Message from the President:

Dear Friends,

Good things are happening in ACD these days despite our chronic financial ill health. The contents of this bulletin are evidence of the activities abounding in the Alliance.

Of special note in this issue is a completed first draft of the Bill of Cultural Rights. After two years of discussion and planning with all of us, the Bill committee, consisting of Mark Millet, Maryo Ewell, Bernie Jones, and Lucy Lippard, has written an initial document, which is intended for all of our use. The distribution of the Bill of Cultural Rights to all of us is not the end of this project, but is actually the beginning of a process of conscientization of friends, colleagues, community groups, lawmakers, educators, bureaucrats, and ourselves. The value of this Bill will be measured by its usefulness. So please share it with others and let us know whether or not it is useful.

The Michigan Chapter of the Midwest Region was host to a successful ACD conference in Ann Arbor in June. Entitled "Artists and Community Struggle", the agenda was quite impressive. I encourage folks in other regions to organize your own local events. Ann Arbor had the largest participation for the Saturday night performance, so concerts and performances might be the way to go if you want to introduce local folks to ACD and also raise some money for your regional activities.

ACD has received a grant to publish a membership directory. We hope to have it finished in time for our national conference. So you will all be receiving a questionnaire about your work soon in the mail, and I hope you will take the time to answer it quickly so that we can complete the directory with you in it!

Speaking of the conference, ACD board member Lincoln Cushing has been working hard organizing a Bay Area committee made up of local cultural organizations interested in helping to plan for the future ACD Event. This year we hope to make the conference more of a festival, with lots of performances and workshops. It is tentatively scheduled for February 1988, so mark your calendars now! For more information about the festival contact Lincoln Cushing at 415/658-9523 or 415/845-7111.

As always, the Alliance is in need of money. Some good news is that we will be receiving a large donation through the Haymarket Donors Fund for general operation. However, we will still need money to help us put out a pre-conference issue of Cultural Democracy, to help pay our day-to-day bills, and to help us hire an intern who will be assisting us in writing grants. Much of ACD's monthly income and expenses depends on incoming memberships. If you haven't renewed your membership, or if you know of friends who should be members of the alliance, please help us build our treasury, but, more important, build our ranks. Membership inquiries should be sent to me c/o ACD at P. O. Box 2478, Station A, Champaign, IL 61820. I look forward to hearing from you.

Deborah Langerman, President, ACD

IMAGINATION III: CULTURAL VISION AND STRUGGLE IN THE 80's

Several local organizations are helping pull the conference together including La Pea Cultural Center, Redwood Records Cultural and Educational Fund, Galleria de la Raza, San Francisco Women's Building, and other groups including Everybody's Dance Company, Life on the Water (formerly the People's Theater Company) and Kenny Street Workshop. The idea has been to involve organizations representing a variety of local groups. We have been meeting once a month and have come up with the basic shape of the conference, which will run February 19-21, 1988. Right now we are getting together a form for people who would like to present workshops, and this will be sent out to anyone interested. The goal is to create a conference that is 50% regional and 50% national and international. There are several areas we have identified as very important to cover, these include: multicultural and multiracial work, labor and culture, cultural rights, internationalism and solidarity work, cultural apartheid (which includes the notion of the dominance of high culture), gender culture and culture of sexual preference, class and culture, rural culture, new and old forms, and finally cultural administration. And of course we are open to other topics that people might submit.

Anyone interested in submitting a workshop topic should write to: ACD/1988 Conference Committee P.O. Box 3570 Berkeley, CA 94709 or call Lincoln Cushing days at (415)658-7111, or evenings at (415)658-9523.

We hope to have a lot of space for performance and presentation in this conference, and we look forward to your participation in this weekend.
Voices in Harmony?

