick up applications during a week in February 1975 and to return them that Friday. Approximately 3000 application forms were taken and 1200 of them actually returned to the Art Commission that rainy Friday. Once again three artists were to be interviewed for each position. "Normally three to five interviews had been enough for any position we were handling, and we simply did not have the staff to do more," Sam explained. Twelve of the visual and performing arts jobs were given to top scorers in the first hiring, which meant that 1200 people were competing for 20 gardening and 57 arts jobs, or 231 interviews. Sam, Goldstine, Cameron and Asawa worked through the weekend to screen the resumes.

Dissent among CETA and community artists^{developed} because only one third of those hired were non-white in a city including 43 per cent third world peoples. The imbalance could have been eliminated with greater time, said Goldstine, and the issue dampened an otherwise joyous experiment. Goldstine assessed, "While the second ^{hiring} did improve a little on the lead time for applying, I would say now that four weeks would be optimal for any future hiring. The procedure left a residual uneasiness among many of the artists who were hired and bitterness in the art community, which made smooth interaction between the program and the community a difficult task at times."

The jobs themselves were not difficult to ^{describe} in a program that had been trying to fill the community arts gap in San Francisco for so many years. "The Dance Coordinator job was defined two years earlier when a coalition of local dancers came to us angrily demanding that we provide them with assistance, but CETA was the first chance to fill the position. The need to hire muralists was another obvious example," Goldstine explained. Vargas requested that the second group include literary artists, and nine poets were approved. A long-standing promise

by the Art Commission to someday hire full-time grant proposal writers to assist community arts groups, and the chronic need for a researcher to gather and disseminate a wide range of arts information resulted in hiring a community arts researcher/documentarian and two writer-editors. They who would advise artists on proposal writing and research and ^{on} how to arrange tax-exempt, non-profit status. One of them, A.D. Winans, would produce a booklet on "Basic Facts to Grant Writing." Other jobs evolved similarly.

"The high quality of the artists chosen made a significant difference in the program's impact," Goldstine said. "In the Tale Spinners, for example, almost everyone has at least a decade of working experience and community involvement, certainly its founders Joe Bellan and Sandra Archer, who each have a long history in professional theater here."

He cited the Auntie and Mum comedy routine that became a favorite of elderly residents throughout the city as the Tale Spinners toured their first show during 1975. Britishers Peter Frankham and his partner Geoff Hoyle

enter stage dressed in old women's coats and hats, They chatter and chide one another about ills and petty habits, spill pills or toss crumbs at the audience as if they were feeding pigeons in the park. They comment on everything from the infirmities of old age to the price of sugar.

Goldstine observed, "Old people several times tried to offer them money and urged them to return soon. Auntie and Mum, which is based on Peter's real aunt and mother, satirizes the hypochondria and quirks of old age with a kind of understanding and humor that penetrates the crustiness of aging and leaves old people feeling not quite so alone in the world. This routine comes from years of training at Lecoq's mime school

in Paris, in poor neighborhoods of London and elsewhere, and it touches and releases laughter in people, where the usual program of Christmas carols depressingly can set off memories of lost family and home life. Peter and Geoff had performed the act on the streets and in coffee houses, but the Tale Spinners gave them an opportunity to bring it before its best audience. The entire group is loaded with cogency and effectiveness; they're not just burning up time. A major task of this program is reaching otherwise ignored populations like the elderly in a significant way, so that high merit among the artists hired was necessary for the program to succeed."

CETA ASSIGNMENTS

The artists were hired initially for \$270 every two weeks, which subsequent raises placed over \$600 monthly, to work 40 hours weekly, including 32 on-site working hours and eight preparatory hours.

Besides its initial dozen, the Fine Arts Museums of San Francisco received another half dozen artists and crafts makers to teach classes, hold demonstrations, conduct programs at community agencies, paint murals in the museum parking lot and at other sites, produce media presentations for community programs and Bay Area museums, as well as teach on the Trip-Out Truck. The School is well-endowed with materials and supplies and was prepared to assign and supervise the artists.

The 20 gardeners also were readily channeled into existing projects. The Community Gardening Project had begun through the Department of Public Works in 1973. Aside from nurturing vegetable and flower plots at Housing Authority projects, community centers and other neighborhood spots, they found a quick ally in Alvarado's gardening component in the schools. One of the organizational successes of the CETA program, the gardening project quickly pulled itself together and outlined its philosophy, collective talents, procedures and work at 62 initial locations throughout San Francisco.

The balance of the artists worked as artists-in-residence serving community arts organizations with which they had been affiliated, as

A "Performing companies can't easily go into a hospital ward, but a single performer can make a tremendous difference. At Moffitt Hospital kids would reach out of their cribs for puppets and jump up and down in their wheel chairs. How many other artists in society are doing that?"

His shows have been translated into Cantonese for elderly Chinatown residents and into sign language for deaf children. R Roberts spoke, turning up his hand as if it held his heart, "NAP gives me freedom; it's a place to activate. We're not going to transform the world, but we are creating a new way of bringing art to the community."

THE CETA WHALE

The Neighborhood Arts Program swallowed CETA (which is Latin for whale) thus causing one of the monumental cases of indigestion in the history of arts administration. Eventually, if doggedly, the juices of creativity and industriousness began to settle and accomodate both in their common efforts. By the beginning of 1976 the Program was undergoing an administrative reorganization, which although it evolved ^{stressfully} at times, reaffirmed NAPs basically decentralized and democratic managerial structure. The primary new feature is an administrative support committee of key staff and CETA project members who insure the widest practical input toward decision making and see to it that problems arising in the liquid Program are met with quickly and fairly.

