

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. bio	re: James A. Joseph [partial] (1 page)	n.d.	b(6)
002. bio	re: Jane Alexander [partial] (1 page)	01/22/1993	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20032

FOLDER TITLE:

Foundations - B - Philanthropy

2013-0534-S

rc1533

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

FOUNDATIONS-B

PHILANTHROPY

LIBRARY
PRESERVATION

The Union Institute

Office for Social Responsibility
Center for Public Policy
Center for Women

Non-Profit:
Commonwealth
big filing cabinet

October 26, 1993

MEMORANDUM

TO: Doris Matsui
FROM: Mark Rosenman
RE: Wingspread Follow-Up

Charlie Bray, President of the Johnson Foundation, and I remain interested in meeting to explore ways in which the Wingspread conversation ("Recasting a Social Agenda") might form the basis for some White House activity. As you requested, I am enclosing another set of the related materials.

Charlie (who served as an ambassador under President Carter) has a keen mind and considerable experience; I am confident that a discussion with him will be worth the investment of time.

If you wish to move forward, please let me know. I will get a set of dates when Charlie can be in Washington.

Thanks for your continuing cooperation.

Enclosure

cc: Anne Bartley

The Union Institute

Office for Social Responsibility
Center for Public Policy
Center for Women

June 22, 1993

MEMORANDUM

TO: Doris Matsui & Anne Bartley

FROM: Mark Rosenman

RE: Ideas to Extend Wingspread Conversation on Commonwealth

For your convenience, I am attaching a copy of the memorandum I provided previously on "Recasting a Social Agenda: New Questions Searching for New Answers" -- this was the Wingspread conversation among a highly diverse group of social activists convened jointly by The Johnson Foundation and The Union Institute. Charles Bray, president of the Foundation (which operates Wingspread), and I have talked about ways in which the work begun there this past winter might be advanced by the White House. This memorandum represents one approximation of a scenario through which the President might employ and build on the outcomes of that discussion.

In summary, the idea is that the President would call for local community-based activity that would bring diverse people together to identify social needs, define ways in which they locally could work to meet such needs, speak to ways in which local/state/federal governments could assist them, and report to a presidential commission (in a kind of summit) on their ideas. The commission would then report to the President. The local processes would be facilitated by community foundations and others, using private resources. While yielding broad-based citizen involvement in defining a social agenda in concert with the President, the process would in and of itself serve to create the connective tissue of community, identified local leadership concerned with commonwealth, and promote a sense of local self-responsibility and constructive action.

The President would deliver a high-profile speech (perhaps around Labor Day) which was crafted around the Wingspread notion that we must **build a reconstructed sense of community which transcends individualism in service to the commonwealth**. He might observe that he has become convinced during his months in office that sufficient progress cannot be made domestically or internationally until people better understand how intertwined their destinies are with one another. Internationally, he might reference the former Yugoslavia or Somalia as an extreme examples of what happens when people forget this basic truth. Domestically, he might reference the ways in which private interests have compromised and moderated the necessary public agenda of his economic

package. He might remind people of his plea, delivered during the State of the Union, that as a nation we have to ask *what the economic plan will do for us instead of judging what it will do for me.*

The President could give positive examples of how false dichotomies mislead us by challenging traditional themes, e.g., labor v. industry, environment v. jobs, urban v. rural, etc. He could indicate that historic polarities are inappropriate to present realities, stressing how essential it is to reinforce the connective tissue that makes us a single people.

President Clinton could say that he has become convinced that he has an obligation as the nation's leader to call upon people to develop a more enlightened sense of self-interest and to rise to a higher purpose. He might acknowledge that he alone cannot achieve such an outcome, and call on Americans to engage this task, and on nonprofit and governmental organizations and religious institutions, and especially on community foundations, to assist them.

The President would announce that he is going to convene a **Commission on the Commonwealth**, chaired by a highly distinguished American and involving representatives of every sector in our society. However, unlike other commissions, *he is not asking its members to do the work -- instead he is **challenging communities to engage the tasks at hand***. The Commission would be scheduled to meet in a kind of "Little Rock summit" around next July 4th (1994) -- perhaps in Philadelphia -- to receive the wisdom of America's communities and people.

The challenge to local communities around the nation is to begin to bring their people together, in myriad ways, to develop a new social agenda. They will be asked to talk and work together to figure out priorities for their local communities, and to identify what they can do locally about these issues. They will be asked to suggest ways in which the local, state and federal governments can assist them, as communities of diverse people working together on common problems. They will be asked how they can "institutionalize" the kinds of common experiences that they have employed to come to these conclusions, how the connective tissue of community can be maintained and strengthened.

The President would indicate that he also is encouraging important social institutions to begin to mirror this process of community-building by asking:

How can schools and universities better inculcate the values of commonwealth through activities which build on diversity and commonality in educational activities and promote individual responsibility for community?

How can the National Service program be structured to assure the establishment of diverse, community-building teams?

How can federal agencies structure grant and contract programs to favor and reward those applicants which incorporate notions of commonwealth and include community-building activities?

How can private philanthropy be informed by such ideas about federal funding?

How can a small federal funding program be established to spur innovation that leads to a reconstructed sense of community and personal responsibility?

How can citizen participation in government decision-making be promoted in ways which reflect and honor community and commonwealth?

The Commission would have a small staff which would, between the announcement and the summit, do little other than to promote action on the President's challenge and prepare for the July 4th session. Following that summit, the Commission would be responsible for reporting to the President on two general areas of concern: (1) the new social agenda and how the federal government might assist communities by supporting local initiative; and (2) how the process of expanded and continued community-building can be promoted.

Obviously, if there is interest in this notion of Charlie's and mine, careful work will need to be done to test its viability in the nonprofit/philanthropic sector and elsewhere. The infrastructure and leadership necessary to it would need to be committed and in place before any public announcement was made.

Independent of the other issues and ideas we are talking about, Charlie and I would be delighted to meet with you to discuss this specific notion. He will be in D.C. on July 9th and both of us would be available to meet with you if you are inclined to explore this further.

Recasting a Social Agenda: New Questions Searching for New Answers

Can activists of diverse ideology, race, ethnicity, class, age and gender agree on the critical question facing Americans for the next decade? Do the conditions of our society and the desire of Americans support such an inquiry and an agenda? The answers seem to be a resounding YES!

The Union Institute and The Johnson Foundation recently cosponsored an "exploratory conversation" on these questions at Wingspread, the Foundation's renowned conference and education center. With representation from such distinct groups as the Heritage Foundation and the Black Student Leadership Network, with thinkers from such divergent entities as the progressive J. Roderick MacArthur Foundation and the conservative Hudson Institute, and with support from the conservative Bradley Foundation through the Charles Stewart Mott Foundation to the Joyce Foundation, there was agreement. Furthermore, there was a belief that if this conversation was repeated around the country with other diverse groups, they would come to a similar set of conclusions.

From every perspective, belief system and base of experience, it was concluded that the critical challenge before America is to:

**build a reconstructed sense of community which transcends individualism
in service to the commonwealth.**

It also was quickly concluded that such an endeavor is not a technical problem, but rather one that must be grounded in shared ethics and morality, be imbued in personal and social thought and action, and inform a common, central understanding of what it means to be part of American society. In this regard, we use the term commonwealth to define the "public good" as inclusive of the notion that the welfare of each of us depends on the welfare of all of us. We use "reconstructed community" as a vision for a connectedness in public life and for shared experience and resources which obviate romantic efforts at recapturing old fashioned, homogeneous neighborhoods and static social groupings.

Participants in the Wingspread conversation noted that our nation currently is crippled by what one young woman called a *secular Creedal Gap*, a profound disparity between the promise of America and the realities of peoples' lives, especially for the young. There was surprising consensus that the unmitigated and unmoderated pursuit of individualism has created a poverty of will, ravaged any notion of commonwealth, denied us much of the vibrancy of being American, and even has paralyzed us in our ability to adequately serve and nourish individuals.

America cannot afford to lose another generation of young people -- from our inner-cities, suburban or rural areas -- to the isolation, loneliness, disillusionment and abandonment born of this Creedal Gap. It must make real the promise of *One People* and *A Nation Indivisible*. We need the leadership of both government and the nonprofit/philanthropic sector to work actively toward the reconstruction of community and a sense of commonwealth. It is only through such an approach to human, social, economic and environmental problems that we can restore civil society and successfully rebuild our nation.

The commonwealth must be nurtured precisely so that it can nurture the individual, and so that social programs can be effectively reframed with such purpose. Public and private leadership must begin using a vocabulary that makes it legitimate and important for individuals and organizations across the country to work toward the reconstruction of community and for the commonwealth. Leadership must better address an inspirational and instrumental agenda for those engaged in thinking about our society's future and for those fostering creeds by which we live. The realms of both the intellect and the heart need to be recast in a broad cultural framework, a language and a purpose that appeal to young and old, to those of diverse background, circumstance and condition, if we are to reconstruct community and promote commonwealth.

A number of problematic issues were seen as critical to the assumption of personal responsibility for the common good and the reconstruction of community. Each of them needs to become a focus of thoughtful attention and action if we are to be enabled to realize this vision. Among the more critical elements are to:

Value Base

- ♦ Develop definitions and identify the values of a reconstructed community in order to yield a unifying vision of commonwealth shared by diverse people, one which will motivate them to act with an expanded understanding of self-interest. This must include a normative expectation of the extent of the personal price appropriately paid for the common good.
- ♦ Develop means for effective socialization to the values, norms, attitudes, behavior, and thinking and action processes necessary to community, with critical roles to be played by public leaders, schools, mass media, peers, and family.

Enabling Action/Removing Barriers

- ♦ Create opportunities for action at all levels -- at various scales appropriate to peoples' understandings and commitment, from the individual family up to the entire society -- with attention to the efficacy of resource investments.
- ♦ Focus action for individual responsibility and community-building more on the prevention of problem-causing dynamics than on the remediation of their impact.

Economics

- ♦ Create an economic base adequate to move beyond notions of competitive scarcity, or establish an equitable and popularly accepted distributive mechanisms to deal with scarcity between and within communities, while assuring equity in the generation of revenue and other resources necessary to community and commonwealth.
- ♦ Establish resource investment and accountability criteria and processes for private and public expenditures keyed to their efficacy and outcomes (instead of input and operating mandates) for personal responsibility, community and commonwealth, while effectively assigning the costs of deleterious individual and institutional behaviors to those responsible for them.

Power

- ♦ Provide access to the power necessary to personal responsibility and community-building, while working to obviate the power of those who seek to reinforce and maintain the *status quo*.
- ♦ Reinvent/relocate institutions and the processes of decision-making in ways which affirm individual responsibility in the context of community and commonwealth.

Action Tenets

- ♦ Encourage and help people to assume responsibility for the full range of their choices and actions, with reinforcement through effective sanction and reward systems set in the context of community and commonwealth.
- ♦ Value, legitimate, and sustain diverse approaches to enhancing individual responsibility and community-building, and to establishing a healthier balance of personal and institutional demands.
- ♦ Establish capacity-building mechanisms which concurrently contribute to the development of individuals and of community, which legitimate and value continuing development (instead of treating people and programs as inadequately finished products), and which focus on individual strengths (instead of deficits), respecting diverse people for their potential contribution to community and the commonwealth.
- ♦ Develop (through orientation, training, and appropriate opportunity and reward systems) those in positions to advance the human and other resources necessary to personal responsibility and community building.

Conclusion -- The Beginning

While these issues can be addressed only through significant thought and action (and the allocation of the resources necessary to undergird such a quest), those involved in the Wingspread conversation believe that their conclusions represent an exciting beginning. From their diversity and their disparity -- in perspective, experience and values -- came a unifying vision. That this conversation led quickly, with a seeming inevitability, to the call for reconstructed community and commonwealth clearly evinces its significance.

Our nation has an opportunity to move forward boldly and imaginatively, freeing itself from the paralysis of sectarian battles over old answers to the wrong questions.

We need to continually replicate the Wingspread conversation among ever broadening groups of diverse people, building community through that process itself, as we engage the more instrumental question necessary to realize the larger, common vision.

Mark Rosenman
January 11, 1993

Arts - Category
Lists

The Henry Luce Foundation, Inc.

111 WEST 50TH STREET, NEW YORK, N. Y. 10020

212-489-7700

October 5, 1993

Ms. Anne Bartley
Assistant to the Deputy Chief of Staff
Office of the First Lady
The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Ms. Bartley,

I am writing to thank you for your kind attention to my inquiry regarding the upcoming presentation of the National Medal of Arts.

As per our conversation about future involvement with the arts community, I am enclosing background information on The Henry Luce Foundation, Inc. I hope you will find our two most recent biennial reports informative about the work of the Luce Foundation as a whole.

Additionally, I am enclosing a complete list of grants made under our Program in American Art since its inception in 1982. The Luce Foundation's programming is focused primarily on American fine and decorative arts and the research and scholarship that go into developing certain projects at art museums and other service organizations.

If we can be of any assistance in the future, please do not hesitate to call upon us.

With thanks for your consideration on our behalf and best wishes,

Sincerely,



Ellen Holtzman
Program Director for
the Arts

EH:mee

Enclosure

The Henry Luce Foundation, Inc.

111 WEST 50TH STREET, NEW YORK, N. Y. 10020

212-489-7700

AMERICAN ART GRANTS
Awarded 1982 - 1992

THE ACADEMY OF AMERICAN POETS. New York, New York.

Preservation and Catalogue of Archives. (\$30,000) -- 1985

Asian and Asian-American Literature Program. (\$150,000) -- 1991

AFFILIATE ARTISTS, INC. New York, New York.

American Russian Youth Orchestra's 1993 World Tour. (\$25,000) -- 1992

ALBRIGHT-KNOX ART GALLERY. Buffalo, New York.

Abstract Expressionism: The Critical Development. A catalogue to accompany the exhibition. (\$100,000) -- 1985

AMERICAN ASSOCIATION OF MUSEUMS. Washington, D.C.

Support for the implementation of a national initiative to expand the role of education within American museums. (\$100,00) -- 1993

AMERICAN COUNCIL FOR THE ARTS. New York, New York.

Merger of the Library and Information Systems of the Council with those of the Center for Arts Information. (\$50,000) -- 1988

AMERICAN COUNCIL OF LEARNED SOCIETIES. New York, New York.

National Fellowship Awards in American Art. (\$892,000) -- 1990

THE AMERICAN CRAFT MUSEUM. New York, New York.

America's Living National Treasures. A series of exhibitions and catalogues. (\$200,000) -- 1988

Master Artists Series: "Otto Natzler: A Living Legacy".
An exhibition and catalogue. (\$100,000) -- 1991

American Art Grants Awarded
Page Two

THE AMERICAN FEDERATION OF ARTS. New York, New York.

Publications Revolving Fund. For projects on American art.
(\$75,000) -- 1985

Merger of the Federation and the Art Museum Association of America.
(\$50,000) -- 1987

Research and Develop models for low-cost fine arts exhibitions for AFA's member museums. (150,000) -- 1992

AMERICAN FRIENDS OF CANADA. New York, New York.

Support for the David Milne Project. (\$20,000) -- 1993

AMON CARTER MUSEUM. Fort Worth, Texas.

Laura Gilpin, Southwestern Photographer. A biography and a catalogue raisonné. (\$125,000) -- 1982

American Frontier Life: Early Western Painting and Prints. A catalogue and exhibition. (\$100,000) -- 1984

Francis William Edmonds. A catalogue to accompany the exhibition.
(\$40,000) -- 1986

Nineteenth Century American Photography. An exhibition and catalogue. (\$125,000) -- 1987

Paintings by George Bellows. An exhibition and catalogue.
(\$200,000) -- 1989

Series of "Dossier" Exhibitions and Publications featuring Thomas Cole, Martin Johnson Heade and Thomas Eakins. (\$100,000) -- 1991

ARCHITECTURAL HISTORY FOUNDATION. New York, New York.

To support a revolving fund devoted specifically to books on American architecture. (\$40,000) -- 1992

ARCHIVES OF AMERICAN ART. Washington, D.C.

Regional Collection Program. Program support with an emphasis on New England and Mid-Atlantic States, and in the South. (\$150,000) 1982

Expanded Regional Collection Program. Additional support.
(\$150,000) -- 1987

American Art Grants Awarded
Page Three

THE ART INSTITUTE OF CHICAGO. Chicago, Illinois.

Universal Limited Art Editions' Print Collection. A catalogue.
(\$100,000) -- 1982

Architect Ludwig Hilberseimer's Archival Papers. A publication and
exhibition. (\$80,000) -- 1983

Ed Paschke: Paintings 1968-1988. An exhibition and catalogue.
(\$200,000) -- 1988

ASSOCIATION OF ART MUSEUM DIRECTORS

EDUCATIONAL FOUNDATION, INC. New York, New York.

Different Voices: The American Art Museum and a Social, Cultural,
and Historical Framework for Change. (\$35,000) -- 1990

THE BALTIMORE MUSEUM OF ART. Baltimore, Maryland.

American Furniture and Period Rooms in the Collection of The
Baltimore Museum of Art. A catalogue. (\$100,000) -- 1983

Benjamin West. A catalogue to accompany the exhibition.
(\$100,000) -- 1986

Classical Taste in America, 1800-1840. An exhibition and
catalogue. (\$200,000) -- 1989

BIRMINGHAM MUSEUM OF ART. Birmingham, Alabama.

Looking South: A Different Dixie. A traveling exhibition and
catalogue. (\$75,000) -- 1988

BOSTON UNIVERSITY. Boston, Massachusetts.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support.
(\$75,000) -- 1987

Dissertation Fellowships in American Art. Additional support.
(\$15,000) -- 1990

Symposium on American Art. To be held in 1991 for recipients of
Luce Foundation dissertation support. (\$15,000) -- 1990

American Art Grants Awarded
Page Four

BROOKLYN ACADEMY OF MUSIC. Brooklyn, New York.

Collaborative Projects Between Visual and Performing Artists.
(\$300,000) -- 1987

THE BROOKLYN MUSEUM. Brooklyn, New York.

Historic American Paintings Collection. A catalogue. (\$150,000)
-- 1982

The New Path: Ruskin and the American Pre-Raphaelites. Research
and publication to accompany the exhibition. (\$75,000) -- 1983

Objects of Myth and Memory. An exhibition and catalogue.
(\$100,000) -- 1985

Albert Bierstadt. An exhibition and catalogue. (\$300,000) -- 1987

Cleaning, Conservation and Framing of Remy Mignot's painting,
"Niagara." (\$25,000) -- 1993

BUFFALO BILL HISTORICAL CENTER. Cody, Wyoming.

The Whitney Gallery's Collection of Western American Paintings. A
catalogue. (\$75,000) -- 1986

CARAMOOR CENTER TO MUSIC AND THE ARTS, INC. Katonah, New York.

Pilot education program. (\$21,000) -- 1991

THE CARNEGIE MUSEUM OF ART. Pittsburgh, Pennsylvania.

John La Farge. A catalogue to accompany the exhibition.
(\$80,000) -- 1984

Collection of American Paintings and Sculpture Before 1945. A
catalogue. (\$100,000) -- 1985

American Landscape Video, 1973-1988. A catalogue to accompany the
exhibition. (\$65,000) -- 1986

Archives Program for the Andy Warhol Museum. (\$165,000) -- 1990

Additional Support for the Andy Warhol Museum. (\$75,000) -- 1992

American Art Grants Awarded
Page Five

CASE WESTERN RESERVE UNIVERSITY. Cleveland, Ohio.

Establishment of a program of management education for executives of non-profit arts organizations. (\$90,000) -- 1992

CINCINNATI ART MUSEUM. Cincinnati, Ohio.

The Creative Spark: American Sculpture, 1800-1900. A research and publication project. (\$60,000) -- 1983

CITY UNIVERSITY OF NEW YORK GRADUATE SCHOOL AND UNIVERSITY CENTER. New York, New York.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support. (\$120,000) -- 1987

Dissertation Fellowships in American Art. Additional support. (\$25,000) -- 1990

Two Adjunct Professorships in Art History. (\$15,000) -- 1991

STERLING AND FRANCINE CLARK ART INSTITUTE. Williamstown, Massachusetts.

American Paintings and Sculpture Collection. A catalogue. (\$95,000) -- 1986

THE CLEVELAND MUSEUM OF ART. Cleveland, Ohio.

American Silver Collection. A catalogue. (\$46,000) -- 1982

COLLEGE ART ASSOCIATION. New York, New York.

Fellowship Program for young American art history professionals in art museums and university art history departments. (\$110,000) -- 1993

American Art Grants Awarded
Page Six

COLUMBIA UNIVERSITY. New York, New York.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support.
(\$120,000) -- 1987

Dissertation Fellowships in American Art. Additional support.
(\$25,000) -- 1990

THE COLUMBUS MUSEUM OF ART. Columbus, Ohio.