On April 10, I (Olivia Gude) grabbed a middle of the night flight to Philadelphia because I finally decided that I couldn't bear to miss Voices of Dissent, A Symposium on the Arts as a Force for Social Change. Sponsored by The Painted Bride Art Center and coordinated by Big Small Press, Voices of Dissent was a multimedia celebration of culture's role in deriding injustice and demanding a better world. Along with the familiar weekend conference mix of performances and panels, Voices was also a month long festival celebrating diversity and dissent in contemporary culture.

Any attempt at giving a summary of this great event would end up as a list of names and performances so instead I'll tell about a few comments and ideas which I found myself ruminating on during the weeks since the conference.

The Withdrawing Away of Censorship

On Saturday morning, a group of folks addressed the question, "What has been the nature and effect of censorship imposed by the political climate, the commercial market, and self-imposed restraints on artists?"

"Our opinions are strongly influenced by the need to eat," said panel moderator, Barrow Dunham, an experience with censorship in America. In 1953, he was dismissed as a professor from Temple University because he refused to testify before HUAC.

Dunham observed that Common Sense (saying clearly) is customarily called arrogance by those who don't want change. He charged that all too often academics become masters of a particular art, the art of accommodation. The trick is to come up with ideas which are intelligent enough to be believable and acceptable so the academics don't look like fools—but the ideas have to be safe, ideas which aren't likely to cause people to consider the need for change.

As I listened to Dunham, it slowly occurred to me that the word "artists" could often be substituted for the word "academics." We, artists, are encouraged into the peril of "professional disagreement." We are trained in a system which encourages us to be contentious, to always find fault with others work, to point out how it contains unresolved or overlooked issues. We establish our identities, our individualism, by seeking out differences. Dunham, speaking as a voice from the Old Left to the New warned that until we get beyond the habit of disagreement, we won't be able to make effective mass actions.

Ishmael Houston-Jones, a NY-based performance artist, told of performing a piece about HIV in which he wrestled with a real carcass of a dead sheep. Anti-vivisectionists bitterly protested the piece. His story vividly illustrated the problem of the real, seemingly irreconcilable differences which can exist between progressive people. The whole question of how we can create a movement which enables us to be critical of each other without destroying each other is a crucial one which is too rarely addressed.

Images of Empowerment

At various times during the conference, the belief was expressed that artists feel particularly hard-pressed these days because of the hard economic times, the scaring and repressive political climate, and the lack of a sustaining movement. Bernice Reagon, a longtime Civil Rights activist/artist, vehemently reminded us that there really is a movement. Hearing her speak, I thought about the fact that one can travel throughout the country and without too much trouble find poets, musicians, visual artists, organizers and others who while not identical in political philosophy, share and act on deeply held beliefs about the need for change and the possibility of doing a whole lot better than things are now.

Bernice Reagon talked about the need to stay in for the long haul, to not burn out in 10 years or so. "Why can't we sustain 40, 50 years? It has to do with the assumption that the minute you understand your position you go to battle.

People need a home base, a place to go back to for strength. You have to feed yourself; don't apologize for feeding yourself." Reagon sees her work "as nourishing those people (I don't know who they all are) who would choose from our side of the palette.

I like the moral Reagon drew from her work experience with a past boss who made a lot of money, lost it, and made it again several times. "I learned from white men with ties that going bankrupt is only the place you rise up from."

conta cola is it!

contraband fiction

starts with a spastic but (i)\n
occlusive, an ache\n
in the muscles\n
telltails, then assails\n
an acute scream.

indefiniteness\n
articulation?\n
or birth panging\n
as the gasping last breath of an alien's\n
closing door

passenger\n
the labyrinth\n
of gutter duplicity.

when a word\n
falls from grace\n
to fouled usage\n
a syntactical saboteur's\n
bawdy rummick,\n
rubes in excremental matter\n
a graffiti of madness;\n
a grammatical menace\n
(which by-the-by rhymes with\n
a fanatical lore gag),