"Our existing staff was already overextended and rather poorly paid," Goldstine later explained. "And the existing structure just wasn't equipped to handle a trebling of the program all at once." NAP's annual operating budget of about \$300,000 from the City, National Endowment for the Arts' Expansion Arts Division, Zellerbach Family Fund, San Francisco Foundation and other private and government sources, was topped with a \$950,000 CETA program, all in salaries. Strain taxed both CETA and NAP staff.

CETA workers were ^{interstandably} confused. Besides working under the ungainly creature of NAP, now grafted with the two extra heads of the Fine Arts Museums and Alvarado Art Workshop, many would be working at other neighborhood centers and organizations. Still others would be continuing work they had done as volunteers, and teaching in the schools as well. Theilen and then-NAP Administrative Assistant Helaine Seletsky worked long hours interviewing the new employees to determine the best assignment for each as quickly as possible. But many remained uncertain about which organization they were actually responsible to. Secondly, many resented the requirement to organize themselves in the cells. All were eager to dig into creative work, and administrative and organizational duties had not been discussed in the interviews. Moreover, it was difficult to understand why a seemingly top-heavy program, with its three heads, many organizers and other participating institutions and agencies, was not prepared to handle the clarifying, trouble-shooting and paper work that arose. Added to these was the ^{artists'} apprehension that they constituted a small, privileged minority whose hiring had split the arts community with anger.

The Program staff, already deeply involved in on-going community work found themselves confused as well. On the one hand Organizers and service staff, many of whom earned less than their new CETA colleagues, found it difficult to contribute extra and uncompensated time and energy toward supervising ^{the new employees.} On the other, the NAP staff had hoped to draw on CETA artists for their communities to paint murals, teach workshops and classes, thus relieving neighborhood workshop budgets of instructors' fees and freeing the money for materials and supplies. Organizers are the responsible liaisons between the Program and their communities, and many have worked for years to build a network of communications sensitive to the artistic needs and wants of those communities. Certainly

CETA artists were to benefit every neighborhood. However, when word of CETA rippled through the network, some organizers were frustrated to learn that they could not readily respond to their community with either new projects or information about when or whether CETA artists would be available. At first, CETA artists were permitted considerable leeway in fashioning their assignments; the NAP staff hoped they would serve as a talent pool to assist on projects which had emerged as priorities to those who had served and observed the communities for years.

A balance had to be struck between both legitimate designs. While tension was still being worked out a year later, the process was considerably eased by the emergence of the advisory committee, in which both sides could communicate regularly.

SPACE TROUBLE

According to Goldstine the lack of adequate space for arts in the neighborhoods has chronically enervated their creative vigor. "If the community cultural centers had been going, for example, we could have simply assigned most of the CETA artists to work in them," he explained. NAP's district programs, ^{strengthened} by CETA artists, could provide the needed professional staffing for the new centers. As it is, the program's current support consists of supplying seven districts with an organizer whose budget is \$500 a month, and in five of them, a workshop coordinator with a \$225 monthly allocation. Other workshop programs designated from \$200 to \$300 per month are sponsored for the Haight-Ashbury, Pilipino community, Noe/Eureka Valleys and the American Indian Workshop.

The Sunet/Richmond/Marina and Haight-Ashbury are two areas constantly constrained for need of places to grow. District Organizer Buriel Clay II observed, "The Richmond and Sunset, though considered middle-class residential districts, are culturally undernourished communities. For an area

they have won ^a grant from the National Endowment for the Arts ^{for classes} and neighborhood beautification funds for murals.

Despite these ^{accomplishments,} district residents find themselves without a permanent cultural facility. Schools, church basements, garages and like spaces may provide an excellent auxiliary network for arts activities, however, as a primary gathering base they frustrate efforts to shape a coherent program. Furthermore, Haight-Ashbury artists have been aggravated by long bureaucratic delays in acquiring a center promised in 1973 by the Art Commission.

Coordinator Bob Owen stated, "We have seven or eight places in the neighborhood, but there is no central facility that would stabilize the Workshop's activities. The various places are available to us irregularly, and we're wearing out our welcome."

COMMUNITY CULTURAL CENTERS

The \$2.5 million Community Cultural Centers Program is among the nation's unusual and exciting experiments in public support of the arts. It resulted from heated debate over the city's plan to spend \$5 million in federal revenue sharing funds toward a proposed \$18 to \$30 million Performing Arts Center.

A protest first emerged over the pending demolition of the United Projects cultural center, the Western Addition's only art and youth activity facility. United Projects Director Jim Larkin, now NAP citywide workshop coordinator, learned that the building would make way for the planned art center. He approached the mayor and Art Commission President Harold Zellerbach for aid in relocating the community center and the several cultural organizations it housed. The issue of needed neighborhood arts centers flared, resulting in the formation of the Community Coalition for the Arts to protest the revenue sharing allocation. The Coalition's efforts won the city's commitment to allot a half-million dollars annually for five years toward creation and renovation of neighborhood art buildings.

