



The Alliance for Cultural Democracy

MIDWEST BULLETIN

published by Casa de Unidad, Detroit, Michigan

April, 1989



Y'all be sure to join us at:

Remapping our Homeland

An Alliance for Cultural Democracy National Gathering

Preparations in anticipation of the celebration and misrepresentations in all kinds of situations surrounding the quincentennial of the alleged discovery of "America."

A gathering by and for cultural workers, activist artists, teachers, organizers and you...

Featuring performances, ceremony, workshops and networking on a wide range of issues including:

Neighborhood Arts • Labor Theatre • Cross-cultural alliances • Body image and culture • Taking it to the Schools • Rural Arts Organizing • AIDS and Culture • Undoing Racism • New Song Movement • Organizing Labor Artists • Film and Video Screenings • A Bill of Cultural Human Rights • Re-mapping History • Performance Cabaret

May 4-7 1989

**Powderhorn Park
Minneapolis, MN**

To register see pages 2 and 15.



Remapping Our Homeland

The Gathering's Theme

A map is a description, in symbols, of the land. The information it presents depends on its intended use: mining companies, subway passengers, airline pilots and astronomers depend on different maps that reflect their distinct interests and purposes.

As artists, activists, and cultural workers, we are remapping our cultural and historical landscape. We need a map that accurately reflects the beautiful diversity of our peoples. To meet the challenges of the future our people need maps that tell the truth about who we are. The official map does not serve us. It describes the arrival of Europeans as the beginning of "civilization" on these continents. It depicts conquests as "progress" and shows slavery and genocide as minor incidents—historical markers beside the great westward highway. We must use our artistry and hope to draw the maps that will tell truly where we are, where we come from, and where we want to go.

Remapping Our Homeland is the theme of the Annual Gathering of the Alliance for Cultural Democracy, to be held May 4-7 in Minneapolis, Minnesota. This conference will be an occasion for cultural workers from around the country to share information and discuss strategies for cultural survival and resistance. Through workshops and panels we will explore issues related to cultural diversity and political unity, and showcase contemporary cultural activism. A special function of the 1989 Conference will be discussion of the approaching five hundredth anniversary of Columbus' arrival in America.

This anniversary in 1992 promises to be the ultimate celebration by the dominant culture, a corporate-sponsored retelling of the tired myths that have maintained cultural exclusion for 500 years. The **Remapping Our Homeland** gathering will be the starting point for a national cultural/education campaign to tell another story. Alternative activities are already planned in many U.S. communities as well as in Latin America and the Caribbean. Participants in the May gathering will be invited to describe and learn about a variety of events and projects related to the Quincentennial, and share ideas for nationally-coordinated activities. **Remapping Our Homeland** will be a chance to join with friends and allies to celebrate our own true history.

About ACD

The Alliance for Cultural Democracy (ACD) is an organization for community-based arts groups, organizers and activist artists. Its annual gatherings attract a range of participants, from people working in institu-

tional settings such as schools, arts boards, and unions, to folks in nonprofit arts groups and grassroots community organizations.

The Gathering's Agenda

Highlights of the 1989 Annual Gathering will include:

- Participatory workshops where a wide-ranging exchange of experience and views can take place.
- "Who I Am" Caucuses that encourage ACD's development as a patchwork of cultural voices reflecting diverse visions in society.
- "What I Do" Caucuses that allow for exchange of skills, contacts, and development of strategies among people involved in closely related areas of work.
- Regional Caucuses that facilitate local alliances.
- Quincentennial Campaign workshops designed to develop specific projects or work areas related to the upcoming anniversary of modern colonialism.
- Information networking.
- Ritual group activities that pay tribute to the losses and gains made during the centuries of colonialism and resistance.
- Performances and exhibits including an evening cabaret by local and national ACD members/community members.
- Celebration which will take the form of partying, dancing, and participation in the Cinco de Mayo festival and the Mayday Festival at the culmination of the gathering.
- Resource Room, with publications from member groups and individuals.
- Strategizing, including new and ongoing projects by participants and by ACD itself.
- Slide, film and video screenings.
- Fun, educational, inspiring and creative energy sharing.

A partial listing of the **Remapping Our Homeland** cartographers (coordinating committee) includes: Juanita Espinosa (coordinator/COMPAS), Denise Mayotte (ACD/Neighborhood Resource Center), Lucinda Anderson (Heart of the Beast Puppet and Mask Theatre), Catherine Jordan (ACD), Louis Alemayehu (COMPAS/Ancestor Energy), Ricardo Levins Morales (ACD/Northland Poster Collective), and Roy McBride, Poet.

Y'all come!

A Registration Form for **Remapping Our Homeland** can be found on page 15.

News from the ACD National Network

Executive Director Sought for Cambridge, Mass.

The Oral History Center seeks Executive Director to provide vision for respected, growing, multicultural community organization. Fundraising, planning, management. \$30,000 per year +. Starts 8/89. Send resume by 5/15 to:
OHC • 186 1/2 Hampshire St. • Cambridge, Mass. 02139.
No phone calls.



Catalog of Records and Tapes by Women

Ladyslipper is a North Carolina non-profit, tax-exempt organization which has been involved in many facets of women's music since 1976. Their basic purpose has been to heighten public awareness of the achievements of women artists and musicians and to expand the scope and availability of musical and literary recordings by women. Their 80-page annual catalog is available through:

Ladyslipper, Inc. • PO Box 3130 • Durham, NC 27705

New Journal of Art and Culture

Controversies in Art & Culture is an annual journal coming out of University of Oregon's Dept. of Art Education. Lectures and invited papers on art and culture are selected to promote discourse regarding the cultural role, impact and meaning of the arts in society. Issue no. 1 on Cultural Policy in Art and Issue no. 2 on Arts and Law are available for \$10 each through:
Controversies in Art & Culture • Dept. of Art Education • School of Architecture & Allied Arts • University of Oregon • Eugene, OR 97403.

National Boycotts of Shell and Domino's Pizza

Use your purchasing power to influence local and international policies.