American Art Collection. A catalogue. (\$100,000) -- 1985

Elijah Pierce 1892-1984. An exhibition and catalogue. (\$100,000)
-- 1990

THE CORCORAN GALLERY OF ART. Washington, D.C.

American Landscape Painting Development Prior to 1825. A catalogue
to accompany the exhibition. (\$80,000) -- 1982

James Peale. A research and publication project. (\$70,000) --
1984

DALLAS MUSEUM OF ART. Dallas, Texas.

Pre-World War II American Art Collection. A catalogue. (\$49,500)
-- 1982

Black Art-Ancestral Legacy: African-American Art of the Twentieth
Century. A catalogue to accompany the exhibition. (\$100,000) --
1985

Faith P. and Charles L. Bybee Collection of American Furniture. A
catalogue. (\$100,000) -- 1986

THE DENVER ART MUSEUM. Denver, Colorado.

L. D. Bax Collection of Plains and Plateau Indian Art. A
catalogue. (\$100,000) -- 1984

Herbert Bayer Archive. A catalogue. (\$100,000) -- 1985

Childe Hassam: An Island Garden Revisited. A catalogue to
accompany the exhibition. (\$100,000) -- 1986

THE DETROIT INSTITUTE OF ARTS. Detroit, Michigan.

American Paintings in The Detroit Institute of Arts, Volume I: A Catalogue of Works of Artists Born Before 1816. (Two grants totaling \$110,000) -- 1982 and 1984

American Paintings in The Detroit Institute of Arts, Volume II: A Catalogue of Works of Artists Born Between 1816 and 1845. (\$100,000) -- 1986

THE DIA CENTER FOR THE ARTS. New York, New York.

Brice Marden: "Cold Mountain" Series. An exhibition and catalogue. (\$25,000) -- 1991

THE DRAWING CENTER. New York, New York.

Support for the Center's Services to American Artists. (\$35,000) - 1989

Support for the Center's Services to American Artists and it's contemporary art program. (\$90,000) -- 1991

THE FINE ARTS MUSEUMS OF SAN FRANCISCO. San Francisco, California.

American Artists in Venice, 1860-1920. A catalogue to accompany the exhibition. (\$55,000) -- 1982

American Paintings Collection. A catalogue. (\$100,000) -- 1984

Winslow Homer's Civil War Paintings. A catalogue to accompany the exhibition. (\$90,000) -- 1986

William Stanley Haseltine. An exhibition and catalogue. (\$200,000) -- 1988

THE FREER ART GALLERY. Washington, DC

Harmony in Blue and Gold: The Peacock Room. Research and catalogue. (\$95,000) -- 1991

THE GARDEN CONSERVANCY. New York, New York

Support for the work of the Conservancy. (\$10,000) -- 1993

American Art Grants Awarded
Page Eight

SOLOMON R. GUGGENHEIM MUSEUM. New York, New York.

Permanent Collection Handbook. Preparation of the handbook portion devoted to American art. (\$100,000) -- 1986

THE HARLEM SCHOOL OF THE ARTS. New York, New York.

Assistance in the preparation of a \$10 million capital campaign which will sustain and expand the programs in visual arts, theater, music and dance. (\$50,000) -- 1992

HARVARD UNIVERSITY ART MUSEUMS. Cambridge, Massachusetts.

Formation of a Department of American Art by funding an assistant curatorship and distinguished visiting senior fellow. (\$325,000) -
- 1992

HECKSCHER MUSEUM. Huntington, New York.

Thomas Anshutz: Artist and Teacher. Exhibition and catalogue. (\$60,000) -- 1993

THE HIGH MUSEUM OF ART. Atlanta, Georgia.

American Paintings Collection. A catalogue. (\$52,000) -- 1986

The High Museum's Collection of American Paintings. A catalogue. (\$50,000) -- 1990

HONOLULU ACADEMY OF ARTS. Honolulu, Hawaii.

Encounters with Paradise: Views of Hawaii and Its People, 1778-1941. An exhibition and catalogue. (\$38,000) -- 1987

Purchase of the plaster cast of Jo Davidson's bust of Clare Boothe Luce. (\$7,650) -- 1988

THE HUDSON RIVER MUSEUM. Yonkers, New York.

The Book of Nature: The Natural Sublime in American Painting from 1819 to 1918. A research, publication and exhibition project. (\$20,000) -- 1982

The Catskills: Painters, Writers, and Tourists in the Mountains, 1820-1895. A catalogue to accompany the exhibition. (\$45,000) -- 1985

American Art Grants Awarded
Page Nine

INDEPENDENT CURATORS INCORPORATED. New York, New York.

Touring Exhibitions and Related Catalogues of Contemporary American Artists. (\$50,000) -- 1986

Touring Exhibitions and Related Catalogues of Contemporary American Artists. Additional support. (\$90,000) -- 1989

INTERNATIONAL FOUNDATION FOR ART RESEARCH. New York, New York.

Support for Development Efforts. (\$80,000) -- 1990

HERBERT F. JOHNSON MUSEUM OF ART. Ithaca, New York.

The Impact of the William Macbeth Gallery on American Art from 1892-1908. A research and publication project. (\$40,000) -- 1983

LAGUNA ART MUSEUM. Laguna Beach, California.

The San Francisco School of Abstract Expressionism. An exhibition and catalogue. (\$100,000) -- 1992

LOS ANGELES COUNTY MUSEUM OF ART. Los Angeles, California.

American Art Collection. A catalogue. (\$125,000) -- 1982

George Inness. A catalogue to accompany the exhibition. (\$80,000) -- 1983

American Rococo, 1750-1775: Elegance in Ornament. A catalogue to accompany the exhibition. (\$80,000) -- 1985

MEMORIAL ART GALLERY. Rochester, New York.

Head, Heart and Hand: Elbert Hubbard and the Roycrofters. Exhibition and catalogue. (\$50,000) -- 1993

THE METROPOLITAN MUSEUM OF ART. New York, New York.

American Sculpture Collection. A catalogue. (\$180,000) -- 1982

The Henry R. Luce Center for the Study of American Art.
(\$2,500,000) -- 1984

The Henry R. Luce Center for the Study of American Art. Additional support for computerization of the Center and education program development. (\$1,000,000) -- 1987

Symposium on Topics of American Art. A symposium scheduled to coincide with the opening of the Luce Center. (\$35,000) -- 1988

Stuart Davis, American Painter. An exhibition and catalogue. (\$300,000) -- 1989

American Rococo, 1750-1775: Elegance in Ornament. An Exhibition. Two Grants: (\$25,000) -- February 1991 and (\$100,000) -- June 1991

THE MILTON ART MUSEUM. Milton, Massachusetts.

Beth Neville's Paintings, Prints, and Wood Sculptures of New England. An exhibition. (\$2,000) -- 1990

THE MINNEAPOLIS INSTITUTE OF ARTS. Minneapolis, Minnesota.

American Plains Indian Pictorial Art. An exhibition and catalogue. (\$150,000) -- 1990

THE MONTCLAIR ART MUSEUM. Montclair, New Jersey.

Reordering Reality: Precisionist Directions in American Art (1915-1941). Exhibition and catalogue. (\$110,000) - 1993

THE MUNICIPAL ART SOCIETY OF NEW YORK. New York, New York.

Program Agenda Support for 1988 and 1989. (\$100,000) -- 1987

MUNSON-WILLIAMS-PROCTOR INSTITUTE. Utica, New York.

Key Works of American Art in the Institute's Permanent Collection. A catalogue. (\$100,000) -- 1985

Life Lines: American Master Drawings from the Munson-Williams-Proctor Institute. Exhibition and catalogue. (\$50,000) -- 1993

American Art Grants Awarded
Page Eleven

MUSEUM OF AMERICAN FOLK ART. New York, New York.

Fearful Symmetry: The Tiger Cat in the Art of Thornton Dial. An exhibition. (\$75,000) -- 1992

MUSEUM OF ART - RHODE ISLAND SCHOOL OF DESIGN. Providence, Rhode Island.

American Decorative Arts at the Museum of Art, Rhode Island School of Design. A catalogue. (\$70,000) -- 1983

Views of the Rhode Island Landscape. A catalogue to accompany the exhibition. (\$30,000) -- 1984

MUSEUM OF CONTEMPORARY ART. Chicago, Illinois.

Art in Chicago, 1945-1995. An exhibition and catalogue. (\$150,000) -- 1992

THE MUSEUM OF CONTEMPORARY ART. Los Angeles, California.

Ad Reinhardt. An exhibition and catalogue. (\$150,000) -- 1990

Robert Irwin. An exhibition and catalogue. (\$175,000) -- 1992

MUSEUM OF FINE ARTS - BOSTON. Boston, Massachusetts.

The Boston School. Research and publication for exhibition. (\$150,000) -- 1982

Charles Sheeler. Research and publication for exhibition. (\$125,000) -- 1983

The Art That is Life: The Arts and Crafts Movement in America, 1875-1930. Research and publication for exhibition. (\$120,000) -- 1984

A Summary Catalogue of American Paintings in the Museum's Collection. (\$180,000) -- 1987

The Lure of Italy: American Artists and the Italian Experience, 1760-1914. An exhibition and catalogue. (\$180,000) -- 1991

MUSEUM OF FINE ARTS OF HOUSTON. Houston, Texas.

Bayou Bend Collection of American Art. A catalogue. (\$100,000) -- 1984

American Art Grants Awarded
Page Twelve

THE MUSEUM OF MODERN ART. New York, New York.

Collection of American Prints. A catalogue, using computer format.
(\$125,000) -- 1982

Collection of American Drawings. A catalogue, using computer
format. (\$75,000) -- 1983

Ludwig Mies van der Rohe's American Work from 1939-1969. A
catalogue. (\$100,000) -- 1985

Support of the local costs of the exhibition Louis I. Kahn:
Architect of the American Century. (\$125,000) -- 1991

Frank Lloyd Wright: Architect. A Catalogue. (\$125,000) -- 1993

MUSEUM OF THE CITY OF NEW YORK. New York, New York.

Printed Guide to the Museum. (\$25,000) -- 1990

NATIONAL ACADEMY OF DESIGN. New York, New York.

Permanent Collection of American Paintings and Sculpture. A
catalogue. (\$100,000) -- 1985

NATIONAL ARCHIVES. Washington, D.C.

Collection of Frederick Law Olmsted Papers on the Design and
Construction of Central Park and Other New York City-Planning
Activities. (\$60,000) -- 1988

NATIONAL CULTURAL ALLIANCE. Washington, D.C.

National campaign to increase public awareness of the arts and
humanities. (\$75,000) -- 1993

THE NATIONAL FUND FOR THE UNITED STATES BOTANIC GARDEN. Washington,
D.C.

Support for the building of a National Garden on the mall in
Washington, D.C. to commemorate the Bicentennial of the U.S.
Congress. (\$200,000) -- 1992

American Art Grants Awarded
Page Thirteen

NATIONAL GALLERY OF ART. Washington, D.C.

Eighteenth and Nineteenth Century American Paintings. A catalogue.
(\$175,000) 1988

Winslow Homer. Catalogue and exhibition brochure. (\$291,500) --
1993

NATIONAL MUSEUM OF AMERICAN ART. Washington, D.C.

Computerized Inventory of American Sculpture. (\$65,000) -- 1984

Computerized Inventory of American Sculpture. Additional support.
(\$150,000) 1986

Pilot Project of the Survey of Outdoor Sculpture. (\$200,000) --
1991

THE NATIONAL THEATRE OF THE DEAF. Chester, Connecticut.

A Challenge grant from the National Endowment for the Arts in
recognition of John Evans contribution to NTD during the ten years
of his service as the first Chairman of their board. (\$25,000) --
1991.

NATIONAL TRUST FOR HISTORIC PRESERVATION. Washington, D.C.

Collection of Historic American Houses. Structure reports of the
houses owned and operated by the Trust. (\$100,000) -- 1986

Collection of Historic American Houses. Additional support for
structure reports of houses owned by the Trust. (\$150,000) -- 1988

Support for the study and documentation of the landscapes of the
Trust's properties which are located in landscaped settings.
(\$100,000) -- 1992

THE NELSON-ATKINS MUSEUM OF ART. Kansas City, Missouri.

American Paintings Collection. A research project. (\$30,000) --
1986

American Art Grants Awarded
Page Fourteen

THE NEW MUSEUM OF CONTEMPORARY ART. New York, New York.

The New Decade: Critical Essays on Contemporary Art and Ideas.
Preparation and publication of a volume of essays. (\$60,000) --
1982

Anthology of Artists' Writings of the Past Decade. (\$80,000) --
1984

Discourses: Conversations in Postmodern Art and Culture.
Publication of anthology of interviews with leading artists of the
past decade. (\$80,000) -- 1985

Museum Gallery Space and Office Construction. To complete
construction of the Museum's new facilities. (\$500,000) -- 1985

Long-Term Planning and Development Support. (\$1,000,000) -- 1985

Anthology of Critical Essays on Marginalization. (\$106,000) --
1987

Discourses: Conversations in Postmodern Art and Culture.
Additional support to complete book. (\$30,000) -- 1988

Marketing Campaign. Support to enhance library capacity and to
develop attendance and membership. (\$180,000) -- 1988

Strange Attractors: Signs of Chaos. A presidential discretionary
award in support of the photography associated with the
installation of the exhibition. (\$7,000) -- 1989

The Decade Show. An exhibition and catalogue in collaboration with
The Studio Museum of Harlem and the Museum of Contemporary Hispanic
Art. (\$300,000) -- 1989

Support to assist in establishing a computer system and for capital
improvements. (\$200,000) -- 1991

Endowment to Vera List Challenge. (\$25,000) -- 1993

Bad Girls. Exhibition and catalogue. (\$75,000) -- 1993

THE NEW ORLEANS MUSEUM OF ART. New Orleans, Louisiana

Passionate Vision of the American South: Self-Taught Artists from
1940 to the Present. An exhibition and catalogue.
(\$150,000) -- 1991

American Art Grants Awarded
Page Fifteen

NEW YORK ACADEMY OF ART. New York, New York.

General Support. (\$20,000) -- 1990

NEW YORK ARCHIVAL SOCIETY, LTD. New York, New York.

New York City Parks and Public Institutions Original Drawings Collection. Archival work. (\$28,000) -- 1986

NEW YORK BOTANICAL GARDEN. Bronx, New York.

Memorial to Nancy Bryan Luce. The Nancy Bryan Luce Herb Garden to be named as a memorial to Nancy Bryan Luce. (\$300,000) -- 1988

"Melissa Topping Annual Plantings" as a memorial to Melissa. (\$250,000) -- 1992

THE NEW-YORK HISTORICAL SOCIETY. New York, New York.

The Legacy of Luman Reed. A catalogue to accompany the exhibition. (\$135,000) -- 1985

Thomas Hiram Hotchkiss: Lost Romantic in Arcady. A catalogue to accompany the exhibition. (\$50,000) -- 1986

McKim, Mead and White's New York. An exhibition. (\$60,000) -- 1991

Support for the paying down of the Society's \$1 million loan from the Golden Family Foundation. (\$25,000) -- 1992

NEW YORK LANDMARKS CONSERVANCY. New York, New York.

Religious Properties Program Support. (\$75,000) -- 1988

Religious Properties Program Support. (\$100,000) -- 1991

NEW YORK UNIVERSITY, INSTITUTE OF FINE ARTS. New York, New York.

Nineteenth and Twentieth Century American Art Studies Symposium. (\$25,000) -- 1984

THE NEWARK MUSEUM. Newark, New Jersey.

Against All Odds: African-American Artists and the Harmon Foundation. A catalogue to accompany the exhibition. (\$100,000) -- 1986

American Art Grants Awarded
Page Sixteen

THE NORTH CAROLINA MUSEUM OF ART. Raleigh, North Carolina.

Louis Remy Mignot. Research support. (\$75,000) -- 1992

THE NORTH CHURCH PRESERVATION FUND. Nantucket, Massachusetts.

Restoration of Historic Carpenter Gothic Building. (\$1,000) -- 1990

THE OAKLAND MUSEUM. Oakland, California.

In Pursuit of the Good Life: The Arts and Crafts Movement in California. An exhibition and catalogue. (\$100,000) -- 1990

OPERA MUSIC THEATRE INTERNATIONAL, INC. Newark, New Jersey.

Support for a \$15,000 fellowship for Dong-Jian Gong and \$5,000 for the OMTI's Program. (\$20,000) -- 1991.

Support for \$15,000 fellowship for tenor Jing-Ma Fan and \$5,000 for OMTI's program. (\$20,000) -- 1992.

THE PARRISH ART MUSEUM. Southampton, New York.

Publication of the Photographs and Related Materials from the Archives of William Merritt Chase. (\$25,000) -- 1990

PARTNERS FOR SACRED PLACES. Philadelphia, Pennsylvania.

Support for outreach and educational programming to congregations, denominational offices and preservation organizations throughout the nation. (\$100,000) -- 1991

PENNSYLVANIA ACADEMY OF THE FINE ARTS. Philadelphia, Pennsylvania.

American Paintings Collection. A catalogue. (\$125,000) -- 1983

Charles Bregler's Thomas Eakins Collection. An annotated guide to the manuscripts. (\$53,700) -- 1986

PHILADELPHIA MUSEUM OF ART. Philadelphia, Pennsylvania.

Thomas Eakins' Archive Material. A catalogue. (\$27,800) -- 1982

American Silver and Other Metals Collection. Preparation of a reference book. (\$100,000) -- 1983

American Art Grants Awarded
Page Seventeen

THE PHILLIPS COLLECTION. Washington, D.C.

A Selective Catalogue of the Collection. Preparation of the catalogue portion devoted to American artists. (\$75,000) -- 1983

A Selective Catalogue of the Collection. Additional support for the completion of the catalogue. (\$75,000) -- 1988

The Migration of the Negro. An exhibition and catalogue of the work of Jacob Lawrence. (\$75,000) -- 1992

THE PIERPONT MORGAN LIBRARY. Washington, D.C.

An exhibition in celebration of the Library's expansion and renovation. (\$150,000) -- 1991

REYNOLDA HOUSE MUSEUM OF ART. Winston-Salem, North Carolina.

Support for the establishment of a permanent Program in Academic Affairs integrating the Museum's resources into the curricula of colleges and universities in the region making it available to scholars and students. (\$150,000) -- 1992

THE SAINT LOUIS ART MUSEUM. Saint Louis, Missouri.

The Architecture of Louis Sullivan. Research and publication for exhibition. (\$125,000) -- 1984

Paintings and Sculpture of Frederic Remington. Research and publication for exhibition. (\$125,000) -- 1985

George Caleb Bingham. A catalogue to accompany the exhibition. (\$100,000) -- 1986

THE SAN FRANCISCO MUSEUM OF MODERN ART. San Francisco, California.

Figurative Tradition in the Painting and Sculpture of the Northern California Bay Area. Research and publication for exhibition. (\$85,000) -- 1983

William Wilson Wurster. An exhibition and catalogue. (\$150,000) -- 1991

Dorothea Lange. An exhibition and catalogue. (\$85,000) -- 1992

American Art Grants Awarded
Page Eighteen

SEATTLE ART MUSEUM. Seattle, Washington.

American Art of the Pacific Northwest. A catalogue. (\$100,000) -- 1985

SOUTH STREET SEAPORT MUSEUM. New York, New York

Ship, Sea and Sky: The Art of James Edward Buttersworth. A Catalogue. (\$50,000) -- 1993

STANFORD UNIVERSITY. Stanford, California.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support. (\$75,000) -- 1987

Dissertation Fellowships in American Art. Additional support. (\$15,000) -- 1990

THE STUDIO MUSEUM IN HARLEM. New York, New York.

Collection Management and Archive Development Program. (\$75,000) - 1984

Memory and Metaphor: The Art of Romare Bearden, 1940-1987. An exhibition and catalogue. (\$200,000) -- 1988

THE TOLEDO MUSEUM OF ART. Toledo, Ohio.

American Glass Collection. A catalogue. (\$100,000) -- 1982

American Glass Collection. Additional support for the catalogue. (\$35,000) -- 1987

UNITED STATES COMMITTEE FOR UNICEF. New York, New York.

Support for a book on the United Nation's Art Collection. (\$25,000) -- 1992

UNIVERSITY ART MUSEUM, BERKELEY. Berkeley, California.

Made in U.S.A.: An Americanization in Modern Art, the '50's and '60's. A research and publication project. (\$80,000) -- 1984

American Art Grants Awarded
Page Nineteen

UNIVERSITY OF DELAWARE. Newark, Delaware.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support.
(\$120,000) -- 1987

Dissertation Fellowships in American Art. Additional support.
(\$25,000) -- 1990

Lloyd Goodrich-Albert Pinkham Ryder Archive. (\$100,000) -- 1989

UNIVERSITY OF KANSAS. Lawrence, Kansas.