For the first time since its founding in 1932, the San Francisco Art Commission held neighborhood hearings on the city's cultural needs and concluded the eight gatherings by calling for centers in eight communities. During the next three years the plan would be revised to touch a dozen areas of San Francisco. By the beginning of 1976 only one new center would actually be operating, the Chinese Cultural Center, with additional deals closed for facilities in the Western Addition, South of Market and Bayview/Hunters Point. Other neighborhood projects have been approved for assistance by the Art Commission but are awaiting the green light from the Bureau of Architecture,

Martin A. Paley observed in the Foundation's spring 1975 newsletter, "The growth and development of neighborhood-centered activity in San Francisco is unusual when compared with community organization in urban centers elsewhere in the country. While sociologists and political scholars might speculate about the reasons for this phenomenon..., it seems sufficient to note that neighborhood organizations are growing in number and influence."

The city has embraced nearly 25 art guilds, associations, coalitions, collectives and like organizations that serve artists within their disciplines (Bay Area Muralists, S.F. Dance Coalition), in their neighborhoods (Eureka Valley Artists Coalition), along heritage lines (Pilipino Artists Committee), and within special interest contexts (Bay Area Lawyers for the Arts). Many NAP staffers have been instrumental in forming and supporting these organizations.

In the well-organized Mission, Cid said she now works mainly as a communicator and service agent putting groups in touch with NAP services, consulting on specific projects, informing artists of groups and resources, and handling a range of miscellaneous problems and projects. She has been a prime mover of the annual Raza Hispanidad Festival, ^{which includes} two months of community holiday celebrations during November and December. She is a board member of the Community Crossroads Cultural Center, widely known as the Farm, where a variety of art and ecology activities take place. On a given day she may be conveying official reassurance to a landlord that the mural on his building will not cost him anything, or may be gathering information on a potential new cultural center site.

Not every neighborhood is as well organized as the Mission, however, and South of Market Organizer Russell Robles spent 1975 ping-ponging from a senior citizen's day at the Canon Kip Center at one end of this warehouse district to a street fair at the Papa's Club in South Park, a tiny residen-

sance. In exchange for this space, Mr. Duncan taught free classes at the theater, and his company devoted one evening per month toward maintaining and sprucing up NAT.

L CAPS
support services

While NAP's recent past has been marked by the dramatic on-rush of the CETA program and the no less theatrical and hopeful community cultural centers project, the Program's grounding has been in its district organizer system and its many technical support services that enable arts organizations operating on a shoestring budget to overstep the mundane problems that can so dissipate artistic energy. Indeed, as artists become more organized and as community cultural coalitions become more autonomous and sophisticated, it may be expected that NAP will be called upon to expand its information and publicity services, community arts printing facility, grant proposal advisory services, equipment bank and technical crew.

PRINTING AND DESIGN

Uncontestedly, NAP's design and printing of colorful flyers for community arts activities is the program's best-known service. Not only on Mondays through Fridays, but certainly on weekends one is apt to find Joe Ramos, Zoe Leader or Ernie Rivera, who doubles on the technical crew, cranking out reams of leaflets on their Gestetner mimeographic duplicators. An average day's output includes design of two to four flyers and printing of eight editions, many designed by the requesting group, of from 500 to 1000 each. They run through about 120,000 pages monthly.

According to Ramos, a photographer who was given a one-artist show at the de Young Museum in 1975, "When I first came to work for NAP, the printers were usually doing two-color runs, or three for special flyers. Now, with the new electronic color separator, we regularly use four, even five colors. Gestetner art, despite its stigma as unprofessional, is really an upcoming

medium. You get fast immediate results, and the artist can see the whole process from design to actualization. It's really a cheap and accessible art form -- you can find Gestetner machines in almost every school or community organization. Only, people don't take advantage of what they have."

A four-color flyer of 8 1/2 x 14 inches costs about \$7.50 for 500, including paper, ink and stencils.

Oddly, the department has found the Gestetner Corporation among the least knowledgeable in the imaginative uses of its own equipment. When Leader visited Gestetner's London headquarters during her Christmas 1975 vacation, she learned to both her and Gestetner's astonishment that the company is unaware of any similar use of the machines in the world. Mainly the company promotes simple office use of their duplicators.

"We want community people to know what a valuable tool these machines are, and we want to teach people how to use them;"

she said.

A San Francisco arts publication luxuriated in describing NAP's Gestetner creations: "(The) designs combine collage, photomontage, zipatone and hand-drawn graphics to create a vast range of visual effects...Monday's flyers may sport exotic seashells with palpable grainy textures; Wednesday's, floral abstractions with subtle chromatic gradations; Friday's, a stylized but highly realistic face emerging from a flat background. Styles range from High Camp to Surreal to originally Ramosesque." Or Leader-like, or Riverian.

The trio have been consultants to several institutions, including the Museum Without Walls in Santa Cruz, The Alameda County Neighborhood Arts Program and the community arts program in Seattle, Washington. Once installed in a new and large facility -- they are now cramped into a

room about the size and proportions of a Muni bus interior -- they plan to teach the process and supervise people in doing their own

THE CITY OF SAN FRANCISCO



A PLAN FOR

ARTS

APPENDIX C

176

RESOURCES DEVELOPMENT

THE SAN FRANCISCO
ARTS RESOURCES
DEVELOPMENT COMMITTEE

Report

177

TO THE HONORABLE
JOHN F. SHELLEY, MAYOR
THE CITY OF SAN FRANCISCO

IN COOPERATION WITH THE ART COMMISSION
CITY AND COUNTY OF SAN FRANCISCO
ROOM 281, CITY HALL, SAN FRANCISCO 94102

SPONSORED BY THE ZELLERBACH FAMILY FUND
MACFADYEN AND KNOWLES, CONSULTANTS
TO THE COMMITTEE NOVEMBER 15, 1966

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Summary

OF RECOMMENDATIONS

Establishment of an Arts Resources Authority

To direct the evaluation and coordination of the arts programs of municipal departments and agencies.