Why Shell? South African workers are trying to end the apartheid system. But Royal Dutch/Shell (Shell Oil's parent company) is a key company standing in their way. Shell supplies fuel to the South African military and police and to the apartheid economy. South Africa does not have its own oil supplies. Without fuel from companies like Royal Dutch/Shell, South Africa could not continue to enforce slave labor conditions and assault, arrest, and torture trade unionists and others who protest. The products of all Shell subsidiaries are targets of the boycott, including Shell gasoline, motor oil, tires, and home products such as flea collars and air fresheners.

What about Domino's Pizza? There are two reasons for this boycott. Owner Tom Monaghan, self-made millionaire, is a financial supporter of the Pro-life movement. While Mr. Monaghan is certainly entitled to his choice, pizza lovers decide which their pizza dollars support and abstain from Domino's.

Secondly, the pizza giant is moving ahead with plans to have the people of Detroit finance a new stadium for his baseball team, the Tigers. A look at Detroit will tell you that one thing Detroit does not need is a new baseball stadium. Studies indicate that historic Tiger Stadium will do very well with minor repairs saving taxpayer dollars, a national historic landmark, and more urban displacement. Let's make Mr. Monaghan dig a little deeper into his till!



Neahtawanta: relaxation, research and education

Located on Michigan's Old Mission Peninsula on the Grand Traverse Bay, Neahtawanta is a bed and breakfast inn offering a quiet place to get away from it all for guests who enjoy sharing a breakfast table in a cozy, rustic setting. The Inn also houses the Neahtawanta Research and Education Center, a non-profit organization working on peace, community, sustainable use of resources and personal growth issues. The Center serves as a networking vehicle for individuals and groups with similar interests. Its newsletter, Synapse, is published on a quarterly basis. May 5th-7th, Neahtawanta is sponsoring a weekend retreat for women called Daughter of Promise with Luisah Teish. Ms Teish is the author of "Jambala: the Natural Woman's Book of Personal Charms and Practical Rituals." For reservations or information on Neahtawanta contact:
Neahtawanta Center • 1308 Neahtawanta Rd. • Traverse City, MI 49684 • (616) 223-7315.

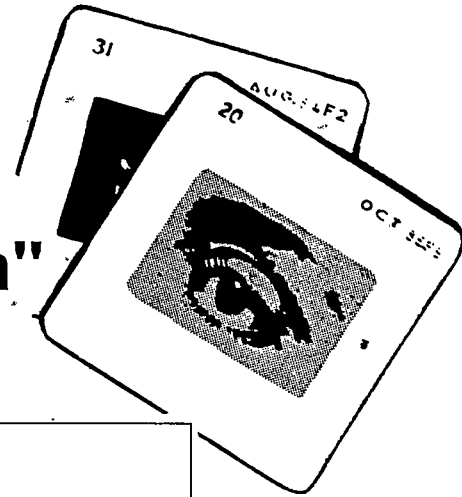


Take part in developing
**"A Hispanic Agenda
for the Arts in Michigan"**

at the

**3rd Annual
Hispanic Leadership Conference**

**May 24th, 3 - 4:30 pm
at
University of Michigan
Michigan Union, Ann Arbor, MI**



For information on how to register for the May 24th-27th conference call: (313) 764-5305

With the arrival of the first *mejicanos* and *puertorriqueños* in Michigan came their music, dance and poetry. Over the years, art has colored the fabric of hispanic life from the *barrios* of Detroit to the sugarbeet fields of central Michigan.

Throughout, hispanic artists have carried canvas and guitarra for la causa. Ballet folkloricos have trained generations of dancers to brighten our fiestas while mariachi have expressed our joy at quinceañeras and given voice to our tears at entierros.

The time has come for hispanic artists in Michigan to set their own agenda.

Background

For the past two years, the Michigan Coalition of Concerned Hispanics has sponsored a series of Hispanic Leadership Conferences. At these statewide gatherings, position statements have been developed in the areas of: education; farmwork; health; the judicial system; labor and employment; media; political education; women; and youth.

After they are ratified by the conference's general assembly, these position statements, later recast as goals and objectives, become part of the Hispanic Agenda.

After the conference, the Hispanic Agenda becomes action through the efforts of a Task Force of representative committees which embark on the year-long process of goal-setting, research and documentation, planning and implementation in each area. These efforts can result in program/policy development or legislative lobbying.

Developing a Hispanic Agenda for the Arts in Michigan

The third annual Hispanic Leadership Conference will be held May 24-27 at the University of Michigan in Ann Arbor. The following time has been set aside at this conference for the development of a position statement on the arts:

May 24th from 3-4:30 pm at the Michigan Union

Visual, literary, and performing artists, presenters, historians, critics and arts administrators, audiences, students and lovers of hispanic arts are invited to attend and participate in this process.

This session is coordinated by Ana Cardona who has been active in hispanic arts advocacy in Michigan for 15 years. Currently, she is a member of the board of Detroit's Casa de Unidad and Alliance for Cultural Democracy, the national network of community arts activists. Others involved in developing the workshop to date include: José Garza, Nora Mendoza, Trinidad Sanchez and Marta Lagos.

In Preparation for May 24th

The time set aside at the conference will hardly seem adequate for our needs. In order to make the best use of our time at the conference, we are encouraging those who plan to attend, as well as those who cannot, to **respond in writing** to the following questions:

1. What are the needs of hispanic artists in Michigan?

2. In what directions do we need to move to ensure the continued development of hispanic arts in Michigan?

Be specific, e.g. what policies should be developed, which institutions need to improve access and involvement of hispanics, what levels of the education system should be addressed, etc.

Please respond *by May 10th* to:

Ana Cardona
1031 Daisy Lane
East Lansing, MI 48823
(517) 337-9798

These comments, along with additional documentation, will form the basis for our discussion at the May 24th session.

Si el artista quiere servir su comunidad, primero tiene que cuidar su propio jardín.

For too long, hispanic artists in Michigan have responded to agendas set by educators, social workers, politicians, public arts agencies, employers...

Take this opportunity to come together to share both our needs and the many dreams to which we, as artists, aspire.