Dissertation Fellowships in American Art. (\$25,000) -- 1989

UNIVERSITY OF MICHIGAN. Ann Arbor, Michigan.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support.
(\$75,000) -- 1987

Dissertation Fellowships in American Art. Additional support.
(\$15,000) -- 1990

UNIVERSITY OF PITTSBURGH. Pittsburgh, Pennsylvania.

Dissertation Fellowships in American Art. (\$25,000) -- 1988

VIRGINIA MUSEUM OF FINE ARTS. Richmond, Virginia.

James McNeill Whistler: The Artist as Exhibition Designer. An
exhibition and catalogue. (\$150,000) -- 1990

American Art Grants Awarded
Page Twenty

WADSWORTH ATHENEUM. Hartford, Connecticut.

The Great River: the Arts and Culture of the Connecticut River Valley. An exhibition and publication. (\$84,000) -- 1982

Collection of American Paintings Prior to 1945. A research and publication project. (\$100,000) -- 1983

The Atheneum's Archives. A research project. (\$50,000) -- 1984

Ralph Earl: The Face of the Young Republic. An exhibition and catalogue. (\$200,000) -- 1988

The Great River Archive. A presidential discretionary award to develop on microfiche an archive of materials relating to The Great River project. (\$3,000) -- 1989

WALKER ART CENTER. Minneapolis, Minnesota.

Permanent Collection of American Paintings, Sculpture, and Drawings. A catalogue. (\$125,000) -- 1983

Tyler Graphics Print Collection. A catalogue. (\$100,000) -- 1984

Sculpture Inside/Outside. An exhibition and catalogue. (\$275,000) -- 1987

WAVE HILL. Bronx, New York.

Catalog of Landscape Records in the United States. (\$50,000) -- 1987

WESLEYAN UNIVERSITY. Middletown, Connecticut.

The Young Organ Virtuosi Festival Presentations, February 1994. (\$2,000) -- 1993

THE WHITE HOUSE ENDOWMENT FUND. Washington, D.C.

Contribution to an endowment fund for the acquisition, conservation, and preservation of the fine art and furnishings in the White House. (\$125,000) -- 1992

WHITE HOUSE HISTORICAL ASSOCIATION. Washington, D.C.

Catalogue of the White House Collection of Paintings and Sculpture. (\$150,000) -- 1990

American Art Grants Awarded
Page Twenty-one

WHITNEY MUSEUM OF AMERICAN ART. New York, New York.

Contemporary American Art in European Collections. A research project. (\$125,000) -- 1982
(\$ 50,000) -- 1985

Charles Demuth. A research, publication and exhibition project. (\$100,000) -- 1983

Joseph Stella. An exhibition and catalogue. (\$200,000) -- 1991

Support to establish the Tom Armstrong Purchase Fund. (\$20,000) -- 1991

WILLIAMS COLLEGE MUSEUM OF ART. Williamstown, Massachusetts.

The Art of Maurice Brazil Prendergast. An exhibition. (\$180,000) -- 1989

HENRY FRANCIS DU PONT WINTERTHUR MUSEUM. Winterthur, Delaware.

American Silver at Winterthur. Research, preparation, and publication of a book. (\$120,000) -- 1985

New England Furniture at Winterthur: The Queen Anne and Chippendale Periods. Research, preparation, and publication of a book. (\$125,000) -- 1986

An Eye for Excellence: Masterworks from the Winterthur Collection. Exhibition and catalogue. (\$100,000) -- 1993

T. W. WOOD ART GALLERY. Montpelier, Vermont.

Thomas Waterman Wood. Research and catalogue. (\$25,000) -- 1991

WORCESTER ART MUSEUM. Worcester, Massachusetts.

American Watercolors Collection. A catalogue. (\$70,000) -- 1983

WORLD MONUMENTS FUND. New York, New York.

American Heritage Sites Program. (\$50,000) -- 1988

American Heritage Sites Program of restoring adobe churches in New Mexico. (\$50,000) -- 1991

American Art Grants Awarded
Page Twenty-two

YALE UNIVERSITY. New Haven, Connecticut.

Dissertation Fellowships in American Art. (\$40,000) -- 1986

Dissertation Fellowships in American Art. Additional support.
(\$120,000) -- 1987

Dissertation Fellowships in American Art. Additional support.
(\$25,000) -- 1990

YALE UNIVERSITY ART GALLERY. New Haven, Connecticut.

At Home in Manhattan: Modern Decorative Arts, 1925 to the
Depression. A catalogue to accompany the exhibition. (\$30,000) --
1982

American Case Furniture Collection. A catalogue. (\$125,000) --
1983

American Sculpture Collection at Yale University. A catalogue.
(\$24,000) -- 1985

Eva Hesse: A Retrospective. An exhibition and catalogue.
(\$200,000) -- 1989

American Portrait Miniatures. An exhibition and catalogue.
(\$200,000) -- 1991

TOTAL: \$28,396,150

October 1993

2/12

Jim Joseph, Lauren Cook
MU AB

to partnership but not influence

Secretariats for Affinity groups
28 " " " @ indiv. orgs
program - collaborative for a
program - purpose

Strategize, systematically
Lauren - more proactive

findings in @ state, 1300 members - launch of April
Public Policy Initiative

inc awareness / range of who → partners w/ govt
Gov Council

Adv Comm 3yr project 3 levels of sophistic. '69 '70s

approp city level - educational workshops & seminars how to work w/ govt
- facilit findings who w/ govt
- special strategies w/ cities - facilitating w/

ideas, surveys, reports into public discourse - mainly Congress

Early - Memo to W.H. + Langford,
HRC

findings →

W.H. Domestic Policy still
Briefings

- Steve Schroeder
- Kaiser Fund

Immunization → Preventive Care

full range of collaboration

We have a program →

Vehicles run-partisan magazines
Independent Sector - Brian
2yrs / earnings - Intergrate
Open 1800-2000 last wk of April
Speech Health → shot at
- goodwin
Program volunteer
can't be
used for
service
Pts of light findings → MU → appropriate for index
integrates Natl serv of admin
Sohnetta + Joseph + director → go

family foundats

smaller wth edge

community fundats

corporate fundats

\$

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COUNCIL ON FOUNDATIONS

1825 L STREET NW WASHINGTON, DC 20036-5168
(202) 466-6512 · FAX (202) 785-3926

January 28, 1993

MEMORANDUM

TO: Melanne Verveer Deputy Assistant to the President
Office of the First Lady

FROM: Lauren Cook *Lauren Cook* Assistant to the President for Public Policy
Initiatives
Council on Foundations

At the suggestion of Anne Bartley of your office, I am sending this memo to request your assistance with securing two separate, consecutive meetings, described below. For your information, biographical information is attached on the meeting attendees. I look forward to hearing from you or Anne regarding these appointments at your earliest convenience. Thank you.

Meeting One:

First Lady Hillary Rodham Clinton with Mr. James A. Joseph, President and Chief Executive Officer, Council on Foundations and Mr. Brian O'Connell, President, Independent Sector.

The purpose of this meeting would be to obtain the First Lady's recommendations on how the organizations and memberships represented by Messrs. Joseph and O'Connell can work with the administration to strengthen and support public policies. As the heads of two highly respected nonpartisan organizations which promote philanthropy, they would like to explore how their leadership agendas for the coming years might complement Mrs. Clinton's priorities. In addition, Mr. Joseph, who has worked with Mrs. Clinton on the Board of Directors of the Children's Defense Fund, serves on many other boards and advisory groups. Mr. Joseph would like to discuss how his service in these capacities presents additional opportunities for collaboration.

Meeting Two:

Mrs. Melanne Verveer and Ms. Anne Bartley, Office of the First Lady, with Mr. James A. Joseph and Ms. Lauren Cook, Council on Foundations.

The purpose of this meeting would be to acquaint the First Lady's staff with the unique programmatic and membership resources represented by the Council on Foundations, identify opportunities for collaboration, and discuss a new initiative being launched by the Council to promote collaboration on public policy issues between grantmakers and government decisionmakers.



BRIAN O'CONNELL
Profile

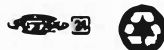
Brian O'Connell's career interest is the promotion of private initiative for the public good. For thirty-five years, he has been involved in efforts to encourage active citizenship, community service, and private philanthropy.

Mr. O'Connell is the founding President of INDEPENDENT SECTOR, a national coalition that now includes 850 foundations, corporations and national voluntary organizations. INDEPENDENT SECTOR'S Members work together to continue and strengthen the country's extraordinary degree of voluntary initiative. The organization has become the country's leading advocate for the national traditions of giving and volunteering.

Mr. O'Connell was President of the National Council on Philanthropy and Executive Director of the Coalition of National Voluntary Organizations when those two organizations merged to form INDEPENDENT SECTOR in 1980.

Mr. O'Connell began his career as a community organizer for a school and rehabilitation program for handicapped children. He worked with the American Heart Association from 1954 to 1966, first as a field representative in Pennsylvania and then as head of the state affiliates in Maryland and California. For the twelve following years he served as National Director of the Mental Health Association, during the period of major breakthroughs in community care, patients' rights and understanding and care of depression. Mr. O'Connell is now the Association's Director Emeritus. Currently, he serve on the board of the Hogg Foundation for Mental Health in Texas.

Much of Mr. O'Connell's writing concerns philanthropy and voluntary action. His books include **EFFECTIVE LEADERSHIP IN VOLUNTARY ORGANIZATIONS**, **THE BOARD MEMBER'S BOOK**, **OUR ORGANIZATION**, **AMERICA'S VOLUNTARY SPIRIT**, **PHILANTHROPY IN ACTION**, and, as coauthor, **PHILANTHROPY: FOUR VIEWS**, and **VOLUNTEERS IN ACTION**.



Mr. O'Connell has been called upon over the years to address a wide variety of national and international concerns, among them health, mental health, patients' rights, philanthropy and the promotion of citizen service and influence. He served on the President's Committee on Employment of the Handicapped, was the first chairman of the National Committee on Patients' Rights, and chaired the 1989 Salzburg Seminar on non-governmental organizations. President Bush appointed him as a founding director of the Thousand Points of Light Foundation.

Mr. O'Connell, a graduate of Tufts, has been a volunteer for the university for many years, including current service on the board of trustees. He is a recipient of the college's Distinguished Alumni Award. He did his graduate work at Syracuse University's Maxwell School of Citizenship and Public Affairs. He has received honorary degrees, has been elected a Fellow of the National Academy of Public Administration and of the American Public Health Association and has been honored with the Lincoln Filene Center's award for citizenship and the United Way of America's award for professionalism.

Mr. O'Connell and his wife, Ann Brown O'Connell, are both natives of Massachusetts. Ann O'Connell is an artist and serves as a researcher for the National Gallery of Art. They have three children, Todd, Tracey, and Matthew and live in McLean, Virginia.

For more information on Mr. O'Connell and INDEPENDENT SECTOR, please contact the Communications Department, INDEPENDENT SECTOR, 1828 L Street, NW, Washington, DC 20036, (202) 223-8100.

10/91

NEWS
COUNCIL ON
FOUNDATIONS

FOR IMMEDIATE RELEASE
January 15, 1993

For Further Information
Contact: Mary Braxton or
Greg Barnard
(202) 466-6512

**LAUREN COOK TO HEAD NEW INITIATIVE ON
PUBLIC POLICY AT COUNCIL ON FOUNDATIONS**

(WASHINGTON, D.C.) The Council on Foundations has named Lauren Cook Assistant to the President for Public Policy Initiatives. Ms. Cook will be responsible for developing ways in which the members of the Council can work more effectively with federal, state and local governments on public policy issues.

"The advent of a new presidential administration, in a climate of heightened public concern about the way in which our government works, makes it an especially opportune time for the Council to expand its efforts in this arena," Council President James A. Joseph said. "I know that with her insight and expertise, Lauren will make a valuable contribution to our member's efforts to work more effectively with policymakers at all levels of government."

Cook comes to the Council on Foundations from the Council of Governors' Policy Advisors (CGPA), where she directed technical assistance and government foresight programs. She orchestrated technical assistance for state governors and their advisors on effective policy development and implementation. She also

--MORE--

Lauren Cook
Page 2

helped states develop new policy approaches on problems such as children and families at risk, adult literacy, teen pregnancy, drop-out prevention and alternative sentencing. While at CGPA, Cook worked on the development of the first phase of a joint CGPA/Council on Foundations project. One product of this partnership was her co-authorship of a new publication, Improving Public Policy: States and Grantmakers Working Together.

Before joining CGPA in 1985, Cook served as executive vice president for a foreign, privately held international investment company in Washington, D.C. Prior to that, she worked with several foreign diplomatic offices to establish press and information capacities for their embassies in Washington.

Cook earned an MBA in management of science, technology and innovation from George Washington University. She earned a Bachelor of Philosophy degree from Grand Valley University in Michigan. She is the author of several books and articles on government foresight, strategic planning and policy development.

The Council on Foundations is a nonprofit association of over 1300 private, corporate and community foundations and corporate giving programs. Members of the Council contributed \$4.3 billion last year for programs in such fields as social welfare, health, education, the environment and the arts. The Council's primary objective is to promote responsible and effective grantmaking.

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FOR IMMEDIATE RELEASE
January 15, 1993

For Further Information
Contact: Mary Braxton or
Greg Barnard
(202) 466-6512

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--MORE--

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. bio	re: James A. Joseph [partial] (1 page)	n.d.	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20032

FOLDER TITLE:

Foundations - B - Philanthropy

2013-0534-S

rc1533

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]



COUNCIL ON FOUNDATIONS

1828 I. STREET NW WASHINGTON, DC 20036-5168
(202) 466-6512 · FAX (202) 785-3926

JAMES A. JOSEPH

James A. Joseph is President and Chief Executive Officer of the Council on Foundations. The Council is a national organization of more than thirteen hundred foundations and other grantmakers whose assets total more than sixty-five billion dollars.

Mr. Joseph came to the Council on Foundations in 1982, after a distinguished career in government, business and education. He was the Under Secretary of the Interior from 1977-1981, and a Vice President of Cummins Engine Company and President of the Cummins Engine Foundation from 1972-1977. He has taught at Yale and Claremont, and served as a Visiting Fellow at Nuffield College at Oxford University.

Born in [REDACTED] (b)(6), Mr. Joseph received [COA 1] degrees from Southern University and Yale, and served as Commanding Officer of a medical detachment in the United States Army. He subsequently taught at Stillman College in Tuscaloosa, Alabama, where he was a leader in the local civil rights movement. An ordained minister, he also was Chaplain of The Claremont Colleges in Claremont, California, and a member of the faculty of the School of Theology, before becoming Executive Director of the Irwin-Sweeney-Miller Foundation in 1970 and a senior officer of Cummins Engine Company in 1972.

In 1977, following unanimous confirmation by the United States Senate, Mr. Joseph was appointed Under Secretary of the Interior by President Jimmy Carter, and often served as Acting Secretary. He has also served as chairman of the presidentially-appointed Commission on the Northern Mariana Islands under President Carter, as a member of the Advisory Committee to the Agency for International Development under President Reagan, and was appointed an incorporating director of the Points of Light Foundation and a member of the Presidential Commission on Historically Black Colleges by President Bush. He often represents the United States abroad, having served as Chairman of official U.S. government delegations to Mexico, Kenya, Micronesia and Canada, and as a member of specially-invited, citizen delegations to the Soviet Union, Japan, Ethiopia and Israel.

Mr. Joseph is a member of the Council on Foreign Relations and the Overseas Development Council. He serves on the Board of Directors of The Brookings Institution, Colonial Williamsburg Foundation, the National Endowment for Democracy, Africare and the Children's Defense Fund. A former member of the Boards of Pitzer College and Union Theological Seminary in New York, he has also served on advisory committees to the National Academy of Sciences and the Association of American Colleges.

Mr. Joseph is the author of The Charitable Impulse, a study of wealth and social conscience in communities and cultures outside the United States. He has contributed to a number of other important books and published a wide variety of articles. He is also the recipient of numerous honorary degrees, including Doctor of Law, Doctor of Public Service, Doctor of Humane Letters and Doctor of Divinity.
January 1992



COUNCIL ON FOUNDATIONS

1828 L STREET NW WASHINGTON, DC 20036-5168
(202) 466-6512 · FAX (202) 785-3926

February 5, 1993

First Lady Hillary Rodham Clinton
Office of the First Lady
The White House

Dear Hillary:

On behalf of the members and Board of the Council on Foundations, I would like to invite you to address the 1993 annual conference of the Council on Foundations in Dallas on April 26, 1993. We would be honored if you would launch the conference by giving the keynote address at the opening plenary session. As you know from your participation in past annual conferences, your remarks would be heard by approximately two thousand CEO's and trustees of the country's top foundations and corporate grantmaking organizations.

The theme of our conference this year will be "Communicating: The Challenge of Multiple Visions." At this meeting, we will examine the entire system of relationships between sectors, and how we communicate between groups in the larger society, as well as between philanthropic interests and their publics. The conference committee hopes to emphasize our responsibility to children in this theme, in how we demonstrate our values through the way we communicate, and how we reinforce our sense of interdependence and community. Given the challenges that face President Clinton, and your leadership role on children's issues and in shaping a new health care agenda, I am sure this theme is of direct interest to you. This event would provide you with a useful platform from which to raise priorities and questions of concern to us all.

As you know, our annual conference attracts many people who hold strategic positions in the philanthropic sector to discuss pressing social issues and concerns facing organized philanthropy. In recent years, the Council has been privileged to have as guest speakers Jimmy Carter, Dr. Oscar Arias Sanchez, Wendy Puriefoy, and Barbara Jordan. Governor Ann Richards has been invited to be our guest this year at our closing session.

If you are able to accept, your speech would immediately follow the opening lunch, at approximately 1:00 pm on Monday, April 26. I would be pleased to meet with you to discuss different aspects of your presentation at any time.

I look forward to hearing from you soon.

Sincerely,

James A. Joseph
President

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1993 PUBLICATIONS CATALOGUE

PUBLICATIONS

CATALOGUE



COUNCIL ON FOUNDATIONS



February 15, 1993

CORPORATE CITIZEN

Ms. Suzanne Fuert
Mott Foundation
12 Mott Foundation Building
Flint, MI 49502

Dear Suzanne:

I am writing in behalf of Corporate Citizen (a recently created tax-exempt nonprofit) to request \$17,000 from the Mott Foundation to support research and writing to frame issues for dissemination to White House staff and cabinet secretaries and, possibly, for a White House meeting with grantmakers, though such a meeting has not been scheduled yet.

Following the meeting you and I attended in Washington, I have had further discussions with Melanne Vermeer and others in the White House. As you know, they have a commitment to an approach that integrates principles of philanthropy and voluntarism into the policy framework of the new administration. They see this issue as an extension of the mandate to "reinvent government." They also want to avoid the isolation of volunteerism from federal policy that has occurred under past administrations.

But to break this new ground, it would be helpful for them to draw upon the successes and failures in the last several administrations and to learn of recent innovations at the state level in this regard. Obviously, a huge data base could be developed. But there is no time for that. A practical solution would be to quickly assemble a paper that draws upon interviews with leaders within and outside the administration and that summarized research on public/private partnerships and related matters. This paper could provide a context for understanding how to structure interactions between the federal administration, on the one hand, and the corporate/nonprofit/grantmaker networks, on the other. It would not be an exhaustive research study but a journalistic summary that clarifies issues for discussion and policymaking.

Though the Office of the First Lady encouraged me to do this project, they said that they might face legal or other complications if they were to formally request it in a letter. However, they explained that they would be happy to confirm their interest in this project if a funder were to call their office. The person in the Office of the First Lady whom you should call is Ann Bartley (202-456-6266; fax: 202-456-6244.)

There is such urgency for this paper that I have asked another editor to take over my newsletter for three months so that I can free my time to devote myself to it fully. I hate to rush you but

it would be very helpful to have a response to this request within two weeks. I have not asked any other funder for support.

Funding would cover the following estimated expenses:

Two researchers and writers (\$20 per hour X 480 hours)	= \$9,600
Free lance editorial support	= \$2,000
Travel (five days in Washington DC plus travel costs)	= \$1,500
Telephone, materials and office expenses for report	= \$3,000
Miscellaneous	= 900

Total	= \$17,000

Below is an outline of the proposed report:

I Introduction

Background to the question of how the executive branch has related with the private sector regarding public/private partnerships, volunteerism, matching grant programs, tax inducements to private sector initiatives, etc.

II Recent federal experience (1976 through 1993): The purpose is to show how the White House role in inducing private social involvement has changed through the last three administrations and what preconditions may now exist for a new approach.