To provide guidance for the City's private arts organizations and institutions.

Procedure

An interim continuation of the present Arts Resources Development Committee represented by an executive board collaborating with the Art Commission and operating under the present charter.

City legislation at the appropriate time to provide statutory recognition of the Arts Resources Authority.

State legislation to create an Arts Resources District in the Bay Area Region.

Arts Resources Authority Action

Support and encourage arts in the neighborhoods by extending the best programs, initiating and experimentation and new programs, training leadership, involving

artists and art organizations, providing materials and facilities, and insuring continuity of finances from public and private sources.

Advance the arts in elementary and secondary school education by increasing the participation of artists and arts organizations, providing adequate facilities, re-evaluating teacher qualifications and training techniques, coordinating financial support from private and public sources, and promoting the establishment of special high schools for the performing arts and the visual arts.

Promote the growth of the arts in adult education by initiating the reappraisal and improvement of the present teaching, facilities and financing of arts instruction.

Advance professional arts instruction by strengthening and supporting the best college, university, academy, and conservatory programs, assisting in locating professional employment for graduates, and promoting the establishment of an arts academy in San Francisco under the state college system.

Support and encourage amateur and semi-professional arts programs by providing or making available facilities for rehearsal, production and performance of the performing arts and film-making and studio exhibition space for visual artists in neighborhood arts centers, public schools, recreation and parks facilities, and by the appropriate development for these and other purposes of the War Memorial Veterans' Building and the Palace of Fine Arts.

Promote the development of professional arts programs by increasing the availability of professional arts organizations and artists to the neighborhoods and elementary and secondary education, obtaining financial support for these organizations from private and public sources, and providing facilities by renovation of the Opera House, construction of a new hall for use by the Symphony and the Ballet, construction of a new major theatre for the Civic Light Opera and touring attractions and construction of a new theatre complex for a permanent repertory company.

Support and encourage professional visual arts programs by increasing their availability to the neighborhoods and elementary and secondary education, obtaining financial support from public and private sources for museum operations and acquisitions for their collections, providing necessary museum facilities through renovations, additions or new construction, and initiating a study by a panel of museum specialists to examine the feasibility of coordinating the programs, administrations and objectives of the museums in the City.

Promote arts in media through participation in programming of the City's artists and arts organizations, and by coordinating financial support for educational television programs and facilities for their production.

Introduction

The following report is submitted to Mayor John F. Shelley by the San Francisco Art Resources Development Committee. The proposals contained herein represent particular San Francisco solutions to problems which are general to most cities throughout the country. Extensive statistics and data were assembled and reviewed in formulating these proposals, and masses of information are also available on other cities. While statistics on arts organizations are essential to their investigation, they are subject to seasonal variables that can be misleading with all but the major organizations. Also statistics or opinions do not necessarily focus on long-range problems and are no substitute for ideas.

The Arts Resources Development Committee proposals represent collective ideas of the Committee, the Consultants, and interested citizens formulated during protracted discussions. The information which supports these ideas will provide background for any ongoing program.

The Committee found its sessions particularly valuable in helping to understand the diverse problems and points of view that were revealed by its broad representation. We feel that the following proposals can introduce a new

atmosphere of cooperation for the development of the City's Arts Resources.

The Arts are the most direct form of communication of ideas and emotions between periods in history and within a contemporary civilization. All forms of art exist in three stages, interrelated in many complex ways. First is the creative stage in which the individual paints the picture, writes the play, or composes the symphony. Second is the interpretive stage in which an individual or group determines which pictures should be shown in what context, or which plays or symphonies should be performed by whom and how. Third is the audience or consumer stage in which the picture or play is seen or the symphony heard.

Significant responsibility rests with the second or interpretive stage because this is where the decisions are made as to what the public or audience will be offered. These decisions influence two distinct categories in the historical sense—the Art of the past and the Art of the present—and they are usually made by organizations or groups of individuals. It is interesting to note that the capacity to preserve and bring to audiences the Arts of the past has been revolutionized by two technical advances: the inven-

tion of printing in the late 15th Century; and the development of sound recording, films, radio and television in the first half of the 20th Century. The significance of these advances lies in the fact that until their occurrence, the Arts were a comparatively linear expression of contemporary communication; since these advances a staggering accumulation of the Arts of the past has become readily

available to the public, somewhat obscuring the other function of communication of ideas and emotions within a contemporary civilization. Technology is far from being at a standstill, and it is not unreasonable to assume that new unimagined revolutions will take place, perhaps in reaction to this present condition.

History of San Francisco

The Arts tradition of San Francisco reflects the nature of the evolution of the City itself. From the establishment of Misión Dolores and the Presidio in 1776 until the claiming of the territory by the United States in 1848, the settlers of Spanish heritage lived uneventfully with the natural beauty of their unique harbor and its surroundings. The visual arts were the art and architecture of the missions; the performing arts, the Spanish fiestas. The gold rush in 1849 and '50 touched off a more colorful period both artistically and socially which lasted until the last half of that decade when, as the main port of the Pacific, the City established its cosmopolitan character through world trade. Substantial fortunes grew with the discovery of the Comstock Lode in 1859 and the subsequent development of other Nevada silver mines, and the City became the shipping and financial center of the West. Great musical and visual arts traditions developed along with Jazz, vaudeville and a native bohemia, and the same exuberance in both areas continues today.