Then let us move ahead, a chorus of many voices, *juntos en esta canción.*

Putting Detroit on the Map

Declarations of our Cultural Human Rights

Conveying a condensed sense of Detroit's cultural life for the outsider is an impossible task. The best I can hope to do is communicate some sense of the many expressions, struggles and celebrations which arise daily from this city's every corner.

To provide this introduction within a context and to give it form, I turn to the **Declaration of Cultural Human Rights** (printed in its entirety in the Northeast Bulletin, Winter, '89 or available from: ACD, P.O. Box 7591, Minneapolis, MN 55407).

This abridged version of the Declaration comes to you talking and walking the Motown reality. We hope it makes up in texture what it lacks in depth. It is offered with humblest respect to all the folks who spent many hours building a fine document, only to have us come around and sink our Motor City teeth into it.

By breathing the soul of Detroit into the body of the Declaration, we hope to bring this document to life and put Detroit on your map. The Declaration is not theory. It is a living document whose manifestations and violations we experience each day. Welcome to the Motor City Declaration Blues!

Part 1: The Foundations

Declaramos

Pursuing
democratic and peaceful
new worlds
full of unfettered expressions
de la palabra, del nuevo canto....
We discover
the creativity of the people
rich with wisdom
rich with vision
rich with beauty and
respecting with harmony
the diversity

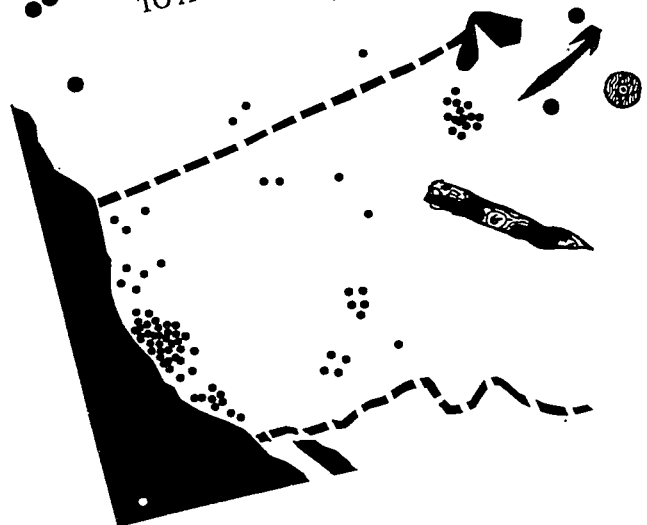
We
the working class,
los pobres
find ourselves
declaring
to act now
in a commercial, militaristic world
to act now
in a homophobic, chauvanistic mundo
to act now
in a dominated Euro/American American life
we act now
guaranteeing the cultural rights
los derechos
do todos los pueblos.

We
the people of color
generations of second, third
forth and fifth worlds
are inspired by our diversity
declaramos
to act now
guaranteeing
los derechos culturales
los derechos humanos
que tenemos.

Inspired
by our diversity
we move from our struggle
for survival
hacia the internal and external
liberacion de nuestro pueblo
towards nation building
for a world
free of violence
where sunflowers, las rosas
are allowed to grow
where the children, los niños
can be nourished and loved
without fear.
en un mundo
sin violencia

We
declare
Declaramos
TO ACT NOW!!

1989 Trinidad Sanchez, Jr.





Participation

All people...possess the right to participate in the creation of their own cultures.
 All people must be guaranteed the right of access to their own and others' cultural heritages.
 Culture is used here in the broadest sense, as the entire fabric of life, which would include social traditions, religious belief and practice...

Detroit Churches Threatened

This winter Catholic Cardinal Szoka recommended that 43 Detroit parishes close or merge. Most threatened churches have strong congregations from predominantly poor neighborhoods, and parishioners have worked hard to do develop alternate sources of funding (e.g., rental of church buildings) when their own pocketbooks cannot adequately support the church. The Detroit Pastoral Alliance, an organization of Detroit Catholic priests and lay people that oppose the recommendations, have asked the Cardinal to set aside the recommendations, giving Catholics themselves the opportunity to amke decisions affecting their lives and their neighborhoods. Non-Catholic leaders have joined the opposition to the Cardinal, noting the devastating effect church closings will have on poor neighborhoods, continuing the pattern set by major corporations who have moved out of the city.

Taken from an article by Bill O'Brien in News from Witness for Peace and Justice in Southeast Michigan, January, 1989.

Community and Place

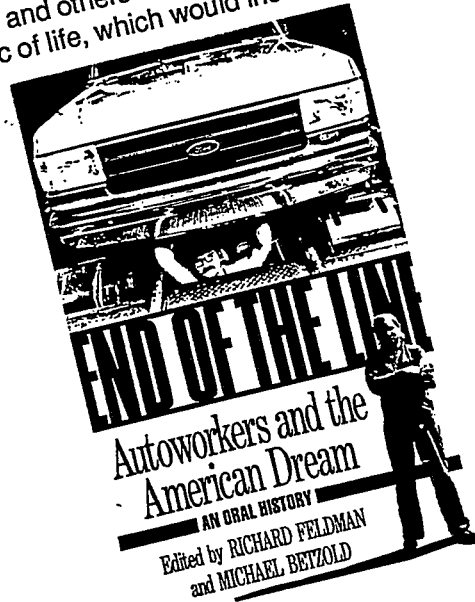
...everyone has a right to community and place.

For the Homeless

What greater honor
 than to bring this
 paper back to life,
 to give it speech
 like the voice of the
 old, blind Black man
 who sits below our sooted window,
 wearing a stetson cowboy
 hat, singing and strumming
 his version of the Detroit
 homeless city blues;
 adjusting his collar
 to the cold blow of wind,
 while next to him
 the pills pass hands,
 and the thin rain
 slices
 icy
 wet...

Office girls,
 tossing curls
 and well round hips;
 office sounds,
 crumpling paper,
 autotron metallic
 typewriter voices;
 words in the process
 of being processed,
 that don't mean a damn thing-
 except for the piled up skins
 of slaughtered trees waiting
 for mass consumption
 in triplicate?