"hemming and hawing, a willy nilly\n
burly burly lodges hodge podge\n
dubious cranium-crumbr\n
and smokes pell mell hoity-toity\n
holy shit."

now how do you spell relief?\n
read: spastic c = elastic veracity.\n
unspoil: the vitriole, bless\n
the spleen,\n
dissabuse as you will.

sees: assassination signified;\n
a fossilised father\n
figure in a big\n
white house, banking\n
on oxymorons,\n
bashing his calloused\n
hands for his kids;\n
see: a speechless child\n
in the mirror\n
fallen after his third world\n
tongue in pain.

see: light\n
chained in the heart of punctuated darkness, begging\n
the real question in the end,\n
save: the use/exchange value of the word...\n
and for every polyp removed a cry of distress was heard.

Mark David Aumann

1/9/87

ART ON THE LINE

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2 Cesar Vallejo

The Mayakovsky Case

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3 Cesar Vallejo

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MIDWEST CONFERENCE HELPS RENEW COMMITMENT TO REGIONAL ORGANIZING

Approximately 40 people attended the ACD Midwest Regional Conference, June 12 - 14 in Ann Arbor, MI. The conference, with a strong theme of the relationship of art to labor struggles and social change, provided an excellent forum to discuss regional issues and our connectedness as a region. A great deal of interest was expressed in continuing to meet on a regular basis and work on specific projects together, such as a regional directory and regional theatre festival.

The opening plenary session focused on Cultural Work and Economic Crisis and posed the question: "Is there a regional Artists' Contribution to Social Change?" Presentations were given by Elise Bryant concerning her work with Labor Studies Center in Ann Arbor and Workers Lives/Workers Stories; Denny Mealy, a muralist who shared his experiences facilitating the mural inspired by the strike against the Normal Company by Local P-9 in Austin, MN; Michael Moore who shared his current work-in-progress, "ROGER AND ME," a tongue-in-cheek film about the impact of GM president Roger Smith's decision to close the GM plant in Flint, MI; and Sharon Grady who spoke about her Midwest adaptation of "WE CANT PAY! WE WON'T PAY!" using stories and experiences from GM workers as the central conflict of the play.

Afternoon workshops were structured to allow special interest groups (video/film, theatre, visual arts, and community song) to meet and focus on their particular discipline. Discussion then continued in a session called "Culture and Social Change" in which a strong regional flavor of regional theatre-makers was expressed. A group of regional theatre-makers is currently searching for a camp or school that participate in the planning of this retreat, scheduled to take place May 15 - June 15, will be a 4-5 day affair with workshops, performances, critique sessions, lecture/demonstrations, affinity group meetings and cabarets. The site committee is currently searching for a camp or school that participants can both live and perform in somewhere in Wisconsin or Illinois.

If you are interested in attending or being involved in the planning of this event, please call Buzz Alexander (313)665-5369 or Sharon Grady (608)255-1877 for more details. The next planning session is scheduled for Nov. 28-29 in Ann Arbor, MI.

Eric Mader
The suppression or destruction of cultural expressions-like the violation of the natural, economic, social, or political rights of any community—upsets the balance between people and their environment. We must be able to push a culture toward extinction.

Therefore, everyone has a right to community and place based on removal from that place, loss of control over its resources, or the destruction, alteration, and pollution of place by the community in question. We must take action to hold all those who do not live there liable to that right.

Language

A culture's visual and verbal language is its tool and medium for understanding the world. It enables people to name and define the world they experience or create. It embodies the history, values, orientation, and traditions of a people and provides a critical means to express the essence of an entire culture. Each culture has a vital requirement to be able to express and maintain its distinct voice in the face of present and future challenges.

Language evolves as people interact with each other, with their environment, and with other cultural groups. Language binds people together and, as such, is a crucial instrument of survival.

Cultural Exchange

Each culture discovers truths, gains perspectives, promotes values and technology, and opens up possibly powerful imagery simultaneously unique to that culture and potentially valuable to others.