Between 1910 (following the disastrous series of earthquakes and fires) and 1950, the population of the City almost doubled. The completion of the Golden Gate and San Francisco-Oakland Bay bridges in the 1930's established the City as the center of a rapidly growing region. The cultural institutions, along with all other municipal services, suffered all the pains characteristic of such rapid growth.

This expansion continues today, and most of the problems of the Arts in the City and the Bay Area reflect this influence, along with an attendant revolution in the role of the Arts in urban life. The Rockefeller Panel Report, "The Performing Arts, Problems and Prospects," published in 1965, states:

"The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. . . ."

The San Francisco Arts Resources Development Committee

In March, 1966, Mayor Shelley, motivated by this same conviction, invited the firm of MacFadyen and Knowles to undertake a study of the development of San Francisco's Arts Resources, to be financed by the Zellerbach Family Fund. Following a series of more than a hundred conversations with city officials, representatives of Government agencies, Arts administrators and artists a preliminary report was presented to the Mayor on April 15 generalizing the problems and recommending that a broadly representative committee of citizens be appointed to evaluate the information collected by the consultants and translate it into specific proposals. In August, this committee was expanded to its present membership following the Mayor's intent to provide as broad a community representation as possible.

In collecting the information, the consultants conducted further interviews and circulated questionnaires to a comprehensive variety of arts organizations. This ma-

terial was collated and presented to the whole Committee on Monday, September 19. Subsequent sub-committee meetings convened on Tuesday, Wednesday and Thursday of that week to consider the more specific problems of Programming, Facilities and Financing respectively, and on Friday, September 23, the whole Committee met again to formulate the proposals contained in this report.

It is evident that no action by any committee or individual could ever guarantee the artistic vitality of a city. Too many elusive qualities are involved, many of them accidents of time or event. It is also evident, however, that a number of controllable factors contribute to this vitality, and while their collective presence may be no guarantee, the absence of any one of them might prevent that vitality from occurring or being sustained. It is on the presence of these factors that the Committee focused its attention, and this report is aimed towards that presence.

Recommendations

OF THE SAN FRANCISCO
ARTS RESOURCES
DEVELOPMENT COMMITTEE

Establishment of An Arts Resources Authority

The first order of priority among the proposals was for an authority within the city administration to direct the evaluation and coordination of the Arts programs of municipal departments and agencies.

The departments and agencies include but are not limited to:

The Art Commission
The Board of Education
The Department of Recreation and Parks
The Library Commission
The City Planning Department
The Redevelopment Agency
The Chief Administrative Officer
The Department of Public Works
The M.H. deYoung Museum
The California Palace of the Legion of Honor
The War Memorial
The Palace of Fine Arts

High artistic standards, creative management, and broadly based patronage are the strengths and objectives of the

great private art organizations and institutions. The relationship of any level of government to these and other organizations should be to provide support and guidance rather than direction and control.

Guidance responsibilities of the Arts Resources Authority would include but not be limited to:

- 1 • Coordination of programs; central clearing house services for scheduling, public information, press and media coverage; and some administrative functions, such as the formulation of uniform accounting procedures and central mailing.
- 2 • Periodic constructive evaluation of these programs by qualified professionals to help raise their standards, increase their effective use, and extend their services to the community in new ways.
- 3 • Development of facilities to effectively accommodate existing and new programs, located in recognition of community growth patterns as identified by the Redevelopment

ment Agency, the Department of City Planning, and Public Transportation Agencies.

4 • Coordinating these programs and facilities, suggesting specific roles for the participation of support from Individuals and Bequests, Foundations, Corporations, Business, Labor Organizations, Municipal and County Governments, State Government, and Federal Government, and helping to develop and promote this support.

5 • Support for contemporary arts endeavors, encouraging specifically regional creative activity and its presentation to the public.

Procedure

INTERIM COMMITTEE

As an interim step towards the creation of this authority, the present Committee would agree to continue in existence, represented by an executive group selected from among its members. With financing from private sources and eventually from public funds, it would establish policy and retain staff to initiate action, collaborate with the Art Commission and operate under the present charter.

CITY LEGISLATION

If necessary to give the Authority desired powers, at the appropriate time a charter amendment could be adopted to give statutory recognition to the Arts Resources Au-

6 • Promotion of the exchange of programs among all levels of Arts activity in the City and the Bay Area.

The Committee feels that an Arts Resources Authority is essential to collective action in San Francisco. A number of cities throughout the country have arts councils which are voluntary associations of representatives from the various arts organizations and, in some cases, individuals. These Councils undertake a number of the coordinating functions outlined above, but do not have the authority of financing to be effective on a level necessary in larger cities.

thority, designate the representation of artists and other citizens, the method of their appointment and terms of service, and specify financing.

STATE LEGISLATION

The creation of an Arts Resources District by the State Legislature to bring about regional treatment is the logical objective suggested by this study. The Regional Arts Council of the San Francisco Bay Area has already taken the initiative and has collected extensive evidence of arts activity. It is clearly indicated that this activity will exist most effectively with an exchange of programs and broader financial support.

Arts Resources Authority Action

Specific attention should be directed in San Francisco now towards the following concerns. Some of these may prompt direct action by the Committee or staff, others may require further research by professionals or graduate students under special grants.

ARTS IN THE NEIGHBORHOOD

"Neighborhood art" is art that is generated spontaneously in the community. It includes all forms of the visual and performing arts and represents the most direct expression of contemporary civilization. It is extremely important to recognize it as *art*. As a direct communication of ideas and emotions, it expresses individual and collective attitudes, and there is an inclination to isolate its function as being sociological.