Jose Garza



Detroit Organization of Tenants Wins Victory

This past August the city of Detroit voted nearly two to one for rent control. No other city in the Midwest has ever passed a rent control law. No city in the country, without a majority of tenants, has ever enacted rent control. Why did they do it in Detroit? Several common themes have emerged:

1. the vigorous perseverance and hard work, over a two year period, on the part of a small group of people;
2. the law sold itself as reasonable, stressing housing quality and tying rent control to code enforcement;
3. the lack of any effective local campaign on the part of the opposition.

Other factors mentioned as keys to the victory were: targetting seniors and the absentee ballot vote; covering over 60 key polling places on election day; getting a lot of free media through actions and appearances on various TV and radio talk shows; going into various neighborhoods, churches, grocery stores and markets putting up flyers and posters and talking to people about the law; getting the endorsements of over 50 community and church leaders and organizations and using them as a base for volunteers and publicity; and finally being at the right place at the right time when voters wanted a change as demonstrated by casino gambling (also voted down) and school board votes (5 new members who ran as a slate were voted in).

Cleothia Odum, President of DOT, perhaps said it best: "They asked me, "What race is the DOT?" and I said, "The human race."

They asked me, "What faith is the DOT?" and I said, "Bring that person to me who doesn't have some faith in something. We had faith in each other, faith in the people of the city and faith in our Creator. This saw us through."

Taken from an article by Vicki Kovari in News from Witness for Peace and Justice in Southeast Michigan, October, 1988.

Language

A culture's visual and verbal language is its most profound and vital means of expression...the expression of a people's language must never be denied or discouraged by another or dominant culture.

Latino Poets Association

The Latino Poets Association was founded in 1983 by Jacqueline Sanchez and is now directed by Gil Saenz. Its purpose is to encourage poets, especially Hispanics to come together and promote, within the community, an appreciation for the writing and recitation of poetry in both English and Spanish.

Migdalia Quinones, Gilbert Saenz, Marta Lagos and Delfin Muñoz, members of the Latino Poets have taken part in a winter coffee house series at the Bowen Branch Public Library, 3648 W. Vernor. Still to come on **Friday, May 5th** from 7 - 10 pm are Lolita Hernandez-Gray and Fabiana Calderon. Featured readers are followed by open mike.

first menudofest

four women
want to try
warm pansa.

the ox says
its powers are
mysterious
known to
regenerate tired heads
empty stomachs
and heavy hearts

Tio Juan
el rey del menudo
greets them
wit warm tortillas
from hands steadied
by strong heart
and generous pansa

mysteries he shares with
the ox

so...

through the pansa of the ox
we are warm

and through the pansa of
the man

we find love

Lolita Hernandez-Gray

Los Hombres

Los Hombres son
Como animales venenosos
Hieren el corazón
Hieren el Alma
Y como muere el sol
Tu ilusión muere
Y ya tus ojos
Nunca mas contemplarán
el Alba.
¡Si pudiera escudrinar la mente
Y palpar el corazón
del Hombre!
Alacranes, Arañas y
Serpientes
Y el infernal veneno
que se vierte
debilitando al Fuerte
y al debil dando muerte.

Fabiana Calderon

Cultural Exchanges

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

Michigan Gallery

In keeping with its tradition of travelling exchange exhibitions, Michigan Gallery went international by taking the 1989 MOTOR CITY REVUE, curated by Carl Kamulski, to Instituto Zacateca de Cultura in Zacatecas, Mexico. Twenty-five artists including Doug Aikenhead, Robert Bielat, Lowell Boileau, Sergio DeGiusti, Jerome Ferretti, Ed Fraga, Michael Joseph, Diana Kamulski, Susan Kramer, Jim Lutomski, Glenn Schoenbach, Susan Aaron Taylor, Vito Valdez, Rolf Wojciechowski, cyndy weeks, Sandy Zenisek and others exhibited at the Institute of Culture from March 19-27. Michigan Gallery was joined as guests of the Ministry of Culture of Zacatecas by the Detroit Jazz Quartet featuring Francisco Mora. The second half of this cultural exchange will bring Mexican artists to Michigan Gallery in 1990.

Michigan Gallery
2661 Michigan Avenue
Detroit, MI 48216
(313) 961-7867



Education

...all students are entitled to...an education shaped by local cultures and needs; where numbers warrant, to an education that is bilingual or multilingual; to a curriculum which actively teaches and values the stories and images of the many cultures that have shaped human history...

"I grew up in the coffee bean region of Puerto Rico, and they taught me things in English like, 'the rabbit hops'. Well...that got me quite a few jobs in N.Y.C.! At any rate, I came from the hills of Puerto Rico and joined my mother in the South Bronx, I went to school and I didn't understand the equation that was going on because the logic of the equation was in English. I knew the numbers, but I couldn't figure out the rationale. I looked and looked and then the teacher gave us an assignment. She gave us 14 arithmetic problems to take home. I took them home. I struggled, and I did the first four problems, and I knew, I sensed that they were not right. I went to my mom, and she did the best that she could. She didn't have a formal education. It didn't mean she wasn't educated she just wasn't certified; she wasn't technically oriented about certain things. She did the problems; I put them in my handwriting, and I handed them in to my teacher. My teacher handed them back two days later. first four problems had four big red Xs and the next 10 had 10 big red Xs. I told my friend, Victor, to tell the teacher that I did the first four problems and my mother did the last 10. Victor told the teacher, "He knows the first four are wrong because he did them, but the other 10 are OK because mother did them." Well, Victor, What did the teacher say?" "The teacher says your mother doesn't know what she is doing." She said something about my mom, so I said something about her mom. *The next thing I know I'm a problem student!*" Dr. Samuel Betances

Taken from a transcript of the keynote address to Hispanics: Higher Education's Missing People, a conference sponsored by Wayne State University on September 14, 1988 and printed in Equity Today, Volume 1, no.1.

Arts

Currently, the dominant culture attempts to define "the arts" and then dissociate them from the cultures of our people in two prime ways. First, they are considered commodities, generally marketed to and primarily accessible to college-educated, middle or upper-class people. The dominant culture tends to house its art in specialized arts centers which isolates them from daily life and alienates them, through rarification, from most people's culture. Second, public funding agencies tend to support a single standard of so-called "quality" in the arts that reflects the values of the dominant culture and rarely fund artists or arts organizations critical of the dominant culture and political status quo, or simply peripheral to them.