The peaceful resolution of all conflicts is facilitated by understanding and appreciation. The growing technical and economic interdependence of the global peoples and the idea of mutual responsibility for ecological problems and future ecological insights and solutions require continuous and complex exchanges of information.

Therefore all peoples are entitled to interaction with people of another language and unlike themselves, to the knowledge, beauty, and resources freely shared by cultures other than their own.

PART II: PREPARATION FOR ACTION

The precondition of a just and peaceful world is a climate in which each individual can assert with pride her or his own culture, and in which each individual actively respects the cultures of others. Below we identify five public areas in which people can take steps toward this end.

Education

Universal public education for children is required by law in most nations. It is usually inculcated in children that they are formally exposed to mass-cultural values. Early learning informs a child about the proper way to speak, dress, and behave in order to win social acceptance. Yet public education tends to reflect core beliefs of the dominant culture, Christianity, heterosexual dominant culture, and children are encouraged about the value of their own personal, familial, or cultural identities, especially if they diverge from the so-called normal.

State and school local districts policies must create a curriculum in which cultural pluralism is guaranteed. The climate of each local school must be conducive to each child's assertion of her or his cultural identity, and must encourage intercultural respect.

At present, through both curricula and climate, schools tend to reinforce a value system in which questioning and criticism of authority are not permitted or are discouraged; in which competition is fostered and cooperation is discouraged; in which single standards of excellence are accepted; in which the arts and other creative explorations are considered "leisure" or "entertainment" and are reserved for "gifted" students; in which passivity is learned behavior; and in which students are consumers of curricula rather than creative collaborators in the learning and teaching processes.

We believe that written and unwritten policy, all curriculum must be an affirmation of an education shaped by local cultures and needs; wholesome guarantees that educational bilingual or multicultural; a curriculum that actively teaches and values the stories and images of cultures who have shaped human history; a learning climate in which critical thinking is encouraged along with the creative assertion of identity, and a curriculum that guarantees, celebrates, and reinforces diversity and respect.
Public Communications

The information that people receive enables them to make decisions about what the world is like and what they themselves are like. The advent of sophisticated, centralized information-dissemination systems means that millions of people are exposed to the same single piece of information. While this can potentially draw them into common perceptions of the planet as a whole, it often promulgates a single notion of "reality," if cultural and democracy to flourish must have access to multiple sources of information, and must be able to produce as well as to consume.

In public communications, as well as in education, people should have voluntary access to short- and long-term information, to deep and superficial information, and above all should be equipped with respect for passion and subjectivity and personal experiences.

Currently, centralized network media, like the education system, promote a generally Euro-pean, male, Christian, heterosexual culture, and offer either stereotypes or absence for all "others." News reporting suggests that questions of gender, sexuality, conflict, and reflect disorder rather than the characteristics of a democracy at work. Information is often seen as the organization of their perceptions. News is transmitted passively consumed by people. We are told that "they don't have the facts" and must therefore take the word of those say to do. Supposedly alternative sources of information, such as electronic bulletin boards, are generally inaccessible to people of low income or low technical skills.

WE BELIEVE THAT BY WRITTEN AND UNWRITTEN POLICY, ALL PEOPLE MUST BE GRANTED THEIR RIGHTS TO AN INSTRUCTION, MATERIALS, TOOLS, SPACE, PUBLIC SERVICE INSTITUTIONS THAT AFFECT THEIR LIVES; TO THE EXPRESSION OF DISSEN'T IN AN ARENA IN WHICH DISSENT AND CHALLENGE ARE VALURED; TO ACCESS TO AN ARTICULATED LEGAL PROCESS OF RESOLVING CONFLICTS ARISING FROM CULTURAL DIFFERENCES IN AN ATMOSPHERE OF MUTUAL RESPECT, FOR ALL NATIONAL, REGIONAL, AND LOCAL CULTURES; TO THE RIGHT TO CHALLENGE RACISM, SEXISM, HOMOPHOBIA, AND CLASSISM INTERNALLY AND EXTERNALLY. REFERENCES IN AN ATMOSPHERE OF MUTUAL RESPECT, TO THE ABILITY TO THE EXPRESSION OF ISSUES IN ALL ARENAS FOR PUBLIC EDUCATION TO ECONOMIC DEVELOPMENT TO PUBLIC ART.