The therapeutic sociologically oriented programs in neighborhood settlement houses, churches, and other public institutions do not meet this need. The paucity of Arts in the Neighborhoods stems primarily from the lack of financial support and arts-trained and oriented leadership.

The Recreation and Park Department conducts commendable arts and crafts programs on a year-around basis at all playgrounds and recreation centers. The San Francisco Public Library provides a variety of performances and exhibitions in branch libraries in the communities, as well as at the main library. These efforts are worthy of support, but they still fall short of the goal for Art that is generated spontaneously in the neighborhoods. The orientation of art as recreation is primarily "instruction," or the transfer of specific technical disciplines from teacher to pupil. The

orientation of art as Art is characterized by an exchange of artistic ideas between the leadership and the participants with less arbitrary classifications among the disciplines. This distinction raises a problem because the spontaneous and hard-to-define tend to elude organized programming. However, effective neighborhood programs do emerge.

Identify and extend the best of these programs into other neighborhoods.

Support experimentation in the initiation of new programs.

Support the training of artistic leadership in service with successful programs.

Involve *artists* and arts organizations in the exchange of ideas and programs and the development of new programs for Arts in the Neighborhoods.

Provide materials for these programs.

Evaluate existing facilities to determine their availability and suitability and provide new facilities where necessary.

Coordinate and insure continuity of support for these and other valid programs from public and private sources.

ARTS INSTRUCTION IN ELEMENTARY AND SECONDARY EDUCATION

A necessary component of the comprehensive development of creative or interpretive artists or audiences is arts instruction in elementary and secondary education. This

demands instruction and the selection of experiences by the artist with teaching talent. Existing courses are elective and peripheral, and the addition of more required courses further limits the time available for elective choice. The result is a deterioration of the level of teaching, equipment and facilities, and a shortage of funds for the remaining programs. Less than 25% of all Public High School students choose art courses as electives or participate in school-sponsored extracurricular arts programs.

Within the Visual Arts curriculum in the public schools at present, classes are too large and classrooms and budgets for supplies and equipment are inadequate. Museum services are limited, and the attendant inflexibility of school schedules and lack of transportation discourages their effective use. The involvement of professional Artists as teachers is not adequately financed. The extra-curricular demand is reflected in the estimated 50,000 students who participated during the year in the programs of the City's three museums. These museums are financially unable to expand these services.

Similar conditions prevail in the performing arts curriculum, and again some evidence of the demand is reflected in the 150 Young Audiences Concerts performed in 40 schools, 149 performances of the San Francisco Players Guild, 37 student performances by professional and amateur theatre companies, 60 Bay Area performances of the San Francisco State College Children's Theatre, 16 student performances by the San Francisco Symphony, 25 performances of ballet and dance, and the demand for student seats at the symphony, opera and musical theatre.

Student interest is further pinpointed by the strong position of the San Francisco Youth Association recognizing the importance of the Arts in their society.

A serious gap between the needs and the available programs is indicated, along with official failure to give proper recognition to these needs, and an uneven quality in the available programs.

More important, in many ways, is the lack of opportunity for children of evident creative or interpretive talent to receive proper training at the age when it is most crucial. There is a powerful argument for establishing, in cities the size of San Francisco, high schools for the Performing and Visual Arts. Faculties of these schools should include the best professional artists; the emphasis of the curriculum should be on artist training.

Increase the participation of *artists* and arts organizations in elementary and secondary school education programs.

ARTS RESOURCES: Assure the provision of adequate facilities to accommodate these programs.

AUTHORITY SHALL: Initiate the re-evaluation of the role of the arts in elementary and secondary education and review teacher qualifications and training techniques with all levels of educational policy makers.

Coordinate support for these programs from public and private sources.

Promote the establishment of high schools for the Performing Arts and Visual Arts, preferably associated with a State College System Academy.

ARTS INSTRUCTION IN ADULT EDUCATION

Presently within the Adult Education program, less than 5% of the total budget is for arts courses and the number

of classes decreases each year with the allocation of less funds and the mounting pressures for more "basic" and "occupational" courses. Only 3,500 of the 59,000 participants in the Adult Education programs are enrolled in arts and crafts courses. The school administrations are disturbed by this downward trend and would heartily endorse a strong policy position for a broader arts program.

ARTS RESOURCES AUTHORITY SHALL: Initiate the reappraisal and improvement of the present teaching, facilities and financing of Arts Instruction in Adult Education.

PROFESSIONAL OR COLLEGE ARTS EDUCATION

The final formal training of the creative and/or interpretive artist takes place in institutions such as universities or colleges or conservatories, or through other private student-teacher relationships. This involves a focus on special training distinct from the general liberal arts curriculum. Few if any qualified creative or interpretive artists emerge without this focus.

In San Francisco the opportunity for this training in the Visual Arts is offered through the fine programs of the College of the San Francisco Art Institute, by a few private academies, and by departments of colleges and universities in the Bay Area.

There are few opportunities for professional employment in the Bay Area for the graduates from the Art Institute and academies and from the colleges and universities participating in this survey.

Students graduated from the drama departments of the universities and colleges participating in this survey have

practically no prospects for finding professional careers in the Bay Area. Similarly, persons receiving BA's or MA's in Music from the San Francisco Conservatory, the University of California Music Department, and San Francisco State College Music face discouraging futures near home.

In the ballet and dance, the opportunities for training and careers are limited to the School of the San Francisco Ballet and programs associated with the smaller ballet and dance companies.