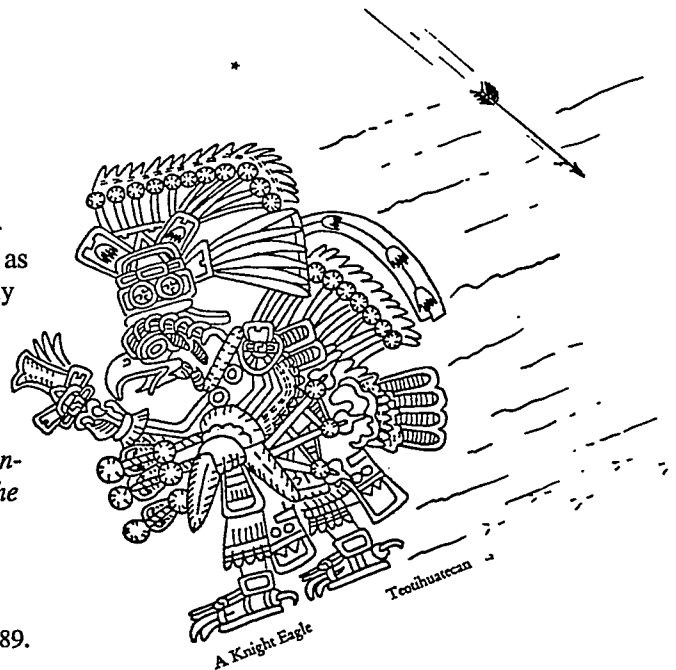
Strength radiates from tribal art

You can sense the power in the two-faced mask from the African Congo. It's part of an extraordinary exhibition at the Toledo Museum of Art... as a symbol of importance in the culture, as a sculpture of aesthetic complexity and as a part of a ritual that included dance, song and music, this Mavungu mask is an interdisciplinary work of art of great sophistication. It provoked mind and spirit by stimulating all the senses. It was art as a critical part of life. It was not, as such tribal works often are erroneously typed, a primitive accident.

...the objects [in the exhibition] are among the cream of Vokenkunde's collection, which includes more than 120,000 ethnographic works ("Vokenkunde" means ethnology). *Dutch museums are rich in such material because of the zeal and adventure of 19th-century Dutch missionaries and merchant traders who brought the works back as souvenirs. The Rotterdam museum was established in 1885 to display the treasures acquired by prosperous citizens and continues to build its collection.*

(Italics added for publication in the Midwest Bulletin)

Taken from an article by Marsha Miro in the Detroit Free Press, Sunday, 4/22/89.



Participation in the Creation of Public Cultural Policy

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

...the greatest obstacle to participation in cultural policy development is the official and false assertion that there is no U.S. cultural policy! Written or not, a policy is in place and is used to unjustly allocate public cultural resources.

Institutional Censorship: the practices, the rules, especially the unwritten rules which examine the expressions of a people for the purpose of suppressing those parts considered, by those who have power, not to be in the interest of the common good, usually on economic grounds which more often than not mask simple exercises in power.

...you know, this great institution (Detroit Institute of Arts) and all other public institutions are as much mine as they are yours. It is a public institution that accepts a great deal of public money and with that comes a responsibility to serve all the people.

Now, tell me. How can Michigan Council for the Arts, Concerned Citizens for the Arts, Michigan Association of Community Arts Agencies serve hispanics in Michigan when there is not one hispanic on the governing board of any of these public institutions? I daresay the same is true for our colleges and universities, the DIA, Detroit Symphony, and on and on. It's true for the 11 state arts councils in the midwest region. Not one hispanic on the board of 11 state arts councils and they set the agenda, make judgments on what will be funded and what will not be funded. How can these councils and governing boards presume to know what is in the best interest of hispanic people? Maybe they never thought of it? "...the opposite of love is not hate... it is indifference." A glaring indifference in light of the fact that by the year 2020 (30 years from today), 1 out of every 3 people in the U.S. will be a latino.

Taken from Institutional Censorship presented by Ana Cardona, November 19, 1988 as part of the lecture series of the Contemporary Art Institute of Detroit at the Detroit Institute of Arts

Public Services and Funding

Publicly funded institutions have a direct responsibility to taxpayers and to the people whose lives they affect. Clients must play a role in shaping the policy of service organizations...

The Clinic

Sitting here
one file cabinet away
I listen to a woman
being told to take a smear of her stool
another is whispered to about her tests
and robitussum is prescribed
in shouts to the woman
who pays with medicaid.

Here I sit shoulder to shoulder
by women who sigh and complain of the heat
as others sit in the hallway
by the door smoking their anxieties into further bad health.

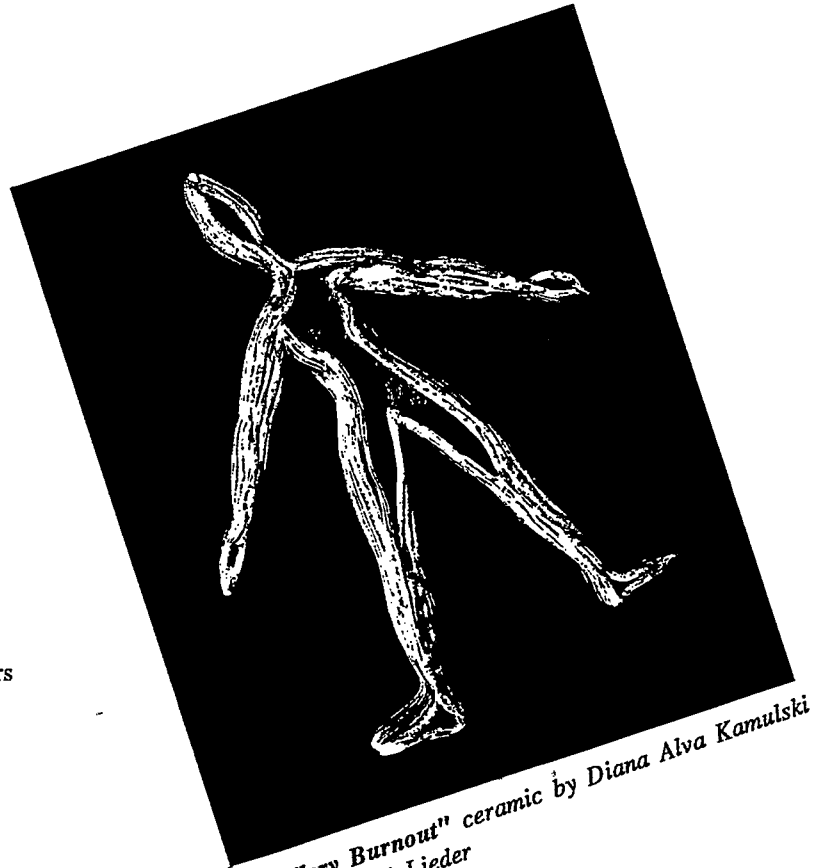
Here I am scolded as I surrender
myself to hours of sitting without a thing to read
but signs which shout:
Don't drink! Unemployed?
Proof of income required:
1. current pay stub
2. medicaid card
3. general assistance voucher
4. unemployment card
5. retirement letter, veterans letter, all kinds of bull-shit letters
Proof of poverty letters in all shapes and sizes