Public Services and Funding

Publicly funded institutions have a direct responsibility to taxpayers and to the people whose work they reflect. They often play a role in shaping the policy of service organizations. Public funding agencies must develop a system of funding genuinely fair to people. It includes the right to the participation and conditions that enable to participate without fear of being excluded; to publicly provided funding agencies to participate equally in the public process; to the expression of dissent in an arena in which dissent and challenge are valued; to access to an articulated legal process of resolving conflicts arising from cultural differences in an atmosphere of mutual respect; for all national, regional, and local cultures; to the ability to the expression of issues in all arenas for public education to economic development to public art.

Currently, people who choose to participate in the public process tend to be supporters of the dominant culture. They do not tend to be hungry, homeless, disabled, socially oppressed, illiter-ate, not from the English, not from the non-English, or not from the institutions of those cultures. People without access to funds, attorneys, and the media are therefore indirectly excluded from the decision-making process. This situation is considered voluntary. There is a pervasive assumption that the plane that subsidies go to are troublemakers. Such people are dismissed rather than acknowledged as partners in a debate. There is no arena for discussing conflicts in which one culture is threatened by another.

WE BELIEVE THAT BY WRITTEN AND UNWRITTEN POLICY, ALL PEOPLE MUST BE GRANTED THEIR RIGHTS TO CHOOSE TO PARTICIPATE IN PUBLIC DEBATE, REGARDLESS OF GENDER, SEXUAL PREFERENCE, INCOME, CLASS, ETHNICITY, GEOGRAPHY, OR CULTURE; TO INFORMATION THAT ENABLES PARTICIPATION AND CONDITIONS THAT ENABLE TO PARTICIPATE WITHOUT FEAR OF BEING EXCLUDED; TO PUBLICLY PROVIDED FUNDING AGENCIES TO PARTICIPATE EQUALLY IN THE PUBLIC PROCESS; TO THE EXPRESSION OF DISSENT IN AN ARENA IN WHICH DISSENT AND CHALLENGE ARE VALUED; TO ACCESS TO AN ARTICULATED LEGAL PROCESS OF RESOLVING CONFLICTS ARISING FROM CULTURAL DIFFERENCES IN AN ATMOSPHERE OF MUTUAL RESPECT, FOR ALL NATIONAL, REGIONAL, AND LOCAL CULTURES; TO THE ABILITY TO THE EXPRESSION OF ISSUES IN ALL ARENAS FOR PUBLIC EDUCATION TO ECONOMIC DEVELOPMENT TO PUBLIC ART.

Public Participation

The participation of every individual in setting policy for her or his society is theoretically guaranteed by most governments, but is often neither supported nor encouraged. The right to social participation and straightforward access to the processes are hallmarks of cultural demo-cracy, as are the subtler means of engendering the desire and power to participate.

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A COMMUNITY CREATES ITS OWN ART - THE MIFFLIN COOPERATIVE MURAL PROJECT

A community mural, like a community co-op, is created by and for the people it serves. When it is completed, in August 1987, the Mifflin Co-op Community Mural will stand as an example of collective participation in the artistic process. What better site for such a symbol than the wall of Mifflin, so historically rooted in its community.

This will not be the first mural to adorn the north wall of the Co-op. In the early 1970's, an advertising billboard on the side of the building was painted over with an image of a dancing bomb in support of Karl Armstrong. Shortly after this a new mural telling of the newly created "Crazy Horse Radio" was painted on the sign. Finally the signboard was removed, and the now familiar mural depicting food processing and distribution was painted over the entire wall.