The best of these programs need strengthening, encouragement and support.

ARTS RESOURCES AUTHORITY SHALL: Evaluate the quality of instruction and strengthen and support the best of these programs. Assist in locating professional employment for qualified graduates of these programs.

There is a need for further opportunity for top professional training in the Bay Area. The State College System is studying proposals for the establishment of an Arts Academy in California.

ARTS RESOURCES AUTHORITY SHALL: Actively promote the establishment of this Institution in San Francisco, appropriately related to other Performing Arts facilities and the proposed Performing Arts High School.

AMATEUR AND SEMI-PROFESSIONAL ARTS PROGRAMS

At this level persons who seek artistic self-expression apart from the primary pursuits of their lives find oppor-

tunities to create or perform. The important distinction here from professional endeavors is the personal intent. Amateur and semi-professional arts expressions are just what they imply; they are primarily for the edification of any audience, although these audiences frequently exist and effectively share the art's communication.

San Francisco has a variety of these programs of exceptionally high quality. In 1965-66 three theatre companies gave a total of 299 performances in San Francisco and 100 additional performances in the Bay Area, while students at the University of San Francisco gave 12 resident performances and 6 off campus. The Department of Drama at San Francisco State College gave 84 performances on campus, including 10 Children's Theatre performances; and the Children's Theatre gave 60 additional performances off campus.

From response to the questionnaires it was difficult to determine how many amateur or semi-professional musical performances were available to the community, but the San Francisco Civic Chorale gave 2 major performances, and San Francisco State College gave 6 choral group performances on campus and 20 off, 10 chamber music performances on campus and 45 off, 10 symphony orchestra performances on campus and 4 off, 2 symphonic band concerts on campus and 26 off, and almost 200 miscellaneous recitals on campus.

In opera and musical theatre, San Francisco State College Opera Workshop gave 3 performances on campus while the Lamplighters, a Gilbert and Sullivan group, gave 76 performances in San Francisco and 13 additional performances in the Bay Area.

During the same year companies of ballet and dance schools gave about 50 performances in San Francisco and about 90 more in the Bay Area.

Although all of these companies seek some financial support, few of their performers are paid, and most of them operate on modest budgets provided primarily from box office receipts. Hence facilities for rehearsal, production and performance play a crucial role in their survival. Almost none of them, except at San Francisco State College, are properly housed at the present time.

Film-making as an art form is attracting increasing public interest, and a number of individuals or groups are doing imaginative work in the Bay Area against difficult odds.

Amateur or semi-professional visual artists represent an important element in the arts life of the City, but there is little provision for adequate studio space and the opportunity for their work to be shown is almost limited to the annual Art Commission outdoor exhibition.

Evaluate programs and needs and provide or make available facilities for performing arts and film-making rehearsals, production and performance, and studio and exhibition space for the visual arts in neighborhood arts centers, public schools and recreation and parks facilities.

Also, potential use of two important structures for these purposes should be investigated and urged.

WAR MEMORIAL VETERANS' BUILDING:
While recognizing the rights and changing needs of the present tenants of the Veterans' and Museum Building, the San Francisco Arts Resources Development Committee believes that this building should be a more important part of the cultural complex in the Civic Center. The Committee strongly believes that this

**ARTS
RESOURCES
AUTHORITY
SHALL:**

building can and should be so adapted and modified as to enable the growing San Francisco Museum to have the facilities it now needs, to provide an adequate facility for chamber music and chamber orchestra performances, and to provide performing and studio space for other arts activities, while at the same time giving full recognition to the present needs of the Veterans' Organizations.

PALACE OF FINE ARTS: This complex should be utilized to provide facilities for performing arts and community arts organizations, studio and exhibition space for artists, studio, laboratory and theatre space for film-makers, with eating and attendant facilities, including provision for adequate parking. It could also, if necessary, be modified to provide temporary housing for performing arts organizations during the period of renovation and construction of new facilities.

PROFESSIONAL ARTS PROGRAMS

When the talented and trained creative or interpretive artist elects to devote his career to communicating with an audience, the effectiveness of this communication depends on a wide range of conditions. Organizations, their direction, objectives and support can play a decisive role here. Since the policies of these organizations are often guided by lay boards of directors, it is incumbent on these private boards to continually re-examine their representation in the light of their public responsibilities.

In the Performing Arts, San Francisco is well endowed with these "cornerstone" professional organizations.

The San Francisco Symphony Orchestra, among the finest in the nation, in 1965-66 gave 60 regular performances in San Francisco, plus 16 school performances, and 27 other concerts were played in the Bay Area and throughout the country. Long-range plans include a variety of programs to increase the availability of this orchestra and its musicians in other combinations to the community.

About eighty of the Symphony players also participate in the 9 concerts of the summer Pops series, and almost all of the sixty-six members of the San Francisco Opera orchestra come from the San Francisco Symphony, as do many of the players in the San Francisco Ballet orchestra.

The San Francisco Opera is recognized as one of the great companies in the world. The 44 San Francisco performances and 23 touring performances in 1965-66 provided a unique opportunity for residents of the West Coast to enjoy this art. The complementary 12 performances of the Spring Opera indicate an interest in opera unsurpassed in any city in America outside of New York. Long-range plans include the development of a more mobile "studio" company to assure the region of continued and expanding opera programs.