Here in this clinic with one swollen eye and one
bleeding crotch I feel my poverty.

Here in this place I am as poor as the people on the street.

My mouth asks questions others might not know to ask
but questions or none we are treated the same:
as eyes, as ears, as parts that can wait here, then wait there.
Why? Because those are the rules. Why? because of the rules. Why? because.

This place is here to turn pain into despair. Anger and despair. Anger and despair. *Ana Luisa Cardona*



*"Gallery Burnout" ceramic by Diana Alva Kamulski
photo by Rick Lieder*

Conclusion

A society in which a single culture or a single set of standards flourishes is a society both weak and impoverished. The potential collective strength of this country lies in our ability to recognize and be inspired by our diversity. We are people of different histories, languages, traditions, skills, values, ideologies and tastes. Our social life must be constantly challenged and reinvented as a collective project. There is no preordained system that will produce adventure and joy. All people have a right to cultural as well as to political and economic democracy. The three are mutually reinforcing and all three are necessary to the survival of any one of them as well as to the survival of society itself.

Within a structure of cultural democracy and self determination, however, each culture must maintain the right to challenge racism, sexism, homophobia, and classism internally and externally.

Within the establishment of cultural democracy, we can truly contemplate the possibility of a world free from violence, contempt, and fear.

Alliance for Cultural Democracy

The Declaration is considered a "living document," still in progress. It incorporates the editing work of Lucy Lippard, Don Adams, Arlene Goldbard, Bernie Jones of an original draft by Mark Miller and Maryo Ewell.

Detroit excerpts, quotes and art selected by Ana Cardona. They are meant to give you impressions of Detroit. What you see here is Detroit through her eyes. It owes a great deal to what was readily available and at her fingertips at publication time.

The Mourning/Morning of the New World

During November '88, members of the ACD board and Minneapolis cultural workers came together to prepare for the May '89 gathering. What follows are a sampling of thoughts offered by those who attended the weekend retreat. Their thoughts are followed by excerpts from the literature.

They are offered as a way of developing variations on the theme: **Remapping Our Homeland**. It is a process which will be taken in many new directions as we all join in preparing our own true history for 1992.

At the Gathering's close, we will return to our daily work in communities created because of shared experiences, locations, histories, media of expression, struggles, dreams and celebrations. We hope that by providing new perspectives and understandings, the Gathering's theme enriches the wells to which we go each day in our communities to drink.

It is very important to remember that for Native Americans, Columbus' arrival is a tremendous time of sadness. Sherry Blakey-Banal, 11/88

When Columbus and his sailors came ashore, carrying swords, speaking oddly, the Arawaks ran to greet them, brought them food, water, gifts. He later wrote of this in his log:

"They...brought us parrots and balls of cotton and spears and many other things, which they exchanged for the glass beads and hawks' bells. They willingly traded everything they owned.... They were well-built, with good bodies and handsome features... They do not bear arms, and do not know them, for I showed them a sword, they took it by the edge and cut themselves out of ignorance. They have no iron. Their spears are made of cane... They would make fine servants... With fifty men we could subjugate them all and make them do whatever we want."

...from his base on Haiti, Columbus sent expedition after expedition into the interior. They found no gold fields, but had to fill up the ships returning to Spain with some kind of dividend. In the Year 1495, they went on a great slave raid, rounded up fifteen hundred Arawak men, women, and children, put them in pens guarded by Spaniards and dogs, then picked the five hundred best specimens to load onto ships. Of those five hundred, two hundred died en route.

...too many of the slaves died in captivity. And so Columbus desperate to pay back dividends to those who had invested, had to make good his promise to fill the ships with gold. In the province of Cicao on Haiti, where he and his men imagined huge gold fields to exist, they ordered all persons fourteen years or older to collect a certain quantity of gold every three months. When they brought it, they were given copper tokens to hang around their necks. Indians found without a copper token had their hands cut off and bled to death... In two years, through murder, mutilation, or suicide, half of the 250,000 Indians on Haiti were dead. By the year 1515, there were perhaps fifty thousand Indians left. By 1550, there were five hundred. A report of the year 1650 shows none of the original Arawaks or their descendants left on the island.

Zinn, Howard. *A People's History of the United States*. New York: Harper and Row, 1980.

We can't undo what Columbus has done, but we can focus on what we do now.

Wen-ti Tsen, 11/88

My point is not that we must, in telling history, accuse, judge, condemn Columbus in absentia. It is too late for that; it would be a useless scholarly exercise in morality. But the easy acceptance of atrocities as a deplorable but necessary price to pay for progress (Hiroshima and Vietnam, to save Western civilization; Kronstadt and Hungary, to save socialism; nuclear proliferation, to save us all)—that is still with us. One reason these atrocities are still with us is that we have learned to bury them in a mass of other facts, as radioactive wastes are buried in containers in the earth. We have learned to give them exactly the same proportion of attention that teachers and writers often give them in the most respectable of classrooms and textbooks.