Following the major renovation of the Co-op in 1983, staff and members began discussing the need for a refurbishing or replacement of the then nearly ten-year-old artwork. Over the next two and a half years various attempts were made to get a mural project going. Finally in January of 1987, working together with Survival Graphics (a Madison-based, non-profit artists collective) Co-op members were able to locate two midwestern muralists to consult on the project. Jon Pounder and Olivia Gude were chosen because of their particular experience and skill in collective projects where community members generate not only ideas, as in most murals, but actual final images for the wall.

The process began shortly after winter-break with a community meeting open to anyone interested in the project. At this meeting, Gude and Pounder showed slides of their own work and that of other muralists around the country, in Central America and Europe. Then the group talked about a strategy for proceeding on the design and implementation of a mural for Mifflin. A series of weekends was scheduled over a twelve-week period during which the design would be created. These weekends would include a potluck, open to anyone interested, for the generation of ideas and images, and an all-day artists' work session for the drawing of these designs. The final weekend would include an unveiling brunch at the Co-op. Plans were then laid out for the sandblasting, tuckpointing, and priming of the wall to provide for the best possible surface, thereby increasing the life of the new mural. A team was then designated to work on fundraising. It was decided that the Co-op would pay any costs incurred in the design process, and that outside monies would be sought for the implementation, which would cost about $6,000. Grants were written to the Wisconsin Arts Board, the Dane County Cultural Affairs Commission, and the Madison Committee for the Arts. [To date we have secured funding from both the city and county and are awaiting word from the state. -ed.]

Over the course of the next twelve weeks, a great number of individuals participated in creating a design that included all of the elements suggested by co-op members. A final collage was assembled by the artists' group on March 28, and unveiled in the store the following morning. During the month of May, the wall will be prepared, and then in mid-July, the design will be transferred to the wall and the painting will begin. It should take four to five weeks to complete, and will depend heavily on the volunteer participation of any and all interested persons (no previous experience required). The end of August will feature a grand unveiling party to welcome this new artistic creation to its community.

It is expected that this new mural will stand for the next 10-20 years as a symbol to all who pass by of the cooperative spirit of the Mifflin community.

[Image of mural process]

[Image of mural process]
For Immediate Release:
Contact: Ed Pazzarone
625-4625

CULTURAL VIEWS, A Multicultural Arts Education Newsletter Begins!

The arts have been a major force around the globe as an organizing agent within diverse ethnic communities for centuries. There have been very few publications written and produced by grassroots community organizers and cultural arts leaders that share the vast knowledge of their experiences. Cultural Views, a new and exciting multicultural arts education quarterly newsletter begins publishing this February and fills the void in the community arts field. This newsletter is for anyone interested in learning how the arts can enrich the lives of people within communities. "It's amazing articles and subscriptions just keep coming in from around the country," explains it's Editor Ed Pazzarone.

This newsletter provides the reader hard to find curriculum resources, profiles of successful programs, a calendar of workshops, conferences, and presentations and interviews with Community Artist Teachers. Contributors are from around the world providing you a wealth of experience and insight.

The themes of this year's issues are Community Tattoos in Education, Ethno Storytelling, International Children's Art Workshops, and Multicultural Book Collecting. Subscriptions are $15.00 a year (4 issues).

ED Pazzarone, Editor

The Editors bring a long standing commitment to multicultural education. Ed worked as a Program Director, Organizer, Teacher, and Consultant for the past 10 years in community based organizations. He was the Director of the Expository Arts Programs at Cambridge Camping Association for seven years and created several successful arts programs for children. In addition, he has consulted with the Cambridge Arts Council, Multicultural Project For Education and Communication and United South End Settlements Children's Art Center.