A. Approach of the Carter presidency (form of White House linkage to voluntary networks, links to federal departments, forms of interaction with private sector networks and leaders, links to state governments, role of the "bully pulpit," the role of showcasing and jawboning, personal role of the President and First Lady, strengths and weaknesses of the Carter approach)

B. Approach of the Reagan presidency (as above.)

C. Approach of the Bush presidency (as above.)

D. Issues raised by the Carter/Reagan/Bush experience. What can the Clinton administration learn (or avoid) from the three previous administrations? Do pre-conditions now exist for a new approach?

III Relevant state experience (1980s): The purpose of this section is to provide perspectives to help Clinton policymakers promote activity at the state level (consistent with federal efforts at solving social problems.)

A. Forms of interaction between state governments and private sector social networks (volunteerism, links with philanthropy, public-private partnership, pattern of involvement of nonprofits in delivering public services, role of the governors and first

ladies.)

B. What has been learned by innovative public-private partnerships at the state level than can now be elevated to the federal level?

C. How can the new federal administration induce more and better state/private sector initiatives?

IV. How are the grantmaker networks engaging the new federal administration? Activity of the philanthropic infrastructure. Role of advocacy and media-based "public education." National and state infrastructures. Issue-by-issue infrastructure (affinity groups.) Interplay between corporations, private and community foundations and nonprofits.

V. Recommendations for federal/grantmaker collaboration

A. Convening mechanisms

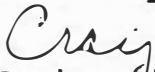
B. Structures for public/private interaction

C. Liaison with the states

D. The role of an initial meeting

Thank you for considering this request.

Sincerely Yours,


Craig Smith
President

c.c. Mellanne Vermeer, Ann Bartley

Enclosures

CORPORATE **PHILANTHROPY**
REPORT

2727 FAIRVIEW AVENUE EAST, SUITE D, SEATTLE, WASHINGTON 98102



Ann Bartley
Office of the First Lady
Executive Office Building
White House
Washington, D.C. 20500



April 16, 1993

Anne Bartley
Office Of the First Lady
OEOb Rm. 100
Washington D.C. 20500

Dear Ms. Bartley :

Thank you for taking an interest in our program, The Garden Project. We are really sorry that you can not join our group on August 24, but we understand that you are an extremely busy woman. We would like to invite you to come visit our gardens, when you have some free time. Enclosed is the information about our program, if you have any questions or comments, feel free to contact our office. Thanks again for your interest.

Sincerely,

Cathrine Sneed
The Garden Project

35 South Park

SAN FRANCISCO, CA 94107

Tel (415) 243-8958

Fax (415) 243-8034



CATHRINE SNEED
SPECIAL ASSISTANT TO THE SHERIFF

SAN FRANCISCO SHERIFF'S DEPT.
MICHAEL HENNESSEY, SHERIFF
CITY HALL ROOM 333
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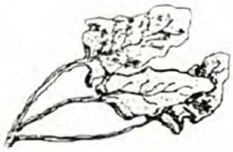
Growing Season

Growing Season



Featuring Catherine Sneed
Founder of The Greenhouse Project

Produced by
Nicholas Wellington



THE GARDEN PROJECT

The Garden Project is an innovative post-release program that helps former prisoners make the difficult transition back to society after their release from the San Francisco County Jail. The Garden Project strives to empower its "students" by helping them to heal the environment, their communities and ultimately themselves.

THE CAROLL STREET GARDEN

In October 1990, Cathrine Sneed and a handful of former inmates from the San Francisco County Jail set to work clearing a garbage-strewn lot and an urban eyesore in the Hunter's Point community of San Francisco. With the support of Just Desserts and the San Francisco Sheriff's Department, they transformed the lot into a flourishing organic garden and the centerpiece of a unique rehabilitation program for former prisoners.

Today twenty students come to the Carroll Street Garden to learn organic gardening, the value of hard work, basic job skills and how to take responsibility for their lives. Working together, they cultivate and harvest organic produce that is sold to Bay Area restaurants and businesses including Chez Panisse and Just Desserts.

When students are not at the Garden they must meet regularly with their probation officers, participate in drug and alcohol rehabilitation programs, and continue their education by taking courses at San Francisco City College.

THE TREE CORPS

Students participating in the Garden Project are eligible after six months to join the Tree Corps, a unique tree planting and job development program sponsored by the San Francisco Sheriff's Department and the Department of Public Works. The Tree Corps provides its participants with the opportunity to set goals for a disciplined lifestyle and to give back to the community.

Participants of the Tree Corps work eight hours a day planting and caring for trees on major and secondary thoroughfares; they learn arboriculture as a marketable skill and gain valuable work experience and important job skills as they enlarge and enhance San Francisco's Urban Forest. Tree Corps participant receive \$8 an hour for their work. The Tree Corps has planted over 800 trees since it began operations in May.

The Garden Project is committed to working with business, government, and the community to find creative solutions to the challenges facing San Francisco. The Garden Project is an activity of the Tides Foundation. Since its inception it has served over four hundred former prisoners.

35 SOUTH PARK

SAN FRANCISCO, CA 94107

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THE HORTICULTURE PROGRAM

The Horticulture Program is a unique rehabilitation and horticultural project run by the San Francisco Sheriff's Department at County Jail #7, in San Bruno. The Program teaches inmates organic farming and gardening skills and provides them with alternatives to criminal behavior by showing them the values of hard work in a supportive and constructive environment.

In 1982, Cathrine Sneed and two inmates set to work to transform a neglected plot of earth at the jail into a garden and classroom. Inspired by John Steinbeck's 'The Grapes of Wrath' and her own miraculous recovery from a life-threatening illness, Catherine wanted to use the rehabilitative effects of hard work and organic farming to help prisoners look closely at their own lives and inspire them to change.

Today, 120 students a day leave their dormitories in Jail #7 to work and tend a flourishing oasis in the midst of the Jail's 145 acre facility. Twelve acres in size, the 'Farm' currently generates 120 tons of produce and is home to a family of goats, 30 rabbits, and two geese.

In this beautiful setting students learn how to care for animals, plants, other people and themselves. By working alongside the prisoners in the fields, Cathrine and her staff provide her "students" with hope and alternatives to prison.

Through their work at the jail these prisoners also begin to repay their debt to the community: the produce they grow is delivered to soup kitchens throughout San Francisco and feeds the homeless and Aids patients that are too sick to feed themselves.

The Horticulture program has had a calming effect at the County Jail. As a result of the class, there have been fewer out-breaks of violence and prisoners have demonstrated a genuine desire to change.

Since its inception in 1982, the program at the Jail has served over 5,000 students. In recent years, the horticulture class has become so popular that normally about a third of the jail's population is signed up for the class and is waiting to attend.

Until recently, a short coming of the Program has been the lack of support it has been able to provide its students after they leave the jail. In October of 1990, Cathrine Sneed, the Sheriff's Department, and Just Desserts (a San Francisco business), launched The Garden Project in order to help former prisoners after their release.

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T H E G A R D E N P R O J E C T
A N A C T I V I T Y O F T H E T I D E S F O U N D A T I O N

Garden Project Friends and Sponsors

Business

JUST DESSERTS/TASSAJARA
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Government

THE SAN FRANCISCO SHERIFF'S DEPARTMENT
THE SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS
THE CALIFORNIA DEPARTMENT OF FORESTRY
THE MAYOR'S OFFICE OF COMMUNITY DEVELOPMENT

Community

THE BRET HARTE ELEMENTARY SCHOOL
THE HUNTER'S POINT YOUTH PARK FOUNDATION
THE LIFE CENTER
THE AIDS MEMORIAL GROVE
GREEN GULCH
THE WHITNEY YOUNG CHILD DEVELOPMENT CENTER
FRIENDS OF THE URBAN FOREST
SAN FRANCISCO LEAGUE OF URBAN GARDENERS

Foundations

THE SAN FRANCISCO FOUNDATION
THE PHILANTHROPIC VENTURES FOUNDATION
THE COLUMBIA FOUNDATION
THE COMPTON FOUNDATION
THE THRESHOLD FOUNDATION
THE LEF FOUNDATION
THE PACIFIC FOUNDATION
THE ROBERT'S FOUNDATION
THE GAMBLE FOUNDATION

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Los Angeles Times

THURSDAY, JULY 30, 1992

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FOOD

Growing Food

A N D

Changing the World

Cathy Sneed turns dumps into gardens and criminals into gardeners

By RUTH REICHL
TIMES FOOD EDITOR

When Cathy Sneed was in the hospital, a friend brought her "The Grapes of Wrath." She had never had any experience of growing things. She had been a teen-age mother, a high school dropout, a welfare recipient who managed to get through college. Now she was a counselor with the San Francisco Sheriff's Department.

She was still a young woman. And she was dying.

She worried about what would happen to her two children. She worried about what would become of the prisoners that she counseled. But as she read the book, she began to think about the farm.

When the San Bruno jail was built in the '30s, there was a working farm within its walls.



Raymond Burrell waters plants

Over the years it had been abandoned—prisoners no longer knew how to till the land—and now it was nothing but a dump. "We have to get the farm working again," she said to her boss as he sat by her hospital bedside.

"If you get out of here," he said, to soothe her, "we will."

It was an easy promise to make: Everybody expected Cathy Sneed to die. Two weeks later the doctors admitted defeat and sent her home to do it. She didn't.

"My kidneys weren't functioning properly, which made me swell up to an enormous size," she says. "I knew nothing about gardening. But Mike Hennessey had given me his promise, and I collected on it. He gave me \$300 and four inmates, and sick as I was, I waddled out and started clearing the field."

That was in 1984. Today Cathy Sneed is in good health—and so is her garden. Her "students"—the inmates of the San Bruno Jail—grow more than 50,000 pounds of produce every year. When they're

“

*A man might look at a fallow
field and know, and see in his
mind that his own bending back
and his own straining arms
would bring the cabbages into
the light, and the golden eating
corn, the turnips and carrots.
And a homeless hungry man,
driving the roads with his wife
beside him and his thin
children in the
back seat could look at the
fallow fields . . . and that
man could know how a
fallow field is a sin and
the unused land a crime
against the thin children.*

John Steinbeck

'THE GRAPES OF WRATH'

”



Evelyn Tataje teaches her son Armando to care for the crops

released, they graduate to a garden in one of San Francisco's worst neighborhoods, where they grow baby vegetables for the Bay Area's fanciest restaurants. Sneed has turned hundreds of criminals into gardeners, employed hundreds of former convicts in gardens set up around San Francisco, and is currently thinking of new ways to grow food and create even more jobs.

"Cathy," says San Francisco Sheriff Michael Hennessey, "has a magical ability to change people's lives."

"If you had told me I'd end up counseling criminals," says Arlene Hamilton, "I wouldn't have believed you." She was an ordinary woman, an elementary school teacher who taught children how to garden. And then she met Cathy Sneed.

"Cathy's children were going to the school where I was teaching," she says. "One day, Cathy came in and said, 'Why don't you come and teach us gardening at the jail?' She was so excited. And so sick. And so insistent. Little did I know that she was the visionary who never gives up.

"She talked me into coming down here. I walked into the building with her and 1,000 people in cages started beating on the bars calling 'Cathy, Cathy, Cathy.'"

"Cathy has such an ability to encourage and inspire," says Hennessey. "She has taken a few exceptional gardeners and turned them into prison counselors. She has made them realize that they can change people's lives."

On this day, Hamilton strides through the dim corridors of San Francisco County Jail No. 7, unlocking doors as she walks. She passes guards sitting in large control rooms, their eyes glued to the inmates below them, unlocks another door that takes her past more guards, unlocks another door. She is moving away from the light, down into the darkness of the jail. Unlocking the final door, she strides into an enormous room, one small white woman facing 120 men of all colors. She marches into the center of this group of thieves, murderers and drug addicts and demands their attention.

"We just harvested 2,000 pounds of garlic," she shouts, "and it's worth \$8,000!" The men cheer. "We have planted an acre of blue corn!" she continues. More cheers.

Somebody is not paying attention. Undaunted, Hamilton turns to this huge black man and says sweetly, "My brother, would you get off the phone, dear, please?"

He quickly hangs up. Hamilton continues. "Each man that has left in the past two weeks has gone straight to the outside garden for employment," she says. "And we are trying to increase the number of jobs!"

There is a quality to this therapy that falls somewhere between pep rally and church service; the men begin to testify. "The main thing I like about the garden, it sets your mind on positive things instead of negative," says Robert Bell, a sweet-faced man here for selling drugs. "Yes, yes," murmur the other convicts. "I start in the outside garden the day I get out." There is a roar of approval.

"I lost my focus when I got out last time," says Herbie Massey. "But this time's going to be different. There's an outside program I can go to. I'm going to make something of my life."

"Yes, yes." The congregation nods assent.

"Being in jail gave me a chance to grab hold, take the weeds out of my life," says Madison Norwood, an older man who says he is incarcerated for "being violent to his wife." He adds, "I know that six months doesn't sound like much, but since I've been here, I've changed. I came to life in the horticulture project."

□



J. PATRICK FORDEN

Cathy Sneed has "a magical ability to change people's lives."



Terrence Perry, left, and Ronnie Miller: Out of jail and into the garden



This was a trash-filled lot; now it grows produce for fancy restaurants.

It is a shock to come from the dim roar of the jail into the fresh light of the garden. This powerful metaphor is not lost on Sneed and Hamilton.

"The garden is the perfect analogy all the time," says Sneed, picking up a hose and watering some baby bean plants. The good smell of the earth rises up as the water hits the warm dirt. "Gardening is so simple: If you care for the lettuce it will grow. If you dog it, it won't. It's that simple."

Sneed has been insistent, from the beginning, that her garden be organic. "Most people who come to jail are substance dependent," she says, "and what I wanted to show them is how much better life is without chemicals. You take a chemical and put it in the garden, and you get quick results, but what does it do to the soil? I wanted to show them that it's like the quick fix you get from heroin."

Sneed's conviction that Steinbeck was right has grown stronger over the years. "I'm absolutely sold that there's inspiration in this sort of nature work. It empowers people, raises their self-esteem." She herself learned to garden in the Agroecology program at UC Santa Cruz. "I took a six-month leave in 1987 to go to school. They absolutely infect you with this love for gardening in Santa Cruz; when I came back I knew we were going to kick some butt."

She kicked until there were eight acres laid out in neat rows of vegetables. She kicked some more and got a greenhouse, built as part of San Francisco's Percent for Art program. ("Mike Hennessey said, 'They need a greenhouse—now that would be high art.'")

She kicked again and brought in rabbits and goats. "Some people can't connect with the plants, but everybody connects to the goats. Goats give you an instant response: They're nurturers."

Elliot Hoffman: "I wanted to help Cathy create jobs for ex-convicts."

But if this looks like an orderly, ordinary farm, it sounds like a war zone. The insistent pop of guns echoes constantly from the sheriff's shooting range, reverberating through the garden. The noise is deafening; it sounds as if a battle is taking place over the next ridge.

"I don't mind it," says Sneed. "When we're working with these guys, it's life or death. If we fail to give them hope, they will die. This is a reminder. I've been asked how I feel when one of my students shows up back in jail. It makes me sad, but I don't mind that either. To me, just the fact that they're alive means that I haven't failed."

□



When Bernard K. got out of jail, he went to Hunters Point to work in the outside garden. One day he didn't show up. He didn't show up the next day either. On the third day, Sneed went looking for him. When she found him, he was smoking crack. "My staff was worried that he was going to kill me," Sneed says. "But I know he's not going to do that. He's going to do what I say because he knows I'm not scared, and I represent caring. I said, 'Get your things, you're coming with me.'"

Bernard came with her. Today he crouches down in the garden, one hand reaching tenderly to cup a potato while the other pulls a weed. "These are fingerlings," he says, stroking the potato. He stands up, moves down the row, points. "These are some kind of special wild strawberry," he says, "these are baby lettuces, these are carrots. All this stuff goes to a place in Berkeley called Chez Panisse."

GROWING: Onward and Upward in the Garden

His face works, striving for some balance between pride and cool; he seems slightly embarrassed about his feelings about the garden. Finally he blurts out, "This used to be nothing but a dump. It's really nice to look at something and see what you've done with it."

Bernard now lives in a halfway house Sneed has rented for people who don't have anyplace to go when they get out of jail. "It's not a palace," she says. "It's a refuge center, a three-bedroom house in Hunters Point, a couple blocks from the garden. It's a collective of people who have been in jail, living together." Asked who pays the rent, she looks uncomfortable. "I did last month," she finally admits.

"She's always had a great big heart for anybody in trouble," says Hennessey. "When she was my student I was running a legal aid project, and I found out that she took some of the women she had worked with into her house when they got out. I told her that they were criminals, that it wasn't a good idea. She said, 'What am I supposed to do? They have no place to go.'"

Elliott Hoffman, one of San Francisco's biggest business success stories (he started with cheesecake and ended up with an empire), walks through his Just Desserts bakery. He takes a piece of poppy-seed cake from a tray of broken pastries.

"Man, what was that weird-looking stuff you just ate?" asks Rodney Garrett, an ex-convict who's been lounging by the coffee machine.

"Try some," urges Hoffman, holding out the tray. "It's good."

"There are 300 people working in this bakery," says Sneed with a certain wonder, "and Elliott was brave enough to let ex-murderers come in and mingle with them. It's been wonderful for my students; 400 of them have been able to come here and see all sorts of people working together, people who are happy in their work."

Garrett strolls through the bakery and out to the garden. Hoffman follows. "When I first saw Cathy's garden at the jail," he says, "I wanted to help. But I didn't just want to give her a check. I thought of this trash-filled dump behind the bakery, and I asked if she wanted it for a garden."



Not chemically dependent: Gerald Pierre harvests mustard greens.

"Then he started getting to know the people working in the garden," says Sneed, "and hiring them." She grimaces a little. "The first kid Elliott hired took the Just Desserts truck and disappeared. He'd gone to cruise his neighborhood; he'd never had a job before. The thing about Elliott, it didn't scare him. Since then he's hired more people."

"They need to learn to work," says Hoffman. "And they're growing such wonderful stuff in the garden." He looks proudly out the window and hastens to add, "And I'm not the only one who thinks so."

Indeed, Alice Waters of Chez Panisse, who buys as much of the garden's produce as she can get, is helping Sneed set up more gardens. "What they grow is extremely high quality," she says. "Cathy understands the connection between putting your hands in the dirt and nourishing yourself," she adds. "I would do anything she asks me to do. Anything. When I look at her, I feel real hope for the world."

Sneed herself feels more urgency than hope. Her illness, which mysteriously went away, is always in the back of her mind. Instinctively she thinks the garden cured her; intellectually she knows she's in remission.

"For how long?" she wonders. Now, she looks up and catches sight of the clock on the wall of the factory. "I've got to go," she says, picking up her keys and running to the door. "I was due across town half an hour ago. I'm always looking for more money to support the programs." At the door she pauses and says, "I feel this drive to do everything, all at once, right now."

□

National Report

The New York Times

THURSDAY, SEPTEMBER 3, 1992

A Jail Garden's Harvest: Hope and Redemption

By JANE GROSS

Special to The New York Times

SAN FRANCISCO, Sept. 2 — The leeks, raspberries, swiss chard and rose fir potatoes that Cathrine Sneed and her inmate gardeners pull from the soil are not merely fruits and vegetables.

Rather they are metaphors for what went wrong in a prisoner's troubled past, lessons about how to live a healthy and honorable life, and proof that love and work make a garden flourish.

A 12-acre farm at a jail south of here in San Bruno and a half-acre strip of land behind a bakery at the tattered edges of San Francisco are Ms. Sneed's classrooms.

At the farm, the 37-year-old Ms. Sneed combines her careers as prison counselor and horticulturist by teaching gardening to county inmates, most of them serving four-to-six-month sentences for drug offenses. At the garden, she offers recently released prisoners

sage than cutting away old leaves and flowers so there is room for fresh growth?

"I take these big, giant crack dealers and show them the roses we've cut back," Ms. Sneed said. "And they say, 'These ain't no roses; these are dead sticks.'" So I say: 'You watch these dead sticks. They're just like you; get rid of the dead stuff and the new stuff will grow.'"

Helping Is Healing

Less metaphysical lessons await the harvest. Produce from the prison garden, where more than 150 male and female inmates work each day, is donated to soup kitchens and AIDS pantries.

"They're here because they hurt people," Ms. Sneed said of her jailhouse gardeners. "Now they have a chance to help. That's part of the healing."

The city garden was the brainchild of Elliot Hoffman, the founder and president of the Just Desserts bakery chain, a \$15-million-a-year business. The garden's produce is sold, thus introducing the newly-released inmates to the rewards of commerce.

Mr. Hoffman was the garden's first client, buying fruit for his tarts and muffins, and rosemary for the bread baked at Tassajara, an independent bakery that Just Desserts recently purchased. Chez Panisse, Berkeley's temple of California cuisine, was Ms. Sneed's second client. Between them, Just Desserts and Chez Panisse buy about \$100 worth of produce a week from Ms. Sneed's garden.