The treatment of heroes (Columbus) and their victims (the Arawaks)—the quiet acceptance of conquest and murder in the name of progress—is only one aspect of a certain approach to history, in which the past is told from the point of view of governments, conquerors, diplomats, leaders.

My point is not to grieve for the victims and denounce the executioners. Those tears, that anger, cast into the past, deplete our moral energy for the present. And the lines are not always clear. In the long run, the oppressor is also a victim. In the short run (and so far, human history has consisted only of short runs), the victims, themselves deperate and tainted with the culture that oppresses them, turn on other victims.

If history is to be creative, to anticipate, a possible future without denying the past, it should, I believe, emphasize new possibilities by disclosing those hidden episodes of the past when, even if in brief flashes, people showed their ability to resist, to join together, occasionally to win. Zinn

The more cynical of Third World intellectuals would point out the parallel between these early contacts between the civilizations of Europe and Africa and those journalistic ones of today. They might argue that free flow (of information) replaces Christianity as the West's 'cultural gift', and that while chanting hymns of freedom, democracy and development, the transnational companies turn newly independent African nations into branch-plant economies. The problem is one of inequality leading to injustice, a habit of imposing needs and attitudes upon societies where they do not fit and then assuming that the observed society is congenitally deficient rather than merely different...

When a European or American reporter goes to Asia or Africa and discovers 'shortages', 'instability', 'corruption', 'crisis', he is...seeing the society in the light of the prior images of his own society. A shortage of spare parts which prevents the Westerner from driving about is not necessarily an abnormal deficiency in a society which is used to having to walk for twenty miles...

To be imprisoned inside the misinterpretation and misunderstanding of others can be a withering form of incarceration. It is a fate which can afflict whole nations and cultures as painfully as individuals.

Many people have come to realize that sovereignty, identity and independence result not only from formal political decisions but are also, and perhaps even more, contingent upon the conditions of cultural and economic life...in short upon circumstances which affect, in an increasingly interlocking fashion, the overall development of each and every nation...

Though there is little which can be done to reorder rapidly the gross imperfections of the world information system as it stands now, it must surely be within the power of governments and in the long-term interest of corporations to see that the new networks are constructed in a spirit of real interdependence. This might involve making uncomfortable concessions to developing societies in the distribution of radio frequencies; it might entail obliging computer manufacturers to work in partnership with Third World governments...Though it is difficult to root out the imbalances which stem from the past, there is a sense in which the 'information society' anticipated for the ...1990s could deliberately be treated as the opportunity for a new beginning.

Smith, Anthony. *The Geopolitics of Information: How Western Culture Dominates the World*. New York: Oxford University Press, 1980.

Culturally we're a new people—my ancestors stole land from my ancestors. Ricardo Levins-Morales, 11/88

The roots of Chicano history are in the sixteenth century conquest, when two cultures, two world views, and two world powers—the indigenous and the Spanish—merged violently. The Spanish conquistador married or raped the conquered Indian woman. The children born of this union were neither indigenous nor Spanish. Thus began a new race (La Raza), which had characteristics of both groups. At first these children had a difficult time; both groups rejected them. Neither the Spanish nor the indigenous wanted them. The Spaniards labeled these children mestizos—a mixture of Spanish and indigenous...Unlike the native American, the Chicano population was not obliterated by genocidal practices.

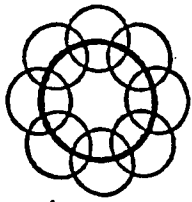
Guerrero, Andrés G. *A Chicano Theology*. Maryknoll, NY: Orbis Books, 1987.

Remember, the Native Americans did not just submit to colonial domination, we can also celebrate 500 years of resistance. Wen-ti Tsen, 11/88

From the beginning, the imported black men and women resisted their enslavement. Ultimately their resistance was controlled, and slavery was established for 3 million blacks in the South. Still, under the most difficult conditions, under pain of mutilation and death, throughout their two hundred years of enslavement in North America, these Afro-Americans continued to rebel. Only occasionally was there an organized insurrection. More often they showed their refusal to submit by running away. Even more often, they engaged in sabotage, slowdowns, and subtle forms of resistance which asserted, if only to themselves and their brothers and sisters, their dignity as human beings. Zinn



Chimu vase decoration



Casa de Unidad

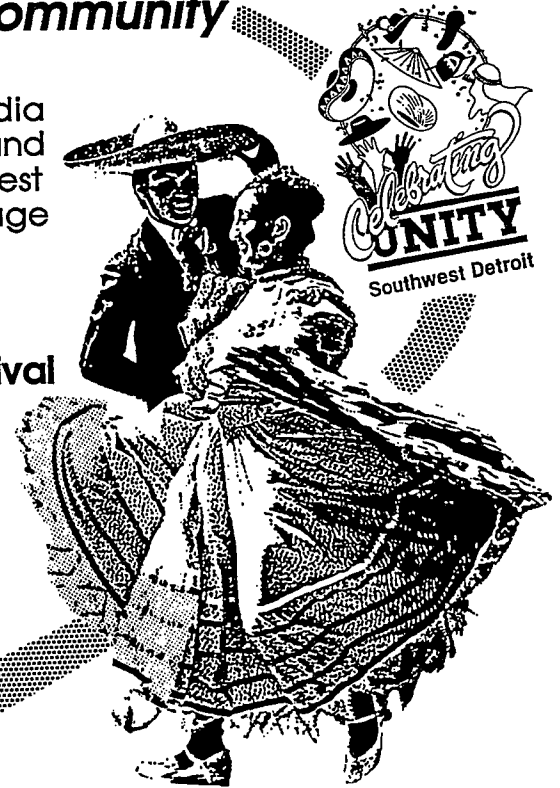
Cultural and Media Arts Center

1920 Scotten Detroit, Michigan 48209 (313) 843-9598

Working for Unity in the Community

Casa de Unidad is a non-profit arts and media organization whose purpose is to identify, develop and preserve the *Hispanic Cultural Heritage* of southwest Detroit, and to create an awareness of this heritage among all citizen's within Southeastern Michigan.