Recently, co-edited and compiled Cultural Links, a multicultural education resource guide to be published in the spring of 1987.

For more information and to subscribe write:

Cultural Views
281 Huntington Avenue
Box 30
Boston, MA 02115

Please make checks payable to Cultural Views.

University of Illinois at Urbana-Champaign
Institute of Labor and Industrial Relations
Chicago Labor Education Program
Illinois Cultural Links Program

ARTISTS'/WRITERS' COLONY GOES YEAR-ROUND

Kansas City, MO, January 9, 1987 -- A creative home-away-from-home is now offered year-round to performing and visual artists, writers, and composers by the ACTS Institute, a nonprofit foundation headquartered here.

Located on Horseshoe Bend, Lake of the Ozarks, Missouri, the Institute's Artists'Writers' colony, ACT 1 Creativity Center, offers independent residencies for one week to six months. The retreat for creative people expanded its waterfront facility, on-site staff, months of operation and length of residencies after three seasons of summer-only programs, partially supported by the Illinois Arts Council and Missouri Arts Council.

The typical admission charge for a one-week residency including private room and workspace as well as all meals, is $300. Some scholarships are available based on need. All applicants are screened by a peer review committee prior to being awarded a residency.

For further information, send a self-addressed, stamped envelope to ACTS Institute, Inc., attention Ms. Thrush, P. O. Box 1053, Kansas City, MO 64111.

MISSOURI HEADQUARTERS
ACTS Institute, Inc.
4550 Warwick Blvd., J-1201
P.O. Box 1053
Kansas City, MO 64111-0153
(816) 735-0208 - Kerman

LAKE OF THE OZARKS REGION
ACTS/ACT 1 Creativity Center
Artists & Writers Colony
2200 Horseshoe Bend
Lake Ozark, MO 65049
(314) 365-6404 - Charlotte

ILLINOIS REGION
ACTS Institute, Inc.
Registered Agent
313 W. Randolph, Suite 2303
Chicago, IL 60601
(312) 365-9325 - Melissa

Please make checks payable to ACTS.

Dear Friend,

Because you are an artist with an intellectual curiosity, because you are an intelligent person with a zeal for social change, we are sending you two enclosures describing separate activities rooted under the same house.

West End Press is a small press publisher, in existence for a decade, with 47 books out and an active list of 23, all containing poetry, fiction, drama with an eye to social change. Our new catalogue, just off the press, lists three new titles, one reprint, and one acquired full for 1987. The mission of our Press, now as before, is to erase the false distinction between "literature" and social action.

West End Press is now only one such press in existence; We could mention Chんですねer's Month, Greenfield Review, Kitchen Table, Another Chicago Press, select university publishers, and more. Most of us start with few government grants, little public recognition, and on low budgets in years where official "tolerance" of our existence is at its deepest. But we are not going away. We feel that now more than ever the public needs us: needs our hope for a better world, and needs our eyes and ears to "tell it like it is" in the world we have.

She association for the study of people culture is a new organization which seeks to bring activists and academics, as well as political and cultural workers, together to study, to understand, and to change our society. Since January 1987, our membership has doubled with each new issue of our ASPO Newsletter (Yo. 1, No. 1, again, is actually our third volume). We expect to focus attention on the culture of working and minority people in the U.S. We expect to hold our Founding Convention next year.

ASPO joins in solidarity with, and discusses the practice of, other organizations whose field of interest intersects with ours. In the current issue, for instance, our newsletter treats the work of the Alliance for Cultural Democracy. We are the Institute for Southern Studies. We hope to help forge greater unity among people institutions in the U.S. in years to come.

We invite you to concern yourselves with our efforts and let us hear your own concerns and needs.

Sincerely,

[Signature]
Director, ASPO
Publisher, West End Press

CULTURAL VIEWS, A Multicultural Arts Education Newsletter Begins!
The People Yes
ACD
Box 43054
Chicago, IL 60643