Inspiration in the Land

The city garden, a recent addition to Ms. Sneed's horticulture program, came into being serendipitously.

The jail farm began in 1983, after Ms. Sneed read "The Grapes of Wrath," John Steinbeck's tale of itinerant California farm workers, while recuperating from a life-threatening kidney disease. She persuaded her boss, Sheriff Michael Hennessy, that inmates would find inspiration in the land.

The sheriff, her longtime mentor and friend, was an unconventional administrator. He also feared that Ms. Sneed was dying, and that if the garden was her last wish, he had no choice but to grant it.

As Ms. Sneed recovered, her horticulture program flourished. She saw mean, lazy inmates change before her

Lessons of life in weeding a garden.

a way to avoid the hazards of the street, to earn a little money and to continue planting, growing and harvesting.

A product of the hard streets who ran away from a troubled New Jersey family of 14 children, Ms. Sneed avoids the pieties that so often permeate jailhouse rehabilitation. There is no need to preach about hope and redemption, she says; the vegetables, fruits and flowers preach for her.

Nature's Quiet Lessons

First, there is the peace of a garden, so still that one can hear the butterflies. Long before they discover the therapeutic value of weeding and planting, she said, the prisoners delight in being away from the clatter of jail.

The simple process of weeding is a good place to start re-examining a life gone wrong. The weeds are whatever got in the way: smoking crack or whoring or stealing. Once they are gone, no longer leaching water and nutrients from all that grows around them, the vegetables and fruits thrive.

And what could offer a clearer mes-



Terrence McCarthy for The New York Times

athrine Sneed, center, worked last month in a garden on Carroll Street in San Francisco with former inmates of the county jail. The garden program she runs offers recently released prisoners new skills and alternatives to the temptations of life on the streets.

eyes. Men and women who at first could not focus for more than a few minutes on weeding a strawberry patch soon lingered at the end of the day, unwilling to abandon a project that wasn't finished.

While learning about work, the inmates also learned about hope, but that lesson proved a cruel joke once they were released, with nowhere to go but the same streets that had already been their downfall.

"I could help get them some clothes, maybe a little job," Ms. Sneed said. "I could find out what the pimp had done with their babies. But I was not impacting their lives. When they went back to the world, they were squashed like bugs."

From Garbage to Garden

Enter Mr. Hoffman. Invited to tour the jail one day last year, he was impressed by the garden, but even more impressed by the intensity of the counselor who ran it.

Ms. Sneed was hoping to sweet-talk Mr. Hoffman out of some extra money for her jail garden, which operates on a shoestring of county funds and donations. But he started talking about this

garbage-strewn lot behind his bakery. "Yeah, yeah," Ms. Sneed remembers muttering. "What I need is a check."

But she soon saw what he had in mind: sort of a halfway house for recently released jail-house gardeners. It took four months to clean the lot and find donated plants and tools. Then Ms. Sneed planted a garden and encouraged her graduates to come and work.

The garden's sales are barely enough to pay expenses, but by hounding foundations and local businesses for grant money, some months Ms. Sneed is able to pay the 40-odd gardeners as much as \$60 for a 20-hour workweek. And even when the grant money runs out, as it did recently, they come around anyway, for the sunshine, the feel of dirt under their fingernails, the company of others who are struggling to stay sober, safe and out of jail.

Place to Hang Out

Mr. Hoffman has made the ex-convicts welcome. They bring their children to play in the dirt or watch the bakers knead dough. They use the bathrooms and help themselves to day-old bread and cake, which is often the mainstay of their diets.

Some of the men and women at the garden have wound up employed at the bakery, although Ms. Sneed and Mr. Hoffman note that it is unrealistic to think that most of them are ready for mainstream work. Mr. Hoffman said that the first two ex-inmates he hired as bakers were chronically late or absent and had to be dismissed. But they continue to hang out at the garden, have not wound up back in jail and have not been destructive to others.

"We call them the strawberry men," Mr. Hoffman said. "They will never hold down a regular job, but they are productive in a special environment."

"Something That Will Last"

The very best of Ms. Sneed's gardeners are getting salaried jobs these days, thanks to a joint venture between the San Francisco County Sheriff's office and the city's Department of Public Works. For 10 weeks, as part of a demonstration project, eight of the former inmates were paid \$8 an hour to plant 650 trees around the city. The city was happy with the work, and last

month it agreed to hire 10 tree planters for three years.

Recently, as she drove from the city garden to the jail farm, Ms. Sneed detoured past a housing project here, its walls scarred with graffiti and its courtyards crowded with unemployed men and women, up to no good and about out of hope. This is one of the places Ms. Sneed had sent the members of her Tree Corps to plant saplings, and she wondered whether the young trees would survive the vandalism that is endemic here.

The trees looked fine this bright morning, and Ms. Sneed marveled that there seemed to be less litter than usual on the curb strips. That could be wishful thinking, she said, but what of it?

"I want them planting these trees not just because it's a job," Ms. Sneed said, "but because it is something that will last, that gives hope to other people. Instead of being a crack dealer, you can be a tree planter. That is the message my students have to communicate."

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THE VALUES WE WILL NEED

75

By itself, our vaunted individualism won't get us through the decade ahead. But how do we achieve a renewed commitment to the community? *by Brenton R. Schlender*





The new alternative? Elliot Hoffman (center) gives folks a fresh start in his San Francisco garden.

SOME COMPANIES, especially smaller enterprises, demonstrate how social responsibility can even be profitable. A good example is Just Desserts Inc., a San Francisco gourmet bakery that employs 240 people. Last year co-founder Elliot Hoffman, 44, teamed up with the San Francisco County Jail to turn a vacant lot adjoining his bakery into an elaborate organic garden tended by parolees, the homeless, and other folk. Just Desserts and Chez Panisse, a well-known Bay Area restaurant, buy the produce, and the 80 gardeners share the proceeds. Best of all, five parolees have landed full-time jobs at the bakery after proving themselves in the garden, and dozens of others have so far escaped the treadmill back to jail. Now, like good entrepreneurs, Hoffman and several other San Francisco businessmen are plotting how to open new gardens and sell produce to supermarkets.

Indeed, in the decade ahead small businesses, precisely because they so closely reflect the values of their founders, may well hold out the prospect of best balancing old-fashioned individualism with a renewed commitment to the community. Says Hoffman: "If business is to be the dominant social institution of the future, we have to mix social goals with business goals. The bottom line should include whether you hired more people and that you improved your products, your workplace, and your community—not just your profit." This kind of enlightened entrepreneurship could be our best hope for a more productive and satisfying decade.

U.S. News & World Report

AUGUST 31 - SEPTEMBER 7, 1992

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A GARDEN THAT GROWS PEOPLE

■ SAN FRANCISCO—Cathy Sneed looks across bleak urban wastelands dotted with dumps and vacant lots and sees lush beds of green beans and marigolds. She watches a pusher in a Tenderloin doorway and imagines him selling carrots instead of crack. She meets an inmate in the county jail—a drug addict or gang tough, thief or con artist—and envisions a shovel-toting soldier in a “green” army with a new sense of purpose. “My idea,” she says, “is to have gardeners everywhere.”

No one accuses Sneed of idle dreaming when she talks this way. People have seen what the founder of San Francisco’s Garden Project can do. Eight years ago, as a counselor at the county jail, she turned an abandoned farm on its grounds into a vast organic garden. Today, the prisoners learn techniques of French biointensive horticulture, plant garlic and spinach, harvest corn and tend an assortment of goats and rabbits. Last year, encouraged by businessman Elliot Hoffman, she transformed a refuse dump behind his Just Desserts bakery into a post-release gardening program for jail inmates. They get \$120 for two weeks’ work and the satisfaction of providing fresh produce to such restaurants as Berkeley’s Chez Panisse. And then there’s the Tree Corps, a



In the garden. Sneed gives pointers to project students.

pilot program launched this summer that puts former prisoners to work replacing trees killed by a frost that blanketed Northern California two years ago.

Making it. Sneed’s credo is simple: Hard work and watching things grow can prove potent weapons against crime, drugs and alienation. Plants need care and nourishment, she tells her streetwise protégés, and so do people. Given sun and water, a tiny seed will grow into something worthwhile. Walk away from it and it will die. She speaks from experience—as an unwed teenage mother, a high-school dropout, an entry on the welfare rolls who finally worked her way through college. “I learned from my father that what makes a difference is keeping people busy,” she says. “The people who make it here are those who decide they want to change their lives—and what changes them is to see that what they do matters.”

San Francisco Sheriff Michael Hennessey is more than convinced. “She’s a modern day Helen Keller when it comes to offenders and ex-offenders,” he says. Also impressed is Richard Wilson, the state forestry director, who recently asked her to help design programs to beautify burned-out neighborhoods and build community spirit in riot-torn Los Angeles. Yet the true yield of the Garden Project is less tangible than the mustard greens and wild violets flourishing behind the bakery. Most of Sneed’s pupils have never held a job. If they ever planted a tomato or turned a shovelful of earth, it was long ago, a dim memory of childhood. And in the garden, they begin to rediscover themselves. Next to a bed of lettuce, a woman in a blue kerchief kneels, her face flushed from weeding. A few months ago, she was serving time for possessing heroin. Now, she has discovered lilacs and spinach, calendula and algerminium. She may not be one of those who make it, returning, instead, to a world of seamy hotel rooms. But for once, she voices a cautious optimism: “Seeing garbage turn into something pretty gives me something. Maybe by the grace of God, I’ll blossom someday.” □ BY ERICA GOODE

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SEEDS OF HOPE

CATHY SNEED TEACHES INMATES TO REAP
NEW LIVES FROM THE SOIL

BY MYRIAM WEISANG MISRACH

Working Assets is in the business of improving the world, a company founded with the stated purpose of raising money for good causes through donations from the everyday transactions of its members—credit card purchases, long-distance phone calls. Important as the company's work is (it has generated \$2.3 million since 1986), creative vice president Meredith Maran admits there is a better way. "If everybody in the world were like Cathy, we would have no problems, ever."

Pretty heady stuff, but high praise is common when Cathy Sneed comes up in conversation. Jennifer Kaiser, events coordinator for the Nature Company, calls Sneed "incredible—an inspiration to us all." Indeed, many of the Bay Area's best-respected business people have Sneed well on the way to beatification. And she does possess a saint's three indispensable qualities: a clear vision, a noble cause and a method with the force of simplicity.

Sneed, though, would be the first to squash any campaign for her enshrinement, no matter who signed the petition. She prefers a less lofty title: gardener.

Sneed's largest and lushest plot is located at the San Francisco County Jail

in San Bruno. Her fellow gardeners—over 1,000 of them—are inmates at the jail. Together they grow enough food to feed over 3,000 homeless people a week. That alone might warrant all the kind words, but Sneed has something more in mind—while they garden, she teaches the inmates to change their lives.

The best-intentioned garden, though, would amount to little more than a hill of beans without money. What sets the 38-year-old Sneed apart is her success in recruiting other people—particularly people with money—to support her cause.

Sneed has won the backing of many of the most successful businesses in the Bay Area. Elliot Hoffman, owner of the Just Desserts chain of bakeries, calls Sneed "so selfless she would give you the proverbial shirt off her back." Meredith Beam, co-founder of the San Francisco consulting firm BBC Associates says, "She basically enrolled us in her vision—a vision which does so many things for so many people."

Sneed's vision, as she describes it, is "to make some changes for people no one else cares about, who have no hope in their lives, no direction, no way of seeing that they count—a whole generation of young men and women for whom jail is

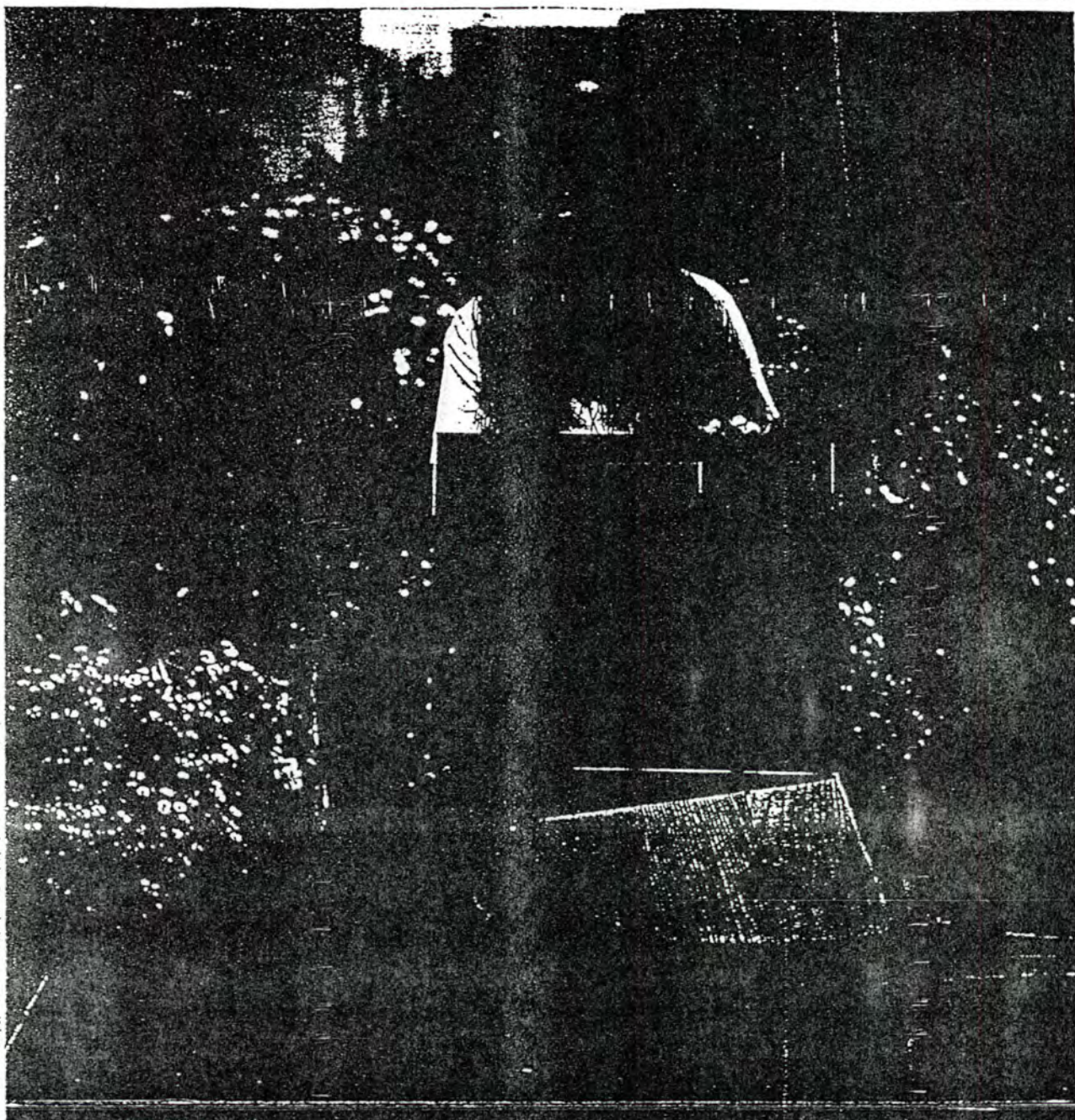
often the best experience they've got."

Thanks to the unlikely alliance of business, government and ex-offenders that she has assembled, Sneed is convincing at least some of these men and women that "tomorrow can be different."

Tomorrow for Sneed came in 1980. A high school dropout, former welfare recipient and single mother of two, she had studied her way into law school when newly elected San Francisco Sheriff Michael Hennessey asked her to go to work as a counselor in the city's San Bruno jail. Sneed had interned under Hennessey in the sheriff's department's legal division before, but this, she says, was her first "real job."

Today, preparing dinner for her four children in the kitchen of her modest San Francisco house, she makes sure that Hennessey gets his due. "It took someone like Michael to give me the chance. Now I had a way to support the kids, send them to a good school. We moved into a nice apartment."

Shortly after taking a job at the jail, Sneed left law school, disheartened by her experience on a death penalty case. "It was a senseless killing—a very young victim and a very young defendant," she says. "What I learned in the process is



"WHEN YOU DO HORRIBLE THINGS TO PEOPLE,

IT SCARS YOU, MAKES YOU UNABLE TO CHANGE BECAUSE YOU FEEL SO BAD

ABOUT YOURSELF. BUT THROUGH THE PHYSICAL ACT OF GROWING THINGS YOU BEGIN

TO SEE THAT YOU CAN MAKE A CHANGE."

PHOTOGRAPH BY KENT MARSHALL / S.F.

that lawyers can get you out of jail, period. They cannot prevent it from happening." As a counselor, Sneed saw she was able to "talk to people, influence them to try and reach inside themselves and turn their lives around."

She embarked on her new career with enthusiasm, but within two years became

you want, Cathy, we'll do it.' I remember this one guy in particular, this huge speed addict, tattoos everywhere. There was an enormous bramble bush blocking a patch of land, and I said, 'If we could just move this bush, that's where I'd like to start.' And I waddled off to find some tools. When I came back this guy had

step further, Hennessey says, by "physically moving inmates out of the noisy, raucous jail environment into nature."

All the inmates in the program are on good behavior. The majority have been jailed on drug-related charges. "Most of them are in because of crack," Sneed says, "which is a totally dehumanizing experience, from taking it to selling it to your brothers, your sisters. When you do horrible things to people, it scars you, makes you unable to change because you feel so bad about yourself. But through the physical act of growing things you begin to see that you can make a change, because that's what a gardener does—takes an environment and transforms it totally. Gardening is a way of empowering people."

"NOBODY HAS EVER STOLEN A POCKETBOOK WHO
WAS MAKING \$10 AN HOUR. THAT'S WHAT OUR GOAL IS—TO
GET THESE PEOPLE INTO ENTRY-LEVEL JOBS AND ON UP,
GET THEM TO MAKE A DECENT LIVING SO THEY DON'T FEEL
DESPERATE AND END UP DEALING DRUGS."

deeply depressed. "It was almost like brutalization," she remembers. "I worked with women prisoners, and I'd be sitting in their cells seeing how badly they were scarred up physically and emotionally, telling them they could do something different with their lives, but knowing that most of them would be unable to do so. Most had no work experience, had never finished school. So much frustration, so much hopelessness."

In 1982 Sneed developed a serious kidney disease, the result, she thinks, of her intense depression. As she hovered in critical condition at the hospital ("It was not clear I was going to live") a friend brought her a copy of *The Grapes of Wrath*. "It was so exciting," she says, "because to me these were the same people I was working with—strong, independent, just trying to make it and not having a way to do it." What saves the characters in Steinbeck's book is land, the healing power of working the soil. "We can do this too," Sneed told Hennessey, reminding him that there was an abandoned farm with eight fallow acres adjacent to the San Bruno jail.

A few weeks later, ignoring her doctor's orders to stay in the hospital, Sneed, her legs swollen with edema, hiked out to the overgrown field. ("Well, it was more like waddling," she says now, laughing.) She surveyed the land, a group of inmates gathered around her. "We had no tools—nothing." The old farm was an overgrown tangle, a dilapidated greenhouse besieged by weeds in the center. "But the prisoners said, 'If that's what

you want, Cathy, we'll do it.' I remember this one guy in particular, this huge speed addict, tattoos everywhere. There was an enormous bramble bush blocking a patch of land, and I said, 'If we could just move this bush, that's where I'd like to start.' And I waddled off to find some tools. When I came back this guy had

That day she launched the Horticulture Project—"rehabilitation through gardening"—with Sheriff Hennessey's full support. "Cathy's idea fit in perfectly with my own philosophy," says Hennessey. "In general I try to take a long-term perspective about jails and that includes the recognition that people get out of jail and go back to the community. Jail should not merely be viewed as society's opportunity to punish or separate the person from society, but should also be an opportunity to orient people in the right direction if we want them not to go commit other crimes."

Most inmates fall into the same category, Hennessey says: young members of minority groups with empty work histories and next to no education. Jails under Hennessey's jurisdiction provide a variety of educational and vocational programs, from Narcotics Anonymous to high school classes to parenting training, in order to "help people lead crime-free lives," he says.

"Nobody has ever stolen a pocketbook who was making \$10 an hour. That's what our goal is—to get these people into entry-level jobs and on up, get them to make a decent living so they don't feel desperate and end up dealing drugs. Most people in jail don't want to be there. They would like to break the cycle. It's just difficult for them to do."

Sneed's program took his concept one

It took two years for Sneed and her crew to clear the San Bruno farm. At first the inmates—Sneed and Hennessey call them students—grew only herbs, which they sold to local restaurants like Greens in San Francisco and Chez Panisse in Berkeley. (Chez Panisse owner Alice Waters is another ardent supporter and spokesperson for the program.)