Casa de Unidad sponsors:
Unity in the Community Festival
September 16 & 17, Clark Park
 (in conjunction with SDBA)

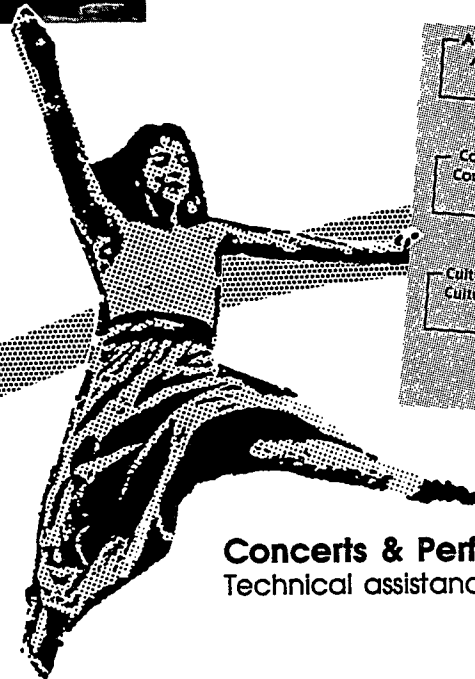
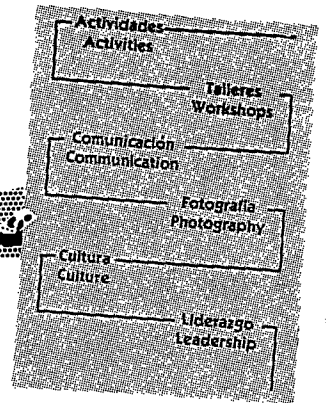


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 VISIONES- Michigan Hispanic Arts Directory
 1988-89 (Printed & published by Casa de Unidad)

Visitors are most welcome to **Casa de Unidad** between the hours of 10:00 a.m. - 4:30 p.m. to view our Gallery, tours or just to get a sense of who we are. For an appointment call: 843-9598

The Alliance for Cultural Democracy

is a national network of progressive and community-based artists, activists and cultural workers. Members of ACD share the understanding that culture is an inalienable right, and that political and economic democracy cannot exist without cultural democracy — the right of all peoples to create and preserve their own culture.

Peace and social justice begin at the core of our personal and communal lives, and they cannot be achieved without the sustenance of art and culture. Through work in diverse arenas, forms and media, members of ACD have committed themselves to cultivating a more humane, beautiful and just society.

Since 1976, when it began as the Neighborhood Arts Programs National Organizing Committee (NAPNOC), the ACD community has enabled cultural activists to share news and new ideas, arrange tours, organize study groups, receive feedback on their work, meet new collaborators, and overcome their sense of isolation. At the regional and national level, ACD works to forge closer ties with other activist organizations, and to build an effective public voice on issues of cultural policy.

AS A MEMBER OF THE ALLIANCE YOU WILL:

- receive a year's subscription to Cultural Democracy, the ACD magazine on progressive thought and practice, quarterly regional bulletins, and a copy of the ACD Membership Directory, a national "Yellow Pages" of cultural activists
- have access to the Alliance's resource files on the progressive cultural movement and public policy
- receive a members' discount at the ACD national conference, an annual source of information and inspiration for hundreds of activists from U.S. and abroad

AS A MEMBER OF THE ALLIANCE YOU CAN:

- contribute to Cultural Democracy and regional bulletins
- join and initiate projects like the Declaration of Cultural Rights, the Membership Directory, and "Remapping Our Homeland: 500 Years After Columbus", ACD's response to the anniversary of the "discovery" of the Americas
- take part in the governance of ACD

The Alliance is membership run and supported. Through your contributions of dues and labor, you can help build a movement for cultural democracy.

ALLIANCE FOR CULTURAL DEMOCRACY MEMBERSHIP APPLICATION

(membership & donations are tax-deductible)

Individual Membership \$25
 \$40
 \$50
 \$75

Organizational Membership \$25
 \$50
 \$75
 \$100

Other \$
 \$50
 \$75
 \$100

Name: _____
 Address: _____
 Phone: (home) _____
 (work) _____
 Organizational Affiliation (if any): _____

Please send a check or money order, payable to the Alliance for Cultural Democracy, to c/o Genie Barringer, 1839 N. Decatur Rd. NE, Atlanta, GA 30307. For more information call Boston: (617) 423-3711, or San Francisco: (415) 346-8031.
 Is there someone else you think should hear about ACD? If you attach their name, address, and telephone number, we'll send them a copy of this brochure.

REMAPPING OUR HOMELAND

Name _____
 Address _____
 Phone _____ (day) _____ (evening)
 Organizational Affiliations _____

To help us plan "Who I Am" & "What I Do" caucuses, please indicate: Topics of Interest _____

How do you define the work you do? (Cultural activist, artists —what medium?, community organizer, etc.) _____

The ACD Membership Directory will be available at the gathering. The Directory is annotated "Yellow Pages" of cultural activism. To be a part of the Directory, fill out the form and send it in along with membership dues by March 15, 1989.

- New Membership (incl. lapsed memberships)
 Current Member

I want to register for the gathering:

- Current ACD member—\$35 (after April 15, \$45)
 Non-member—\$45 (after April 15, \$55)
 I wish to become a member & register—\$65 (after April 15, \$75)
 Low-income—\$25 (after April 15, \$30)
 One-day fee—\$15 (limited availability)
 I am interested in information on full work exchange for registration (limited availability)

Lodging

- I would like to be put up in someone's home on these dates: _____

 I am allergic to animals.
 I have special housing needs: _____

 I live in South Minneapolis and can house _____ out of town participants.

Transportation

- I will be driving to Minneapolis and can offer a ride.
 I would like to ride to the gathering if possible.

Other Needs

- I would like to show a film, slideshow, video (please send description and length)
 I will need American Sign Language interpretation.
 I will need childcare—please send children's registration.
 I have physical/dietary needs, please specify.

Please make check payable to "ACD" and mail with form (or xeroxed copy) to:
 ACD Gathering
 P.O. Box 7442, Minneapolis, MN 55407

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