The San Francisco Ballet is one of a handful of important ballet companies in this country. In 1965-66 it gave 47 full-scale and workshop performances in San Francisco, plus 9 school performances and another 41 performances on tour throughout the country. Its summer workshop program for the development of new choreographers attracts national attention and this and other activities such as the lecture-demonstration series attest to its value to the community.

National recognition of these organizations is demonstrated by major foundation grants for their support and

development. Local interest and attendance is equally impressive. Each of them is initiating programs to increase their service to the community. Each must turn to the community for increased support for these programs.

Actively encourage the development of programs to increase the availability of these organizations and their artists to the arts in the neighborhoods and for arts instruction in elementary and secondary education.

Assist in obtaining support for these organizations from appropriate private and public sources.

At the present time all of these organizations must hold their major performances in the War Memorial Opera House. Each must hold full rehearsals on the Opera House stage as well as, in many cases, paint and construct sets there. This collision of the City's major performing arts organizations in a single facility seriously impedes their artistic growth and limits the opportunity for any increase in their availability to the community. In addition, the requisite constant use of this house deprives the City of a number of touring performances by organizations of national and international significance.

Seek solutions to this facilities crisis as follows:

ARTS
OPERA HOUSE: Renovate the stage and the auditorium and provide such additions as may be required to assure an up-to-date facility for the rehearsal, production and

performance of opera and for use by major touring performing arts attractions.

SYMPHONY HALL: Provide a new hall of between 2200 and 2800 seats with the requisite facilities for rehearsals and performances of the San Francisco Symphony and other touring symphony orchestras and for the production, rehearsal and performance of the San Francisco Ballet.

The San Francisco Civic Light Opera permits Bay Area residents to enjoy light opera and musical theatre on a regular schedule. Civic Light Opera does 4 productions a year, with each production playing 7 weeks in San Francisco and 7 weeks in Los Angeles. While this is a non-profit organization with guarantors, the box office success of these productions has permitted it to run in the black. In Los Angeles the performances are given in the new County Music Center. In San Francisco, they perform in the Curran Theater. While the Curran, together with the Geary, are the best available theaters in San Francisco, their somewhat indeterminate future coupled with their heavy schedules of use suggest that new facilities for the Civic Light Opera and touring Broadway companies may soon be required.

Encourage the provision of a MAJOR THEATRE: A new theatre with around 2700 seats, primarily for use by the Civic Light Opera and touring Broadway companies and possibly located in a Redevelopment Area.

In 1965-66 the now-dissolved Actors' Workshop gave 298 performances in San Francisco. With the advent of the

American Conservatory Theatre as a permanent repertory company, it is clear that the existing facilities for rehearsal, production and performance are totally inadequate.

Support a public consensus for the American Conservatory Theatre and promote its participation in neighborhood and elementary and secondary education programs.

ARTS RESOURCES AUTHORITY SHALL:
Assist in obtaining support for this company from appropriate private and public sources.

Support the provision of a THEATRE COMPLEX: At least two theatres, one large and one small, primarily for the production, rehearsal and performance of a resident professional theatre company, possibly located in a Redevelopment Area.

The three principal museums, the California Palace of the Legion of Honor, the M. H. deYoung, and the San Francisco Museum, are supplemented by the collection of the San Francisco Art Institute.

The principal collections of the Legion of Honor are in Eighteenth and Nineteenth Century European Decorative Arts and the Achenbach collection of prints and drawings. The recent addition of the Brundage Collection has given the deYoung Museum notable strength in Asian art. Other resources of these two institutions tend to overlap. Because both of them have operating budgets provided by the City, some administrative duplications occur, and neither has an endowment or other funds of sufficient consequence to make significant acquisitions for their collections.

The San Francisco Museum is devoted to contemporary European and American paintings and sculpture and attendant drawings and prints. Most of its operating budget is raised through contributions as are its funds for acquisitions.

The collections of the San Francisco Art Institute, mainly of western and Bay Area painters, are on long-term loan in the Bay Area.

In addition to these art museums, Museum West in Ghirardelli Square provides a showcase for craftsmen but has not acquired a permanent collection.

Each of these institutions carries out a variety of educational programs but could increase this service if adequate funds were available. There is also need for greater support of exhibitions of the work of Bay Area artists.

Encourage the development of museum programs for arts in the neighborhoods and arts instruction in elementary and secondary education.

ARTS RESOURCES AUTHORITY SHALL:
Help coordinate support from appropriate private and public sources for museum operations and acquisitions for their collections.

Initiate a study by a panel of Museum specialists to examine the feasibility of coordinating programs, administrations, and objectives of the museums in the City, and support such renovations or new construction as may be prescribed by this study.

ARTS IN MEDIA

No consideration of the arts in the last half of the 20th Century would be complete without recognition of the role of media in general, and Educational Television in particular. While programming of ETV includes science and politics along with the arts as the three elements of a contemporary civilization, it is by nature a Performing Art and its potential for service in bringing Literature, Visual Arts and Performing Arts to a vast audience is enormous.

Some American cities, such as New York and San Jose, have municipal stations fully funded from city budgets. Most stations affiliated with National Educational Television are privately supported by contributions from individuals, foundations and business. Major Ford Foundation grants require the raising of matching funds locally.

There is some Federal Government money available, primarily for equipment.

Some National Educational Television affiliates such as WHYY in Philadelphia and WQED in Pittsburgh receive support from city government.

The important role in the arts of ETV, station KQED, and public service time available on commercial television stations must be recognized.

ARTS and Arts Organizations in media programming. RESOURCES

AUTHORITY Coordinate support for Educational Television programs and for facilities for their production from all appropriate private and public sources.

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