Sneed, who had gone into remission from her illness, spent 18 months studying gardening and agroecology at Emerson College in England and at the University of California, Santa Cruz. She apprenticed at the renowned Green Gulch Farm in Marin. When she returned to San Bruno, farming began in earnest.

Today the abandoned farm is a showcase of intensive biodynamic cultivation, a planting technique that stresses variety rather than fields of a single crop. The eight acres produce a harvest of vegetables, fruits and flowers—all grown according to strict organic methods. "We use nature as our guide," Sneed explains. "Diversity in crops is the key. And we use that diversity to show our students why people, too, should live and work in harmony—why the Mexican students should not have a turf war with the black students. It's effective. It works."

The lessons Sneed teaches her students as she toils side by side with them are as varied as their crops. The fact that plants can thrive without chemicals, she says, brings home the message that people can live drug-free. "I show them the connection between their state of mind, their

SEEDS OF HOPE

CONTINUED FROM PAGE 29

Sneed and he ended up volunteering "60- to 80-hour weeks."

Within a year the Garden Project had raised over \$200,000 from corporations, foundations and individuals. Sneed uses that money to pay each student \$60 for a 20-hour work week.

The Garden Project now offers a complete post-release agenda, including a clearinghouse where ex-offenders can learn about "resources and programs available to get them on their feet," Hennessey says. "It's a place for people to go to make the contacts and get the references they need, maybe pick up a paycheck working there, maybe just hang out in a drug-free zone with a group of others who are trying to change their lives."

Students spend four hours a day growing and picking produce. The other four hours they spend meeting with probation officers, continuing their education, or participating in drug or alcohol rehabilitation programs. By fall last year more than 400 ex-offenders had taken advantage of the Garden Project's programs.

Sneed has not stopped there. Her latest project is involving graduates of the Garden Project in tree planting. As a member of Friends of the Urban Forest she had employed ex-offenders before and decided to expand her scale.

She persuaded the San Francisco Board of Supervisors and the Department of Public Works to hire students in a 10-week pilot project last summer. "In that time we planted 650 trees, which is a phenomenal number," says Elliot Donnelley. "People came up to us, begging for work. Some had bags of crack in their hands. It told us something: that crack is not an alternative to other jobs—it's their only alternative."

The Tree Corps so impressed San Francisco administrators that they gave Sneed a three-year contract. "As I see it," Sneed says, "this will be a yearlong program, with people coming from a garden at the jail to the Garden Project, where they will be getting work, getting job skills and hooking up to support programs. Then they'll go to the Tree Corps for another six months." And then? "Well, that's where businesses and government agencies have to play a role. We're looking for ways for our students

to continue this socially responsible environmental impact. I want other businesses to be like Just Desserts and take a chance and care about the neighborhood they're in instead of just leaving at 5 o'clock. Alone, we cannot do it. Together, we can create a model."

Her model so far provides for the formation of "green teams," which, according to a booklet put out by Sneed's advisory board, "will work with local business and government to initiate and maintain a variety of projects, including the creation of urban gardens, community cleanups and building projects."

Ultimately, the teams would be self-sufficient and expand beyond Northern California to the rest of the U.S., perhaps to other countries. Sneed and her supporters see a future in which prisons will one day be torn down, Garden Projects planted in every city, and videotapes of the program distributed internationally by the United Nations.

But first someone has to give ex-offenders a chance. Hoffman, who has already hired four students at his bakery ("with full pay, full benefits"), points out that "too many of us in the middle class think drug dealers want to do this for a living, when in reality most people do not want to deal drugs at all. They want an opportunity for economic freedom. They want a job."

Hoffman acknowledges that the program is not foolproof. The first two ex-offenders he hired were not adequately screened and didn't work out: they were chronically late, and one of them took off on a joy ride in the bakery's delivery truck. Undeterred, he hired others who he says "are doing great. This project is eminently duplicatable anywhere there is a patch of dirt."

Sneed is now in the process of enlisting Southern Pacific and PG&E—two companies that own property in dire need of reclamation, usually in low-income areas. "We can do the cleanup," Sneed says. "And it would have a double effect: the students would be making an impact on their own environment—not Pacific Heights."

Sneed is one of the world's premier networkers. Last April she hooked up with Hoffman and Quincy Tompkins, manager of the Eco Desk at Esprit, and came up with Earth Week, which allied 10 busi-

nesses—Just Desserts, Esprit, BBC Associates, the Body Shop, Chez Panisse, Eddie Bauer, the Nature Company, Nolo Press, Smith & Hawken and Working Assets. "Basically, these companies agreed to give paid leave to their employees who came to work for Earth Week," Donnelley explains.

Over 300 people volunteered for planting, painting and restoration at four San Francisco sites: the Bret Harte Elementary School, the Whitney Young Children's Development Center, the AIDS Memorial Grove in Golden Gate Park and the Life Center. Smith & Hawken provided tools and seedlings. Working Assets, which has its own tree fund, contributed \$5,000 to the AIDS Memorial Grove. Alice Waters cooked dinner for everybody.

This April Hoffman promises a repeat performance, only this time, he says, there will be "lots of CEOs in jeans working right alongside everybody. What occurred in Los Angeles was a warning," he adds. "It's time for business to step up to the plate and help make society a better place."

If anyone can make it happen, it's Sneed. Already, as Meredith Beam points out, Sneed's projects "hit on so many levels. They improve the environment, create jobs, they provide training skills to get people who need a second chance back to the path of success, they educate the community about what we can do together."

As for her success rate, Sneed says she doesn't look at things that way. "Everyone wants to hear a happy ending. But we are talking about lives here. There is no way to tell that because of our efforts these people have gone and bought a house in Burlingame. Drug addiction doesn't go away after planting trees. It's something they're going to have to work on all their lives. But it's in our best interest to give people an option to just sitting around in jail and becoming better criminals. We should not write these people off, or we'll end up suffering as a human race. We are not just planting a pretty garden," Sneed says, "we're saving lives."

Myriam Weisang Misrach is a Bay Area freelance writer. She is co-author of the award-winning book Bravo 20: The Bombing of the American West.

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Shaping A Social Vision

14

The Center for Corporate Community Relations
at Boston College

Shaping

A SOCIAL VISION

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Social vision: a basic philosophy that must be communicated throughout the company and made intrinsic in all its plans if the company is to compete successfully in a society.

Remarks by Edmund M. Burke, Director



The Center for
Corporate Community
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Corporate Community
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March 22, 1993

Ms. Margaret Williams
Chief of Staff
Office of the First Lady
1600 Pennsylvania Avenue
Washington, DC 20500

Dear Ms. Williams:

Based on this article in the February edition of *Corporate Philanthropy Report*, I thought you might be interested in learning about The Center for Corporate Community Relations at Boston College and its services. Therefore, I have enclosed some general information on The Center for your review

Internationally recognized as a leading policy center on corporate citizenship, The Center is a membership organization offering corporations a full range of services which include: training, research, consultation, information as well as global networking opportunities. Since its inception, The Center has worked closely with hundreds of firms to strategically evaluate, plan and implement their community relations programs.

Encouraging private sector participation in the effort to address this country's social ills appears to be a top priority of the Clinton Administration. If The Center can be of any assistance, please do not hesitate to contact me.

Thank you for your time and consideration.

Sincerely,

Edmund M. Burke
Director



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ARCO	EDS	National Basketball Association	Texas Instruments
Ballpark Publications	Epson America, Inc.	NBC (National Broadcasting Company, Inc.)	Thomson Financial Services
Bancorp Hawaii, Inc.	Exxon Chemical Company	New England Electric Corporation	Time Warner, Inc.
Bank of Boston	Fannie Mae	NOVA Corporation of Alberta	TRW, Inc.
Baxter International, Inc.	First Data Resources	NYNEX	TW Services, Inc.
BayBank	Fleet Bank	New England Telephone Company	United Technologies Corporation
Bell Atlantic	Ford Motor Company	New York Telephone Company	Hamilton Standard (Connecticut)
Bell of Pennsylvania	Freeport-McMoRan	Ortho Pharmaceutical Corporation	International Fuel Cells (Connecticut)
C&P Telephone Company of Maryland	The Gates Corporation	PacifiCare Health Systems	Norden Systems (Connecticut)
C&P Telephone Company of Virginia	GenCorp	PepsiCo, Inc.	Otis/NAO (Connecticut)
C&P Telephone Company of West Virginia	Glaxo Inc.	Pfizer, Inc.	Pratt & Whitney (Connecticut, Maine)
C&P Telephone Company of Washington, DC	GTE Corporation	Phillips Petroleum Company	Sikorsky Aircraft (Connecticut)
Diamond State Bell Company	GTE Telephone Operations	Pioneer Hi-Bred International	UTRC (Connecticut)
New Jersey Bell Telephone Company	North Area	Pitney Bowes, Inc.	UNUM Life Insurance Company
Bell Canada	South Area	Polaroid Corporation	The Upjohn Company
Bell South	Southwest Area	Prudential Insurance Company of America	US WEST
Southern Bell Telephone Company	West Area	Public Service Company of Colorado	Virginia Natural Gas
South Central Bell Telephone Company	Gulf Canada Resources Ltd.	Public Service Company of Oklahoma	VITAS Healthcare Corporation
Bellcore	Gulf States Utilities Company	Puget Sound Power & Light Company	Warner Lambert Company
Blue Cross of Western Pennsylvania	H.B. Zachry Company	Quantum Chemical Corporation	<i>The Washington Post</i>
Blue Cross & Blue Shield of Colorado	Harvard Real Estate	Rashid Brothers Enterprises	Washington Water Power Company
Blue Cross & Blue Shield of Illinois	Hawaiian Electric Industries	Raytheon Company	Whirlpool Corporation
Blue Cross & Blue Shield of Maryland	Health Alliance Plan	Reader's Digest	Whittle Communications
Blue Cross & Blue Shield of Michigan	Helene Curtis, Inc.	Red Lobster Restaurants	Wisconsin Bell
Boston Edison Company	Herman Miller, Inc.	Reebok International Limited	Wisconsin Public Service Corporation
<i>The Boston Globe</i>	Hewlett-Packard Company	Rockwell International	Xerox Corporation
Boston University Medical Center Hospital	Hill, Holliday	Ross Laboratories	Yale New Haven Hospital
BP Oil	Hitachi America Limited	Salt River Project	Yankee Gas Services Company
Bristol-Myers Squibb Company	Honeywell, Inc.	San Diego Gas and Electric	
Bull HN Information Systems, Inc.	Houghton Mifflin	Sandoz Corporation	
Burlington Northern Railroad	IBM Corporation	Schering-Plough Corporation	
Burroughs Wellcome Company	Illinois Bell	Securities Industry Automation Corporation	
Cabot Corporation	Illinois Power	Shawmut Bank	
Capital Cities/ABC, Inc.	Imperial Oil Limited	Sinai Hospital of Detroit	
Carolina Power & Light Company	Independence Blue Cross	Southern California Gas Company	
Centerior Energy, Inc.	Inova Health Systems	Southern New England Telephone Company	
Cleveland Electric Illuminating Company	Intel Corporation	Southwestern Bell Telephone Company	
Toledo Edison	John Hancock Financial Services	Sprint	
The Children's Hospital of Philadelphia	Just Born	United Telephone of Florida	
The Coca-Cola Company	Kaiser Permanente of California	Carolina Telephone	
Comerica	Kaiser Permanente of the Mid-Atlantic States	United Telephone-North Central	
COMSAT	Kansas City Power & Light Company	United Telephone-Midwest	
Connaught Laboratories Inc.	Lockheed Corporation	United Telephone-Eastern	
Conoco Inc.	Louisiana Power & Light/New Orleans Public Service	United Telephone-Southeast	
CONRAIL	Louisville Gas & Electric	United Telephone-Northwest	
Consolidated Edison Company	Mallinckrodt Medical, Inc.		
	Marion Merrell Dow, Inc.		
	Mass Mutual Life Insurance Company		
	Massachusetts Hospital Association		
	Matsushita Electric Corporation of America		
	Merck & Company, Inc.		

as of 2/10/93

SCUTTLEBUTT

- ▶ **IBM'S GIVING** has stood up surprisingly well so far considering its problems. Projections for this year run only 10% below its \$125 million philanthropy budget for 1992. The big question: Will chairman John Akers' replacement be as generous?
- ▶ **THE PITON FOUNDATION**, Denver's trendsetting philanthropy, is going through more changes than Madonna. First it transformed itself from a private foundation to an operating foundation. Now it is being reincarnated as a corporate foundation, linked to founder Sam Gary's Gary-Williams Company. Says Mr. Gary, a former oil wildcatter, "We do deals with nonprofits the way we do deals with businesses. Private foundations don't know how to do that...The best way to give away money is to have the corporation do it." (303-825-6246)
- ▶ **FOREIGN FIRMS** are now more likely to make major donations and sponsorships to the arts than are domestic firms, according to our survey for this month's CPR. More on that later.
- ▶ **THE BIG DEBATE** among arts organizations this year regards policies for displaying corporate logos of their sponsors. MOMA permits companies' names in publications and on the wall, but no logos. The National Gallery has no qualms with logos in advertising, but not inside the museum. New York City Ballet forbids logos - except when the gift is over \$1 million. The Goodman Theatre doesn't mind logos on the banners around the theatre, as long as they are tasteful. And Miami City Ballet puts its sponsors' logos everywhere it can, except for the tutus.
- ▶ **THE CLINTON ERA** is sure to bring a boost to the social investment movement—and to link the network of social investment advisors to private foundations and corporate philanthropy. A timely grant: the Ford Foundation gave \$297,000 to Massachusetts Institute of Technology for a workshop series that introduces grantmakers to social investing.
- ▶ **JAPANESE PHILANTHROPY** may be dormant but U.S. nonprofit networks are continuing to build counterparts of their U.S. infrastructures in Japan. For example, the Business-Higher Education Forum (Don Blandin, 202-939-9345) is helping to develop a counterpart in Tokyo. So is the National Leadership Coalition on AIDS, an industry-oriented network responding to the epidemic. (B.J. Stiles, 202-429-0930)

Hillary's The One

We at *CPR* have been in the happy role of relaying ideas back and forth between *CPR* readers and White House staff members who are seeking a more creative relationship with public and private sectors. Here's the up-to-the-minute status of that dialogue, as we see it.

- ▶ It's unlikely that there will be one desk in the White House serving as the executive branch's liaison to nonprofits and philanthropy. It's more likely that an effort will be made to educate key White House staffers and the secretaries of the cabinet about ways to engage the private sector in solutions to social problems. Key White House players of interest to nonprofits and philanthropy: Eli Segal (former chief of staff of the campaign) will head up an effort to establish a national service program for young people. Domestic Policy Council: Bruce Reed and William Galston, deputy assistants; Shirley Sagawa, a special assistant. Senior advisor on policy development: Ira Magaziner. Public Liaison: Alexis Herman, director; Doris Matsui, deputy director; Office of the First Lady: Margaret Williams, chief of staff; Melanne Vermeer, deputy chief of staff. Office of the Vice President: Greg Simon is domestic policy advisor.
- ▶ The Office of the First Lady is pivotal because Hillary Rodham Clinton is viewed as the expert when it comes to philanthropy and nonprofits. Furthermore, her role seems to be that of bringing together representatives from the public and private sectors to address specific social issues—health care being the first. Ms. Clinton's staff seems particularly suited and inclined to supporting her role in this regard.
- ▶ The White House staffers we spoke with have encouraged grantmakers (and, indirectly, their nonprofit allies) to work through the affinity groups of grantmakers organized around single issues. (See list on the next page.)
- ▶ It's likely that a meeting will be convened this year for "jawboning" among leaders of corporate philanthropy and key officials of the Executive Branch.
- ▶ The new administration is still at an early stage of thinking about how to stimulate change in companies, foundations and nonprofits to solve social problems. Administration officials are serious about the idea that the government ought to "steer, not row" as a way to bring about change. The best description of how they might try to do this is contained in *Mandate For Change*, edited by Will Marshall and Martin Schram for the Progressive Policy Institute (Berkeley Publishing, NY, 1993, 212-951-8800).

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Corporate Community Relations

LETTER

March 1993

Vol. 7, No. 7

Employee Volunteering: A Plan for the '90s

"We understand that fulfilling the role of a good corporate citizen goes beyond providing financial support to various charitable organizations. It also involves the active participation of our people in a variety of volunteer efforts through which they are able to give something back to the communities in which they live and work."

- Charles T. Nason
Chairman and President
Acacia Mutual Life Insurance Company

Employee volunteerism is not a new effort, but it is becoming an increasingly rudimentary part of a successful community relations plan. We know community involvement is intrinsic to business success. And, particularly in these days of shrinking corporate philanthropic budgets and increasing social needs, community involvement is far more than writing checks to local charities. Successful community involvement is writing checks and leveraging those dollars with another valuable company asset: the employees. Employee

volunteering goes a long way in reducing the needs gap without breaking the corporate giving budget.

Through national efforts like the Business Roundtable and the Points of Light Foundation (POLF), employee volunteerism has become the battle cry of many corporate leaders. But, the reasons for such programs go far beyond "it's what the CEO wants us to do."

Community involvement is becoming a larger factor in consumer buying decisions. In a Grey Advertising survey of consumers and their buying habits in late 1990, consumers cited, for the first time, corporate responsibility

as a factor they considered when making a purchase. The Council on Economic Priorities' *Shopping for a Better World*, a guide that rates consumer product companies on a variety of social responsibility issues, has become an indispensable shopping tool for many consumers. Good community relations means a better public image—and that can mean more consumer interest.

■ Why Volunteering?

Through employee volunteer programs, corporations foster a working relationship with the community, built upon the wide and varied personal connections of company employees and community members. Working with the community to solve problems that face all community members, employees create relationships that personalize the company.

Studies show that employee volunteering also reaps benefits for companies through increased employee morale and productivity, which can lead to increased profitability.

A 1988 study by Chivas Regal found that job loyalty is greater in companies that are active in the community. Nearly half the workers surveyed said their loyalty to the company and to the CEO would

continued on page 2

Inside

4

Programs & Projects...Christmas in April...Golden Rule Insurance Co. backs school choice...Fannie Mae's Help the Homeless week... and more.

6

News & Trends...National Volunteer Week is April 18...CR in Latin America... New Research on Education Reform...and more.

The Morris and Gwendolyn Cafritz Foundation

1825 K STREET, N. W.
WASHINGTON, D. C. 20006
(202) 223-3100

November 11, 1993

Ms. Anne Bartley
Office of the First Lady
The White House
Room 100
Washington, DC 20050

Dear Anne,

Here's the 1993 annual report of the Cafritz Foundation and what I've been doing. I thought you might like to see it. Anne Zill was in town for a few days the last week in September. She's in the early stages of starting a nonprofit and running it from here and in Maine. Hope all is well with you.

Sincerely,



Anne Allen
Executive Director

Enclosure

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The Morris and Gwendolyn Gafritz

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Foundation Report of Grants May 1992 - April 1993

May 1992 - April 1993

The
Morris and Gwendolyn Cafritz
Foundation

REPORT OF GRANTS

May 1992 – April 1993

JANE ALEXANDERfile
WEA/WEH

FEATURE FILMS:

GLORY (1989)
SQUARE DANCE (1986)
SWEET COUNTRY (1986)
CITY HEAT (1984)
TESTAMENT (1984)
NIGHT CROSSING (1981)
BRUBAKER (1980)
KRAMER VS. KRAMER (1979)
THE BETSY (1977)
ALL THE PRESIDENT'S MEN (1975)
THE NEW CENTURIONS (1972)
A GUNFIGHT (1970)
THE GREAT WHITE HOPE (1970)

TELEVISION FILMS:

STAY THE NIGHT (1992)
A MARRIAGE: GEORGIA O'KEEFFE AND ALFRED
STIEGLITZ (1991)
DAUGHTER OF THE STREETS (1990)
MOUNTAIN VIEW (1989)
A FRIENDSHIP IN VIENNA (1988)
OPEN ADMISSIONS (1988)
IN LOVE AND WAR (1986)
BLOOD AND ORCHIDS (1986)
MALICE IN WONDERLAND (1985)
CALAMITY JANE (1984 - CBS special)
WHEN SHE SAYS NO (1984)
IN THE CUSTODY OF STRANGERS (1983)
KENNEDY'S CHILDREN (1981)
DEAR LIAR (1981)
CALAMITY JANE: THE DIARY OF A FRONTIER WOMAN
(CBS Cable 1981)
PLAYING FOR TIME (1980)
A QUESTION OF LOVE (1978)
LOVEY (1977)
ELEANOR AND FRANKLIN: The White House Years (1977)
CIRCLE OF CHILDREN (1976)
ELEANOR AND FRANKLIN (1976)
THIS WAS THE WEST THAT WAS (1975)
DEATH BE NOT PROUD (1974)
MIRACLE ON 34TH STREET (1973)
WELCOME BACK JOHNNY BRISTOL (1970)

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JANE ALEXANDER

Page 2

THEATER:**BROADWAY:**

THE VISIT (1992)
SHADOWLANDS (1990)
NIGHT OF THE IGUANA (1988)
MONDAY AFTER THE MIRACLE (1982)
GOODBYE FIDEL (1980)
FIRST MONDAY IN OCTOBER (1978)
THE HEIRESS (1976)
HAMLET (1975)
FIND YOUR WAY HOME (1974)
6 RMS RIV VU (1972 - 73)
THE GREAT WHITE HOPE (1968 - 69)
A THOUSAND CLOWNS (stand-by 1963)

OFF - BROADWAY:

THE SISTERS ROSENSWEIG (1992)
APPROACHING ZANZIBAR (1989)
OLD TIMES (1983 - 84)
LOSING TIME (1980)
MISALLIANCE (1962)

OTHER:

SHADOWLANDS, Queens Theatre, London (1990)
MYSTERY OF THE ROSE BOUQUET, Mark Taper Forum,
Los Angeles (1989)
HEDDA GABLER, Hartman Theatre, Stamford, CT
(1981 - also played Boston, Mass.)
ANTONY AND CLEOPATRA, Alliance Theatre,
Atlanta, GA (1981)

Kennedy Center, Wash. D.C.:

MONDAY AFTER THE MIRACLE (1982 - also played on
Broadway and The Spoleto Festival, Charleston, SC)
FIRST MONDAY IN OCTOBER (1977 - also played on
Broadway)
THE MASTER BUILDER (1977 - also played at the
Westport Country Playhouse)
THE HEIRESS (1976 - also played on Broadway)
PRESENT LAUGHTER (1975)
THE TIME OF YOUR LIFE (1972 - also played Chicago,
Philadelphia and Los Angeles)

American Shakespeare Theatre, Stratford, CT.:

MAJOR BARBARA (1971)
MERRY WIVES OF WINDSOR (1970)
MOURNING BECOMES ELECTRA (1970)

Arena Stage, Wash. D.C.:

(fifteen plays, 1965 - 68)

Charles Playhouse, Boston, Mass.:

(seven plays, 1964 - 65)

Lyceum Theatre, Cambridge, Mass.:

(five plays, 1961)

JANE ALEXANDER

Page 3

AWARDS:

ACADEMY AWARD NOMINATIONS:

THE GREAT WHITE HOPE
ALL THE PRESIDENTS MEN
KRAMER VS KRAMER
TESTAMENT

EMMY AWARD:
PLAYING FOR TIMEEMMY AWARD NOMINATIONS:

ELEANOR AND FRANKLIN
THE WHITE HOUSE YEARS
CALAMITY JANE
MALICE IN WONDERLAND

TONY AWARD:
THE GREAT WHITE HOPETONY NOMINATIONS:
6 RMS RIV VU
FIND YOUR WAY HOME
FIRST MONDAY IN OCTOBER
THE VISITOTHER AWARDS:

Outer Critics Circle Award nomination: THE VISIT
Drama Desk Award nomination: THE VISIT
Drama Desk Award: THE GREAT WHITE HOPE
Theatre World Award: THE GREAT WHITE HOPE
Television Critics Circle Award: ELEANOR AND
FRANKLIN: THE WHITE HOUSE YEARS (1977)
St. Botolph Club Award: Achievement in Dramatic Arts
(1979)
Israel Cultural Award (1982)
Helen Caldicott Leadership Award (1984)
Western Heritage Award: CALAMITY JANE (1985)
The Living Legacy Award: Jehan Sadat Peace Award (1988)

BOOKS:

THE BLUEFISH COOKBOOK (1979 - 1990, five editions,
Co-authored with Greta Jacobs, Globe - Pequot Press)
THE MASTER BUILDER (1978 - translated with Sam
Engelstad from Henrik Ibsen's original play, Dramatic
Publishing Co.)

JANE ALEXANDER

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**PRODUCTIONS IN
DEVELOPMENT:**

HEROES FOR OUR TIME: (a six-part documentary series about zoologists working in the field)
JAGUAR: (an action/adventure/romance feature film about a young zoologist's fight to save the rain forest)

FILMS PRODUCED:

A MARRIAGE: GEORGIA O'KEEFFE AND ALFRED STIEGLITZ (for PBS's American Playhouse 1991)
SQUARE DANCE (Independent feature 1988)
CALAMITY JANE (CBS Special, aired 1984)

NARRATIONS:**ON CAMERA:**

Massachusetts Blue Cross/Blue Shield (television Commercial, Spokesperson 1986 -1988)
Drug Free Kids: A Parent's Guide; Legacy Entertainment;
New York State Jury Film
Sierra Club—Global Warming Campaign Spots
Cone Birding (a video game)

VOICE OVER:

They're Doing My Time (documentary film)
Building Bombs (documentary film; academy award nominee 1990)
All About Babies: A Six-Part Video Guide to the First Two Years of Life
Sea Turtles: The World of Audubon (TV documentary and video)
The World at his Fingertips: Helen Keller National Center Rainforests: Proving Their Worth (documentary film)
Wildlife Conservation International (promotional radio spots)
Dallas and Los Angeles Museums of Art: Georgia O'Keeffe Retrospective, (audio tape)
House of Mirth: Masterpiece Radio Theatre
The Lady and the Dog: Symphony Space's Selected Short Stories—National Public Radio
The Boer: Symphony Space's Selected Short Stories—National Public Radio
The Yellow Wallpaper: National Public Radio

BOOK NARRATIONS

A Treasury of Christmas Stories and Poems: Bantam/Audio Publishing
Wuthering Heights: Random House Audio Books/Readers Digest
Rebecca: Warner Audio Publishing

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- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JANE ALEXANDER

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Jane Alexander grew up in Brookline Massachusetts, the daughter of orthopedic surgeon, Thomas B. Quigley, who was one of the founders of sports medicine, and Ruth Pearson Quigley, a nurse. Her grandfather, Daniel Quigley, was a pioneer in the use of radium for cancer and had the distinction of being Buffalo Bill's physician in Northplatte, Nebraska. Ms. Alexander is active on the boards of Wildlife Conservation International, The National Stroke Association, and the advisory board of WAND (Women's Action for Nuclear Disarmament). Her hobbies are bird watching and photography. She is married to the director, Ed Sherin, and is step-mother to Tony, Geoffrey, and Jonathan. Her son, Jace Alexander, is also an actor and co-founder of the company, Naked Angels.

age: 53

Telephone -

(b)(6)

[602]

aka

(b)(6)

NATIONAL
ENDOWMENT
FOR THE

ARTS

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

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Jane Bartley
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Company 456-6244
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Name Chairman's Office
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1100 Pennsylvania Avenue, N.W., Washington, DC 20506 FAX number: (202) 682-5639

**Fact Sheet on the Appeal by
The National Alliance for Media Arts and Culture (NAMAC)**

September 2, 1993

Background: The National Endowment for the Arts provides support to the National Alliance for Media Arts and Culture (NAMAC), based in Oakland, CA, to administer the Media Arts Fund. The fund is a subgranting program that supports artistic excellence and merit, providing assistance for small, emerging, and culturally diverse media arts organizations and projects. Applications from these organizations are received and processed by NAMAC staff and reviewed by a panel of experts in the media arts field selected by NAMAC in consultation with the Endowment. Guidelines are developed jointly by NAMAC and the Endowment. The Endowment reviews the NAMAC panel's recommended applications and approves applications for funding. NAMAC then notifies applicants of subgrant award or rejection, dispenses all funds, and administers the subgrants.

The 1992 guidelines for the Media Arts Fund stated that applicants would be notified of subgrant decisions by April 30, 1992; NAMAC submitted a list of 53 panel recommendations well in advance of that date. In September 1992, 50 of the 53 recommended subgrants were approved by the Endowment's then-Acting Chair. It was not until November 1992, some seven months after NAMAC had submitted its recommended subgrants, that the remaining three were rejected (The Gay and Lesbian Media Coalition, Los Angeles; The New Festival, New York; and the Pittsburgh International Lesbian and Gay Film Festival).

Appeal: NAMAC appealed the denial of the three subgrants in early December 1992, but no action was taken prior to the then-Acting Chair's departure on January 20, 1993. Subsequently, in February 1993, NAMAC restated its appeal to the current Acting Senior Deputy Chair. In response to the appeal, the Acting Senior Deputy Chair undertook an administrative review of the process by which funding to the festivals was determined. Artistic judgment was outside the scope of this administrative review.

The review determined that there was an error in procedure in the 1992 decision due to the lengthy delay in making the decision to deny funding to the festivals. The delay could not be justified on administrative grounds nor in terms of timely and equitable treatment of applicants. The review also determined that NAMAC was itself in compliance with then-existing guidelines. The announced April 30, 1992 deadline for notifying applicants was reasonably relied on by the applicants, and the festivals had in fact concluded before they were notified that their applications had been rejected.

The Endowment has a responsibility to ensure that its administrative procedures are applied fairly and properly. Based on its administrative review, the Endowment is releasing \$17,500 to NAMAC, the amount originally recommended for funding of the festivals. The funds are available to NAMAC in fiscal year 1993 for distribution in accordance with the terms and conditions of its current grant.

NATIONAL
ENDOWMENT
FOR THE
ARTS

**Statement by the National Endowment for the Arts
Regarding the Museum of Contemporary Art, San Diego's
"Dos Ciudades/Two Cities: The Border Project"
September 3, 1993**

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

Based on a review of information provided by the Museum for Contemporary Art, San Diego regarding the 1989 Arts Endowment grant to the Museum to support "Dos Ciudades/Two Cities: The Border Project," the National Arts Endowment has determined that the distribution of \$10 bills, totaling \$4,500, as part of the "Arte Reembolso/Art Rebate" project is an unallowable expense. The Arts Endowment concluded that these costs were inconsistent with the original application budget submitted by the Museum. Therefore, the Arts Endowment has advised the Museum that this \$4,500 in expenses cannot be charged to this Federal grant.

Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

*Opera-Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

The Arts Endowment routinely determines the allowability of costs as part of its grant review process. As with all matching grants, final determinations regarding the possible repayment of funds are made at the conclusion of the grant period, which in this case is June 1994, and upon review of final reports.

**The actions which led to this determination are
summarized below:**

Four years ago, in 1989, the Museum of Contemporary Art, San Diego, set out on an important effort to use art as a medium to build bridges between diverse communities. "Dos Ciudades/Two Cities: The Border Project" has been an exemplary initiative, a project that has received close to \$1 million in federal, state, city and private funds. This multifaceted project focused on aspects of life along the border between Mexico and Southern California. It encompassed a series of exhibitions, artists' residencies, commissions, bilingual publications, lectures and symposia, concerts and other performances, educational activities, films, and multi-disciplinary programs.

Based on a competitive application review and positive recommendations by a panel of museum professionals and the Presidentially appointed National Council on the Arts, the Arts Endowment awarded the Museum of Contemporary Art an FY89 grant of \$250,000, representing approximately 25 percent of the total \$1 million project cost. The grant award recognized not only the merits of

-more

"Dos Ciudades/Two Cities"
Page Two

this major museum undertaking and the commitment of three dollars from state, local and private sources for every one dollar from the Endowment, but also the history of the Museum which has an outstanding track-record and a national reputation for excellence.

As a small component of the overall, multi-year program, the Museum of Contemporary Art and the Centro Cultural de la Raza co-organized a traveling exhibition, "La Frontera/The Border." Three artists were commissioned by the Museum and the Centro to create a public work as one part of the exhibition. The work is entitled, "Arte Reembolso/Art Rebate."

The Endowment conducted an extensive review of this matter, which included an examination of the application and project budgets, materials provided by the Museum in response to the Endowment's inquiry, and a review of current federal laws and regulations. The Arts Endowment's review concluded that the \$4,500 distributed by three San Diego-area artists is not an allowable expense.

Contact: Office of Public Affairs
(202) 682-5570

**Background/Talking Points
Status of Reauthorization
August 2, 1993**

Reauthorization Background

- o The authorization statute which governs the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services expires September 30, 1993. The three agencies were last reauthorized by the Arts, Humanities and Museums Amendments of 1990 (Public Law 101-512), enacted November 5, 1990.
- o The Reauthorization, and the FY94 Appropriations processes are already underway. The House Subcommittee on Labor-Management Relations and the House Committee on Education and Labor marked up the reauthorization bill on June 22, 1993 and June 29, 1993, respectively.
- o A full reauthorization would open the entire debate over censorship and decency language. During this time of transition at the Endowment, it is not reasonable to go through a full reauthorization and the debate that would ensue a full reauthorization without the President's confirmed Chair in place.

Talking Points

- o The administration has asked for a two-year basic extension of the authorization statute which governs the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services. The reauthorization proposal makes no substantive changes in the statute authorizing the agencies. The reauthorization recommendation provides for a simple extension of appropriations authority for the agencies for a two-year period (FY 94 and 95).
- o A two-year extension allows the agencies, the new Administration, the Congress, and the American people time to assess the overall legislative policies and activities of the agencies. At the same time, it allows the agencies to go forward with their work.

**Background/Talking Points
Appropriations and Stearns Amendment to Cut
the Arts Endowment Budget
by 5 Percent
August 2, 1993**

Appropriations Background

- o The funding level requested for the Arts Endowment for FY94 is the \$174,593,000 reflected in the President's budget.
- o The House Subcommittee on Interior and Related Agencies held its appropriations hearing on May 5, 1993. The Subcommittee marked up the appropriations bill on June 15, 1993, and bill went to the full Committee on June 24, 1993.
- o On July 15, the House of Representatives voted to reduce the Arts Endowment FY94 budget by 5%, a total of \$8.7 million. The President's budget request was reduced from \$174 million to \$165.9 million because of this action.
- o On July 27 and 28, the Senate Subcommittee and full Committee marked up the agency's appropriations bill. The Senate subcommittee voted to cut the Endowment budget by a smaller amount, \$4.36 million. This action was approved, without debate, by the full committee.

Talking Points

- o The Administration is committed to cutting the budget and imposing a 3% across the board cut that is required of all federal agencies.
- o A reduction in the Endowment's budget will have a drastic effect on the day-to-day work at the agency. The reduction would take the agency's budget back to where it was in FY87, notwithstanding rising costs and growing citizen demand for the arts.
- o A 5% reduction in the Endowment's budget would further reduce Endowment funds to state arts agencies and projects in rural, inner-city, and other underserved communities.
- o The modest federal investment in the arts serves as a catalyst for local economies. Every dollar the Endowment invests in communities returns 20-fold in jobs, services and contracts. The Endowment has a solid record of leveraging private support, generating local revenues, creating jobs, and increasing tourism. Such an enormous return on such a modest investment should serve as a model for other government programs.

Background/Talking Points
Finley Lawsuit Settlement and Appeal
August 2, 1993

Background of Claims

- o In September 1990, four artists -- Karen Finley, Holly Hughes, John Fleck, and Tim Miller -- filed a lawsuit in the United States District Court for the Central District of California against the Arts Endowment, following then-chairman John Frohnmayer's rejection of the artists' applications for solo theater artist and mime fellowships. The plaintiffs made a variety of claims, notably the assertion that their applications were rejected for inappropriate (i.e. political) reasons.
- o After the suit was filed, the Arts Endowment's reauthorization statute was enacted in November 1990, to include, among other things, the so-called "decency provision" requiring that "in establishing...regulations and procedures [governing NEA grant-making], the Chairperson shall ensure that artistic excellence and artistic merit are the criteria by which applications are judged, taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public" (emphasis added). Subsequently, the artists, joined by the National Association of Artists' Organizations (N.A.A.O.), amended their suit to claim that the decency language was unconstitutional. (The provision was never applied to plaintiffs' 1990 applications.)

1992 District Court Ruling

- o In June 1992, California district court Judge Wallace Tashima issued an opinion finding the following: 1) The decency clause was "unconstitutional" and the procedure used by then-Chairperson John Frohnmayer in this instance (polling of the National Council on the Arts members) was improper; and 2) The plaintiffs could proceed to trial on the portion of the lawsuit concerning their claims that their grants were rejected for inappropriate reasons, and that their privacy rights were violated [the Endowment purportedly disclosed information contained in the artists' grant applications].

Appeal of Decency Ruling

- o On March 29, 1993, the Department of Justice (DOJ) filed a brief appealing the federal district court ruling on the constitutionality of the decency language in the Arts Endowment's enabling legislation. On June 2, 1993, the plaintiffs filed their brief on the appeal. On June 21, 1993, DOJ (on behalf of the agency) filed a reply brief in the case.

An oral argument before the Ninth Circuit (consisting of a three judge panel) has not yet been scheduled.

- o (The Clinton Justice Department's reply brief essentially retreated from assertions made in its initial brief that the rule of Rust v. Sullivan applies to the arts. DOJ now argues only that Rust need not be reached to decide this case.)

Settlement of Other Claims

- o On June 4, 1993, the Arts Endowment reached a legal settlement with the four artists on that portion of the 1990 lawsuit which claimed the artists' grant applications were rejected for inappropriate (political) reasons.
- o The June 4th settlement was separate from the pending appeal concerning a June 1992 court ruling that the so-called "decency provision" contained in the Endowment's enabling legislation is unconstitutional. That provision remains the subject of an appeal. (See Finley talking points)
- o The settlement totals \$252,000 including attorneys' fees of \$202,000.
- o The settlement is neither an admission or denial -- the Endowment's actions in this matter are nothing more than a settlement to a longstanding legal dispute.

Finley Talking Points Continued, page three

Appeal Talking Points

- o President Clinton supports the work of the National Endowment for the Arts and its commitment to support excellence and provide accessibility to the arts for all Americans. He is strictly opposed to any form of content restriction or censorship. The Administration does not believe the so-called decency language -- as previously implemented by the broad and diverse make-up of over 1,000 private citizen panelists from all over the country, and the 26 distinguished members of the National Council on the Arts, both of which review and make recommendations on grant applications -- is a form of content restriction.
- o The President opposes censorship and content restrictions. The Justice Department appeal has gone forward because it is the role of the Justice Department to defend the constitutionality of statutes passed by Congress.

Settlement Talking Points

- o The legal agreement between the plaintiffs and the defendants was a settlement to a longstanding lawsuit; the monies going to the plaintiffs as a result of the settlement were not grants.
- o The settlement was not a statement by the Endowment, one way or the other, regarding the artists' artistic merit. Nor does it represent an Endowment position, one way or the other, as to whether the artists should have received grants.
- o Considering the compelling evidence that proper procedures were not followed in this case, it is apparent that settlement was the most sensible resolution to this matter. The settlement was recommended to the Arts Endowment by the Department of Justice and prevents a useless and costly trial at the expense of the American people.

Background/Talking Points
Accountability of Grant-making Process
August 2, 1993

Background

- o Since 1965, the Endowment has awarded about 100,000 grants. The agency receives over 17,000 applications annually and makes roughly 4,000 grants a year. Grants to arts organizations generally must be matched by at least one dollar for every federal dollar awarded, thus serving as catalysts for raising additional local public and private support. In FY92, however, Endowment grants of \$123 million generated matching funds estimated at \$1.4 billion, an eleven-fold match.
- o The Endowment's grant-making procedure is comprised of a three tier, legislatively-mandated, process. Rotating panels of private citizens -- nearly 1,000 each year -- review applications and make recommendations based on artistic merit. Panels are composed of artists, administrators, critics, patrons, academicians, and lay persons with a recognized expertise in the artistic discipline for which they have been asked to make judgments. Panelists come from broad geographic, aesthetic, and culturally diverse backgrounds.
- o The National Council on the Arts, an advisory body of Presidentially-appointed and Senate-confirmed private citizens who have made distinguished contributions to the arts, reviews all panel recommendations at quarterly meetings. Council members make their recommendations on grants, and decisions on rejections, and advise the Chairperson on policy, program, and procedural matters.
- o The Chairperson of the Arts Endowment makes final determinations on the applications recommended for funding by the Council.

Talking Points

- o As a federal agency, mandated by Congress, the Arts Endowment has been accountable to the American people. The agency is authorized and required to fulfill its obligations according to the legislation set forth by Congress. There exist strict Final Report requirements to confirm the proper expenditure of Endowment funds by grantees.
- o Further, the wide range of Endowment projects and programs (nearly 4,000 grants annually) enjoyed by the American people, the agency's accountability is tested daily by citizens across the country.

Talking Points
Elitist Perception of Endowment
August 2, 1993

- o The notion that government supported art is only targeted for elitist audiences is completely off base. The arts are for everyone and the National Endowment for the Arts supports scores of projects that reach into all corners of our nation's neighborhoods and communities.
- o The Arts Endowment is a model agency for reaching out into the small communities of rural and urban America. Through Endowment support, orchestras can afford to get out of the symphony hall and into the classroom. Dance companies can afford to leave the stage of big metropolitan areas and tour smaller towns. Public television is able to put on quality educational and cultural programming.
- o Three quick examples include the Chamber Music Rural Residency Program whereby a grant to a New York organization allowed musicians to travel, teach, and perform in nine cities in Georgia, Kansas, and Iowa. Another example is a grant made to the Arkansas Arts Council to support the development of a rural arts program involving seniors and youth in the Delta region. And the Rural Arts Initiative which allows touring of exhibitions in small towns.

Background/Talking Points
Decency
August 2, 1993

Background

- o During the campaign, Mr. Clinton made statements regarding the Arts Endowment. Those statements are as follows:

NEA Decency Provision: "Artistic excellence and artistic merit are the criteria by which applications are judged, taking into account consideration of general standards of decency and respect for the diverse beliefs and values of the American public."

1992 Campaign -- Governor Bill Clinton: [I will defend] "freedom of speech and artistic expression by opposing censorship or content restrictions on grants made by the NEA."

1992 Democratic Party Platform: "We believe in public support for the Arts, including a National Endowment for the Arts that is free from political manipulation and firmly rooted in the First Amendment's freedom of expression guarantee."

- o In the fall 1990, decency language was added to the Endowment's enabling legislation. This compromise language is the result of Jesse Helms initiating the decency debate on the hill. Congressman Pat Williams diffused the language by adding "respect for the diverse beliefs and values of the American public."
- o The debate over decency in Congress's approval to include the statute in the Endowment's legislation in part resulted in the four artists, Karen Finley, Tim Miller, John Fleck and Holly Hughes, to amend their lawsuit against the Endowment, claiming the language was unconstitutional. (See Finley talking points)
- o The Clinton Justice Department appealed the June 1992 ruling by a California district court that the language is unconstitutional. One of the Justice Department's roles is to defend the constitutionality of United States Statutes; the Justice Department's decision to appeal is consistent with that responsibility.
- o An oral argument before the Ninth Circuit (consisting of a three judge panel) has not yet been scheduled.
- o (The Clinton Justice Department's reply brief essentially retreated from assertions made in its initial brief that the rule of Rust v. Sullivan applies to the arts. DOJ now argues only that Rust need not be reached to decide this case.)

Decency continued, page two

- o In recent years, the debate over obscenity has shifted to the debate over decency. However, the Endowment has language in its authorizing legislation which leaves it to the courts to determine if the work is obscene; if such determination is made, the Endowment will recover the funds involved.

Talking Points

- o President Clinton supports the work of the National Endowment for the Arts and its commitment to support excellence and provide accessibility to the arts for all Americans. He is strictly opposed to any form of content restriction or censorship. The Administration does not believe the so-called decency language -- as previously implemented by the broad and diverse make-up of over 1,000 private citizen panelists from all over the country, and the 26 distinguished members of the National Council on the Arts, both of which review and make recommendations on grant applications -- is a form of content restriction.
- o The President opposes censorship and content restrictions. The Justice Department appeal has gone forward because it is the role of the Justice Department to defend the constitutionality of statutes passed by Congress.

Talking Points
Pornography
August 2, 1993

- o The National Endowment for the Arts is fully committed to preserving our cultural heritage and providing access to excellence and the finest of the arts to more Americans.
- o The agency has never and will never promote pornographic material by any means whatsoever.
- o Art is not always about beauty. Art reflects the range of all of our many and sometimes difficult emotions. While it does and should reflect the beauty of the world, it also addresses the pain, problems and challenges we face.
- o We are no longer going to be afraid of art. A National Arts Endowment must foster creativity and excellence. Under the Clinton administration we will do so.

Background/Talking Points
President's Committee on the Arts and the Humanities
Federal Council on the Arts and Humanities
August 2, 1993

Background

- o The President's Committee on the Arts and the Humanities was created by executive order in 1982. The committee's primary mandate has been to examine ways to increase private sector support.
- o The Federal Council on the Arts and the Humanities is often mistaken for the President's Committee or erroneously assumed to be defunct. The Federal Council was intended to serve as a national coordinating body, bringing the heads of the many federal cultural agencies together to discuss policy issues. Under the Carter administration the Council also played an active role in encouraging other federal agencies, such as the General Services Administration and the State Department, to create new federal initiatives in the arts.
- o In practice, however, the Federal Council has not served as a policy making body (its ex-officio members have delegated their duties to deputies or other representatives). As a result the Federal Council's sole function in recent years, one specifically mandated in the 1965 legislation on the arts and the humanities, has been to approve the applications for indemnification of museum exhibitions under the federal indemnity program.
- o The President's Committee consists of 12 ex-officio members, all of whom direct federal agencies, and even more private sector members (one of whom must be chairman).

Talking Points

- o This Administration believes that one of the main roles for government in the arts is to foster private support and spending. President's Committee members, who could not otherwise serve within IMS, NEH or NEA, have been able to examine ways to reach out to the private sector and increase private sector support for the arts and the humanities.

Background/Talking Points
Whitney Museum of American Art
August 2, 1993

Background

- o The National Arts Endowment has a history of support for programs and educational study at the Whitney Museum of American Art. The Museum Program of the Arts Endowment provides project support to museums (including the Whitney), not general operating support.
- o Project support for the Whitney includes money toward the Independent Study Program (ISP) which serves as a graduate study program for ten fellows who pursue scholarly research, engage in the critical examination of art, and analyze the social and cultural context in which art is made and viewed.
- o As the concluding part of the Whitney's ISP program, the fellows organize one or more exhibitions to be presented at the Museum or one of its branches.
- o In August 1992, the National Council on the Arts recommended a \$20,000 grant to the Whitney Museum's Independent Study Program (ISP). In September 1992, then-acting chairperson Anne-Imelda Radice approved the Council's recommendation to fund the ISP grant application.

Talking Points

- o The exhibition, *Abject Art: Repulsion and Desire*, was developed by the Whitney ISP fellows, but **the exhibition was funded by private sources. The National Arts Endowment did not fund the exhibition.** The Endowment only supported the ISP program, not the exhibition. Instead, the Whitney Museum used other funds for the exhibition.
- o The Endowment provided project support for the Independent Study Program **but the funds to support the exhibit came from private sources.** The Arts Endowment -- or any other federal agency -- cannot and should not be held responsible for how recipients of federal support choose to expend their private resources.

Background/Talking Points
Mapplethorpe and Serrano
August 2, 1993

Background

- o In 1987, the National Endowment for the Arts awarded a grant to a North Carolina art gallery to support its annual awards competition, a reputable juried contest that was co-funded by the Rockefeller Foundation and the Equitable Foundation. It was through this competition that photographer Andres Serrano ("Piss Christ") had his work exhibited. Serrano never received a direct grant from the Arts Endowment.
- o In 1988 the Endowment approved a \$30,000 grant to the Institute of Contemporary Art at the University of Pennsylvania to support a retrospective of the works of Robert Mapplethorpe. A highly acclaimed photographer, Mapplethorpe was retained by Time magazine to photograph then-Surgeon General C. Everett Koop for its cover story.
- o The Philadelphia exhibit included 175 photographs, mostly of still lifes (flowers), society portraits, and classic nudes. There were five photos from the photographers "X,Y,Z," portfolio that depicted images of Mapplethorpe's homosexual lifestyle. These photographs were displayed separately from the rest of the exhibition. By the time the show closed in Philadelphia, 10,000 individuals had seen the exhibition. An additional 48,000 individuals viewed the exhibit at the Museum of Contemporary Art in Chicago.

Talking Points

- o These grants, made over five years ago, and the debate created by the grant recommendations, is behind us. It is time to look ahead and work toward ensuring that excellence in the arts is available to more Americans.
- o The Endowment has a structured, accountable grant-making process in place that includes a panel of experts and a layperson, a distinguished presidentially-appointed and senate confirmed council on the arts, and a chair who makes judgments on applications recommended by the Council. The chair has to rely on that structure and their expertise.
- o The President/Jane Alexander will not support material that does not meet the standards of the agency's programs. Again, experts from all regions of the country make recommendations on applications; the chair will rely greatly on the panels' and council's expertise. At the same time, they/we will work together to ensure the agency stands by its commitment of providing the finest of the arts to more Americans.

Background/Talking Points
Gay And Lesbian Film Festivals
August 2, 1993

Background

- o In 1992, then acting Chair Anne-Imelda Radice rejected three gay and lesbian film festivals citing lack of artistic merit. The Endowment came under attack for these rejections.

Talking Points

- o In implementing its mission, the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. The Endowment does not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content. The Endowment annually recommends grants for its excellence that has a wide range of aesthetic viewpoints and presentations.
- o Historically, gay and lesbian artists have been among individuals receiving Endowment funding. The Endowment currently funds only the educational costs associated with such festivals.

Talking Points
National Endowment for the Arts Funding
of Photographer Joel-Peter Witkin

- o Joel-Peter Witkin is a respected and widely exhibited artist.
- o Mr. Witkin received a Bachelor of Fine Arts Degree in sculpture from The Cooper Union in New York City, and a Master of Fine Arts Degree in still photography from the University of New Mexico.
- o His work is in the permanent collection of:
 - Museum of Modern Art, New York City
 - Princeton Art Museum, Princeton, New Jersey
 - J. Paul Getty Museum, Malibu, California
 - Kansas City Art Institute, Kansas City, Missouri
 - High Museum of Art, Atlanta, Georgia
 - Walker Art Center, Minneapolis, Minnesota
 - Corcoran Gallery of Art, Washington, D.C.
 - National Gallery of Art, Washington, D.C.
 - National Museum of American Art, Washington, D.C.
- o His work has also been exhibited internationally, including at:
 - La Jolla Museum of Contemporary Art, La Jolla, CA
 - Museum of Contemporary Photography at Columbia College, Chicago, Illinois
 - Brooklyn Museum, Brooklyn, New York
 - Museum of Fine Arts, Santa Fe, New Mexico
 - exhibitions in Japan, Sweden, Israel, England, Spain, Belgium and Portugal.
- o Mr. Witkin has received four Visual Artists Fellowship grants since 1980, the most recent of which was in 1992, to support activities contributing to his creative development and artistic growth, including such activities as research, travel, acquisition of supplies and materials, creation of new work, or the continuation of a work in progress.
- o In 1990, Mr. Witkin was awarded the title, "Chevalier des Arts and des Lettres" by the French government, only the fourth American photographer to be so honored.

-more-

Talking Points on Joel-Peter Witkin
Page Two

- o Mr. Witkin's work is included in the collection of the Center for Creative Photography at the University of Arizona in Tucson, an internationally recognized museum and archival center housing the work of master American 20th-century photographers such as Ansel Adams, Harry Callahan, Aaron Siskind, W. Eugene Smith, and Edward Weston.
- o Members of Oracle, an international association of curators of photography, recently released the following statement regarding the attacks on Mr. Witkin's work:

"Mr. Witkin is an established artist whose work has been internationally exhibited and published for many years and whose complex and sometimes troubling vision has engendered serious and thoughtful dialogue among curators, art critics, scholars, and the public."

The statement was signed by 67 individuals.

Talking Points
Controversy/Controversial Grants/Offensive Art
August 2, 1993

- o The Endowment has been criticized for recommending a handful of "controversial" grants. Now is not the time to reopen the debate over those specific grants. This agency must be given the opportunity to start a new chapter, making the arts a vital part of people's everyday lives. We are committed to achieving this through our work with the Education Department on Goals 2000 and through the grant making process that enables the best of the arts to become alive and accessible in all corners of our nation's neighborhoods, schools, parks, and institutions.
- o The Endowment is not in the business of promoting offensive art. Not every grant will be a crowd pleaser. But Americans have properly put their faith in our democracy and our government.
- o We don't shut the doors of the National Science Foundation because that agency may make a few grants we think are a mistake. Likewise, we need to support the arts in this country, and learn about the good works the Arts Endowment supports. Endowment critics must look at the full record of the agency before it singles out a handful of controversial projects and targets the Endowment for extinction as a result.
- o The arts are a vital element to the nation's economy. The arts are a vital element to promoting creativity and opening minds to a changing society. This model government agency is unique in its ability to leverage other public and private support and to reach all sectors of the public. It is time for our critics to understand that the arts are a vehicle by which we can bring people together; not draw us apart.

Background/Talking Points
Christian Action Network
August 2, 1993

Background

In the last month, the Christian Action Network (CAN) has lobbied Capitol Hill to defund the agency, or at the least, reduce the president's budget for the National Arts Endowment.

Some of their lobbying tactics include writing members of Congress and displaying an exhibit of xeroxed copies of photographs that supposedly represents the work of the Endowment.

In the exhibit, CAN highlighted works from three exhibitions and/or artists:

1. Whitney Museum of American Art. Exhibition "Abject Art" Repulsion and Desire in American Art;"
2. Photographs of Joel-Peter Witkin; and
3. 18th Street Arts Complex. Exhibition "Cunt Show."

The following are facts regarding Endowment funding for these three Christian Action Network claims (please see other talking points for additional information).

1. **Whitney Museum Exhibition.** The Endowment has funded the Independent Study Program at the Whitney but all funds to mount this exhibit were raised from private sources. (The most recent Whitney grant was awarded in 1992)
2. **Joel Peter Witkin.** Witkin has received four Endowment visual arts fellowships. He is a highly acclaimed and respected photographer who has been exhibited internationally. Witkin did not receive federal funds to support all the work shown in the CAN display. (Witkin's most recent fellowship was awarded in 1992).
3. **18th Streets Arts Complex.** The Endowment did not fund any exhibition by the 18th Street Arts Complex. The Endowment provides grant support for "High Performance" a quarterly journal of arts criticism. (The last grant awarded to support the quarterly journal was in 1993).

CAN Talking Points, page two

Talking Points

- o The Christian Action Network and other groups have repeatedly used distortive and inflammatory tactics for their own financial and political expediency.
- o The American people are weary of divisive and inflammatory politics. Across the country, our nation's political, community leaders, and artists are working together to put an end to the divisiveness created by special interest groups.
- o We will not tolerate critics attempts to destroy the full record of the Arts Endowment. We intend to communicate more directly with the American people about the Endowment's work and its real impact on their local communities and this nation.

Possible Questions and Answers
National Endowment for the Arts
August 4, 1993

1. **Leadership/Quality of Nominee.** Doesn't this appointment add to the Administration's "Hollywood" perception problem? And with all the controversies that have engulfed the NEA how will an actress help rectify and advance the Endowment's work?

Answer. One of America's finest actors, Jane Alexander has served the American people with distinction.

She will be the first chair of the National Arts Endowment to speak from the perspective of a person whose life's work is as an artist, and because of the breadth and integrity of her work, she can speak with authority. Her work exemplifies excellence; from her accomplishments with the American Shakespeare Theater, to non-profit stage productions, to bringing Eleanor Roosevelt alive to millions of Americans on television. Film, theater and television are a magnificent part of America's heritage. And Jane Alexander's classic performances allowed more Americans to experience and share in our proud heritage.

Ms. Alexander is a leader in the public arena working tirelessly and selflessly to make our communities safer, our citizens healthier, and our environment cleaner. Her efforts have been recognized: In 1984 she received the distinguished Helen Caldicott Leadership Award and in 1988 she received the Living Legacy Award: Jehan Sadat Peace Award. Her accomplishments as actor, producer, author, and public servant bring together the qualities necessary to lead the Arts Endowment at this time.

Her skills as a producer demonstrate the capacity to manage a team and take an idea from vision to reality. She has spearheaded three film and television productions where she managed large staffs, set and met deadlines, and accounted for a budget. Her administrative experience adds to her credentials as an exemplary choice to chair the Arts Endowment.

2. **Reauthorization.** Why isn't the Endowment going through a full reauthorization?

Answer. The administration has asked for a two-year basic extension of the authorization statute which governs the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services. The reauthorization recommendation provides for a simple extension

See answer
on p. 1

(b) The Council shall be composed of the Chairman* of the National Endowment on** the Humanities, who shall be the Chairman* of the Council, and twenty-six other members appointed by the President, by and with the advice and consent of the Senate, from private life. Such members shall be individuals who (1) are selected from among private citizens of the United States who are recognized for their broad knowledge of, expertise in, or commitment to the humanities, and (2) have established records of distinguished service and scholarship or creativity and in a manner which will provide a comprehensive representation of the views of scholars and professional practitioners in the humanities and of the public throughout the United States. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations concerned with the humanities. In making such appointments, the President shall give due regard to equitable representation of women, minorities and individuals with disabilities who are involved in the humanities.

(c) Each member shall hold office for a term of six years, except that (1) the members first taking office shall serve, as designated by the President, nine for terms of two years, nine for terms of four years, and eight for terms of six years, and (2) any member appointed to fill a vacancy shall serve for the remainder of the term for which such member's predecessor was appointed. No member shall be eligible for reappointment during the two-year period following the expiration of such member's term. Notwithstanding any other provisions of this subsection, a member shall serve after the expiration of such member's term until such member's successor takes office.

(d) The Council shall meet at the call of the Chairperson but not less often than twice during each calendar year. Fourteen members of the Council shall constitute a quorum.

(e) Members shall receive compensation at a rate to be fixed by the Chairperson but not to exceed the per diem equivalent of the rate authorized for grade GS-18 by section 5332 of title 5 of the United States Code, and be allowed travel expenses including per diem in lieu of subsistence, as authorized by law (section 5703 of title 5) for persons in the Government service employed intermittently.

*The amendment made by P.L. 99-194, sec. 108(1)(A), 99 Stat. 1338, changing "Chairman" to "Chairperson" failed, by referring to the "Endowment on the Humanities" instead of "Endowment for the Humanities."

**Inaccurate reference. Should be "for."

(f) The Council shall (1) advise the Chairperson with respect to policies, programs, and procedures for carrying out the Chairperson's functions, and (2) shall review applications for financial support and make recommendations thereon to the Chairperson. The Chairperson shall not approve or disapprove any such application until the Chairperson has received the recommendation of the Council on such application, unless the Council fails to make a recommendation thereon within a reasonable time. In the case of any application involving \$30,000, or less, the Chairperson may approve or disapprove such request if such action is taken pursuant to the terms of a delegation of authority from the Council to the Chairperson, and provided that each such action by the Chairperson shall be reviewed by the Council: Provided, That the terms of any such delegation of authority shall not permit obligations for expenditure of funds under such delegation for any fiscal year which exceed an amount equal to 10 per centum of the sums appropriated for that fiscal year pursuant to subparagraph (B) of paragraph (1) of section 960(a) of this Title.

Sec. 957a Omitted

Sec. 958 (sec. 9) ESTABLISHMENT OF THE FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

(a) There is established within the Foundation a Federal Council on the Arts and the Humanities.

(b) The Council shall be composed of the Chairperson of the National Endowment for the Arts, the Chairperson of the National Endowment for the Humanities, the Director of the Institute of Museum Services, the Secretary of Education, the Secretary of the Smithsonian Institution, the Director of the National Science Foundation, the Librarian of Congress, the Director of the National Gallery of Art, the Chairman of the Commission of Fine Arts, the Archivist of the United States, the Commissioner, Public Buildings Service, General Services Administration, the Commissioner on Aging, a member designated by the Secretary of State,* and a member designated by the Secretary of the Interior, a member designated by the Chairman of the Senate Commission on Art and Antiquities, and a member designated by the Speaker of the House. The President shall designate the presiding officer of the Council from among the members. The President is authorized to change the membership of the Council from time to time as the President deems necessary to meet changes in Federal programs or executive branch organization.

*The authority of the Secretary of State to designate a member is now vested in the Director of the United States Information Agency. See section 7(a)(12) of Reorganization Plan No. 2 of 1977 (91 Stat. 1636) and section 303 of the United States Information Agency Authorization Act, Fiscal Years of 1982 and 1983 (Public Law 97-241; 96 Stat. 291).

(7) The practice of art and the study of the humanities require constant dedication and devotion. While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.

(8) The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.

(9) Americans should receive in school, background and preparation in the arts and humanities to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.

(10) It is vital to a democracy to honor and preserve its multicultural artistic heritage as well as support new ideas, and therefore it is essential to provide financial assistance to its artists and the organizations that support their work.

(11) To fulfill its educational mission, achieve an orderly continuation of free society, and provide models of excellence to the American people, the Federal Government must transmit the achievement and values of civilization from the past via the present to the future, and make widely available the greatest achievements of art.

(12) In order to implement these findings and purposes, it is desirable to establish a National Foundation on the Arts and the Humanities.

Sec. 952 (sec. 3) DEFINITIONS

As used in this subchapter --

✓ (a) The term "humanities" includes, but is not limited to, the study and interpretation of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions, and history and to the relevance of the humanities to the current conditions of national life.